

Karl Böhm and Richard Strauss were close to one another both on an artistic and a personal level. That is why Böhm's Strauss interpretations are deemed to be "authentic". These recordings of "Don Juan", the "Alpine Symphony" and the suite of waltzes from "Der Rosenkavalier" were made only a few years after the death of the composer. They eloquently document how conscientiously Karl Böhm treated Richard Strauss' legacy.

Richard Strauss (1864–1949)

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| ① | Don Juan – Tone-Poem for Orchestra | 17:12 |
| | Eine Alpensinfonie (Alpine Symphony) | 54:24 |
| ② | Nacht (<i>Night</i>) | 3:53 |
| ③ | Sonnenaufgang (<i>Sunrise</i>) | 1:20 |
| ④ | Der Anstieg (<i>The Ascent</i>) | 8:14 |
| ⑤ | Wanderung neben dem Bache (<i>Walk along the Stream</i>) | 0:52 |
| ⑥ | Am Wasserfall (<i>At the Waterfall</i>) | 0:16 |
| ⑦ | Erscheinung (<i>Apparition</i>) | 0:52 |
| ⑧ | Auf blumigen Wiesen (<i>On Flowery Meadows</i>) | 0:58 |
| ⑨ | Auf der Alm (<i>On the Mountain Pasture</i>) | 2:32 |
| ⑩ | Durch Dickicht und Gestrüpp auf Irrwegen
(<i>Through Thickets and Brushwood on the Wrong Track</i>) | 1:42 |
| ⑪ | Auf dem Gletscher (<i>On the Glacier</i>) | 1:01 |
| ⑫ | Gefährliche Augenblicke (<i>Precarious Moments</i>) | 1:40 |
| ⑬ | Auf dem Gipfel (<i>At the Summit</i>) | 4:36 |
| ⑭ | Vision | 4:00 |
| ⑮ | Nebel steigen auf (<i>Mists arise</i>) | 0:26 |
| ⑯ | Die Sonne verdüstert sich allmählich
(<i>The Sun Slowly Fades</i>) | 1:10 |
| ⑰ | Elegie (<i>Elegy</i>) | 2:17 |
| ⑱ | Stille vor dem Sturm (<i>Calm before the Storm</i>) | 3:22 |
| ⑲ | Gewitter und Sturm. Abstieg (<i>Thunderstorm, Descent</i>) | 3:46 |
| ⑳ | Sonnenuntergang (<i>Sunset</i>) | 2:28 |
| ㉑ | Ausklang (<i>Epilogue</i>) | 6:12 |
| ㉒ | Nacht (<i>Night</i>) | 2:47 |
| ㉓ | Der Rosenkavalier Suite of Waltzes (Act III) | 7:52 |
| | total time: | 79:32 |

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RIAS-Symphonie-Orchester
KARL BÖHM conductor

Berlin, 1952/1954



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