

Dear Mrs. Schaefer, thank you very much for putting so much effort into this translation! We hope that now everyone can benefit from the full extent of your work! With thanks and kind regards, Mariella Tschenett, ServusTV Cultural Department.

* * *

Disclaimer

ServusTV takes no credit or responsibility for the translation below or its accuracy.

* * *

“To those who don't understand German: I did a humble effort to translate Kleiber's words according to the playing-time of the video, though he for sure does not really need a translation, does he? Nevertheless I tried to do it word by word. Corrections are very welcome - and with regard to this whole film and its DVD I am sure, subtitles in English and Japanese would be appreciated all over the world!”

FREISCHÜTZ 1

3:22 - One gesture ... sings Let it flow! (Sings)

4:05 - Sorry I am falling into my bad habit again, I am interrupting! I tried to avoid this today! You are doing it like this – (sings).../... One has to conquer the long note! One has to fight for it!

4:37 - Now I am even (on a) higher (level (?): Take it by storm, gain, don't drop (tension?! Not - notes - meat.

7:14 - "Do you believe in ghosts?!" (Some affirm) “Very good! That's of great importance for the overture! Please do all believe in ghosts at least as long as it takes us to play the overture.”

7:29 - Please very quiet – very spooky! (text-quote (spooky scene) : "- Umweht ihn, Ihr Geister ...”)

8:05 ...we did not yet manage re the winds. It has to be like a clockwork! These ghosts are very mathematic and in the end they'll - enable freedom! (?) ("Die machen dann frei"/ word-for-word: 'then they make free')

AT THE STUTTGART OPERA – with General Manager Walter Erich Schäfer:

11:50 - Dear Dr.Prof., that's so kind! I will do my best. You are so blue tonight! (Blue often means „drunken” in German) I mean all in blue, your suit is dove-colored.

14:54 Kleiber: I would like the orchestra to sit higher in the pit but that won't work, due to the steps, then they will bump their heads. Maybe we should signpost it – like: “mind your heads” ...? Schäfer (most likely ironically): who cares about heads in a theatre – the heads are not important! Kleiber: Well...

15:27- Can't you take away two tiers? (Probably to broaden the pit) Schäfer (ironically): "Sure" we could do that; your Rosenkavalier is sold out twice, and you want me to diminish two seat-rows ... ?!! Kleiber: But there are two performances. Schäfer: more!

FREISCHÜTZ 2

16:36 - Fagot and Flute, you do not yet really *feel* this moment, do you? Explains by singing. It is an end and a new beginning - a unique moment! You are doing it nicely, but - once again.

17:46 - clarinet: nice, very nice but please don't do it like this....Do it this way - sings. Con anima!

18:12 - Almost! ... Clarinet tries again. Ok. Good. (Not too convinced but knowing that the player reached his limit for the time being)

18:40 – He plays very, very well. Two small things ... (sings) ... I am waiting here for you. I am doing this for you; you understand?

19:09 - We are all beggars in this world (imitates beggars) - : we take what we are offered. (We take what we get and we should make the best out of it). Ten pennies for a coffee? Ten pennies for a coffee?!

+++

27:40 (Schenk explains that during the Marschallin's first monologue ('sometimes I get up in the middle of the night ...') Kleiber said : "I will not conduct this. The metronome will conduct, since there is no better way to do so (illustrating the beats of the long-case clock)."

TRISTAN

35:13 - Please no big crescendo after the fermata. Yearning. You have to yearn! Do you know what this is, yearning? I have almost forgotten when I yearned for the last time." - Question from the pit - "When was this?" Kleiber: "At least three weeks ago."

38:14 - Please play this a bit more maidenly. Just imagine Isolde feels like a girl on the day of her first communion. For her dying is wonderful, just the spectators weep.

FLEDERMAUS 1

47:30 - (This No.) 14 is difficult. I can't conduct that (means: you will have to make this work on your own). Well, there are other things I can't (conduct), but this one is special.

48:00 - Staccato: (sings)... A *super* staccato, a *real* staccato. Go down (with your bows (?) about 5 % to the lower part! A * real * staccato not a staccatissimo ... It is so - light! ... Now we do a drill, a real drill... Staccato really is difficult! Please. Here I'd really like to have "staccatists" (nice neologism). (Brigitte Fassbaender commenting his feeling for rhythm and his politeness: 'how nicely he says 'please' but the subtext is: you better play like I tell you to play!')

FLEDERMAUS 2

54:16 - text-quote "Oh je, oh je, wie rührt mich dies, oh je ..." - small drum - this has to sound like a conspiracy! It has to sound like a schizophrenic mix: "(hey) this is going to be sad – (oh, no -) it is going to be funny"!

55:22- I am a slow thinking person. But you know: now I think I have got it, and I know what's wrong, I think you will agree: the eighth notes - they don't have enough nicotine in their smoke, Sings ... they need more tar, more poison, (Fassbaender illustrates his breathing) - Kleiber sings ... - one already is drunken, not too drunken to walk, but almost too drunken to drive a car ... A bit more poison, a bit more nicotine, just the eighths, let's try a fortissimo in the eighth notes, first it was forte, now fortissimo – sings -

56:30: - (No.) 21 we will do it without interruption till the end, I'll try to (Fassbaender: yes, please do; that would be nice); I really plan to.