

Audio Encyclopedia

The association of Richard Strauss and the city of Munich is both historical and current. He was born in that city on 11 June 1864. While other cities, notably Dresden, provided a home base for much of his work, the Münchner Hofoper has been a sort of cultural home for his operas. *Friedenstag* (1938) and *Capriccio* (1942) premiered there and the house reflects its respect by elevating three composers to prominence: Mozart, Wagner and Strauss.

The tradition of Strauss performances at the Bayerische Staatsoper, München, as it is now known, has continued. It is almost as much the Strauss Haus as Salzburg is Mozart's. That tradition has prompted the world's most revered interpreters of his works to appear there and has prompted Munich to stage even his less popular works on a regular basis. We could have achieved neither the extent nor the quality of the recordings on this disc from any other company. We have chosen to use one performance, *Capriccio*, not from Munich but from Salzburg. By chance, there was no qualifying recording available from the Staatsoper and the one used here is of such quality that it could not be resisted.

There are particular reasons for producing a near-integral set of Strauss' works. Many of the performances are conducted by the eminent and under-recorded Wolfgang Sawallisch. Even more important is that while individual performances reach exceptional levels, there is an overall unity of interpretation and presentation which transcends any star turn. Indeed, on listening through the recordings here you may find it difficult to recognize even the greatest names as 'stars' in comparison with the brilliance of the works and their overall presentation. In some cases, one or more artists may fall short of the standard one would hope to find; that, too, is part of the reality of performance. We have selected performances for inclusion here which display the continuity only a company such as the Staatsoper can provide. In some cases, we provide alternate versions showing the influence of guest conductors or of cast changes, especially when they can be compared with equivalent recordings from the excellent house standard.

The operas of Richard Strauss

Guntram	18-7-1988			
Feuersnot	19-7-1988			
Salome	24-7-1987			
Elektra	11-9-1984	19-10-1989	18-11-1994	
Der Rosenkavalier	13-7-1973	12-7-1984	26-4-1985	14-1-1994
Ariadne auf Naxos	30-7-1984	2-7-1998		
Die Frau ohne Schatten	21-11-1984	16-7-1988		
Intermezzo	6-6-1990			
Die ägyptische Helena	1-11-1987			
Arabella	9-1-1985			
Die schweigsame Frau	14-7-1977	19-3-1988		
Friedenstag	24-7-1988			
Daphne	7-1977			
Die liebe der Danae	12-6-1990			
Capriccio	6-8-1987			

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