

photo cover: P. Anders as Tamino  
photo below: K. Böhm

**Wolfgang Amadeus Mozart**

(1756-1791)



## **DIE ZAUBERFLÖTE**

Oper in zwei Aufzügen. Dichtung von Emanuel Schikaneder

Sarastro  
Tamino  
Sprecher  
Priester  
Königin der Nacht  
Pamina  
1. Dame  
2. Dame  
3. Dame  
Papageno  
Papagena  
Monostatos  
1. Knabe  
2. Knabe  
3. Knabe  
1. Geharnischter  
2. Geharnischter

**Ludwig Weber**  
**Peter Anders**  
**Kurt Böhme**  
**William Wernigk**  
**Lea Piltti**  
**Maria Reining**  
**Hilde Konetzni**  
**Dora With**  
**Elena Nicolaidi**  
**Alfred Poell**  
**Dora Komarek**  
**Karl Wessely**  
**Erika Pirschl**  
**Elfriede Trötschel**  
**Anny Schneller**  
**Wilhelm Franter**  
**Franz Normann**

Wiener Philharmoniker  
Chor der Wiener Staatsoper  
Dirigent: **Karl Böhm**  
2.8.1941, Salzburg

In August 1939 a wide-ranging programme of Strauss, Weber, Verdi, Mozart and Rossini operas had been staged, quite apart from the obligatory orchestral concerts and serenades. 1940 showed a radical reduction of what hitherto been offered: no extravagant, costly opera performances but – as a consequence of the war – merely a slim diet of repertoire performance led by Knappertsbusch, Furwängler, Böhm and Lehar (conducting his own works). In 1941, to commemorate the 150's anniversary of Mozart's death, the festival was almost exclusively dedicated to Salzburg's greatest son. Apart from "Nozze di Figaro" and "Don Giovanni", it was "The Magic Flute", with which the festival was opened on August 2, that attracted the most attention. The vital importance that this most important festival was accorded, apart

from the one in Bayreuth, was evident by the fact that not only various Nazi officials turned up, but also the Propaganda Minister Goebbels himself. Here an excerpt from a review of the Berlin music critic Heinz Joachim in the "Berliner Börsenkurier", dated August 5, 1941.

*Karl Böhm, conducting the Vienna Philharmonic, accorded the music an elevating tone of reverence that transported the listeners beyond any small mishaps of scenic depiction. His artistry again and again ensured that the priceless jewels inherent in the score were submitted in due prominence and were burnished to a fine-honed, wonderfully graded piano. Yet at others times, he gave vent to his passionate nature and sought dramatic tension in the fluctuations between broad and animated tempi. Individual scenes, such as the encounter between Tamino and the Speaker before the temple were imbued with dramatic intensity. Superb vocalism characterised the performance. Maria Reining, singing Pamina, used her gentle, flexible, warm soprano to the full. Peter*

*Anders was a radiant Tamino. Ludwig Weber imbued Sarastro with both histrionic and vocal dignity. Alfred Poell's Papageno was restrained and vocally both noble and agile. Lea Piltti endowed the Queen of the Night with sparkling coloratura and dramatic impetus. Very impressive was also the voluminous bass of Kurt Böhme as Speaker.*

The ensemble which Böhm had compiled to perform the opera was primarily made up of young artists gathered from the leading German stages. From Dresden, where Böhm was artistic director, he not only brought the director, Heinz Arnold, but also Kurt Böhme, Karl Wessely and the young Elfriede Trötschel. Ludwig Weber, primarily known as a Wagner bass, hailed from Munich. The ladies, viz: Reining, Komarek, Nicolaidi, H. Konetzni, With and Lea Piltti, a Finnish soprano, all came from the Vienna State Opera, as did Alfred Poell and, of course, the orchestra. Ludwig Sievert, responsible for the sets and costumes came from Berlin, as did Peter Anders, whose participation is of special interest as this is his

first extant performance in a complete Mozart opera. Anders had been engaged to join the ensemble of the Lindenoper one year previously by Heinz Tietjen and had alternated with Helge Rosvaenge as Belmonte, Tamino and Ferrando.

Böhm was especially enthusiastic about Peter Anders. He concluded a guest contract with him for Dresden and also engaged him to perform in concert recitals.

When Böhm performed Verdi's Requiem on 19th August 1942 in Salzburg, Anders sang opposite Hans Hotter, Trude Eipperle and Marta Rohs.

Unfortunately no recording of this memorable performance has surfaced up to now.

When Anders, who eventually graduated to heroic tenor roles as Otello at the Vienna State Opera - together with Maria Reining - Böhm conducted. The present Magic Flute première was not only broadcast by the German Reichsrundfunk, but also by radio stations in Switzerland, the Netherlands, Slovakia, Italy, Norway and Sweden. Among the complete extant perfor-

mances of The Magic Flute this present recording is one of the oldest and most valuable in the interpretative history of the opera in the century and thus a vital document - heard against the background of the prevailing times.