

La vie et l'œuvre du compositeur autrichien Joseph Anton Bruckner (1896-2003)

AB 96 : Nécrologies

Après la mort d'Anton Bruckner, le contenu des nécrologies refléteront, sans grande surprise, les polémiques viennoises « fin de siècle » au sujet de son importance dans l'histoire de la musique.

« Le Ménestrel », année 62, n° 42 (octobre 1896)

Un des grands compositeurs contemporains, Anton Bruckner, vient de succomber subitement, à Vienne, dans l'après-midi du 11 octobre, aux suites d'une grave maladie de cœur qui le torturait depuis quelques années déjà. La mort a été plus clémente pour le vieux musicien que sa longue vie ; elle l'a cueilli sans aucune souffrance, presque sans aucun avertissement. La veille de sa mort, Bruckner avait encore fait une promenade dans le beau jardin français qui entoure le Palais Impérial du Haut-Belvédère, dans les communs duquel la fille de l'Empereur, l'archiduchesse Marie-Valérie, lui avait fait installer une délicieuse demeure. Et le jour même de sa mort, il s'était encore levé comme d'habitude, et avait médité longuement dans le fauteuil de son cabinet, d'où il jouissait d'une vue superbe. Dans l'après-midi, il s'était couché et avait demandé une tasse de thé ; après en avoir bu la moitié, il retomba sur son lit, soupira profondément et ne se réveilla plus.

La carrière de Bruckner a été des plus singulières et des moins heureuses. Il était né le 4 septembre 1824 à Ansfelden, village de la Haute-Autriche où son père était Maître d'école. À l'âge de 11 ans, il était orphelin et recueilli, comme enfant de chœur, par le chapitre de l'Abbaye de Saint-Florian (Haute-Autriche), où il reçut une forte éducation musicale. À 17 ans, on le plaça comme aide du Maître d'école de Windhag (Haute-Autriche) avec 100 sous d'appointments mensuels. Pour exister, le jeune musicien fut obligé de faire aussi fonction de ménétrier ; aux noces et fêtes patronales des environs de son village, il raclait souvent du violon pendant des nuits entières. Un hasard heureux le fit remarquer par Simon Sechter, un célèbre théoricien de l'art musical, qui découvrit en Bruckner, devenu organiste à Saint-Florian, une âme d'artiste et lui prodigua ses conseils. Après le dernier examen de Bruckner, un de ses examinateurs, le compositeur et chef d'orchestre Johann Herbeck, qui devint plus tard directeur de l'Opéra Impérial de Vienne, s'exclama : Mais ce garçon en sait 10 fois autant que moi ! et lui procura la place de suppléant d'organiste à la Chapelle Impériale, dont il devint plus tard le titulaire. Peu de temps après cette bonne fortune, il fut nommé professeur de contrepoint, d'harmonie et d'orgue au Conservatoire de Vienne et professeur de composition musicale à l'Université de cette ville. Il remplit ces fonctions presque jusqu'à l'âge de 70 ans. À cet âge avancé, l'Empereur François-Joseph le décora ; l'Université de Vienne lui conféra le titre de docteur « honoris causa » et la Diète de la Haute-Autriche lui octroya une pension décente. Ses dernières années furent donc relativement heureuses ; il paraît même que, célibataire, il a pu économiser 30,000 francs qu'il a légués à ses collatéraux et à la vieille bonne qui l'avait soigné jusqu'à la fin.

Pendant longtemps, on ne parla de Bruckner que comme organiste. Sa connaissance profonde du contrepoint et du répertoire de l'orgue et sa faculté prodigieuse d'improvisation sur cet instrument ont toujours émerveillé ses confrères.

À Paris, à Londres et à Nancy, il avait excité l'admiration des connaisseurs par ses improvisations et la puissance de son jeu ; en Allemagne, on n'hésita pas à dire que Bruckner était le plus grand organiste que le monde avait vu depuis Jean-Sébastien Bach. Mais le public ignora longtemps que Bruckner était un compositeur infatigable, qui amassait dans ses cartons des partitions qu'il ne réussissait pas à faire jouer. Il est vrai qu'il avait obtenu, en 1864, un prix pour un chœur à voix d'hommes et qu'il pouvait jouer à Saint-Florian sa propre musique sacrée, surtout sa Messe en ré mineur ; mais déjà, en 1865, Bruckner avait composé sa Ire Symphonie, en do mineur. En 1868, il la fit jouer à Linz ; l'exécution en fut tellement défectueuse que Bruckner profondément découragé ne travailla plus pendant quelque temps. Il sortit de cet état d'abattement pour composer sa célèbre Messe en fa mineur. En 1872, sa 2e Symphonie fut refusée par l'Orchestre philharmonique de Vienne, qui déclara simplement qu'on ne pouvait pas la jouer. Mais, en 1873, à l'occasion de l'Exposition universelle, le même orchestre l'exécuta avec un succès marqué, et on apprit alors que Vienne hébergeait un grand compositeur « ce dont on ne s'était guère douté ». La 3e Symphonie était dédiée à Richard Wagner, qui avait pressenti le génie de Bruckner dès 1872, lorsque le futur Maître de Bayreuth dirigea à Vienne un mémorable concert, où il fit jouer des fragments inédits de l'Anneau du Nibelung. Cette Symphonie eut un grand succès en Allemagne ; mais les œuvres suivantes de Bruckner se heurtèrent de nouveau à l'indifférence et aussi au mauvais vouloir des musiciens. Son plus grand triomphe comme compositeur, Bruckner l'obtint avec l'exécution de sa 7e Symphonie, en 1885, par Arthur Nikisch à Leipzig, et par Hermann Levi à Munich. Dans la capitale autrichienne, Hans Richter, grand admirateur de Bruckner, n'avait jamais cessé de jouer ses œuvres, mais leur succès y fut plus contesté qu'ailleurs malgré les efforts de ses partisans. À Vienne, Bruckner par suite de son admiration avérée pour le Maître de Bayreuth, passait pour un « wagnérien » forcené, et cela suffisait à une notable fraction du public pour battre froid au compositeur.

Anton Bruckner, qui n'a connu la gloire que pendant les 15 dernières années de sa vie, laisse un œuvre considérable. Il paraît même que le dernier mouvement de sa 9e Symphonie, qu'il a dédiée, dans sa profonde religiosité, au bon Dieu, est à peu près achevé ; dans son testament, il avait ordonné que son Te Deum devrait terminer cette 9e Symphonie, s'il ne parvenait pas à en écrire le dernier morceau. Le moment n'est pas encore venu pour dire le dernier mot sur ce compositeur si richement doué et si fécond, qui aurait pu devenir sous tous les rapports le successeur de Beethoven, si ses origines et les destinées de la moitié de sa vie avaient été plus propices à son développement. Il aurait alors sans doute pu acquérir le sens critique et la pondération qui font quelquefois défaut à ses compositions, trop touffues pour être accessibles à tous et pour être universellement appréciées.

Rien n'égalait d'ailleurs le manque de savoir-faire, l'ignorance du monde et la maladresse irrémédiable de Bruckner, si ce n'est sa modestie touchante et la sérénité presque enfantine de son âme. Cet homme puissamment bâti, au masque de César romain, aux yeux clairs reflétant la candeur et la bonté autant que les lueurs du génie, était timide et embarrassé comme un enfant quand le public l'acclamait et quand il fallait se montrer dans une salle de concert sur l'estrade d'un orchestre. Sa grande figure, d'aspect monacal, faisait alors penser à la surprise d'un humble moine auquel on apporterait dans sa cellule la pourpre cardinalice. Bruckner, qui va dormir à jamais dans l'église abbatiale de Saint-Florian, au-dessous de l'orgue qu'il a si souvent fait retentir, survivra sans doute comme compositeur ; sa gloire posthume sera même, croyons-nous, plus répandue et moins contestée que celle même qui, de son vivant, a adouci les amertumes de sa vie si longtemps contristée.

(Docteur Oskar Berggruen.)

Anton Bruckner, le célèbre compositeur viennois dont nous avons annoncé la mort, a eu à ses obsèques des honneurs extraordinaires. À Vienne, le bourgmestre lui a consacré un panégyrique en pleine séance du conseil municipal, et le conseil a volé les frais de l'enterrement. Le Conservatoire a fait flotter, en signe de deuil, un drapeau noir au sommet du monument. La maison mortuaire, au Palais Impérial du Haut-Belvédère, avait été décorée, par ordre de l'Empereur, de fleurs et de plantes provenant des serres Impériales : la Société Richard Wagner, les orphéons « Wiener Männergesang-Verein » et « Schubertbund », l'Orchestre philharmonique, les étudiants de l'Université de Vienne et plusieurs Sociétés musicales de province avaient fait déposer des couronnes par des députations. Le corbillard, tout couvert de fleurs et de couronnes et attelé de 6 chevaux noirs, transporta le corps à l'église Saint-Charles Borromée, accompagné par la famille des représentants du gouvernement, de l'Université, du Conservatoire, du conseil municipal, de la surintendance générale des Théâtres impériaux, de l'Opéra Impérial, des Sociétés musicales, de tous les Théâtres viennois, ainsi que par les plus notables compositeurs et musiciens de la capitale autrichienne. Les Sociétés chorales ont chanté dans l'église un « Libera » et le beau chœur de Schubert : « Dors en paix » ; Hans Richter a fait finalement exécuter par des artistes de l'Orchestre philharmonique la musique funèbre intercalée dans l'Adagio de la 7^e Symphonie de Bruckner, qui produisit dans la vaste église un effet grandiose. Après le service à l'église Saint-Charles Borromée, l'enterrement a eu lieu à l'église abbatiale de Saint-Florian (Haute-Autriche), où de grands honneurs ont été rendus à l'ancien organiste de cette église par l'abbé et les religieux, ainsi que par tout le clergé du diocèse. Plus de 50 curés de la Haute-Autriche assistaient à la solennité. Le corps de Bruckner, qui a été conservé par les soins d'un de ses amis, repose dans un splendide cercueil en cuivre qui restera exposé, selon les dernières volontés du défunt, sous l'orgue de l'église abbatiale. Promesse en avait été faite à l'artiste de son vivant. Les parutions autographes de ses œuvres principales, de ses 9 Symphonies, de ses 3 grandes Messes, de son fameux Quintette, du « Te Deum », du « Psaume 150 » et du chœur « Helgoland » sont léguées à la Bibliothèque Impériale de Vienne. C'est ainsi que Bruckner a royalement payé l'hospitalité que l'Empereur accorda à l'artiste pendant les dernières années de sa vie.

AB 97 : Symphonie n° 9 (WAB 109)

1887-1894 : WAB 109 - Symphonie n° 9 en ré mineur pour 3 flûtes (3^e : peut aussi être 1 piccolo), 3 hautbois, 3 clarinettes en si bémol et en la, 3 bassons (3^e : peut aussi être 1 contrebasson), 8 cors en fa (5^e et 6^e : peuvent aussi être des tubas wagnériens ténor en si bémol ; 7^e et 8^e : peuvent aussi être des tubas wagnériens basses en fa), 3 trompettes en fa, 3 trombones (ATB), 1 tuba, timbales, cordes. Dédiée (oralement) au « bon Dieu » (« Mein Lieben Gott ») : « J'ai dédié mes précédentes Symphonies à tel ou tel noble protecteur des arts. La dernière, ma 9^e, ne doit être consacrée qu'à Dieu. ». 1894 : 3 lers mouvements ; 1896 : Finale inachevée (voir **WAB 143**). Création à Vienne par l'Orchestre philharmonique, le 11 février 1903, sous la direction du chef et disciple Ferdinand Löwe (avec des modifications instrumentales). Création à Munich de la version authentique de Bruckner par l'Orchestre philharmonique, le 2 avril 1932, dirigé par le chef Siegmund von Hausegger. Durée approximative : 61 minutes.

1re édition : Max Steinitzer (1864-1936) , édition Ludwig Döblinger, Vienne (1903) , version de Ferdinand Löwe (réduction pour piano) .

UE 931, Ernst Eulenburg, Universal-Edition, Leipzig (1910-1912) , version de Ferdinand Löwe (partition pour grand orchestre) .

1re édition authentique de la main de Bruckner : Robert Haas (1888-1960) , Bruckner « Gesamtausgabe » , « Musikwissenschaftlicher Verlag » , Vienne (1934) .

Alfred Orel (1889-1967) , Brucknerverlag (1949) , ré-édition.

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3 Iers mouvements composés à Vienne (1887-1894) ; le Finale est inachevé.

Version originale des 3 Iers mouvements :

« Musikwissenschaftlicher Verlag » , édition Robert Haas et Alfred Orel (1934) ; ré-édition Brucknerverlag, édition Alfred Orel (1949) . G/A (August Göllerich / Max Auer) : IX.

Breitkopf et Härtel, (3623) , édition Robert Haas et Alfred Orel (1934) .

EE 3437, Ernst Eulenburg (467) , édition Hans-Hubert Schönzeler (1964) ; avec un avant-propos de Hans Ferdinand Redlich.

(1) Feierlich, misterioso (solennel, mystérieux) ; (2) Scherzo. Bewegt, lebhaft (animé) ; Trio. Schnell ; (3) Adagio. Langsam, feierlich (lent, solennel) .

2e mouvement :

Provenant de ABSW IX/2, « Musikwissenschaftlicher Verlag » , édition Benjamin-Gunnar Cohrs (1998) : « IX Symphonie D-Moll, Scherzo und Trio : Entwürfe. Älteres Trio mit Viola-Solo (1893) : Autograph Partitur » .

2e version révisée des 3 Iers mouvements :

NGA (Neuen Gesamtausgabe) : ABSW IX, « Musikwissenschaftlicher Verlag » , édition Leopold Nowak (1951) .

Ernst Eulenburg (467) , édition Leopold Nowak (1995) .

Provenant de ABSW IX, « Musikwissenschaftlicher Verlag » , édition Benjamin-Gunnar Cohrs (2000) ; « Nouvelle édition

critique, avec référence aux travaux de Alfred Orel et Leopold Nowak » .

Source des tempi utilisés : G/A (August Göllerich / Max Auer) : IX.

Ire version publiée des 3 Iers mouvements :

D 2895, Ferdinand Löwe, édition Ludwig Döblinger, Vienne (1903) ; Universal-Edition (931) .

UE 2891, Ernst Eulenburg (467) , Universal-Edition, Vienne (1910) , édition de Ferdinand Löwe.

UE 931 (2891) , Universal-Edition (1910) , édition de Ferdinand Löwe.

UE 931, Ernst Eulenburg (67) , Universal-Edition, Vienne (1912) , édition Max Steinitzer.

UE 931, Philharmonia (218) , Universal-Edition, Vienne ; Wiener Philharmoniker Verlag 218, nouvellement révisée par Josef Venantius von Wöb (1928) .

EE 4557, Ernst Eulenburg (467) , édition Wilhelm Altmann (vers 1930) .

I0399, édition Peters Edition (3840i) .

Source des tempi utilisés : G/A (August Göllerich / Max Auer) : IX.

Finale (inachevé) :

« Musikwissenschaftlicher Verlag » , édition Alfred Orel (1934) : « Entwürfe und Skizzen » ; G/A (August Göllerich / Max Auer) : 9, Sonderdruck.

« Musikwissenschaftlicher Verlag » , édition John Alan Phillips (1994) ; reconstruction du manuscrit autographe selon les sources existantes.

Provenant de ABSW IX/4, « Musikwissenschaftlicher Verlag » , édition John Alan Phillips (1996) ; édition sous forme de fac-similé de toutes les pages autographes de la partition .

« Musikwissenschaftlicher Verlag » , édition John Alan Phillips (1999-2002) ; documentation du fragment.

Tempo éditorial suggéré : Misterioso, nicht schnell.

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« Admettons donc toutes les imperfections (réelles ou imaginaires) de l'œuvre de Bruckner : ce qui reste est d'une telle puissance et d'une telle grandeur que ces imperfections sont rachetées au centuple, que dis-je, le triomphe de cette musique en apparaît plus éclatant encore. Quiconque a jamais ressenti véritablement cette musique ne peut se soustraire à sa force sacrée, sanctificatrice, à sa profondeur, à sa pureté. Quand on se plonge dans l'œuvre de Bruckner, les manques eux-mêmes semblent, dans une certaine mesure, nécessaires et faisant partie de l'œuvre.

Bruckner est, en effet, dans l'histoire de l'Art européen, un des très rares génies auquel le destin imposa de donner un corps au surnaturel, de s'emparer du divin, de le contraindre à faire irruption dans notre monde humain. Que cela soit dans la lutte des Démons ou dans les harmonies d'une transfiguration céleste, toute la pensée et la recherche spirituelle de cet homme étaient ardemment orientées vers le divin, en lui et au-dessus de lui. (Ce n'était pas un musicien.)

Ce musicien était, en réalité, un successeur de ces mystiques allemands qui ont nom Maître Eckhart, Jakob Böhme, etc. Quoi d'étonnant à ce qu'il soit toujours resté comme un étranger dans cette vie d'ici-bas, cette vie qu'il regardait sans la comprendre parce qu'il ne lui accordait pas d'intérêt, - au sens le plus profond ? Il connaissait quelque chose d'autre, de mieux. Et cela importe-t-il vraiment, alors, qu'un tel homme soit cordonnier, tel Böhme, ou Cantor autrichien ?

Des artistes comme Bruckner font l'effet, au sein de leur entourage, de blocs erratiques de souvenirs d'époques archaïques et d'une autre envergure. Ils semblent moins que d'autres liés au monde environnant et à ses contingences, moins explicables à partir de lui. C'est déjà par ce fait que s'explique le manque de compréhension auquel ils se heurtent et doivent se heurter leur vie durant. Mais c'est précisément à cause de cela qu'ils forcent tous et chacun, d'une certaine façon, à prendre position. On ne peut les aborder que directement, en tant qu'hommes d'aujourd'hui : les yeux dans les yeux - ou, alors, passer tout à fait à côté. Ils attendent et exigent aussi de l'auditeur ce don de soi et cette évasion du monde sans réserve qui portent en eux un fruit merveilleux. »

Wilhelm Fürtwängler sur Anton Bruckner dans « Musique et verbe » (1939) . Éditions Hachette, collection « Pluriel » , page 282.

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Jean Gallois, « Bruckner » , Éditions du Seuil (1971) :

Cette 9e Symphonie, c'est l'« Inachevée » de Bruckner, sa dernière œuvre qui, 70 ans après son modèle beethovénien, se veut réplique d'une même domination de l'espace et de l'élément sonores jusqu'en sa tonalité de ré mineur. Le musicien la désirait souveraine, pour concrétiser en un ultime chant sa conception architecturale et son langage symphonique, fidèle traducteur de son drame intérieur. Il la désirait surtout majestueuse, jusqu'à s'élever à l'archétype de la Symphonie afin qu'elle soit vraiment digne d'être dédiée au « bon Dieu » .

Dans cet ultime effort pour rejoindre l'absolu des choses avant de l'offrir à l'Absolu des êtres, Bruckner part à la

recherche de son moi le plus intime pour, une fois s'être totalement reconnu, dépasser les limites de son âme et ainsi se transcender. De là, ces rappels presque textuels des thèmes les plus significatifs de sa création musicale et qui, jadis, avaient animé son discours : allusions au Finale de la 5e, au motif fondamental de la 7e, à l'Adagio de la 8e si profondément religieux. Mais, bien mieux encore, reviviscence du « Kyrie » ou du « Miserere » de la Messe en ré mineur, du « Benedictus » de la Messe en fa. Ces quelques exemples disent, mieux qu'un long discours, la vraie nature de cette 9e Symphonie : plus qu'aucune autre, elle est en effet une œuvre essentiellement religieuse, une célébration cultuelle, une Messe sans parole. Long cantique à la gloire du Seigneur, où, dépassée la vanité de la parole, demeure seul le chant immatériel de la musique.

Fidèle au cadre qu'il a fixé de la forme Sonate à 3 thèmes, Bruckner semble vouloir, dès le solennel et mystérieux initial, évoquer les origines du monde à travers un mystique clair-obscur : murmure des cordes sur pédale de contrebasse se prolongeant pendant l'énoncé des 1res cellules motiviques (A 1) de ce grave « prélude ». Le 1er thème véritable (A 2) n'intervient qu'à la mesure 63 sur 3 octaves (image de la Trinité Sainte ?) dans un colossal unisson suivi par un second élément ascendant, confié aux violons.

Le second groupe, lyrique d'expression (au violon bientôt doublé par la trompette) est pratiquement limité à un seul élément (B) tandis que le 3e groupe donne naissance à 2 idées exposées respectivement en ré mineur (C 1) et sol bémol (C 2) .

Si l'exposition se termine au relatif du ton principal (ré mineur) , Bruckner a soin de pimenter son harmonie d'un si bécarre imprévu qui donne à tout ce passage une coloration assez inquiétante. Le développement reprend alors l'essentiel des motifs exposés (A 1 - C - B - A 1) au cours d'un vaste Crescendo sonore et agogique d'une puissance titanesque et qui explose avec la ré-exposition ; celle-ci reprend alors dans un ordre logique (A 2 - B - C 1) les thèmes générateurs, les clame dans une fanfare cuivrée s'élevant aux confins du monde, comme pour mieux scruter le mystère de l'éternité.

L'on a écrit du Scherzo qu'il était « le plus cruel, le plus terrifiant de toute la littérature symphonique ». C'est, il est bien vrai, et comme le souligne Harry Halbreich, « un gouffre Dantesque, un enfer où se tordent ceux qui ont refusé l'espérance ». Thèmes impitoyables dans leur massive solidité ; harmonies altérées, orchestration acide ; rythmes lourds et implacables devançant d'une génération le Stravinski du « Sacre » , tout, ici, concourt à glacer d'effroi l'auditeur, à évoquer devant lui en couleurs crues les affres d'une Apocalypse qu'accuse encore, en opposition, la grâce toute séraphique du Trio.

Après ce monde grinçant entrevu par un Saint-Jean des sons, l'Adagio laisse pressentir l'orée d'un monde spirituel, paradisiaque, et prépare la montée vers le Saint des Saints. Écrit dans la tonalité générale de mi majeur, long de 243 mesures, ce mouvement conjugue l'exposition de forme Sonate et le développement en Rondo. Le groupe de tête (D) comprend en effet 3 graves et nobles phrases : (D 1) au violon solo, débutant par un saut de 9e et bientôt appuyé par les cors et cordes.

L'exposition du second groupe (E) ne comporte que 2 idées, l'une (E 1) aux violons en la bémol, d'une « divine

longueur » (mais ici « l'homme n'a point de port, le temps n'a point de rive ») ; l'autre (E 2) plus animée, en groupe de doubles croches, donnant naissance à de nombreuses variations. Suit le développement, libre alternance des motifs (D) et (E) , jusqu'à un dernier assaut, vaste et puissant tutti dissonant (où se retrouvent presque tous les sons de la gamme chromatique) et qui s'inscrit comme les dernières manifestations d'une vie sur le point de quitter son enveloppe terrestre.

En ces ultimes mesures, « Tout meurt, l'âme s'enfuit et, reprenant son lieu Extatique, se pâme au giron de son Dieu. » . (Agripa d'Aubigné, « les Tragiques » , livre VII.)

Anton Bruckner avait l'intention de couronner son œuvre d'une immense double fugue qui eût, par sa Majesté, parfaitement illustré le sigle OAMGD porté sur la garde du manuscrit. Ses forces défaillantes ne le lui permirent pas. Ainsi, à l'instar de Bach ou de Mozart, ne put-il achever comme il l'entendait cette 3e cathédrale humaine qui chante (tout comme l' « Art de la Fugue » et le « Requiem » et comme eux, en ré mineur, ce ton de l'éternité) la quête de l'Homme assoiffé d'absolu et la grandeur de ses fins dernières.

Au fond, peut-être est-ce même mieux ainsi que ce chef-d'œuvre soit demeuré inachevé. Comme Richard Wagner après « Parsifal » , comme César Franck après le « 3e Choral » , Bruckner est parvenu si haut que l'on aurait pu craindre tout retour en arrière.

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La Symphonie n° 9 en ré mineur est la dernière Symphonie d'Anton Bruckner. Celui-ci devait d'ailleurs le pressentir et la concevoir comme étant son œuvre ultime en la dédiant « à Dieu » (« dem lieben Gott ») tout en s'appliquant, dans une volonté de synthèse stylistique, à y mettre en œuvre toutes ses connaissances musicales. Par son envergure et son caractère d'épopée grandiose, la 8e Symphonie de Bruckner révèle une conception sonore somptueuse et Romantique de ses idées musicales ainsi que de son orchestration. En revanche, la 9e est davantage tournée vers une esthétique rude et plus austère qui n'exclut pas cependant certains moments de lyrisme généreux permettant de respirer au sein d'une œuvre dont le propos général est intensément métaphysique et eschatologique.

Entamée en 1887, aussitôt après l'achèvement de la 1re mouture de la 8e, la poursuite de la composition fut cependant longtemps retardée. En effet, le refus par le chef d'orchestre israélite Hermann Levi, en 1887, d'assurer la création de la 1re version de la 8e Symphonie fut probablement un élément déclencheur qui contraignit ensuite Bruckner, peu à peu, à devoir remettre l'œuvre en question et l'obligea à longuement retravailler la Symphonie en do mineur pendant encore 3 années. Bruckner, par ailleurs, s'occupa aussi de la révision et de l'édition de plusieurs de ses Symphonies précédentes, et composa 2 autres œuvres d'envergure pour chœur et orchestre : le « Psaume 150 » (1892) et Helgoland (1893) ; tout cela fut sans doute « fatal » à la réalisation complète du Finale de la 9e.

Cette Symphonie demeura en effet inachevée, et ne fut jouée pour la 1re fois qu'en 1903 à Vienne par l'Orchestre philharmonique de Vienne sous la direction de Ferdinand Löwe sous une forme édulcorée et réorchestrée par ce chef d'orchestre, ancien élève de Bruckner. Il est difficile de mesurer l'influence réelle qu'eut cette création en son temps. Il

est cependant certain que l'œuvre ultime de Bruckner annonçait déjà beaucoup des audaces harmoniques et stylistiques du siècle qui s'ouvrait.

La 9e Symphonie en ré mineur, conçue en 4 mouvements, n'a donc que 3 mouvements achevés ; leur exécution dure, selon les chefs, entre 50 et 80 minutes.

I. Feierlich, misterioso :

Tout comme dans les autres Symphonies, il s'agit d'une forme sonate « trithématique » . L'œuvre commence par une introduction lente et sombre, amenant le thème principal (Hauptthema, 1er groupe thématique) par un crescendo tendu et acerbe. Le second groupe thématique est d'un caractère opposé, lyrique et lumineux dans le ton de la majeur. Le 3e groupe thématique est une sorte de marche hypnotique et inexorable dont les humeurs changent en permanence, alternant entre contemplation, tendresse et héroïsme. Le développement est tout d'abord mystérieux (retour des idées du début) pour gagner, de plus en plus, en tension jusqu'à un climax brutal se concluant par une sorte d'atmosphère recueillie de désolation (suspense de dominante, cordes sur roulement de timbale) . Tout comme dans la 8e Symphonie (voire davantage) , la Coda est ici particulièrement rude et dissonante. Cette violence diffère fondamentalement du caractère affirmatif et triomphant des Codas des 4e, 5e, 6e ou 7e Symphonies. D'une certaine manière, on pourrait dire qu'il y a bien moins de soleil dans la 9e Symphonie que dans ses autres œuvres.

II. Scherzo. Bewegt, lebhaft - Trio. Schnell :

Le Scherzo est, à nouveau comme dans la 8e, en seconde position. Commencant par des pizzicati aux cordes et des enchaînements harmoniques particulièrement modernes pour l'époque. Il s'agit à la fois d'une danse infernale et d'une terrifiante course à l'abîme dont le caractère sauvage, voire primitif, semble préfigurer le « Sacre du Printemps » d'Igor Stravinsky ou la Suite « Scythe » de Sergueï Prokofiev.

C'est en écoutant un enregistrement de la 9e Symphonie que Igor Stravinsky, au soir de sa vie, a eu la révélation de la musique de Bruckner. Nul doute que le compositeur du « Sacre du Printemps » ait reconnu dans le Scherzo de la 9e Symphonie la préfiguration de son œuvre révolutionnaire.

Bruckner a composé 3 versions successives du Trio :

La 1re version de 1889 en fa majeur, aux allures de Ländler avec violon alto solo, rappelle quelque peu le Trio de la 8e. À noter : l'accompagnement en pizzicato par le motif du « Te Deum » que le compositeur reprendra dans les esquisses du Finale.

La 2e version de 1893 en fa dièse majeur, également avec violon alto solo, possède une allure plus éthérée. Sa partie centrale annonce celle de la version finale.

La version finale de 1894, également en fa dièse majeur, tonalité inconfortable pour les cordes, est plus rapide et

déluré que ceux des autres Symphonies et baigne dans une atmosphère, à la fois, fantomatique et ironique.

Ces 3 versions du Trio ont été publiées par le musicologue Benjamin-Gunnar Cohrs.

III. Adagio. Langsam, feierlich :

L'Adagio commence par une large phrase dont le 1er geste musical est basé sur un intervalle de 9e mineure très expressif, dont le renversement rappelle le thème du Finale de la 5e Symphonie. Après une présentation des 1res idées thématiques culminant fortissimo (tutti) , un choral de caractère funèbre surnommé par Bruckner « Adieu à la vie » (Abschied vom Leben) est entonné par les 4 tubas wagnériens. Le cheminement introspectif tour à tour contemplatif, méditatif ou profondément angoissé de ce mouvement, incluant une citation du Miserere nobis du Gloria de la Messe n° 1 de 1864, finit par atteindre une sorte de point de non retour qu'une impressionnante et large progression typiquement brucknérienne fait aboutir sur un terrible et brutal accord dissonant de 9 sons, probablement un des moments musicaux le plus perturbant et existentiel de toute l'histoire de la musique. L'Adagio se conclut ensuite dans une atmosphère irréelle, calme, comme désincarnée mais nullement apaisée, dans laquelle des fragments de l' « Adieu à la vie » sont joués une dernière fois par les bois et puis les tubas wagnériens et sont suivis par une citation de la Coda de l'Adagio de la 8e Symphonie et du thème principal de la 7e Symphonie.

L'œuvre étant inachevée, la plupart des concerts et enregistrements de la Symphonie se terminent par cet Adagio. Un bon nombre d'interprètes estime que l'œuvre prend une dimension expressive particulière et une signification tout à fait satisfaisante à sa conclusion de la sorte. Ce genre de considération encore dominante aujourd'hui parmi les chefs d'orchestre va cependant totalement à l'encontre de la volonté et du projet qu'avait le compositeur qui, malgré une santé mauvaise et inconstante, s'acharna obstinément durant les derniers mois de sa vie à mener à terme le Finale de la Symphonie.

...

Malgré 10 années d'efforts et de labeur, Anton Bruckner ne put achever sa 9e Symphonie. Les 3 1ers mouvements ne furent soumis à aucune relecture définitive et le Finale fut laissé en suspens en dépit d'un travail déjà bien avancé. Les raisons de cette gestation longue et complexe furent multiples. Le musicien connut au cours de sa dernière décennie des périodes d'exaltation et de dépression qui ralentirent son activité et portèrent parfois atteinte à sa dignité de créateur. Le rejet de sa 8e Symphonie par le chef d'orchestre Hermann Levi réveilla de vieilles angoisses, tels sa peur du jugement, sa crainte de l'imperfection et son manque patent de confiance en lui. Au lieu de se concentrer sur son nouvel Opus, Bruckner révisa une ultime fois sa partition, remettant à l'occasion sur le métier les 1re, 2e et 3e Symphonies ainsi que les Messes en mi et en fa mineur. Les attaques proférées par l'influent critique viennois Eduard Hanslick et les moqueries de Johannes Brahms (« Bruckner, un pauvre nigaud, un malheureux fou que les moines de Saint-Florian ont sur la conscience ») , le blessèrent par ailleurs profondément. Sur le plan affectif, il accumula les déboires amoureux, élaborant quelque vain projet de mariage avec des jeunes filles rencontrées au gré de ses tournées avant de se faire cruellement éconduire. Sa santé, enfin, se dégrada rapidement. Il fut la proie de fréquents accès de vertige et connut des crises d'étouffement ; lorsqu'il acheva l'Adagio de sa 9e Symphonie, au mois

d'octobre 1894, les médecins diagnostiquèrent en outre une cirrhose du foie ainsi que du diabète. Ses derniers mois de vie apportèrent, seuls, quelque réconfort.

Après maintes péripéties, la 8e Symphonie fut créée avec un grand succès et suscita des témoignages d'admiration affluant de l'Autriche entière. Même Brahms, présent dans la salle, ne cacha pas son enthousiasme. Le Doctorat « honoris causa » de l'Université de Vienne lui fut remis devant près de 3,000 personnes puis le pays entier fêta avec un lustre exceptionnel son 70e anniversaire. Bruckner connut une nouvelle phase ascendante, caressant même un projet d'Opéra, « Astra », d'après une nouvelle de Richard Voss intitulée : « l'Île des morts » .

Un Opéra purement instrumental. C'est ce à quoi peut faire songer une 1re audition de la 9e Symphonie. Bien que ne comportant ni programme ni argument extra musical, l'ouvrage surprend par ses dimensions amples, ses changements incessants et parfois brutaux d'humeur, son ton tour à tour exalté ou serein, son caractère tantôt lyrique tantôt épique. L'Opus témoigne par ailleurs de la foi profonde du compositeur.

« J'ai dédié mes précédentes Symphonies à tel ou tel noble protecteur des arts. La dernière, ma 9e, ne doit être consacrée qu'à Dieu, si Il veut bien l'accepter » , a ainsi déclaré le musicien.

Au docteur Richard Heller qui l'accompagna dans ses dernières heures, Bruckner affirma que la Coda devait présenter un chant de louange. Ne parvenant à achever le dernier mouvement, il demanda par la suite à ce que l'on joue son « Te Deum » en guise de Finale.

Le vœu ne fut jamais exaucé : le chef d'orchestre Ferdinand Löwe, qui créa l'œuvre, se contenta de jouer les 3 1ers mouvements, inaugurant une pratique qui prévalut jusqu'à ce que des musicologues tentent, aujourd'hui, de reconstituer le Finale. La partition, enfin, peut prendre l'aspect d'un testament avec ses citations du « Te Deum » , des 7e et 8e Symphonies, et la présence d'un dessin sonnante comme un « Adieu à la vie » , ainsi que le déclarait Bruckner lui-même à propos d'un motif de cuivres entendu au début de l'Adagio.

Chacun des mouvements donne l'impression d'un développement continu, d'une avancée perpétuelle où les répétitions strictes sont bannies au profit d'un labeur thématique et d'un procédé de métamorphose constant. La beauté des harmonies, le nombre et la caractérisation des idées l'emportent désormais sur le sentiment de forme. Le 1er mouvement prend ainsi ses distances avec la structure traditionnelle par le nombre de ses éléments constitutifs, la démesure de ses proportions et le gauchissement de ses arêtes formelles. Le 1er groupe thématique s'étend ainsi sur 90 mesures et comprend 7 idées différentes exprimées dans des tonalités contrastantes et parfois fort éloignées. Commencé dans les nuances douces, par des trémolos de cordes et des appels mystérieux de cuivre, il mène au moyen d'un crescendo ininterrompu vers une lumière éblouissante - un point culminant étalé sur plus de 10 mesures et qui précède le second thème. Celui-ci démarre sur une phrase poétique des cordes et amène quelque apaisement par son lyrisme et son installation dans le mode majeur. Un 3e groupe thématique referme l'exposition dans la douceur et la sérénité grâce à une accalmie progressive du tempo et un déploiement d'arpèges fluides des bois et des cordes.

Si l'on perçoit aisément les procédures de développement qui suivent, on serait bien en peine de situer le

commencement exact de la ré-exposition. L'auditeur est entraîné dans un flux continu où les péripéties s'enchaînent les unes aux autres, sans possibilité de répit. La Coda, amorcée par un choral des cuivres, devient le lieu d'une ultime transformation des thèmes puis d'un dernier sommet où se conjuguent toutes les forces orchestrales.

S'il adopte une structure plus conventionnelle, le Scherzo plonge l'auditeur dans un univers cauchemardesque peuplé de visions fantastiques et grimaçantes. Commencé et achevé par des dissonances, animé par les superpositions rythmiques les plus trépidantes, assombri par les étagements de timbres les plus oppressants, le mouvement ne connaît aucune détente à l'exception d'un épisode bref fondé sur un thème de « Ländler ». Même le Trio, partie centrale autrefois contrastante et divertissante, n'apporte pas le repos escompté : le tempo y est encore plus vif et les rythmes plus acérés. L'Adagio permet, seul, de quitter cette étrange danse macabre. L'ombre et la lumière alternent toutefois sans que l'une l'emporte sur l'autre, le ton demeurant souvent tourmenté. Les Ires mesures mettent en abyme le déroulement futur. Une mélodie sinueuse des violons serpente à travers des harmonies insolites, s'élève vers un sommet puis laisse place à une ligne inquiétante des basses définissant en l'espace de quelques secondes une opposition entre l'obscurité et la clarté. La trajectoire entière du mouvement (une montée vers un point culminant précédant une retombée finale vers le silence) est ainsi esquissée. La forme, toutefois, est l'une des plus complexes jamais imaginées par Bruckner. Tout repère traditionnel est aboli, toute reprise littérale évitée. On distingue certes une exposition puis un développement ample où les éléments sont variés, fragmentés, combinés ou renversés, mais l'on ne peut saisir nulle trace de ré-exposition dans la « bonne » tonalité. Le mouvement suit une courbe continue qui mène vers un point dramatique : un sommet d'une violence rare, où le récit, bloqué dans son développement, culmine sur un accord contenant la totalité des notes formant la gamme d'ut dièse mineur.

Comment conclure un tel voyage psychologique ou métaphysique ? L'énigme demeure même s'il subsiste du Finale une partition autographe entièrement numérotée par Bruckner mais ni achevée ni orchestrée. Des esquisses ont été retrouvées dans un ordre défiant parfois toute logique en raison d'une transmission lacunaire et aléatoire. Les possesseurs des différentes pages manuscrites ont en effet disséminé ces dernières, les offrant ou les vendant à travers le monde sans souci de rigueur. On ne sait toujours pas le nombre de documents réels existants ni s'il sera permis, un jour, de reconstituer entièrement le mouvement. À l'été 2003, un feuillet d'esquisse daté du mois de juin 1895 a ainsi été retrouvé dans la succession d'un critique munichois laissant espérer de futures découvertes. Au jour d'aujourd'hui, il a été possible de rétablir le contenu jusqu'à la fin du 32e feuillet sur une quarantaine de pages estimée. La totalité de l'exposition est orchestrée et l'on dispose de nombreux feuillets comprenant des notations sous une forme abrégée ou faisant figurer des notions plus ou moins développées quant à l'instrumentation. Des plans pour une fugue et quelques fragments d'un choral final ont également été mis à jour. Plusieurs musicologues, tels Alfred Orel, Fritz Öser, Ernst Märzendorfer, Edward D. R. Neill ou Nicola Samale ont tenté de reconstituer le mouvement. D'autres ont préconisé de jouer le « Te Deum » choral en guise de Finale ou ont conseillé de s'arrêter avec l'Adagio - soit 1 heure de musique déjà.

Il est troublant de penser que les vastes architectures de temps que sont les Symphonies de Bruckner s'achèvent sur une énigme ou une projection vers l'infini. L'Adagio, avec ses harmonies wagnériennes, sa forme sans retour, ses vastes proportions et ses questionnements ontologiques, demeure en effet sans suite. Il s'inscrit néanmoins par ses humeurs changeantes et ses dissonances inouïes dans une réalité viennoise contemporaine où l'analyse du sentiment, la

conscience d'un langage en crise et la volonté d'une introspection toujours plus forte, prennent une place sans cesse croissante.

À sa manière, Anton Bruckner accompagne ou anticipe les travaux d'Ernest Mach et de Sigmund Freud, les écrits d'Arthur Schnitzler, d'Hugo von Hofmannsthal et de Karl Kraus, les peintures de Hans Makart et de Gustav Klimt dans l'idée d'un monde à la fois finissant et en complète mutation. « Le monde d'hier » selon le titre (et la jolie formule) d'un des écrits les plus saisissants de Stefan Zweig.

...

Peu de compositeurs peuvent se targuer d'avoir vécu une carrière si ascendante, quoique lente, que celle d'Anton Bruckner. Né de la plus petite paysannerie autrichienne, le 4 septembre 1824, il mourra à Vienne, cette grande capitale musicale européenne, le 11 octobre 1896, entouré d'honneurs. Ses funérailles attirèrent non moins de 200 dignitaires du monde musical viennois, ce qui n'est pas peu dire pour un personnage si controversé.

Certes, le parcours est hors normes. Musicien de village acclamé par son entourage, il devient organiste de réputation pan-européenne. Sa foi catholique profonde va marquer toute sa vie comme toutes ses œuvres. En tant que « provincial », c'est à la musique de Haydn, Mozart, Bach, Beethoven et Schubert qu'il sera formé. Cela va marquer ses improvisations à l'orgue (qui feront sa renommée incontestée) et sa musique religieuse des Ires années. La rencontre de Richard Wagner, d'abord en des Opéras tels « Tannhäuser », « Lohengrin » et « Tristan », va sceller son sort comme Symphoniste.

Wagner lui-même tenait Bruckner en haute estime. Non seulement pour avoir accepté la dédicace de la 3e Symphonie, mais également pour l'avoir encouragé au point où le grand Richard avait émis le projet de diriger toutes les Symphonies de son émule. Après les représentations de « Parsifal » à Bayreuth, en 1882, Wagner aurait avoué :

« Il n'existe qu'un compositeur dont les Symphonies peuvent se comparer à celles de Beethoven : c'est Bruckner. »

Pourtant, une certaine critique, opposée aux nouveaux courants jugés erratiques et trop avant-gardistes (le défenseur de Johannes Brahms, Eduard Hanslick, en tête), n'aura de cesse d'éreinter Bruckner. Cela aura 2 effets sur le compositeur.

Le 1er fut incontestablement de le faire sombrer dans un doute auto-critique et personnel maladif, voire morbide, sans fin ; Bruckner est en effet reconnu pour avoir eu parfois si peu confiance en lui qu'une bonne partie de sa carrière fut consacrée à la révision de ses partitions - d'où les périlleux problèmes de versions et d'éditions qui entourent ses Symphonies.

Le second, plus pernicieux, fut de le mettre malgré lui au centre d'une polémique esthétique entre les tenants de la musique de l'avenir et ceux de la tradition. Se sentant légataire de celle-ci et inspiré de celle-là, Bruckner n'a, par son caractère modeste et son inclination au doute, jamais su affirmer sa complète indépendance créatrice ; il fut, à son

corps défendant, le jouet de la mode. Si cela relève de son temps, la postérité, elle, a rapidement oublié ces controverses et Bruckner occupe depuis longtemps une place qui n'a rien à envier à quiconque dans l'univers de la Symphonie allemande, de Haydn à Gustav Mahler.

La 9e Symphonie est commencée en 1889. Bruckner a alors 65 ans. Le chiffre « 9 » jette un long spectre sur l'univers de la Symphonie depuis la mort de Beethoven. Pour encore mieux souligner la filiation, Bruckner choisit la même tonalité que le Maître de Bonn, soit le ré mineur. La composition commence alors que Bruckner vit dans une sorte de valse-hésitation. Sa 7e Symphonie triomphe à chaque audition, ses œuvres sont jouées un peu partout en Europe et en Amérique (presque toujours dans une forme tronquée, malheureusement), et il n'est pas en reste d'honneurs officiels. Pension de l'État, de Sociétés d'industriels, du Conservatoire de Vienne, en plus des revenus d'éditions : le voici enfin homme relativement à l'abri du besoin.

Cela peut sembler idyllique, mais le manuscrit de sa 8e Symphonie reçoit de sévères critiques de celui qu'il appelle son « père artistique », le prestigieux chef d'orchestre Hermann Levi. Avec la collaboration de Franz Schalk, il prend donc encore une fois le chemin de révisions parfois importantes, autres fois mineures, ce qui attise son doute en ses capacités d'orchestrateur et de compositeur.

Sans pourtant ne jamais altérer la certitude de la nécessité qu'il a de son travail, pour Bruckner, composer est un geste à l'égal de sa foi en Dieu, un acte de dévotion quotidien, de communion intime avec le grandiose « Divin Dessein ». Une des plus belles preuves en est la notice « Ad majorem Dei gloriam » que porte le manuscrit de la 9e, et le fait que, sentant ses forces décliner et se sachant dans l'impossibilité de terminer son œuvre, malgré les nombreuses esquisses laissées pour le Finale, Bruckner suggérera, pour une éventuelle création post-mortem, d'utiliser son « Te Deum » en lieu et place d'une conclusion originale.

On peut regretter d'autant plus cet inachèvement que, pour une rare fois, Bruckner va placer l'Adagio en 3e place de la Symphonie. Cela indique généralement que le plus grand poids dramatique et formel sera porté vers le Finale. Ici, l'exemple, voire le modèle, de la 9e de Beethoven n'est pas innocent ! Et il ajoute même du bien-fondé et de la validité à ce que Bruckner ait sérieusement envisagé ajouter une œuvre chorale (le dit « Te Deum » composé dans l'allégresse du triomphe de sa 7e Symphonie) comme Finale d'éventuel « remplacement ».

Néanmoins, aucune solution envisagée tant par divers chefs que de nombreux musicologues pour parachever ce magnifique torse comparable aux « Esclaves » de Michel-Ange, ne satisfait autant que l'écoute de la partition « inachevée ». Ce fait impose 2 réflexions.

La 1re à savoir que les musiciens et l'Histoire ont toujours jugé l'œuvre ainsi entière. Si on parle de l'« Inachevée » de Schubert, par exemple, jamais ne verra-t-on quiconque traiter cette ultime Symphonie de Bruckner d'inachevée. On se contente de dire que le compositeur n'a pas terminé le Finale et, depuis sa création, on juge l'œuvre comme « entière en soi », tant musicalement qu'artistiquement et philosophiquement.

La seconde s'avère plus subtile. Si on considère cette Symphonie en 3 mouvements comme s'éteignant légitimement en

un Adagio, chose incroyable à l'époque sauf lors de certaines codas, à l'instar des Symphonies à programme de Liszt, un compositeur comme Gustav Mahler se sentira donc légitimé de finir les siennes avec un mouvement lent et de ne pas respecter les 4 séparations Classiques. (On pense ici, à sa 3e et, surtout, à sa 9e, également en ré mineur - majeur) .

On tient donc, en ce cas, une sorte de prophétie non calculée que l'Histoire ne regarde pas comme un avatar du sort, mais plutôt comme une nouvelle possibilité de briser la carrure du genre. En ce sens, on peut alors se réjouir de l'état dans lequel Bruckner a laissé son œuvre, plutôt que se désoler de son non-parachèvement.

Ce qui marque cette dernière Symphonie de Bruckner réside dans la manière dont le compositeur ose encore aller plus avant dans toutes ses trouvailles architecturales et techniques de compositions. L'obsession des grands pans opposés (qu'on a souvent attribués à tort à sa formation d'organiste et qui relève bien davantage de la dramatisation du matériau et des changements harmoniques ainsi soulignés) se voit exacerbée, tant dans le 1er mouvement que dès le début du mouvement lent.

C'est ce qui peut faire dire que Bruckner est un « fauviste » de l'Orchestre, rejetant d'emblée les transitions (technique pourtant wagnérienne entre toutes !) au profit des chocs, de juxtapositions et d'oppositions. Cela rend parfois sa musique certes un peu « incohérente » au néophyte qui s'attarde à l'instant fluide ; pourtant, dès qu'on entre dans l'ordre de la durée, tout prend sa juste place.

Le Scherzo s'agite d'une brutale sauvagerie qu'on ne connaissait pas encore à Bruckner. Oui, ce mystique déjà miné par la maladie trouve les moyens de se faire prophète d'une énergie qui culminera ultimement dans les orgies païennes du « Sacre du printemps » . Et il y a aussi les jeux de symétries (que certains jugent encore trop « intellectuels ») dans le développement des motifs, jeux qui seront si chers à des compositeurs comme Anton Webern ou Igor Stravinsky et qui attireront l'attention d'un Pierre Boulez, qui ne dédaigne plus proposer ce répertoire, dépouillé de son folklore faussement bonasse, pour en retrouver la grandeur strictement musicale.

C'est donc plusieurs niveaux d'écoute qu'il faut exercer à l'audition de cette monumentale page. Surtout, il ne faut jamais perdre de vue que Bruckner, ayant déjà composé moult œuvres plus émotives et méditatives, Bruckner donc s'attarde ici plus à la réflexion et la prospection. En ce sens, cette Symphonie non terminée est bien plus ouverte sur l'avenir qu'on ne l'a souvent cru. Vouloir la limiter à un témoignage d'un passé révolu, à un simple testament, ou legs d'une somme de savoir, serait lui causer grande injustice. Comme le disait le compositeur de ses manuscrits originaux, cette Symphonie était bel et bien destinée pour des temps meilleurs (« Für bessere Zeit ») .

...

Bruckner commença la composition de sa 9e Symphonie en août 1887. Il y travaillait encore le jour de sa mort, 9 ans plus tard. Pourquoi le labeur fut-il aussi long ? Certes, sa santé déclinait ; pis, il était de plus en plus soumis au comportement nerveux, obsessionnel qui avait par le passé heurté ses amis. Il s'était, en outre, imposé diverses tâches professionnelles qui le détournaient de cette partition : des révisions profondes des 1re, 2e, 3e et 8e Symphonies et

des Messes en mi mineur et fa mineur, et la composition de 2 pages chorales d'envergure, le « Psaume 150 » et la cantate « Helgoland ». Mais surtout, il y avait l'éclat brûlant de l'ouvrage entrepris. Bruckner voulait faire de sa 9e Symphonie le bilan des meilleurs moments de sa carrière, en incluant des citations de quelques-unes de ses œuvres les plus réussies. Il rendait également un hommage implicite à l'un de ses dieux musicaux. Dans l'une des conférences qu'il donna à l'Université de Vienne, Bruckner déclara ceci à l'auditoire :

« J'ai écrit ma dernière Symphonie en ré mineur, tout comme la 9e de Beethoven. Beethoven n'y verra aucune objection. »

Ses amis et ses collègues se rappellent de semblables remarques. Ainsi donc, alors que la plupart des compositeurs auraient évité de susciter toute comparaison avec la grandiose 9e de Beethoven (la Symphonie avec chœur), Bruckner les encourageait activement ! Mais cette démarche allait bien au-delà de l'arrogance. La dédicace de la Symphonie dédiée « au bon Dieu » (« dem lieben Gott ») montre que Bruckner voyait en sa 9e Symphonie l'expression particulière d'une foi catholique qui perdura tout au long de sa vie, peut-être pas aussi inébranlable qu'on a bien voulu le dire, mais qui fut certainement un guide puissant.

Richard Heller, le médecin qui soigna Bruckner au cours des 8 derniers mois de son existence, était persuadé que le compositeur « avait signé un pacte avec son " bon Dieu ". S'il désirait que la Symphonie, qui devait être en fait une hymne de louange à Dieu, soit achevée, " Il " accorderait à Bruckner le temps nécessaire à cette tâche ; si le compositeur décédait prématurément, laissant son offrande musicale inachevée, Dieu ne pourrait s'en prendre qu'à lui-même » .

Hélas ! Bruckner ne put achever la 9e Symphonie. L'immense Finale, presque totalement esquissé, semble finir en queue de poisson à quelques lignes de la fin. Certains exégètes en ont déduit que Bruckner ne savait comment terminer, qu'il ne savait comment se sortir de la Coda triomphale qu'il avait prévue et que le monde se porte certainement mieux avec l'œuvre telle qu'on la connaît : un magnifique tronc en 3 mouvements. Cette opinion est peut-être réconfortante, mais elle est presque certainement sans fondement.

Le docteur Heller décrit comment Bruckner « se mit au piano et lui joua des passages de la Symphonie de ses mains tremblantes, mais avec une précision et une force intactes ». Il ajoute : « J'ai souvent regretté de ne pas savoir reproduire à l'oreille ce que jouait quelqu'un ou le prendre en dictée, parce que j'aurais pu sinon donner une idée de la fin de la 9e Symphonie. » .

Le témoignage de Heller n'est pas isolé. Le biographe de Bruckner Max Auer affirme avoir vu une page de partition (à la fin ou près de la fin du Finale) dans laquelle apparaissaient tous les thèmes principaux « empilés les uns sur les autres, comme dans le Finale de la 8e Symphonie » .

In his very sure-footed Bruckner biography, published in 1944, Peter Raabe quoted Bruckner's physician Doctor Richard Heller :

« I believe, to be able to clarify some pronouncements from Bruckner, that, in his ideas, he had to some extent concluded a contract with God. If the " Dear Lord " wanted him to complete the Symphony, which is intended to be a canticle to God, then " He " must bestow life for as long as is needed ; should he die earlier, then it is God's own fault if " He " receives an uncompleted work. Devoutness was, by the way, a principal feature of this great genius. He prayed diligently, and, even when these prayers sometimes took on very peculiar forms, they were nevertheless deeply felt and piously brought forth. As no one could disturb him when he was at prayer, which he carried-out on his knees before his large crucifix, I had the opportunity several times, standing quietly in the room, to hear his prayers. He praised a number of " Our Fathers " and " Hail Marys " and closed with a fully freestyle prayer, such as, " Dear Lord, let me be in good health again soon, look, I need my health so that I can complete the 9th ", etc. He uttered this last passage in a somewhat impatient manner, closing with a triple Amen, whereby, on a few occasions, with the 3rd Amen, he struck against his thighs with both hands, such that one couldn't help but think that he thought to himself : " If the Dear Lord does not hear that now, then it is not my fault ! " »

...

Malheureusement, cette page cruciale a disparu et nous ne pouvons guère qu'imaginer l'effet qu'elle aurait pu produire. Malgré tout, les 3 mouvements que Bruckner a pu achever et orchestrer procurent déjà de remarquables satisfactions musicales, à l'instar des 2 mouvements restants de la fameuse Symphonie inachevée de Franz Schubert. La structure de ce « tronc » symphonique (2 longs mouvements à la pulsation lente, encadrant un Scherzo plus bref, plus rapide) est bien équilibrée. Le sommet d'intensité de l'Adagio est assez puissant pour former l'apogée d'une Symphonie durant 1 heure, et sa Coda calme et résignée, avec ses citations fugaces d'œuvres antérieures, peut être considérée comme une sorte de réponse à la quête angoissée du 1er mouvement et aux visions cauchemardesques du Scherzo. Lorsque l'élève de Bruckner, Gustav Mahler, acheva sa propre 9e Symphonie par un Adagio en proie à des luttes intenses et ne se résignant que dans les dernières mesures, il se peut bien qu'il ait eut en tête le modèle de celle de son Maître à penser. Quête angoissée, visions cauchemardesques : tel n'est pas le vocabulaire que l'on associe d'emblée à une « hymne de louange à Dieu » . Mais le voyage spirituel offert par la 9e Symphonie, dans sa forme en 3 mouvements, est des plus sombres. Il est difficile de ne pas céder à l'impression que son caractère a été façonné par des pensées de mort. Nul part ailleurs, dans l'œuvre de Bruckner, on ne rencontre ces harmonies ambiguës et dérangementes, ces lignes mélodiques torturées - le thème initial de l'Adagio, avec son « saut d'octave manqué » , est aussi douloureux que n'importe quel thème de Mahler. Pourtant, l'architecture musicale donne toujours la même impression de monumentalité, d'espace que dans les Symphonies antérieures - une qualité qui a conduit à décrire ces œuvres comme des « cathédrales sonores » .

Dans les 2 grands mouvements externes, le courant de fond se déploie lentement, aussi animée que puisse paraître la surface musicale. À première écoute, la structure du 1er mouvement peut paraître déconcertante : il présente tant de thèmes, change si souvent de direction qu'il devient difficile d'y discerner les contours rassurants de ce que les livres nomment la forme sonate (une structure musicale au cœur de la musique européenne des XVIIIe et XIXe siècles) . De surcroît, en certains passages particulièrement effrayants, les fondations tonales semblent se dérober sous nos pieds - tout cela ressemble davantage au dernier Mahler, voire à Alban Berg. Le rythme martelé et les dissonances grinçantes du Scherzo central ont suscité des comparaisons avec Béla Bartók, Sergueï Prokofiev ou Dimitri Chostakovitch.

L'Adagio renoue avec la véritable noblesse musicale brucknérienne, spécialement dans l'élégie en forme d'hymne confiée, après le 1er point culminant, aux 4 « tubas wagnériens » (des instruments qui s'apparentent plus à des cors ténors ou basses qu'à des tubas proprement dit) . Quelques moments éclatants se distinguent au milieu des crescendos angoissés et des longues mélodies glaciales. Mais le dernier sommet d'intensité présente le passage le plus tourmenté de la Symphonie entière : les trombones, le tuba et les autres instruments graves hurlent alors le thème de violon initial de l'Adagio, l'« octave manquée », fff. La dissonance la plus saillante reste suspendue en l'air, non résolue. Mais vient ensuite la Coda, apportant enfin un sentiment d'apaisement et de stabilité tonale. Il semble qu'un long chemin reste à parcourir jusqu'à l'hymne triomphale par laquelle Bruckner voulait apparemment achever sa 9e et dernière Symphonie ; peut-être ne s'agit-il que d'une fin par défaut, mais il s'agit d'une des fins les plus émouvantes de tout le répertoire symphonique.

« Soli Deo Gloria »

« Je dédicace ma dernière œuvre à la Majesté de toutes les Majestés, au " bon Dieu ", et j'espère qu'il m'accordera le temps suffisant pour l'achever, et acceptera mon offrande avec gratitude. » (Anton Bruckner se confiant à son médecin, le docteur Richard Heller.)

Ce temps que Bruckner demandait ne lui fut pas accordé. Sa 9e Symphonie resta inachevée, amputée d'un 4e mouvement qui devait être, dans un gigantesque contrepoint, une immense apothéose venant couronner non seulement les 3 mouvements précédents, mais toute l'œuvre et l'art de Bruckner. Nul doute, en effet, que, dans l'esprit du compositeur, cette partition capitale n'ait été conçue (comme avait pu l'être la Messe en si par Jean-Sébastien Bach à la fin de sa vie) à la fois comme une profession de foi, un commentaire théologique en musique et une éclatante synthèse des connaissances musicales qu'il avait acquises, récapitulation d'un passé et flèche vers l'avenir. Bruckner se met à la tâche dès l'achèvement de la 8e Symphonie à l'été de 1887. L'accueil désastreux fait à cette dernière plonge cependant le compositeur dans un doute profond, et, sur le conseil d'amis bien intentionnés, il en entreprend de vastes remaniements qui vont l'occuper à temps plein de 1888 à 1891. À cette date, il revient vers les esquisses de la 9e : le 3e mouvement est achevé le 30 novembre 1894. Les 2 années suivantes sont consacrées au travail sur le Finale, sans conteste le plus ambitieux imaginé par Bruckner, avec ses 8 thèmes principaux, ses dissonances exacerbées et sa Coda majestueuse qui devait mêler des thèmes de ses 5e, 7e et 8e Symphonies dans un spectaculaire contrepoint. Ce travail, commencé le 24 mai 1895, est brutalement interrompu le 11 octobre 1896 par la mort du compositeur.

Pendant 3 jours consécutifs, le corps de Bruckner est laissé dans sa chambre du « Kustodenstöckl », veillé par son pieux secrétaire personnel, Anton Meißner, qui accueille les amis et les étudiants venus lui rendre un dernier hommage et les encourage à emporter « en souvenir » quelques feuillets de manuscrits restés sur la table de composition du Maître, dispersant ainsi aux 4 vents son testament musical. Longtemps, sur la foi plein de bon sens du témoignage de ces amis et des membres de sa famille, l'idée s'est imposée selon laquelle Bruckner, malade et pratiquement sénile, n'avait pas été capable d'organiser de manière cohérente ses idées, qui, d'ailleurs, au regard des ambitions affichées pour le Finale de la 9e Symphonie, étaient considérées comme totalement irréalistes. Les morceaux épars de manuscrits subsistants furent jugés incohérents, et la Symphonie entière non seulement inachevée, mais intrinsèquement

inachevable.

Aujourd'hui, alors que de nombreuses pages ont progressivement refait surface, et suscité l'étude rigoureuse et passionnée de quelques spécialistes, la vérité semble tout autre. Tout porte à croire, en effet, à l'existence d'une esquisse de composition complète du Finale, achevée au plus tard en juin 1896. La 9e serait donc une partition achevée, mais en partie perdue. Sur les 665 mesures estimées du Finale complet, nous possédons désormais, sous une forme ou sous une autre, un total de 569 mesures, soit 85 % du dernier mouvement, ce qui porte à l'échelle de l'œuvre à 5 % les parties manquantes (en comparaison, c'est plus de 22 % du « Requiem » de Mozart qui est de la plume de Süßmayr (et 90 % de son orchestration) . La majeure partie des 96 mesures manquantes concerne la Coda qui devait terminer l'œuvre en gloire (1) .

Car c'est bien de gloire qu'il s'agit dans cette Symphonie dédiée au « bon Dieu » , au contenu exégétique évident et affirmé, qui tente une synthèse magistrale de la musique ancienne et des formes sonores les plus hardies, à la limite de l'atonalité - à tel point que les 1res éditions des 3 lers mouvements, réalisées sous l'égide des bons amis du compositeur comme Josef et Franz Schalk ou encore Ferdinand Löwe, s'empressèrent de corriger voire de ré-orchestrer ces harmonies douloureuses qui heurtaient les oreilles.

De la musique ancienne, que Bruckner avait étudiée avec assiduité, c'est la symbolique, un ensemble de moyens mis-en-œuvre dans le cadre d'une sémantique musicale, que retient en particulier le compositeur, et ce, dès l' « Incipit » de l'œuvre, avec cette tonalité de ré, la 1re dans l'ordre des tonalités avant que l'ut ne la supplante au XVIIe siècle, qui se note « D » en allemand et qui signifie traditionnellement « Deus » . De la même façon, la récurrence à travers chaque mouvement des motifs en croix (2) , l'importance accordée à l'intervalle de triton, le « Diabolus in musica » des temps anciens, la prégnance dès le thème principal du 1er mouvement et plus encore dans celui du 3e du « Passus Duriusculus » Baroque, ce saut d'octave suivi de 5 demi-tons descendants qui peint l'angoisse et la douleur religieuse (3) , le recours aux notes pointées inlassablement répétées, symbole de la flagellation du Christ, sont autant de moyens rhétoriques empruntés aux Maîtres anciens pour dire l'ensemble des notions qui donnent sa signification à l'œuvre : Passion, Pêché, Pénitence, Salut, Jugement dernier et Résurrection. Mais, comme chez Bach encore avec la Messe en si, le parcours théologique et eschatologique, dans cette partition surprenante où tous les motifs de tous les mouvements sont issus du matériau des 74 lres mesures et développés l'un de l'autre, se double d'un réseau d'auto-citations qui recyclent et portent à une puissance supérieure des thèmes majeurs issus de ses partitions précédentes. On a dit la gageure contrapuntique que se proposait la Coda du Finale, aujourd'hui encore manquante. On trouve ainsi des citations du thème fugué du Finale de la 5e, du thème principal de la 7e et de l'Adagio de la 8e. Mais c'est surtout, conformément au sens profond de l'œuvre, de ses partitions religieuses que Bruckner puise la quintessence. Le motif qui irrigue tout le 1er mouvement et qui réapparaît aux trompettes au début de l'Adagio provient directement de l' « Agnus Dei » de la Messe en ré mineur. Surtout, c'est de son « Te Deum » que provient le tout 1er thème qui ouvre aux cors la partition entière. Ce motif en quinte, qu'on appelle en allemand « Horngang » , devait être appelé à jouer un rôle primordial dans le Finale. Symbole ancien de la nature cyclique des choses et de l'éternité, il devait ainsi refermer le parcours spirituel et donner son sens à cette Symphonie dont, selon le mot du chef d'orchestre Sergiù Celibidache, « la fin est au début » . (Stephen Sazio, Dramaturge de l'Opéra de Dijon)

Notes

(1) On peut se reporter au dernier enregistrement chez « EMI » de Sir Simon Rattle à la tête du Philharmonique de Berlin pour en découvrir la reconstruction la plus rigoureuse.

(2) Dont la succession des notes sur la portée dessine une croix.

(3) Un exemple célèbre parmi d'autres : le chœur d'ouverture de la Cantate BWV 150 de Jean-Sébastien Bach.

...

Lorsqu'il jeta les bases de sa 9e Symphonie, aussitôt après l'achèvement de la 1re version de la 8e (1887), Bruckner avait conscience que ce serait là son œuvre ultime. Du moins, ne craignait-il pas, alors, de ne pouvoir la mener à son terme. La destinée devait en décider autrement : le rejet de la 8e et l'obligation où se trouva le compositeur de la remettre sur le métier fut fatal à la 9e, en accaparant pour 3 années encore ses forces déclinantes. Il avait encore 30 heures de cours par semaine, et s'occupait simultanément de réviser aussi sa 1re et sa 3e Symphonies, ainsi que 2 de ses Messes. Ce n'est qu'au début de 1891 qu'il put reprendre les esquisses vieilles de 4 ans déjà, et les poursuivre assidûment, terminant le 1er mouvement en partition d'orchestre le 14 octobre 1892.

Le Scherzo lui demanda tout l'hiver suivant : il recommença d'ailleurs 3 fois le Trio (les 2 Trios écartés (1) ont été publiés séparément). Entre temps, il avait pu assister au triomphe de la 8e Symphonie, et écrit également le « Psaume 150 » et le grand chœur d'hommes « Helgoland », dernière partition, donc, qu'il devait achever. L'année 1894, qui débuta par un dernier voyage à Berlin, fut celle de l'Adagio, terminé le 31 octobre - et, avec lui, la Symphonie telle qu'on l'entend couramment aujourd'hui. Le mois suivant, Bruckner doit abandonner son enseignement à l'Université (il s'était retiré du Conservatoire, 2 ans plus tôt) et, le 4 juillet 1895, c'est un vieil homme valétudinaire qui s'installe au pavillon de garde du château du Belvédère, qui lui est alloué par l'Empereur. Il est en proie à des crises de plus en plus alarmantes d'hydropisie mais, ô ironie, pour la 1re fois de sa vie, il peut enfin consacrer tout son temps à la composition ! Il songe à un Opéra, « Astra », d'après une nouvelle de Richard Voß intitulée « l'Île des Morts » - faut-il regretter qu'il n'ait pu l'entreprendre ... (2), et s'efforce patiemment et obstinément d'édifier son Finale, auquel il travaillera encore le matin même de sa mort, le 11 octobre 1896 (un dimanche).

La destinée posthume de la 9e Symphonie devait être à l'image des déboires qu'avait connus son auteur tout au long de sa vie. Les mouvements achevés, jugés trop aventureux pour être livrés au public dans leur état original, furent confiés à Ferdinand Löwe, qui crut devoir retoucher toute l'instrumentation et édulcorer nombre d'audaces harmoniques dans l'Adagio notamment. Ce fut lui qui en donna la primeur le 11 février 1903 ; simultanément, la partition parut sous cette forme (Ludwig Döblinger / Universal-Edition). Le manuscrit de Bruckner, néanmoins, était préservé « pour les temps futurs » (selon la propre expression du compositeur) ; et il appartient à Alfred Orel de le remettre au jour et d'en préparer la 1re édition, qui fut imprimée en 1934 par les soins de la « Bruckner-Gesellschaft » nouvellement créée. Dès le 2 avril 1932, avait eu lieu à Munich l'événement décisif quant à la redécouverte de

l'authentique Bruckner : l'exécution consécutive, en un même concert, de la version Löwe et de la version originale de la 9e, dirigées par Siegmund von Hausegger. Si convaincante qu'aït été la confrontation, la partition originale dut attendre encore de nombreuses années pour s'imposer définitivement. C'est heureusement chose faite aujourd'hui. La dernière édition en date (Leopold Nowak, 1951) ne diffère de la précédente que par de minimes détails, principalement par la correction de fautes d'impression.

Il restait à ressusciter les esquisses du Finale. Plusieurs étapes ont déjà été accomplies. En 1934, l'édition critique d'Alfred Orel livra à la curiosité des spécialistes une reconstitution aussi fidèle que possible du travail de Bruckner, permettant ainsi d'en suivre le processus dans le moindre détail. Une synthèse des différents brouillons, établie sur 4 portées, figure à la fin du volume. Elle comprend plus de 400 mesures, ce qui amène le morceau au seuil même de sa péroraison. Cependant, il subsiste plusieurs lacunes, ainsi que des interférences entre des rédactions successives. Quant à l'instrumentation, Bruckner n'avait pu la mener très avant ; mais les pages existantes pouvaient néanmoins servir de modèle.

Le 1er, Fritz Öser proposa une réalisation orchestrale exécutable portant sur la moitié environ du texte manuscrit, très exactement 218 mesures. Ce qui couvre l'exposition, avec ses 3 groupes de thèmes, et aboutit à l'accalmie habituelle, où apparaît ici un détail émouvant, déjà signalé : la citation du motif rythmique du « Te Deum ». La présence de ce lien organique peut donner lieu à bien des spéculations, et notamment à l'hypothèse selon laquelle le Maître aurait pu souhaiter lui-même que ce fragment serve de portique à l'exécution du « Te Deum » en conclusion. C'est en vue d'une telle utilisation que l'adaptateur a explicitement intitulé le morceau « Ueberleitung zum Te Deum ». Cependant, des considérations élémentaires de forme et de relations tonales rendent cette solution inacceptable - elle n'a d'ailleurs été tentée, à notre connaissance, que 2 fois : l'une pour la création du fragment, le 12 octobre 1940 à Leipzig, l'autre le 11 juillet 1974 à Stuttgart, pour le Cent-cinquantième.

En revanche, 2 orchestrations complètes de l'esquisse existante ont été réalisées à ce jour (1977) ; leurs auteurs s'y sont penchés séparément, ce qui laisse à penser que d'autres ont pu être entreprises. En Autriche, Ernst Märzendorfer fit entendre sa réalisation en 1969, à Graz. En Italie, dès 1962, nos amis Edward D. R. Neill et Giuseppe Gastaldi avaient établi un excellent texte dont une copie est en notre possession, mais qui n'a pas encore été entendu. Quel que soit leur bien-fondé, ces travaux permettent aujourd'hui d'exécuter le Finale d'un seul tenant, avec tout son vaste développement-reprise en 3 volets, seul tenant, avec tout son vaste développement-reprise en 3 volets, parallèle à celui du 1er mouvement, mais avec ici une fugue centrale sur un sujet dérivé du thème principal. Le fragment (en tout 13 à 14 minutes de musique) s'interrompt au moment où vient de s'amorcer la reprise du dernier groupe (thème-choral) . La conclusion est et demeure inconnue.

Le sera-t-elle toujours ? On l'a cru jusqu'à maintenant. Il semble désormais qu'on ne puisse plus rien affirmer : et c'est ce qui ajoute, à l'inconnue musicale, une dimension spéculative. En effet, selon une hypothèse récente et que nos recherches ont corroborée, le compositeur aurait pu établir au moins un schéma complet en partition réduite (sur 3 ou 4 portées) , dont les derniers feuillets pourraient se trouver encore aujourd'hui dans des collections privées, ce qui autoriserait l'espoir qu'ils soient un jour redécouverts et publiés. (La possibilité existe aussi, malheureusement, qu'ils aient été détruits au cours d'une guerre) . Plusieurs arguments étayaient cette hypothèse. D'une part, le temps fut

largement donné au compositeur de réaliser, suivant son habitude, une telle esquisse. En outre, le feuillet considéré comme le dernier (celui qui porte le retour du choral) est d'une écriture ferme, tout à fait exempte des tremblements qui affectent les manuscrits des derniers mois : il remonte donc au moins à 1895. Et, lorsqu'on entend le morceau, la poursuite du choral semble si bien « couler de source » qu'on a peine à croire que le Maître ne l'ait pas mise sur le papier.

Nous tenons pour certain que ce feuillet n'est pas la dernière musique composée par Bruckner, et que ce qui l'occupa jusqu'au seuil de la mort, ce fut, non l'esquisse elle-même, mais bien l'instrumentation, qu'il laissa fragmentaire. Enfin, le processus historique de la redécouverte des feuillets qui nous sont parvenus autorise à penser que d'autres ont pu exister et demeurer inconnus. À la mort de Bruckner, 4 pages seulement de la précieuse esquisse furent officiellement retrouvées. On savait que la plus grande partie (quelque 200 pages) était en possession de Josef Schalk, qui la légua à son frère Franz. Celui-ci la communiqua en 1911 à Max Auer pour l'analyser et éventuellement la retravailler : ce qu'il renonça à faire. Le monde musical ne devait en avoir connaissance qu'à la mort de Franz Schalk, 35 ans après celle de Bruckner. Il est donc plausible que d'autres familiers du Maître aient recueilli divers feuillets, et que l'avenir réserve encore des surprises.

En tout état de cause, le principal objet de discussion, dans la situation présente, consiste à se demander s'il est, ou non, légitime de rendre l'état actuel des esquisses accessible au public, et sous quelle forme. Comme l'a justement remarqué Paul Hamburger dans une causerie récemment prononcée à Londres (1974), le problème se pose ici d'une manière toute différente du cas de la 10e Symphonie de Gustav Mahler, pour laquelle on possède une esquisse continue : celle-ci a permis à Deryck Cooke de réaliser une « version exécutable » aussi proche que possible de l'esprit mahlérien, en suivant les directives d'instrumentation assez nombreuses portées, de place en place, par le compositeur lui-même. Chez Bruckner, l'obstacle majeur réside (outre l'absence, provisoire ou définitive, de la conclusion) dans l'existence de plusieurs lacunes, autrement dit dans le fait que les différents fragments connus ne se raccordent pas exactement. Et la reconstitution d'Alfred Orel fait apparaître au moins 4 de ces lacunes, au cours du développement et de la reprise (feuillets n° 15, 19, 24 et 29). Seule l'exposition est d'un seul tenant, et c'est la raison pour laquelle Fritz Öser avait limité là sa tentative de réalisation orchestrale. (Il existe, en outre, une section « surnuméraire », formant une variante abrégée du développement de la fugue.)

L'impossibilité où l'on se trouve de connaître la forme définitive que Bruckner aurait donnée à son Finale constitue donc l'argument majeur de ceux qui refusent toute tentative de restitution d'ensemble, qui, selon eux, comporterait inévitablement des apports étrangers tout à fait inacceptables. À titre musicologique seulement, ils admettent que les fragments existants soient entendus dans une version strictement conforme à la lettre du manuscrit, c'est-à-dire instrumentée seulement là où des indications suffisantes sont fournies par Bruckner lui-même. C'est ainsi que Hans-Hubert Schönzeler a réalisé 6 fragments qui ont été diffusés par la « BBC » comme illustration de la causerie mentionnée plus haut. La réponse des réalisateurs et des partisans d'une restitution plus avancée consiste à observer que l'importance historique et esthétique, autant que la valeur humaine de cet émouvant testament, justifient tout effort tendant à permettre qu'il soit entendu d'un seul tenant, et par le plus vaste auditoire possible : d'autant que la forme d'ensemble en est clairement perceptible, et que les seules additions nécessitées par les lacunes peuvent être facilement tirées des passages semblables de l'exposition - quitte à se priver, dans la reprise, de quelques-unes des

variantes que Bruckner n'aurait pas manqué d'introduire.

(1) L'un en fa mineur, l'autre en fa dièse mineur avec solo d'alto.

(2) Ce n'était pas le 1er projet lyrique de Bruckner. On en connaît au moins 2 autres : « Ekkehard », d'après Joseph Victor von Scheffel ; et « Die Bürgerreuth », sur un livret de Franz Schumann. Suivant les exigences du musicien, chacun de ces projets devait comporter une scène-de-chasse et une scène dans une église, avec jeu d'orgue - et, bien sûr, être exempt de toute « impureté » .

...

WAB 109 (1887-1894) : Symphony No. 9 in D minor for 3 flutes (3rd also piccolo) , 3 oboes, 3 clarinets in B \flat and A, 3 bassoons (3rd also contrabassoon) , 8 horns in F (5-6 also tenor Wagner tubas in B \flat , 7-8 also bass Wagner tubas in F) , 3 trumpets in F, 3 trombones (ATB) , 1 tuba, timpani, strings. Dedication : « Mein Lieben Gott » . 1894 : 1st 3 movements ; 1896 : Finale unfinished (see : **WAB 143**) .

1st Publication : 1903 (piano reduction) , 1910 (full-score) .

1st Edition : Max Steinitzer (1864-1936) , Ludwig Döblinger, Vienna (1903) , Ferdinand Löwe version (piano reduction) .

Ernst Eulenburg, UE 931, Universal-Edition, Leipzig (1910-1912) , Ferdinand Löwe (full orchestral score) .

1st Edition (authentic version by Bruckner) : Robert Haas (1888-1960) , « Bruckner Gesamtausgabe » , « Musikwissenschaftlicher Verlag » , Vienna (1934) .

Alfred Orel (1889-1967) , « Brucknerverlag » (1949) re-edition.

...

At the time of his death, in October 1896, Bruckner had completed the 1st 3 movements and left copious sketches for the Finale.

Original version : The 1st 3 movements were composed between September 1887 and November 1894. Critical edition by Alfred Orel, in 1932. Leopold Nowak (1951) just corrects some few very minor typographical errors in the Orel edition.

Revised version of 1903 by Ferdinand Löwe, for the 1st Edition published by Ludwig Döblinger in the same year. It contains a large amount of changes never authorized by Bruckner.

It was the performance of this 9th Symphony, in 1932, by the Munich Philharmonic under Siegmund von Hausegger at

a semi-private concert in both the Löwe and the Orel editions that provided the impetus for the support and funding of the Bruckner Society to prepare authentic versions of all of the Symphonies.

...

As Bruckner progressed on his 9th and last Symphony, he daily petitioned God for the strength to complete it, saying :

« If He takes the pen from my hand, it is His responsibility. »

From 1889 to 1896, the composer doggedly worked on the 9th. But on October 11, 1896, after a morning walk, Bruckner went home and quietly passed away, leaving behind what is possibly the greatest unfinished Symphony since Franz Schubert's.

The 9th is often cited as one of the most important musical links between the 19th and 20th Centuries, taking the innovations of Wagner's « Tristan » a step further. The pounding rhythms of the Scherzo seem to look ahead to Igor Stravinsky and Béla Bartók while the wide interval leaps and grinding dissonance look ahead to the Second Viennese School. Although the 3 movement torso is the standard format for presenting Bruckner's last Symphonic essay, the final sketches (which have been recorded along with a few « completed » versions of the Finale) show that despite failing health and occasional mental detachment, Bruckner's musical mind remained virile and imaginative to the end. The immense 4th movement would have surpassed even the 8th's in scale, utilizing a fugue and quotes from the « Te Deum » . Yet, there is something satisfying and up-lifting in closing with the Adagio.

The solemn drone against which the Symphony commences sets the stage for an otherworldly conflict, evolving into a whirlwind and erupting into the shattering main theme. This is followed by a characteristic hymn-like passage and a restless rocking-like 3rd theme ; in the development section, a twisting 6/8 motive emerges and will later be used as a propelling device against which the apocalyptic Coda plays-out, ending on a menacing open 5th. No hint of a peasant dance or earthly image is left in the pounding, demonic Scherzo, placed 2nd in order ; even the trio, while starting-out with elfin lightness, soon evolves into a mysterious, half-lit dreamscape of vague and unsettling images. The following Adagio is considered the composer's valedictory to life. The tortured leap of a 9th ushers in a slow unfolding vision which explodes, « Tristan » -like, into a climax of spiritual ecstasy. This is followed by a beautiful, autumnal song-theme which seems to radiate from a nostalgic looking-back on life's joys ; then, appears an austere March-like theme derived from the Symphony's opening. Against a stuttering 16th note figure, the autumnal theme makes a last appearance. It is gradually joined by a noble hymn-like theme which gradually sours with dissonance while becoming even more intense in its attempted fervor ; this works-up to the famous 7 note dissonance, grinding and terrible, and is followed by an even more terrible silence, as though staring into a void. But then, stealthily a motive from the movement's opening drifts the music to a final serene plane. In the Coda, Bruckner fondly quotes from his 8th and 7th Symphonies, taking an eloquent and affecting leave of the world.

...

During Anton Bruckner's whole artistic life, he struggled with the Symphonic form. At the end, he may have sensed that this work was in the process of bursting all conventions - its Finale remained incomplete. The composer decreed that, instead of the Finale, his « Te Deum » could be inserted, because the Symphony is « dedicated to the good Lord » .

God himself is to blame : The prophet has no honour (or, at least, little) in his own country ; especially in Vienna, be it Mozart, Schubert or Bruckner, who, for a long time, was treated as a village idiot that fabricated « Symphonic giant boas » (quote by Johannes Brahms) . But at the latest, in 1884-1885, with the overwhelming success of the 7th Symphony at its premiere under Arthur Nikisch, in Leipzig, and even more so under Hermann Levi, in Munich, then one could after all as a Viennese (by all curious preciosity of being embarrassed) be proud of the Austrian Anton Bruckner.

« Now, he is surely one of us ! » : Then along came big brother Germany and claimed Bruckner, as down to earth German blood, for itself. Famous has become the picture of a lonesome German « Hero and Leader » of Austrian ancestry (Adolf Hitler) before a bust of Anton Bruckner, the Germanic proto-genius drawing from mythical omnipotence. Thus the catastrophal « clinical case of necrophilia » (Erich Fromm) decorated himself with the down-to-earth heaven seeking symbol of creative religio. In his lifetime, and for a long period afterwards, almost all of Bruckner's works were played in revised and, in part, extremely falsified and deformed versions. Placed somewhat unfortunately in the interconnections of history, the discovery and publication of the overdue required original versions of the Bruckner works, from 1933 in Vienna by Robert Haas, one of the most commendable musicologists of the 20th Century, occurred together with the ascension of Adolf Hitler and the expansion of the 3rd « Reich » .

With the « Anschluß » of Austria in 1938, the head-office of the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») was also immediately spirited away, from Vienna to Leipzig. This changed absolutely nothing on the artistic necessity of withdrawing from circulation the deformed arrangements and abridgements of the Bruckner Symphonies and replacing each of them with the original body of works, and here is where the immense life-time achievement of Robert Haas lies.

On the 2nd of April 1932, in Munich, Sigmund von Hausegger heralded in the new era of authentic Bruckner presentations, with the 1st performance of the original version of Bruckner's 9th Symphony - an irreversible process. At last, the musicians, the experts and the whole audience could acquire for themselves a realistic impression of Bruckner's true greatness. Finally, it became possible to discover the real dimensions of his creations to their full extent. From that date, a noteworthy Bruckner tradition came into being, which in Germany is associated with names such as Sigmund von Hausegger, Wilhelm Furtwängler, Carl Schuricht, Joseph Keilberth, Eugen Jochum, Herbert von Karajan, Günter Wand, Rafael Kubelik and, above all, Sergiu Celibidache. Naturally, there were also others, such as Hans Knappertsbusch, who continued to cling to the past and presented the adaptations.

Politically comprehensible, but in musical matters unacceptable, is the attempt being undertaken these days by New York circles around the conductor Leon Botstein to advocate that the disfigured versions from Josef Schalk and his peers, which were played in Bruckner's time, are on an equal footing with the original versions. Incidentally, the 1st countries outside Germany in which Bruckner's music had great success were the Netherlands and (little by little, with growing resonance) England. Later on, his music made its triumphal procession through the United States of America,

to then conquer also the Scandinavian and Russian worlds and, eventually, to become a cultic object of Japanese Classical admiration.

After the Second World War, the great names of the authentic Bruckner movement, Siegmund von Hausegger and Robert Haas, were engulfed by the extinct 3rd « Reich », as if in a black hole. Now, back in Vienna, for the freshly started « Bruckner Complete Edition » (« Bruckner Gesamtausgabe »), a new editor was employed, Leopold Nowak, who undertook everything honest and dishonest to justify his existence on a par with the pioneer Robert Haas. Thereby, editions emerged which, in cases of doubt, to a great extent chose unfavourable and atypical solutions - simply to be different. Accordingly, after Nowak's resignation and under pressure from leading authorities, a reluctant start was made to tackle a 3rd print of the « Complete Edition », this time (more than a half Century after the epoch-making Haas editions) on the fundament of new findings and diverse research results. This 3rd edition now also forms the basis of the present new recording under Ivor Bolton.

According to today's synopsis, Bruckner wrote not simply 9 Symphonies only, such as before him Beethoven and after him Antonín Dvořák, Gustav Mahler and Ralph Vaughan Williams. He wrote 19 versions, and the leading Bruckner researcher and music publicist Benjamin-Gunnar Cohrs has placed them in a chronology, coming to 19 versions of 11 Symphonies (the 2 early Symphonies in F minor and D minor were no longer acknowledged by Bruckner himself). This timetable brings light onto a very entwined innovative route. Thus emerged from 1887-1889, between the 1st and 2nd versions of the 8th Symphony, the 4th version of the 4th Symphony and the 3rd version of the 3rd Symphony, and, from 1890-1891, as an insertion in composition of the 9th Symphony, the 2nd version of the 1st Symphony. It is not surprising that Bruckner did not come to an end with the 9th Symphony !

A great mythology has grown around Bruckner's 9th Symphony, his last and uncompleted, which he had dedicated to « the dear God ». In his very sure-footed Bruckner biography, published in 1944, Peter Raabe quoted Bruckner's physician Doctor Richard Heller :

« I believe, to be able to clarify some pronouncements from Bruckner, that, in his ideas, he had to some extent concluded a contract with God. If the " Dear Lord " wanted him to complete the Symphony, which is intended to be a canticle to God, then " He " must bestow life for as long as is needed ; should he die earlier, then it is God's own fault if " He " receives an uncompleted work. Devoutness was, by the way, a principal feature of this great genius. He prayed diligently, and, even when these prayers sometimes took on very peculiar forms, they were nevertheless deeply felt and piously brought forth. As no one could disturb him when he was at prayer, which he carried-out on his knees before his large crucifix, I had the opportunity several times, standing quietly in the room, to hear his prayers. He praised a number of " Our Fathers " and " Hail Marys " and closed with a fully freestyle prayer, such as, " Dear Lord, let me be in good health again soon, look, I need my health so that I can complete the 9th ", etc. He uttered this last passage in a somewhat impatient manner, closing with a triple Amen, whereby, on a few occasions, with the 3rd Amen, he struck against his thighs with both hands, such that one couldn't help but think that he thought to himself : " If the Dear Lord does not hear that now, then it is not my fault ! " »

Has the 9th actually remained unfinished ? Contemporary musicologists are of the opinion that it was on hand in at

least a 1st, raw orchestral score and is probably still even in existence - in private ownership in Vienna. Time and again, scattered pages from the Finale have turned-up. The reason for this is that, after Bruckner's death, the testamentary administrator conducted a loose control and took no steps to ensure that the material remained in an orderly and connected condition. In the meantime, there is a group of musicologists who have, piece for piece, filled-out the empty spaces between the turned-up pages of the Finale and improved it, step by step. They will not succeed in giving the Symphony a really adequate Finale, but, as an attempt at reconstruction, it is a highly-interesting exercise in style, one being followed with great interest by many connoisseurs and musicians.

...

Anton Bruckner started work on his 9th Symphony in August 1887. He was still working on it on the day he died, 9 years later. Why this long, ultimately thwarted struggle ? For one thing, Bruckner's physical health was declining, and along with it his mental stability. As his anxiety about the 9th increased, so did the strange obsessive behaviour that had so worried friends in the past. And he would keep finding other things to do : extensive revisions of 4 Symphonies and 2 of his Masses ; plus, the composition of 2 big choral works : « Psalm 150 » and the Cantata « Helgoland » . Worthy projects, perhaps, but, in the end, diversions from the main task. Bruckner had good reason to take special pains over his 9th Symphony. This was to be nothing less than a summing-up of his life's achievement. There was also an element of tribute to one of his musical idols :

Bruckner told his students at the Vienna University :

« I'll write my last Symphony in D minor, just like Beethoven's 9th. Beethoven won't object. »

Beethoven might not complain, but others might (and did) make unflattering comparisons before they'd even heard a note of the work. Above all, the devoutly Roman Catholic Bruckner intended to dedicate his 9th Symphony « to dear God » (« dem lieben Gott ») . Small wonder, Bruckner was so desperate to get it right - or so ready to seek-out distractions.

At the same time, there are hints that Bruckner's faith was wavering. His doctor, Richard Heller, felt sure that the composer « had drawn-up a contract with his " dear God ". If " He " willed that the Symphony, which was indeed to be a hymn of praise to God, should be finished, " He " should give Bruckner the time he needed for his task ; if he died too soon and his musical offering was left incomplete, God had only himself to blame. »

It was to be a very close-run thing. When Bruckner died on 11 October 1896, he was almost certainly working on the last pages of the sketch-score. If so, where they ended-up is anyone's guess. In one of the most frustrating reminiscences in musical history Doctor Heller tells how Bruckner « went over to the piano and played me parts of the Symphony with shaking hands, but with undiminished accuracy and strength. I have often regretted the fact that I cannot play or write down music after one hearing because, then, I might be able to give some idea of the end of the 9th Symphony. »

Bruckner's biographer, Max Auer, also claimed that he saw a page of the score (either at or near the end of the Finale) in which all the leading themes are « piled on top of each other, as in the Finale of the 8th Symphony » .

A few precious extra leaves of sketch-score have turned-up in recent years, but, alas, this crucial page was not amongst them. But how tragic is this loss ? The 3 movements Bruckner did complete in full orchestral score do form a satisfying musical experience in their own right. In fact, the structure they form (2 long, slow-paced movements framing a compact, faster Scherzo with central Trio) is remarkably well-balanced. Moreover, the climax of the Adagio is quite powerful enough to form the high-point of an hour-long Symphony : though that terrifying dissonant fortississimo is surely a long way from the triumphant « hymn of praise » Bruckner intended as the culmination of his last Symphony. Yet, the quietly resigned Coda of the Adagio, with its fleeting tender references to some of his most successful earlier works, can be experienced as a kind of answer to the dark probing of the 1st movement and the nightmare visions of the Scherzo.

1st movement :

While the 9th Symphony has that grand, spacious feeling one so often finds in Bruckner (the quality that has led to his Symphonies being described as « Cathedrals in sound ») , the 1st movement's structure may initially seem baffling. In marked contrast to the concentrated, economical 1st movement of the 8th Symphony, there is a profusion of themes here, with many sudden changes in tempo and direction. At times, the very tonal foundations of this « Cathedral » seem to shake under our feet and, yet, Bruckner draws everything together in the movement's awe-inspiring final Crescendo.

2nd movement :

Formally, the central Scherzo is clarity itself. This is a big A-B-A structure, with a weirdly animated central Trio section. This Scherzo's pounding repetitive rhythms and harsh dissonances have invited comparison with Béla Bartók, Sergei Prokofiev or Dimitri Shostakovich. But the central Trio section inhabits a very different world. Instead of the idyllic Pastoral imagery Bruckner often evokes in his Trios, this music is feverish, disturbingly sensual, and, like the Scherzo, seems to peer half-nervously, half excitedly into the 20th Century.

3rd movement :

The Adagio begins with more restless searching, initiated by an anguished violin motif, leaping upward just over an octave then plunging back downward. After the 1st climax, comes music of true Brucknerian nobility in a hymn-like elegy for the 4 Wagner tubas (more like tenor or bass horns than tubas) . In the impassioned spiritual journey that follows, here are moments of radiance amid tormented Crescendos and long wintry melodies. But the final build-up contains the most agonizing music in the whole Symphony, with trombones, tuba and the other bass instruments bellowing-out the Adagio's opening violin theme, now stretched even wider. The culminating discord is left hanging in the air, unresolved. Yet, somehow, the Coda manages to bring a sense of peace and long-sought stability. Bruckner never intended this to be the ending of his last Symphony, but it is hard to imagine a more moving farewell.

...

Few composers can boast of having risen from such lowly beginnings to such heights as did Anton Bruckner, though he rose slowly. He was born into the lowest-level of the Austrian peasantry on September 4, 1824. He died on October 11, 1896, in Vienna, that grand capital of European music, surrounded by honours ; no fewer than 200 dignitaries from the Viennese music world attended his funeral, which is not an inconsiderable number given how controversial he was.

Bruckner's journey was, indeed, an unusual one. He started-out as a village musician, acclaimed by his family and friends, and he became an organist known throughout Europe. His deep Catholic faith colored his entire life, and all his works. A « provincial » , he was shaped by the music of Franz-Joseph Haydn, Wolfgang Amadeus Mozart, Johann Sebastian Bach, Ludwig van Beethoven, and Franz Schubert. Their influence could be heard in his improvisations on the organ (which won uncontested fame for him) and in the religious music that he wrote in his early years. Then, at Ist, through Operas such as « Tannhäuser » , « Lohengrin » , and « Tristan und Isolde » , he encountered Richard Wagner, and this sealed his fate as a Symphonist.

Wagner held Bruckner in high esteem. Not only did the great Richard accept the dedication of Bruckner's 3rd Symphony, but he also encouraged his emulator to the extent of proposing to conduct all of Bruckner's Symphonies. After the performances of « Parsifal » at Bayreuth, in 1882, Wagner declared :

« There is only one other composer whose Symphonies can be compared to Beethoven's, and that is Bruckner. »

Yet, there were also critics (the most prominent of whom was Eduard Hanslick, the defender of Johannes Brahms) who were hostile to the new trends, which they considered erratic and too avant-garde, and who continually panned Bruckner. This had 2 effects on the composer.

There is no question that criticism made Bruckner sink into morbid and continual self-doubt. He is, in fact, known for having spent a good deal of his career revising his scores - hence, the thorny problems of versions and editions that surround his Symphonies.

The 2nd and more pernicious effect was to place a reluctant Bruckner right in the center of the æsthetic controversy pitting the supporters of the music of the future against the supporters of tradition. Bruckner, who felt that he himself had both inherited from tradition and been inspired by modernism, and who was by nature modest and insecure, was never able to assert his complete creative independence. Unwillingly, he became a plaything of fashion. But that was then. Posterity has quickly forgotten these controversies and, for some time now, Bruckner has occupied an enviable place, alongside Haydn and Gustav Mahler, in the world of the German Symphony.

Anton Bruckner began his 9th Symphony in 1889, when he was 65 years old. The number « 9 » has cast a long shadow in the world of the Symphony ever since the death of Beethoven. Bruckner chose the same key, D minor, for his 9th Symphony as Beethoven had chosen for his, thus showing even more clearly his relationship to the Master

from Bonn. When Bruckner began composing, his life was like a hesitation waltz. His 7th Symphony was a triumph every time it was performed ; his works were played just about everywhere in Europe and in America (though, unfortunately, almost always in abbreviated versions) ; and he received no end of official honours. With pensions from the State, from industrial Companies, and from the Vienna Conservatory, as well as income from publishing, here was a man who was relatively comfortable.

This may seem idyllic, but the manuscript of his 8th Symphony was severely criticized by the person whom Bruckner called his « artistic father », the prestigious conductor Hermann Levi. With the collaboration of Franz Schalk, Bruckner once again took on the task of making revisions (some major, others minor) which doubtless stirred-up his doubts about his capacities as an orchestrator and composer.

Yet, these doubts never eroded Bruckner's certainty that he needed to work. Composing, for Bruckner, was equal in importance to his faith in God : an act of daily devotion, of intimate communion with the great, divine plan. One of the best proofs of this attitude is the heading, « Ad Majorem Dei Gloriam », that he put at the top of the manuscript of the 9th. Another is the fact that, as he felt his strength declining, he realized that he would not be able to finish the work despite the numerous sketches he had left for the Finale, and so suggested that, if the work had to be completed after his death, his « Te Deum » be used in place of an original ending.

One could be sorry that this work is incomplete because Bruckner had placed the Adagio as the 3rd movement of the Symphony, something he rarely did. This placement generally indicates that the final movement will carry the greatest dramatic and formal weight ; this is the placement in, for example, Beethoven's 9th Symphony. Indeed, since Beethoven's work was Bruckner's model, the arrangement of the latter adds cogency and validity to the argument that Bruckner seriously planned to add a choral work (the afore mentioned « Te Deum », composed at a time of elation after the triumph of his 7th Symphony) as a possible « replacement » Finale.

Nevertheless, none of the solutions that various conductors or numerous musicologists have proposed for putting the finishing touches on this magnificent torso (it is comparable to Michelangelo's « Slaves ») can satisfy as much as listening to a performance of the « unfinished » score can. This fact compels us to make 2 remarks.

1st, both musicians and history have always considered the work to be complete as it is. We speak of Schubert's last Symphony as being « unfinished », but no one ever speaks like this about Bruckner's last Symphony. Rather, we just say that the composer did not finish the Finale. Since its 1st performance, the work as it is has been judged to be musically, artistically, and philosophically complete.

Our 2nd remark is subtler. If we consider this to be a Symphony that is in 3 movements, and that ends, legitimately, by fading away in an Adagio (an incredible choice for the period, rarely made except in the case of some Codas ; for example, in the Symphonies of Franz Liszt) then a composer like Gustav Mahler would consider himself justified in no longer respecting the Classical separation into 4 movements but finishing his Symphonies with a slow movement. (We are thinking here of Mahler's 2nd and, especially, of his 9th which, like Bruckner's, is also in D minor - major.)

This, then, is a case of unplanned prophecy - of an historical innovation that, rather than being a manifestation of some new type, is a new way of breaking the mould forming the old type. For this reason, we can be thankful rather than sorry for the unfinished state in which Bruckner left his work.

What's notable about Bruckner's last is how, in all his strokes of inspiration in the realms of architecture and compositional technique, the composer dares go farther still. The obsession with big opposing sections (often wrongly attributed to his training as an organist, but which really stems far more from his concern to dramatize material, and to stress harmonic changes) is intensified, both in the 1st movement and starting from the beginning of the slow movement.

It is this that can lead some to call Bruckner an orchestral fauvist ; that is, one who rejects out of hand all transitions (a rather Wagnerian technique, after all) in favor of shocks, juxtapositions, and oppositions. Sometimes, this makes his music a little incoherent for the neophyte who lingers over the fluid moment ; but, as soon as one enters into the ordered flow of the music, everything falls into place.

The Scherzo bustles about with a brutal wildness that we don't find anywhere else in Bruckner. Yes, this mystic, already consumed by illness, found ways to make himself a prophet of musical energy that would ultimately culminate in the pagan orgies of « The Rite of Spring » . He also plays with symmetries (which some consider to be too intellectual) in developing motifs. Later, such games came to be prized by composers such as Anton Webern or Igor Stravinsky ; and they drew the attention of Pierre Boulez, who did not scorn to offer this kind of repertoire, stripped of its fake good natured folklore, and to reveal its strictly musical « grandeur » .

Thus, listening to this work of Bruckner requires listening at several levels. Above all, one must never forget that Bruckner had already composed many more emotive and meditative works ; here, he is lingering over reflection and exploration. In this sense, this unfinished Symphony is much more open to the future than it was often believed to be. To see it only as a relic of the bygone past, as a simple testament or legacy of accumulated knowledge, would be to do it a grave injustice. As the composer said of his original manuscripts, this Symphony was well and truly destined for better times (« Für bessere Zeit ») .

...

Anton Bruckner's Symphony No. 9 in D minor is the last Symphony upon which he worked, leaving the last movement incomplete at the time of his death, in 1896. The Symphony was premiered under conductor Ferdinand Löwe in Vienna, in 1903, after Bruckner's death. Bruckner dedicated this Symphony, « To the beloved God » (« Dem lieben Gott ») .

While it may seem logical to call this work « Symphony in D minor, Opus posthumous » , that usually refers to the Symphony No. « 0 » in D minor.

The Symphony has 4 movements, although the 4th is incomplete and fragmentary. Of this Finale, it seems that much material in full-score may have been lost very soon after the composer's death, and, therefore, some of the lost

sections in full-score survived only in 2 to 4 stave sketch format. The placement of the Scherzo 2nd, and the key, D minor, are only 2 elements this work has in common with Beethoven's 9th Symphony.

The Symphony is so often performed without any sort of Finale that some authors describe « the form of this Symphony as a massive arch, 2 slow movements straddling an energetic Scherzo » .

The score calls for 3 each of flutes, oboes, clarinets in B-flat and A (Adagio only) , 2 bassoons and contrabassoon, with 8 horns (5-8 horns doubling on Wagner tubas) , 3 trumpets in F, 3 trombones, 1 contrabass tuba, timpani and strings.

1st movement : Bruckner's tendency to telescope Sonata form development and recapitulation finds its fullest realization in this movement, the form of which musicologist Robert Simpson describes as, « Statement, Counterstatement and Coda. » . An unusually large number of motifs are given in the 1st subject group, and these are substantially and richly developed on re-statement and in the Coda. Bruckner also cites material from his earlier works : at a point near the Coda, Bruckner quotes a passage from the 1st movement of his 7th Symphony. The concluding page of the movement, in addition to the usual tonic (I) and dominant (V) chords, given-out in a blaze of open 5ths, uses a Neapolitan flat (ii) in grinding dissonance with both I and V.

2nd movement : The opening chord of the Scherzo, often cited as prophetic of the harmonic advances of the 20th Century, is tonally ambiguous in regard to the principal D minor tonality of the movement. It could be said that folk elements are still in evidence, as in other Bruckner Scherzi, but this music is of such savagery that such « naïve » elements are easier to ignore, even if they were intended by the composer.

Bruckner has composed 3 successive versions of the Trio (edited by Benjamin-Gunnar Cohrs) :

The 1st version (1889) , in F major, in « Ländler » style with solo of viola, recalls some ideas of that of the 8th Symphony. Note the pizzicato accompaniment by the quarter notes at the outset of the « Te Deum » , which the composer will also use in the sketches of the Finale.

The 2nd version (1893) , in the remote key of F-sharp major, also in « Ländler » style with solo of viola, has a somewhat ethereal look. The mid-part contains a reminiscence to the « Hallelujah » from Georg Friedrich Händel's « Messiah » .

The final version (1894) , also in F-sharp major, is unusually fast in tempo for a Trio. The slower mid-part contains, as in the previous version, a reminiscence to the « Hallelujah » from Händel's « Messiah » .

3rd movement : Bruckner called this movement his « Farewell to Life » . It begins in tonal ambiguity, and is the most troubled opening to a Bruckner Adagio, yet, though within bars, it achieves lyrical serenity and awe. Throughout its course, the movement goes back to some of the troubled moods of the earlier movements. A dolente call by the oboe (a quote of the « Kyrie » of Mass No. 3) introduces the repeat of the 1st theme, which is underlined by dramatic trombone appeals. Shortly after, Bruckner also quotes, as a kind of supplication, the « Miserere nobis » from the «

Gloria » of his Mass in D minor. The following final climax, given by full Orchestra, concludes on the most dissonant chord. Thereafter, in the most serene Coda, yet, the music alludes to the Coda of the Adagio of the 8th Symphony, and also hints at the 7th Symphony. It is these measures of music which conclude most live performances and recordings of the Symphony, though Bruckner was insistent that they be succeeded by a final, 4th movement.

...

The lives of great creators always seem far too brief. While a fortunate few endure to complete their work and secure their reputation, far too many others depart leaving their full potential unattained and their fame unsettled.

Anton Bruckner faced a far crueler fate. At the height of his power, he spent his final years in a desperate struggle to craft a final Masterpiece that would both epitomize his ideals and extend his art into a new realm, but died in 1896 unable to achieve it. The destiny of the portion that would become his Symphony No. 9 fell to others. At 1st compromised by the misguided efforts of well-meaning friends, ultimately it would be rescued and enriched through the diverse inspirations of a later generation of interpreters.

His peasant roots, strict upbringing and teaching career led Bruckner to be highly-deferential and modest, with a deep respect for authority and an equally acute dread of criticism. Yet, he craved recognition. When colleagues implored him to simplify his work in the hope of getting it performed, Bruckner readily agreed, both accepting their « help » and undertaking broad revisions of his own, through cuts, rescoring and conventional harmony, so as to conform to the brighter colours and overt drama of the emerging Wagnerian style. Consequently, the little notice his Symphonies, garnered during his lifetime, was based on bowdlerized versions.

Significantly, the 1927 printing of Grove's « Dictionary of Music and Musicians » dismisses Bruckner with a single paragraph (1 page later, devoting 8 to his contemporary Alfred Bruneau) and derided his « inordinate leaning toward the manner of Wagner ». The balance is redressed in the 2001 edition : Bruckner gets 28 pages to Bruneau's 2.

Later advocates debate the superiority of the composer's initial concepts versus his subsequent reflections which, after all, could represent genuine attempts at refinement and growth rather than corruption under pressure.

His extraordinary Symphony No. 9 in D minor suffered a similar fate. While free from the composer's own misgivings and 2nd thoughts, its posthumous 1903 publication was « edited » by his disciple Ferdinand Löwe, who reduced the dissonances, added transitional modulations and tempered the brittle climaxes with smooth swells of sound. Fortunately, despite a lifetime of submission to others' tastes, Bruckner bequeathed his original manuscripts to the Austrian Imperial Library, thus ensuring their future availability.

The contrast was 1st unveiled in a revelatory 1932 Munich concert, when Siegmund von Hausegger conducted the 9th, twice : 1st, the Löwe edition and then, to huge acclaim, the world-premiere of the autograph. To Hausegger also fell the honour of the 1st recording. His 1938 set of « HMV » 78 rpm's with the Munich Philharmonic Orchestra (now, on a « Preiser » CD) is thoroughly convincing, idomatic and solidly shaped. Steeped in German tradition, it projects an

unmistakable image of repressed feeling seething beneath a superficially placid surface.

Since then, nearly all performances have been based on editions restored from the original materials, and Bruckner has emerged as a striking creative force with a distinctive Symphonic voice. The complexity of Bruckner's vision lay deep within his personality, surely among the most intriguing of any composer.

Bruckner's lifetime fame came not as a composer but as organist and pedagogue. Both roles pervade his music. His orchestration often evokes the « king of instruments » by layering massive planes of sound. He taught the theories of Simon Shecter that music was to be solidly founded in bass and « natural » harmonic progressions, and so his themes tend to consist of the notes of deep, elemental chords and his structures evolve steadily on a colossal scale. Bruckner was a methodical composer, always finishing one work before beginning the next. His scores are neat, his corrections precise. Ideas unfold with patience and logic. Emotions are always in check.

Bruckner took little interest in the world beyond musical theory and so his compositions are free of current trends or outside influences. A bachelor and probable virgin, his social life was largely limited to dining with students and pathetic attempts to propose marriage to teenaged girls, with whom he often became enamored. Bruckner was rigidly formal and had no tolerance for « risqué » humor. His music is severe, with an occasional touch of lyricism but little playfulness and never even a hint of sensuality.

Bruckner was obsessed with death. Although he rarely traveled, he sought to view the bodies of famous decedents and attended the exhumations of Beethoven and Schubert. He cherished a picture of his mother on her deathbed and planned his own funeral and burial in great detail. Such morbid thoughts must have guided him during the prolonged and draining effort over the 9th Symphony that consumed the last decade of his life.

Bruckner was deeply religious. He kept a log of his daily devotions, prayed before each performance, and stopped lessons when church bells rang. It has been suggested that the extreme length of his Symphonies was inspired by a need to elevate listeners' thoughts to a mood conducive to undistracted prayer. As his powers failed, Bruckner dedicated his final Symphony to God but could not understand how God could refuse him the strength and inspiration to finish it.

The 9th is incomplete in far more than the obvious sense of lacking a Finale. The 1st movement is fragmentary and rough ; the 2nd, acerbic and unsettled ; and the 3rd reaches toward eternity through distant harmonic spheres. Such wide-ranging and fertile material challenges interpreters to probe the vitality of Bruckner's complex inner life.

While most interpreters try to smooth the score into a cohesive whole comparable to his other work, a few seem willing to regard the 9th not as a failed attempt at an orderly artistic statement or personal closure but rather as a perfect depiction of a tortured and turbulent mind.

Above all other conductors, Wilhelm Furtwängler best mined this image of turmoil. A man of conscience deeply conflicted within the cauldron of Nazi Germany, Furtwängler identified fully with the composer's anguish and strife. His

1943 concert 9th with the Berlin Philharmonic (on « DGG » and « Music & Arts ») aches throughout with a tangible nervous pain, the rhythms unstable, the balances harsh and tense. He discounts transitions, boldly chopping the stormy 1st movement into disparate fragments and wrenching the mood from lilting grace to raw savagery, tempos from standstill to runaway and dynamics from inaudible to heavy overload. The Scherzo and Trio transcend the slightly menacing waltz under other batons to become a furiously driven, vertiginous plunge to damnation. The intensely chromatic concluding Adagio grinds massive planes of conflicting tonalities, heaves its way through feverish unrest to a fearsome dissonance, and withers its turbulent fragments into exhausted silence. Furtwängler's radical grasp of the 9th is one of the most devastating and demanding performances ever captured on record.

Oswald Kabasta, too, was charged with collaboration by the Allies but, rather than defend his choices, killed himself in 1946. While lacking the full measure of Furtwängler's manic intensity and volatile temperament (but with an even more terrifying Scherzo) , his War-time performance with the Munich Philharmonic (on the « Lys » label) reflects a similar outlook and temperament.

While the loyalties and activities of Hermann Abendroth during the War are shrouded in ambiguity, his 1951 concert with the Leipzig Radio Symphony (on the « Berlin Classics » label) also derives huge power from jarring conflicts of the type that beset the beleaguered composer.

Carl Schuricht also remained in Germany until the last year of the War, and led a somewhat less volatile, yet heartfelt, 1951 concert with the Stuttgart Radio Symphony (on the « Hänssler » label) in which sharp brass accents interrupt the continuity.

Jascha Horenstein, one of the least heralded of the great Brucknerians (surely reflecting the nomadic nature of his career rather than a lack of talent) . He conducts the Vienna Symphony Orchestra (1953) - « Vox » CD cut a taut 1953 studio recording with the Vienna Symphony of propulsive vigor coupled with a superb Mahler 1st. While a late « BBC » concert (on « BBC Legends » , with a spectacular Mahler 8th) is deeply atmospheric and alive with detail. A constant undercurrent of unrest throbs beneath its tightly controlled surface, as if to suggest the turbulent profundity which the seemingly « naïve » and reticent composer suppressed within his outwardly simple bearing.

The distinctive tympani accents that offset the moderated emotions, repressed climaxes and detail of Daniel Barenboim's Berlin Philharmonic concert (on the « Teldec » label) suggest the composer's straining against conventional inhibitions.

Similarly, the dramatic pauses and inflated dynamics of Eugen Jochum's « Staatskapelle Dresden » recording (on the « EMI » label) evoke the earnest urgency of Bruckner's desperate race against mortality.

The dour Yevgeny Mravinsky and the Leningrad Philharmonic (on « BMG - Melodiya ») lend their severe 1980 concert recording a brittle, sharp, acidic edge with chilly wind accents and harsh brass-heavy balances to suggest the bitterness of the composer's lonely dying toil.

At the opposite extreme stands Sergiù Celibidache and the Munich Philharmonic (on the « EMI » label) . Invoking his « Zen » beliefs, CD Celi slows the pace to a glacial 77 minutes. His inflexible, unremitting stride crafts a spiritual experience in which calm evolution supplants emotion. Passing details assume cosmic significance amid persistent monolithic planes of sound, suggesting the composer's numb resignation to his looming demise.

In a surprising departure from his reputation for expansive tempos and thick textures (fully evident in a 1950 concert on the « Tahra » label) , a 1958 Hans Knappertsbusch Bavarian State Orchestra concert (« Music & Arts ») is fleet, ardent and downright youthful at a mere 51 minutes, as if to evoke the composer's desperate fading memories of earlier times.

Interestingly, although all other conductors came to discredit it, Knappertsbusch clung to (and lets us hear) the Ferdinand Löwe edition, which complements his swift tempos with its vital and simplified rescoring.

While his earlier concert 9ths are also fleet, nimble and pointed, following a heart attack, Bruno Walter cut a 1959 studio 9th with a reduced Columbia Symphony (on the « Sony » label) that boasts luminous, transparent textures, finely-tuned balances and an utterly sweet outlook, as if strife and resistance against fate no longer seemed relevant after his brush with death. By coming to view even the most complex music as idealized, spiritual harmony, Walter illuminated the composer's « naïve » and sincere religious faith.

Zubin Mehta, in 1964 (on the « Decca » label) ; Carlo Maria Giulini (on « DGG ») ; and Leonard Bernstein, in 1990 (also on « DGG ») all led the Vienna Philharmonic in remarkably similar readings, tailored to that famed ensemble's smooth, blended sound. Their massive but deeply sensitive approaches emphasize magisterial power, with Mehta's fueled by volatile climaxes ; Bernstein's tempered by a somewhat warmer gloss ; and Giulini's fired by brass and tympani accents. Their Finales end on a breathtakingly smooth and gentle plane, as if to bid the composer a loving farewell and to grant him the eternal peace he never knew in life.

In a 1998 concert with the Berlin Philharmonic (on the « BMG » label) , Günter Wand sought to hold Bruckner's weighty materials in equilibrium to portray the monumentality of his conceptions, his withdrawal from life's demanding details and his inner truthfulness.

Otto Klemperer, who led the American premiere of the original version, in 1934, took a similarly massive, objective view with the « New Philharmonia » Orchestra (on the « EMI » label) .

Born in Vienna and trained by a Bruckner pupil, octogenarian Georg Tintner achieved as his sole major recording project a superb set of the complete Bruckner Symphonies, but then took his own life rather than suffer through a final illness (bone cancer) . The sheer poise of his 1997 9th with the Royal Scottish National Orchestra (on the « Naxos » label) perhaps reflects both his and Bruckner's final escapes into the solace of pure, abstract music from the anxiety of their respective worlds.

In leaving his 9th Symphony unrealized, Bruckner empowered future generations to apply their insights to build and

complete an artistic legacy that explored and transcended the confines of his own life.

While we have come to accept the 3 movement 9th as definitive and emotionally whole, Bruckner actually left 180 pages comprising about 15 minutes of music for a Finale, ranging from sketches to fully orchestrated passages. Its coherence is compromised by entire missing blocks of pages thought to have been kept by associates as souvenirs. Several modern scholars have attempted to realize performing versions, but all are somewhat speculative and lack the special inspiration that Bruckner would have provided to meld these and, perhaps, other materials into a masterful structure.

The most successful presentation is a recording by Nikolaus Harnoncourt and the Vienna Philharmonic (on the « BMG » label) , coupling a decent performance of a « New Critical Edition » (« Neue Kritische Gesamtausgabe ») of the score with a performance of the surviving sections in the course of a fascinating lecture in which he explains the structure and leaves tantalizing clues as to the gaps, including a Coda in which Bruckner was to include references to several former Symphonies, as if to conclude what he knew would be his final work with a literal summary of his career.

In any event, despite some typically powerful « Brucknerian » themes, lyrical respites and intriguing implications, in years of toil Bruckner himself was never satisfied with the Finale, and so we can only wonder how (or even if) he would have brought the desperation and yearning of the 1st 3 movements to a suitable denouement.

Some scholars speculate that by adding the « Te Deum » at the end of the Adagio, Bruckner meant to signal that his earlier choral work of that title be used for a Finale, but its festive, ecstatic tone is wholly inappropriate to his grave, probing Symphony, and it seems far more likely that Bruckner meant his inscription to be taken literally as a sincere and fervent dedication - and, perhaps, supplication to God.

Bruckner's « failure » merely verifies the impossibility of the challenge he had created - the portion of the 9th that Bruckner did complete was so astoundingly powerful and far-reaching that not even he could have suitably concluded it. Although he reportedly was still working on his Finale the very day of his death, Bruckner's intentions, whatever they might have been, must remain consigned to eternal mystery.

AB 98 : Reconstruction du Finale

Envisager la reconstruction du 4e mouvement est une chose mais disposer d'une documentation solide en est une autre. Les annotations et les données philologiques sont essentiels au processus. Pour le Finale de sa 9e Symphonie, Bruckner a utilisé 6 types de papier à musique de différents formats en provenance de son éditeur Josef Eberle à Vienne. La zone de pagination se situe dans la partie supérieure droite (« JE & Co. , n° 8. / 24 doublures ») . En examinant les entrées du compositeur, il devient assez facile d'établir l'ordre et d'identifier les 1res et les dernières pages. Des erreurs du secrétaire Meißner au niveau des préfixes apposés sur des feuilles non identiques sont devenues pour Alfred Orel une source de confusion. Alors qu'au contraire la diversité du matériel nous aide à mieux comprendre la méthode de composition du Maître.

La partition se présente sous forme de bi-folios (« Bogen » ou doubles feuillets) . On retrouve sur chaque page : une annotation sur portées, des entrées pré-déterminées pour l'instrumentation (organisées de haut en bas) comprenant les touches, le tempo et des séquences numérotées ininterrompues de 4 mesures (essentiellement préparées par Anton Meißner) . Les clarinettes sont notées en si bémol ; les cors et les trompettes en fa.

La partition de la seconde étape se compose aussi de bi-folios numérotés dans le coin supérieur droit. Anton Meißner avait préparé ces pages avec des mesures, des clefs et l'indication des instruments afin que son Maître puisse composer sur le champ. Des modifications majeures de la part de Bruckner se solderont par la renumérotation des demi-feuillets par son secrétaire. Dans de nombreux cas, il est impossible de distinguer les esquisses des annotations finales (Reinschrift) .

Lors d'une étape de la composition du Finale, Anton Bruckner avait décidé de subdiviser le très long bi-folio n° « 2F » (comportant maintenant un total de 36 mesures) en numéros « 2 » et « 3 » . Le tout, rédigé sur le tard, sur du papier à musique de type « E » ; donc postérieur à la pagination originale. Meißner a fort probablement effacé les anciens numéros en grattant la surface à l'aide d'une lame de rasoir.

Le problème du Finale de la 9e Symphonie d'Anton Bruckner

Bruckner jeta ses dernières forces dans la composition du Finale et y consacra quasiment les 2 dernières années de sa vie. Environ les 3 quarts du mouvement a été couché sur le papier (exposition - développement - ré-exposition) bien que l'orchestration soit incomplète en de nombreux endroits, le dernier bi-folio (double page comportant 24 portées sur chaque face et servant à l'orchestration) s'arrête juste avant la Coda. Bruckner a-t-il totalement esquissé celle-ci ? Des indices peuvent le laisser penser (datations et références manuscrites sur certains brouillons et bi-folios) . Selon le témoignage de Richard Heller, le médecin de Bruckner, ce dernier lui aurait joué de larges extraits du Finale au piano, dont la Coda entière, et ce vraisemblablement à l'automne ou l'hiver 1895. Malheureusement, des feuillets d'esquisse et de bi-folios ont été chapardés et dispersés par ses élèves, les exécutants testamentaires et des « chasseurs de souvenirs » . Certains éléments manuscrits ont heureusement été récemment retrouvés à Washington et à Munich.

Le musicologue australien John Alan Phillips a édité les fragments du Finale qui ont été retrouvés (526 mesures) , à savoir la totalité de l'exposition (mesures 1 à 278) , ainsi que la majorité du développement et de la ré-exposition (mesures 279 à 526) . 6 fragments manquent à l'appel : 8 mesures à la transition vers le développement, 8 mesures au milieu de la 1re partie du développement, 8 (ou 16) mesures à la fin de la seconde partie du développement (strette de la fugue) , 8 mesures à la transition vers la reprise du 3e groupe thématique (choral) , 16 mesures au milieu de la reprise du choral, et 8 (ou 16) mesures juste avant la Coda. 3 courts fragments de la Coda ont par ailleurs été retrouvés, respectivement 24, 4 et 16 mesures - le dernier fragment se terminant par un accord dissonant semblable à celui du climax du précédent Adagio.

Dans le Finale de la 9e Symphonie, le groupe thématique initial est largement exposé et développé. Il est suivi par un court 2e groupe thématique lyrique. Une transition constituée par un renversement du groupe thématique initial, qui

ressemble au thème initial de la 1re Symphonie, est suivie par le 3e groupe thématique, un choral, qui rappelle l'Adieu à la vie du précédent Adagio et est accompagné en ostinato aux violons par le motif du « Te Deum ». Cet ostinato se poursuit jusque dans la 1re partie du développement, dans lequel le 1er thème est largement développé. La seconde partie du développement est une fugue complexe — dont la strette est manquante. Après une citation du Finale de la 6e Symphonie, le développement se termine par un climax, qui est suivi par la ré-exposition des 3 thèmes (la seconde partie de la ré-exposition du choral est manquante) et la transition vers la Coda. La Coda, dans laquelle le compositeur avait l'intention d'introduire, en guise de testament spirituel, du matériel des 5e, 7e et 8e Symphonies, est quasi totalement manquante. Les fragments retrouvés du Finale, qui font, comme les mouvements précédents, preuve d'une audace harmonique et formelle sans pareil, se distinguent de manière saillante par rapport aux Finales des autres Symphonies. S'ils font montre de quelques similitudes inévitables, ils révèlent surtout des importantes et novatrices différences.

Peu de temps avant sa mort, comprenant qu'il ne parviendrait sans doute pas à achever l'œuvre, Bruckner suggéra de faire jouer son « Te Deum » à la suite de l'Adagio (le 3e mouvement) et ce à la place du Finale. Bruckner imagina une autre solution et composa également une transition qui, à la fin de la ré-exposition du Finale (réapparition en ré majeur aux cordes du motif en quintes du « Te Deum » accompagnant le thème du choral servant ici de 3e groupe thématique), permet d'introduire le ton de do majeur et ainsi de faire surgir le chœur initial du « Te Deum ». Cette solution présente un problème formel important : quid de l'irruption du « Te Deum » d'une durée d'environ 25 minutes après approximativement 18 à 20 minutes d'un Finale dont les éléments thématiques, hormis le motif motorique d'accompagnement des cordes, n'ont rien à voir avec ceux du « Te Deum ». Cette étrangeté formelle se double d'une autre incohérence, celle du ton conclusif du « Te Deum » (en do majeur) et le ton principal de la Symphonie qui est en ré mineur.

Le chef Nikolaus Harnoncourt a, en 2002, enregistré avec la Philharmonique de Vienne un double CD chez RCA. Le 2e disque compact est consacré à un Workshop en version allemande et anglaise, dans lequel Harnoncourt exécute, après les avoir commentés, les fragments édités par John Alan Phillips - durée : 18 minutes. Harnoncourt ne retient pas les quelques courts fragments qui ont été retrouvés de la Coda, qu'il considère comme non significatifs, car ils ne concernent pas l'intention du compositeur. Cet enregistrement a le mérite de ne contenir que du matériel original, à l'inverse des diverses tentatives de reconstruction, en particulier celles de la Coda, dont on n'a jamais la garantie que leurs additions correspondent aux intentions du compositeur.

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4th movement : Bruckner had conceived the entire movement ; whether the manuscripts he left would have made-up the final form of the Finale is debatable. Several bi-folios of the emerging autograph score survived, consecutively numbered by Bruckner himself, as well as numerous discarded bi-folios and particellos sketches. The surviving manuscripts were all systematically ordered and published in a notable fac-simile reprint, edited by John Alan Phillips, in the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») , Vienna.

Because of Bruckner's individual composing habits, reconstructing the Finale is in some ways easier, and in some ways

harder, than it would be to reconstruct an unfinished piece by another composer. Compounding the problem, collectible hunters ransacked Bruckner's house soon after his death. Sketches for the Finale have been found as far away from Austria as Washington D.C.

Large portions of the movement were almost completely orchestrated, and even some eminent sketches have been found for the Coda (the initial crescendo of 28 bars, and the progression towards the final cadence, even proceeding into the final tonic pedalpoint ; in all 32 bars) , but only hearsay suggesting the Coda would have integrated themes from all 4 movements. The Bruckner scholars Max Graf and Max Auer reported that they have actually seen such a sketch when they had access to the manuscripts, at that time in the possession of Franz Schalk. Today, such a sketch appears to be lost.

More importantly than the loss of the score bi-folios of the Coda itself, composer and Bruckner scholar Robert Simpson asserts in his book, « The Essence of Bruckner » , is that the sketches that survive do not support the momentum to support such a conclusion. Some people think that there is no real inner continuity or coherence inherent to indicate an organically growing musical structure. But, in fact, the publications of the « Bruckner-Gesamtausgabe » , edited by John Alan Phillips, revealed that Bruckner has left an emerging autograph score, numbered consecutively bi-folio by bi-folio, which constituted the intact score, at least up to the beginning of the Coda. Around 50 % of this final phase must be considered lost today.

Bruckner knew he might not live to complete this Symphony and suggested his « Te Deum » be played at the end of the concert. The presence in the sketches of the figuration heard in quarter notes at the outset of the « Te Deum » led to a supposition that Bruckner was composing a link or transition between the 2 works. In fact, the sketch for such a transition can be found on 2 bi-folios of the emerging autograph score. Some people think that, at best, this would have been a make-shift solution. The C major setting of the « Te Deum » conflicts with the D minor setting of the rest of the Symphony. Because of this tonal clash, the « Te Deum » is rarely used as the Finale. However, others think it better to follow the composer's own wish and so argue against the tonal clash theory, since the Adagio ends in another key (E major) as well.

Unlike most of his Symphonies, Bruckner did not produce multiple revisions of his 9th Symphony. However, there have been multiple editions of what Bruckner did write, as well as several attempts to complete the Symphony's 4th movement, which Bruckner left unfinished.

The Ferdinand Löwe edition (1906) was the 1st published edition of the 9th Symphony. It was also the version performed at the work's posthumous premiere, and the only version heard until 1932. Löwe made multiple unauthorized changes to the Symphony amounting to a wholesale recomposition of the work. In addition to 2nd guessing of Bruckner's orchestration, phrasing and dynamics, Ferdinand Löwe also dialed back Bruckner's more adventurous harmonies, such as the complete dominant 13th chord in the Adagio.

The Alfred Orel edition (1932) was the 1st Edition that attempted to reproduce what Bruckner actually wrote. This version was 1st performed in 1932, by Siegmund von Hausegger with the Munich Philharmonic Orchestra. In the

concert, the Symphony was performed twice, 1st in Löwe's edition and then in the Alfred Orel version. It includes only the 1st 3 complete movements.

Benjamin-Gunnar Cohrs edition (2000) : This new edition of the complete 3 movements has been recorded by Nikolaus Harnoncourt. It contains only minor differences from the Alfred Orel and Leopold Nowak editions, but corrects several printing errors and includes extensive comments in footnotes, explaining some of the editorial problems. The separate Critical Report of Cohrs contains numerous fac-simili from Movements 1 and 3. It also contains an edition of the 2 earlier Trios, for concert performance.

Although Bruckner suggested using his « Te Deum » as the Finale of the 9th Symphony, there have been several attempts to complete the Symphony with a 4th movement based on Bruckner's surviving manuscripts for the Finale. Indeed, Bruckner's suggestion has been used as a justification for completing the 4th movement, since it shows (according to some scholars such as John Alan Phillips) , as well of the sheer existence of the Finale fragment, that the composer did not want this work to end with the Adagio.

William Carragan's completion (1983, revised in 2003, revised in 2006, revised in 2010) : The 1st attempt of a performing version of the Finale, available on disc, was the one by William Carragan (who also has done work editing Bruckner's 2nd Symphony) . His 1983 completion was premiered by Moshe Atzmon conducting the American Symphony Orchestra at Carnegie Hall, in January 1985. The European premiere by the « Utrecht Symfonie Orkest » conducted by Hubert Soudant (Utrecht, April 1985) was the 1st to be recorded. Shortly afterwards, this version was recorded for CD release by Yoav Talmi and the Oslo Philharmonic. The revision of 2006 was subsequently recorded by Akira Naito. The further revision of 2010 has recently been recorded by Gerd Schaller.

The Samale and Mazzuca completion (1984, revised in 1985) : The team of Nicola Samale and Giuseppe Mazzuca put together a new realization from 1983 to 1985, which was recorded 1986 by Eliahu Inbal and fits in with Inbal's recordings of early versions of Bruckner's Symphonies. The Coda of the Samale and Mazzuca realization has more in common with the corresponding passage of the 8th Symphony than it does with the later « SPCM » realization. The authors don't wish this version to be performed any longer.

« SPCM » completion (1992, revised in 1996, revised in 2005, revised in 2008, revised in 2011) : For this venture, Nicola Samale and Giuseppe Mazzuca were joined by John Alan Phillips and Benjamin-Gunnar Cohrs. This completion proposes one way to realize Bruckner's intention to combine themes from all 4 movements. This version has been recorded by Johannes Wildner (for « Naxos ») and also by Kurt Eichhorn with the Bruckner Orchestra of Linz (for the japanese « Camerata » label) .

A new, revised edition of this completion was published in 2005 by Nicola Samale and Benjamin-Gunnar Cohrs. Cohrs' latest research made it also possible to recover the musical content of one missing bi-folio in the Fugue fully from the partitello sketch. This new edition, in all 665 bars long, makes use of 569 bars from Bruckner himself. This version has been recorded by Marcus Bosch (for the label « Coviello Classics ») . A revised reprint of this was 1st performed by the Swedish Radio Symphony Orchestra under Daniel Harding, on November 2007, in Stockholm.

A further revision was published in 2008 and has been recorded by conductor Friedemann Layer with the « Musikalische Akademie des Nationaltheater-Orchesters Mannheim ». Richard Lehnert explains the changes made for this version :

« A final revision was made in 2011, in particular including an entirely new conception of the Coda. The world-premiere of this new ending was given by the Dutch « Brabants Orkest » under the baton of Friedemann Layer in Breda, Holland, on 15 October 2011. It was performed in Berlin, on 9 February 2012, by Simon Rattle and the Berlin Philharmonic. This version was released on « EMI Classics », on 22 May 2012. Rattle conducted the American premiere at Carnegie Hall, on 24 February 2012.

Sébastien Letocart's completion (2008) : In 2008, the Belgian organist and composer Sébastien Letocart realized a new completion of the Finale, in 2007-2008. In the Coda, he included quotations of themes from the 5th, 7th and 8th Symphonies, the mid-subject of the Trio as a final « Halleluja », and at the end the combination of the 4 main themes from all 4 movements of the 9th.

Sébastien Letocart's completion, together with the 1st 3 parts of the Symphony, was recorded in 2008 by the French conductor Nicolas Couton with the « MÁV » Symphony Orchestra of Budapest.

Other tentative completions have been made by Ernst Märzendorfer (1969) , Heins-Gravesande (1969) , Marshall Fine (1979) and Nors S. Josephson (1992) .

The oldest complete performance (of the 3 completed movements) preserved on record is by Otto Klemperer with the New York Philharmonic, in 1934. The 1st commercial recording was made by Siegmund von Hausegger with the Munich Philharmonic, in 1938, for « HMV ». Both recordings used the Alfred Orel edition.

The inauthentic Ferdinand Löwe version is available by Hans Knappertsbusch and Frederick Charles Adler. These can be as short as 51 minutes.

A recording of the 3 movements in the Alfred Orel or Leopold Nowak edition on average lasts about 65 minutes, though a fast conductor like Carl Schuricht can get it down to 56 minutes. The earliest recordings of the Orel edition were Oswald Kabasta's live performance with the Munich Philharmonic in 1943, and Wilhelm Furtwängler's studio performance with the Berlin Philharmonic, in 1944. After Bruno Walter's studio recording with the Columbia Symphony Orchestra, in 1959 for CBS, the Nowak edition was preferred. The most recent Orel edition recording was Daniel Barenboim's live performance with the Berlin Philharmonic, in 1991.

Recordings of Finale realizations are usually coupled with the Leopold Nowak edition for the 1st 3 movements. Some of these also include recordings of the fragments Bruckner left so that the listener may determine for himself how much of the realization is what Bruckner actually wrote and how much is speculation by the editor. Yoav Talmi's recording of the William Carragan completion is one example of a recording that includes the fragments.

In 2003, Nikolaus Harnoncourt and the « Wiener Philharmoniker » recorded the 9th (Benjamin-Gunnar Cohrs edition) as well as the Finale Fragment (for the « RCA » label) , but without the Coda sketches. In the same year, « Naxos » published a recommendable live recording with the New Philharmonia Orchestra of Westphalia under Johannes Wildner, including the 1992 « SPCM » version, revised in 1996. In 2012, « EMI Classics » released a live recording of the Conclusive Edition of the « SPCM » score with the « Berliner Philharmoniker » under Simon Rattle.

In 2006, Akira Naito with the Tokyo New City Orchestra recorded the 9th Symphony (Benjamin-Gunnar Cohrs edition) with the Trio No. 2 of 1893, as well as the William Carragan Finale completion (revised in 2006) . There is as yet no commercial recording of the Trio No. 1 of 1889.

...

Anyone who loves Bruckner's music will want to hear this recording since it contains the Finale of his Symphony No. 9, the music which, according to Bruckner's musical executors, never existed except in the mind of the dying composer. But while that story fooled generations of conductors into performing a 3 movement version of the 9th, musicologists have long known that most of the Finale existed in score and sketch at Bruckner's death. But what the musicologists knew to be true has been almost completely ignored until this recording. Almost completely ignored because there have been three previous recordings of 9th's Finale over the past 20 years and all of them are far more compelling than this one by Nikolaus Harnoncourt and the Vienna Philharmonic. For one thing, all the other recordings of the Finales have been completed with the bits that Bruckner didn't finish filled in, while Harnoncourt's recordings only have the bits that Bruckner finished and interpolates a lecture to describe what's missing. While this may be musicologically more accurate, in performance it is at best disruptive, at worst dull. For another thing, all the other Finales are performed with the overwhelming need to compel belief in the Finale while Harnoncourt himself seems unconvinced of its merits. But then, Harnoncourt's recording of the 3 completed movements are just as unconvincing. In Harnoncourt's performance, his opening movement alternates long stretches of quiet tedium with short bursts of loud bombast, his Scherzo alternates long stretches of loud hammering with short bursts of quiet inanity, and his Adagio alternates long stretches of loud, painfully dissonant music with shot bursts of louder, more painfully dissonant music. Harnoncourt's recording doesn't make a case for a 4 movement 9th ; it doesn't even make a case for a 3 movement.

Bruckner Discoveries at the « Deutsches Rundfunkarchiv »

(By John F. Berky)

In recent years, I have had the good fortune to be able to comb through the Bruckner collection of the « Deutsche Rundfunkarchiv » (DRA) in Frankfurt, Germany.

Much of this searching was simply done with an e-mail request and that was possible thanks to the fact that I had recovered some Bruckner recordings that the « Deutsche Rundfunkarchiv » did not have and I sent the original transcription discs to them.

While most of the « Deutsche Rundfunkarchiv » collection contains complete or partially complete performances (partially complete usually means that one or more 78 rpm transcriptions matrixes are missing for a set) , there were 2 very short recordings that offered sections of the Symphony No. 9 that peaked my interest. They were requested and quickly received.

The 1st one requested was a complete surprise. It took a second of recognition to realize that I was listening to the opening exposition to the Finale of the Bruckner Symphony No. 9. Since it was recorded on October 12th, 1940, this was clearly the 1st recording that the Finale had ever received ! The recording is just 3'16" long and was recorded in the studios of the « Reichssenders Leipzig » with Hans Weisbach conducting the « Großes Orchester des Reichssenders Leipzig » . The score used was of the opening exposition prepared from the manuscript by Fritz Öser. The recording is described as a « versuchaufnahme » , or an experimental recording. These were made occasionally to test equipment or music but were not intended for broadcast. The recording is incomplete since the very opening is missing (the 1st matrix was lost) . But the short document is fascinating, not just because it is the 1st recording of any part of the Bruckner 9th Finale, but the fact that, in October of 1940, at a time when Germany's « Luftwaffe » was fully-engaged in the « Battle of Britain » , someone in Leipzig who had the authority to pull together the Leipzig Radio Symphony Orchestra for a « versuchaufnahme » was checking-out Bruckner's incomplete sketches. The work can be auditioned on the « Deutsche Rundfunkarchiv » website at :

<http://www.dra.de/online/dokument/2007/november.html>

A few weeks later, I requested another such recording. This one contained some part of the Bruckner 9th but the performers were members of the Max Strub Quartet (Max Strub, violin ; Hermann Hubl, violin ; Hermann Herschfelder, viola ; Hans Münch-Holland, cello) plus the presence of Emil Seiler, viola. When this recording arrived, it was another revelation. The music being played was from the discarded Trios to the Scherzo. Bruckner completed 2 Trios prior to composing the Trio used in the actual publication. In the « Deutsche Rundfunkarchiv » recording, Mister Strub prepared an A-B-A Scherzo of his own. He performed the 1st Trio, followed by the 2nd Trio and, then, completed the performance by playing the 1st Trio, again - sort of a Bruckner Scherzo of Trios ! Unfortunately, the 2nd playing of the 1st Trio is incomplete (another missing matrix) but I quickly pointed-out to my colleague at the « Deutsche Rundfunkarchiv » that, since the 1st Trio was already performed, one just needed to use the 1st playing to recreate the 2nd playing. The work, once reconstructed, runs for 9 minutes 42 seconds.

The music can be auditioned on the « Deutsche Rundfunkarchiv » website at :

<http://www.dra.de/online/dokument/2008/dok2008-1.html>

(Recording note from the October 12th, 1940, session showing that the entire recording was 6 minutes 49 secondes. Only 3 minutes 16 seconds of the recording still exists.)

As with the 1st recording, this was a « versuchaufnahme » . But the most interesting thing was that the recording was made in the « Reichssenders » Studios in Leipzig, on October 13th, 1940, just 1 day after the Orchestra recorded the Finale exposition. So, now, we have someone who is not only pulling in the entire Leipzig Radio Symphony

Orchestra but Max Strub and his Quintet as well - all in a period of 2 days. Naturally, we wanted to know who this Bruckner enthusiast was and why were the recordings made at that time. My colleague at the « Deutsche Rundfunkarchiv », Jörg Wyrchow, began digging and while he was able to locate some documentation, he could not link the operation to any one person. However, what he did tell me was something quite simple.

At that time (October, 10th to 13th) , a Bruckner Festival took place in Leipzig, the « Zweites Leipziger Brucknerfest, veranstaltet von der Leipziger Bruckner-Gemeinschaft in Verbindung mit der NS-Gemeinschaft Kraft durch Freude, dem Gewandhaus zu Leipzig und dem Reichssender Leipzig ». Just how these 2 recordings were used in the Festival, we do not know but, at least, we now know why they were created.

According to Bruckner scholar, Crawford Howie, one of the background features of this Festival seems to have been a quasi-political struggle between the « Leipziger Bruckner-Gemeinde und Verlag » (Leipzig Bruckner Association and publishing-house ; they were opposed to the original versions of the Symphonies and had not been allowed to become part of the International Bruckner Society, IBG, in the mid- 1930's as a result) and the « Deutsche Bruckner-Gesellschaft » (DBG : Germany Bruckner Society) . The « Deutsche Bruckner-Gesellschaft » , supported by the Ministry for Propaganda, accused the « Leipziger Bruckner-Gemeinde und Verlag » of not including them in the planning of the Festival and, 3 weeks before the beginning of the Festival, the Ministry for Propaganda threatened to cancel the Festival unless the « Deutsche Bruckner-Gesellschaft » was involved.

This struggle between those in favour of the « original versions » versus those published by the « Musikwissenschaftlicher Verlag » , under the editorship of Robert Haas, and those who wished to retain the 1st edition versions, seems to have continued for some time throughout the 1940's. However, the Ministry for Propaganda made it clear that they wanted to be involved in discussions with the different Bruckner Societies in Germany, at the time.

It may seem unusual that such activities would be taking place in Germany during the War. However, in 1940, the situation of the German Radio Symphony Orchestras was not as critical as one might imagine. Later in the War, most of the Orchestras were disbanded and the members had to fight at the front. But a few fortunate musicians continued to have the opportunity of playing in an Orchestra throughout the War. The « Berlin Rundfunkorchester » continued its operation right into 1945 and, by 1944, was beginning its series of « Stereo-Versuchsaufnahmen » including a portion of a Bruckner 8th conducted by Herbert von Karajan.

« Dem lieben Gott » : Die Erstaufnahme des Finale-Fragmentes der 9. Sinfonie von Anton Bruckner

« Nun widme ich der Majestät aller Majestäten, dem lieben Gott, mein letztes Werk, und hoffe, daß er mir noch so viel Zeit gönnen wird, es zu vollenden und meine Gabe gnädig aufnimmt. »

(Anton Bruckner)

So soll sich Anton Bruckner gegenüber seinem letzten Arzt, Doktor Richard Heller, geäußert haben. Bruckners Hoffnung erfüllte sich nicht. Er starb am Nachmittag des 11. Oktober 1896 im Alter von 72 Jahren, ohne sein letztes Werk (die Sinfonie Nr. 9 in D-Moll) vollendet zu haben. Die ersten drei Sätze der Sinfonie waren weitestgehend ausgearbeitet. Es

fehlte nur die endgültige Gesamtedition, mit der Bruckner seine Arbeiten abzuschließen pflegte. Das Finale blieb Fragment.

Wie weit die Arbeiten am Finale zum Zeitpunkt von Bruckners Tod fortgeschritten waren, läßt sich im einzelnen nicht mehr nachvollziehen, denn offensichtlich sind wertvolle Handschriften abhanden gekommen. Die Nachricht von Bruckners Tod verbreitete sich rasch in Wien. Richard Heller berichtet, daß sich sofort « Befugte und Unbefugte wie Geier auf seinen Nachlaß » gestürzt hätten. Leider wurde es versäumt, Bruckners Wohnung im « Kustoden-Stöckl » des Schloßes Belvedere rechtzeitig zu versiegeln. Darum konnten zahlreiche Manuskripte entwendet werden. Einige von ihnen tauchten im Laufe der Zeit wieder auf, andere müßen weiterhin als verschollen gelten. Die überlieferten Manuskripte zur 9. Sinfonie befinden sich heute in sieben verschiedenen Bibliotheken und im Privatbesitz.

Von den geschätzten 700 Takten, die das vollendete Finale wahrscheinlich umfaßt hätte, sind rund 500 in verschiedenen Entwurfsstadien überliefert : 172 Takte sind vollständig orchestriert, 200 weitere sind teilweise instrumentiert, das heißt der Streichersatz ist vollständig notiert sowie die Stimmen von führenden Instrumenten. Die « erste Abteilung », also die Exposition des Finales, konnte Bruckner noch weitgehend vollenden. Die übrigen Formteile sind bis zum dritten Thema in der Reprise unvollständig ausgearbeitet, dann reißt die Komposition ab. Der Schluß des Finales fehlt gänzlich. Allerdings wissen wir, daß Bruckner eine genaue Vorstellung davon gehabt hat, wie die Sinfonie enden sollte. Richard Heller berichtet, Bruckner habe vorgehabt, « das Allelujah des zweiten Satzes mit aller Macht wieder im Finale zu bringen, damit die Sinfonie mit einem Lob und Preislied an den lieben Gott endet. Und dann setzte er sich ans Klavier und spielte mir mit zitternden Händen, aber richtig und mit voller Kraft, Partien daraus vor. Oftmals habe ich bedauert, musikalisch nicht soweit gebildet zu sein, um einmal Gehörtes wiederzuspielen oder niederschreiben zu können, denn dann wäre es mir möglich gewesen, vielleicht den Schluß der neunten Sinfonie zu skizzieren » .

Die 9. Sinfonie erschien erstmals im Jahre 1934 im Rahmen der Bruckner-Gesamtausgabe. Seitdem wurden immer wieder Versuche unternommen, die überlieferten Teile des Finales in eine spielbare Fassung zu bringen oder sogar zu vollenden. Den Beginn machte Elke Krüger. Sie richtete die Fragmente bereits 1934 für zwei Klaviere ein. Im Jahre 1940 legte Fritz Öser eine aufführungspraktische Einrichtung der beinahe vollständig instrumentierten Exposition des Finales für Orchester vor. In dieser Form gelangte das Finale von Bruckners 9. Sinfonie am 12. Oktober 1940 erstmals zur Aufführung. Hans Weisbach leitete das Orchester des Reichssenders Leipzig. Das Fragment des Finales stand am Beginn des Konzerts, danach folgten die vollendeten Sätze der 9. Sinfonie von Bruckner. Im Zusammenhang mit dieser Aufführung machte der Reichssender Leipzig eine Versuchsaufnahme von der Exposition des Finales. Das Ergebnis wurde auf zwei Schellackplatten festgehalten. Leider ist die erste der beiden Platten verschollen. Auf der zweiten Platte befindet sich das älteste Klangdokument, das vom Finale der 9. Sinfonie von Anton Bruckner überliefert ist.

Hörzitat (3'16") : Ausschnitt aus dem Finale der Sinfonie Nr. 9 in D-Moll (**WAB 109**) , Hans Weisbach dirigent die Großes Orchester des Reichssenders Leipzig. Aufnahmedatum : 12. Oktober 1940 ; Produktion : Reichssenders Leipzig (Matrize : Lzg 61781) .

<http://www.dra.de/online/dokument/2008/dok2008-1.html>

Bis dato sind über zwanzig Bearbeitungen des Finales von Bruckners 9. Sinfonie vorgelegt worden. Die wenigsten davon

konnten sich im Konzertleben durchsetzen. Sofern man das Finale überhaupt spielt, greift man heute meistens auf die Fassung von William Carragan (1984) oder auf die Bearbeitung der Autorengemeinschaft Nicola Samale, John Alan Phillips, Giuseppe Mazzuca, Benjamin-Gunnar Cohrs (1996ff) zurück. Auch heutzutage enden noch die meisten Aufführungen der 9. Sinfonie mit dem dritten Satz - entgegen Bruckners ausdrücklichem Willen. Er hatte verfügt, daß man sein 1884 vollendetes « Te Deum » als vierten Satz spielen soll, falls er das instrumentale Finale nicht mehr vollenden könne.

Die Trio-Entwürfe zum 2. Satz der 9. Sinfonie von Anton Bruckner

Als Torso überlieferte Kunstwerke üben seit jeher eine besondere Faszination aus. Das gilt auch für unvollendet gebliebene Kompositionen. Oftmals sind sie von der Aura eines romantisierenden Mystizismus umgeben, vor allem, wenn der Komponist verstarb, bevor er sein letztes Werk vollenden konnte. Eines der prominentesten Beispiele dafür ist Mozarts « Requiem ». Häufig sind musikalische Fragmente jedoch bloße kompositorische Vorarbeiten, die nicht unbedingt zur Ausarbeitung vorgesehen waren. Andere Kompositionen blieben unvollendet, weil sie im Zuge des Kompositionsvorgangs verworfen wurden oder weil der Aufführungsanlaß zwischenzeitlich entfallen war.

Die 9. Sinfonie von Anton Bruckner ist in mehrfacher Hinsicht fragmentarisch überliefert. Sie blieb als Ganzes unvollendet. « Im Ende des Jahres 1894 waren die ersten drei Sätze fertig und der Finalsatz auch schon weitgehend. Insgesamt haben Bruckner wahrscheinlich zwei Monate Lebenszeit gefehlt, um die Sinfonie zu vollenden », vermutete Nikolaus Harnoncourt im Rahmen eines Gesprächskonzerts, das im Jahre 2002 in Salzburg stattgefunden hat. Bruckners letzte Sinfonie nährte den berühmten Mythos der « Neunten », den Arnold Schönberg 1912 in seiner berühmten Prager Rede über die « Neunte » von Gustav Mahler mit folgenden Worten umschrieb :

« Es scheint, die Neunte ist eine Grenze. Wer darüber hinaus will, muß fort. Die eine Neunte geschrieben haben, standen dem Jenseits zu nahe. »

Zur 9. Sinfonie von Bruckner sind aber auch große Teile der kompositorischen Vorarbeiten erhalten geblieben. Bruckner hielt seine musikalische Grund-Konzeption zunächst in Particellform fest. Bei diesen Particell-Entwürfen handelte es sich aber keineswegs um die Skizzierung der vollständigen Sinfonie, sondern nur ihrer strukturell wichtigsten Teile. Als nächster Schritt erfolgte die Ausarbeitung der Partitur. Bruckner schrieb zunächst die Streicherstimmen und wichtige Verläufe in den Bläsern mit Bleistift nieder. Danach fixierte er die bereits notierten Stimmen mit Tinte und ergänzte blockweise die restlichen Instrumente. In einem letzten Arbeitsgang unterzog Bruckner die Komposition noch einmal einer kritischen Durchsicht und ergänzte alle spieltechnischen Anweisungen. Bei größeren Korrekturen sonderte er einzelne Partiturbögen aus und ersetzte sie durch komplett neu geschriebene. Von allen Kompositions- und Korrekturstadien der 9. Sinfonie liegt Quellenmaterial vor. In diesen Quellen finden sich auch musikalische Ideen, die letztendlich nicht in die Sinfonie eingegangen sind, so zum Beispiel zwei Trio-Entwürfe zum Scherzo, dem zweiten Satz der Sinfonie.

Der Erstentwurf zu Scherzo und Trio der 9. Sinfonie lag bereits am 4. Januar 1889 vollständig vor. Die eigentliche Ausarbeitung des Sinfoniesatzes stellte Bruckner dann aber zunächst zurück. Erst Anfang 1893 nahm er die Arbeiten wieder auf und komponierte am 27. Februar ein neues Trio, das er wenig später aber wieder verwarf. Die Arbeiten am

Scherzo mit dem letztgültigen Trio schloß Bruckner am 15. Februar 1894 ab.

Die musikalische Grundsubstanz der beiden verworfenen Trios hat Bruckner vollständig ausgeformt, aber nicht mehr in Gänze instrumentiert. Im Jahre 1940 wurde die wahrscheinlich erste aufführungspraktische Einrichtung der Trios (eine Fassung für Streichquintett) erstellt. Am 13. Oktober 1940 präsentierte das bekannte Leipziger Strub-Quartett, verstärkt durch den Bratschisten Emil Seiler, diese Bearbeitung der Öffentlichkeit. Der Reichssender Leipzig hat die Aufführung im dortigen Landeskonservatorium mitgeschnitten und auf drei Schellackplatten festgehalten. Die Musikredakteure des Leipziger Senders scheinen zu dieser Zeit ein besonderes Interesse an den überlieferten Fragmenten zu Bruckners 9. Sinfonie gehabt zu haben, denn am Tag zuvor wurde das unvollendete Finale vom Orchester des Reichssenders Leipzig unter Leitung von Hans Weisbach aus der Taufe gehoben.

Hörzeit (9'42'') : 2 Trioentwürfe zum Scherzo der Sinfonie Nr. 9 in D-Moll (**WAB 109**) :

Trio in F-Dur (1889) ; Trio in Fis-Dur (1893) ; Trio in F-Dur (Wiederholung) .

Strub-Quartett : Max Strub (Violine) ; Hermann Hubl (Violine) ; Hermann Hirschfelder (Viola) ; Hans Münch-Holland (Violoncello) ; zusätzlich : Emil Seiler (Viola) .

Aufnahmedatum : 13. Oktober 1940.

Produktion : Reichssender Leipzig (Matrizen : Lzg 61777/78) .

Die Trios erklangen bei dieser Aufführung in einem Zusammenhang, der von Bruckner in keiner Weise intendiert war. Aus den ohnehin ausgesonderten, voneinander unabhängigen Entwürfen ist ein neues, selbständiges Satzgefüge in Bogenform ohne Bezug zum eigentlichen Scherzo-Hauptteil gebildet worden. Zunächst wurde das Trio in F-Dur aus dem Jahre 1889 gespielt. Als Mittelteil firmierte das Trio in Fis-Dur aus dem Jahre 1893, und danach wurde das F-Dur Trio wiederholt.

Trotz der fragwürdigen Kompilation bietet die Aufnahme interessante Einblicke in die Genese des zweiten Satzes von Bruckners 9. Sinfonie. Das F-Dur Trio ist im typischen Ländler-Ton gehalten. Besonders prägnant für den Satz ist das Ostinato-Motiv aus dem « Te Deum » von 1884, das in der ganzen Sinfonie eine wichtige Rolle spielt und an dieser Stelle fast wörtlich zitiert wird. Im Fis-Dur Trio von 1893 wird der beschauliche Ländler-Ton beibehalten, das « Te Deum » Motiv ist in abgewandelter Form nach wie vor präsent, tritt aber etwas mehr in den Hintergrund. Im Mittelteil des Fis-Dur Trios findet sich bereits das thematische Material, das in die endgültige Fassung des Trios von 1894 eingegangen ist. In der Endfassung von 1894 erhält das Trio einen vollkommen anderen Charakter. Bruckner schreibt einen nach vorne drängenden Satz, der im Gegensatz zu den Vorläuferfassungen keinen Ruhepol zum Scherzo-Hauptteil darstellt. Das « Te Deum » Motiv ist nur noch latent in die Satzstruktur eingebunden.

Leider ist die Leipziger Rundfunkaufnahme mit der Streichquintettfassung der beiden Trio-Entwürfe nicht vollständig überliefert. Die letzte Platte aus einem Set von ursprünglich drei Schellackplatten ist verschollen. Somit liegt nur eine fragmentarische Aufnahme des musikalischen Fragmentes vor. Auf der verloren gegangenen Platte befand sich

offensichtlich die Fortsetzung der Wiederholung des F-Dur Trios. Die fehlenden Takte konnten aus der ersten Platte rekonstruiert werden, so daß man sich ein vollständiges Bild der Aufführungsfassung von 1940 machen kann. Leider läßt die technische Qualität der Aufnahme stellenweise stark zu wünschen übrig. Die Aufnahmedokumentation des Reichssenders Leipzig belegt, daß die Einspielung explizit nicht für Sendezwecke gedacht war. Dennoch ist sie ein wichtiges Zeugnis der Bruckner-Rezeption. Schließlich handelt es sich um die Erstaufnahme der Trio-Entwürfe zum 2. Satz der 9. Sinfonie von Anton Bruckner.

William Carragan (1983 et révisions : 2003, 2006, 2010)

La Ire tentative de reconstruction du Finale a été celle de William Carragan : le musicologue spécialiste de Bruckner qui a également édité la version originale de 1872 de la 2e Symphonie. La Ire européenne au concert de la version de 1983 sous la direction d'Hubert Soudant à la tête de l' « Utrecht Symfonie Orkest » , en avril 1985, a été gravée sur disque 33 tours chez « Philips » . Une copie de ce disque vinyle peut être téléchargée sur abruckner.com . Peu après, cette reconstruction a été enregistrée sur disque compact par Yoav Talmi à la tête de l'Orchestre philharmonique d'Oslo , sur étiquette « Chandos » . La révision ultérieure de 2006 a été enregistrée par Akira Naito et celle de 2010 par Gerd Schaller.

Anton Bruckner's Symphonies 4, 7, 9 - and Finale of the 9th completed by William Carragan, 2010 Edition

(31 October 2011.)

Gerd Schaller, « Philharmonie Festiva - « Profil » Records PHI1028 (4 CDs) . 2008 / 2009 / 2011. Ememkut Zaotschnyj (4, 7) , Lutz Wildner (9) , producers ; Sandro Binetti (4, 7) , Herbert Frühbauer (9) , engineers, DDD. Totals : 65:43 (4) ; 64:52 (7) ; 83:41 (9) .

These performances were recorded at the Ebrach Festival, held annually in the small-town of Ebrach, Germany (an hour's drive North from Nuremberg or West from Bayreuth) , in the former Abbey Church of Ebrach, which comprised a Cistercian monastery (now, a prison) and a vast Gothic cathedral, built in the 13th Century, which now serves as the parish church. Many hear the phrases « Festival Orchestra » and « live recording » and expect the worst : flawed documents of under-rehearsed performances by hastily convened pick-up Orchestras in venues not designed for good sound, and plagued by coughs, sneezes, scraped chair legs, the inadvertent rustlings of hundreds of attendees, and a level of applause that might not conform to the response of the listener at home. Recording in a cathedral compounds these problems : the hard stone surfaces seem to magnify the sound of each dropped program, each cleared throat. Nor is all music suited to, or every conductor adept at accommodating, the long reverberations of such spaces, in which the sound seems to lift into the air to hover cloud-like, even as the Orchestra continues below. The nave of the « Abteikirche Ebrach » is 286 feet long ; a sound made in it takes, by my clock, nearly 6 seconds to die away - in orchestral music ... an eternity !

Anton Bruckner, a devout Catholic, was comfortable with eternities. He spent half his life in cathedrals, as congregant, music-director, and organist, and it has long been a truism of commentary on his Symphonies that they are suffused

not only with the slow pace and pauses required to make music in such venues, but also with the terraced dynamics of organ music. One can easily make too much of this - Bruckner's writing for the various sections of the Orchestra is far more subtle and intricately contrapuntal than could be managed by any organist with only 2 hands and 2 feet - but there is some truth to it.

Conductor Gerd Schaller seems as comfortable with the spiritual eternities implied in Bruckner's music as with the briefer aural forevers of a cathedral acoustic. Though he has had a long career in Europe, where he began in Opera, Schaller is almost unknown here ; I have not heard him conduct anything else in any other hall, and it is difficult to know how much of his interpretation was determined by the Ebrach sanctuary. Regardless, these are not only the finest recordings I have heard of a full Orchestra in a cathedral but, perhaps, the finest recordings I have heard of a full Orchestra in any venue. Cathedral recordings are often too « wet », the sound devolving into impenetrable mud drowned in mounting layers of reverberation. Here, the opposite happens : the sound of the hall itself is palpable as a vast body of clear water, through which the music rises and falls like beams of sunlight - or like well-formed thoughts arcing through the calm of a stilled mind and a steady heart, Euclidian geometries of sound endlessly ramifying like a lesson in perspective or the architecture of Palladio. In such a hall, the many long rests and pauses Bruckner wrote into his scores, no matter how generously observed, are never entirely devoid of the music as it slowly fades, seeming to ever halve the time between it and a silence it never quite reaches before, at the last instant, the Orchestra resumes. Such limpid transparency leaves the orchestral players entirely exposed - every part can be heard, but with no lack of heft. In short, I have not heard better sound from a CD. In fact, halfway through Symphony No, 4, I double-checked discs and packaging and my Integra DTR-40.1's display to make sure I wasn't listening to the greatly expanded top end and harmonics audible from an SACD's high-resolution tracks. I wasn't.

Such clarity of sound and of musical thought results in interpretations that seem as much products of the secular Enlightenment as of the more spiritual variety, and bring to the fore Bruckner the Classicist, heir to the legacy of Haydn, Mozart, Beethoven, and Schubert (as Bruckner considered himself to be) , rather than the late-Romantic acolyte of Richard Wagner he is more commonly taken for. But those are halves of a uniquely complex whole, and Schaller honours both : these performances embody even more Classical poise than do the elegant recordings of Georg Tintner, while lacking none of the weight or deep feeling of heavier, slower, more Romantic readings such as Sergiù Celibidache's. Schaller mostly eschews the many unscored ritardandi that have crept into standard interpretations of these works over the years, and this emphasizes his basically Classical style while making his few indulgences in this regard all the more expressive.

Schaller is immensely aided by the playing of the « Philharmonie Festiva » , which comprises musicians from the Munich Philharmonic, the Bavarian Radio Symphony Orchestra, and the Bavarian State Opera. Their playing is so virtually perfect that the expectation of a flubbed note or a ragged entrance creates a mounting tension of disbelief : can such flawlessness of execution be maintained until the end ? Evidently, it can. The sounds of horns and woodwinds and strings, singly or in vast choirs, never cease melting and morphing seamlessly into one another even as their distinct individual sonorities are retained. I can think of no other recording that reveals so much of the subtlety and clarity of Bruckner's voicings and orchestrations, and of no Orchestra that has played them with more poise and grace.

The recordings of Symphonies Nos. 4 (the 1886 Leopold Nowak edition, aka 1878-1880, as labeled here) and 7, released singly a few years ago, are of more or less standard length for Bruckner performance, at 66 and 65 minutes, respectively, but seem to unfold no faster than Celibidache's far longer readings of these works - and, for that matter, no slower than anyone else's. They seem to take precisely the amount of time they require, a duration not entirely measurable in minutes. These are Bruckner's sunniest, most popular Symphonies - like Beethoven's 7th or Schubert's 9th, perfect constructions full of light, air, grace, and, in 4, the spirit of the dance. In Schaller's hands, in the opening of the No. 4 (one of the most hushed, expectant beginnings of any Symphony), the senses of space and anticipation of great things to come (and come they do) is remarkable. As the solo horn finishes its call, the descending, diminishing scales in the low-strings disappear as much into the depth of the cathedral's vast space as into the bottom of the audible. Something of profound significance seems to conclude in near silence - and we are still only a minute into the work. This sets the tone for all that follows.

In the 1st movement of the 7th Symphony, the volleying brass choirs, that build to the 1st statement of the stern 2nd theme, have perhaps never been so clearly articulated, which makes an entirely different rhythmic sense for this passage. The Adagio has an inevitability of pace and development; the horn chorale, just before the lyrical 2nd subject, is all warm perfection, and the great chorale for brass and Wagner tubas, Bruckner's elegy for Wagner, is better played and shaped than I have ever heard it - it seems to emerge from the cathedral walls themselves to coalesce in space, as if great chunks of silent, sun-warmed stone had suddenly found voice. In the Scherzo, the intricate syncopation and counterpoint of strings, woodwinds, and trumpet is meticulously pointed.

My notes for Schaller's Symphony No. 9, released here for the 1st time, are a long list of similar moments. I'll mention only that, early in the Adagio, Bruckner's « Farewell to Life », for horns and Wagner tubas, has never sounded more tenderly elegiac or been so lingeringly long a leave-taking; the slow fugato section halfway through builds with a sense of stealthy awe I have not heard elsewhere; and the great dissonant chord, at 3:30 before the end, is so rich in tonal colours, so well balanced, that it sounds less like a dissonance than a hitherto unsuspected consonance built of precisely the same notes. Overall, Schaller leads a performance that can stand with the finest recordings of the traditional 3 movement version of this Symphony. The grace, delicacy, and inerrancy of the brasses alone make it worth hearing, but the woodwinds and strings are just as fine, and Schaller's shaping and pacing of the work's overall structure seem an ideal marriage of ardor, precision, and dignity. But while nothing sounds any less clear, this recording, taped by a different team than the documented Symphonies Nos. 4 and 7, has not quite the same qualities of air, light, and transparency.

The Symphony No. 9 concludes with Bruckner scholar William Carragan's latest 2010 version of his completion of the Finale. Bruckner either did not complete the Finale before his death, or did and those pages are now lost. William Carragan has been working on his completion for over 30 years. With the exception of the Coda (of which nothing but a few sketches survives), there is general agreement among Brucknerians about the precise lengths, in bars, of most of the missing passages. This means that the formal constraints on any completion attempting to hew closely to Bruckner's intentions, so far as those can be known or inferred, are considerable: compose, in Bruckner's late-style and the style of this Symphony, a passage of, say, 6 or 16 or 32 bars linking 2 much longer blocks of music, the 2nd of which begins in a manner very different from how the 1st ends.

William Carragan's links are invariably fascinating and sometimes brilliant, but less than half of them sound to me like something Bruckner himself might have composed. In the movement's latter half, a soft recurrence of the Finale's great chorale, here led by solo trumpet, is embroidered by William Carragan with woodwind obbligato that seem superfluous ; and, late in the movement, what William Carragan calls a « catastrophe » chord, immediately after the recurrence of the great peroration for brasses and strings, sounds melodramatic. The brass in the complex Coda, which is entirely William Carragan's, ring-out like an entire cathedral's worth of bells ; this is truly impressive, and in keeping with the sense of exultant exaltation Bruckner seems to have been building to all along. But, in several instances in which the number of bars missing is not so clear as elsewhere in Bruckner's manuscript, William Carragan assumes considerably wider gaps than do other scholars and completers of this work, which means that his completion contains more music wholly written by someone other than Bruckner than does any other. This would not necessarily be a problem did it not seem so clear (to my ears, at least) , in most cases, where Bruckner's hand rises from the score and William Carragan's descends ; the entire movement ends-up sounding patchy, episodic, less than the sum of its parts.

All of this is, of course, ultimately a matter of personal taste. For what it's worth, I never have such a reaction when listening to the 2008 edition of the Finale completion by Nicola Samale, Giuseppe Mazzuca, John Alan Phillips, and Benjamin-Gunnar Cohrs, which sounds to me consistently like Bruckner from beginning to end. In February 2012, Simon Rattle will conduct the Berlin Philharmonic in the 2011 edition of the SMPC completion, in Berlin and New York. I hope that version is recorded as well.

Nonetheless, William Carragan's completion will probably never be better or more sympathetically performed than it is here, and I have never heard a better articulation of the Finale's difficult fugue. Consider William Carragan's Finale a bonus - those who recoil at a completion by any hand other than Bruckner's can, after all, stop their CD players after the 9th's Adagio and still be more than satisfied by and with this entire set : some of the finest orchestral recordings ever made of some of the finest performances ever played of 3 of the most important works of the standard repertoire.

(Richard Lehnert)

Bruckner's 9th Symphony at the « Bruckner Tage » 2015, in Saint-Florian

20 August 2015 (8:00 pm) : « Sala Terrena » , Saint-Florian monastery, near Linz.

Anton Bruckner : Symphony No. 9 (with Finale completed by William Carragan) , arrangement for 2 pianos, 4 hands, by Karl Grunsky and Professor William Carragan with Till Alexander Körber and Reinhold Puri-Jobi, as soloists.

Something of the composer's extraordinary conception for this Finale had been brought to life by a spectacular performance on 2 pianos (4 hands) by Till Alexander Körber and Reinhold Puri-Jobi, the previous evening. This was a real triumph. The players gave a performance of the 1st 3 movements as transcribed by Karl Grunsky and, after the interval, Professor William Carragan gave a short introduction outlining the 3 principles of the completer's work : 1stly, to use all the latest surviving sources in the form in which they exist ; 2ndly, to fill the gaps and fill-out the texture

appropriately ; and, 3rdly, to use such other information as is available. The 3 principles are in order of importance. Then, we heard the Finale as completed by Professor Carragan and transcribed for 2 pianos.

The pianists displayed extraordinary skill of ensemble, and of re-creation of orchestral sound. The opening tremolo (a frequent feature of Bruckner Symphonies that usually sounds too loud, too lumpy, and totally lacking in atmospheric magic when performed on pianos) was miraculously recreated, misty and distant and the perfect background for the rising horn theme. The piano cannot create the full-range of orchestral dynamics, but the pianists used every resource of energy and attack to bring the great climaxes to life. The rhythm of the inner-parts registers more strongly when presented on the piano, and this was especially true of the « Gesangsperiode » in the 1st movement, which thereby gained a glittering texture and forward moving lilt that was utterly beguiling. Indeed, the awareness of continuing rhythmic activity that is not quite so apparent from full-orchestra gave to the whole 1st movement an underlying unifying pulse.

The Finale benefitted similarly : the animated and restless toccata-like music was full of rhythmic vitality, and the very limitations of the piano transcription maybe helped to ensure that the Finale sounded entirely of a piece with previous 3 movements. Sustained notes, especially in the Adagio, were often achieved by repeated notes which also create rhythmic activity not delivered by the orchestral version, so the whole Symphony seemed to be wonderfully transported within a rolling, rarely interrupted rhythmic overlay.

The Scherzo was predictably percussive, and had plenty of bounce to it, though one missed something of the sustained woodwind in the opening pages, and the Trio was the only passage where I thought, perhaps, the pianists could have managed something a little more delicate, primarily in the repeated staccato quavers - but, nevertheless, the whole movement was gripping and suitably ominous.

The Adagio, which one might have thought would suffer most from the absence of sustained strings, was in the event deeply moving. The quieter passages had an affecting meditative quality, deriving from and strongly communicated by the concentration and sensitivity of the performers. The climax was very effectively paced, Karl Grunsky's transcription miraculous, and the wind-down leading to closing pages of peaceful beauty, the long held chord on brass in effect replaced by 4 pianissimo chords.

Maybe, it was the benefit of Professor Carragan's introduction which included a brief formal summary and, perhaps, it was an added benefit of hearing the piano transcription, or of the communicative power of the pianists, but never before has the formal clarity of the Finale been displayed to me with such focus and coherence. The double-dotted rhythms, that have obsessive pervasiveness in this movement, are well-presented by the percussive quality of the piano. Of course, you miss the trumpet shining-out atop of the chorale but, even so, it sounded good and strong. The complexities of the development somehow seemed to make complete sense, and the fugue gained a Beethovenian muscularity. The 2 great waves of Carragan's Coda attained considerable dramatic power, the Symphony sounded complete, its finish positive and triumphant. The audience responded with a standing ovation for the completer and the superlative performers !

21 August 2015 (8:00 pm) : Rémy Ballot conducts the Altomonte Orchestra in Bruckner's 9th Symphony at the Basilica

of Saint-Florian monastery, near Linz.

The very heart of the celebration of Bruckner's music is today to be found at Saint-Florian, a vast Baroque monastery in Upper-Austria. This is entirely appropriate for it was Bruckner's favourite place, where he was brought-up by the monks as a teenager and where he could find refuge throughout his life from the vicissitudes of his situation as a socially ill-equipped composer, organist and teacher in Vienna. That heritage is now centred upon the « Bruckner Tage » (Bruckner Days) , a week-long Festival that, from small and inconspicuous beginnings, has flowered into a major event in the musical calendar, characterized by the adventurous and broad appeal of its programme, which focuses each year upon I Symphony, and where you will always hear a full orchestral performance, but will also have an opportunity to hear other approaches to the work, from piano transcriptions to jazz improvisations.

In recent years, the reputation of the Festival has been much enhanced by the work of Rémy Ballot whose recorded performances of Symphonies Nos. 3 and 8 have been received with great acclaim. They are characterized by a combination of very slow tempi and incandescent visionary power. For these reasons and others, expectations were very high for his performance of Bruckner's 9th Symphony in this year's Festival. The burden on the conductor of these expectations must be daunting. In the rehearsals, one sensed an interpretation of immense power emerging ; in the concert itself, this conception was not unceasingly available to the audience.

As with many ecclesiastical buildings, the acoustic is blessed and cursed with extreme reverberation, sounds ricocheting in all directions for several seconds. Slow tempi where the harmonic rhythm is active are essential, but not always enough to ensure coherence. In post-concert discussions, it became obvious that we had all been to different concerts depending primarily upon where, in the basilica, one found oneself seated. From my vantage point, I heard a performance of cataclysmic power, a Symphony reported to be dedicated to « the Dear God » here seemed to confront the Universe itself. The opening was especially powerful. The Symphony launched after a long preparatory silence, the opening horn theme rising nobly heavenward but already ominous and filled with dread. Come the vast unison octave drop of the 1st theme group climax, and its implacable final cadence, the extraordinary and courageous scale of the conductor's and Orchestra's aspirations were revealed.

Always in his opening and closing movements, Bruckner presents 3 theme groups, the 2nd of which is a lyrical section Bruckner called « Gesangsperiode » (Song section) which will often call for a slower tempo than the more dramatic music of the 1st and 3rd themes between which it is sandwiched. Already at a slow tempo, Mæstro Ballot nevertheless kept this tempo relationship, so that the « Gesangsperiode » at 1st seemed shockingly slow. But the glorious intensity of the playing of the Altomonte Orchestra became increasingly passionate and the structure of the exposition maintained its proportions. In the course of what Bruckner regarded as the 2nd part of the movement, primarily an elaborated re-statement, it was as though some overwhelming volcanic turbulence was with slow and inexorable power forcing its way through the crevices of a wasted landscape - only the even more passionate recapitulation of the « Gesangsperiode » offering succour to the human spirit. The idiosyncrasies of the acoustic forced shimmering, glinting and blazing orchestral sound unpredictably to the forefront, the high-strings suddenly emerging, all the climaxes delivered with indomitable strength.

Somehow, in this cavernous acoustic, the Scherzo must be made to bite, and the musicians were more effective in this

in the « da capo » than in the 1st statement but, even so, it was, as a colleague put it, « as though the gates of hell had opened » and the frenetic trumpet fanfares of the closing bars embellished the full horror of it all. The Trio was able to be played somewhat faster because the harmony remains static, but I didn't quite feel that this new tempo had an organic relationship with that of the Scherzo sections.

The Adagio, that in rehearsal had hung together well, seemed on the night to have been extended to the point of fracture. Continuity through the long pauses was not guaranteed. Nevertheless, it was a performance of great beauty, the playing of the strings in their opening gesture, presented with a wonderfully clean rising 9th. In the lyrical 2nd subject, after the heartfelt descending chorale that Bruckner described as his « farewell to life », the string playing was especially moving. Progress did not come over as unremittingly purposeful but, nevertheless, the lyrical theme that had been so sweetly played was eventually transformed into an ominous and increasingly discordant rising sequence, and the shattering dissonance that crowns the movement, pulsated, screeched and thundered through the vast spaces of the vast church. The rhythmic pulse of the of winding down seemed a little uneven : maybe, it was necessary to shy away from requiring the long held E major chord on the brass to be extended beyond the capability of mere humans. It had been a performance to challenge the mere human capability of the audience, especially those sat on hard pews in the reverberant nightmare of the central nave. Even for those of us more kindly accommodated, the performance was a sobering experience, an uncompromising glimpse into the inhospitable world of a composer already very ill and haunted by the prospect of a death that would deny him the opportunity of finishing the work with the D major « Song of praise » and « Hallelujah » his religious faith may have granted.

Nicola Samale et Giuseppe Mazzuca (1983-1987)

Les musicologues italiens Nicola Samale et Giuseppe Mazzuca ont ensemble travaillé au Finale, de 1983 à 1985. Cette tentative de complétion a été enregistrée en 1986 par Eliahu Inbal, sur étiquette « Denon » . Les auteurs ont ensuite renié cette version, dont la Coda ressemble plus à celle du Finale de la 8e Symphonie que celle qu'ils ont ultérieurement réalisée lorsqu'ils se sont associés à messieurs John Alan Phillips et Benjamin-Gunnar Cohrs.

The « SPCM » Finale

(Benjamin-Gunnar Cohrs ; translated by colleague John Alan Phillips.)

To this day, Anton Bruckner's 9th Symphony languishes in a purgatory of misunderstanding, false interpretation, appropriation, even barbaric mishandling, having long fallen « prey to taste » (Adorno) . Bruckner had scarcely taken his last breath when souvenir hunters swooped down on the manuscripts lying around the room where he died, which was only secured some time later. The executors of his Estate entrusted Bruckner's pupil Josef Schalk to inquire into the correlation of the remaining 75 score bi-folios for the Finale of the 9th. Josef died on 7th November 1900 without having undertaken the task. His brother Franz quietly took the manuscripts into his keeping, manuscripts which, according to Bruckner's Testament, should have belonged to the Court Library (today, the Austrian National Library) .

During rehearsals for the 1st performance in Vienna, on 11 February 1903, the conductor Ferdinand Löwe balked at

the 9th's radical nature, completely re-orchestrating the 1st 3 movements ; still unresearched, the material for the Finale was dismissed. Löwe, « out of piety for the Master's wishes » , as he claimed, included in this performance the « Te Deum » , but he had not considered the stylistic discrepancy between his altered arrangement and the « Te Deum » , which was left in its original form. The « Te Deum » was excluded from his 1st edition, although Bruckner probably intended it to be published with the Symphony. Löwe even published his own arrangement without comment as Bruckner's authentic score. The editor's conviction, cited in his Foreword, that the 3 completed movements constituted, in themselves, a performable, closed unit, ultimately became dogma, for the distorted 1st editions maintained their validity on the concert podium for decades ; in the process, such opinions hardened into concrete.

It slowly became common knowledge among Bruckner scholars that « something wasn't right » about the 1st editions. In 1929, the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») was begun for just this reason, in 1934, publishing the original score of the 9th, edited by Alfred Orel, together with a study volume which, for the 1st time, contained transcriptions of many of the Finale manuscripts. But Orel omitted several sources, scattered as they were to the 4 winds ; his presentation was unclear and full of mistakes. Apart from that, his edition of the score, like Leopold Nowak's 1951 reprint of it, comprised only the 1st 3 movements. The « Te Deum » was 1st published, separately, in the « Complete Edition » , in 1961, without any reference as to its intended function with regard to the 9th, although Universal-Edition had published a study score of the 9th together with the « Te Deum » sometime prior to 1920, and thus to some extent realized Bruckner's intentions.

Proper critical discussion of Orel's edition never came about. Nonetheless, attempts to complete the Finale were repeatedly based on this defective source. Some were never published or later withdrawn ; other scores were occasionally performed or even published, but have not established themselves, and justifiably so : none of their authors ever published a detailed account of their activities, an absolute necessity in a critical case such as this. Apart from that, all these scores reveal egregious errors in their methodologies and astonishing carelessness in their handling of Bruckner's manuscript texts. On the one hand, the arrangers dispensed with significant original passages ; on the other, a high proportion of « free Brucknerian » writing can always be found. One arranger, for example, filled a demonstrably 16 measure long gap in the score, with no less than 100 measures of his own composition !

New steps in the resolution of this problem were 1st undertaken in 1985, as Nicola Samale and Giuseppe Mazzuca published their « Ricostruzione » , the 1st soundly based and properly documented performing version of the Finale. This pioneering achievement provided impetus for long overdue research on all the manuscript sources for the 9th, which the director of the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») , Leopold Nowak, was no longer able to undertake. Shortly before his death, in 1991, he entrusted the task to the Australian musicologist and composer John Alan Phillips. This extensive project on the 9th comprises 10 volumes. Phillips painstakingly ordered and systematised the scattered manuscripts. His detailed investigations of paper and hand-writing resolved many details of the Finale's genesis. Moreover, Phillips was thoroughly acquainted with the theoretical systems on which Bruckner founded his compositional technique. The definitive performing version of the Finale, published in 1991 by Samale-Phillips-Cohrs-Mazzuca, owes its validity primarily to his insights.

The composition of the Finale was not significantly different from that of Bruckner's earlier works. Bruckner had his

music paper prepared for him by his secretary Anton Meißner, who wrote the names of the instruments, the clefs and key signatures, and ruled the barlines. Most of the bi-folios of the Finale score, therefore, have 4 measures per page, a fact which becomes significant for the reconstruction. Bruckner initially formulated his musical material in sketches and particello drafts, then notated the strings and main wind entries in score using the prepared bi-folios which he numbered and laid one after another, rather than interleaving them. He carefully regulated the period structure of the music as he went along by placing his so-called metrical numbers beneath each measure. The woodwind and brass parts were then systematically scored-out. Bruckner thus refined his conception of the music during its orchestration, at times discarding bi-folios and replacing them with new ones. In a final work phase, he would have gone through the composition again and added all the necessary performance directives (phrasing, articulation, dynamics, etc.) .

The Finale is hence no collection of disjointed sketches, as uninformed authors continue to claim, but the remains of a score left in the second-to-last phase of its completion. The composition, in all considerably longer than 600 measures, originally extended significantly further than what survives today, and was apparently largely complete by the summer of 1896. Although some of the later, definitive bi-folios have been lost, the continuity of approximately 560 measures, up to the end of the recapitulation of the chorale, can readily be demonstrated. The instrumentation of the circa 220 measure exposition was probably complete ; many bi-folios carry Bruckner's remark « finished » . In the 2nd half, the lost bi-folios 15, 20, 25, 28 and 31 constitute gaps in the score, the contents of which can largely be reconstructed from the foregoing sketches.

Furthermore, sketches have been found to the Coda, long believed lost - a crescendo passage of around 24 measures based on the opening motive and a brief ascending chorale phrase, as well as, most significantly, the movement's concluding 24 measure cadence. Finally, we know from the memoirs of Bruckner's last doctor, Richard Heller, that the Symphony was intended to conclude with a « song of praise » in D major, which Bruckner even played to him on the piano. In other words, although the final double barline cannot be found in the material which survives today, we still have a clear impression of the Finale as a whole. For only very few measures has no music whatsoever of Bruckner's survived.

The complex methods used in the reconstruction can hardly be adequately outlined here, but have been publicised elsewhere in appropriate scholarly fashion. Clues to the contents of the gaps are supplied by an analysis of the surrounding measures as well as, by a knowledge of Bruckner's rigorous compositional methodology, full understanding of which has to this day been overlooked by most musicologists. Precisely, this approach makes possible what would probably be a futile undertaking in the case of any other composer, namely, a comprehensive representation of the Finale as a completed whole, although necessarily speculative in regard to certain details. The minor gaps in this web could be filled from the surviving sketches and preliminary materials with astonishingly few question marks, the missing material « synthesized » from known material through the use of Bruckner's own compositional techniques. It is thus unjustified to speak of any kind of free, imitative composition having been undertaken.

Bruckner achieved a form in the Finale which took Sonata structure as a starting-point, but which, in its great daring and originality, brings the motivic developments of the 1st 3 movements to a conclusion ; the movement is thus indispensable to an understanding of the whole Symphony. The principal theme, with its powerful strides, defies all

possibility of development by virtue of its repetitive structure. At the same time, it encompasses the entire spectrum of the chromatic scale and so claims for itself an all-embracing status. The 2nd theme, invariably called the « Gesangsperiode » (Song period) by Bruckner, is derived directly from the principal theme, a feature unique to this movement. The usually lush cantabile quality of the 2nd subject was here renounced by Bruckner, in favour of an intentionally barren « negative image » of the principal theme. All the more unforgettable is the impact of the 3rd theme, a resplendent resurrection of the choral theme of the Adagio, referred to by Bruckner as his « farewell to life », accompanied by the flames of its violin figuration. But, for now, this vision dies away ; the movement is not yet over. The well-known opening figure from the « Te Deum » appears hesitantly in the flute. Considerable stretches of the development section use this motive - a formal indication that it was probably intended to play a central role in the Coda as well. Then, in place of a true recapitulation, a daring fugue ensues based on elements of the principal theme. A further innovation is the emergence of an « epilogue theme », which is derived from the triplets of the principal theme of the whole Symphony. The 2nd group is richer in the recapitulation, towards the end introducing an allusion to the Easter hymn « Christ ist erstanden ». Following the recapitulation of the chorale, now combined in powerful symbolism with the string figuration of the « Te Deum », Bruckner returns to his epilogue theme. It would probably have led into a re-statement of the principal theme of the 1st movement which, as in the Finale of the 8th, would have completed the circle.

Following the crescendo passage sketched by Bruckner, at the outset of the Coda, the arrangers realized an overlay of the principal themes of each of the 4 movements as the 1st climax of the Coda, which certain early Bruckner scholars claim to have seen in a sketch since lost ; here, it constitutes a logical point of arrival. This is succeeded by the chorale theme in 8 measures (derived from Bruckner's harmonisation of the chorale by the strings during the recapitulation of the 2nd group) and an 8 measure realisation of Bruckner's ascending chorale passage. The realisation of the sketch for the cadence corresponds with the climax of the Adagio and the Coda of the 1st movement. This is followed immediately by Bruckner's concluding pedal-point. Above this, the arrangers realized a « song of praise », a concluding crescendo passage of 37 measures, corresponding precisely to the length of the final structural units of each of the 1st 3 movements and drawing on various clues from the « Te Deum », as well as from the Symphonic chorus « Helgoland » (1893) .

That Bruckner's own vision of this final glory died with him is undeniable. Every performing version, by foreign hands, is and remains provisional, a « work in progress », and it is, by no means, impossible that previously lost material for the Finale may come to light. But such a contingency solution as this, carefully and lovingly crafted, can still be regarded as preferable to giving-up this daring final movement as entirely lost. That so much of it has survived, given the transmission of the sources, is a minor miracle in itself.

The Samale-Phillips-Cohrs-Mazucca score was 1st performed on 3rd December 1991 in Linz, Austria, and published in the same year. The sources for the entire 9th have been appearing successively in new publications in the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») , since 1994. Since then, interest in this score has steadily increased. On the other hand, the music world, invoking a misunderstood notion of « Werktreue » (fidelity to the printed page) often refuses to acknowledge the wishes of a composer, not to speak of the recent findings of serious source scholarship. This, by no means, applies only to Bruckner : in general, dogmatic and, at the same time, uninformed

adherents of the dubious notion that only a composer's final score has any validity enjoy rejecting completions of fragmentary works. Here, as the conductor and musicologist Peter Gülke once fittingly put it :

« Intellectual sloth compromises itself with the trappings of humility. »

Bruckner himself expressly wished the 9th to conclude with the « Te Deum » as the « best substitute » , should he not complete the instrumental final movement ; a pronouncement for which we should actually be grateful, for what composer near death thinks to take such precautionary measures ? For this reason alone, there should be no question that a 3 movement performance of the 9th, in no way, corresponds to Bruckner's conception. To act retrospectively as if Bruckner needed to be spoken for, or to overrule his wishes, is not only to adopt a superior attitude, but is moreover an act of profound disrespect toward the composer and his musical legacy. Even in its surviving fragmentary state, the Finale is 1st and foremost Bruckner's own music (whether one welcomes or regrets the radicalism of its form and content) and represented for him an indispensable component of his last, 4 movement Symphony.

(# as entirely lost. That so much of it has survived, given the transmission of the sources, is a minor miracle in itself.)

Samale, Phillips, Cohrs et Mazzuca (« SPCM » 1992 et révisions : 1996, 2005, 2008, 2012)

Cette tentative de complétion est basée sur l'intention initiale de Bruckner d'y combiner les thèmes des 4 mouvements. Cette complétion (1992) a été enregistrée par Johannes Wildner, chez « Naxos » , et par Kurt Eichhorn à la tête de l'Orchestre Bruckner de Linz, sur étiquette japonaise « Camerata » .

La version révisée de 2005 inclut une esquisse supplémentaire de la fugue qui a été retrouvée dans l'intervalle. Cette nouvelle version (665 mesures dont 569 de Bruckner lui-même) a été enregistrée par Marcus Bosch, chez « Coviello Classics » . Une édition révisée de cette version a été exécutée par l'Orchestre symphonique de la radio suédoise sous la baguette de Daniel Harding à Stockholm, en novembre 2007.

La révision suivante de 2008 a été exécutée par Friedemann Layer à la tête de la « Musikalische Akademie des Nationaltheater-Orchesters Mannheim » .

La révision finale, éditée en 2012 (Conclusive Revised Edition 2012) , qui inclut entre autres une nouvelle conception de la Coda, a été enregistrée en concert par Simon Rattle avec l'Orchestre philharmonique de Berlin, pour « EMI Classics » (2012) .

(2012) Simon Rattle, Berlin Philharmonic, « EMI Classics » , CD : 9 52969 2. Christoph Franke (producer and editor) ; René Möller, Tom Russbült (engineers) ; Alexander Feucht (editor DDD) .

Samale, Mazzuca, Phillips, and Cohrs : the 1985 edition

Finale only with Symphony No. 5, Eliahu Inbal, Frankfurt Radio Symphony, « Teldec » 8.35785 (242 426-2) (2 CDs) .

Symphony No. 5, Total Time : 65:03 ; Finale : 20:44 (out of print) .

Nicola Samale and Giuseppe Mazzuca were still feeling their way in this, the 1st Edition of their long project of reconstruction. Some of the new linking passages are awkward and timid, not built fully or boldly enough to sound like much more than flimsy scaffolding connecting large blocks of ruins. The quotations from the earlier movements, and the very few from earlier Symphonies, sound perfunctory. All of which makes this 1st, rudimentary stage of this series of completions, in combination with Eliahu Inbal's brisk pace, sound less like a completion than a condensation. Still, Inbal is never less than deftly musical, with a cantabile feel very like that heard throughout his Mahler cycle but seldom heard in Bruckner, let alone any other completion of the Finale. The Frankfurt Radio Symphony Orchestra sounds lovely in the spacious acoustic of Frankfurt's « Alte Oper ». For some reason, « Teldec » paired the Finale with Inbal's recording of Bruckner's Symphony 5. Inbal's recording with the Frankfurt Radio Symphony Orchestra of the 1st 3 movements of Symphony 9, once available separately, is also out of print.

Samale, Mazzuca, Phillips, and Cohrs : the 1992 edition

Kurt Eichhorn, Bruckner Orchester Linz, « Camerata Classic » 30CM-275-6 (2 CDs) . Total Time : 92:47 ; Finale : 30:11.

Nicola Samale and Giuseppe Mazzuca were joined by composer-scholars John Alan Phillips and Benjamin-Gunnar Cohrs to create this edition in which the Coda has been completely reworked, and now includes themes from Bruckner's 7th Symphony and the « Te Deum » . The result sounds like Bruckner almost all the way through, though parts of the new Coda still sound like boiler-plate musical rhetoric, however Brucknerian. (Those who have heard the Coda of Bruckner's original version of the 1st movement of his Symphony No. 8 will know what I mean.) This is partly the fault of the conductor, the late Kurt Eichhorn (1908-1994) , a Bruckner specialist of the craggy Hans Knappertsbusch school : i.e. , deep feeling married to a great sense of a work's overall structure and arc, but considerable disregard for polish and tight ensemble work. Though Eichhorn is unfailingly musical, his very slow pace, although never too slow , at times, simply loses momentum, most tellingly in some of the new transitional passages. But there are glorious moments here : the « sunrise » fanfare and its reprise get a more richly sumptuous treatment than in any other recording. The horn section alone seems to number dozens, all playing instruments of solid gold.

Samale, Mazzuca, Phillips, and Cohrs : the 1996 edition

Johannes Wildner, New Philharmonia Orchestra of Westphalia, « Naxos » 8.555933-34 (2 CDs) . Total Time : 82:47 ; Finale : 23:28.

Now incorporating themes from the 8th Symphony, as well, this is the 1st Edition of the Samale-Mazzuca-Phillips-Cohrs Finale that sounds entirely like Bruckner from beginning to end, with many of the new linking passages subtly revised to be brought more fully within the composer's idiom. Wildner's hand on the orchestral tiller is very sure, the Orchestra is disciplined, the sound very natural. Wildner has great control of orchestral ensemble and dynamics. Don't let the brevity of this capsule review dissuade you : this is a great 1st choice of completed version, following a full digestion of Harnoncourt's presentation of the fragments alone.

Samale, Mazzuca, Phillips, and Cohrs : the 2005 edition

Marcus Bosch, « Sinfonieorchester Aachen » , « Coviello Classics » COV 30711 (SACD / CD) . Total Time : 69:54 ; Finale : 20:19.

The Samale-Mazzuca-Phillips-Cohrs completion is further improved, especially in the Coda, as well as by the inspired insertion of a horn descant over the 1st, piano re-appearance of the chorale following the fugue and « sunrise » fanfare. The further development and « stacking » of themes from the 1st 3 movements just before the Coda proper has also been refined, each theme now more clearly voiced. However, while Marcus Bosch makes his brisk pace work well in the Finale, I found his tempos in the 1st 3 movements simply too fast for the music to register in any way that could be actually felt. And while the high-resolution sound is rich and lush, the acoustic of the sizable sanctuary in which this concert performance was too distantly miked, in combination with tempos too fast for the space as well as the music, result in a muddy, swimmy sound in which entire choirs of trombones or Wagner tubas are buried, virtually unheard under mounting layers of reverberation. Bosch is now more than halfway through a complete Bruckner cycle but, on the evidence of this recording, seems to have oddly little feel for or sympathy with the composer's music.

Samale, Mazzuca, Phillips, and Cohrs : the 2008 edition

Friedemann Layer, « Musikalische Akademie des Nationaltheater-Orchesters Mannheim » , « eingetragener Verein Deutschlandradio Kultur » (2 CDs) . Total Time : 83:24 ; Finale : 25:29 (available from www.abruckner.com) .

What lifts this most recent edition of the Samale-Mazzuca-Phillips-Cohrs completion into another league entirely from earlier editions and all other completions is the addition of a final restatement of the chorale, followed by an extended development in the brass of the leaping theme from the Finale's 1st few bars, and a considerably expanded final peroration, again in the full brass. And, in the recapitulation just before the Coda proper, Layer's combination of dynamic balance and slow tempo brings to the fore the quotation of a theme from the 8th Symphony (a chromatically descending 4 note passage for solo oboe, repeated in various modulations) in a way that balances the mounting excitement of the pre-figuring of the Coda to come with the certainty of its fulfillment. Here, for the 1st time, Bruckner's aural edifice sounds fully constructed as he might have intended, all scaffolding removed, and on a scale in proportion with the rest of this astonishing work. Also, for the 1st time, I can imagine someone familiar with all of Bruckner's other Symphonies except the 9th hearing this set, listening to all 4 movements, and never once thinking that Bruckner didn't actually write every note.

Conductor Friedemann Layer is fully up to the task, even if the Mannheim Orchestra is a bit rough in spots. His articulation of the fugue is terrific - the stretto is crystal clear. Here, apparently, Layer gave the violins detailed bowing instructions that bring-out references to the leaping theme from the movement's 1st bars ; hitherto this has seemed little more than a supporting figure, but it now sounds as important as the fugue's main subject, and adds another dimension to a fugue already overwhelming in its complexity.

In short, this recording, the most recent of any completion of the Finale, is also the most satisfying by far. It is the only completion with which, after listening to it, I have not found myself looking forward to the next edition's incremental improvements.

Bruckner's 9th Symphony may never be finished - indeed, Benjamin-Gunnar Cohrs has just informed me that he and his colleagues are considering a new revision of the Coda. But here, in the 4 movements presented in Layer's recording, it sounds at last complete.

« SPCM » : révision finale de 2012

Preface to the conclusive revised edition of 2012

« Just a simple remark : if you don't approve of performing versions of composer's unfinished sketches, no one is holding your hand to the fire forcing you to listen. In the meantime, those of us with intellectual curiosity, although we know such things as this and other performing versions can never really exist as the composer would have completed them, would still rather hear the sketches in some way rather than having them remain mute in archive drawers. Again, no one is forcing you to listen. »

In 1983, Nicola Samale and Giuseppe Mazzuca initiated the arduous task of completing the final movement of Anton Bruckner's 9th Symphony in D minor, originally almost complete in its conception, but nowadays partially lost. A 1st phase, finished in 1985, was published by Ricordi and, subsequently, recorded for CD with Eliahu Inbal (on « Teldec ») and Gennadij Roshdestvenskij (on « Melodiya ») conducting. Giuseppe Mazzuca, after the 1985 Ricordi publication, showed no further interest in work on the Finale. At about the same time, Nicola Samale started a collaboration with Benjamin-Gunnar Cohrs, and developed with him further phases of the score, recorded, among others, under Hubert Soudant for the Netherlands Broadcasting Company NCRV (Cornelis van Zwol, producer) and recorded live under Nicola Samale himself, released on CD by « Melodram » , in Italy. The latter already included important new features : apart from massive changes in instrumentation, also for the 1st time the realization of a final « Hallelujah » in D major. In 1990, Nicola Samale also started to collaborate with the Australian scholar John Alan Phillips, who re-checked the philological findings by Samale, Mazzuca, and Cohrs, and correlated them with his own research on the manuscripts. He later published his findings in his thesis (University of Adelaide, 2002) as well as in some volumes within the Bruckner Complete Edition. Of particular interest is his Fac-simile Edition of all Surviving Musical Autographs (FE) , which appeared in 1996 in the « Musikwissenschaftlicher Verlag » , Vienna, making available all that survived from Bruckner's own hand for this movement for the very 1st time to a large public. It serves as an indispensable reference source for the Conclusive Revised Edition (CRE) . John Alan Phillips also edited the next phase of the score, which appeared as a self-publication, in 1992, in Adelaide and Bremen. It comprised the earlier results from 1983 until 1989, enriched with further new findings, later becoming known as the performing version by Samale-Phillips-Cohrs-Mazzuca, or « SPCM » version (PV, 1992) .

This version, premiered in 1991 by the « Bruckner-Orchester Linz » under Manfred Mayrhofer, was very successful -

almost 40 performances in 9 countries, by 17 Orchestras under 14 conductors, including a Studio CD Production (« Bruckner Orchester Linz » , Kurt Eichhorn on « Camerata » Label of Tokyo) , a Live CD Recording (« Neue Philharmonie Westfalen » , Johannes Wildner on « SonArte » & « Naxos » Labels) , a Studio Radio Production (« BBC ») and 3 Live Radio Recordings (Netherlands Broadcasting Company, Hilversum ; Deutschland Radio, Cologne ; « Bayerischer Rundfunk » , Munich) between 1991 and 2003. The Completed Performing Version gained additional support from the Documentation of the Finale Fragment (DFF) , edited by John Alan Phillips, 1st performed by the « Wiener Symphoniker » under Nikolaus Harnoncourt (Vienna, 1999) , and repeated by the same conductor with the « Wiener Philharmoniker » , performed in Salzburg, in 2002, and later issued on CD by « RCA / BMG Classics » . This production also contained, for the 1st time, the « Critical New Edition » of the 1st 3 movements, edited by Benjamin-Gunnar Cohrs for the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») .

However, both Nicola Samale and Benjamin-Gunnar Cohrs have had the opportunity to conduct the 9th Symphony and the Finale, on various occasions since 1985 ; each performance brought new insights. Finally, in 2003, they became convinced that a revision of the entire score should be the next step, and Nicola Samale, as the initiator of this project, decided to prepare a new edition together with Benjamin-Gunnar Cohrs. This was published 2005 as Study Score 444 of the Repertoire Explorer series at « Musikproduktion Höfflich » , Munich. Unfortunately, some subsequent performances as well as new manuscript research undertaken by Benjamin-Gunnar Cohrs, in preparation of his dissertation (University of Hamburg, 2009) , brought further new insights, requiring various corrections and revisions, to be included in a revised reprint (published in 2008) . In this shape, the Finale received its premiere in Stockholm (8 and 9 November 2007) by the Swedish Radio Symphony Orchestra under Daniel Harding.

Nevertheless, further insights led to a long and fruitful discussion between Nicola Samale, Benjamin-Gunnar Cohrs and John Alan Phillips. The motivation to prepare a Conclusive Revised Edition we owe to Simon Rattle who decided to perform and record the 9th Symphony, including the performing version with the Berlin Philharmonic, and who charmingly wrote to the editors :

« I must say, at once, what a stunningly impressive piece of work you have done. I have been looking at the sketches in a very on and off fashion for some years, and heard another nameless reconstruction that almost put me off for life. It is undeniably very strange music, but what you have done has a ring of truth, and it is an extraordinary experience. I have programmed the complete Symphony with the Berlin Phil, in February 2012, also touring to New York. I feel increasingly convinced by your plastic surgery, and feel that it should be more widely heard and understood. This from a man who has abandoned the Mozart “ Requiem ” ! Congratulations again on your astonishing journey. »

In fact, already, the 1st 2 performances of the score under Friedemann Layer (with « Het Brabants Orkest » , Eindhoven and Breda, Netherlands, 15 and 16 October 2011) but, in particular, the performances of Rattle (with the German National Youth Orchestra in the Berlin « Philharmonie » , on 23 October 2011, and the Berlin Philharmonic in Berlin, « Philharmonie » , 7 to 9 February 2012, and New York, Carnegie Hall, 24 February 2012) as well as the recording (« EMI » 9 52969 2, May 2012) brought a fresh and widespread public attention. The more the authors felt obliged to publish then a score which should by all means be considered as their Conclusive Revised Edition (unless

hitherto unknown, lost score bi-folios might turn-up in future) .

Such a protracted process of development and publication of a score may appear as being confusing to outsiders, however, it is not without precedent in History of Editions. An example taken from literature may serve as an illustration here. The scholar Stefan Schenk-Haupt demonstrated in his comprehensive study on A. Pope and T. S. Eliot (« Dulness Never Dies » , « Europäische Hochschulschriften » No. 399, Peter Lang, Frankfurt, 2003) that « The Dunciad » by Alexander Pope - a book holding a key position in the 18th Century - should not only be understood as work in progress, being developed between 1728 and 1743 (i.e. , circa 15 years) and, in at least 4 working phases, but also has been published during this time in 15 editions corrected or authorized by Pope himself as well as in 3 further pirate editions, in all, 18 editions and 59 further reprints, and many of them being available simultaneously on the market. Similarly, the CRE of the Finale represents a work in progress, which could be considered to be finished only under the condition that all lost score bi-folios had come back to light - apart from the fact that a final evaluation of details was rendered impossible by Bruckner's death anyway.

A collaboration of various authors and editors of much different talent and personality may demand much more time to come to conclusive results, including many errors, and new attempts, but it has certainly one advantage opposed to the work of a single author : already at the process of gestation, the collaboration creates a kind of peer reviewing, of mutual control of the results.

2 equally important approaches are needed to make this music performable : a) the sonic realisation of the surviving manuscripts themselves, as in the DFF edited by John Alan Phillips, suitable for workshop concerts, concert introductions or media presentation ; as well as : b) the completed performing version which would allow, at least, an approximate impression of the 9th Symphony as a 4 movement unity. While the DFF allows one to compare the surviving material with its completions in aural experience, listeners want to hear music in a concert, not philology. For this reason, one cannot understand the motivation to conflate these 2 approaches. Philological questions should certainly be addressed in scholarly debate, but what is the point of producing a score which would necessarily still include speculative reconstructions of lost portions, while not making any use of the substantial sketch material that survives for the Coda ? Apart from ignoring an audience which does not consist mainly of scholars, this approach could only replace the old legend of a 3 movement 9th as being sufficiently vollendet by a new myth of an Unfinished - this time with an even more clearly audible break.

Other fragments should have taught us that reality may be totally different from legend anyway : Johann Sebastian Bach's « Kunst der Fuge » , for instance, did not only survive in a complete, initial version (Christoph Wolff, Edition ; Peters 1986) much too rarely considered by performers - according to modern research, the famous, incomplete Quadruple Fugue was finished long before the composer's death, its conclusion being lost on its way to the engraver, who finally decided himself to fill-up the space reserved for the missing final section with other, fitting music of Bach. (In 2007, Ton Koopman even assumed that Carl Philipp Emanuel Bach did not include the ending of this fugue, in order to maintain the fragmentary character of the work !) The performing version of Contrapunctus XIV by David Schulenberg (1992, the only one based on philological research so far) has even been included in the « Bärenreiter Urtext » Edition (Klaus Hofmann, Edition, Kassel 1998) , but performers almost never dare to play such brave attempts

at a completion, and people still prefer the abrupt stop - not to mention the fact that, as Butler pointed-out, the Quadruple Fugue was possibly not even the final piece of the cycle ; more likely, Bach intended to place the 4 canons at the end.

Some of the changes presented in this score are the result of new philological research and insight. Others merely represent variants and not necessarily improvements but, based on now, almost 30 years of experience in examining, discussing, editing and performing this music. This also comprises the new elaboration of what were hitherto believed to be gaps within the 2nd Theme of the Exposition and within the Fugue (now, fully established from the original sketches) as well as many refinements of instrumentation, phrasing, articulation, dynamics and tempi. Particularly in the Coda, many changes have been undertaken in order to give a more coherent impression of these important final bars. From a fresh re-examination of the manuscripts, it was possible to find some convincing new solutions, binding the music better together.

Philological research undertaken during the last decades had already revealed beyond doubt that Bruckner did not leave a pile of disconnected sketches for the Finale, but actually an emerging autograph score, which was most likely finished, at least in its primary work phase almost half a year before Bruckner's death. The surviving manuscripts constitute material from various working phases, which could be combined to a surprisingly complete extent ; for a very few bars only, no material survived at all. It was possible to cover such gaps not so much by using free composition, but merely a technique of synthesization (similar to reconstruction techniques in forensic medicine and plastic surgery) , in which the musical fabric of lost bars can be regained to a certain extent from deductive analysis, observing the material before and after the gap as well as Bruckner's own, strictly scientific approach of composing, hence to dispense with a free composition in the true sense of the expression.

Details of sources for, and for the gestation of the Finale have been provided by the various volumes which appeared in the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») , in particular the FE and Reconstruction of the Autograph Score (RAS) , edited by John Alan Phillips. In order to fully understand the reconstruction procedures of this performing version, reference to these sources is indispensable. It may be also of help to consult the comprehensive « Musik-Konzepte » , Volumes 120-122, on the Finale topic edited by Benjamin-Gunnar Cohrs, in 2003 (« Bruckners Neunte im Fegefeuer der Rezeption ; München, 2003 ») ; there, in particular the Introduction into the Surviving Sources of the Finale, prepared by Benjamin-Gunnar Cohrs and John Alan Phillips) and Benjamin-Gunnar Cohrs' dissertation « Das Finale der IX. Sinfonie von Anton Bruckner » (« Wiener Bruckner Studien Nr. 3, Musikwissenschaftlicher Verlag Wien, 2012 ») , which includes a new Presentation of the Fragment in score.

The layout of the CRE is based on that established by Benjamin-Gunnar Cohrs in his « New Critical Edition » (« Neue Kritische Gesamtausgabe ») of the 9th (see : preface of that score, page XXII) , but was further modified here, for practical reasons. Terminology was used according to the principles given in other volumes of the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») (see, in particular : RAS, page XXVff ; FE, page XIXff ; DFF, page XXVIIff) . Further information was provided by John Alan Phillips in his Commentary on the DFF (see there : page 85ff) . Various tables will be given in the CRE, providing information on concordances, bar numbers, page numbers, source material being used, Tempi and formal analysis of the Finale. Due to the relative availability of the PV 1992 (for instance, in

some public and University libraries) and its documentation in publications and CD productions, it seemed to be indispensable that the Commentary on the CRE should not only address philological problems and explain the reconstruction and supplementation techniques being used therein, but also refer to the differences and changes, in comparison with the PV 1992. The layout of the discussion of sources in the Commentary itself was mainly adapted from the Critical Report on the 9th Symphony by Benjamin-Gunnar Cohrs (see there : page XVI) . Since the sources for the Finale have been documented extremely well (thanks to the efforts of the « Bruckner Complete Edition » , « Bruckner Gesamtausgabe » ; and the Musicological Publishers, « Musikwissenschaftlicher Verlag ») , it seemed to be unnecessary to make the layout more complicated by using different sizes of notes, dotted lines or indications in brackets. The interested user of this score should compare it with the FE and the RAS. In order to avoid too much information, the Commentary does not indicate the numerous additions (such as accents, articulation, phrasing, dynamics) sign by sign or note by note but, on the contrary, those being left by Bruckner himself. Where it seemed appropriate, the notes provided here include extracts from earlier writings of Benjamin-Gunnar Cohrs (« Musik-Konzepte » , CD-Booklets) . Annotations have not been included in this practical edition, except indications of the corresponding bi-folios from the autograph score.

Thanks are due, in the 1st place, to the sponsors and the Gutenberg Foundation, who made possible the typography of the 2005 edition, and to the typesetter Thomas Ohlendorf. Special thanks go to Ken Ward, Editor of « The Bruckner Journal » , and John F. Berky, the webmaster of www.abruckner.com, who both helped immensely with publishing materials and information on this performing version. We also wish to thank all those institutions, Orchestras, conductors, libraries, scholars, and various other enthusiasts, who have supported this work since 1983, with financial, logistical or moral support, publicity, comments and suggestions, or have even made the distribution, performance or recording of the CPV possible. However, in particular, we are indebted to Simon Rattle and the committed players of the Berlin Philharmonic, who brought this score to new life, in 2012. To express our gratitude appropriately, we dedicate this Conclusive Revised Edition to Sir Simon Rattle.

AUTHORIAL TEAM SAMALE ET AL. , ADELAIDE-BREMEN-ROM, OCTOBER 2012

Original Instruments

3 Flutes (wooden Viennese Flute) .

3 Oboes (Viennese Oboe) .

3 Clarinets in B-B (Viennese Clarinet ; only in the Adagio alternating with Clarinet in A) .

3 Bassoons (Viennese Bassoon) .

8 Horns in F - 7th and 8th alternating with Horns in B-B low - (Viennese Horn) .

2 Tenor-Tubas in B-B - alternating with the 5th and 6th Horns.

2 Bass-Tubas in F - alternating with the 7th and 8th Horns.

3 Trumpets in F (large Trumpet of double length) .

Alto- , Tenor- , Bass-Trombone.

(N.B. : Slide Trombones by Penzel were used in the Vienna Philharmonic, since 1883) .

Doublebass-Tuba (Viennese Bass Tuba in F with a 4th valve) .

3 Timpani (Viennese Pedal-Timpani with natural cover) .

Strings (minimum : 12-12-8-8-6) .

On Performing Practice

When making his score, Bruckner would have had in mind the practice of the « Wiener Philharmoniker » , including a String Orchestra of around 14-12-10-8-8. With such a number of Strings, it was common practice to double the Woodwinds. Traditionally, the 2 Violin groups were placed on the left and right side of the rostrum ; the Double Basses, in one row behind the Orchestra ; Celli were sitting left, behind the 1st ; Violas, right behind the 2nd Violins. However, it might be helpful to reverse this and place the Violas left behind the 1st Violins, so that they can reflect their sound directly to the audience instead of to the rear wall. Furthermore, the 2nd Violins feel much more comfortable with Celli behind them. In so doing, the Tenor part, so important in Bruckner's voice leading and design, will be better audible, which contributes significantly to the spaciality of sound. Hence, it might be possible as well to place the Horns to the left, behind the Violas, Trumpets, Trombones ; and Tuba to the right, behind Celli. This would make the sound of the Brass less heavy. Regarding orchestral balance, one should also bear in mind that the Brass instruments, from around 1900, were much smaller, less heavy, but also much more colourful. Steel strings were common only in the 2nd half of the 20th Century ; gut strings are recommended, at least for the upper-Strings. The modern Maplenut Syrup Vibrato was as much uncommon as a permanent sostenuto playing. Nuances and Timbre were achieved by technique and flexible vibrato, and a slight portamento was by no means unwelcome. Common at that time was the natural harmonic intonation with pure 5ths and 3rds, as the bore and intonation of extant original woodwind instruments reveal. More interesting information on Viennese instruments, from around 1900, can be found in « Musikinstrumente und Musizierpraxis zur Zeit Gustav Mahlers, Edition Reinhold Kubik, Böhlau-Verlag, Wien-Köln-Weimar, 2007 » . (ISBN 978-3-2005-77696-3) The French pitch (a = 435) was common in Vienna.

About This Score

Total length : 653 bars.

Taken from surviving score bi-folios

1-216 [= 216] , 233-248 [= 16] , 265-328 [= 64] , 345-408 [= 64] , 425-456 [= 32] , 481-512 [= 32] , 529-544 [= 16] : = 440 bars.

Elaboration of original sketches or drafts (SVE) in their correct position

217-228 [= 12] , 329-344 [= 16] , 409-424 [= 16] , 457-472 [= 16] , 561-588 [= 28] , 609-612, 614 [= 5] , 617-640 [= 24] : = 117 bars.

Gaps supplemented by the authors

229-232 [= 4] , 249-250 [= 2] , 251-256 [= 6] , 257-264 [= 8] , 473-480 [= 8] , 513-528 [= 16] , 545-560 [= 16] , 590-608 [= 20] , 613, 615-616 [=3] , 641-653 [= 13] : = 96 bars.

...

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(Dace Gisclard, Houston, 26 August 2003.)

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« I must say, at once, what a stunningly impressive piece of work you have done. I have been looking at the sketches in a very on and off fashion for some years, and heard another nameless reconstruction (William Carragan ?) that almost put me off for life. It is undeniably very strange music, but what you have done has a ring of truth, and it is an extraordinary experience. I have programmed the complete Symphony with the Berlin Philharmonic in February 2012, also touring to New York. I feel increasingly convinced by your plastic surgery, and feel that it should be more widely heard and understood. This from a man who has abandoned the Mozart " Requiem " ! Congratulations again on your astonishing journey. »

In fact, already the 1st 2 performances of the score under Friedemann Layer (with the « Het Brabants Orkest » , in Eindhoven and Breda, Netherlands, on 15 and 16 October 2011) but, in particular, the performances of Rattle (with the German National Youth Orchestra in the « Berlin Philharmonie » , on 23 October 2011, and the Berlin Philharmonic in the « Berlin Philharmonie » , on 7 to 9 February 2012, and New York, Carnegie Hall, on 24 February

2012) as well as the recording (« EMI », 9 52969 2, May 2012) brought a fresh and widespread public attention. The more the authors felt obliged to publish then a score which should by all means be considered as their « Conclusive Revised Edition » (unless hitherto unknown, lost score bi-folios might turn-up in the future) .

Such a protracted process of development and publication of a score may appear as being confusing to outsiders, however, it is not without precedent in History of Editions. An example taken from literature may serve as an illustration here. The scholar Stefan Schenk-Haupt demonstrated in his comprehensive study on A. Pope and T. S. Eliot (Dulness Never Dies, « Europäische Hochschulschriften 399 », Peter Lang, Frankfurt 2003) that « The Dunciad » by Alexander Pope (a book holding a key position in the 18th Century) should not only be understood as « work in progress », being developed between 1728 and 1743 (i.e. : circa 15 years) , and in at least 4 working phases, but also has been published during this time in 15 editions corrected or authorized by Pope himself as well as in 3 further « pirate editions », in all, 18 editions and 59 further reprints, and many of them being available simultaneously on the market. Similarly, the CRE of the Finale represents a « work in progress », which could be considered to be finished only under the condition that all lost score bi-folios had come back to light - apart from the fact that a « final » evaluation of details was rendered impossible by Bruckner's death anyway.

A collaboration of various authors and editors of much different talent and personality may demand much more time to come to conclusive results, including many errors, and new attempts, but it has certainly one advantage opposed to the work of a single author : already at the process of gestation, the collaboration creates a kind of « peer reviewing », of mutual control of the results. The attempt to prepare a performing version of the Finale is also in some ways similar to making a movie : editorial decisions can be compared to the post-production decisions of the director. For the final cut, his earlier function is complete and instead he now has to put himself in the shoes of the audience. His selection and order of the filmed material determines the structure and also influences the effect of the movie on the audience. Sometimes it may happen that, years after the premiere, film directors decide to prepare a new « director's cut » of a movie, for reasons which are known to everyone who likes movies ; sometimes, new technology makes improvements possible ; sometimes a director restores scenes he had to take-out earlier on the demand of the producers - but, sometimes, he may also simply have come to new insights which would help to make the movie more convincing. (For this, Francis Ford Coppola's « Apocalypse now » : Redux may be a good example.) And it is similarly so in the case of this performing version, which has been fine-tuned over a period of, in all, almost 30 years.

2 equally important approaches are needed to make this music performable

- a) The sonic realisation of the surviving manuscripts themselves, as in the DFF edited by Phillips, suitable for workshop concerts, concert introductions or media presentation ; as well as ...
- b) the completed performing version which would allow at least an approximate impression of the 9th Symphony as a 4 movement unity.

While the DFF allows one to compare the surviving material with its completions in aural experience, listeners want to hear music in a concert, not philology. For this reason, one cannot understand the motivation to conflate these 2 approaches. Philological questions should certainly be addressed in scholarly debate, but what is the point of producing

a score which would necessarily still include speculative reconstructions of lost portions, while not making any use of the substantial sketch material that survives for the Coda ? Apart from ignoring an audience which does not consist mainly of scholars, this approach could only replace the old legend of a 3 movement 9th as being sufficiently « vollendet » by a new myth of an « Unfinished » - this time with an even more clearly audible break.

Other fragments should have taught us that reality may be totally different from legend anyway : Bach's « Kunst der Fuge » , for instance, did not only survive in a complete, initial version (Christoph Wolff, Edited by Peters in 1986) much too rarely considered by performers - according to modern research, the famous, incomplete Quadruple Fugue was finished long before the composer's death, its conclusion being lost on its way to the engraver, who finally decided himself to fill-up the space reserved for the missing final section with other, fitting music of Bach. (In 2007, Ton Koopman even assumed that Carl Philipp Emanuel Bach did not include the ending of this fugue in order to maintain the fragmentary character of the work !) The performing version of Contrapunctus XIV by David Schulenberg (1992, the only one based on philological research so far) has even been included in the Bärenreiter « Urtext » Edition (Klaus Hofmann, Edited by Kassel in 1998) , but performers almost never dare to play such brave attempts at a completion, and people still prefer the abrupt stop - not to mention the fact that, as Butler pointed-out, the Quadruple Fugue was possibly not even the final piece of the cycle ; more likely, Bach intended to place the 4 canons at the end.

Some of the changes presented in this score are the result of new philological research and insight. Others merely represent variants and not necessarily « improvements » , but based on now almost 30 years of experience in examining, discussing, editing and performing this music. This also comprises the new elaboration of what were hitherto believed to be gaps within the 2nd Theme of the Exposition and within the Fugue (now fully established from the original sketches) as well as many refinements of instrumentation, phrasing, articulation, dynamics and tempi. Particularly in the Coda, many changes have been undertaken in order to give a more coherent impression of these important final bars. From a fresh re-examination of the manuscripts, it was possible to find some convincing new solutions, binding the music better together.

Philological research undertaken during the last decades had already revealed beyond doubt that Bruckner did not leave a pile of disconnected sketches for the Finale, but actually an emerging autograph score, which was most likely finished, at least in its primary work phase, almost half a year before Bruckner's death. The surviving manuscripts constitute material from various working phases, which could be combined to a surprisingly complete extent ; for a very few bars only, no material survived at all. It was possible to cover such gaps not so much by using « free composition » , but merely a technique of « synthesization » (similar to reconstruction techniques in forensic medicine and plastic surgery) , in which the musical fabric of lost bars can be regained to a certain extent from deductive analysis, observing the material before and after the gap as well as Bruckner's own, strictly « scientific » approach of composing, hence to dispense with a free composition in the true sense of the expression.

Details of sources for, and for the gestation of the Finale, have been provided by the various volumes which appeared in the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») , in particular the FE and « Reconstruction of the Autograph Score » (RAS) , edited by John Phillips. In order to fully understand the reconstruction procedures of

this performing version, reference to these sources is indispensable. It may be also of help to consult the comprehensive « Musik-Konzepte » Volumes 120-122 on the Finale topic edited by Cohrs, in 2003 (« Bruckners Neunte im Fegefeuer der Rezeption ; München, 2003 ») ; there, in particular, the « Introduction into the Surviving Sources of the Finale », prepared by Cohrs and Phillips) and Cohrs' dissertation « Das Finale der IX. Sinfonie von Anton Bruckner » (« Wiener Bruckner Studien 3, Musikwissenschaftlicher Verlag Wien, 2012 ») , which includes a new « Presentation of the Fragment » , in score.

The layout of the CRE is based on that established by Cohrs in his « New Critical Edition » (« Neue Kritische Gesamtausgabe ») of the 9th (see : preface of that score, page XXII) , but was further modified here for practical reasons. Terminology was used according to the principles given in other volumes of the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») (see, in particular, RAS, page XXVff ; FE, page XIXff ; DFF, page XXVIIff) . Further information was provided by Phillips in his Commentary on the DFF (see there, page 85ff) . Various tables will be given in the CRE, providing information on concordances, bar numbers, page numbers, source material being used, Tempi and formal analysis of the Finale. Due to the relative availability of the PV 1992 (for instance, in some public and university libraries) and its documentation in publications and CD productions, it seemed to be indispensable that the Commentary on the CRE should not only address philological problems and explain the reconstruction and supplementation techniques being used therein, but also refer to the differences and changes in comparison with the PV 1992. The layout of the discussion of sources in the Commentary itself was mainly adapted from the Critical Report on the 9th by Cohrs (see there, page XVI) . Since the sources for the Finale have been documented extremely well (thanks to the efforts of the « Bruckner Complete Edition » , « Bruckner Gesamtausgabe » , and Musicological Publishers , « Musikwissenschaftlicher Verlag ») , it seemed to be unnecessary to make the layout more complicated by using different sizes of notes, dotted lines or indications in brackets. The interested user of this score should compare it with the FE and the RAS. In order to avoid too much information, the Commentary does not indicate the numerous additions (such as accents, articulation, phrasing, dynamics) sign by sign or note by note but, on the contrary, those being left by Bruckner himself. Where it seemed appropriate, the notes provided here include extracts from earlier writings of Cohrs (« Musik-Konzepte » , CD-Booklets) . Annotations have not been included in this practical edition, except indications of the corresponding bi-folios from the autograph score.

Thanks are due, in the 1st place, to the sponsors and the Guttenberg Foundation, who made possible the typography of the 2005 edition, and to the typesetter Thomas Ohlendorf. Special thanks go to Ken Ward, Editor of The Bruckner Journal, and John F. Berky, the webmaster of www.abruckner.com, who both helped immensely with publishing materials and information on this performing version. We also wish to thank all those institutions, orchestras, conductors, libraries, scholars, and various other enthusiasts, who have supported this work since 1983, with financial, logistical or moral support, publicity, comments and suggestions, or have even made the distribution, performance or recording of the CPV possible. However, in particular we are indebted to Sir Simon Rattle and the committed players of the Berlin Philharmonic, who brought this score to new life, in 2012. To express our gratitude appropriately, we dedicate this Conclusive Revised Edition to Sir Simon Rattle.

...

This reconstruction of the 9th's Finale is the result of 30 years' work by Bruckner scholars Nicola Samale, John Alan Phillips, Benjamin-Gunnar Cohrs, and Giuseppe Mazzuca (« SPCM ») . For this new « Conclusive Revised Edition 2012 » , « SPCM » shortened by 18 bars the Coda, of which little of Bruckner's writing survives, and reworked it to include, based on Bruckner's description, a development of the trumpets' « Alleluia » in bar 5 of the Adagio. This works well, though the Coda now seems a bit short. A further « final » edition is in the works.

Some critics have felt distanced by this recording's almost super-human monumentality, but despite the Berlin Philharmonic's immense size and power (the Scherzo is implacably brutal) , this Bruckner to me sounds human scaled and deeply personal. This sense of intimacy on so vast a scale, especially in the 1st and 3rd movements, seems accomplished by giving rising string figures a slight crescendo on the way to the concluding, highest pitch, which is given an extra push of vibrato. The cumulative effect is of an anguished yearning that makes this severely formal music seem, even more, one soul's journey through death and beyond.

Here, that soul is clearly the dying Bruckner's ; there's never the sense of witnessing a conductor's drama. Speaking of the Finale, Simon Rattle has « absolutely no doubt that Bruckner was going through an existential crisis and a compositional crisis » . The Finale resolves those crises, but only just. Rattle rises to the challenge of this « astonishingly difficult » music with shapings of answering and supporting figures that make them speak with profound clarity. He falters only in the mounting passage just before the Finale's fugue ; the energy flags where it should tumble headlong, as in Johannes Wildner's and Kurt Eichhorn's recordings.

Even without a Finale, this is a deeply moving 9th. The thrashing violins twisting around the tragic nobility of the rising brass at the end of the 1st movement has never sounded more like the anguished dialogue of a conflicted soul. And in the long descent of brass in the « Farewell to Life » (Bruckner's description) , near the start of the Adagio, the irresolute 3 note string figures have never sounded so heartbreakingly like that soul's failure to console itself even as it accepts the inevitability of death.

The immense interior spaces defined by Bruckner's late Symphonies resonate the longer the more the stark logic of their sonic cantilevers is fully exposed, and the Berliners rip the shrouds from Bruckner's often nearly unplayable counterpoint (e.g. , just before the 1st movement's Coda) as well as I've heard it done, reminding us how precisely such passages must be played if they are not to become grandiloquent mush. The Berlin strings' pronounced sostenuto sometimes coats the sound in a hard glaze that consumes much « air » , but not nearly so much as in their and Rattle's recording of Bruckner's Symphony No. 4 (2007) .

Perhaps, the engineers have at last learned how to record in the Berlin « Philharmonie » , a cold and difficult space. This recording was assembled from 3 concerts and a patch-up session there. I heard one of those concerts, and a 4th in New York, and this disc evinces some fine editing : except for the spot mentioned above, the hesitancy I heard in those performances of the Finale is gone.

The Finale is the most complex, challenging music Bruckner wrote. This recording is the best argument, yet, for establishing it in the standard repertoire. Rattle says he will now conduct only 4 movement 9ths, and hopes his

colleagues will follow suit. (Richard Lehnert)

AUTHORIAL TEAM SAMALE ET AL. , ADELAIDE-BREMEN-ROM, OCTOBER 2012

Original instruments :

3 Flutes (wooden Viennese Flute) .

3 Oboes (Viennese Oboe) .

3 Clarinets in B-flat (Viennese Clarinet ; only in the Adagio alternating with Clarinet in A) .

3 Bassoons (Viennese Bassoon) .

8 Horns in F - 7.8. alternating with Horns in B-flat low - (Viennese Horn) .

2 Tenor-Tubas in B-flat - alternating with 5.6. Horn.

2 Bass-Tubas in F - alternating with 7.8. Horn.

3 Trumpets in F (large Trumpet of double length) .

Alto- , Tenor- , Bass-Trombone.

(N.B. : Slide Trombones by Penzel were used in the Vienna Philharmonic, since 1883.)

Doublebass-Tuba (Viennese Bass Tuba in F with 4th valve) .

3 Timpani (Viennese Pedal-Timpani with natural cover) .

Strings (minimum 12-12-8-8-6) .

On performing practice

When making his score, Bruckner would have had in mind the practice of the « Wiener Philharmoniker » , including a String Orchestra of around 14-12-10-8-8. With such a number of Strings, it was common practice to double the Woodwinds. Traditionally, the 2 Violin groups were placed on the left and right side of the rostrum, the Double Basses in 1 row behind the Orchestra. Celli were sitting left behind the 1st, Violas right behind the 2nd Violins. However, it might be helpful to reverse this and place the Violas left behind the 1st Violins, so that they can reflect their sound directly to the audience instead of to the rear wall. Furthermore, the 2nd Violins feel much more comfortable with Celli behind them. In so doing, the Tenor part, so important in Bruckner's voice leading and design, will be better audible, which contributes significantly to the spaciality of sound. Hence, it might be possible as well to place the

Horns to the left behind the Violas, Trumpets, Trombones and Tuba to the right, behind Celli. This would make the sound of the Brass less heavy. Regarding orchestral balance, one should also bear in mind that the Brass instruments from around 1900 were much smaller, less heavy, but also much more colourful. Steel strings were common only in the 2nd half of the 20th Century ; gut-strings are recommended, at least for the upper-Strings. The modern « Maplenut-Syrup-Vibrato » was as much uncommon as a permanent « sostenuto » playing. Nuances and Timbre were achieved by technique and flexible vibrato, and a slight « portamento » was, by no means, unwelcome. Common at that time was the natural-harmonic intonation with pure 5ths and 3rds, as the bore and intonation of extant original woodwind instruments reveal. More interesting information on Viennese instruments from around 1900 can be found in « Musikinstrumente und Musizierpraxis zur Zeit Gustav Mahlers, Ed. Reinhold Kubik, Böhlau-Verlag, Wien, Köln, Weimar, 2007 » . (ISBN 978-3-2005-77696-3) The french pitch (a = 435) was common in Vienna.

About this score

Total length : 653 bars.

Taken from surviving score bi-folios : 1-216 (216 bars) , 233-248 (16 bars) , 265-328 (64 bars) , 345-408 (64 bars) , 425-456 (32 bars) , 481-512 (32 bars) , 529-544 (16 bars) = 440 bars.

Elaboration of original sketches or drafts (SVE) in their correct position : 217-228 (12 bars) , 329-344 (16 bars) , 409-424 (16 bars) , 457-472 (16 bars) , 561-588 (28 bars) , 609-612, 614 (5 bars) , 617-640 (24 bars) = 117 bars.

Gaps supplemented by the authors : 229-232 (4 bars) , 249-250 (2 bars) , 251-256 (6 bars) , 257-264 (8 bars) , 473-480 (8 bars) , 513-528 (16 bars) , 545-560 (16 bars) , 590-608 (20 bars) , 613, 615-616 (3 bars) , 641-653 (13 bars) = 96 bars.

The Completion of Anton Bruckner's Symphony No. 9

Bruckner's last 2 years were consumed with the creation of his transcendent 9th Symphony. But his last great work was left unfinished. He was well aware of his limited time, and the last movement was substantially composed, at least, in a 1st draft form, but the 9th Symphony was not completed before his death. He finished approximately 17 minutes of the last movement in full-score, not just sketches. Given Bruckner's propensity for revision (even when not pressured by outside forces) , it's likely that even that portion that exists would have been revisited had Bruckner lived long enough.

Though a « version » of the 9th Symphony, edited by Ferdinand Löwe, was published in 1903, the Symphony was left unpublished in its authentic form until 1934 when an edition by Alfred Orel, a predecessor of Robert Haas as the editor of the 1st Editions published by the International Bruckner Society, was issued. The later Leopold Nowak edition is identical except for the correction of 1 or 2 misprints. Only one version of the last movement was extant at the time of Bruckner's death ; largely because of all the time he would spent revising the 1st and 8th Symphonies during those last years. The incomplete last movement was not included in any of these published editions.

The 1st performing version of the unfinished last movement was prepared by William Carragan, and published in 1984. Nicola Samale and Giuseppe Mazzuca completed a draft completion of the last movement, in 1987. This edition has since been superseded by a 2nd completion by Samale, Phillips, Mazzuca, and Cohrs, completed in 1992. William Carragan has been preparing a revision of his completion to include scholarship since the prior version which should be published soon.

The last movement is grand, some would say bombastic, even by Bruckner standards. The Symphony can be enjoyed in its unfinished state in a way that is, perhaps, similar to listening to Bach's « Art of the Fugue ». It certainly leads one to wonder how extensive the revision of the this movement would have been had Bruckner had a few more years to polish the Finale. Of course, it is impossible to say for sure, especially considering the other « big » Bruckner Symphonies that were written in full-score prior to their 1st performance and hardly touched thereafter : the 5th, 6th, 7th, and of course, the 1st 3 movements of the 9th. Few would suggest that these works are in need of revision. That Bruckner spent the last 2 years of his life on this music, and was working on it the day he died, is testimony to a determination to finish the 9th, his ultimate tribute to his religious conviction.

The lowest priority among the performing versions is the earlier work by Nicola Samale and Giuseppe Mazzuca, which is the one recorded by Eliahu Inbal and the Frankfurt Radio Symphony Orchestra for « Teldec » (4509-91446-2) . This is because the Samale-Mazzuca completion has been superseded by a more refined completion by Samale, John Alan Phillips, and Mazzuca, under the supervision of Benjamin-Gunnar Cohrs, and completed in 1992. This performing version has been recorded by Kurt Eichhorn and the Bruckner Orchester Linz, on a 2 disc set from the Japanese label « Camerata » (CM-275-276) .

In my opinion, the version truest to the Bruckner style is the 1983-1984 completion by William Carragan, which has been recorded by Yoav Talmi and the Oslo Philharmonic Orchestra for « Chandos » (CHAN8468-69, re-issued as CHAN7051) . The recording is laid-out on 2 CDs, the 1st covering the 3 movements Bruckner completed, the 2nd contains performances of both the completion by Carragan and also Bruckner's original sketches for the last movement, so a direct comparison between the « original » and the Carragan completion can be made. In fact, both « completions » , are surprisingly similar in most respects, which I take as an indication that Bruckner had nearly finished the movement when he died. If you are seeking only one « completed » 9th, this is probably the version to hear.

Bruckner 9th Symphony, Finale : Alfred Orel and John Alan Phillips

At his death, Bruckner had completed the 1st 3 movements only. They were 1st published, in 1903, in an edition by one of Bruckner's disciple, Ferdinand Löwe, which differs from Bruckner's autograph in a number of ways. Bruckner's autograph of the 1st 3 movements was subsequently published in editions by Alfred Orel, Leopold Nowak, and Hans-Hubert Schönzeler.

Bruckner also composed 2 earlier versions of the Trio. Trio No. 1 in F was composed in 1889, while Trio No. 2 in F-

sharp was composed in 1893. The final Trio No. 3 in F-sharp was composed in 1894. Complete details on all 3 Trios as well as the Scherzo have been published by Benjamin-Gunnar Cohrs in the « Complete Edition » (« Gesamtausgabe ») .

In the case of the Finale, Bruckner left full-score sketches for nearly the entire movement, and these were completely filled-out vertically for the A and C themes of the exposition. In addition, there are numerous sketches in short score, which fill in more detail. Unfortunately, some of the sketch bi-folios are now lost. The most familiar completions of the Finale are by 1) William Carragan 2) Nicola Samale and Giuseppe Mazzuca and finally 3) Nicola Samale, John Alan Phillips, Benjamin-Gunnar Cohrs and Giuseppe Mazzuca (known as the « SPCM » version) .

Sébastien Letocart (2008)

En 2008, le compositeur belge Sébastien Letocart a réalisé une nouvelle complétion du Finale. Dans la Coda, il a inclus les fragments originaux, des citations des 5e, 7e et 8e Symphonies, le thème central du Trio en guise d' « Halléluia » et, à sa fin, superpose les thèmes des 4 mouvements à la manière de la 8e Symphonie. Cette tentative de reconstruction ainsi que les 3 1ers mouvements de la Symphonie, ont été enregistrés en 2008 par le chef d'orchestre français Nicolas Couton avec l'Orchestre Symphonique MÁV de Budapest.

Sébastien Letocart, compositeur :

Ma complétion du Finale de la 9e Symphonie de Bruckner est clairement et strictement basée sur le matériel thématique de Bruckner. J'ai orchestré ce mouvement aussi discrètement et le plus scrupuleusement que possible. Il y a 2 aspects principaux à distinguer pour comprendre le processus de cette complétion :

Premièrement, en plus du travail de « remplissage » de l'orchestration de passages déjà existants, il y a 6 parties manquantes dans la section développement / ré-exposition qui ont dû être spéculativement reconstruites et ce dans le but de recréer des liens cohérents. Ces « trous » sont localisés :

À la transition entre la fin de l'exposition et le développement (pédale sur mi : 7' 11" - 7' 57") .

Au milieu de la 1re partie du développement (8' 42" - 8' 55") .

À la fin de la fugue (stretto : 11' 13" - 11' 43") .

Dans la ré-exposition à la transition vers le 3e groupe thématique (16' 36" - 16' 47") .

Au milieu du 3e groupe (thème du choral au hautbois : 17' 40" - 18' 07") et au moment de la transition tendue vers la Coda (18' 38" - 19' 02") .

Ma thèse en préparation donnera une explication, mesure par mesure, de la réflexion musicologique et la signification

de ma complétion et des ajouts mais également de donner les détails de l'aspect reconstruction du travail.

Deuxièmement, mon élaboration de la Coda ne correspond pas tout à fait à la même tâche ni ne pose la même question à propos de « ce que Bruckner aurait fait » car cela est tout simplement impossible à savoir ou à deviner. Nous n'avons que quelques esquisses et quelques vagues témoignages (le docteur Richard Heller, Max Auer et le critique viennois Max Graf) concernant la conclusion du Finale, et nous n'avons même pas une idée précise du nombre de mesures tant ces différentes sources donnent difficilement une idée de la structure globale que Bruckner avait à l'esprit. Cependant, j'ai senti que cette partie ultime du Finale devait avoir une envergure comparable au Finale des 5e et 8e Symphonies. Ma Coda « extrapolée » en 4 parties (respectivement de 36, 28, 36 et 59 mesures) utilise uniquement le contenu thématique et les motifs du Finale tout en étant partiellement inspirée des codas des 5e et 8e Symphonies.

La Coda commence par un long crescendo reprenant une esquisse de Bruckner de 24 mesures qui est construite sur une progression tritonique thématiquement liée au tout début du mouvement. Je l'ai prolongée jusqu'à 36 mesures en additionnant 12 mesures qui culminent avec la citation du thème principal de la 8e (1re partie : 19' 06" - 20' 22") .

La 2e partie commence (20' 23" - 21' 11") par la dernière apparition, i.e. , le thème principal du 3e groupe thématique, qui est traitée de la même manière que dans la 5e Symphonie avec des citations intégrées des thèmes principaux des 5e (20' 34" - 20' 39") et 7e Symphonies (20' 51" - 20' 57") .

La 3e partie (21' 12" - 22' 21") commence par une esquisse de 4 mesures de Bruckner rappelant la Coda (violons et cuivres) du Finale de la 4e Symphonie. Ce qui vient ensuite est basé sur le « saltus duriusculus » (répétition insistante de sixtes et 7es descendantes) du commencement du Finale (0' 48" - 1' 04", correspondant au passage dans la Coda : 21' 32" - 21' 46") . Cela est suivi par la même progression rythmique et thématique calquée sur la 1re présentation du 1er groupe thématique élaboré en se reconnectant à la dernière esquisse de Bruckner, datée de mai 1896. Cette dernière se résume à une ébauche harmonique d'une structure métrique de 16 mesures (21' 47" - 22' 21") . Le motif « héroïque » (trompettes) qui fut entendu pour la 1re fois à la fin du développement (cors : 12' 54") . Cette 3e partie s'interrompt brutalement par un accord dissonant (« climax, parrhesia abruptio » à 22' 15") .

La 4e partie, la « Coda de la Coda » (22' 23" - 24' 43") , bâtie sur une longue et statique pédale de ré comme Bruckner le prévoyait probablement, elle peut être considérée comme un retour mystérieux et éthéré de la Coda du 1er mouvement. Un long crescendo basé sur ce que j'ai identifié comme étant le thème « Hallelujah » (2 cors et 2 tubas wagnériens ténor à 22' 29" - 23' 11" et ensuite 2 trompettes à 23' 12" - 23' 30") . Richard Heller, médecin de Bruckner, attesta qu'un majestueux « Alléluia » devait conclure la 9e Symphonie. En effet, Bruckner expliqua à Heller que le Finale devait se terminer par « un chant de louange dédié au Seigneur » basé sur un thème du 2e mouvement. Toutefois, à l'époque où Bruckner joua au piano des passages du Finale à Heller, l'ordre des mouvements intérieurs était-il « scherzo - adagio » ou bien « adagio - scherzo » ? Nous n'avons aucune réponse claire et certaine à cette question. Selon moi, ce thème « Hallelujah » semble pouvoir trouver son origine dans le trio du scherzo (violons I, mesure 53 lettre B / idem, mesure 205 lettre H ; violoncelles - basson I, mesure 113 lettre D) et non dans l'Adagio.

Enfin, la Coda culmine sur la même dissonance napolitaine de mi bémol tout comme à la fin du 1er mouvement qui trouve sa résolution dans la « coagmentatio » en ré majeur des 4 thèmes principaux de l'œuvre (empilement des 4 thèmes à 24' 04"), couronnant ainsi l'œuvre entière exactement de la même façon que pour la 8e Symphonie. Il faut noter cependant que de légers détails ont été ré-écrits ou modifiés dans la partition après que l'enregistrement initial fut produit.

Concernant la « coagmentatio », Max Graf écrivit après avoir consulté d'hypothétiques manuscrits perdus en possession de Franz Schalk qu'il y avait « un thème principal (celui du 1er ou du 4e mouvement, ce n'est pas clair mais il s'agit probablement du 1er) , un thème de fugue (certainement celui du Finale) , un « Choral » (aussi certainement celui du Finale) et un « thème de quintes » du « Te Deum » et ces 4 thèmes sont combinés ensemble (« übereinandergestellt ») , sous forme d'une quadruple superposition (« eine vierfache Thürmung ») comme on peut en trouver une à la fin de la 8e Symphonie. Max Graf était un critique musical et Max Auer, qui mentionna également la même combinaison (répétant probablement ce qu'il lu de Graf) , était seulement un dilettante. On peut raisonnablement dire que ces 2 « amateurs » ne devraient pas être considérés comme des chercheurs critiques ou des musicologues. De plus, l'idée d'une « coagmentatio » des 4 thèmes de la Symphonie a maintenant été rejetée par le musicologue australien John Alan Phillips qui considère les écrits de Max Auer et de Max Graf à propos de ce sujet comme étant peu pertinents.

Néanmoins, n'ayant pas d'autre alternative satisfaisante, l'idée d'un thème « Hallelujah » culminant avec une « coagmentatio » des 4 thèmes principaux de la Symphonie restait pour moi, structurellement, la possibilité la plus convaincante et, musicalement, la plus efficace. 2 autres combinaisons utilisant le motif du « Te Deum » , le choral, le thème principal du 1er mouvement et le thème fugué du Finale tel que décrit par Graf / Auer a été aisément réalisée mais a été écartée cependant car, musicalement, insatisfaisante (voir ces 2 exemples dans ma thèse) .

Dans sa propre thèse, John Alan Phillips aborde le sujet à propos de la question d'une fin de substitution imaginée par Bruckner (qui était extrêmement préoccupé par l'idée de mourir) au milieu du 3e groupe thématique (ré-exposition) : une soudaine transition pour insérer l'entrée du « Te Deum » . Manifestement, cette solution ne peut sérieusement pas être prise en compte à cause des problèmes des proportions et de la cohérence musicale de l'ensemble : la durée du « Te Deum » est d'environ 25 minutes. Que pourrait bien pouvoir signifier une telle « intrusion » après avoir entendu les $\frac{3}{4}$ du Finale (entre 18 à 20 minutes de musique) ? Je pense que nous pouvons tenté de comprendre cette alternative comme étant une sorte de capitulation de la part du compositeur en réalisant qu'il n'aurait vraisemblablement pas la capacité d'élaborer la Coda d'une manière suffisante et qu'il ne pourrait par retravailler l'œuvre en profondeur comme cela était son habitude. Ne pouvant pas fixer ses idées sous une forme pleinement accomplie, il choisit alors comme solution de secours d'y ajouter une œuvre extérieure à la Symphonie. En fait, ce Finale peut parfois laissé les mêmes impressions d'une œuvre « pas tout à fait aboutie » ou une sorte de « encore à accomplir » tout comme les Ires versions des 3e (1873) , 4e (1874) et 8e Symphonies (1887) . Les raisons de ces difficultés à terminer sa 9e Symphonie furent probablement un conjonction de problèmes d'ordre physique et mentaux. Cependant, cette musique fascine toujours bien qu'incomplète, autant par sa grandeur, sa puissance que par la déchirante énigme de son inachèvement. Nous connaissons la même problématique avec une autre

extraordinaire Symphonie qui, laissée inachevée à cause du décès du compositeur et dans ce cas complètement esquissée, laisse cette étrange et énigmatique sentiment d'un processus laissé en suspension pour toujours. Bien évidemment, je veux parler de la 10e Symphonie de Gustav Mahler.

...

John Alan Phillips : Bruckner's 9th Revisited Thesis, University of Adelaide (2002) ;

« Source (lost) of a Themenüberlagung » § 3.1.10, E/138, II et « The Themenüberlagung » in § 3.3.7.

John Alan Phillips : ibid. ; « The Te Deum as Ersatz » § 1.1.11 et « The conjectural Te Deum transition » § 3.3.8.

Nors S. Josephson (1992)

La complétion de Josephson de 1992 peut être téléchargée du site abruckner.com.

Josephson's reconstruction was completed in 1992 and has had several performances in Europe and the United Kingdom, but this is the 1st commercial release.

(27 February 2015) A Bruckner CD release of major importance !

Danacord Recordings has just released a new compact disc of the Bruckner Symphony No. 9 which includes the 1st commercial release of Nors S. Josephson's reconstruction of the Finale. The total length of the 4 movement performance is just over 80 minutes but it has been placed on a single compact disc (DACOCD 754 , DDD) . A truly spectacular performance produced and recorded by Lennart Dehn and Stephan Flock.

The British conductor, John Gibbons, who presented the UK premiere, leads the Aarhus Symphony Orchestra in this performance recorded in Aarhus (Denmark) , in April of 2014.

I. Feierlich, Misterioso (24:25)

II. Scherzo : Bewegt, lebhaft - Trio : Schnell (10:12)

III. Adagio : Langsam, feierlich (25:30)

IV. Finale : Allegro (20:22)

A truly versatile musician, John has assisted many famous conductors including Leonard Slatkin, Sir Simon Rattle and Sir John Eliot Gardiner. John is a composer, arranger, project manager and has recently completed an acclaimed reduction of Sir William Walton's Opera « Troilus and Cressida » for Opera Theatre of Saint-Lewis and is currently

working on a similar project for Boosey & Hawkes. His compositions have been heard on both BBC Radio 3 and 4 as well as BBC Television.

John has huge experience as both an Operatic and orchestral conductor, as well as in the choral field.

He is a passionate advocate of greater communication with the audience and has a unique style that has drawn many plaudits from the general public.

Born in Milton Keynes, United Kingdom.

Studied at University of Cambridge.

Has been the musical director of the Holland Park Opera.

Actually involved with the Worthing Symphony Orchestra ; the Sussex International Piano Competition ; and the Ealing Symphony Orchestra.

Autres complétions du Finale

Diverses autres tentatives de complétion ont été réalisées par Ernst Märzendorfer, en 1969 ; Heins Gravesande également en 1969 ; Marshall Fine, en 1979 ;

L'approche alternative de Jacques Roelands

John F. Berky : Jacques Roelands' work on the Finale of the Bruckner Symphony No. 9 was 1st published in « The Bruckner Journal » , in 2003. In 2014, Mister Roelands has updated his work on the score. With his kind permission, it has been available for review. You will find :

- 1) His Introduction, Critical account and Preface to the score.
- 2) The Score of the Finale.
- 3) An audio file of a « MIDI » recreation of the score.
- 4) The original 2003 Essay from « The Bruckner Journal » .
- 5) Errata to accompany the original 2003 Essay.

Commentaire de Gert van Gelder

A few words on the sketches of the Finale of Bruckner 9th Symphony :

Of the Coda, 3 sketches have been found, which Benjamin-Gunnar Cohrs brings to light in his « Documentation of the Finale Fragments » on a private CD where he conducts the Flanders Philharmonic. Jacques Roelands finds these sketches problematical, most probably because they don't give us too much of an idea how we would have the Coda, and also Nikolaus Harnoncourt did not use these sketches when he presented the « Documentation of the Finale Fragments » with the « Wiener Philharmoniker » before a live audience in Salzburg (on « RCA ») , for pretty much this reason. But as Benjamin-Gunnar Cohrs once mentioned :

« If Nikolaus Harnoncourt and I would have met before the Salzburg event was recorded, Nikolaus Harnoncourt would have probably altered his " Documentation of the Fragments ". »

These are truly important sketches, even though admittedly they don't give us an exact idea about the music which would surround the sketches. William Carragan only uses one of them and, to my very humble opinion, perhaps not in the sense in which it might have been intended by Anton Bruckner.

In the work of Benjamin-Gunnar Cohrs and the Flanders Philharmonic, the 1st sketch lasts 1 min 12 sec and is number 13 on CD 1/2. It is used by Juan Cahis in the files of this Anton Bruckner Club and named « CodaSketch B. mp3 » .

To me, personally, this piece of music might represent the actual transformation from earthly life to heaven. I think this music should be performed calm and solemnly, even though the tension is extreme and the music gradually leads to full orchestration. A huge expansion of music must follow this passage.

Benjamin-Gunnar Cohrs narrates the « Documentation of the Finale Fragments » with text by John Alan Phillips, where he mentions it has provisionally been scored-out for strings.

In the performance of Johannes Wildner conducting the New Philharmonic Orchestra of Westphalia (on « Naxos ») , this passage is between 19 min 23 sec and 20 min 13 sec. As with Lawrence Rennes conducting « Het Gelders Orkest » , Kurt Eichhorn conducting the « Bruckner Orchester Linz » and Benjamin-Gunnar Cohrs conducting the completion with the Flanders Philharmonic, it is my impression that the entrance of the woodwinds and the actual tempo in which this passage is performed could somehow turn-back some of the potential strength of the Crescendo passage. Therefore, I feel it is most effective in the « Documentation of the Fragments » by Benjamin-Gunnar Cohrs and the Flanders Philharmonic where, of course, the strings get the upper-hand, since no other instrument is added there.

In the completion of William Carragan, recently performed by Akira Naito and Tokyo New City Orchestra, this passage is translated in orchestral form between 19 min 22 sec and 20 min 07 sec. William Carragan opted to use this music as a part of an orchestral voyage towards the end. It surprises me that, right after 20 min 07 sec, William Carragan comes in with the music which we hear in the opening movement and which carries the music there to ever stringent proportions near the end, hear movement one of Akira Naito conducting the Tokyo New City Orchestra between 21 min 47 sec and 22 min 07 sec. Cohrs-Samale-Phillips-Mazzuca, on the other hand, opted to let the Crescendo passage

follow by a piece of music of which musicologists have reported in the beginning of the 20th Century.

Benjamin-Gunnar Cohrs :

« This impressive Crescendo passage would have led into a 1st grade Climax of the Coda. Around the beginning of the 20th Century, several musicologists recalled having seen a sketch by Bruckner which contains some kind of simultaneous combination of the principal themes of the 9th Symphony. While this sketch is no longer extant, it might be possible that it had been lost since then. Apart from that, a contrapuntal overlay such as this is well within the bounds of Bruckner's musical style. The main themes of all the movements of the 9th Symphony can indeed be readily combined with each other admittedly not in the manner of a triumphant apotheosis but rather as a further catastrophic climax. »

However, the Symphony was not intended to end with such a catastrophe. Bruckner's last doctor, Richard Heller, recorded in his memoirs the following words of the composer :

« Now, I dedicate my last work to the Majesty of all majesties, to the dear Lord, and hope that he will grant me sufficient time to complete it and mercifully accept my gift. I therefore intend to introduce the " Allelujah " of the 2nd movement again in the Finale with great power in order that the Symphony end with a song of praise to the dear Lord. »

We can only speculate about this music as Bruckner seems not to have sketched this for him a clear point of arrival. It would appear that themes of his 2 choral songs of praise, the « Te Deum » and « Psalm 150 » , were to play an important role. Bruckner did however leave the indications of the manner in which he intended to lead into this song of praise. The surviving musical evidence as to the conclusion of the score comprises a 4 measure choral fragment and a broadly conceived cadence in 24 measures. These sketches too have been provisionally scored-out here for strings. The final 8 measures consist of a long held Tonic D upon which Bruckner would have begun to build the Final Glorious « Allelujah » . They recall the opening of the Symphony. The end of which lay in it's beginning. »

Then, the sketches are heard which last 1 min 28 sec. Take 15 of CD 1/2 in the « Documentation of the Finale Fragments » by Benjamin-Gunnar Cohrs and the Flanders Philharmonic. In the CD of Johannes Wildner conducting New Philharmonic Orchestra of Westphalia, we hear these sketches as follows : the music gently climbing-up it's way in which I seem to hear a quotation of « himmelsleiter » from Mozart's « Requiem » (20 min 54 sec till 21 min 02 sec) , a very intense Crescendo (21 min 27 sec till 21 min 47 sec) , and the opening of the Tonical D (21 min 50 sec till 22 min 12 sec) upon which the « Allelujah » motiv builds.

What was meant with « Allelujah of the 2nd movement » as Anton Bruckner explained Doctor Heller ?

Benjamin-Gunnar Cohrs :

« Max Auer quoted Doctor Heller's memories, referring to Bruckner's words of a " Allelujah of the 2nd movement " with a footnote speculating the Trio of the 8th could have been meant. But, in fact, it seems to be much more likely

that Heller simply assumed the slow movement of the 9th would have to be the 2nd, as in most of the Romantic Symphonies of that time. Another possible explanation is that Bruckner was, for a time, not sure himself if he wanted to have the Scherzo as 2nd or as 3rd movement, as I have shown in the Critical report of the 9th. The evidence is musical at least : the phrase is in D major, it contains precisely the " non confundar / Allelujah " (D/fis/a/d/e/fis) , the Adagio ends with a mutated form of this motive (horns in the same rythm) , and also every Finale of Bruckner ends with this motive, as already observed by Oskar Lang in the 1930's. »

William Carragan about the Coda he realized, taken from the booklet of his CD in which Akira Naito conducts the Tokyo New City Orchestra :

« In this Completion, the 1st half of the Coda (beginning at 18 min 38 sec) is derived from the dark, gloomy descending scales continuing those which had already grown-out of the chorale in the 3rd theme group. At the same time, the opening theme of the Symphony, which has not been heard since the middle of the 1st movement, appears in canon, with allusions to the Scherzo and the " lightning bolts " from the beginning of the Finale, together with material from a further Bruckner sketch, quoting the " death clock " from the 8th (19 min 25 sec) , which fits in very well at this point.

At the climax, the stark, menacing unison of the 1st movement, with its crashing leap, embodies the 3rd and final crisis. But the mood is suddenly transformed into light with the sounding of the triumphant fanfare, recalling the Trio of the Scherzo, with which the 2nd half of the Coda begins (20 min 19 sec) . After 10 measures of brilliant writing in which the whole Orchestra plays above middle C, there ensues the grand final statement of the chorale (20 min 37 sec) , which serves as the harmonic framework for a soaring triadic transmutation of the anguished opening melody of the Adagio as a decant for the 3 trumpets. At the same time, the dotted theme of the Finale itself appears in the bass. In the 3rd phrase, the yearning theme of the Coda of the Adagio, which looks back to the similar music in the slow movement of the 2nd, rises above the appearance of the main Adagio theme and the lightning bolts in the brass (21 min 07 sec) .

As the canonic dotted figures valesce into chords, the 4th phrase of the chorale, now inverted, climbs through a 9th and leads to the culminating peroration (21 min 37 sec) where the opening theme of the Symphony, in the brass, is combined with the vocal melody of the " Te Deum " and the descending scales in organ and bell-like sonorities : " Te Deum laudamus, te Dominum confitemur " . Thus a joyous resolution, which for most of the Symphony has seemed impossibly remote, is attained at last. »

No doubt, William Carragan created a great construction for the Coda, where the road to the Glorious ending is marked by full orchestral events, whereas in the Cohrs-Samale-Phillips-Mazzuca completion quite other steps are taken in order to come to that conclusion.

Still, with William Carragan, I do miss some of the last found sketches of Anton Bruckner realized in which, to my opinion, Bruckner indicates that in the closing stages of the Symphony the music remains breathing, with the typical « pausen » Bruckner always realized. To my view, these stages also represent the transformation of the human body after death. The 1st grade Climax which follows then might even indicate the actual entering to paradise. The Cohrs-

Samale-Phillips-Mazzuca completion concludes this climax with the return of the chorale song of the Finale music, which is a good thought.

William Carragan doesn't bring back the Tonical D, as opposed to the sketches found by Bruckner. To my opinion, the return of the Tonical D is absolutely necessary, it serves as a resting point after the 1st grade Climax, but what a resting point. It contains an enormous tension as well, just as the mentioned Crescendo passage. It is only at the Tonical D that the glorious « Allelujah » might come to its existence, as performed in the Cohrs-Samale-Phillips-Mazzuca completion.

Peter Jan Marthé and the European Philharmonic Orchestra surely incorporated a long held Tonical D, near the end of their new Finale, and that is greatly performed. However, this Finale is far removed from any completional task to the scores of the 9th of Bruckner. But, even so at least, the Coda of Peter Jan Marthé is great music.

When I asked Benjamin-Gunnar Cohrs if not the Tonical D should remain open for a while, he insisted that Anton Bruckner would always let it instantly follow by thematic material, not leave it open. A result of the huge study Benjamin-Gunnar Cohrs realized on the work of Anton Bruckner.

I have great respect for William Carragan's completional work. However, I have a preference for the Finale completion of Cohrs, Samale, Phillips and Mazzuca, nowadays realized by Cohrs and Samale, because of their way of describing Anton Bruckner's life and last Symphony coming to its conclusion.

We all will have to await a recording of the revised Cohrs-Samale completion.

Le Finale inachevé

(Picture) Anton Bruckner, around 1896 : oil painting by Franz Antoine, Anton Bruckner Institute Linz (ABIL) .

« See, I have already dedicated Symphonies to 2 Majesties, to poor King Ludwig and to our illustrious Emperor, as the highest earthly Majesty I recognise, and now I dedicate my last work to the Majesty of all Majesties, to the dear Lord, and hope that He will grant me sufficient time to complete it and mercifully accept my gift. I therefore intend to introduce the Allelujah (probably wanted to say Te Deum) of the 2nd movement again in the Finale with all power, in order that the Symphony end with a song of praise to the dear Lord. »

These were Bruckner's words to his physician Richard Heller, as they simply and convincingly efface the strongly rooted tradition of performing the 9th as an all inclusive 3 movement body that should finally end with those very last murmuring and utterly moving bars for horns and strings in the Adagio, the movement that so clearly marks the « Farewell to life » , its motto appearing for the 1st time, in bar 29.

Apart from the manuscript of the Finale that Bruckner left to posterity, his words to Richard Heller also reveal that the 9th was, in no way, intended and conceived solely from the perspective of a musical concept. On the contrary, Bruckner's unsurpassed semantics were religiously driven, and he commissioned his last work at the very peak of his

creative powers to « der liebe Gott » . He must have known it, as he shaped the symbolism in his ultimate artistic gestures.

God is everywhere in the 9th, its ample indications demonstrating Bruckner's devotion to and his recognition of God's Majesty, in glorious moments of retrospection and farewell, adoration and ecstasy, humbleness and absolution, but also the Last Ordeal, « Dies Irae » , and the reality of the progressing shadows of death, the course of life coming to its closing chapter.

There can be no question that Bruckner's last Adagio contains the autobiographical elements anchored in his strong religious belief and, therefore, his reliance on God's mercy in the presence of death, a clear and outspoken artistic statement embedded in the complexities of ambiguous harmonic progressions, strong and radically Symphonic, not just sanctuary by fits and starts. The great chorale in tubas and horns bears Bruckner's own description : « Farewell to life » , and in this elusive hemisphere, without a completed Finale at hand, it is not hard to understand why the long performance tradition confined Bruckner's « Opus Ultimum » to the 1st 3 movements, with the Adagio as the conclusive confirmation that « all has been said » .

Do we really need Bruckner's own words to Richard Heller to feel and to comprehend what the composer wanted to express in his last Symphony ? Not at all. We notice instantly that this work delivers the gigantic forward thrust with its tremendous semantic expansion of transcendental proportions, that the message reaches-out to metaphysical borders, and that we do not need extensive program notes and exhaustive analysis to feel it all. This is the kind of music that has the spiritual resources really to uplift us, as in all great music from a great mind, be it, as in the case of the 9th, in the familiar 3 movement version, or (as it is now gradually recognised) as a full 4 movements Symphony, as it should be.

Ist performance

Bruckner died in Vienna, on 11 October 1896. It was Ferdinand Löwe, one of Bruckner's admirers and pupils, who conducted the 1st performance of the 3 movements at a concert of the Vienna Concert Society (now, the Vienna Symphony Orchestra) , on 11 February 1903. The performance in the « Musikvereinsaal » was no less than a triumph for Bruckner and Löwe, but it was seriously flawed by the many changes Löwe had made in the original score. His obvious reasoning was the success he wanted to achieve with this 1st performance and, in this sense, the performance was almost pre-programmed, with Löwe less interested in Bruckner's originality and more in « marketing » the Symphony. By polishing and softening the edgy instrumentation and by remodelling the bold progression of harmonics in the score, he thought he could increase the chances to glorify, and the history books would mention it. Löwe succeeded, although at the expense of the purity of Bruckner's heritage.

However, we should not forget that Bruckner's music had no fundamental part in Vienna's musical scene, with the mainstream of musicians and the public being indifferent or even hostile to the composer's creative output. Prominent critics like Eduard Hanslick had their share in the long and ongoing battle, taking each and every effort to condemn and to marginalise the modest composer, driving him to breakdowns and stimulating this poor man without adequate

self-assertion to revise his works. Under these circumstances, it was no less than the act of a hero to take the 9th to the concert-hall and to lead the musician through the hardship of long rehearsals to get the best out of them. This was certainly one of Löwe's great achievements and, despite our criticism, we should be grateful for his advocacy of Bruckner's music, stubbornly knocking and heading against a strongly biased environment.

Löwe's concert ended with the « Te Deum », which was performed after the interval as a solitary work. In the program booklet, Löwe underlined that the « Te Deum » would be played in the right place and order, in accordance with Bruckner's wish. He did neither mention the changes he had made in the 1st 3 movements nor did he show any substantial interest in what Bruckner had left of the Finale.

Many reviews of this performance (and the interval must have played a part in this) did not mention that the choral work was set in C major, instead of in D major, the tonal scheme that should have concluded the D minor Symphony in all its splendour. Bruckner, although one of the great advocates of formal tonality schemes, had indeed suggested that the « Te Deum » would qualify to serve as the final movement for the Symphony, failing a better solution. His decision got some support from Max Kalbeck, one of the leading Viennese critics, who persisted that, after the closing bars of the Adagio in E major, the following C major did not sound better or worse compared to the usual D minor, and that there was no reason whatsoever to confine to the formal tonal scheme, with ample spiritual and esthetical arguments to left abandoning tonal unity (of the Classical scheme) in this particular case. This was written clearly against the intentions of Ferdinand Löwe and Robert Hirschfeld, who both suggested the Symphony should better be performed without the « Te Deum » at all, and that Löwe followed Bruckner's own suggestion only with « piety for the Master's decision » .

Hence the discussion focused on the idea that Bruckner's illness and death deprived him of the opportunity to finish the work, that the Adagio was Bruckner's real farewell to the world, the heartfelt conclusion of his work on earth and, at the same time, the quite moving announcement of the transition from suffering to transfiguration. Just from this perspective, the soft drum roll that starts the quirky Finale is hopelessly out of tune. The myth was created 100 years ago and is still alive today, heartily joined by most great Bruckner conductors and their compliant audiences.

In that long history of performing the 9th, the 3 movement version is always predominant. Löwe's voice still sounds : although the Symphony remained unfinished, it does not need to be finished. Or : the 3 movements say all that needs to be said, period. The myth is a very long preserved one, even after Alfred Orel had published a flow of so far unknown manuscript papers in his rather chaotic edition prepared for the « Bruckner Kritische Gesamtausgabe » .

Alfred Orel

Already, in 1921, the musicologist Alfred Orel had published a review in the Viennese leading music magazine « Der Merker » on the sketch material of the 9th : « Skizzen zum vierten Satz von Bruckners Neunter Symphonie » .

In 1929, the « Kritische Bruckner Gesamtausgabe » (Complete Critical Bruckner Edition) was launched and, in 1934, Alfred Orel presented both the original score of the 1st 3 movements of the 9th, together with a study score

containing drafts and sketches of all 4 movements (« Entwürfe und Skizzen ») . Orel did not present a correct picture of the Finale manuscripts as already available at that time (Leopold Nowak made instant corrections by hand on his copy after its publication) . The score was to appear in 1932 already, but the publisher, (Doctor) Benno Filser, collapsed. This turned-out to be a good thing for Orel : the 1st proofs for his edition contained almost no music for the Finale at all, but then, in 1931, Franz Schalk died, and Orel got access to the Finale manuscripts through Schalk's widow. That he would have to prepare the Finale material, in such a short time, may explain some of his shortcomings.

A substantial number of sketch pages did not appear because Orel had no access or did not find them worthwhile, but it was, at least, the 1st attempt to present the Finale to scholars, performers and the public. Although a study score covering the 1st 3 movements and the « Te Deum » had already been published by Universal-Edition in 1911, it did not carry much significance, as it was solely based on Löwe's edition for the 1st performance of the work in 1903. (The « Te Deum » remained untouched in the 1st print.)

The premiere of the original 3 movement version took place on 2 April 1932, in Munich, conducted by Siegmund von Hausegger. He conducted 2 consecutive renditions of the 9th. In the 1st, he used the only existing printed edition with its typical almost creamy Wagnerian « soundscape », which was far from Bruckner's own manuscript. The 2nd performance was based on pre-copies of the new edition prepared for the « Kritische Gesamtausgabe » . Hans Weisbach conducted the premiere of the Finale's exposition based on an edition arranged and edited by Fritz Öser on 12 October 1940, in Leipzig, at the beginning of the concert, just before the 1st movement took-off.

Through the years, Orel's 1934 edition stimulated a mainstream of workshops, piano transcriptions, orchestral schemes or attempts to complete the Finale (in chronological order) , but most of these (except for the William Carragan and the « SPCM » orchestral completions) have lost their meaning, in the course of time :

1934 : Else Krüger - 2 pianos (fragments) .

1940 : Fritz Öser - orchestra (exposition only) .

1948 : Hans Ferdinand Redlich - 2 pianos (fragments) .

1962 : Edward D.R. Neill and Giuseppe Gastaldi - orchestra (fragments) .

1968-1969 : Ernst Märzendorfer - orchestra (completion) .

1969 : Hein's-Gravesande - orchestra (completion) .

1965-1970 : Arthur D. Walker - orchestra (fragments) .

1974 : Hans-Hubert Schönzeler - orchestra (fragments) .

1976 : Peter Ruzicka - orchestra (fragments) .

1977-1979 : Marshall Fine - orchestra (completion) .

1979-1981 : William Carragan - 2 pianos (sketch for orchestration) .

1979-1984 : William Carragan : orchestra (completion) .

1979-1985 : Nicola Samale and Giuseppe Mazzuca - orchestra (completion) .

1979-1992 : Nors P. Josephson - orchestra (completion) .

1985 : Nicola Samale and Giuseppe Mazzuca (arranged by Samale) - 2 pianos (completion) .

1986-1988 : Nicola Samale and Benjamin-Gunnar Cohrs - orchestra (completion) .

1989-1991 : Nicola Samale, John Alan Phillips, Benjamin-Gunnar Cohrs, Giuseppe Mazzuca (« SPCM ») - orchestra (completion) .

1991 : « SPCM » (arranged by John Alan Phillips) - 2 pianos (completion) .

1996 : « SPCM » (revised by John Alan Phillips) - orchestra (completion) .

1996-2005 : « SPCM » (revised by Benjamin-Gunnar Cohrs and Nicola Samale) - orchestra (completion) .

1999-2002 : John Alan Phillips - orchestra (fragments) .

2005 : « SPCM » (revised by Benjamin-Gunnar Cohrs and Nicola Samale ; arranged by Thomas Schmoegner) - organ (completion) .

2006 : Benjamin-Gunnar Cohrs - orchestra (fragments) .

One Finale, many arrangements

One of the largest projects ever undertaken was the reconstruction of Gustav Mahler's 10th Symphony and, also here, many scholars had (as can be imagined) different views : Ernst Křenek, Clinton Carpenter, Joseph Wheeler, Hans Wollschlager, Remo Mazetti Junior , Rusdolf Barshai, Giuseppe Mazzuca and Nicola Samale and, finally, the one whose edition finally made it dominantly to the concert-hall : Deryck Cooke. Indeed, there are still discussions about Cooke's final performing version, including some changes that had been made after his death (resulting in the well-known

Cooke version III, published in 1989) , but all other versions have either been forgotten or strongly marginalised. It is the Cooke version that foremost appears on the orchestral desks.

All these editions, be it performing versions or not, bear such a variety in approach and interpretation, defensible or not, that it diminishes confidence in their artistic validity ; and even more so, when public access to the original sources is either restricted or impossible, with critical annotation non-existent. Under the yoke of such wilfully created obscurity, the question of who is right and who is wrong has lost its meaning.

Not even professional music-critics and performers take serious efforts to read all underlying documentation, if available. They express their views without knowing the facts and based on personal taste, preferences or dislike just caught by the ear. This can hardly be stimulating for any editor spending much time and efforts to explore Bruckner's manuscripts in all their detailing. There is always that basic discrepancy between scholarly craftsmanship and unprofessional critical attitude.

Bruckner's illness

Another controversy refers to Bruckner's alleged inadequate physical and (even more important) mental capacity to complete the Symphony. It wrongly suggests that he was not up to the task of composing a Finale of this magnitude and that the fragmented music that survived was the creation of a more or less mentally disabled man or, at least, a composer who had lost track at the end.

In or out of this context, there was the kind of « catastrophist thinking » in the early 1980's based on the assumption that Bruckner had lost his faith from 1892 onwards. The musicologist Harry Halbreich, supported by his colleague Paul-Gilbert Langevin, assumed that Bruckner's almost daily prayer entries already broke-off in 1892, suggesting that Bruckner had lost his faith and, consequentially, his main incentive to complete the Finale. Whatever it was worth, it became a non-issue anyway when, a decade later, Elisabeth Maier of the « International Bruckner Institute » , in Linz, revealed that, at least, a portion of Bruckner's prayer entries had been recovered, including those which Bruckner had written down after 1892, and even on the day before his death.

In March 1890, nearly 2½ years after he had started to compose the 9th, and 5 years before he took-up the Finale, Bruckner's doctors diagnosed chronic throat and larynx catarrh together with severe symptoms of nervousness. On 1 July 1892, arterial sclerosis, hepatitis and diabetes were diagnosed (the latter factually a death sentence) . In January or February 1893, Bruckner suffered from dropsy while working on the Scherzo movement, but, after instant surgery, his condition quickly improved. Nevertheless, his general physical condition remained to be so worrisome that, on 24 March 1894, the last sacraments were administered. He gradually recovered, but the planned reception to mark his birthday, on 4 September 1894 in Steyer, had to be cancelled.

After having completed the Adagio (which took him great pains and effort) , on 30 November 1894, he fell seriously ill again and, on 9 December, last sacraments were administered for the 2nd time. At Christmas, he was able to play on the organ in the monastery of Klosterneuburg, but, on his way back to Vienna, he suffered a pleurisy attack again,

fulminating into pneumonia the very next month. The resulting shortness of breath made it impossible to ascend the stairs of the « Wohnhaus » 4 floor apartment building at Number 7 « Heßgasse », at the corner of « Schottenring » (Number 5) , in Vienna. In February, Anton Meißner (pupil and private secretary of Bruckner) asked the Count (Prince) Liechtenstein to provide new quarters without stairs for his Master. On 4 July 1895, Bruckner moved to the « Kustodenstöckl » lodge at the Belvedere Palace, where he would remain until his death.

(Photo) Anton Bruckner (centre) , his brother Ignaz (entrance) , house keeper Kathi Kachelmayer and the physicians Richard Heller and Leopold Schrötter (back, facing the camera) , and Kathi's daughter Ludowika Kutschera (behind Doctor Schrötter ; she is barely seen) at the « Kustodenstöckl » , Belvedere Palace, Vienna, 1896.

(Photo) According to Doctor Richard Heller, probably the last photograph of Anton Bruckner (lying in bed) , taken on 17 July 1896.

Almost exactly 1 year later, on 9 July 1896, he had to face another attack of pneumonia and, on 17 July, the last sacraments were administered for the 3rd time, but his recoup was amazing again. However, his prayer entries, from early July onwards, show signs of confusion and difficulty in keeping track of days and dates, relieved by clear moments. In August (the last date in the score of the Finale is 11 August) , mental degradation was noted and, in September, Josef Schalk wrote to his brother Franz that Bruckner's spirit had left him and that he got more and more under the spell of religious delusions.

Between start and finish

Nothing is final unless the composer has decided so. Bruckner's 9th does not contain his final musical signature and it remains far from clear whether he was ultimately satisfied with the music he had put to paper.

Then, there the moral issue might be raised, in the sense that we should not touch a work heavily interrupted by sickness and, finally, stopped by death. It was not completed, Bruckner might have severely encroached it later on (although he did not so with the 5th, 6th and 7th) , or might even have drastically changed the overall concept he originally had in his mind (very unlikely) , provided he would have lived long enough.

The musicologists Benjamin-Gunnar Cohrs and John Alan Phillips have strongly argued that straight from the very beginning, Bruckner maintained a broad perspective of the schematic form, with less focus on the material that needed to be supplemented later. From the outset, he drafted all elements on basis of the conceptual form he already had clearly in his mind, and their individual position in the score in coherence with both the preceding and subsequent sections as well as the overall structure of the work. In later revisions, small or large, it therefore sufficed to enter just symbols or markings, in shorthand. This methodology reveals, indeed, that he had a very clear picture of the work's architecture as a whole. In short, Bruckner knew what he was heading for, although all his manuscripts show that he did not have Mozart's congenial ability just to write down what he had in mind, without much alteration. Bruckner's manuscripts commonly betray (like for instance Beethoven's) a long and difficult struggle.

Whatever the arguments pro or contra reconstructing an unfinished, fragmented musical score, the bare fact is and remains that professional, meticulous and foremost respectful, musicological approach may produce stunning results. And let us be fair : no one can work on such a painstakingly prepared project, which involves many years of intensive labour at high cost, without great love for Bruckner's music.

Bruckner's methodology

Let us look at Bruckner's methodology before further discussing the torso of the Finale :

Example A

Sketch in particello (3 to 4 staves) , ongoing musical argumentation, partially scarcely readable (thin and fleeting writing) .

Example B

Fully written-out score in bi-folio (or « Bogen ») , notation on staves, with, on each page, prefixed entries for the instruments from top to bottom in the correct order, together with keys, time and (also fixed) 4 bar lines (mostly prepared by his pupil and « secretary » Anton Meißner) , successively and continuously numbered. Clarinets notated in B-flat and horns and trumpets in F.

Example C

As above, but only containing the principal elements (strings, important woodwind and brass entries, often in pencil to facilitate later erasure and subsequent overwriting in ink) .

Example D

Continuity drafts (« Satzverlaufsentwürfe ») in rudimentary design (Bruckner also entered single melodic lines, mostly the violin part, into the full-score formatted sheets at hand) .

Examples E and F

Dates in the manuscripts in Bruckner's hand-writing help to determine the genesis and progression of the composition.

The final stage contained polishing such as phrasing, articulation, dynamics and last changes.

These were the basics of Bruckner's workmanship from the 8th Symphony onwards, with a variety of overlaps when the composer worked his way through from section to section, designing further particello sketches and exchanging bi-folios or sheets.

The scoring in the 2nd stage comprised subsequent bi-folios (double folded sheets) with the 1st page consecutively numbered in the upper-right corner. Meißner had prepared these pages with bar lines, indication of instruments, keys and clefs so that the composer could write down the notes instantly. When working on substantial revisions, the existing bi-folios were simply replaced by new ones. Clean score sheets were used when existing sheets had been severely compromised by heavy corrections. In many cases, no distinction can be made between completed sketches and final notation (« Reinschrift ») . Phillips adequately characterised the numbered score pages (including the continuity drafts) in their final, although incomplete shape as an « emerging autograph score » .

Deciphering Bruckner's sketch material is hampered by the quality of the paper and the use of glue and ink. Also, many sketches are scribbled with light pencil strokes or the hand-writing obscured by the composer's unsteady physical condition. Nevertheless it is astounding that age, severe health problems and consequentially his physical weakness did not affect Bruckner's capacity to design long stretches in an accurate and secure fashion. Philological investigation revealed that even his serious pneumonia in July 1896 did not deprive him of his abilities, and at least a few months prior to his death he was at intervals still able to demonstrate all his skills as a composer. His strict and straightforward working methods did not leave him until the final moment that he was no longer able to work.

(Photo) According to Doctor Richard Heller, probably the last photograph of Anton Bruckner (lying in bed) taken on 17 July 1896.

Presenting a reconstruction of Bruckner's swan song is one thing, but adequately documenting it, quite another. John Alan Phillips and Benjamin-Gunnar Cohrs have repeatedly emphasised the importance of proper annotations on the nature and the results of all relevant philological endeavours. The proof is not in eating the pudding (hearing the music) , but in disclosing the exact course and particulars of the reconstruction project. Apart from that : no one is able to express meaningful criticism or make relevant observations without a solid basis 1st. In the same sense, it is imperative that the facts are available to anyone who is interested, and that the Brucknerian knows exactly to whom this music really belongs, apart from the equally important question whether the direction it takes in conformity with the composer's intentions.

Phillips ascertained that, for the Finale, Bruckner used a variety of 6 different types and formats of paper, but mainly the upper-right format with 24 systems from his publisher Josef Eberle, in Vienna (' JE & Co. , No 8. /24 linig ') . By verifying these papers with the composer's entries, it was fairly easy to establish which papers had been taken 1st (and last !) from the pile. Incidental inconsistencies in Anton Meißner's prefixes on the score sheets he had prepared for his Master, and the use of different paper do not resemble different versions Bruckner was working on (Alfred Orel was definitely wrong here) . On the contrary, also these various paper types appeared to be an important factor in determining Bruckner's genesis and chronology of composition.

Bruckner's remark on a calendar shows that he started working on the Finale on 24 May 1895. It had been a long way, from the 1st ideas written down for the opening movement of the Symphony, on 12 August 1887 ; 2 days after the completion of the 1st version of the 8th Symphony in C minor. In October, he got the news that not only the

Jewish conductor Hermann Levi but also the 2 Schalk brothers had rejected it, which led to a deep mental crisis and, subsequently, to the 2nd version of the work. He also undertook revisions on his 1st, 3rd and 4th Symphonies, at the same time, continuing to work on the 9th. New works were also composed : « Helgoland » , « Psalm 150 » , « Das deutsche Lied » , « Träumen und Wachen » and « Vexilla Regis » .

The 1st movement of the 9th Symphony was completed on 23 December 1893, the beginning of which must have commenced in an early stage in full-score already. The exposition part was repeatedly redesigned as the composition process progressed. Bruckner finished the Scherzo with the final (3rd) Trio, on 15 February 1894, and the Adagio (which took him great pains and effort) , on 30 November.

24 May 1895 : Start of composition.

8 June 1895 : Sketches in particello of the 1st part (exposition) of the Finale, quickly followed by further detailing and working on the score (sheet 1A) .

Autumn 1895 : 2nd part up to the beginning of the fugue and completion of the instrumentation of the 1st part (exposition) , including rewriting of specific heavily over-written and adhered sheets. There are indications that Bruckner decided, at this point, to introduce the idea of the fugue, as preliminary sketches of the 2nd part consist of a set of variations on the main thematic motives in its reverse scheme, clearly leading to a non fugato reprise. In the composition process, the 2nd part was finally remoulded, with the fugue concept established. The final scoring extended to the very beginning of the fugue (date in the score on bi-folio 17 : 12 December 1895) .

16 December 1895 : Most probably the beginning of the 3rd stage, with drafting the fugue and its progression (the date is mentioned in the score in Bruckner's hand-writing) . At this time, Bruckner also decided to introduce a new epilogue theme of the fugue and chorale recapitulation, including the significant triplets from the main theme of the 1st movement. The work process was maintained until early summer of 1896, with the entire 2nd part scored for strings, and incidental markings for the wind instruments. Sketches for the Coda date from 18 to 23 May, corresponding with the statement of Franz Bayer, one of Bruckner's friends, in the « Steyrer Zeitung » that the composer had (just) completed the sketch of the 9th's Finale (10 May 1896) .

May and June 1896 : Final instrumentation and new parts of the exposition. At that stage, he had already reached the Coda, but sadly much of it got lost. Drafting part of the Coda and final cadenza : (Tuesday) 19, (Thursday) 21, (Friday) 22, (Saturday) 23 (this corresponds with May 1896) . Bruckner returned to the beginning of the movement, presumably wrote a clean 1st bi-folio and divided the contents of the 2nd bi-folio into 2 new bi-folios, renumbering all subsequent bi-folios by one higher. Further detailing of the instrumentation must have begun soon, thereafter, revising the development section (date : 14 June 1896) .

July 1896 : Although Bruckner recovered from his pneumonia and as from mid-July started to compose again, it is quite unlikely that he felt vigorous enough to work consistently from mid July onwards. However, the last date in the manuscript, 11 August, marks a very convincing extension of the beginning of the development section on 2 bi-folios ;

the 1st numbered « 13a » by Bruckner, the continuing one, yet unnumbered.

It is likely that Bruckner finished the primary stage of the instrumentation in this period, with the main strings, woodwinds and brass lines noted down in his customary short hand-writing. We can distil this from the available bi-folios (including the continuity drafts or « Satzverlaufsentwürfe ») and his method of transferring the sketches directly to the score.

At the time of Bruckner's death, a total number of at least 40 bi-folios containing more than 600 bars of music, must have existed. Both the exposition and large portions of the development section had been fully completed.

Bruckner completed 206 (208) fully instrumented bars and 224 bars with strings and short-hand notes for woodwinds and brass. Furthermore, we have continuity drafts (« Satzverlaufsentwürfe ») of 122 bars. No such sketches survived of 111 bars, thus the music needed to be construed from both original (68 bars, by sequence, transposition, 1:1 repetition and adaptation) and free material (43 bars) , all together about 17 % of the Finale, or about 4 minutes of music. This all makes a total of 663 plus 2 optional bars.

The Fac-simile Edition also offers the closest approach to Bruckner's overall concept of the Finale, and although they are his « last words » on paper, we need to realise that they reflect his work in progress without the possibility to conclude it. Nothing in there can, therefore, be considered as final, not even the fully scored and instrumented portions, with passages either boldly over-written or cut, pasted and glued. Thus, we will never be able to grasp whether he had later on revised the Finale, or even the entire work, more or less. We deal with what is left, and it is of no use whatsoever to start speculating about what is not there. However, one should consider that already the surviving material contains numerous revisions and working phases, for instance, the 1st theme group survived in, at least, 6 different phases. Hence, it seems to be appropriate to assume that Bruckner, at least, came to a more or less « final » structure of the piece as such.

Benjamin-Gunnar Cohrs and Nicola Samale give a full outline of their considerations and decisions in their Main Features of the New Edition by Samale and Cohrs (SC 2004) , with the inclusion of tempi, instrumentation, dynamics, phrasing and articulation.

The William Carragan version

Although the American musicologist William Carragan had met Benjamin-Gunnar Cohrs, in 1985, and John Alan Phillips, in 1996, he preferred to work on his own, saying that his decisions would be his own, and that he preferred not to share his responsibilities.

Carragan conceived his version of the Finale in 1979, and orchestrated it in 1983, with a minor revision in 1985. The premiere took place in New York's Carnegie Hall, on 8 January 1984, conducted by Moshe Atzmon. The European premiere was launched in April 1985, in Utrecht, Netherlands, by the Utrecht Symphony Orchestra conducted by Hubert Soudant. In 1986, the Symphony was performed at Saint-Florian, bringing this music almost symbolically back home.

After its New York premiere, Carragan's edition carried great impact in all main musical circles, and it put the Finale as a performing version, for the 1st time, on the map (although Ernst Märzendorfer had performed his edition of 670 bars already, in 1969) . This even accelerated after the 1st recording was released, in 1985, on the « Chandos » label (CD : 7051-2) with the Oslo Philharmonic Orchestra conducted by Yoav Talmi.

Carragan's completion was also highly-admired by reputed Bruckner scholars such as Benjamin Marcus Korstvedt and Alan Crawford Howie (UK) and Dermot Gault (Ireland) , but not everyone was enthusiastic. After the release of that recording, the well-known music-critic Dietmar Holland questioned in the « Neue Musik Zeitschrift » (on May 1987) the real benefit of hearing Bruckner's sketched music without the presentation of any critical annotation by Carragan, whereas the original sources were not accessible, at that time. He also noted :

« A salto mortale in die Welt des Richard Strauß und am Ende gar der Filmmusik Hollywoods, daß einem schier die Spucke wegbleibt. » .

William Carragan definitely presented his work as a completed version and not as a reconstruction, for performance purposes. He had studied the manuscripts in Vienna, had photographs of inaccessible parts at his disposal, and was (while working his way through the manuscripts) able to correct most of the errors in the Alfred Orel Edition and beyond.

There were discussions along the road, and particularly in Europe, about Carragan's rather flexible approach to the original score by introducing bars of his own, and, most of all, his long insertion connecting the Finale's 2nd and 3rd theme groups in the recapitulation that also marks the point where he brings back the theme of the Adagio. He was, of course, aware of the problem, at that time, but he felt he needed that insertion for structural reasons, longer than the 16 measures for which the numbering seemed to provide. Before applying the 16 measure strait jacket instead, he needed to be really sure that the numbering was correct and contemporaneous. At that time, Carragan assessed the available sources, and noticed that the numbers on many of the source's bi-folios were heavily over-written and the actual numbers themselves were highly-debatable over a wide range. Also, many of the early numbers and, perhaps, some of the later ones too, appeared not to be contemporaneous. However, he may not have realized that Bruckner simply used mainly discarded bi-folios as sketch paper, sometimes including the continuity of more than 1 bi-folio. It might also have helped when he would have used Bruckner's own metric figures.

He filled the gaps in the « Gesangperiode » (Song period) with only 8 bars, and, at the end of the exposition section, he entered 8 bars into the last preserved bi-folio 12C (pages 205-208 in the Fac-simile Edition) originating from Bruckner's later adaptation, adding to this the last 6 bars of 12C. He introduced 50 bars of his own at the end of the reprise of the « Gesangperiode » , from bar 481, although only 1 sheet appeared to be missing. These 50 bars were based on Bruckner's own material from the exposition section, but they simply did not sit well in their new frame.

Carragan also entered 143 bars (although partially based on Bruckner's material) to bring the Symphony to an aurally convincing end, but over-looking that his predecessor, Alfred Orel, had erroneously defined a bi-folio as « 21. Bg. E » ,

which was, in fact, part of the chorale reprise, with bi-folio 31 (16 bars) just missing. Carragan also used bi-folio 32 in his Edition's Coda (bar 673-688) , although it was not part of the choral reprise. However, he was the 1st musicologist to recognise the importance of the particello drafts of the Coda.

So, all in all, William Carragan's Edition sounds quite impressive, although it contained about 230 bars of his own, and, paradoxically, without utilising all of the substantial material Bruckner had left. It proved to be a hallmark leaving a great impression on the audience. In this respect, I only recall the performances in the Netherlands, on 14 April 1985 (Amsterdam, « Concertgebouw ») ; 16 April 1985 (Utrecht, Vredenburg) ; and 26-31 January 1987 (Hilversum, radio studio).

See also : http://www.opusklassiek.nl/componisten/bruckner_symphony_9_finale_wc_spcm.pdf

Leopold Nowak legacy

In May, 1991, not until shortly before his death, Leopold Nowak, the great and leading spirit behind the « Kritische Bruckner Gesamtausgabe » , since 1946, after he had taken-over Robert Haas' position as director of the precious music collection of the Austrian National Library, entrusted the Australian musicologist John Alan Phillips with editing Bruckner's 9th and, particularly, the Finale fragment, in order to have it officially published as part of the « Gesamtausgabe » . This was a critical decision for Leopold Nowak, as he was always far from being convinced of reconstructing and publishing the basically fragmented Finale. And the more so as Leopold Nowak, compared to Robert Haas, had, through the years, demonstrated a more critical and scientifically attitude to examining and editing Bruckner's creative output (Leopold Nowak is also the author of various essays on Bruckner's music) .

In the wake of his death, Leopold Nowak (Herbert Vogg would be his successor) had seriously reconsidered his long-standing resentments, he had made his checks and balances and he decided that John Alan Phillips should now go on with the project of the 9th, but to withhold publication until after still missing parts had been traced.

That was Leopold Nowak's basic idea, Phillips to take-up the task of revising and Alfred Orel's sketches and drafts for the 9th (1934) and not the corrected 1951 reprint, a project that Nowak had originally planned until after finalising the « Kritische Gesamtausgabe » (Benjamin-Gunnar Cohrs would prepare a new annotated edition of the 1st 3 movements) . The final outcome should be in line with Nowak's principal goal that all of Bruckner's compositions be made available in transparent and reliable musical editions. The accompanying critical reports were to be scientific but, nevertheless, comprehensive and suitable and attainable for use in musical practice.

John Alan Phillips

John Alan Phillips was not the 1st scholar after Alfred Orel to take-up the Finale fragment : Nicola Samale and Giuseppe Mazzuca started already their own courageous project, in 1983, at the time that the subject was still under strong taboo, and like Phillips, also in a profound manner.

From the outset, it was clear to him that, even without Bruckner's dedication to « the dear Lord » , the work contains the religious semantics, which creates the music's transcendental atmosphere and evokes the metaphysical tendency, in most if not all interpretations. Apart from formal and hermeneutic considerations, the term « absolute music » fails to comply with what this Symphony is really all about.

It became also clear to Phillips that the overall structural coherence of the Finale fragment was not in question and that its specific elements were based on virtually the same melodic and structural components as in Bruckner's last choral works (« Psalm 150 » , « Vexilla Regis » , « Das deutsche Lied » and « Helgoland ») , and (most important) in the preceding 3 movements of the 9th. This Symphony offers a striking resemblance with the 5th, both heading toward a huge Finale, which combines Sonata, Fugue and choral forms. The 9th's Finale (and this can be unquestionably distilled from the fragments) delivers at last (sec) the full structural stability for the entire work, radically and profoundly, its melodic and harmonic ambiguities coming close to a purgatory, and even more so after the Adagio with its « farewell » mystifications (another good reason to abandon the « workshop model » with the Finale performed as a solitary entity) .

According to Phillips, the reconstruction of the Finale was less a matter of dabble scholarship and more a question of practical implementation, i.e. , performing the music, at the same time offering new knowledge to anyone willing to listen and to appreciate a Masterwork that was obscured and kept from the public domain for almost a Century. This goes beyond the debate whether it was justifiable to take-up a work that was left uncompleted. In this particular case, Bruckner did not leave some fragments or sketches, but a work in progress containing long stretches in clearly defined form, partly even scored for instruments, with consecutive page numbering and even clear markings in the composer's hand-writing that specific parts in the manuscript were considered finished (« fertig ») . Obvious errors could be substituted by sketch material (also for the Coda) or previously completed parts, and all within the discourse and to the benefit of the ongoing musical argument. Frankly, this was already the result of the work by Nicola Samale and Giuseppe Mazzuca, as given in their Critical Annotations to the « Ricostruzione Edition » , published by Ricordi, in 1986.

John Alan Phillips edited the following volumes (some are still under preparation, in particular a text book on the Finale and new transcriptions of the surviving sketches, drafts and discarded score bi-folios of the 1st and 3rd movements) :

Fac-simile Edition of Bruckner's full autograph, « Musikwissenschaftlicher Verlag » , Vienna, 1996 (ISMN M-50025-133-0) .

Accompanying documentation, « Musikwissenschaftlicher Verlag » , Vienna, 1999-2002 (ISMN M-50025-232-0) .

Reconstruction of the autograph score, « Musikwissenschaftlicher Verlag » , Vienna, 1994-1999 (ISMN M-50025-211-5) .

John Alan Phillips' documentary work was solely based on what Bruckner had left and, as far as it could be deciphered and interpreted, with no additions of its own, accompanied by extensive commentary. Missing pages remained blank in Phillips' Edition, the composition material gets thinner as the music progresses through the

recapitulation section. Phillips also included the drafts for the Coda.

It got its 1st public performance, in November 1999, by the Vienna Symphony Orchestra conducted by Nikolaus Harnoncourt, creating a sensation in musical circles and beyond, but the inevitable gaps disrupted the musical argument, in short, it had all the virtues and disadvantages of a typical « workshop » version (526 bars or about 18 minutes of fragmented music) . It is a pity only that Harnoncourt did not perform the Coda sketches (they were only included in the 1st complete performance of the « Documentation » by the « Philharmonia Hungarica » , conducted by Benjamin-Gunnar Cohrs, in April 2001, in Düsseldorf) .

The 1st recording on « RCA/BMG » label (82876 54332-2) of this Finale fragment was made at the Salzburg Festival, in August 2002, performed by the Vienna Philharmonic Orchestra conducted by Harnoncourt, who also acted as the witty narrator during the workshop session. After the interval the familiar 3 movement version was performed, in the « New Critical Edition » (« Neue Kritische Gesamtausgabe ») prepared by Benjamin-Gunnar Cohrs.

Nicola Samale and Giuseppe Mazzuca

This « completion project » originally started in 1983, initiated by the Italian composer and conductor Nicola Samale, inspired by his French colleague and music-critic Paul-Gilbert Langevin.

From the very beginning, Samale worked together with the composer Giuseppe Mazzuca. In 1984, they studied Bruckner's manuscripts at the Austrian National Library, in Vienna, whereas Samale also got hold of the photographs of the sketch material, which had been transferred, in 1941, from the Prussian State Library to Silezia and finally rediscovered, in 1976, in the Jagiellonska Library, in Cracow. Their efforts finally led to the critically annotated « Ricostruzione Edition » (1985) , performing version (after William Carragan's although Completed Version) on the subject, published by Ricordi, in 1986 (Leopold Nowak had refused its publication as part of the « Kritische Gesamtausgabe » due to the individual additions to Bruckner's manuscripts for performance purposes) , and subsequently recorded by Elisha Inbal, in 1987, for « Teldec » (4509-91446-2) and Gennadi Rozjdestvenski, in 1988, for « Melodyia » (Japan BMG BVCX38015/16) .

Notwithstanding Leopold Nowak's refusal, it cannot be denied that Nicola Samale and Giuseppe Mazzuca had executed their job very seriously. Samale punctually calligraphed the score in accordance with the original manuscript (including Bruckner's own page numbering and metric figures) and clearly separated the original text from the additions by use of different font sizes. One of the new edition's great virtues was the correction of many of Alfred Orel's mistakes. What was missing in the lost manuscript sheets had been cautiously supplemented with original parts from the material that Bruckner had previously considered but finally rejected, supplemented with « raw material » such as sketches and drafts that were available.

Critics did not render the Samale-Mazzuca Edition a warm welcome, as they were focusing on the imaginative solutions the team had adopted, just prior to the Coda, culminating in integrating and processing the main themes of all 4 movements, followed by the famous chorale theme and merging into a cadenza composed by Nicola Samale with the

subsequent apotheosis on an ostinato model in D, being critically also on incidentally unstylish instrumentation, the unsatisfying ending (instead of a brilliant D major in the empty D minor quint D-A) and spurs of other unidiomatic solutions. However, the greatest asset of the new Edition was the kind of « pull-down menu » it offered, the Finale's 1st ever full panorama in a performing version that kept the additions (although unmistakably present) to a minimum, with the detailed critical annotations presented by the team.

Continuation without Giuseppe Mazzuca

In the next stage, from 1986 to 1989, when Giuseppe Mazzuca had lost interest in continuing the project, Nicola Samale was joined by the Bremen based conductor, musicologist and essayist Benjamin-Gunnar Cohrs, which led to 2 intermediate versions of the score. Their edition was also taken to the Netherlands, where it was performed on 2 and 3 September 1987, by the Dutch Radio Philharmonic Orchestra conducted by Hubert Soudant, and broadcast on 6th September 1988.

There is also a live recording from a concert by the Polish National Radio Orchestra in Katowice, on 8 October 1988, conducted by Nicola Samale, and prepared with Cohrs' conducting assistance (« Melodram », CD : MEL 989/1-2) .

As we saw before, Leopold Nowak had assigned John Alan Phillips, in May 1991, with editing Bruckner's 9th and, particularly, the Finale fragment anew, in order to have it officially published as part of this « Gesamtausgabe » .

Benjamin-Gunnar Cohrs had introduced John Alan Phillips to Nicola Samale, in the early 1990's already and, in collaboration with Samale, and later also consulting Cohrs, Phillips conceived a new score, typeset it on his computer and finally published it in Adelaide (his home-town) and Bremen (Cohrs' home-town) , in 1992, in a private impression. This Edition became known as the « Completed Performing Version Samale-Phillips-Cohrs-Mazzuca » or (abbreviated) the « SPCM » version, which had nothing to do with Phillips' Edition of the fragments only, a workshop version for the « Musikwissenschaftlicher Verlag » , in Vienna. The « SPCM » score appeared in Phillips' exclusive editorship merely for copyright reasons (the Samale-Mazzuca version was still under Ricordi's copyright regime, at that time, while the publisher was not interested in the « SPCM » score) .

The long title was adopted to give proper credit to the commitment of all the persons involved in the entire project, from its very beginning. The 1991 score (recorded in 1993 by the Bruckner Orchestra in Linz conducted by Kurt Eichhorn on the Japanese « Camerata » label (30CM 275-6) was subjected to a few minor revisions by Phillips, 2 of them suggested by Cohrs, in 1996, and was recorded again in 1998 (a live recording by the New Philharmonic Orchestra of Westphalia conducted by Johannes Wildner on the « Naxos » label (2CD : 8.555933-34) . The differences between the 1991 and 1996 editions are very minor indeed. This performing version remained valid until 2004.

The New Critical Edition by Nicola Samale and Benjamin-Gunnar Cohrs (2005)

Already before 1996, both Cohrs and Samale felt uncomfortable with several passages in the completion and hence they both started a new debate of how to proceed. At that time, Cohrs also started his extensive philological work on

the 9th in order to prepare his Critical Report and « New Critical Edition » (« Neue Kritische Gesamtausgabe ») of the 1st 3 movements for the Complete Critical Bruckner Edition. He tried out various changes when he had the chance to conduct the piece himself, in Tokyo (2001) and Gmunden (2002) .

Finally, in 2003, Samale and Cohrs asked Phillips to join them in order to prepare an entirely new version of the « Performing Edition » . However, Phillips showed no further interest in a collaboration and thus Cohrs and Samale prepared their own new edition of the « Finale Completion » , published in 2005 by « Musikproduktion Jürgen Höflich » , in Munich, as « Completed Performing Version Samale-Phillips-Cohrs-Mazucca » (1983-1991) : « New Critical Edition » (1996-2004) by Nicola Samale and Benjamin-Gunnar Cohrs. It included also, for the very 1st time, a full Critical Commentary in both German and English.

The « New Critical Edition » also contains the replenishment with material from Bruckner's own sketches that solves 2 major gaps in the 2nd theme and the fugue.

Cohrs :

« The reconstruction of lost score bi-folios, the overall instrumentation, the elaboration of the Coda (again, largely recovered from Bruckner's own sketches) , tempi, dynamics and articulation were likewise thoroughly revised. 554 of the 665 bars of this “ New Critical Edition ” are original (208 bars finished, 224 bars incomplete scoring, 122 bars of continuity drafts and drafts) . From 111 bars of replenishment (circa 17 % of the Finale, 5.4 % of the Symphony, or approximately 4 minutes of music) , 68 were regained by repetition, sequencing, or transposition of original material. Only 43 bars were synthesised without concrete proof, less than 2/3 of the instrumentation required completion by the editors. »

The premiere took place in Fulham Town Hall, in Fulham, London, on 3 December 2005 by the Fulham Symphony Orchestra conducted by Marc Dooley.

It is fascinating to experience that Cohrs, who, like Phillips, had worked on Bruckner's 9th and its sources for many years, found a compelling argument for producing a new score on basis of new manuscript research and some surprise findings, one of these relating to dynamic and agogic detailing, which Bruckner habitually reserved until after completion of the entire work.

Various stages of the « SPCM » version

Anton Bruckner (1824-1896) was already in his 40's when he composed his 1st « official » Symphony. Still about 30 years were in front of him. One of his greatest tragedies was that he was led to believe that his Symphonies needed « improvement » . His work was his life and, despite some victories, it was vehemently marginalised. He faced one of the severest crises, after having composed the 8th Symphony. He plagued himself in these many years with revisions, and major part of his Symphonic output appears to us as « work in progress » (he took-up the revision of his 1st Symphony as far as in 1891, 25 years after its genesis) .

We also see various phases in the reconstruction of the Finale of the 9th by Phillips, Samale, Cohrs and Mazzuca : no less than 4 phases can be ascertained so far, the most recent one already mentioned, the Completed Performing Version Samale-Phillips-Cohrs-Mazzuca (1983-1991) : « New Critical Edition » (« Neue Kritische Gesamtausgabe ») (1996-2004) by Nicola Samale and Benjamin-Gunnar Cohrs.

To some, this may create additional doubts about the Finale's musical viability in its reconstructive appearance, not quite appreciating that new insights, anecdotes and papers (like a previously unknown sketch paper from June 1895, which was found, in 2003, in the Estate of a Munich music-critic) and a healthy dosis of rethinking and « scholar investment » may direct to specific improvements. It cannot be over-looked that the continuous provisional status of the reconstruction work could degrade either its importance or its values in certain musical circles, but it adorns musicologists who are anxious to partially « overrule » their own previous version(s) , in order to make it (even) better. It reveals the kind of flexibility and zest needed as an important contributing factor to get an even more compelling result.

Fact is and remains that the Finale's material was not treated with utmost care after Bruckner's death and that the truncated, 3 movement form quickly gained momentum as a falsely accepted doctrine ruled by tradition, ignorance and indifference. Time has proven that it took enormous effort to get the 4 movement Symphony really performed. Even today, most « star conductors » are not willing to go beyond the lines of tradition. Maybe, they are, through the years, encapsulated in the Bruckner « clichés » and not able to adhere to Bruckner's unexpected boldness of composition in the Finale, or they have other doubts. Even in this domain, there is still a lot of work in progress ... and to do.

The Workshop Model

Conductors have different choices in performing the 9th : either the 3 movement or the 4 movement version, or the « Te Deum » as the apotheosis, or the reconstructed Finale as a separate entity in the kind of workshop environment (as presented by Nikolaus Harnoncourt) .

In Bruckner's lifetime, major part of his music was rejected as being « unplayable » . Harnoncourt and the Orchestra had virtually the same feeling when faced with the Finale in the John Alan Phillips Edition, for the very 1st time. When they had to play the music from the score for the 1st time, their basic feeling was :

« Something like this cannot be played. »

The 4th movement was new, carried no performance tradition, appeared bold and unpolished to them. Without defending all these encroaches in the very past, there is, at least, some notion of the reasons why Bruckner's music was found unplayable. It also explains why Bruckner revised his original concept thoroughly and vehemently, in order to get his work performed.

Bruckner compromised on the performance of his own work just by saying :

« Make the changes you like, as long as you perform it. »

However, he knew exactly what he was doing, he did not compromise on his scores when he said :

« I shall bequeath my manuscripts to the Court Library in the state as I composed. »

Appreciating that the 9th's Finale is the innovative « enfant terrible » in Bruckner's entire output and that it will take time to accept it at length, as part of the performance tradition, it is understandable that the workshop model is currently opted for, although it does not stimulate the understanding and appreciation of the Finale as the inseparable part of the 4 movement entity.

Conductors should also have a clear understanding of what the Finale is all about. For example, Riccardo Chailly, one of the few well-established Bruckner conductors, missed the point completely when he said :

« I've studied the Finale indeed and I have spoken to Mister Samale, who showed me the sketches. I have the score of the Finale. I intended to perform it once but then I changed my mind. I do feel that the Finale is a very interesting issue if it is played completely separately from the Symphony. If it's taken as a workshop concert, I could see the point ; but to try to sell it as the Finale of the Symphony, linked to the rest of the piece, I think is really not right. Samale showed me. The sketches are like playing cards, pages without numeration where you do not see any order and not any feeling of shape of the composition. There's also the discrepancy of the quality of music. What can you say at the end of the Adagio ? The quality of the music is so incredibly high ; then, you go back to a kind of sketchy, scholastic, almost rhetoric piece. It's my idea that it should be done in the morning of an evening concert. You do a workshop of 1 hour about the Finale, explaining the piece and, in the evening, you perform the Symphony in 3 movements. That, to me, is the only possibility. I think that Giuseppe Mazzuca and Nicola Samale did a very good job, and I admire their belief in what they did, because they have been very honest and very scrupulous. But that does not mean that the piece should be done with the rest of the Symphony. »

Benjamin-Gunnar Cohrs responded :

« Regarding Bruckner's Unfinished Finale, I should add that Mæstro Chailly was wrong in his memory, since I know from my friend and colleague Nicola Samale about their conversation in detail. Chailly mentioned " sketches like playing cards " ; in fact, this refers to a set of 13 x 20 centimeter photographs of the Cracow sketches to the entire 9th, which Samale took from the Microfilm for his studying purposes. These photos include only one sketch page for the Finale. In fact, the new philological research shows clearly, that the Finale material consists : a) of various particello sketches and drafts ; b) several rejected score bi-folios, and ; c) the subsequently numbered, valid score bi-folios of the emerging autograph score. Several of the valid score bi-folios, however, were stolen by souvenir hunters from Bruckner's dying bedroom. It was possible to reconstruct what remained from the Finale's autograph score on a solid philological fundament. The incomplete autograph score (not the sketches !!!) today breaks-off after circa 562 measures, shortly before the Coda, which survives in at least further 56 measures, including the final cadenza going

back into the tonic. From the manuscript, it is evident that Bruckner must have completed the entire score at least in strings some time before his death ; also, the exposition (13 score bi-folios) must have been ready in full instrumentation. Several of the final, valid score bi-folios are lost today, most likely also including the very end of the movement, which was originally circa 700 measures long. Therefore, Mæstro Chailly is simply wrong where he states that the Finale consists of “ pages without numeration where you do not see any order and not any feeling of shape of the composition ”. »

Of course, it is always an easy ride for any conductor to perform the 3 movement version for an audience feeling quite comfortable with about 60 minutes of music, and, surely, when it concerns Bruckner's swan song. On top of that, the last notes of the Adagio and the subsequent almost sanctuary silence make the flesh creep. The real Finale as it now stands in front of us does not need emphatic pleas but its greatness simply speaks for itself. A workshop environment cannot do full justice to this phenomenon and should only be considered in view of the musicians and audiences getting accustomed to Bruckner's bold and unpolished concept.

The Bruckner Estate

Bruckner died on Sunday 11 October 1896, in the afternoon. The next day, his lawyer, Doctor Theodor Reisch, arrived at Bruckner's home in the Belvedere lodge, and ordered in his capacity of executor of the Last Will that all books and manuscripts be secured and sealed to prevent arbitrary circulation. Physician Richard Heller recalls :

« The poor man had scarcely closed his eyes, as the authorised and unauthorised fell upon his Estate like vultures. »

However, it took a further 5 days to draft an Estate report and to deliver, at least, part of the manuscripts to Reisch. All other objects were stored in a wall cabinet and sealed. Today, there is still no exact inventory description available.

In contrast with preliminary drafts and sketches of previous works, the compositional history of Bruckner's last Symphony happens to be well-documented by drafts and, in part, already fully scored fragments. The composer simply did not live long enough to destroy what he considered no longer needed ! Almost no sketch material survives of most of the Symphonies, only a couple of discarded bi-folios and pages. We have only extant, huge materials of the 8th and 9th Symphonies. However, it may be possible that, already in Bruckner's lifetime, he gave away discarded material for the 9th's Finale, at least, in one case : the 4 discarded score bi-folios found in the Estate of pianist Cyrill Hynais, one of Bruckner's former pupils.

The executor failed to hold the Estate together until all matters were properly settled. Only the scores of main works, which Bruckner had bequeathed to the Court Library in Vienna went there straight away. As a consequence, acquaintances, friends and societies got their share in this « equation at random » .

Franz Schalk and Ferdinand Löwe got the opportunity to verify the manuscripts and other papers that Bruckner had left, and they decided that the less important relics (including books) were transferred to Bruckner's sister, Rosalie Hueber in « Vöcklabruck » (they were later acquired by Max Auer) . In 1902, a small case also containing part of

Bruckner's correspondence was delivered to Bruckner's 1st biographer, August Göllerich, in Linz. He would return it after use to the Saint-Florian monastery.

Bruckner had already been through all the paper piles, at the time, that he was changing quarters, from the « Wohnhaus » 4 floor apartment building at Number 7 « Heßgasse », at the corner of « Schottenring » (Number 5) , to the Belvedere lodge. He ordered Anton Meißner to throw all the « superfluous » papers into the open fire, a rigorous act mainly affecting his early manuscripts. It is the customary act by people when moving to other premises, to get rid of each and everything that is no longer valuable, just to minimise the hassle of toil and moil. It appears that Anton Meißner kept a part to himself and gave away various manuscripts after Bruckner's death.

On 18 October 1896, Josef Schalk obtained in concert with Doctor Theodor Reisch' equation protocol what was left of the manuscripts of the Finale of the 9th to study their context. All other scores, drafts and sketches were, as far as they had not « disappeared » or given to other people, transferred to the Court Library in Vienna (currently the Austrian National Library) , all in accordance with Bruckner's Last Will.

After Josef Schalk's death, on 7 November 1900, the Finale's manuscripts went to his brother Franz. In 1911 they were lent to Max Auer for analysis. In 1914, 4 score bi-folios were transferred from pianist Cyrill Hynais to the Vienna City and State Library and classified as such, on 14 April 1915. Another bi-folio, also in private hands, was handed to the Music Academy in Vienna, in 1916.

In « Bruckner. Versuch eines Lebens » (Berlin, 1919) by Ernst Décey, also one of Bruckner's former pupils, a total number of 75 bi-folios of the Finale is mentioned for the 1st time. In 1927, Amalie Löwe, the widow of Ferdinand (he had died on 6 January 1925) , and Rosalie Hueber (Bruckner's sister) sold a number of manuscript pages of the 9th to the Vienna City and State Library. It was in the same year that the « Anton Bruckner Gesellschaft » was established. In 1933, followed another sale by Amalie Löwe, this time to the Prussian State Library, in Berlin, and, in 1939, by Lili Schalk, the widow of Franz, to the Austrian National Library.

Due to the pressing War situation, in 1941, the archives of the Prussian State Library were moved to Grussau, in Silezia, and sketch material of the Finale was « rediscovered » in 1976, in the Jagiellonska Library in Cracow.

Despite the various transfers of manuscripts from private sources to libraries, there were and are still parts missing. They may circulate and kept in private circles, or may have finally disappeared, in the course of time. In January 1966, the Austrian National Library obtained a bi-folio of the Finale from the Estate of Richard Strauß. In 1971, another bi-folio was transferred to the Austrian National Library. A sketch from June 1895 could be retrieved in 2003, from the Estate of a Munich music-critic.

The current status of what has been collected, retrieved and subsequently archived is as follows :

Austrian National Library, Vienna : 195 folios.

Vienna City and State Library : 10 folios.

Vienna Music Academy : 2 folios.

City of Vienna Historical Museum : 2 folios.

Jagiellonska Library, Cracow : 1 folio.

In private hands (registered) : 1 folio.

Wrong Notes

It took more or less a lifetime to prepare the Editions covering Bruckner's music. The continuing story of editing the 9th alone dates back from 1934, when the (partially erroneous) Alfred Orel Edition was published. Still today, 70 years later, musicologists are working on the project of the last Symphony, but it should be taken into account that a significant portion of the material came to light during several decades.

Nevertheless, it took more than half a Century since the publication of the Orel Edition (1934) that Leopold Nowak simply wanted John Alan Phillips to present all the existing material, as it was instantly clear to him after the Orel Edition was released that it suffered from many serious flaws (Nowak's 1951 Edition only contained a limited number of minor corrections) .

Also, the Symphony's 1st 3 movements revealed many (in the perspective of Werktreue important) disparities, edited and annotated by Benjamin-Gunnar Cohrs in the following editions :

Movements 1-3, score, new edition, « Musikwissenschaftlicher Verlag » ,Vienna, 2000 (ISMN M-50025-214-6) .

Movements 1-3, critical commentary, « Musikwissenschaftlicher Verlag » ,Vienna, 2000 (ISBN 3- 900270-53-8) .

Movement 2, study volume, « Musikwissenschaftlicher Verlag » ,Vienna, 1998 (ISMN M-50025-182-8) .

Ludwig Döblinger Verlag in Vienna published Cohrs' performing version and Kritischer Bericht (1998) of 2 earlier, discarded trios (ISMN M-012-18489-8) . Anton Bruckner had composed 2 earlier versions of the Trio for the 2nd movement of the 9th. No 1 in F major was composed in 1889 ; No 2 in F-sharp major dates from 1893 ; No 3, also in F-sharp major, from 1894 is the final version we are most familiar with.

As in so many scores and 1st Editions errors, were not timely and properly corrected, and they found their way in following editions until a new generation of musicologists and musicians with a more accurate opinion about Werktreue (instead of Partiturtreue !) made one discovery after the other. Even those well-established scores of Beethoven and Schubert were scrutinized, with often astonishing results.

In the case of Bruckner's music, the substantial discrepancies and their huge variety called for a critical review on scientific terms in order to introduce authentic performance standards. In 1929, after founding the Internationale Bruckner-Gesellschaft, IBG (International Bruckner Society) in Vienna, an immense workload was waiting. The editing of the 9th started in 1934 with Alfred Orel and is still in progress, more than 70 years later. It took until 2000 to dispose of a « clean » score for just the 1st 3 movements only, meaning that, yet, there is only one recording that does not contain textual errors : the already mentioned Nikolaus Harnoncourt performance on RCA/BMG label (82876 54332-282876) .

Entretien avec Benjamin-Gunnar Cohrs

The Finale of the 9th is only available in one fashion : the particellos and bi-folios in Bruckner's own hand-writing as they have been published in the Fac-simile Edition. This is the autograph that should tell us everything, but it does not. 1st of all, a number of pages is (still) missing and so we do not know what is in there. 2ndly, major part of the instrumentation is left blank (Bruckner simply did not reach the process of writing-out the full-score in detail from start to finish) . And 3rdly, the movement could not be completed anyway.

Well. But the manuscript material indeed provides a lot of information, and much « more » information as it is the general belief. What did survive is at about 50 % of the emerging autograph score, but also circa 70 % of the music lost from the missing bi-folios could be recovered from sketches, drafts, discarded earlier versions and forensic studies. Amazing ! This score must have been preliminarily finished by Bruckner (at least, with all strings and some sketched wind motives) , due to one simple fact : the philological studies as, in particular undertaken by John Alan Phillips, revealed that, without doubt, Anton Bruckner renumbered the bi-folios of the score only in May and June 1896, after he had, at least, sketched the Coda, and we have even a date for this as an evidence : « 14.06.96 » , given on 13E/ « 14 » (Fac-simile Edition, page 225) . This renumbering was done, because, in this phase of the composition, he had decided to split-up the very long bi-folio 2F (which increased now to 36 bars) into a « 2 » and « 3 » , all written on the late-used E paper type, hence all subsequent bi-folios had to be renumbered. Most likely, his secretary Anton Meißner may have had the task to scratch-out the old consecutive numbers with a razor blade, which would be overwritten then with one number higher. We had noted something similar in the 1st movement already. Only after finishing its score for a 1st time (which had 23 numbered bi-folios in autumn 1892) , during a revision in autumn 1893, Bruckner decided to expand the bridge to the recapitulation of the « Gesangperiode » and to include a new bi-folio « 18 » (see : Critical Report, page 50ff) , which made it necessary to renumber all subsequent bi-folios from « 18 » to « 23 » into « 19 » to « 24 » . But (and this is the point) I believe such a procedure of renumbering would make sense only when the entire score was already there !

But if this renumbering in the Finale indeed happened in May and June 1896, it also gives us a clue to estimate the entire length of the original score, even if now partially lost, at least with a high degree of certainty. In one of the sketches for the Coda, we find the famous annotation of Bruckner « Bogen 36. 19. Ces » (FE, page 45) . This would read : On May 19th, Bruckner reached the Ces, the beginning of the « Final cadenza » , as 2 days later clearly re-sketched and further established (FE, page 47 : « am 21. Donnerstag, 22. Freitag, 23. Samstag ») . If we follow

Bruckner's usual practice, he would write such a bi-folio indication precisely at that point of the sketch where the new bi-folio (here : 36) would have to start. We have several other instances in the manuscripts where he did the same, note, for instance, the particello sketch of the exposition, FE page 33, where Bruckner writes « neuer Bog. » precisely at the same spot where the later 4C/ « 5 » started. But this indication was written in May, obviously « before » the renumbering ; he would have had overwritten the primary score bi-folios for the Coda, perhaps, immediately after sketching their content (again, this was part of his usual compositional practice : as soon as a music was clearly sketched, 1st lay it out in score, for strings ; it could be revised later anyway) and, only then after, returned to the exposition and renumber the bi-folios subsequently. Hence the bi-folio on which the cadenza had started was later to be a renumbered 36/ « 37 » . But this single indication of Bruckner in the sketch allows us now for almost « precisely » estimate the length of the gap between the final surviving score bi-folio 31E/ « 32 » and the cadenza beginning on the lost 36/ « 37 » ! 4 bi-folios must be missing here : 32E/ « 33 » , 33E/ « 34 » , 34E/ « 35 » , 35E/ « 36 » . Most likely, all on E-paper prepared with 16 bars each, implying a gap of 64 bars. Furthermore, we would know that, most likely, the chorale Bridge constituting the 8 bar Period before the Ces-cadenza would be, then, the 2nd half of the lost 35/ « 36 » .

What we do « not » know is, where exactly the Coda would have started, of which we have the beginning sketched (24 bars) , hence we do not know « exactly » how much music was between the last bar of 31E/ « 32 » and the 1st bar of the sketch for the beginning of the Coda, and how much music was there between the last bar of it and the 1st bar of this C major chorale fragment preparing the cadenza. We also do « not » know whether Bruckner himself followed strictly the 16 bar structure of the E paper bi-folios, or whether he would have inserted some further bar lines, as, for instance, already on the 1st page of « 2 » E which contains 6 instead of 4 bars. On the other hand, this is the only surviving E paper with such a sub-division at all, and the musical structure of 31E/ « 32 » and the cadenza sketch would only suggest one further of such subdivisions : the last period on 31E/ « 32 » ends with its 6th bar, and we do not know precisely whether Bruckner would have completed it with (-7-8) in an 8 bar period or not. But 36/ « 37 » would have started with the 1st bar of a period. If we consider Bruckner would have continued the lost music in periods of 4, 8 and 12 bars length, it is likely that he somewhere had to include 2 bars more, if he not decided somewhere to have 10 or 6 bars only, but this is more unlikely. However, the little annotation « Bogen 36. Ces » provides enough information to establish at least a hypothesis, based on facts and some fruitful deduction, and estimate the length of this huge gap, with perhaps only 2 bars in doubt.

Even more, the length of the very end of the Coda : Bruckner sketched a D pedal point following the cadenza, doubtless the final tonic. This would have started then on the lost 37/ « 38 » . If we consider that all previous movements had a sort of a « final capstone » of precisely 37 bars length, we can assume with some certainty that this was also planned for the Finale, following the sketched 8 bars of tonic pedal point some more 29 would have had to follow, in all, bringing the score to an end with 2 further lost bi-folios of 16 bars perhaps (37/ « 38 » and 38/ « 39 ») and 1 last page of a 39/ « 40 » with the final 5 bars. So, even if the final double bar-line is not included in the surviving material anymore, we can assume its position and a hint of the music at least from logical deduction.

So regarding the full length of the Finale, we have only a very few question marks : a) was the missing bi-folio « 1 »

16 or still 24 bars long ? we have sufficient arguments for the shorter version, however ; **b)** was the missing bi-folio « 4 » 16 or 18 bars long ? ; **c)** How long precisely was the missing 27/ « 28 » ; 20 or 24 bars ? we have again good reason to assume here 24 bars if we compare this passage with the surviving sketch for it, already containing 17 bars, and due to the structure of the periods ; **d)** did Bruckner stuck to the 16 bar standard length in the missing bi-folio « 33 » to « 36 » , or did he include, at least, 2 or more further bars ? ; **e)** was the final section really planned to be 37 bars long ? if we summarize the answers to these questions, we may say : **1)** 8 bars in dispute ; **2)** 2 bars in dispute ; **3)** perhaps, 4 bars in dispute ; **4)** at least, 2 bars in dispute ; **5)** certainly not 29 bars in dispute, since the final pedal point would have been at least longer than the 8 bars sketched, in all circa 47 bars in question. This would bring the movement to a length of perhaps not more than 673 bars (if we accept the 24 bars version of the missing « 1 ») .

You may now say : well, this all sounds very nice, but is sheer speculation. But if we would have no piece of music here, and instead a person killed, with some parts of the corpse missing, and if we would be forensic investigators such as in the Television series « CSI » , we would accept the following idea : to collect all information which is still available, bring it together by scientific deduction, and try to establish a hypothesis sufficient enough to find-out why the one died, how the person had looked like before the birds of prey have eaten perhaps parts of his face and arms and legs, and then try to find the murderer. And this is indeed all we can do : take every single bit of information from Bruckner's own music, and present the results of our examination as well established as possible.

How did you proceed from the point where Bruckner did not provide full instrumentation, such as in the continuity drafts ? For example, bi-folio « # » D = « 5b » . In other cases, Bruckner could have added specific voices at a later stage, where he already writes in full-score (example such as : in bi-folio 4A, page 3) . There are numerous spots in the scoring with failing instrumentation markings, presumably because the composer did not need reminders for later instrumentation, in contrast with others being clearly laid-out, for instance for the viola, in case he might overlook or just forget later in the instrumentation process that this specific phrase was to be played by the viola. The divisi markings, where for instance celli need to play in double parts, also served as a reminder. Summarising, how could you fill it all in where Bruckner did not leave adequate hints in his manuscripts (particellos, bi-folios) .

Actually, there are, by far, more adequate hints by Bruckner himself as one may think ! Before starting such a discussion, we need to answer another question : « How full » was the instrumentation intended to be, or better, how much additions does the music require at all ? Regarding the bi-folio « # » D, which you have mentioned, Nicola Samale and I now simply regard it as an erroneous attempt to re-copy 4C/ « 5 » , and do not share doctor John Alan Phillips' construction of this as an indicated 16 bar expansion, as explained in the Commentary of our new Edition. This idea is simply not in line with the particello sketch and also not with Bruckner's usual style, if you compare the 1st part of the « Gesangperiode » (Song period) in exposition and recapitulation in all previous Symphonies (and the 1st movement of the 9th) . However, the surviving 4C/ « 5 » indicates a finished instrumentation with whole bar rests in all parts except strings and I.2. horn (see also, the 1st 2 pages of 4A) ; it was renumbered, in June 1896, into « 5 » and even marked as « Giltig » (valid) by Bruckner. Even if Bruckner may have changed this music any further, we have no reason to assume that he would have added more instruments, because the instrumentation remained unchanged in all previous phases of the composition. Or take the 1st 2 pages of 7C/ « 8 »

(FE, page 181f) in comparison with 7B (FE, page 177f) . In the last version of the bi-folio, Bruckner gave all the whole bar rests with the exception of the upper-strings, and, on the next page, he eliminated the 1st 4 horns supporting the dotted motive of the viola, sketched on 7B, 2nd page, to make the scoring even thinner. So we can gain much information about the instrumentation by simply comparing the various surviving compositional phases.

A very important insight about instrumentation was provided by John Alan Phillips during his work with Nicola Samale, in 1990-1991. Bruckner would often add melodies or motives only if the counterpoint fabric would allow such an addition, or if certain motives would undergo a process of mutation. A good example is the added counterpoint of the solo horn at the beginning of the Trio in the « Gesangperiode » , which would rhythmically compliment the fabric of the other parts and provide precisely the one missing element. This section is also an example for another significant idea. When Bruckner repeats such material, more or less literally in the recapitulation, he would enrich it with added instrumental colours, as, for instance, can be seen in the 1st movement. In this case, we have taken also the very similar Finale of the 6th Symphony as a model to provide a fuller instrumentation of the Trio in the recapitulation. On the other hand, Bruckner did not think in terms of « instrumentation » as we often do think about it ; simply like giving a nude person a dress. His idea on this is more like this. If you freeze, you would need a scarf and a hat and gloves. So a particular musical situation would require a certain instrumentation.

For instance, the Crescendo in the recapitulation, preparing the chorale theme from C-flat major / A-flat minor, is in the sketch only one single line in the violins, plus at the beginning a sketched self-imitation in diminution, both making use already of the chorale theme. Alone from the character of the music, we have already clues for the instrumentation. It should obviously start soft, and build-up an effective crescendo in order to prepare a violent break through of D minor, as at the end of the sketch marked « Schluß D-moll » by Bruckner, with the heavy weight of a 1st bar of a period. This is only a 1st climax, because the surviving 28E/ « 29 » brings a much more exalted, 2nd crescendo to prepare the chorale plus « Te Deum » . But if we imagine the D minor to be a tutti climax, we need to find stylistically appropriate models of how to build-up the crescendo itself. We find these models in the main theme itself (dotted rhythm in all strings, supporting, resonant line in the brass) and as well in a similar passage in the Finale of the 8th Symphony, after the recapitulation of the 1st theme group.

To give a voice in the score to a specific instrument or a combination of instruments is an important decision for any composer. Individual instrumental colours determine the music's mood to a great extent. How did you know that a specific voice line should be given to the oboe instead of the flute ? How did you establish that Bruckner had written a specific line for specific brass instruments, for instance for the horn ?

In some cases, it is simply guess work, and we don't know of course whether Bruckner would have chosen the same instrument, or not. But, at least, we have many clues how Bruckner wrote for his instruments, studying the music, finding similar passages, if possible 1stly from the Finale itself, then, from the other 3 movements, then, from music composed at the same time, and also considering the « Te Deum » and earlier Symphonies. Bruckner had some very particular habits to write for his Orchestra, which were also thoroughly examined by Dieter Michaël Backes recently, in his dissertation « Die Instrumentation und ihre Entwicklung in Anton Bruckners Symphonien » (Mainz, 1993) .

Take, as an example, the instrumentation of the chorale recapitulation (bi-folio 28E/ « 29 »), of which we have only Bruckner's strings and the 1st trumpet with the chorale melody. Many other completers have interpreted this as a soft reminiscence, but the manuscript provides in the 2 bars before the trumpet entry whole bar rests in « both » trumpet systems, which is a typical short hand-writing of Bruckner to indicate that all 3 trumpets should later play the melody, so he simply left-out the doubling in the lower system for writing convenience. The string texture itself, with the powerful « Te Deum » figure and viola tremolo, is a typical forte design, not soft, and most important is also Bruckner's own diminuendo (« dim. »), to be found in the 8th bar of the trumpet line, indicating that it should be loud earlier, but here become softer. So, we finally have simply adopted the brass parts from the exposition, and, in order to bring-out the diminuendo from the 9th bar onwards, have thinned-out the instrumentation, reducing the harmonic support to trombones, double bass-tuba, and starting the trumpet writing in 3 parts, leaving-out the horns. The last 2 bars of the bi-folio provide further information. The melody is taken over by the 1st oboe, the viola gives-up its tremolo, and goes with celli, double basses suddenly rest. This suggests a change of register and a further reduction of the dynamics. Since it would be untypical to have such a figure as the strings here without harmonic support by sustained notes, we have supported the oboe chorale with lower woodwinds, because, in such a soft passage, certainly this can't be the brass anymore.

As Dieter Michaël Backes further pointed-out, Bruckner's writing is so characteristic that even from a single line in the sketch we could very often easily deduce for which instrument it was intended. Very important here is the ambitus of the instrument, the lowest and highest note possible. This already limits the choice. But this is all basic knowledge of instrumentation. If you double a viola, you may use a horn, a bassoon or a clarinet, then consider dynamics and the colour, and make your choice. One of the reasons for us to reconsider the entire instrumentation, however, was the insight, that we would have to take in account those instruments which Bruckner himself wrote for. That is, not our days' modern, wide bored brass instruments, for instance, but thin, hand made Viennese horns, the large trumpet in F, Viennese tenor bass-trombones in E-flat, Viennese double bass tuba, the wooden, old Viennese flute, the Viennese oboe, clarinet and bassoon : instruments which sounded totally different from ours. You need to know about these instruments, how they sound, where their limitations are, and how Bruckner wrote for them, in order to accurately write for them in a Brucknerian way. For instance, for the flute, Bruckner would avoid tones above b''' and also the lowest register (d' is the lowest note in the 9th, and it appears only in the main theme of the 1st movement) which are no problem for a modern flute. In particular, due to my own interest in period performing practice, we have changed many passages in our new edition, in order to bring it in line with Bruckner's habits, overlooked in our earlier working phases.

I find it amazing that, until this day, no great Bruckner conductor (apart from Nikolaus Harnoncourt) has taken a serious effort to perform a 4 movement version of the 9th, as if it does not exist. The latest news I got on the subject was that the Bamberger Symphoniker under the baton of Jonathan Nott had planned a performance on 20 April using the latest « SPCM » edition, but it was cancelled without any explanation. I also understood that Nott got all the documentation to support the reconstruction, but it appeared to be in vain. Why do you think it is so difficult to get this greatest of Bruckner Finales performed ? Has it something to do with those many doubts that still exist ? That too much in the score is unclear, needs compromising, and that we shall never know the truth ?

In defence of Mister Nott, I must say that, recently, he wrote me an e-mail, explaining that to study the matter thoroughly would have required much more time as he had since he got the materials, and he is a very busy man ; the April 2006 concert was simply too early for him to come to a definitive decision, as he explained. But he remains to be interested, as he wrote. I would also like to point-out that many, at least quite well-known, conductors in fact did the completed 9th, as for instance Philippe Herreweghe, Johannes Wildner, Lawrence Renes and Günter Neuhold. But basically, you are right. The reasons are manifold. It is perhaps impossible to overcome those prejudices of 100 years of reception. As much as the Mozart-Süßmayr « Requiem » became a beloved part of the standard repertoire, as much Ferdinand Löwe's campaign was effective to establish the general belief that the Symphony is, in itself, complete as a torso, even if this is against the composers will and simply a habit. Even worse. He also successfully established that, against Bruckner's wish, the « Te Deum » should better « not » be performed following the Symphony, despite that some great conductors (even Herbert von Karajan) occasionally performed the 9th and, after a concert break, the « Te Deum » , which to me seems to be at least an appropriate solution better, and better than the torso alone. Another point is the radical nature of Bruckner's music itself. It is not easy to understand that the pathetic Adagio should be followed by a harsh, toccata-like « Inferno » , postponing the final salvation until the very last moment. There are simply too many misunderstandings and resentments against the music and the entire undertaking.

The performance of the Finale as an integrated part of Bruckner's last « Gesamtkunstwerk » is still in its infancy and needs full recognition before a performance tradition can hold. How do you think this can be established in time ? Great Bruckner conductors must have studied your score in the meantime, but there seems nobody yet (except Harnoncourt) to take-up the baton. I asked Hartmut Haenchen but he was not interested. There is still a lot of opposition against touching a musical torso and when people do not know the real facts behind what Bruckner left and how the reconstruction process goes, they are probably not going to give-up their resistance. Conductors are the 1st to make it happen, to create an electrifying event in the concert-hall, and to explain to the audience what they are trying to accomplish. Not in some kind of a workshop scenario, but in the 4 movement version Bruckner had it in mind. To understand and appreciate the real greatness of the Finale needs the 3 preceding movements. Where are they ?

There is perhaps not enough common knowledge about the facts, but, on the other hand, too much information. Imagine a poor « jet-set Maestro » would have to study a pile of books and scores 1st : the Fac-simile, the Documentation, the Completed Performing Version and, then, to decide what he should do. Those people even don't find the time to learn new repertory, travel around the world, do 120 concerts a year and endlessly repeat their standard pieces. Why, how and when should they re-learn the 9th in 4 movements ? What we would need is 2 or 3 well-known, open-minded chaps with major Orchestras who would like to do the completed 9th in a major capital, perhaps Harnoncourt (if he is ever to do the 9th again) , Claudio Abbado, Mariss Jansons, Esa Pekka Salonen, Seiji Ozawa, Pierre Boulez, Simon Rattle, or Paavo Järvi, who could do the piece so successfully that the simple fact would convince others that it is no crime any longer to use the Finale. This already worked remarkably well in the case of Gustav Mahler's 10th Symphony. Even Michaël Gielen who, only a few years ago, confessed he would never do anything else than the 1st Adagio, recently presented a fantastic new recording of the « Cooke et al. » completion.

But note. After I had conducted the workshop concert on the Finale in Tokyo, in 2001, with the Royal Flanders

Philharmonic, Philippe Herreweghe came to me and said : « You know, the more often I hear the piece, the more I like it. » Then, he took the completed 9th on tour through Japan, and he did it, I think, 4 times there. But the reviews were rather conservative about the matter and, since 2001, he never again did the Finale at all, although he does Bruckner a lot. Which brings me to the next point. The Symphony in 4 movements lasts around 90 minutes. It would have to be programmed usually without anything else. Bruckner concerts are hard to sell anyway, and if then the beloved Mozart Concerto could not happen in the 1st part, and no intermission for drinks and chat, people would not come. And if then, a quarter of the piece appears to be 2nd hand Bruckner, it may be even more difficult to programme it in ordinary concert life. So, all we can hope for is that the quality of the music itself, sooner or later, would make the round. If I would be as rich as Gilbert Kaplan, who paid orchestras in the entire world to conduct solely his beloved Mahler « Resurrection » Symphony, I would go on tour to conduct the completed 9th wherever I could, but I am not rich. And which orchestral manager would dare to invite a « no name conductor » for a Bruckner 9th ? Unfortunately, we even were unsuccessful so far to raise enough money to give, at least, a proper performance of the completed 9th on period instruments with the fantastic New Queen's Hall Orchestra ; an idea we try to work out now for already 7 years, without success, and we would need only about 75,000 Euros for a proper concert and a live CD recording project.

Gustav Mahler once said : « Tradition ist Schlamperei. » This perfectly fits the performance tradition of Bruckner's Symphonies, in their various versions. The 1st version of the 8th (and I think it is superior to the 2nd one) is rarely played, as is the 1st version of the 3rd and the 4th. It seems to me that when a tradition has really established itself, huge powers are needed to change patterns, but it simply does not happen. This is not really hopeful when it comes to the 9th's Finale.

Don't lose your hope ! We may not forget that the initial versions of the 3rd, 4th and 8th were only published 30 years ago. Eliahu Inbal's « Teldec » recording of them was a pioneer's work, discussed highly-controversial by the critics. But now, the initial version of the 3rd is more and more recognized as a great, independent and coherent argument of the piece. Even Sergiu Celibidache had planned to perform it (unfortunately, he died before this could be realized) . I think the 4th and 8th will be likewise recognized sooner or later. Now, take the Finale of the 9th ; perhaps, it is simply still too early to come to lose hope. But I have hope. I receive so many letters and e-mails from Bruckner admirers in the entire world, offering support, asking for more performances, and some of them even took the initiative to write pertinently to concert organisers and conductors regarding the matter. And I am also happy that interested writers like yourself study the matter, come to their conclusions and publish their new insights. All this is very much of help for Bruckner's music.

How do you see « Werktreue » in the perspective of the reconstruction process ? This is a totally misunderstood concept, preserved from the late-Romantic æsthetics. The word represents the strange idea that a performance could come as close to a « correct interpretation of the text » . A relict from the secularisation in the Age of enlightenment, when culture became a surrogate for religious activity in society. This is as much against the nature of music as the common believe is against the human nature, that, in our entire life, we would need the « one and only person » which would make all our dreams come true. But, in fact, we live in a net of relationships with various people we continue to meet, relationships of all kind of quality. But why don't we learn to simply live « in love » , not to the

« particular one and all » , but as a way of life ? Likewise, for musical interpretation. We can and we should learn as much we can about the nature of the music, but basically we should « live in music » . Reconstruction is part of our daily musical life and practice. In fact, every interpretation is a reconstruction. The musician reconstructs an experience in sound from the music he reads on the paper. Already, the various versions of Mahler's 10th Symphony are basically also interpretations of their editors and arrangers. The reconstruction and completion of the Bruckner Finale is precisely the same. We try to make it possible to experience Bruckner's own music in sound, to make it performable. If you wish so, this is « Werktreu » . Definitely, it is not « Werktreu » to undermine the ideas of Bruckner himself. If we dispense with the Finale of the 9th, why then not as well with that of the 7th, for instance ? Let's take away the Finale, put the Scherzo in the 2nd place and end with the Farewell to Richard Wagner. Who the hell would need a Finale for the 7th ? An absolutely absurd debate.

Do you think that your reconstruction work contributed to a much better understanding of the 1st 3 movements ? Why ? Many processes from the 1st 3 movements did not come to an end, yet, with the end of the Adagio. In fact, the end of the Adagio stimulate even some new processes continued in the Finale. This idea was actually very important for us. Observing the motivic development and see where it needs to be reconstructed, in order to bring it to a sufficient end. It is particularly fascinating how Anton Bruckner carefully seems to prepare the return of the main theme from the 1st movement in the Finale, by establishing its principal motives. Note that the motto from the beginning of the Finale already contains the inversion from the famous horn call at the beginning of the Symphony, then, the prominent triplet from the main theme is used. Note that the string figuration of the chorale theme seems to be directly taken from the figuration of the Coda of the 1st movement, again containing the triplet core. Note how the Epilogue theme of the Finale, 1st following the fugue, then following the chorale recapitulation, contains the « Non confundar / Alleluja » and, again, the triplet feature of the main theme. And this is only a small excerpt from the manifold processes of development which all aim for what already Nicola Samale and Giuseppe Mazzuca had realized in their 1985 Edition : the synthesis of all main themes of the Symphony. We have a simple argument for this. It is perfectly possible to do so, following the structure of the themes as used, and as predictable as the famous idea of Nottebohm, that for the lost part of Johann Sebastian Bach's quadruple fugue the main theme was intended to be added. And, significantly, going beyond the argument at the end of the 8th, because there Bruckner only combined the head of the themes, and not original, but in a truncated manner, transposed into C major. But here we can combine the themes in their original condition ! The Scherzo theme is certainly merely a rhythm, even if containing the important triplet. But if we take the augmented Adagio theme, it matches perfectly well with the main theme of the 1st movement. The Finale theme would « not » match as in the exposition, but note that when Bruckner re-designed it for the fugue, he changed the 1st note of the 3rd bar from E to E-flat, and this would allow now to use it precisely in combination with the other themes, bringing the substantial D / E-flat clash.

Likewise, we have tried to bring-out other resolutions as indicated in the music. But this is only possible because Bruckner's own architectural thinking was so strong. Notice only that even the small choral fragment, preceding the cadenza Sketch for the Coda, is nothing else than the inversion of 4 bars at the end of the exposition of the main theme, shortly before this Choral Bridge to the « Gesangperiode » ! So, in particular in the Coda, we have tried to tie together things that remained to be unsolved yet. For instance, the way how we re-introduced the « Te Deum » motive in woodwinds is very similar to how Bruckner used it in the Development section, serving as a model for our

Coda realisation. Or take the « Non confundar / Alleluja » , referring to the trumpets in the Adagio theme. By the way, your quoted lines from Doctor Richard Heller seem, in fact, refer to the slow movement, and not the Scherzo, since, I am sure, Heller was simply confused about the order of the movements. Note that Josef Schalk, who made the piano arrangement of the Symphony, gave the Adagio as a 2nd movement and the Scherzo as 3rd. I assume that Schalk worked from copies of the movements which are lost today, originally containing « Scherzo and Adagio » titles only, but not marked explicitly as « 2. Satz » , « 3. Satz » . It is even possible that Bruckner himself was not entirely sure about the position of the inner movements for some time, since it seems that on the 1st page of the Adagio autograph, the 3rd beam of the roman « III » in « III. Satz » has been added later !

In all, to present the Symphony without Finale seems to me like presenting a body without its head. Not a very nice picture indeed. The entire character of the work is changed by accepting the Finale ; from a pathetic « Adagio of Farewell » into a last struggle of life and death. The Finale is a toccata-like « Inferno » , an apocalyptic picture of the « Last Judgement » . Bruckner struggled hard to achieve at least a compositional coherence. He could not know that the material for the Finale would be obscured soon after his death. Should his last battle remain to be unacknowledged ? Hence, we also understand our reconstruction as an attempt to compensate for the disrespectful treatment of Bruckner's heritage. Imagine that, perhaps, some disrespectful autograph collectors may keep the lost bi-folios in their possession and hide them from us (if not already, some of the bi-folios have been destroyed immediately after Bruckner's death, for instance, by the religious fanatic Anton Meißner, perhaps from a false understanding of piety) . In this case, I have to admit to feel an almost diabolic pleasure that it was possible to « still » recover the Finale to such an extent from Bruckner's own back-up material, by following forensic methods and observing a strict methodology ! And I dare to predict that, even if some or all of the lost bi-folios would once come to light again, we may already have found, at least, the right music in many instances, even if we, of course, cannot have guessed everything all right. But even if we get an idea of the covering of only about 80 % of the original whole movement (and I don't talk about instrumentation now, only the composition itself) , we would have regained much more of Bruckner's music as if, 20 years ago, we could have ever dreamed of !

Example A : Sketch in particello (3 to 4 staves) , ongoing musical argumentation, partially scarcely readable (thin and fleeting writing) . Page 45 from the Fac-simile Edition of Bruckner's full autograph, « Musikwissenschaftlicher Verlag » , Vienna, 1996 (ISMN M-50025-133-0) . With kind permission of the Austrian National Library, Vienna.

Example B : Fully written-out score in bi-folio (or « Bogen ») , notation on staves, with, on each page, prefixed entries for the instruments from top to bottom in the correct order, together with keys, time and (also fixed) 4 bar lines (mostly prepared by his pupil and « secretary » , Anton Meißner) , successively and continuously numbered. Clarinets notated in B-flat and horns and trumpets in F. Page 110 from the Fac-simile Edition of Bruckner's full autograph, « Musikwissenschaftlicher Verlag » , Vienna, 1996 (ISMN M-50025-133-0) . With kind permission of the Austrian National Library, Vienna.

Example C : As above, but only containing the principal elements (strings, important woodwind and brass entries, often in pencil to facilitate later erasure and subsequent overwriting in ink) . Page 231 from the Fac-simile Edition of Bruckner's full autograph, « Musikwissenschaftlicher Verlag » , Vienna, 1996 (ISMN M-50025-133-0) . With kind permission

of the Austrian National Library, Vienna.

Example D : Continuity draft (« Satzverlaufsentswurf ») in rudimentary design (Bruckner also entered single melodic lines, mostly the violin part, into the full-score formatted sheets at hand) . Page 167 from the Fac-simile Edition of Bruckner's full autograph, « Musikwissenschaftlicher Verlag » , Vienna, 1996 (ISMN M-50025-133-0) . With kind permission of the Austrian National Library, Vienna.

Example E : Dates in the manuscript help to determine the genesis and progression of the composition. Page 47 from the Fac-simile Edition of Bruckner's full autograph, « Musikwissenschaftlicher Verlag » , Vienna, 1996 (ISMN M-50025-133-0) . With kind permission of the Austrian National Library, Vienna.

Example F : Dates in the manuscript help to determine the genesis and progression of the composition. Page 225 from the Fac-simile Edition of Bruckner's full autograph, « Musikwissenschaftlicher Verlag » , Vienna, 1996 (ISMN M-50025-133-0) . With kind permission of the Austrian National Library, Vienna.

Bruckner's Symphony No.9 - Finally, a Finale ?

By Richard Lehnert (April 2, 2010) .

I know of only one composer who measures-up to Beethoven, and that is Bruckner. (Richard Wagner, 1882)
Anyone who has read the notes accompanying a performance or recording of Anton Bruckner's final work, the unfinished Symphony No.9, knows the story. Before he died, on the afternoon of October 11, 1896, Bruckner had been able to complete only preliminary and fragmentary sketches for the Symphony's 4th movement, the Finale, which he'd worked on that very morning. Those sketches show little musical, structural, or harmonic coherence - if there was any overall plan, it was still only in the mind of a man rapidly going senile. But even had Bruckner retained all of his faculties and lived another year, his vision for the 9th, and especially for this movement, was probably unrealizable, at least on this earthly plane. Besides, Bruckner had himself described the last movement he completed - the Adagio, with its anguished 11 tone row of a primary theme - as his « farewell to life » . What earthly music could possibly follow such an embodiment in sound of pain and suffering, followed by hard-won peace fading-out at the last into barely audible acceptance ? Surely, the 3 movement 9th, though left unfinished, has a completeness of its own.

The problem with this story is that so little of it is true. Gradually, in the 114 years since Bruckner's death, and especially since 1983, fragments of a more complete and accurate account of the work Bruckner had actually completed on the Finale have begun to cohere, as have the fragments of the movement itself. The real story is sadder, more interesting, and ultimately more hopeful.

When Bruckner died, his body lay in state for 3 days in his chambers, visited by friends, colleagues, and students paying their last respects. Bruckner's last « amanuensis » and secretary (also ancient pupil) , Anton Meißner, encouraged the mourners to take with them, as « memento mori » , various belongings of Bruckner's. Mostly these were sheets of musical manuscript from a stack near Bruckner's deathbed, and chiefly of his most recent work : the

sketches, revisions, and final full orchestrations of the Finale of the 9th Symphony. What remained passed into the possession of 1st Josef Schalk, a pianist, writer, and former student of Bruckner's - and, 4 years later, when Schalk died, into the hands of his brother Franz, another of Bruckner's students who had also served as the composer's assistant, « protégé », and, sometime, editor. For the rest of his life, Franz Schalk would imply, or state outright, that Bruckner in those final years had not been in his right mind, that the Finale fragments made little sense, and that he had saved Bruckner's legacy from being embarrassed by the composer's own decline. In the absence of almost any evidence to the contrary (many actual pages of the manuscript now more or less scattered to the winds), there was little reason to doubt the word of one of Bruckner's closest intimates, and Schalk's version of Bruckner's last works and days became the generally accepted one.

Bruckner seems to have been cursed with friends and colleagues who deeply loved him and his work while having little respect (albeit much affection) for the former or understanding of the latter. The Schalks were chief among these, having earlier cut by half the massively fugal Finale of Bruckner's 5th Symphony, in an edition still occasionally performed today. While that was apparently done behind Bruckner's back, Bruckner was desperate enough to have his difficult and unfashionable works mounted that he is known to have said : « Do what you want, just perform them. » . But it now seems clear that Franz Schalk's bewildering later behavior was founded on his own bewilderment at what Bruckner was actually doing in his final work. Another of Bruckner's former pupils, Ferdinand Löwe, compounded this in the 1st performance, in 1903, of the 9th's 3 completed movements, which Löwe entirely re-orchestrated and « corrected » in an edition now universally condemned as wrong headed and spurious.

Over the last Century, however, and as recently as 2003, manuscript pages of the Finale (from Bruckner's sketches, revisions, and final, fully orchestrated autograph score) have continued to turn-up in private collections and libraries in Europe and the United States. From the evidence now available, it seems that Bruckner had actually finished a through-composed sketch of the entire Finale, sometime in June 1896. In fact, portions of as many as half a dozen sketched versions survive, though none in full. This might have left unresolved the dilemma of exactly how many bars of lost music might have originally linked the surviving fragments were it not for one of Bruckner's mental oddities - ironically, one that had also greatly delayed his completion of the 9th.

Throughout his life, Bruckner's apparently innate tendency toward rigorous formalism was intensified by a degree of what might now be called obsessive-compulsive disorder. Evidence of this ranged from his keeping careful lists of how many « Hail Marys » and « Our Fathers » he recited each night, through the precise mathematical symmetry of the numbers of measures in his Symphonies, to endless and often pointless revisions of earlier works. In fact, he interrupted work on the 9th for a year to completely revise his Symphony No. 1, a project most Bruckner scholars now agree was not worth the effort. But Bruckner's meticulous bar-counting has helped greatly in the reconstruction of the 9th's Finale. He wrote the final drafts of his Symphonies on large, consecutively numbered sheets of score paper, each single-folded sheet comprising 4 pages of 4 bars each in full orchestral staff. According to Bruckner scholar Benjamin-Gunnar Cohrs, in his « The " SPCM " Completion to the Bruckner Symphony No. 9 », an exhaustive essay available at www.abruckner.com, the number of missing bars can thus be known almost precisely : 223 of a probable total of 665. The 442 extant bars are less « fragments » than substantial chunks of continuous music, mostly in full orchestration, and as long as 8 or 9 minutes, separated by gaps of only 8 or 16 or 24 bars. Not only that, sketches

and revised sketches, in various states of completion, exist for 127 of those 223 missing bars, leaving only 96 bars, most of them in the Coda, for which nothing in Bruckner's hand survives.

Not everyone agrees that the Finale and its Coda should match the respective numbers of measures Benjamin-Gunnar Cohrs has come-up with - in particular, William Carragan, another Bruckner scholar, whose latest edition of his own completion of the Finale totals 717 measures. However, Benjamin-Gunnar Cohrs is probably correct when he states that only about 15 % of the Finale is missing in any form, these gaps comprising only 5% of the entire 4 movement Symphony. He compares this with Franz Süßmayr's completion of Mozart's « Requiem », which has been in the standard repertoire for more than 2 Centuries, and of which Süßmayr himself composed 22 % of the music and orchestrated more than 90 % .

But, until the last 2 decades, most scholars were loath to even contemplate a performing version of the fragments of the Finale of Bruckner's 9th, and conductors even more so ; even now, when such versions are beginning to be performed, no conductor of 1st rank stature has done so. It's not clear why this is so, given the present general acceptance of the Mozart-Süßmayr « Requiem », the Mahler-Cooke Symphony 10, the Puccini-Alfano « Turandot », and the Elgar-Payne Symphony 3, each of which (the Mahler excepted) contains far more music entirely written by someone other than the composer than do any of the completions of the Bruckner 9th discussed here (the Marthé excepted) . (Since the original publication of this article in the March 2010 « Stereophile », I have learned that performances and recordings of a 4 movement 9th are being planned by 2 « star » conductors. One of them is Simon Rattle.)

However, there are now enough of these completions, and enough decent recordings of them, to give the listener a very good idea of Bruckner's plan for his final work. Currently, 3 completions, 2 of them in multiple editions, are important, and are the only ones to have been recorded in any format now available : the 1st, by William Carragan ; the most recent, by Sébastien Letocart ; and, perhaps, most important, and the most extensive and most exhaustively researched (it is certainly the most rigorously argued) by Nicola Samale and Giuseppe Mazzuca, later joined by John Alan Phillips and Benjamin-Gunnar Cohrs. Here is what they have discovered.

For the Finale of the 9th, Bruckner, a devout Roman Catholic, had conceived what has often been described (though apparently not by the composer) as a vast cathedral of sound, dedicated by Bruckner « to the dear Lord » and capped by a Coda comprising the main themes not only of all of the Symphony's preceding movements, but also of his Symphonies 5, 7, and 8. Not all Bruckner scholars agree that Bruckner actually did intend to work in those themes from his earlier works, and the composer's alleged sketch of how all of those themes would overlap, which some claimed to have seen, has not survived, if indeed it ever existed. Still, on the strength of the evidence presented by the completions surveyed here, the music of the Finale almost defies description in its richness, density, and ambition, even for Bruckner. For example, the composer built most of his Symphonic movements on the statements, developments, and contrapuntal workings-through of 3 themes or theme groups : a 1st main theme, a more lyrical theme developed from the main theme, and a stormy 3rd theme, usually built on octave intervals. The Finale of the 9th has 8 main themes, many of them of a type new to his work - but it is Bruckner's rigorous developments and inter weavings of these themes, in a continuous organic process throughout the length of this long movement (20 to 30 minutes, depending

on the conductor and the completion performed) , that are so astonishingly complex. In this Finale, Bruckner's various musical funds (of melodic and rhythmic ideas, advanced harmony and tonal color, and rigor of development and counterpoint) seem inexhaustible.

Bruckner continued to chart new harmonic territory throughout the 9th, but nowhere so much as in its Finale. Even those who have long known and loved the Symphony's 1st 3 movements will no doubt find at 1st, as I did, the opening of the Finale to be disturbing, even alarming, and perhaps feel some sympathy for poor Ferdinand Löwe as he « corrected » all of the 1st 3 movements' many dissonances - here, there are many more. Bruckner always structured his themes with great care, to ensure maximum flexibility in their later development via counterpoint and inversion, but, in this regard, the themes of the Finale are in a class by themselves. The extreme and angular intervals of the 1st 2 themes seem at once to leap upward and fall further downward, then shriek in the violins with near-hysterical anguish before subsiding into what sounds like a wallow of grief and despair. But, in this movement, every falling motif and figure later rises, every theme that 1st descends in angst later climbs to glory - and, almost always, these falling and rising figures at some point are overlaid to work against, then with each other to achieve a sense of great and ultimately triumphant striving against almost insurmountable odds. The Finale is one of the most thorough workings-through of musical logic I know of ; like the greatest works of Johann Sebastian Bach, Sacred or secular, it seems to demand to be heard as a spiritual journey.

But we are still at the beginning. A re-assuring figure in full strings then enters, followed by, perhaps, the most beautiful chorale Bruckner ever wrote, led in its descent, alternately chromatic and diatonic, by solo trumpet. Soon after, this comes a 4 part fugue whose density Bruckner compounds by condensing the rhythm of the main subject's last few bars ; this accelerates the end of each statement to launch the theme into its next statement in a crack-the-whip effect I've heard in no other fugue. The stretto is dauntingly dense. After further development of multiple themes in minor key there bursts, like a sunrise (or, this being Bruckner, the glory of God) , a remarkably circular fanfare passage in the major for full brass choirs, interspersed with upward-striving string figures. This subsides into a silence preceded by what sounds like an opening phrase for horn that is abruptly cut-off - an entrance original enough that early completers of the Finale muted it as much as possible with dynamic markings (Bruckner provided none) . Eventually, through more development, the chorale returns, then the « sunrise » fanfare completely reconfigured, then a restatement and combination of the main themes of the earlier movements, and a final statement of the chorale. What then follows is, or was, the Coda, the section for which no final draft pages survive. However, some of Bruckner's sketches for the Coda have recently resurfaced, and conform to a verbal description Bruckner gave his last physician, for whom he played them on piano. Here (and, especially, in the latest editions of the completions by Carragan and by Samale, Mazzuca, Phillips, and Cohrs) , the music does actually begin to sound like a vast cathedral by Calatrava or Gaudí, its high nave supported by asymmetric but structurally essential columns, arches, and cross-braces of sound. If architecture is frozen music, then this is music of a grandly flowing architectonics.

The finest examples of what is commonly called « absolute music » instill in the listener the sense of being told something of great importance that is as necessary as it is untranslatable. Listening over the last decade to Bruckner's dauntingly thorough working through of his musical and spiritual calculus in the various completions of the Finale, and many times more in preparing to write this survey, my sense has grown that this music says or embodies not only

something that Bruckner stated in none of his other works, but that no one else has either. At some point in my listening, the Finale was no longer a jarring, bewildering addendum to a work whose 1st 3 movements I and most others had long considered « unfinished but complete » but, instead, now seemed a lifting onto another plane of all that had gone before - something that, in retrospect, put the long-familiar 1st 3 movements into a scale and proportion that now seems as « right » as it is new. The effect is at once exciting, expanding, and humbling. To paraphrase Ursula K. Le Guin on the fiction of John Crowley : those who enter this music are advised that they will leave it a different size than when they came in.

From being unable to conceive of the 9th with a Finale of any kind, I now find it difficult to conceive of it without this one, in these many versions of its lost true form - any more than I can imagine Beethoven's Symphony No. 9 without its final movement, which sums-up and transcends the 3 movements that precede it, even as it pulls them up after it onto its own loftier plane. The comparison is not idly chosen - the more I listen, the more the 2 works seem equal in scope, profundity, and originality. The various scholar-composers discussed below who have tried to bring us a version, in sound, of the last movement of Bruckner's last Symphony have done far more than add a footnote to the historical record, and even more than rescue a lost Masterpiece - they have retrieved from near oblivion the greatest work by one of our greatest composers.

The recordings of the completed Finale

The missing passages composed by the various « completers » surveyed below (particularly, the Coda, for which the least evidence in Bruckner's hand has survived) cannot be considered to be what Bruckner himself would have finally composed or approved or wanted performed. They are thus, ultimately, speculative interpolations, and can never be more than that. However, each completion gives us a good idea (some so good as to be utterly convincing) of, at least, the scale of the work Bruckner originally envisioned. And, in the best of them, every note is in Bruckner's own idiom, if not his hand.

In the brief description of each recording that follows, I discuss only the Finale. Unless otherwise noted, assume that the 1st 3 movements are one of the standard editions of the 9th Symphony, and that any remarks about the conducting or playing of the Finale, or the sound of the recording, can be applied to the 1st 3 movements as well. With the exception of the Eliahu Inbal recording, all include the Symphony's 1st 3 movements.

Most of these recordings are in print and easily available through Amazon.com or ArkivMusic.com. Others are available in the United States only through www.abruckner.com, a fascinating and comprehensive discographical website devoted to recordings of Bruckner's orchestral music ; I indicate which these are in the head matter.

I gratefully acknowledge the assistance of Benjamin-Gunnar Cohrs, William Carragan, and John F. Berky in the preparation, revising, and updating of this article.

The Fragments

Nikolaus Harnoncourt, Vienna Philharmonic, « RCA / BMG » 54332-2 (1 SACD / CD, 1 CD) . Total Time : 58:54 ;
Fragments : 17:58.

The best place to begin an exploration of the Finale is Nikolaus Harnoncourt's fascinating lecture-demonstration of only the fragments left fully orchestrated by Bruckner - about 18 minutes' worth of music. In his narration before a live audience, Harnoncourt, the highest-profile conductor to even approach « the Finale problem », however gingerly (he seems not to want to even consider performing any of the completions) , tells the story of Bruckner's last days, then conducts the 1st fragment, after which he explains how many bars are missing. He then conducts the next fragment, and so on. The entire sequence is recorded twice, once each with commentary in German and English. Also included is an alternate version of a fragment in which Bruckner's plangent dissonances were « corrected » by an early editor, to give an idea of how long it has taken for this music to be understood on its own terms. Harnoncourt ends with a heartfelt plea to anyone who might be hoarding any of the still-missing pages of the Finale to please send them along - anonymously if necessary, photocopies accepted. Since the release of this set, more fragments have indeed surfaced, but it remains a solid introduction to the task faced by the various completers, to exactly how much of the finished movement has come down to us in Bruckner's hand, and to how important this music is. Beautifully performed by the Vienna Philharmonic, in limpid high-resolution sound. (Peter Hirsch and the Berlin Radio Symphony Orchestra have also released, on « Sony Classical » SK 87316, a performance of the fragments. However, it was never released in the United States, is currently out of print, and I have not been able to track down a copy.)

An alternate Finale composed by Peter Jan Marthé

Peter Jan Marthé, European Philharmonic Orchestra, « Preiser Records » PR 90728 (2 CDs) . Total Time :
100:41 ; Finale : 30:14.

Peter Jan Marthé is a musico-mystical Austrian wildman of a conductor who recorded 3 of his Reloaded versions of Bruckner Symphonies (3, 5, 9) before his European Philharmonic Orchestra, disbanded in 2009. For the Finale of the 9th, instead of composing links no longer than needed to bridge Bruckner's surviving fragments and complete the orchestration, he came-up with his own free (and freewheeling) composition. It is only loosely based on the surviving fragments, some of which he re-writes, or discards altogether. He also adds cymbals, triangle, and contrabassoon to the entire Symphony. The result is based at least as much on Marthé's conviction that he was channeling Bruckner's spirit than on what Bruckner wrote. As he says in his liner note, Marthé believes that Bruckner composed not so much « Symphonies » as « shamanic ... archaic rituals of sounds ... the completed 9th is a 4 piece act of initiation » . Think of all that what you will, this needs to be heard to be believed. This 30 minute Finale sounds only intermittently like Bruckner and is, in a phrase, over the top. Marthé, at times, paints himself into musical corners from which he extracts himself only with the most extreme form of musical boot-strapping, with bombastic, even histrionic orchestral rhetoric that ends-up sounding less like Bruckner than what those who loathe the composer's music are convinced it sounds like.

Still, Marthé should not be automatically dismissed. Despite some fanfares that sound more like Gustav Mahler, there are moments of genuine inspiration : a new brass chorale Bruckner might not have been ashamed to have written, a

final quote of the Adagio's main theme, and then a greatly extended Coda based on the climbing modulations of the Adagio of Symphony 7. No, they are not Bruckner, Marthé's composition doesn't ultimately hang together, and he doesn't know when to stop. But, as a conductor, he is a genuine Brucknerian who, to my ears, deeply understands what is most important about Bruckner's music (the combinations of richness and sparseness, sonority and space, silence and sumptuousness, vastness and humility) and, in the 1st 3 movements, proves his ability to get an Orchestra to embody it all in sound. His recording of the Reloaded Symphony 5 is probably one of the best ever made - Marthé makes the final double fugue of that Symphony « speak » more clearly than anyone since Sergiu Celibidache.

Marthé's recordings of Bruckner, including the 9th, are among the slowest, for reasons of his own taste and because all were recorded in the vast cathedral space of the « Stiftsbasilika Saint-Florian » , where Bruckner was organist for so many years and is now buried ; Marthé conducts the hall as much as his band. The sense of space is immense as, in the pauses between Bruckner's great periods, the reverberation seems to endlessly die away.

The completion by William Carragan : the 1983 edition

Yoav Talmi, Oslo Philharmonic, « Chandos » CHAN 7051(2) (2 CDs) . Total Time : 81:56 ; Finale : 21:58 ; Fragments : 15:53 (out of print on CD) .

This completion is elegantly idiomatic. A decided minimalist, William Carragan does as little as possible in constructing transitions between the fragments, and they are all the more convincing for it. Though, occasionally awkward, these are genuinely creative in sounding not as one would expect Bruckner to sound, but as one might expect to be surprised by Bruckner. This is one definition of creativity or genius : that which is utterly surprising while perfectly conforming to the voice or idiom already established. William Carragan has been careful to incorporate every note that Bruckner wrote, sacrificing nothing original. But Bruckner, of course, was not himself a minimalist : I find William Carragan's Coda, and his Finale overall, to at least feel too short - Coda, movement, and Symphony all seem to end too soon, skewing the scale of the entire work, which, at the close, sounds almost abruptly attenuated.

This set, like Harnoncourt's, includes separate recordings of the fully orchestrated fragments, though these are even more fragmentary - Harnoncourt had the benefit of another 2 decades' worth of further scholarship and rediscovered autograph pages. Yoav Talmi's sensitive leadership of the Oslo Philharmonic makes great sense of all 4 movements with clarity and careful phrasing, and the recording is warm, spacious, and luminous.

The completion by William Carragan : the 2006 edition

Akira Naito, Tokyo New City Orchestra, « Delta Entertainment » DCCA-0032 (CD) . Total Time : 77:36 ; Finale : 22:51 (available from www.abruckner.com) .

William Carragan's recent revision of his original completion is better in every way, though this recording is marred by too-forceful timpani strokes at the precise midpoint of the movement, in the great « sunrise » fanfare - a leap from mf to ff that obscures the bounding string figures that here so perfectly counterpoise the brass, and that fulfill such an important role throughout the movement. Still, the Coda is much improved, with pealing, cascading brass ; in

fact, this is the most joyful of all attempts at a Coda, though in this recording it still sounds as if wrapped-up too soon. However, in a November 2009 performance in Scottsdale, Arizona, by Warren Cohen and « Musica-Nova », it worked astonishingly well. That event was the 1st performance of William Carragan's new, 2009 edition of the Finale, which, in summer 2010, will be performed and recorded at the Ebracher Festival, in Ebrach, Germany, by Gerd Schaller and the « Philharmonie Festiva ». Another curiosity of this disc is William Carragan's revision of the 2nd movement Scherzo, in which he has re-instated Bruckner's original and far inferior Trio, which the composer discarded early on. As far as I know, this is the only recording of this curiosity.

Although William Carragan's Finale is now the longest in sheer number of measures, it and the Coda still feel too short to me - Coda, movement, and Symphony all seem wrapped-up too soon. However, this may be as much a result of the tempo chosen as of the completion itself. William Carragan, who has made a study of the steady slowing of the tempos taken in Bruckner's Symphonies since the composer's time, insists on a brisk pace that I find too fast overall, at least, under Akira Naito's baton - ultimately, a matter of taste.

The completion by Sébastien Letocart

Nicolas Couton, MÁV Symphony, « Lirica » CD-107 (2 CDs) . Total Time : 82:04 ; Finale : 24:45 (available from www.abruckner.com) .

This intelligent and authentically Brucknerian completion by the Belgian-born composer Sébastien Letocart, still in his 30's (the completion and its exegesis comprise his Ph.D. thesis) , is intermittently somewhat awkward and extremely convincing. Overall, it works very well, but its real strength is its Coda. Letocart is, perhaps, the only completer to quote all of the themes from the Symphonies 5, 7, and 8 that Bruckner may or may not have intended to incorporate into the Coda. Here, Letocart has written some thrilling modulations and super-impositions of themes (as many as 4, at once) that not only work superbly on their own terms, but also within the contexts of movement and Symphony. And if Letocart's Coda is still not quite of the scale, Bruckner may have envisioned, it comes very close (but see : Samale-Mazzuca-Phillips-Cohrs, 2008) . I would love to hear a revision of this, should Letocart write one.

The conductor is 2nd rate ; the Orchestra 3rd rate ; the sound : muddy. However, the liner notes include not only references to the folio and bar numbers of the score, but also to the minutes and seconds of this recording. You can watch your CD player's time display to hear exactly where Bruckner leaves-off, Letocart picks-up, and Bruckner then resumes. (The only other recording to do this is the Carragan - Naito.)

Bruckner's 9th, a Final word ?

On the issue of the « Unfinished Finale » to Bruckner's 9th Symphony, several very worthwhile articles and essays have been written by experts, of which those written by the actual completors are primarily of interest here. The present essay was written by someone who is neither a musician nor a scholar in any way but who tries to present a « layman's view » . It was written without any pretence and should not be read as having any.

Virtually every creative artist in history has left unfinished or incomplete works (if only their last ones due to their having died before they could be completed) and, especially in older times, works that once were complete have reached us in an incomplete state. Several artists have left a considerable part of their « œuvre » incomplete. One may think of artists such as Michelangelo Buonarroti or Leonardo da Vinci. While one must deplore the fact that works were left incomplete or have survived incomplete, it does not necessarily mean that one cannot appreciate them because of their incompleteness. A work like Michelangelo's « Brutus » bust may be unfinished (at least, by the standards of its own time if not necessarily of ours) , but the sheer power it exudes cannot be missed. Leonardo's « The Adoration of the Magi » consists only of an underpainting (and even that is not complete) , so we will never know the splendour that it might have attained had it been completely finished by the artist ; nonetheless, one still can appreciate the work in the state that it has come down to us. The same artist's « Last Supper » fresco is today severely damaged, denying to us the full effect that it must have had on its 1st unveiling, but the power of Leonardo's genius still shines through. In some cases, one might even argue that the work, in its unfinished state, is more powerful than in what would have been its finished state ; one may think of Michelangelo's « Atlas » , or his « Saint-Matthew » , where the unfinished figures seem to wrestle mightily to wrench themselves from the stone that still encases them.

It may thus be concluded that the fact that a painting or sculpture that has come to us in an incomplete state (either by never having been finished by the artist or by having become damaged over time) does not necessarily mean that it will not suffer the fate of being discarded or ignored because of its incompleteness. How different the situation is in musical works that have been left to posterity in an incomplete form ! The one work with which this essay is concerned is the Unfinished Finale to the 9th Symphony of Anton Bruckner.

The final beginnings

It has been well-documented that Bruckner took more time to compose his last Symphony than any of his previous Symphonies (not counting the amount of time put into revisions) . He started work on the 9th sometime in 1888, and finished writing down the Adagio on the 30th of November 1896, after much toil and trouble. Bruckner's final 6 (or so) years were plagued by periods of increasing ill health which, in combination with his duties as professor at the Vienna Conservatory, took-up most of his energies. Working on the 9th was further greatly compromised by the refusal of the original version of the 8th Symphony by the conductor Hermann Levi, which resulted in Bruckner's extended revising not only of the 8th ; but also of the 3rd and 1st Symphonies, causing valuable time and energy to be lost. So, it was not until 1895 that Bruckner started work on the Finale of the 9th (although, I hope to argue further on that he had, at least, some conception of what the Finale was to be right from the start) . Considering his physical state, it is quite remarkable to see how much he got down on to paper, quite a bit of it even in a finished form as fully written out score. The total amount of material in the Finale as presently known apparently comprises several 100 pages of manuscript, ranging from sketches to short score to score drafts and finished orchestral score. Despite the fact that quite a bit is known to have been lost since Bruckner's death (or, at least, its whereabouts are currently unknown) , the total amount of material that we have in the Finale is vast indeed, considering that it was written by an old man in ill health, in little over 1 year.

But, 1st of all, do we need a Finale to Bruckner's 9th ? Many (still) seem to think not, choosing instead to believe that the 9th is a complete (enough) work in its 3 fully finished movements. One Doctor Max Steinitzer, in his introductory notes to an early set of scores of all the numbered Symphonies, calls the Adagio of the 9th :

« Das abschließ ende Adagio der Neunten. »

In his 1940 essay, « The Life of Anton Bruckner » , the writer Gabriel Engel describes the 3 movements of the 9th in a way that, today, more than 70 years later, to many is still ultimate truth. He writes :

« From sketches found among his posthumous effects, we know it had been his intention to add to this glorious work a purely instrumental Finale, perhaps, in the manner of the closing portion of his “ Tragic ” Symphony.

Yet, little though he realized it, when the last note of this Adagio dies out there is no expectation unfulfilled. It is as if he has confessed all, poured-out his very soul in this music, so that the work he despaired of ever finishing, the work he died thinking incomplete, now strikes the listener as a perfect Symphony unit needing no prescribed Finale. »

Moreover, some even think that a Finale is not just unnecessary, but even undesirable. The late Georg Tintner, in his liner notes (written over 80 years after Steinitzer) to his (fine) recording of the Symphony writes :

« The already ailing Bruckner spent the last 2 years of his life trying frantically to complete the Finale of his 9th. It is not meant cruelly when I say that I, for one, am glad that Fate did not grant him his wish, because the material intended for the Finale is just as unworthy of what is, perhaps, Bruckner's greatest music as is the unfinished material of Schubert's 8th. The various efforts of the brilliant scholars who have recently made performing versions of Bruckner's Finale will be of entirely historical interest. I, for one, do not want to hear anything after this most moving of farewells. »

This (rather extreme) statement (which reminds one of the remarks written about the completion of Gustav Mahler's 10th Symphony, at a time before it had become commonly accepted) is perhaps just one example of the almost generally accepted vision that the 9th is complete, as it is, and that not only does it require no additional music in the form of a Finale but also that it is perhaps even better off without it ; a vision with which I cannot agree. In the words of Benjamin-Gunnar Cohrs, in his liner notes to the recording of the complete 9th on « Naxos » :

« To this day, Anton Bruckner's 9th Symphony languishes in a purgatory of misunderstanding, false interpretation, even barbaric mishandling, having long fallen “ victim to prey ” (Adorno) . »

Musings on the 9th Symphony and its Finale

(Martyn Becker.)

Anton Bruckner's 9th Symphony remains a strange hybrid of enigma and paradox. In the unfinished form that it has

come down to us, it is undoubtedly one of its composer's triumphs exhibiting as it does a further enhancement of the Symphonic form that showed itself to be so spectacularly heaven-storming in the 8th. But here, in the 9th, there are fundamental differences. Yes, the huge bi-partite structure of Bruckner's unique post-Sonata form 1st movements is there, and even more grittily hewn than previously, but there is something else too : a fear, an uncertainty, a lack of surety about the musical direction that had always been there in his previous Symphonies ; hence, the potential paradoxes. We will see where this may have come from as we progress. But, of course, what marks this Symphony out from all its fellows is that fact that Bruckner did not on the face of it, complete it (or, at least, if he did, then it has not come down to us in that form. Hence, the enigma - was it finished but we no longer have access to all of its materials ? And if « completion » based on the extant materials is acceptable, then how close to the actual sound of Bruckner do any of the completions really get ? When the late Malcolm MacDonald orchestrated an aria from Havergal Brian's Opera « The Tigers » , in 1975, he did so assuming that the full-score had been lost. When the full-score turned-up just a couple of years later, Brian's actual scoring of the aria was so different to MacDonald's that the latter was immediately withdrawn. Granted, the Finale to Bruckner's 9th has a clear ground plan and many orchestrated stretches, so that, perhaps, more assumptions can be made. We will come to this in good time.

So : what about the portions of the 9th that were fully complete in their 1st versions ? I stress « 1st versions » because with only the exceptions of the 6th and 7th Symphonies, every mature Symphony was revised at some stage, and for some reason. It is, therefore, more than likely that once complete, the 9th may well have been revised also. Given the quality of what remains, this, then, is perhaps not a comfortable thought ! Composition was begun on the 9th Symphony within 2 weeks of the completion of the 1st version of the 8th, in 1887, and it occupied Bruckner, off and on, for the last 9 years of his life ; more semi-continuous work than for any other of his previous Symphonies. Conductor Hermann Levi's rejection of the 1st version of the 8th Symphony had precipitated almost a revision fever in Bruckner that resulted in immediate and extensive revision of the 8th, followed by further work on the 1st and 3rd Symphonies. These revisions occupied a significant proportion of his time, from 1890 until 1892, and were additional to the preparations for the Albert J. Gutmann publication of the 4th Symphony.

All the while, Bruckner was composing continuing to compose Motets and choral settings. His beautiful setting of Psalm 150 for chorus and orchestra dates from 1892 while his largest secular choral setting was undertaken the following year, when Bruckner fulfilled a commission to set August Silberstein's poem « Helgoland » for the Vienna Mens' Choir. Scored for male voice choir and a more normal-sized late-Romantic Orchestra, the orchestration included cymbals : only the 2nd time that he had scored for these instruments of his own volition, the 1st time having been in the 8th Symphony. If we accept the 9th Symphony as being incomplete, then « Helgoland » was Bruckner's last completed orchestral work.

The unsettling effect of Bruckner's almost constant revising process alongside the continuation of composition, at this time, must have taken undue toll on his mental processes and religious beliefs, because the struggle that was much in evidence in the 8th takes on almost a 3 dimensional quality in the 9th. Towards the end of his life, Bruckner was finding it more and more difficult to concentrate on his composing and frequently became confused, a situation exacerbated by physical frailty. The 9th, however, remained an overriding obsession with Bruckner and he expended huge amounts of effort on it ; he was still working on the composition of the Finale on the morning of his death, on

October 11th 1896, although the last dated entry on the music was August 11th of that year.

The 8th Symphony had seen Bruckner standing astride the Symphonic world in Mastery : the 9th now took a metaphorical leap into interstellar space. The musical and formal expansion that had culminated in the composition of the 8th was still capable of producing music that was externally-focussed, in the sense that at no time does the listener feel that the music is « about » anything to do with its composer. There was a process of exploration and discovery at work in the 8th ; but it was not a personal discovery. Here, in the 9th, though, we can detect a deep and disturbing introspection and deep personal unease right from the outset. There are intrinsic dissonances, harmonic sideslips and a sense of weirdness that pervade the music throughout the completed movements. Gigantic intervals are part and parcel of the fabric of this last Symphony. These points all indicate a subtle if subconscious change of direction for Bruckner. This was clearly different to that between the 5th and 6th Symphonies : the change of direction there was intentional and experimental.

The harmonic language in the 8th had been becoming more daring but, here, in the 9th, Bruckner was treading a lonely path towards a dissonant abyss with the spectre of atonality not that far over the horizon.

Design

That Bruckner fully intended to complete his 9th has never been in doubt. Even so, the first three movements stand alone very well indeed; they do not appear to need the resolution of a Finale since the sublimity of the Adagio's coda almost appears to need no following. This is only an illusion though ; the previous 3 movements appear complete because they have always had to : there has been no complete Finale to round it all off. However, it is obvious that Bruckner intended the sort of huge Finale that had been provided for the 8th because a large amount of music exists for it, dating from the last 2 years of his life. It may be that Bruckner, with one eye on his mortality, may have designed the music such that the tensions set-up, in the earlier parts of the Symphony, may not have needed resolution in the Finale, if it transpired that it did not get completed. By itself, this indicates that maybe Bruckner was not as mentally frail as many have assumed.

If this was the case though, then why did he then suggest that the « Te Deum » of 1883 could be used as a Finale, if the music itself did not get completed ? This surely must have been something of a conscious red herring on Bruckner's part since the key structure, harmonic trend and musical logic just would not be satisfied by this approach - not to mention the change in musical language that had occurred in the elapsed time since the « Te Deum » , and the differences in orchestration. Given the sense of « non sequitur » that would be obvious from the performance of a C minor work as a Finale to a D minor Symphony, it is understandable that very few conductors would appear to have taken this suggestion up. Herbert von Karajan came close to it, in 1986, when he performed the incomplete 9th followed by the « Te Deum » in the succeeding concert, at that year's Salzburg Easter Festival.

As we shall see from the discussions on the Finale that follow, the music that remains for that movement forms, at the very least, the basis of a very coherent set of ideas on how the music was to have been. A very clear perspective has been put on this by Australian musicologist John Alan Phillips, who was commissioned by the Leopold Nowak and the International Bruckner Society, in the early 1990's, to work on the extant material of the Finale with a view to

its inclusion in the complete Bruckner Edition. Phillips' perspective is that what remains are not « sketches » at all, but the remains of a draft complete « emerging » 1st score with parts of it missing. Bruckner's compositional methods have been described elsewhere by authors such as Paul Hawkshaw and Benjamin-Gunnar Cohrs as well as Phillips himself, such that it is not necessary to repeat them here. However, it is clear from their studies that given Bruckner's methods, a 1st draft continuous score likely did exist at some point prior to his death.

It has been speculated elsewhere that the music of the Finale perhaps appears to be at a lower level of inspiration than that of the 1st 3 movements, but this is surely moot. The level of invention remains high in the Finale, but it continues to move away from the traditional Bruckner model in the same way that the rest of the Symphony does. And there are clues to what was driving this thought process in the fabric of the music, which we will come to presently. Of course, it is also possible that rather than just drying-up as far as inspiration was concerned as a number of writers in the past (including Robert Simpson) have intimated, that the compositional task he had set himself was just too great ; but the circumstantial evidence from the fully-scored sections do not seem to bear this out. Bruckner undoubtedly saw the resolution of this Symphony in his mind's eye but it has not come down to us like that in complete form.

There is no doubt that Bruckner's physical condition was placing a great deal of strain on the compositional process. Indeed, the struggle, the terror that exists within the completed music of the 9th symphony itself was perhaps too much for its composer to handle. Whilst we can conjecture theories of why the music may not have come down to us in a complete written-down form, it seems that Bruckner himself did know how it was to finish. Bruckner's personal physician, Doctor Richard Heller indicates as much in his memoirs. Doctor Heller even says that Bruckner played him parts of a projected complete Finale on his beloved « Bösendorfer » concert piano that was to culminate in a hymn of praise to his « Dear Lord » based as it was stated to be, on the « Alleluia from the 2nd movement » . This reference is a little confusing since there does not seem to be any heavenly aspect whatsoever to the infernal 2nd movement : quite the reverse, in fact. Or was the great Adagio originally to be placed 2nd ? Or did Heller mishear Bruckner, who may have meant the 2nd movement of the 8th Symphony ? There are certainly a number of melodic candidates in that movement that would fit the bill, and these have been potentially identified by more recent scholastic efforts. Or, perhaps, the reference was more wishful thinking than actuality on Bruckner's part with regard to the « hymn of praise » , for the music of the completed movements appears to say something entirely different, as we will see.

The 9th, as it stands (including the Finale) , is scored for strings, triple woodwind, brass including 8 horns (4 doubling Wagner tubas in the Adagio and the projected last movement) , a bass tuba and timpani.

Feierlich : misterioso

The 1st movement is dreadful, in the truest sense of the word. There is a sense of fear and foreboding right from the outset of this enormous edifice that is built as a huge unit hinged in the middle between statement and counter-statement, in the same way that we saw previously in the 8th. The music itself opens with a baleful portent of doom on 8 horns, sung « mezzo forte » in unison over « tremolando » strings, following the woodwinds' intonation of a

quiet D minor chord. It is a doleful, inhuman moan that seems to blow from the gates of Hell itself. Strangely, this opening motif of 6 notes describing a rising and then falling minor 3rd has resonances in many of Bruckner's previous Symphonies. The melodic shape is the same as that found at the start of Henry Purcell's sacred Motet « Hear my prayer, O Lord » , with an added introductory grace note on the tonic. Did Bruckner know Purcell's music ? Very possibly, given his extensive career as a church and cathedral organist. If so, did the sentiment of Purcell's Motet strike a chord of hope in the composer ? Again, possibly, but we shall come to this discussion. Then, there is the slow rhythm which is a slight variation of the rhythm that opened the 8th Symphony but, in this case, there is a flatter, less questing edge to it. It is almost as if it is a statement to which there is no possible reply rather than the opening of a Symphonic argument.

The musical build-up or « forhoftechnik » rears-up into a slow, deliberate crescendo with the orchestra racing furiously, but statically, in all sections over a rapid downward-moving 4 note semi-tonal shape, until the main theme crashes-out in stunning unison, fff. This main subject group contains many thematic elements which all play a part in the statement section of this massive bi-partite movement. The huge orchestral unison tutti delivers a monolithic D minor theme that is truly gigantic and awesome, and contains the 1st of the wide intervals that are such a feature of this Symphony. The orchestra in unison slams down 3 downward octave leaps within the space of a few bars, ending with an upward-moving brass shape that will form a crucial feature at the end of the Coda. There is a kind of « tierce de Picardie » which then fades into a tense quiet over rapidly fading tremolo strings, now in the major - or a version of it. Already, we are aware of the tension and agitated nature of the music. Raindrop pizzicati transport us back to the minor key and to the 2nd subject « gesangsperiode » , whose troubled and supplicating nature on massed strings does nothing to calm the tension created by the 1st subject. High violins plead uselessly as the movement begins to gather irresistible momentum, and mysterious horns and woodwind lead over « tremolando » strings, to the 3rd subject group that has been a continuous feature of Bruckner's Sonata form structure. To call this huge process « exposition » is simply not enough in this context. The Classical Sonata design of Haydn or Mozart is as far from this creation as a seagull is from a pteranodon. Tutti strings and brass over timpani thunder underline the feeling of uneasy terror that is building inexorably, with dissonant flute octave drops over horns and strings. A dangerous lull modulates around a tense horn / flute interchange within which a development process is obviously working.

The counter-statement then begins with a vast elaboration of the introduction that is metamorphosed in Bruckner's re-invented Sonata form almost unrecognisably into a nightmarish reflection of itself. The unison theme with its octaves is re-stated, but over a feverish activity in the strings that run up and down the scale as if trying to find an entry point into the huge edifice that is being presented in the brass. The woodwind restate the « gesangsperiode » over dogged pizzicato strings and the music moves onwards as if hypnotised : it is being drawn onwards like the jungle pig that falls prey to the hypnotic movements of an anaconda. The inevitability of the process is both obvious and terrifying : it is the way of things.

The music heaves and boils like a cauldron and the unison main theme is upon us again, vast and tortuous, with ff strings shrieking wildly in rapid chromatic scalic descents. Dissonance crashes against dissonance with a terror and ferocity hitherto unparalleled in Bruckner ; not even in the 8th. There is a pause for breath and then a dogged ascent

to a terrifying climax begins, which is topped by high trumpets that ultimately plunge over a precipice into the chasm of a huge and fearsome minor tenth. The « gesangsperiode » reappears, beautifully ornamented ; but this cannot allay the demons that have been awakened. The violins, again, cry-out but are swallowed by lushly harmonic brass as the final climax of the counter-statement rears its dissonant head.

Forlorn brass introduce the massive coda that ultimately rears at us, vast, black and unforgiving. It unleashes a unison declamation, followed by dotted figures on horns and low brass that drive relentlessly to a trenchant bare-5th howl on the trumpets : a musical black hole into which the movement vanishes.

Scherzo : bewegt lebhaft. Trio : schnell

The Scherzo that follows is a world away from those of its kind that preceded it, even that of the 8th ; hardly the « light relief » that Scherzi are usually supposed to provide. Flickering chromatic wraiths in the woodwind based around a dissonant 2nd underpin nervous pizzicato strings. A crescendo propels the unnerved listener into a demonically stamping Scherzo motto after the pause of just a heartbeat in what is the start of a foreshortened Sonata-type structure. The noises in the whole orchestra suggest not so much the bucolic cavorting of dancing feet as a War dance of subterranean demons. It is dissonant, modulatory, fearsome and contains absolutely nothing of the pleasant rusticity of earlier Scherzi. That world seems universes away. Strings meander upward providing a different key base in virtually every bar, until the demons' cackling is heard again. The oboe tries to provide some light relief with a simple tune but it is hurried away by frightened violins, until a pause delivers us back into the stamping bacchanale.

The 3-8 trio breaks with Brucknerian tradition in actually being substantially faster in pulse than its surrounding Scherzo and it consciously tries to inject some levity into the proceedings with its miniature free Rondo. Grave strings introduce a note of caution but warbling woodwind over a robust chromatic cello line thumb their noses at it. The original sketches for this section indicates that Bruckner's original intention was actually for a slow central section dominated by a solo viola, but there is no doubt that the later inspiration is the more telling. Then, the demonic Scherzo returns in a literal repeat of its 1st appearance and all is chaos once more.

Adagio : langsam, feierlich

The Adagio that follows is not the grief-torn document that is the Adagio of the 8th : rather, it seems to embody the grave acceptance of a hopeless fate, although the music itself is by no means simple or resignatory. Founded on a basis of Sonata form, the Adagio opens with desperate searching for a tonality. A tortured upward 9th on the strings (pre-dating a similar opening in the slow movement of Mahler's 9th Symphony by over a decade) leads chromatically to a bright D major brass « arpeggio », which dissolves into mist. Ruminating cellos lead us through a magical modulatory passage fronted by the woodwind until one of the most astonishing and beautiful of all of Bruckner's orchestral passages shimmers into the soundscape. Short, fragmentary fanfares on antiphonal horns and trumpets shine-out over dissonant « tremolando » strings and thundering timpani, ff, producing a vision of eternity that itself seems timeless. Twice it sounds, and then gives way to a 4 note descending motif on the quartet of Wagner tubas and a pair of horns over bare string accompaniment. Bruckner marked this passage in the manuscript « lebewohl » (farewell to life) which, in fact, derives from a passage in the Finale of the 8th. Here, however, it is comfortless music that

dissolves into apologetic fragmentary figures on tubas and strings.

Elegiac strings expound a beautiful, noble theme (related to the Miserere and Gloria from Bruckner's Mass in D minor) and the woodwind extend it into a development full of beautiful but barren harmonies. Cellos take-up the eulogy followed by violins and then brass in chorales over pizzicato strings, but it is all forlorn. The acceptance of fate casts a shadow on the entire proceedings ; things are, indeed, as they appear to be. There is a pause and the opening is recapitulated but, this time, without reaching the eternity music. It is as if Bruckner is saying that eternity is not the way forward here - that we must look for something else. In its place, we hear a flute inversion of the opening theme over strings, themselves un-inverted which produces weird dissonances. Again, this is an inspired moment.

A hollow march breaks in, like an overblown funeral « cortège » . The trumpet figure is very reminiscent of the final tonic / dominant / tonic motif at the end of the 3rd Symphony - except that the final tonic is elevated by a semi-tone, and then followed by a tonic on the next octave up. This shadow of the 3rd Symphony (which he was revising at around this time) is repeated and extended until there is, yet, another pause. Bruckner could here have been parodying his own inability to control this music such as he had been able to do in the past. Then, belatedly, the eternity music returns as if in some kind of redemption, but the music in the major fades-out into meanderings in the minor, unfulfilled. There is here a sense of hopelessness regarding the direction that is necessary to be taken. The oboe reminds us of the « lebewohl » and, then, the ascent to the movement's climax is on.

Some kind of hope should theoretically be in sight now, because Bruckner's slow movement climaxes have always cadenced into the major, towards salvation. Sure enough, we get feelings in the brass chorale that maybe we are indeed going to get a transition into the major but the question is how, because in reality salvation seems a million miles away. The ascent speeds-up and the brass heave. Woodwinds meander on a high plateau and radiant strings shine an unexpected beam of light into the gloom. Stubborn dissonant woodwind underpin chromatic sideslips in the cellos, and the elegiac 2nd subject returns over a purposeful bass.

The vast peak of the climax looms and hope builds : but, then, there is an unexpected tonal wrench sideways and the orchestral build-up rushes headlong not into a bright major resolution, but into utter catastrophe at its peak. The orchestra blares not salvation but a gigantic, fearsome negating chord that exposes 7 dissonant notes from the chromatic scale, including a « missed octave » of C-sharp to C-natural. It is violent, implacable, terrifying ; and the music thunders shakenly and fearfully to a standstill. Doom now seems assured ; but, out of the carnage, comes a strangely peaceful, benevolent ending to the movement. The ascent that took us to the initial vision of eternity appears again, making us think that eternity will appear, yet again, to cap this glorious, yet, fearsome movement - but Bruckner fools us again : it is not to be. The strings wriggle chromatically down to a calm and serene D major acceptance of things as they are, punctuated by very Schubertian horn interjections. So ends a movement that finally recalls allusions to themes from not only the 8th Symphony, but from the opening of the 7th as well.

Reception

Bruckner's pupils, Franz Schalk and Ferdinand Löwe, could not leave what they knew of the Master's music alone and, in 1903, produced an edition of the completed 3 movements that falsely recasts much of the music, producing a

version that was sanitised for public consumption. The work's dissonances were toned down, especially that of the 3rd movement's climax that was muted into a more usual minor 7th chord. The publication of the original score edited by Alfred Orel, in 1932, and the subsequent performance in Vienna, under Clemens Krauß, showed how daringly original Bruckner's own harmony was at this point, and what the world had been missing for 30 years. The edition by Orel (later re-edited by Leopold Nowak, in 1951, and limited mainly to typographical errors ; later by Hans-Hubert Schönzeler and then most recently by Benjamin-Gunnar Cohrs, in 2000) underlined the vindication of the vision of Bruckner's original, setting it in its place alongside the other Symphonies. Indeed, it was the back-to-back performance of both versions, the « old » Löwe score and the new Orel side-by-side in a semi-private concert, in 1932, by the Munich Philharmonic Orchestra conducted by Siegmund von Hausegger that encouraged the International Bruckner Society, in Vienna, to authorise a « Complete Edition » (« Gesamtausgabe ») of authentic scores for all of Bruckner's Symphonies.

As an appendix to his 1932 score, Orel also cast what was known of the extant music from the Finale into a more-or-less continuous 4 stave short score so that its design could be studied. Imperfect though, the existing movements may be (and bearing in mind the fact that Bruckner would surely have revised the original draft) , it stands as his deepest testimonial to human life in general and his life in particular as he saw it. It was the culmination of his composing career that he must have known was to go no further.

Finale

Bruckner did not live to complete the Finale to his massive last Symphony and, as such, the work remained one of music's greatest shipwrecks for many years. That this Finale entailed an enormous mental struggle on the part of its composer is sometimes implied from what, on the surface, could be viewed as the sometimes pedestrian incompleteness of the extant material, and the relatively long space of time that Bruckner devoted entirely to its composition - nearly 2 years.

The question must be asked though ; does it only appear that way because Bruckner (and, specifically, the music that he was composing) was again in transition ? As noted above, and following the majestic triumph of the 5th Symphony, Bruckner changed direction somewhat in the 6th. Tools that he had used in the 5th such as the brass chorale were rested in the 6th which, itself, was altogether more energetic and enigmatic. Here, in the 9th, we can discern the same kind of process, although it is fascinating to contemplate what kind of change that Bruckner could have been thinking about in his declining years. To be sure, the construction (and re-construction) of the 8th Symphony must have taken its toll on Bruckner. And, in any case, what could possibly come after the apocalyptic 8th, which « soubriquet » has come to be attached to that Symphony ? We have already seen how the term « apocalyptic » has become associated with the 8th - some recordings even carry this word inaccurately as the Symphony's title - but we need to evaluate why this is.

With the 2 possible exceptions of the 4th and 8th Symphonies, there is precious little to suggest that Bruckner ever considered his music to be « inspired » by any specific literary or visual source. His waning health was obviously playing on his mind in terms of his mortality ; the « farewell to life » on the Wagner tubas in the 9th Symphony's Adagio has already been alluded to. That specific motifs and rhythms held particular significance for Bruckner must be

obvious to any Brucknerphile : the repeated reference to tonic-dominant-tonic, the duplet / triplet « Bruckner rhythm » ; these devices appear almost unbidden throughout his œuvre. So while the composer may have been attempting to court popularity by assigning tentative programs to some of the Symphonies (just like Franz Schalk and Ferdinand Löwe did by sanitising the scoring after Bruckner's death) , the real meaning of what the music meant to him was left to the unspoken programmes that he wove into the musical fabric, one Symphony to the next.

This matter crystallises in the unfinished Finale of the 9th in a way that shows how Bruckner was searching for a way out of the monster he was unwittingly creating. Is it fanciful to think that in the Finale of the 9th symphony, the composer was trying-out shapes and fragments from previous Symphonies, to see if there was something that would help him transfigure the nightmarish visions of the earlier movements into the kind of transcendent glory that he had achieved at the end of the 8th ? No more fanciful I think, than the postulated religious associations that some commentators have in the past made with reference to the music. Indeed, one of the forces behind one of the major performing versions of the 9th's Finale, John Alan Phillips has likened the Adagio and Finale to « death and transfiguration » or, perhaps, the « death and purgatory » of Catholic belief. One of Phillips' erstwhile « SPCM » reconstruction colleagues, Benjamin-Gunnar Cohrs has also even gone so far in his 2005 paper on his revision of the Phillips' team's completion, to give a very fanciful interpretation of the Finale as representing Christ on the cross, resurrection and eternal glory, even to the extent of « identifying » a 4 note motif that he interprets as representing the cross. A Dutch commentator, Aart van der Wal, makes the same assertion. While I wholly admire Cohrs' scholarship and almost impeccable sense of direction in his latest revisions, I cannot agree with his programmatic assertions that assign overt religious symbolism to the unfinished Finale - especially, when there seems to be ample evidence in the tortured stretches of the music itself, that Bruckner was having severe doubts about his faith. Not only did the composer himself not make any programmatic references to the Finale, but that it would have been completely out of character for him to do so. Bruckner's doctor, Richard Heller, speaks of the composer saying that he was bringing back the « Hallelujah from the 2nd movement » to crown the Finale with praise - but then Bruckner would say that, wouldn't he. If the faith that you had held all your adult life was slipping away in the face of your mortality, would you not assign a major composition to the Dear Lord, as something of a backstop ? All of his Symphonies ended with strenuous affirmation of some kind or another, and the evidence suggests that the 9th would have been no different.

Which brings us to - what exists in the Finale that shows us what Bruckner's true inspiration might have been ? As indicated, the religious symbolism is surely fanciful and seems to have little basis in evidence - but the music itself surely gives the lie to where his inspiration was coming from. If we remember that Bruckner had been working on revisions of earlier Symphonies during the construction of the 9th then, maybe, it is not surprising to find some notable allusions. But, here, in the Finale, we have more than allusions. We see direct quotations from earlier Symphonies, perhaps one of the most obvious being the Adagio's « farewell to life » that derived from a passage in the Finale of the 8th. This « lebewohl » became transfigured in the 9th's Finale but it was not alone in its appearance, because there are obvious references to the 6th (a passage from the Finale) , the 3rd (the shape and harmonic treatment from the 1st movement) and, most obviously and extensively, the very opening of the 1st numbered Symphony.

The monothematic nature of the 9th's Finale has been stated to be obsessive by Bruckner scholars but I believe that

the key to the thematic construction of this movement is not the downward-moving opening motif itself but the upward-moving clarinet response that immediately answers it. As well as almost being very close to a literal retrograde inversion of the opening flourish, this response has the exact shape, melodic and rhythmic content of the opening string motif of the 1st numbered Symphony. Not only that, it is repeated, again and again, often enough throughout the movement to indicate that it must have had substantial meaning for the composer. We know that he had a special place in his affections for his 1st Symphony (Bruckner never really counted his F minor « studiensinfonie » as his true « 1st »), so what might have been more natural in trying to bring this most difficult Symphony of all to closure, than to use the germ of his 1st Symphony to try to achieve it? The basis of the Finale's exposition was laid out at the end of the 1880's when Bruckner was still relatively fit and healthy, so that its inclusion here cannot be dismissed as the meanderings of a sick old man. It was a clear point of focus.

The extent to which the 1st Symphony influenced the 9th's Finale will be seen when we analyse the music more closely.

What remains of the Finale

The final emergence of Bruckner's late-Symphonic style as presented in the 7th, 8th and 9th Symphonies had taken on a form and significance that was unequalled in Symphonic music since Beethoven, and one that Bruckner himself was, perhaps, not fully equipped to handle in the last year or so of his life. The remnants of the final movement of this last Symphony present testimony to the compositional paradox that Bruckner had himself created.

The surviving completed movements of the 9th point the way to a ferociously complex Finale that was to have been pivoted at its centre in the same way as the 1st movement had been. At the end of his life, Bruckner may have been less capable of supplying the kind of mental focus necessary at this point in his life in order to complete the music as he had probably originally envisaged it in his mind's eye. If we had access to the continuous evolving score that is likely to have existed at one time in the evolution of the Finale, we would of course know better what the ultimate intent was. In context though, the task would have taxed a completely healthy man to his very limits. The work may have indeed been irreconcilable in normal Brucknerian fashion even then; hence the use of the 1st Symphony's motif in attempting to bind it all together.

Taken at face value then, what we know of the musical draft may not, on the surface, have seemed to indicate a Finale of a quality similar to that with which he had imbued the 1st 3 movements - but we must use caution here. Is the music, as we see it, simply uninspired, or is it deliberately spare and single-minded, awaiting revelation at the conclusion? Is it the conscious change of direction that we have already discussed? We must not forget that the music of the Finale was very much a 1st version « work in progress », and that what exists now may not even have been what finally appeared even as a 1st complete score. Unless and until the continuous score of the Finale reappears, we just cannot know. What we may perhaps see in the extant musical bi-folios, is Bruckner working to get the structural proportions right in terms of harmonic and rhythmic dimension before filling in other « smaller » details; such as, perhaps, the melodic interest.

It must also be stressed that, in all likelihood, the finished 1st version Symphony would have been completely revised

in its entirety had Bruckner lived long enough, since that was what he had been doing in the main since the rejection of the 1st version of the 8th Symphony, in 1887. If as is likely the Finale of the 9th did in fact reach a complete continuous score form, then Bruckner would have identified any unintentional shortcomings that he may have thought that it had, and substantially re-composed it; indeed there is evidence in the Finale's re-workings of the statement exposition that he had already started doing this. Here, we are again assuming that what exists represents inferior musical thought, which may not actually be the case as we shall see. The music, therefore, represents comprehensive 1st thoughts on how this huge Symphony might have found its conclusion. Note the emphasis.

What have actually survived from 2 years of struggle with the music are some 550 plus bars of occasionally fully-scored manuscript bi-folios and, sometimes, some single harmonic lines. They display some fascinating ideas based around the musical subjects being built from much the same thematic idea. That it is a move away from the contrasting style of previous Symphonies is very clear, but it is not unusual within the context of this Symphony's musical content. For example, the « gesangsperiode » of the 1st movement was not the song-like interlude that we have heard in the past, but a restless and striving quest.

During a « BBC » broadcast of 1974 where the scored fragments plus others prepared by Hans-Hubert Schönzeler were played, Bruckner scholar Paul Hamburger called the music of the Finale « obsessive » ; the same word that has been used in the context of the « Bruckner rhythm » in the 4th and 8th Symphonies. If it is obsessive though, this could be the obsession to maintain the philosophical thrust of the music's construction - or maybe there is a different process to think about here. I have already suggested that the opening motif of the 1st Symphony is critical to the thrust of this Finale and there are other echoes of the 1st Symphony to be found in the music of the 9th, especially in the Adagio. It is a possibility that, in this Finale, the main falling theme of the movement is deliberately and retrospectively constructed from the motif in inversion, to create the opening shape. The 2nd subject of the Finale is clearly derived from the 1st and is ostensibly a pale shadow of it in the minor ; almost as if the lack of transcendent vision that we might have been expecting at the climax of the Adagio is still nagging away at the composer. If the 1st and 2nd subject groups were derived from the main theme of the 1st Symphony in reverse then this would explain why the entire movement is generated in the way that it seems to be. In other words, perhaps the theme's extension into the « gesangsperiode » was a deliberate ploy to begin the musical development even earlier than he had done previously : so, potentially, it may have been a further prototype development of the statement / counter-statement / coda model into something that would become ever more distant from the models of Mozart and Beethoven.

The main musical idea of the opening of the statement consists of 2 pairs of notes spread-out over the enormous interval of a 10th repeated over and over, this idea then invading the 2nd subject. Past opinion has had it that if the completed movement was to have been based on the material that has survived, Bruckner's mental condition at the time means that, perhaps, it is just as well that it was not completed. In this condition, the Finale would have been a disappointment after the imperfect but stunning 1st 3 movements. Is this really the case, though ? Spare, yes : tortured, definitely (but then, other composers who were near death did strange things in their music) just look at the parallel case of Tchaïkovsky who turned his Symphonic process on its head with the stunningly original « Pathétique » . The lie to what may have been in the back of Bruckner's mind might be indicated by those clarinet responses to the

1st utterings of the theme which trace the exact shape, melody and rhythm of the opening theme of the 1st Symphony of 30 years previously. It is really not too fanciful to think that a composer, aware of his mortality and very prone to quote himself in any case, consciously brought in allusions to his favourite « cheeky minx » (as he fondly called his 1st) in this Finale as well as in the preceding Adagio. In the composer's characteristic late telescoped and hinged Sonata form, then, the Finale might therefore have, perhaps, attempted to transform the « lebewohl » theme of the Adagio (which itself derived from the Finale of the 8th) through the medium of the 1st Symphony into a redemptory chorale for the brass and may have thus brought the whole work to an affirmatory conclusion.

The material that is extant actually indicates most of the way towards achieving this goal. What exists within the fragments that came to light in the more distant past and indeed more recently, is an emerging score whose continuity is demonstrable through a number of linked (or linkable) and performable orchestral fragments that would have accounted for, perhaps, up to 75 % of a completed movement. Without more recently-discovered bi-folios, the order of the orchestral fragments within the structure often had to be much of an educated guess with the exception of the exposition section of the statement. This, indeed, was the case with some of the earlier reconstruction attempts by William Carragan, Italian musicologists Nicola Samale and Giuseppe Mazzuca. The exposition section itself of what was almost certainly designed as a typical late-Bruckner bi-partite Sonata structure is more or less complete in itself but the continuation into development is interrupted numerous times by small, at least 16 bar gaps, in the emerging score.

The material gives much more than mere glimpses of an intended structure and its ultimate end (or, at least, its construction) is fairly certain - although Bruckner had he lived would almost certainly have recast it. Indeed, as if beginning the process early, Bruckner made no fewer than 5 separate drafts of the opening exposition section or its components alone, of which the last is sadly lost. Indeed, it seems that he was not completely happy with the versions that he had constructed because of the changes of melodic and harmonic direction that appear between some of the drafts. It is only in the 3rd of the expositional fragments that the music's harmonic direction appears to be a little more complete. As was the norm during Bruckner's compositional process, more or less the last thing that was laid down was the melodic line, and that certainly seems to be a feature of this part of the movement also. This, indeed, may be why some past commentators thought that the material of the Finale was thin and uninspired : because the final strands of completion (the melodic lines) may not have been fleshed-out to the required extent. Because of the compositional stage of the movement as a whole, it is entirely feasible that much of the rhythmic subtlety that is normally a part of Bruckner's musical construction is, therefore, also missing, so that at least 2 of the 3 fundamental constructional blocks of melody, harmony and rhythm are in quite rudimentary form — which, of course, does not assist anyone with any reconstruction attempts.

The construction and direction of the music seems clear ; but many of the more detailed melodic aspects look to have been on Bruckner's mental drawing board when he died. The 4 note dropping motif may thus have been a shorthand version of a completed theme structure inspired by the 1st Symphony motif or, perhaps, some other kind of mnemonic. However, as we have seen, it may already be complete in itself because of the 4 note 1st Symphony woodwind motif that immediately answers the downward-directed opening. If the downward-directed motif is only a short-hand version of a 1st theme though, how could it be extended and still have such a perfect foil in the quotation from the 1st

Symphony ?

The concept of « completion »

To date, a number of « completions » of the sketches for the 9th's Finale have been attempted and many of these have been preserved in recordings. The concept of Symphonic completion itself is not new ; many Symphonies by well-known composers have been reconstructed and given performing editions. Pre-eminent among parallel cases is one that has been already mentioned ; Deryck Cooke's performing version of Mahler's 10th Symphony, plus others by other composers. Then, there exist Brian Newbould's versions of Schubert's 7th and incomplete 10th Symphonies - not to mention Deryck Cooke's rendition of the finished « Unfinished » . There is Semyon Bogatyrev's inspired reconstruction of an E-flat Symphony of 1892 by Tchaïkovsky, the (very) speculative reconstruction by Barry Cooper of the 1st movement of a 10th Symphony by Beethoven : and, most recently and perhaps most triumphantly of all, the splendid realization of the sketches for Elgar's 3rd Symphony by British composer Anthony Payne. The fact of life however is that this practice of « completion » creates a sharp division of opinion as to what should actually be done (if anything at all) with composers' incomplete musings.

The opinion has been expressed by eminent musicians including Bernard Haitink and Riccardo Chailly that, perhaps, the best thing to do with Bruckner's private, incomplete musical thoughts is to simply leave them alone because they were not their composer's final views on the matter ; that proliferation of them may give a false impression of what was ultimately intended. Whilst it is possible to appreciate this point of view, it denies anyone the opportunity of actually finding-out for themselves what the end of an incomplete Masterpiece may have sounded like. Certainly, the majority of Brucknerians would love to hear how the composer was thinking in terms of this final movement and this Symphony, even if a final complete version has not come down to us. Certainly, getting to know the music of the Finale adds another dimension to the appreciation of the 9th Symphony as a whole, and may even modify the holistic conception of the work as a 4 movement whole, as Sir Simon Rattle has ably demonstrated in concert performances and a recording. If the former school of thought held sway universally, we would not have performing versions of works such as Mozart's « Requiem » or Mahler's 10th, which have both become staples of the performing repertoire. Indeed, the Süßmayr completion of the Mozart « Requiem » is now coming back into vogue, even though there is much less Mozart in the « Requiem » than there is Bruckner in the Finale of the 9th Symphony. The logic of the realization of this Finale is the same as that for Anthony Payne's work on Elgar's sketches for his 3rd Symphony, which is rapidly becoming normal repertoire : a performing version of the extant score with portions of it in the manner of Bruckner, rather than a « completion » per se.

Given the resurgence of Süßmayr's Mozart, if the concept of studying whoever's sketches is therefore a valid one, another question then arises : how does the amateur musician with little knowledge of the art of score-reading get to know these sketches ? Performance is needed to set them and any performing versions of them into context. We have seen that the music of the Finale only arguably provides the kind of musical coherence and argument that are eminently present in the 1st 3 movements in often rudimentary form. Logic thus dictates that any « completion » perhaps should fail to provide the answers that the 1st 3 movements demand, because of the nature of the Finale's musical substance itself : it should.

Up to the 1980's, the completed portions that were extant had either been performed in 2 piano versions, or in orchestral guise where this was feasible. As noted above, Hans-Hubert Schönzeler, in 1974, conducted the then « BBC » Northern Symphony Orchestra (now, the « BBC » Philharmonic) in all of the playable orchestrated stretches of the Finale, amounting to some 12 minutes of music as part of a « BBC » Radio 3 lecture by Paul Hamburger that set the fragments in context. 2 reconstructions had in fact been attempted prior to this during 1969, by German conductor Ernst Märzendorfer who died in 2009, and Dutch conductor Hein's Gravesand who died the year following his work on the Finale, in 1970. No recordings of these completion attempts exist and, given the condition of the known fragments during Hamburger's lecture, in 1974, where even their order (besides the Exposition) was thought tentative at best, a substantial amount of author input would have had to have been necessary to achieve a continuous performing score : perhaps around 50 % of the movement's putative length.

2 major camps developed since the early 1980's with regard to the development of a continuous and complete Bruckner 9th Finale. The 1st of these was initiated by American musicologist and current Bruckner Edition editor William Carragan, assembled between 1979 and 1983, and just a couple of years after a completion by another American musicologist, Marshall Fine. The fact that Carragan's version has been updated 3 times in the last 10 years (most recently, in 2010) is evidence of Carragan's belief in the integrity of the musical torso and is an admirable piece of homage over a period of more than 30y years. Expertly crafted though it is, the 1983 version ultimately cannot make anything like a complete success of the extant material in the way that Bruckner ultimately might have had he lived. At that particular time, a more limited amount of material was available to work with that did not indicate specific linkages and continuities, such that a lot of what appeared in Carragan's 1st completed edition was naturally speculative. Carragan's early version has also received criticism for perhaps adding too much material of Carragan's own composition, in that the likely gaps in the source material were extended beyond what is thought to have been intended by a study of the probable periodicity of the missing bi-folios.

Carragan's 1983 score was recorded by Yoav Talmi and the Oslo Philharmonic Orchestra and issued on CD, coupled with the original playable score fragments which, by this time, were slightly more extensive than Schönzeler had performed 10 years previously. It seemed clear that while it would certainly be possible to link the fragments in Brucknerian style, there was a huge stumbling block in that as noted, there seemed to be nothing even sketched of what the Finale's coda may have looked like. As such, Carragan's coda for his 1983 completion was entirely speculative, although another by a 2nd major completist camp, Italian musicologists Nicola Samale and Giuseppe Mazzuca started to interpret the sketched outlines and likely length that the coda may have been cast in. As the years have gone by, since the end of the 1980's however, more fragments have come to light, including material that has been clearly identified as being for the coda. This has resulted in something of an escalation of activity in recent years.

Another completion emerged in 1992 by Nors Josephson, which has not been subsequently updated since that time, although it was played in more recent times in west London, with Josephson present. Interestingly, Josephson's account of the Finale is marked « alla breve » , whereas the other completers have opted for a more « nicht schnell » approach. This very fast tempo linked to very spare and succinct linking passages that sometimes make for awkward-sounding joints and some rather un-Brucknerian construction in the transition to the coda and coda itself. This consequently produces a short playing time of less than a quarter of an hour which, perhaps, would not sit well in

context with the timing of the remainder of the Symphony. Perhaps, this was conceived more as a stand-alone version of the Finale that inputs as minimally as possible in order to join the echt-Bruckner pieces together, rather than as a structural last movement to a vast Symphony.

Samale and Mazzuca were joined, in the early 1990's, by Australian musicologist John Alan Phillips and German musicologist and conductor Benjamin-Gunnar Cohrs with the intent of taking the emerging score back to its philological roots and determining what could be interpreted from the fragments as they existed at the time, identifying the periodicity of the gaps between the fragments and what could be extrapolated from the extant bi-folios. As such, the 1st « SPCM » edition (Samale/Phillips/Cohrs/Mazzuca) was published in 1991. This edition, however, also suffered from a substantial lack of coda material. Updates to this version have been undertaken more recently that take into account more source material, enabling an assessment of the likely structure, length and some hints of actual musical material for the coda. William Carragan had also re-visited his completion, in the interim, in the light of new score fragments and what had been discovered on existing ones. In addition, in 2007-2008, a completely separate realization of the Finale was undertaken by the Belgian musicologist Sébastien Letocart. What is remarkable is that, in these later versions from Carragan and the « SPCM » members from the mid-2000's onwards, the sound of the versions, their harmony and direction were notably much closer than they had been, 15 to 20 years previously.

Also, Letocart's sound world was similar to this, although he did not apparently use any of the up-to-date scholarship for his version of the coda, which instead used a multi-level approach to combining multiple themes from the 9th Symphony and earlier, to create an extended coda that is very similar in construction and feel to that of the 5th Symphony.

The drawing-together of the sound of these different versions is, therefore, perhaps similar to the Darwinian concept of convergent evolution where different evolutionary paths converge to find a similar solution to an ecological problem ; but, here, the different conceptions of the Finale seem to be converging into a common conception of what the extant material of the Finale was pointing to.

On the face of it, all « completed » versions of this Finale could be (and, in the past, have been) seen to be hampered in the end by the same basic obstacle ; that much of the available music might be interpreted as being on an audibly lower level of inspiration than the 1st 3 movements, because of the lack of harmonic and melodic « filling-in » that, perhaps, remained to be done by Bruckner. Some of the extant material, therefore, hardly sounds inspired at all - but, then, we must not forget that much of it has not come down to us complete and is likely in places to be a bare-bones construction lacking rhythmic originality as well as the overlaying melodic and harmonic structure. The central « fugato » , for example (an idea perhaps based on the success of a similar section in the Finale of the 5th) , is somewhat stilted and does not stand direct comparison with its distinguished predecessor. It may be that Bruckner felt that a fugue was necessary, at this point, in the design and just put one together using the 1st subject with an appropriate harmonic basis just to fill a gap where this fugue should be - and nothing more at that point. The actual substance of the fugue could perhaps have been elaborated later. There is indeed a potential precedent for this perspective, since an anonymous Symphonic Prelude of 1876 that is possibly attributable to Bruckner could well have been a study for the fugue in the Finale of the 5th Symphony - and that is also hardly inspired, although the fugue

in the 5th's Finale certainly is. So, if indeed the Prelude was by Bruckner, the fugue in the 9th's Finale could have been a « working title » for its final form in the same way that the Prelude had been for the 5th's Finale fugue (if, indeed, the Prelude is by Bruckner) but that is another story.

If this is all true, and given the range of constrictions within which the various scholars who undertook their performing versions have worked, their scores are, in fact, far more successful than one might at 1st imagine. As noted, Samale & Mazzuca's original Finale was elaborated and re-thought by a team led by John Alan Phillips using more up-to-date philological research. The « SPCM » realization was originally completed in 1991, updated in 1995 and given its 1st United Kingdom performance, in that form, in 1996 as part of the « BBC »'s Centenary celebrations of Bruckner's death under the Russian conductor Vassily Sinaisky. The « SPCM » score was further revisited and edited by Samale and Cohrs, in 2005, this edition being given its premiere in Sweden, in 2007, conducted by the young Briton Daniel Harding. As with Carragan, the work however has still continued, and a further revision that included a major re-think on the construction of the coda was published in 2011 and performed in Europe and the United States, in 2012, by the Berliner Philharmoniker under Sir Simon Rattle, and the performance released on CD. This is a substantial and high-profile imprimatur that has not been accorded to the versions by Carragan and Letocart. Cohrs has indicated that this is the final revision - unless and until more fragments turn-up.

As they stand then, the bare, disjointed bones of the musical fragments of the « emerging autograph score » (as termed by Phillips) give the impression of something like a newly-discovered incomplete Roman mosaic floor : the individual pieces separate and an overall view of the whole, impossible. Skilfully joined together, however, with other pieces in the original style, the floor would regain something of its former glory. Similarly, the completed Finale, in any of the most recent major versions, has a flow that has undeniable presence and conviction. Unfortunately, as with the Roman floor, the sections that are missing have to be « touched-in » in the most authentic manner so that the original appears correct. The analogy breaks down at this point, however, because archaeologists have much experience in restoring mosaic floors due to the number that have been restored of a similar type. Bruckner's 9th is unique even within Bruckner's own canon and, therefore, the musicologist is much more out on his own.

The interpolated sections by the various teams are so carefully and meticulously designed within the framework of the gaps that, in the most recent editions, it is often very difficult to distinguish between Bruckner and his imitators : not so, perhaps, with earlier versions. This is even more so with the Phillips team's later versions since the interpolated music has been adjusted and reconstructed to fit exactly with the gaps that were assessed to be present. This has unfortunately resulted in some ostensibly desperate-sounding modulations in order to join the sketches together without alteration in the later stages of the movement.

What about the musical style, though ? If Bruckner was developing forward once more, how should the music actually sound ? Can we actually base a reconstruction on the Bruckner we know from the 7th and, particularly, the 8th Symphonies ? There is no doubt that, after the harmonically daring and dissonant 1st 3 movements, the Finale's opening minutes seem to lapse back to a more familiar sound and tonality. This led to some unfortunate circumstances, in the earlier versions of the 1980's : Samale and Mazzuca's 1st version sounded relatively stilted in the interpolated sections, and because of the « at the time » complete lack of original material, the coda to Carragan's

1983 completion, even though authentically crafted, had an unfortunate tendency to over-blow the Finale's chorale theme in an attempt to make for a suitably impressive ending : it was even called « Hollywoodesque » in some circles. This has not been altered in the most recent revisions.

Elsewhere, Carragan, in his 1st version, seemed to alter some of the musical substance and tended not to respect the numbers of missing bars. It appeared that Carragan's own invention was extended significantly in the centre of the movement with little published in the way of explanation of his musical logic, as his « SPCM » colleagues were doing as they progressed. Then, the overtly Wagnerian descant trumpet counterpoint found in Carragan's coda does little for his argument as it just does not sound like Bruckner, for the composer in this Symphony is far indeed from Wagner's sound world. The feel of the projected ending to the Symphony, in the 1st « SPCM » version of 1991, appeared to be more in the psychological mood of the 1st movement, bringing an entirely different slant to the music. Here was the 1st attempt at presenting the themes of all 4 movements at the conclusion of the Symphony as had happened in the 8th. Bruckner had capped all of his Symphonic edifices since the 3rd Symphony with a re-statement of the 1st movement theme and, here, it is reasonable to think that he would, at least, use the same technique of combining all 4 movement themes together at the conclusion of the 9th, although John Alan Phillips' perspective seemed to be moving away from this rationale, in more recent times. It has to be said though that the inclusion of the quotations from the 1st movement, in the 1991 version at the height of the 2nd section, were maybe not that convincing.

The Finale justified ?

It is unfortunate that, in the efforts to make this music accessible to the general musical public, the different completed versions of a completed Finale, in fact, might, in a way, be seen to do more to help the « leave it alone » lobby than they do to help their own. All they perhaps do is help to confuse the listener ? Let us not forget though that the Bruckner lover has already had to contend with different versions and editions of most of the Symphonies, and has had to make a choice of preferred listening. Surely, it is the same here ? Indeed, having more than one performing version available should make the avid Brucknerian feel at home, for surely this is merely an extension of what he or she has had to do since being attracted to Bruckner's music, in the 1st place ! Constant re-thinking of the original 1980's Samale / Mazzuca original has meant that the 1995 « SPCM » version, derived from it, is subtly but noticeably different, as is the 2005 Cohrs / Samale revision to the 1995 version. With the availability now of the 2010 Carragan and 2011 Cohrs editions, to my mind the available choice adds to, rather than detracts from the mystique of this Finale.

The situation begs, yet, another question : which completed version is the more « authentic » and why ? For an explanation of that tricky subject, the musicologists themselves must justify their own actions and leave the judgement of them to posterity. It is not for one person to say « this one is better than that one » ; it is a subjective opinion and that is all the current author can express. It does not mean that it is correct or indeed incorrect. The basis of William Carragan's stated argument for his original 1983 completion was that the previous 3 movements display a strife that is obviously intended to be turned into salvation in the Finale through the medium of Bruckner's religion, a point that was touched on above in relation to the « SPCM » completion. Is this actually so, though ? There are 2 pieces of musical evidence from the Symphony and a simple piece of logic which would seem to contradict this

assertion.

1stly, the logic. If Bruckner's previous Symphonies were not overtly religious (and I would submit that they are definitely not), then why should the 9th be? Yes, the 9th was dedicated « To My Dear God, if he will accept it » - but are these unsure words enough in themselves to apply a religious connotation to the work, or was it more of a matter of covering all of the bases, just in case? You can dedicate a book to your wife without the book having to be about the subject of marriage - I have indeed done so! So was this gesture, in fact, an act of consciously hopeful and speculative re-affirmation of his faith so that maybe the Symphony could be completed - whilst his subconscious actually told a different story? The 3 completed movements of the 9th give the impression of a tense, terrifying work that leaves little enough room for even the dimmest hope of salvation. A Finale would have to perform super-human feats to rescue salvation out of the depths into which the 1st 3 movements plunge the listener.

This then brings us to the 1st musical indication that I mentioned. Simply, that is the dissonant climax to the 3rd movement which blares negation rather than the hope we might have expected. Would not Bruckner here have given us a pointer as to the way that things were ultimately going to go? In the 8th, the Adagio's climax arrives in a clear E-flat major, although musical incidents prior to this are by no means clear-cut; and it takes the entire length of the Finale to find the radiant C major triumph at the end. Here, in the 9th, there is nothing but blackness at the equivalent point. No positive indications whatsoever.

2ndly, there is the actual material of the extant music of the Finale itself. The completing teams have ingeniously composed bridge passages between the existing stretches of the extant Finale and provided a speculative coda based on short-form sketches, in the case of the 1995 « SPCM » version and its subsequent revisions, and Carragan's most recent work. It may be argued that they have done what Deryck Cooke did for Mahler's 10th; that is, fill-out the bare bones of what the composer intended. But that argument contains a serious flaw, however. The music of Mahler's 10th was truly continuous. It was a draft of a complete work with all its melodic, harmonic and rhythmic parts, in at least a traceable path through the Symphony. In the Finale of Bruckner's 9th, this is not the case. The 1st 3 movements only (whilst with their own minor flaws) are complete and self-sufficient; but the Finale, for whatever reason is incomplete although it likely existed in a complete form, at some point. It seems likely that souvenir-hunters plundered Bruckner's room immediately after his death, taking away bi-folios that would complete the score of the Finale. How true this scenario actually is will probably never be known. Phillips et al. have postulated the most likely final shape and periodicity of the movement, but unless a continuous score or more bi-folios should come to light, we will not know this for certain.

The task that Bruckner had set himself, of completing a Symphony whose 1st 3 movements were so awesomely composed may, on the face of it, have been too much; and Bruckner may have known this subconsciously. As if to underline it all, as Robert Simpson says in « The Essence of Bruckner », it would be a brave man who would try to compose Bruckner's greatest climax for him, although the Phillips team appears to have gone as far as is humanly possible with what remains. What Bruckner would have ultimately composed will never be known because we do not know what was going on in his mind. Any performing version is, therefore, based on what the completer thinks that Bruckner's mind was thinking about, at the time, and it is here that things become even more complicated.

Perhaps, as Haitink and Chailly have indicated, it would have been kinder to have left things as they ultimately finished. Bruckner may have instinctively known that he would not live to finish the gigantic creation that he had started, although it certainly seems from his working methods that the continuous score stage for the entire movement had indeed been reached. Maybe the lie to the argument in favour of reconstruction is given by a parallel case that has already been mentioned, that came to fruition, in 1997 ; that of Anthony Payne's inspired performing version of the sketches for Sir Edward Elgar's 3rd Symphony. Whilst huge stretches of (predominantly, developmental) material are simply not there and there are precious few authentically scored passages, Payne manages to convince us that his score captures the essence of what Elgar was driving at. The music is powerful, touching and sounds right in much the way that John Alan Phillips and his team (and more latterly, Cohrs and Samale) manage with their version of the Bruckner 9th Finale. No-one pretends that it is absolutely authentic to the nth degree ; it is an outline structure that presents the extant original material in the best light possible.

But what of Carragan's and Letocart's versions ? As I said above, it is remarkable how the major camps have come together over the years, in terms of what the finished editions present. The 1st versions by Carragan and Samale / Mazzuca were in different sound worlds, with the « SPCM » team, in the 1990's, seeming to find perhaps a more authentic voice for the emerging score. Carragan's 1st version of 1983 just did not sound authentic when linked to the remainder of the 9th - or even on its own terms. There has clearly been substantial rethinking and re-alignment within the last 10 years, since Carragan's 2010 edition is much closer to the Cohrs / Samale model of 2005, even though Carragan still perversely uses spurious and atypical counter-melodies in his realization (especially, that trumpet descant in the coda) that militate against what sounds truly authentic. The putative coda begins after a general pause in 2 of the 3 versions (« SPCM » and Letocart) , in order to give breathing space for the coda to expand into a radiant conclusion in the Major : that, otherwise, there is too much of a jarring juxtaposition between the angst of the later stages of the counter-statement and the rise to serenity in the coda. This is exactly what Bruckner himself did in the Finale of the 8th and, at the end of the 1st movement of the 9th. However, having said this, the most recent 2011 « SPCM » edition edited by Cohrs removes the pause that was there, and makes such a juxtaposition in exactly the same way that Carragan does !

The Finale completed

Thus, the musical public will demand (and indeed deserve) an insight into Bruckner's final struggle, even if the way in which it is presented differs. The major versions contain the spirit of Bruckner's score as well as the completers' interpretation of what was in Bruckner's mind regarding the actual notes at the latest stage of the Finale's composition. For example, the « SPCM » version in its development, over the years, has tended to use philological detective work and reconstruction to determine where Bruckner was heading, at the time of his death, and in the process identifying likely gaps of bars and even inserting modifications to the musical logic of what appears in Bruckner's drafts. This appears to move away from the literal insertion of Bruckner's music in the more recent « SPCM » versions, since in one notable section at the movement's beginning, the periodicity and the melodic line has been interpreted as being different to what we had been used to with Carragan 1983 and Josephson. In this case, Carragan inserts the more traditional draft of the exposition's opening, even in his most recent edition, even though it is clear that having had 5 attempts, Bruckner himself was not happy with how any of them sounded. Whereas Carragan

undertook a degree of harmonic sanitization, « à la Franz Schalk » , in 1983, the sound world in 2010 was now much more harmonised with the « SPCM » version. Given the processes of reconstruction over the years and the fact that we are used to hearing the 9th (incorrectly) as a 3 movement work, performances of the whole Symphony, with the Finale in place, can still sound odd - but mainly just because we are used to hearing the Adagio as the Symphony's ending, which was never Bruckner's intention. Perhaps, the way forward might be to treat the Adagio as an inner movement with the resolution being provided by the Finale, in the way that Daniel Harding did with the « SPCM » / CM Finale, in 2007, and Simon Rattle, in 2012, by investing the Adagio with less gravitas than is perhaps customary.

As noted above, Bruckner perhaps knew that he may not finish this Symphony. However, research into the Finale score by John Alan Phillips and his team in Vienna, in the 1980's, appears to indicate that the skeleton of the 9th's Finale may indeed have been completed prior to the composer's death, but that some of the bi-folio sheets have been lost ; or worse, looted. This conclusion is based upon the fact that Bruckner's compositional method consisted of laying-out a foundation for a complete movement on the strings or single woodwind in sequentially numbered bi-folios, then filling the sheets in afterward. This is a process that can be seen all through his compositional career. The fact that the linking pieces and the entire coda may well have existed in this fashion but were lost (or stolen) is very frustrating to think about. However, according to Phillips, the coda bi-folios were not the only place where Bruckner jotted down his ideas for the coda ; short scores on 2 staves and pencil sketches survive elsewhere amongst the bi-folios. Phillips asserts that about half of the coda can be identified in this way, in sketch form, thus giving the prospective completer a slightly more easy time in trying to put it all together and decide where it was ultimately heading. The « SPCM » performing version constructed by the Phillips team, therefore, ostensibly has assembled as close as we can get to an aural picture of what the 1st complete score of the Finale might possibly have been driving at, without the lost sheets themselves turning-up. Bearing in mind Bruckner's constant revision, there is no doubt whatsoever that had he lived longer then the material would likely have sounded noticeably different in any case after revision.

Because of the difference in approaches taken by Carragan, Letocart and the « SPCM » team (especially bearing in mind the recent 2011 Cohrs / Samale revision) overviews of the most recent editions of all 3 completions will be found here, plus an indication of how the scores differ. All of the scores are approximately the same length (around 20 to 25 minutes) and indicate that if they are anywhere near what Bruckner intended, then the completed work would have constituted Bruckner's longest Symphony at approximately an hour and a half or more.

Misterioso - nicht schnell (Carragan, 2010)

The introductory « forhoftechnik » of this completed movement is all unadulterated Bruckner in the completed versions (although using different versions of the exposition, as we shall see) and starts over a timpani roll, an effect unique in Bruckner. Immediately, the violins give-out a 4 note dropping motif that is immediately bounced back in retrograde inversion by the clarinet. The clarinet response, as we have seen, has the exact contour, melodic shape and rhythm of the 1st subject of the 1st Symphony, so that this movement's opening motif is actually a modified inversion of the 1st Symphony reminiscence. This process is repeated and, then, the 2 utterances are repeated again, a tone lower - and, then, a tone lower again, resulting in 6 utterances of this dialogue. Horn harmony and a flute warble lead

to a foreshortened crescendo which brings an impressive unison downward-moving variant of the opening violin dotted theme. A short bridge via sombre block harmony on the brass leads to the « gesangsperiode ». This is built from the same musical idea as the main theme and, therefore, does not introduce variation or relaxation into the melodic flow or rhythmic pulse of the music. High strings extend their ideas past a ruminating woodwind-and-horns combination to a rather banal, pseudo-jolly extension of itself. A crescendo initiated by an inspired inversion of the introductory theme (shades of the opening of the 1st Symphony) introduces the 3rd subject group, led by a brass chorale assisted by swirling strings which transmutes the Adagio's « lebewohl » into the major in an attempt at affirmation. This recedes onto the opening motto of the « Te Deum » of 1883 on a solo flute, and it is here that the 1st uninterrupted Bruckner sketch finishes.

At this point in the construction of the music, its direction appears clear. A change of key initiates a developmental phase, and what is clearly intended to be an energetic passage. We are now in Carragan's interpolation of a short period of missing bars. Development is obviously taking place within the main statement's framework though. Carragan has the horns intoning a fragment from the 1st movement's coda against a busy orchestral background, and woodwind and brass elaborate the chorale. An energetic string passage introduces an almost Elgarian phrase (which in the opinion of the « SPCM » editors is far too long an insertion based on the available evidence), before Bruckner breaks back in with a fugue (« à la » 5th Symphony) built again on the opening dropping phrase. This initially sounds rather routine and uninspired, although Carragan's alternative orchestration of the fugue subject on the horns adds interest, as does the fugue's extension. It is almost as if Bruckner is trying to unite the Symphony by attempting to emulate his success in the 5th's last movement; surely, his most successful Finale, structurally. At its height, Carragan inserts a tutti followed by a developmental high plateau. Bruckner's own material then brings in the welcome relief of the « Bruckner rhythm » in the brass, following a genuinely Brucknerian passage which is startlingly similar to one in the Finale of the 6th Symphony.

A pause; then strings and woodwind meander around the « gesangsperiode », sorrowfully extending into the « lebewohl » on strings until they introduce, yet, another allusion to a previous Symphony; the 1st movement of the 3rd. This allusion is interesting, as we have already heard a reference to the final bars during the 3rd movement Adagio. Then, there is a reminiscence of the flute warble from near the beginning of the exposition, a pause, and then a timpani roll into a crescendo passage built on the jagged ascent to the 1st subject. Rhythmic diminution takes place over a series of extensive modulations that lead to the 3rd subject group is repeated (the whole section being a Carragan insertion that extends beyond the number of missing bars postulated by the Phillips team). Instead of the chorale being repeated on full brass, a modulatory tutti passage leads to the chorale theme, *p*, on a solo trumpet over the « Te Deum » accompaniment on « arco » strings. It is a magical idea; and ostensibly pure Bruckner, although the emerging score can be interpreted in a different way here as we will see. Unfortunately, the solo trumpet line is unnecessarily embellished by a spurious flute counter-melody that although stated by Carragan to be derived from one of Bruckner's Masses, actually sounds as if it may have been quoted from the passionate 1st theme of Tchaïkovsky's 6th Symphony! An extension of the chorale theme, on full brass, leads to the last of Bruckner's fragments.

From here, the movement finishes with music that is largely by Carragan, without the benefit of the « SPCM » team's extensive philological research. A bridge passage based on the inversion of the main theme (the quotation from the 1st

Symphony) moves straight into the coda which uses a coda figure from the 1st movement as a back-cloth for the crescendo. This breaks onto a re-statement of the chorale harmony on horns, but not the actual melody. This is supported by elaborate harmonised insertions of the main theme of the movement on tubas and unfortunate shades of « Tannhäuser » in the trumpet harmony. This over-inflates the coda substantially, even if it is a very skilful counterfeit.

The final bars combine the chorale / « lebewohl » motif, an inversion of the « Te Deum » accompaniment figure, and the « Alleluia » motif from Bruckner's Psalm 150 of 1892 into an affirmatory conclusion which, unfortunately, does not confirm victory or indeed does nothing to offset the overall mood of the work ; at least, not to this listener.

While Carragan inserted much speculative material into his completion, all of the allusions to past Symphonies, in this movement, were put there by Bruckner himself. This only serves to re-inforce the opinion that the composer was searching for a way of completing this vast work by recalling his past efforts. The fugal inspiration from 5th's Finale, because it was the most successful ; the passage from the Finale of the 8th which became the « lebewohl » of the 9th's Adagio ; the 1st and 3rd Symphonies because he had most recently revised them wholesale, and they thus may have been fresher in his mind – and, of course, that the 1st had always been a particular favourite.

Listening to the music in any completed form makes it clear (at least, to me) that the obsessive idea of the last movement was consciously intended by Bruckner to be based on an inversion of the 1st theme from the 1st Symphony, so that this theme in its different guises would begin and end what the composer saw as his Symphonic utterance. If this is the case, what if anything is the actual significance of this phrase ? Cohrs invests the dropping phrase with religious significance as a motif representing the cross, in the same way that Bach did in his « Passions » , but this must be purely speculative, especially if the phrase was reverse-engineered from the opening theme of the 1st Symphony. We will probably never know. In any event, the dissonances of the completed 3 movements do not find their resolution here in what remains unmistakably Carragan's much more diatonically pure view of the 9th Symphony's Finale.

The version originally undertaken by Giuseppe Mazzuca and Nicola Samale, in the 1980's, and then taken-up and extended by John Alan Phillips and Benjamin-Gunnar Cohrs is noticeably different, in several important respects. Its overall shape and length is similar to Carragan's but the order of the incorporated fragments is slightly altered according to more recent scholarship. The mood of the interpolated sections was also altogether different. The 1995 so-called « SPCM » revision produces a sound that is more integrated than Carragan's early version, including as much of the original material as possible even from alternative versions of the same sketched section, whereas Carragan had suppressed parts of the sketches and had not included them in his completion. The result in the « SPCM » version is, perhaps, more in keeping with the harmonic brittleness of the 1st 3 movements. It also seems to be more successful in integrating the score fragments with thoughts about how these fragments may have been put together, especially as more recently revised by Cohrs and Samale. In this way, a cyclic feeling is introduced, in the same manner as for the 8th Symphony Finale.

Misterioso - nicht schnell (« SPCM » version edited by Cohrs / Samale, 2005 ; Cohrs, 2010)

The introductory « forhoftechnik » of this version of the completed movement is developed from what the « SPCM »

team thought was the intention in Bruckner's original final version of the exposition, although this unfortunately no longer extant. It starts over the same D timpani roll and, immediately, the violins give-out a 4 note dropping motif that is immediately bounced back in inversion by the clarinet. The clarinet response, as we have seen, has the contour, melodic shape and rhythm of the 1st subject of the 1st Symphony. Whereas with Carragan (who reproduces what Bruckner wrote in the earlier exposition sketches), this process was repeated, there is only a single utterance of each question-and-answer phrase in the latest CM edition before a single restatement, at lower pitch. There are 2 more utterances at semi-tone distances, resulting in a slightly different and shorter opening to Carragan's - and, indeed, to the 1995 « SPCM » version where the last 2 were in the same key.

This results in 4 utterances only of this dialogue rather than Carragan's 6. The tiny horn and flute interlude from Bruckner's original and Carragan's edition does not appear in this version since it is not felt necessary in directing the melodic and harmonic lines. The foreshortened crescendo appears which brings an impressive unison downward-moving variant of the opening violin dotted theme. A short bridge via sombre block harmony on the brass leads to the « gesangsperiode ». This is built from the same musical idea as the main theme, and incorporates variants of the theme from other extant versions of the exposition for the sake of material variety. Clarinet ruminations on the opening theme lead to the strings becoming more energetic. Brass rumblings re-introduce the timpani and a crescendo that is initiated by an inspired inversion of the introductory theme, making the 1st Symphony provenance obvious, and introducing the resplendent 3rd subject group. This is led by a brass chorale under-pinned by swirling strings which transmutes the Adagio's « lebewohl » into the major in an attempt at affirmation. This harmonious chorale suddenly recedes on dissonant snarling brass onto the opening motto of the « Te Deum » of 1883 on a solo flute, and it is here that the 1st swathe of uninterrupted Bruckner's original music finishes.

The editors now extend the transition over the « Te Deum » motif punctuated by the opening theme rhythm in the bassoons. At this point in the construction of the music, its direction appears clear. A change of key initiates a developmental phase, and what is clearly intended to be an energetic passage. A dissonant trumpet accompanying figure over strings working up and down an « arpeggio » figure, using a minor 9th resolving into an octave is retained here, where it was toned down « à la Schalk » in Carragan's original version but retained in the latest.

We are now in an interpolated section leading to another Bruckner fragment. Development in this fragment is obviously taking place within the main statement's framework. Strings become eloquent as the mood softens, and they rise-up against intoning trumpets, leading into the introduction of the fugal section, built again on the opening dropping phrase. This initially sounds rather routine and uninspired, although the detail of the fugal extension in the most recent research does increase the interest level. It is almost as if Bruckner is trying to unite the Symphony by attempting to emulate his success in the 5th's last movement ; surely, his most structurally successful Finale, if not his greatest. The editors' fugal interpolation based on Bruckner's material bring a full statement of Bruckner's own material which brings in the welcome presence of the « Bruckner rhythm » in the brass, following a genuinely Brucknerian passage which is startlingly similar to one in the Finale of the 6th Symphony.

Strings meander around the « gesangsperiode », sorrowfully extending into the « lebewohl » on strings until they introduce, yet, another allusion to a previous Symphony ; the 1st movement of the 3rd by way of the softer music we

heard a moment previously. The Carragan-inserted ascent to the 3rd subject group is not present here : the ascent is achieved by the use of the extension of the material that sounds as if it came from the 3rd Symphony. A Brucknerian modulatory tutti passage leads to the chorale theme which, in the Carragan version, was presented piano on a solo trumpet (under that very odd solo flute, sounding as if it was reminiscing over the passionate violin theme from the Tchaïkovsky « Pathétique » !) over the « Te Deum » accompaniment on « arco » strings. The « SPCM » editors have interpreted Bruckner's markings to mean tutti trumpets, since there is a marked diminuendo in the 2nd phrase, which makes sense in performance terms.

The counter-statement's climax is preceded by use of sketches not used by Carragan in his original 1983 version, although Carragan has also now inserted them here, as their place in the score has now been confirmed by the order of the extant bi-folios. There is a pause after which the strings search upward using the 1st Symphony motif, this time accompanied by the « lebewohl » on oboes. The editors achieve the climax itself by combining themes and rhythms from all 4 movements in the style of the 8th Symphony, and although this is not explicitly indicated in the emerging score, it is impressively realized. It moves without a break into a restatement of the chorale theme, which then extends into a high plateau of sound which, in the 2005 version, ends in a dissonant climax reminiscent of the 3rd movement and breaks-off unfulfilled, into a deep chasm of a pause.

The coda steals in, immediately in the major with the « Te Deum » motif present in the strings. The brass ring-out in affirmation and the coda comes to an impressive end with 4 note « Hallelujahs » from the brass.

In 2010, Cohrs substantially changed his approach to the coda, shortening it considerably, and joining it onto the previous climax. The end of the movement here seems to come just a little too quickly given what has happened in the previous 20 minutes, and the swirling strings do not have the subsuming effect that they had in the 2005 version. For these reasons, my preference for the coda lies with the previous 2005 version.

Misterioso - nicht schnell (Letocart, 2008)

As noted previously, the bulk of the movement occupies the sound world of the later « SPCM » and Carragan completions, with what seems like much more active horn section ; the differences arrive once we reach the transition to the coda and the coda itself. The recapitulation of the chorale theme arrives in similar fashion, with the Bruckner fragments in the same order as « SPCM » . Then, there is a wrench ; an acceleration, and a pause. Then, we hear a slow meandering ascent as part of the transition to the coda which also builds to a climax, and the 1st level of coda, where the chorale is under-pinned by what sounds like an accompaniment figure straight-out of the 5th Symphony. Expansion and extension of some of the earlier harmonies bring us to the next coda level, where the upper-strings shriek-out their jagged figures from the 1st subject over slow jagged figures in deep brass. Again, there is a pause, and harmonies reminiscent of the 8th Symphony flit across the desolate landscape, followed by harmonies from the 9th's 1st movement. There is a crescendo based on an open 5th, and rhythmic diminution leads to a modulation from D minor to D major and a « Halleluja » motif derived from the middle-section of the 2nd movement's trio. The coda is, therefore, a substantial structure that seems to make the end of the movement top-heavy, and it just does not make the kind of glorious noise that the end of the 8th Symphony does, by virtue of its magical modulation.

As we have seen, all of the allusions to past Symphonies in this movement were put there by Bruckner, and the gaps have been filled in very impressive ways : speculative and, perhaps, some freely-composed sections by Carragan, and rigorously constructed music focused on what Bruckner actually left by Cohrs, Samale, Mazzuca and Phillips. Both completions only serve to re-inforce the opinion that the composer was searching for a way of completing this vast work by recalling his past efforts. The fugal inspiration from the 5th's Finale, because it was the most successful ; the passage from the Finale of the 8th which became the « lebewohl » of the 9th's Adagio ; the 3rd Symphony because he had most recently revised it wholesale. The 1st Symphony allusions are perhaps the most striking of all in the Adagio and Finale, given the insistent nature of the quotations from the main theme of the 1st movement.

There is one other « version » that should be mentioned in passing. In 2006, conductor Peter Jan Marthé produced what was referred to as a free re-composition of the 9th Symphony's Finale incorporating material from the sketches, which was marketed as « Bruckner Reloaded » . We will not deal extensively with this composition here, as much of it has little to do with what Bruckner left. There are a few snatches of the half-hour composition that clearly do come from Bruckner's fragments as sign posts to where we are in the movement, the main ones being the 2 appearances of the chorale theme in the statement and counter-statement. The remainder, however, appears to bear little relation to Bruckner's sound world or intent as documented in the emerging score of the Finale.

The Finale in context

Thus, we arrive at the speculative end-points of these re-constructions ; completions - the various editors term them differently. The journey taken to reach them has been different and the structure of the edifice viewed, also different. The obvious differences are plain ; to take the actual sketches 1st : the Phillips team incorporates them into the completed movement order as Bruckner left them, and develops them in what is deemed to be the most philologically correct way. This is actually very helpful in identifying what is echt Bruckner and what is not, both from the perspectives of sign posts within the Phillips team's own version and indicators of what is original Bruckner. Carragan took a slightly different view of the sketches, in 1983, in that although they were essentially as Bruckner left them, Carragan extended and sanitized them as a basis for his version. Thus, there were parts added to the orchestration and alterations of some of the harmonic backdrop, and some of the harmonic trends themselves. This has been changed in the recent editions to give a much more stark version that is closely aligned with the « SPCM » team's thinking.

In the Phillips team's version, the initial exposition section seems to be slightly altered and « regularised » as seen in the utterances of the initial theme, and the inferred harmonic trend at the end of the original sketch is adjusted to make a transition into the next sketch possible. Where this differs from Carragan is that the order of the sketches is not exactly the same and, thus, the harmony needs to be re-directed. The interpolated sections are expertly done but the mood of the music is disturbed by the dissonances present, as it was in the previous completed movements. The « lebewohl » chorale truly seems to have a battle on its hands in the « SPCM » version.

The transition to the coda and the coda itself in the « SPCM » version do not appear to even attempt the kind of glorious ending on the scale originally envisaged by Carragan, even in its latest version. In Samale and Mazzuca's original, elements of the 1st movement motifs mingle with the chorale descent in a passage strikingly similar to the

coda of the 8th in execution, but in frightening harmony with the « Te Deum » shape battling away in the background. A cadential passage regularly used in the 8th's Finale moves the music into its final moments with the brass howling in bare 5ths as they did at the close of the 1st movement. There is little resolution here in the Carragan style ; the music is as troubled as it was in the 1st movement. The later « SPCM » version uses the identified coda sketches to build a more affirmatory ending, even though it is dissonant in keeping with the remainder of the Symphony. The Cohrs / Samale revision, from 2005, removes the allusions to the 1st movement completely from the coda, save for the passage where themes from all 4 movements are combined.

In the context of the Symphony as a whole then, perhaps, the Phillips team's interpretation of what the musical endpoint was thought to have been, is the more convincing (which is not to say that the completions by Carragan and Letocart are not impressive achievements in their own right) apart from the spurious and unnecessary flute and brass counter-melody interpolations in Carragan's coda. Indeed, as has been indicated, Phillips has referred to the concept of the Adagio followed by a completed Finale as « death and purgatory » .

This is not to denigrate Carragan's redemptory coda, which may be convincing in terms of the movement in isolation but, perhaps, not in terms of the Symphony as a whole. Whichever version appeals to the listener and whatever the shortcomings of its original material are however, a « completed » 9th Symphony with a Finale is, without doubt, a very valuable addition to Bruckner knowledge in understanding where the composer may have gone musically, had he lived further.

Bruckner 9th Symphony Finale Workshop

(A Classical Music project in Detroit, Michigan by Alonso del Arte.)

When Bruckner died in 1896, his 9th Symphony was complete in his mind. The 1st 3 movements were written down and fully orchestrated. He just needed time to write the Finale down. It is believed he might even have had written the entire Finale down in outline form. But souvenir hunters literally scattered the relevant sketches to the 4 winds, and so in the 20th Century, almost all performances of Bruckner's 9th ended with the Adagio, with everyone believing too little was left of the Finale to make any sense of it.

But over the past few decades, more and more sketches have been found and we have a jigsaw puzzle with just a few pieces missing. Many have tried to complete the Finale, and they have come-up with fairly consistent results for much of it. The divergences occur closer to the Coda, where speculations rather than sketches guide the various musicologists. This workshop will examine all available completions of the Finale of Bruckner's 9th Symphony and have people vote on which is the best one, and have it played in a concert. These are the choices I am aware of :

Fritz Öser bridge to the « Te Deum » (1940) .

Nicola Samale & Giuseppe Mazzuca realisation (1985) .

Nors S. Josephson reconstruction (1992) .

Samale, Mazzuca, Phillips & Cohrs realization, 1992 / 2005 / 2007 versions.

Sébastien Letocart realization (2008) .

William Carragan completion, 1983 / 2003 / 2006 / 2010 versions.

Joan Schukking Coda (2011) .

To hire a full orchestra, with Wagner tubas, is of course an expensive proposition. Bruckner's 9th requires, at least, about 30 wind players and at least 50 string players. Most horn players in America today don't have their own Wagner tubas, so a proper set (2 tenor and 2 bass) lent for this purpose would be a huge help. Worst case scenario we'd have to substitute baritones or euphoniums for the Wagner tubas.

If you have a credible completion of Bruckner's 9th (one based entirely on the sketches and Bruckner's own earlier music, and using only the instruments in the completed movements of the 9th) not listed above, please post it to IMSLP and send me a message about it.

The list of credible completions will be narrowed down to 4 or 5, based on the votes. These, along with the Öser bridge to the « Te Deum » (which, to my knowledge, has never been recorded) will be read through. The musicians will vote and thus it will be determined which the best completion is. That completion, together with the rest of the Symphony, will be rehearsed and played in a concert.

Heinz Winbeck's « Finale » finally performed

Several years ago, it was announced that the German composer, Heinz Winbeck, would be commissioned by the « Brucknerhaus », in Linz, to write a form of completion to the Bruckner 9th Symphony. The performance was scheduled several times but postponed. The most recent postponement was last fall when the work was now to be placed in front of a performance of the 9th Symphony. It turned-out that the work had evolved into a lengthy piece that would make the concert too long. So, the premiere was scheduled for March of 2010 and, on March 9th, it was finally performed. As the work evolved, it became more of an independent composition (in 3 movements) and less of a postscript to the Symphony No. 9.

The work is entitled, Symphony No. 9 « Now and in the Hour of Death », 3 fragments using motives in particular the Finale of the 9th Symphony of Anton Bruckner.

Winbeck's use of themes is very subtle. There is no quotation of the great chorale and, at the end, there is a quotation from Johann Strauß' « Blue Danube Waltz ». The performance timed in at around 55 minutes.

The 3 movements are :

1 - « Lord Stay with Us Because It Will Become evening and the Day Ends. »

2 - « Come Holy Spirit And Enflame. »

3 - « Now And in the Hour of Death. »

Happily, there are quite a few people who do not share that (ground-in) « standard » view, but rather think that not only is the Finale worth pursuing, but that doing so is essential if one is to get a fuller understanding of what Bruckner intended this Symphony to be - i.e. , that, in order to get a better grasp of the 1st 3 movements, it is vital to do the same with the 4th and, thus, the 9th Symphony as a whole. One may quote from an early Dutch (and very readable) biography of Bruckner :

« Without doubt, Bruckner had very special intentions with the Unfinished Finale, which would have become a “ Satz ” of even more gigantic dimensions than the final part of the 8th Symphony : something already evident in the fact that no less than 5 versions can be discerned in the sketches. What was floating before his mind’s eye was probably a synthesis of the Finale of the 5th and 8th Symphonies. We find in the sketches both the fugue and the chorale that determine the nature and architecture of the Finale to the 5th Symphony, as well as the for the 8th Symphony’s Finale characteristic combination of the main themes of all 4 movements. With this keystone to his œuvre, he wanted to give a final summary of everything that was dear to his heart. »

« The Finale should have gathered all elements once more into one grandiose climax, chorale and fugue should have testified, one more time, of the artistic intentions that are embodied in this « œuvre » , intentions that sought to declare the earthly and heavenly together as one complete reality without considering the material and the inanimate as something inferior for Man to flee from in order to remain true to his calling. Bruckner wanted to say in this Finale that Man should not forgot the material in order to maintain his original purity as a creature from God but that, on the contrary, the spiritualization of the material was the true task of Man. Bruckner’s wish to say this one more time was not granted ; he had to abandon his work with the solemn sounds of the Adagio. »

Bruckner’s Symphonies have been described as « cathedrals in sound » . In a way, that is true, in the sense that they evidence a very strong architectural sense in which everything is logically connected to everything else. Each element supports each other element and, therefore, each element only makes complete sense when it can be experienced within the complete framework of which it is part. Because of this alone, the 9th without its Finale is not just incomplete because of the lack of that Finale but also because the 1st 3 movements cannot be fully appreciated without the 4th, since there the various (and, in case of the 9th, unusually disparate) elements are brought to a logical whole. The various threads of the 1st 3 movements are tied together in the 4th (as in all Bruckner Symphonies) .

From the above, it may perhaps have become clear why I do believe that a Bruckner Symphony cannot be complete

without a Finale, because this Finale is what ties the earlier parts together and gives them their full meaning. Since no Bruckner Symphony casts its view wider than the 9th, it is here that the Finale is most severely missed. We are given a presentation of the human, earthly, demonic plus a vision of the divine without the connecting final vision. It is impossible fully to understand the Symphony without the Finale. In the words of W. van Hengel :

« This intention to create a grand synthesis puts its mark on the 3 completed sections of the 9th. »

Bruckner's Symphonies aren't just complete structures in themselves ; the various Symphonies seen together are also connected. The way that I see it, there are 3 groups within the Symphonies (disregarding the « Study » Symphony in F minor) . 1st, there is an aborted group, consisting of the 1st and the Symphony in D minor (this Symphony has until very recently been regarded as preceding the 1st, having been revised after completing the 1st ; not so, for it was written in 1869, after the 1st) . The 1st Symphony is the work in which Bruckner's genius came to the fore completely, and in the process almost destroyed the composer. After completing it, he fell victim to, perhaps, the greatest mental breakdown of his life, to the level of contemplating suicide. This despair perhaps drove him to « safer waters » when writing his next Symphony. Ultimately, he must have come to the conclusion that this was not the « natural » way to follow, after which he abandoned that road, to start anew with a Symphony again in the most basic tonality of his musical nature. This Symphony then became the foundation of the cycle of Symphonies 2 to 7, each one rising a bit higher, its central tonality becoming a bit brighter and more colourful. These Symphonies, together, may perhaps be seen as the various (vertical) components of a giant cathedral in sound, the 1st of the series (i.e. , the 2nd Symphony) the almost subterranean foundation and crypt from which the view can only be straight-up, until the very highest vaults of the 7th, from which the view is almost horizontal, almost totally disconnected from the earth.

A note on tonalities here. As I see it, there are 3 series of Symphonies within Bruckner's Symphonic « œuvre » . An aborted 1st, starting in C minor, moving to D minor, an unfinished 3rd, again starting in C minor and moving to D minor. Only the 2nd cycle is complete, and also starts in C minor and moves on to D minor. Then, there are 4 major Symphonies, whose tonics are, I think, closely related.

I. The 4th is in E-flat, the 5th in B-flat ; a 5th apart ; the 6th is in A, the 7th in E ; again, a 5th apart.

II. The 4th is in E-flat, the 6th in A ; a diminished 5th apart ; the 5th is in B-flat, the 7th in E ; again, a diminished 5th apart.

III. The 4th is in E-flat, the 7th in E, a half-tone apart ; the 5th is in B-flat, the 6th is in A, a half-tone apart.

IV. The 4th starts in 3 flats ; the 5th gets « lighter » by losing a flat ; then, the 6th exchanges 2 flats for 3 sharps, becoming « lighter » ; still, after which the 7th adds a sharp. Moreover, the 4th and 5th are in « flattened » tonalities (E-flat and B-flat) , while the 6th and 7th are in « pure » tonalities (A and E) .

Moreover, A is considered a bright key, and E even brighter.

Is all this a coincidence ? I think not ; Bruckner's sense of tonality is too strong for this to be mere coincidence.

To continue on this line might have led, I believe, to a Symphony in C major (a 3rd below E) . Why ? Well, the « purest » tonality is that of C major (the « positive » of C minor) , in which there are no flattened or sharpened tones. Since Bruckner clearly had a « primitive » sense of tonal relationships (as exemplified in the notes I-IV above) , one may speculate that, if C major is the « purest » , C minor must be its opposite. In other words, if C minor be the « fundamental » or the lowest, C major must be the « crown » or the highest. Hence, the distance travelled from C minor to C major is the furthest. C major has no « colour » , being the purest « white » . Thus, C minor must be the opposite, or negative, hence is « black » . All other tonalities have a colour, due to « breaking the light » via flats or sharps. None reaches such purity as C major, but none starts as far from it as C minor.

One could perhaps say that a Symphony starting in C minor and moving to C major travels vertically, all other tonalities travelling in a diagonal.

All this implies that a Bruckner Symphony is a journey, with the minor key Symphonies an « open » journey (from the minor to the major) and the major key ones a closed one (from the major to the major) . This may be reflected in the fact that, in the minor key Symphonies, the weight is balanced between the 1st and last movements, whereas in the major key Symphonies the balance shifts to the inner movements, especially the Adagio (the 4th Symphony being something of an intermediate work here) . In the 7th Symphony, it feels as if this development has gone about as far in this direction as it could go, the Adagio having become the centrepiece, and the Finale becoming the slightest movement. This journey to « perfection » thus would have led, I believe, to a Symphony in C major, but this would be unachievable within the ground plan of a Bruckner Symphony. A work in C major would need to be « perfect » , i.e. , represent perfection and, hence, no « journey » . But, within the earth-bound workings of a Bruckner Symphony, this could not be so. Instead, a work of perfection would need to have no ties to the earthly, but be divine totally : something unachievable within a Symphony as Bruckner understood the form. So, what Bruckner wrote after the « near perfect » 7th Symphony was indeed a work in the « perfect » C major, and one completely devoted to the Divine : the « Te Deum » . This « Te Deum » is, to me, not just an isolated piece but truly a Finale to the Symphonic cycle represented by the Symphonies 2 to 7 . After reaching this, he could not, therefore, continue this line of Symphonies and had to start anew. In other words, with the 7th, he had put the roof on the cathedral (consisting of Symphonies 2 to 7) , and with the « Te Deum » dedicated it to the Divine. To continue, he had to start and build a new cathedral, in his logic of building the foundations 1st, i.e. , start the next Symphony (again) in C minor, to move on to D minor in the next.

But there are changes. I believe that the Symphonies 2 to 7 are a cycle that is based on the earthly, the physical, looking upwards. The next cycle is written by someone who has seen the (Divine) fulfilment and is looking down.

The difference in viewpoint makes for a change in the architecture : the Scherzo becomes the 2nd part, the Adagio the (much expanded) 3rd. This leads to a radical change in perspective. In the 1st (completed) series of Symphonies (2 to 7) , the 1st movement is a kind of basic statement : call this the thesis. Then, there follow 2 separate antitheses

(themselves being a thesis - antithesis set) : the Adagio and the Scherzo. The Finale then forms the synthesis of the various components given in the thesis (movement 1) and antitheses (movements 2 and 3) .

Starting with the 8th Symphony, the thesis section of the Symphony is, for me, no longer made-up of the 1st movement only but of the 1st 2 together. The Scherzo forms a complementary part of the thesis, enhancing the 1st movement. More precisely, the 1st movement gives us a picture of the earthly and human ; and the tragic position of that without, or outside, the divine. The Scherzo enhances that picture with a presentation of the sardonic, if not demonic (i.e. , giving an idea where the human soul will end without the Divine) . The 3rd movement (the Adagio) then forms the antithesis to both separate (but complementary) presentations of the thesis. Because of obvious necessity, this 3rd movement is expanded when compared to the earlier Symphonies. The Finale then gives the synthesis as in the earlier Symphonies but, here again, because of the wider view of the whole Symphony, this movement is expanded.

The final pieces : what is left of what was left

Bruckner's methodology when writing the 9th's Finale was no different than that of the 1st 3 movements or, for that matter, any of his other work. Roughly, one may distinguish 4 stages :

I. An initial sketch (« Skizze ») on 3 or 4 staves, containing the « musical argument » with a few indications of instruments and such.

II. A translation of the initial sketch into a rudimentary designed score (« Satzenverlaufsentwürfe » , or continuity drafts) .

III. A more elaborate version of II, but with only the main lines fully written-out (usually strings, with important woodwind or brass entries) .

IV. Further elaboration of III, with gradual filling-out of secondary voices and filling in of various parts.

V. Finalisation of IV (« nuancieren » , in Bruckner's terms) , with addition of musical indications (slurs, dynamics and such-like) .

The score paper was prepared for Bruckner by his assistant and secretary, Anton Meißner, who wrote in all instruments and keys, and pre-ruled all pages with 4 bars.

A fully completed double sheet (« Bogen ») would have the entry « Fertig » (ready) written in by Bruckner, and subsequent sheets would be placed one after the other.

Changes would be possible at any stage but, naturally, more so in the earlier stages. If changes in a later stage turned out to be rather big, the sheet could be taken-out and replaced by a newly written one or, when the changes resulted

in a more extended passage.

Unfortunately, when Bruckner died, he had not completed (i.e., brought to « Phase V ») the entire score of the Finale. More unfortunately still, his home was not secured immediately after his death, allowing « treasure hunters » to swoop down on the remaining pages of the Finale, then scattered around his place, to grab bits and pieces for the memorabilia market : this based on the old law that dead artists are more valuable than live ones.

So what do we have, and do we have a clue as to what has been lost (or, at least, is presently unavailable) ?

Fully written-out (i.e., finalised full-score « Phase V ») : at least, some dozen sheets (bi-folios of 4 pages each) , running to roughly 200 measures or approximately one 3rd of the entire movement. Of those sheets, some 8 are presently missing, thereby, creating 7 gaps. From the state of these finished pages, it is clear that the missing sheets are indeed missing, and not never written. For several parts of these gaps, the original sketches survive, enabling an educated guess as to what they contained. Bruckner's working method then allowed for a reasonable filling in of those gaps. After that, there are score sheets with string parts complete and woodwind entries written in (« Phase III ») for approximately another 240 measures. After that, we have continuity drafts (« Phase II ») for well over 100 measures.

This means that there is continuous material of various degrees of finalisation for some 550 measures, or right-up to the beginning of the Coda. Some subsequent sketches are preserved which indicate how the beginning of the Coda might have been intended. After that (i.e., the Coda proper) : nothing.

Whilst Bruckner did not systematically work through all the various phases (i.e., rounding-off one completely before embarking on the next) , the fact that a full-score existed for at least a 3rd of the Finale leads to the assumption that at least the sketches (« Phase I ») and, perhaps, some subsequent phases (such as « II » or even « III ») existed all the way to the end at the time of Bruckner's death, meaning that he did, at the very least, put down an idea of how the work was to end, and may have begun to work-out that very ending. Today, we have nothing of the Coda, so how the work ends is anyone's guess. But that a very substantial part of the Finale has come down to us in at least some form (and for a considerable part in final form) is clear ; quite sufficiently so, in fact, for it to be taken very seriously indeed and to fully refute the idea that what exists are some incoherent sketches and drafts, to say nothing of the notion that « there is no need for a Finale » .

The « Te Deum » as Finale ?

Did or did not Bruckner want his « Te Deum » to fulfil the role of Finale to his 9th Symphony, in case he could not complete the Finale that he was working on ? Opinions about this issue are as far apart as possible, while each extreme is put forward as hard fact. I will cite 2 examples, each representing an extreme.

Benjamin-Gunnar Cohrs, in his essay connected to his 2008 revision of the Samale-Philips-Cohrs-Mazucca completion, writes :

« Bruckner even expressly ordered (what other composer was so far sighted ?) that, in the event of his premature death, his “ Te Deum ” should be played as the best possible substitute for the missing Finale. The “ Te Deum ” does actually constitute a worthy “ substitute Finale ” for many reasons. »

Doctor Max Steinitzer, on the other hand, in his preface to the complete miniature scores published by Ernst Eulenburg, in the early 1920's, writes :

« Ein Irrtum ist, daß er das Tedeum (sic) zum Finale der neunten bestimmt habe. Man fragte der todkranken, ob es as solches gespielt werden könnte, und er murmelte irgend etwas, ohne zu verneinen. Es ist viel früher geschrieben und in ganz anderen Stil. »

Finally, in the liner notes to the CD with the recording of his version of the Finale, Sébastien Letocart writes that, in the sketches, there is a point where Bruckner apparently tried to sketch a transition to the « Te Deum », as if to connect the completed fragment of the Finale to the « Te Deum » .

But does the « Te Deum » fit as a Finale, as Cohrs especially seems to think or, at least, seems to think Bruckner may have thought ? I, for one, do not believe it for one second. There are several reasons for this.

1st, and foremost, a Bruckner Symphony is, as we have already observed, a very tightly constructed architectural whole and, whilst the exact details differ from Symphony to Symphony, there are certain big set constructs that are identical for each. Just as all Gothic cathedrals differ from one another in detail, they have certain set « rules » by which they are constructed. For a Finale to any Bruckner Symphony, this means a construct along the lines of expanded Sonata form, with exposition with 1st theme, 2nd theme (« Gesangperiode ») , 3rd theme (chorale theme) , then the development section (sometimes containing a fugue, such as in the 5th) and, finally, the Coda. Whilst the « Te Deum » is, itself, tightly constructed, its construction in a way represents the architecture of the text and has nothing to do with the « standard » Sonata form structure of a Finale (although it does have a recurring « main motive » 1st played at the very beginning, which is to play a big role in the Finale to the 9th) . Thus, the form is not « fit » for a Symphonic Finale.

2nd, a Brucknerian Symphonic Finale ties together all (main) threads from the whole Symphony (i.e. , including the preceding 3 movements) . Thus, in it one can find main themes from earlier in the Symphony, often in combination(s) where, together with the themes from the Finale itself, they tie together the whole « argument » of the Symphony. Since the « Te Deum » contains none of the themes set forth in the 1st 3 movements of the 9th, it simply cannot be used to make a satisfactory conclusion to that Symphony.

3rd, simply, a vocal movement in a Symphony is a « no-go » for Bruckner.

The fact that Bruckner makes (rather great) use of motives from the « Te Deum » in the Finale to his 9th is not strange in itself. He used motives from his « great » Masses in his early Symphonies (especially, Nos. 1 and 2) . Likewise, he uses motives from Wagner in some of his Symphonies, but for symbolic reasons, such as the « Gesegnet

sollst du schreiten » from Wagner's « Lohengrin » that he incorporates into the 3rd to pay homage to the revered Master. And it is here that we may find the « true » reason why Bruckner used motives from the « Te Deum » so extensively. His 9th was dedicated « To the Dear Lord » ; it was Bruckner's indication to various people that the work was intended to end with a « Song of Praise » , which then must be thought of as a « Song of Praise to the Dear Lord » . And, for a devout Catholic such as Bruckner was, the « Song of Praise » would be the « Te Deum » and, whilst the actual « Te Deum » setting could not be used as a Finale to the 9th, strong allusions to it by way of utilising some main motives, most noticeably the opening ostinato, would be a logical way in which to achieve this.

It may be that Bruckner, on his death bed, was not opposed to the playing of the « Te Deum » in conjunction with the (unfinished) 9th, but as a separate item rather than as an integral part of the Symphony. The 1st performance of the 9th, in 1903, had the « Te Deum » before the Symphony ; this idea, if one wishes to play only the 1st 3 movements of the 9th, seems to me to be a viable solution, but the « Te Deum » as Finale is most emphatically not so !

Filling-in and filling-out

So what does anyone wanting to complete the Finale have to provide ?

1. As to the fully finished sheets : nothing, barring some details.
2. As to the fully finished sheets that have gone missing : trying to fathom how those sheets may have looked from the sketches and such like and working them out orchestrally.
3. For the score sheets with strings and wind entries : filling-out, based on the material available (sketches, but also by using earlier material for guidance) .
4. For the continuity drafts : filling-out ditto.
5. Coda : here, nothing remains so, here, every completor has to make personal guesses and, until more material surfaces, none can be superior to others in « having the truth » .

At present, there are 3 « competitors » in presenting a completed version of the Finale, 2 of whom have been at it for several decades. They are, in chronological order :

William Carragan, who prepared a completion in 1979, orchestrating it in 1983, thus presenting the 1st completion of the Finale. When it was recorded by the Utrecht Symphony Orchestra under Hubert Soudant it was the 1st occasion on which a complete 4 movement version of the 9th Symphony became available to a world-wide audience.

Then, there is the « conglomerate » made of Nicola Samale, Benjamin-Gunnar Cohrs, Giuseppe Mazzuca and John Alan Phillips (also known under the abbreviation « SPCM » : this abbreviation will henceforward be used) . These 4 have

not continuously worked on the Finale as a team, but various members thereof have worked alone or in various combinations during several decades. Initial work was done by Mazzuca and Samale, in 1984, and the project has been running through various stages, the most recent (as of writing) having been brought-out in 2005, by Samale and Cohrs, which was somewhat revised by Cohrs, in 2008.

A comparative newcomer to the scene is the Belgian composer and musicologist Sébastien Letocart, who produced his version of the Finale in 2008 as his thesis. He has subsequently made some small changes.

These 3 versions all face the same « problems », as set-out at the beginning of this section, namely to fill out those (as yet) missing finished full-score pages comprising 7 gaps, filling-out those subsequent pages of which Bruckner wrote an incomplete score and finally finding a way to end the Symphony's Coda satisfactorily. Whilst for the gaps, there is material on which to draw from sketches and discarded material and the filling-out of incomplete score pages can be done by educated guesses based on previous material and Bruckner's well established *modi operandi*, the 3 versions are roughly comparable in constitution (even where rather noticeable differences exist) but the Codas are fully « educated guesses » by the completors and thus rather different (other than that all 3 have a final « Alleluia » ending, even when the how and what thereof differs) . As far as can be deduced, the various completors were / are aware of one another's solutions, but have operated virtually independently of one another. Whilst « SPCM » and Letocart have provided extensive material as to how each and every solution was obtained, William Carragan has, to my knowledge, not done so.

How, then, about the Finale as we have it ? Does it live-up to expectations ? Ist, again, let me emphasise that, in his 9th Symphony, Bruckner cast his vision wider then ever. The Ist movement is much more tragic and dark than in any of his other Symphonies. The ensuing Scherzo is wildly demonic, this quality still further emphasised by the Trio. To counter that, the Adagio is the most divine such movement in any Bruckner Symphony. Perhaps, this is why most people want to close the Symphony here. We have seen Heaven, so why return to earth ? But if we are to experience Man in music here (Man being capable of both Good and Bad) , we have to combine the Good with the Bad to arrive at the complete picture. Light cannot be appreciated without having experienced Dark.

Of course, the problem here is that Bruckner did not live to complete this Finale. Moreover, in his final years, his mental capacities were diminishing. How much of Bruckner's genius is in this Finale ?

I do believe that there is a lot of Bruckner in that Finale. I think that Bruckner had thought out most of his Symphonies before starting to commit anything beyond mere sketches and « aide-mémoires » to paper. Since all components of the Ist 3 movements had to come to full fruition in the Finale, he must have thought that Finale through pretty thoroughly before writing down the Ist 3 movements, i.e. , the end predicts (or even dictate) the beginning. Because of this, I believe the Finale to have been pretty much complete, at least in his head, when he wrote the Ist 3 movements. So perhaps (some of) the sketches to the Finale even predate the scoring of movements 1-3 ! Moreover, since it is clear that he finished the Adagio with full mental capacities intact, it seems unrealistic to think that he started working-out the Finale with suddenly severely diminished powers. So, at least, the initial stages of committing the Finale to paper must have been when he had full command of his powers.

But he did not complete the Finale in a fully definitive form (even when substantial parts are definitive !) ; at least, as far as we know at present. We do, however, know that what was complete at the time of his death was more than what we have today, for quite a bit of it was stolen right after his death. Benjamin-Gunnar Cohrs, for example, is said to know that there is at least one manuscript collector who has parts of this considered lost material (and keeps apparently them under terrible conditions) , but keeps it inaccessible due to fear of taxes. Fortunately, we do have his sketches for most parts that we lack in full-score. It would seem that the only part of which we have nothing (available) is the final part, the Coda.

But does it convince ? It is a piece that is rather different from his other Finales, much darker and more desperate. But then, in this Symphony's 1st 3 movements, Bruckner casts his visions further than ever before, necessitating a greater amount of trials and tribulations to get it all together. If one would put Romantic titles to the movements, one could say the 1st movement gives us the insecurities and disappointments of human life, the 2nd a depiction of utter despair and the 3rd the promise of salvation. In short : earthly life, hell and purgatorio. From this, it would be easily understandable why most people consider the Symphony to be « finished » as it stands and even having no desire for a 4th movement since, as is usual in a Bruckner Symphony, such a 4th movement would have to deal with the despairing and hellish aspects once more ; « better » , then, to be left in purgatory with a vision of Heaven in our minds ! Perhaps, we would not have been fooled into believing that the work was, or could be, finished in 3 movements had Bruckner laid out the Symphony as in his earlier ones, with the Adagio 2nd and the Scherzo 3rd !

Since the 9th Symphony seems to deal with the earthly life and visions of Hell and Heaven (or, at least, Salvation) , one must therefore expect a Finale that is more disparate than ever before. The Finale of the 8th Symphony is already quite different to his earlier ones, but that of the 9th is even more so. Part of the problem of accepting the Finale might be that the 9th, in its 3 movement form, is so very well-known, that one has, perhaps, a feeling about the kind of music that « should » follow. Also, the symmetry of the 1st and 3rd movement around the Scherzo (itself a symmetric shape !) might be alluring. And since nobody's mind works like Bruckner's, the Finale music as discovered might sound disappointing, especially if one has conjured up some sort of expectation of what the Finale should be like, based on what one knows about the 1st 3 movements. If we see the 1st 3 movements as Earth, Hell and Purgatory, one might suspect the Finale to be a glorious fulfilment of all this, making a sequence of Human Life and Inferno (movements I and II) , Purgatorio (III) , Paradiso (IV) , so we might expect the Finale to begin, for instance, with either a glittering shimmer from which the vision of the heavens might start to consolidate (something on the lines of the opening pages of the 7th Symphony) , or a glorious assertive “ fanfare ”. Those huge and terrifying falling brass outbursts in the 1st movement (truly, Tuba mirum !) are already changed into rising brass calls in the 3rd movement (Tuba mirum changed into Tuba mirabilis ?) , so perhaps we might now expect (or like to hear) something of a Tuba gloriosa, or something such as the opening of the 8th's last movement. Thinking along these lines (but only then !) , the idea of placing the « Te Deum » in substitution for the Finale might seem not only plausible but also even desirable. So, the actual opening of the Finale, based on such assumptions, may very well sound disappointing (even wrong !) for we are thrown back into the insecurity, the darkness and the turmoil of the opening 2 movements. The conflict of those 2 movements re-emerges, even more troubling than before. We have seen a vision of victory in the Adagio, but we are as yet not part thereof.

The opening, a tremolo on timpani, does indeed give the tremulous beginning familiar from so many Bruckner openings, but on the darkest level. Almost immediately, jagged figurations (a 2 note pattern that will dominate the Finale on an almost obsessive level) begin, and the battle is soon in full swing. The problem with the completion is that, whilst the Symphony does (or at least was intended to) end in victory (be it only at the very end) that very end is missing from the material as we have it and has had to be supplemented from scratch by those completing it. Since only Bruckner (as I believe, he did) knew how the Finale, and therefore the Symphony, was to end (an ending of a kind unprecedented in his « œuvre », at that !) and since nobody as yet may convincingly emulate the thinking of Bruckner, that very ending as provided may seem to lack some naturalness and conviction. Nevertheless, with subsequent hearings, the music, including its ending, begins to sound more convincing, even moving. So it may well be a simple question of getting to know this music better.

All this makes, at least to me, the question of how sound Bruckner's mind was when he was working on the Finale to be answered by pretty sound indeed ! I do not think that he was losing his grip on his material, and what we have is emphatically not of inferior quality but is indeed what he had in his (right !) mind. Judging from material that I have read, Bruckner's mental state at the end of his life may have been deteriorating in some aspects, but more on the level of loss of confidence, rather than a degradation of (compositional) competence. It seems clear that his general mental equilibrium was indeed deteriorating. But Bruckner had already suffered attacks of severe mental disruption several times, most severely so after completing the 1st Symphony, so it may well be that, had he lived, he might have regained his equilibrium. The rejection of the 1st version of the 8th Symphony by Hermann Levi and the Schalk brothers seems to have been the 2nd severe wrecking experience, which I believe may well have lasted until the end of his life and may even have influenced the content of the 9th Symphony.

Some final conclusions

1. Bruckner's Symphonies are 4 movement structures tightly connected within themselves. All movements within one Symphony are inter-connected at a deep level. Since, in all Symphonies, material from the 1st 3 movements comes together and finds its final « solution » in the Finale, the material from those 1st 3 movements must be formed in such a way that it can come together in the Finale. It, therefore, seems impossible that Bruckner (fully) worked-out the 1st 3 movements of the 9th Symphony without 1st having a very clear image of how its Finale was going to be. In other words, when starting work on the 9th, he must have had a clear image of how this Symphony was going to be in its entirety, even when many details were still to be thought and worked-out during the actual compositional work.

2. Bruckner worked, like most composers, from drafts « upwards » to the finished score. One may expect that the drafts for the Finale were made straight after completing the draft of the 3rd movement at the latest. Since that 3rd movement shows no signs of failing mental powers, one may assume that, at least, the drafts to the Finale were made while Bruckner was still in a relatively healthy state of mind. This, in combination with point 1 above, gives me the certainty that the plans as revealed in the drafts are genuine as to how Bruckner wanted the Finale to be.

3. Those parts of the final orchestral score that are preserved show in their hand-writing no sign of mental deterioration and only, in the very last parts, some sign of physical deterioration. People who suffer from dementia or similar afflictions usually lose some or all of their motoric skills as well, most acutely noticeable in their hand-writing. Bruckner's hand-writing in the score of the 9th Symphony shows no signs of deterioration up until the very last extant pages : indeed, rather the opposite. Published examples of the manuscript score are as meticulous as one might possibly wish, even most of the very late ones. In fact, if one takes into account Bruckner's physical state during the period that he worked on the Finale (and during work on much of the earlier parts, in fact, especially the Adagio) , it is a miracle that he managed to get the score on to paper at all, let alone in such immaculate hand-writing. The last dated page is from August 1896, just 2 months before his death and well into what is supposedly his « mentally disintegrated » period. Here, his hand-writing is clearly less-secure than on earlier pages but, considering the level of physical deterioration during his final year, even his last hand-writing looks remarkably steady. Writing such a vast, complex score in a state of mental degradation seems to be, to me at least, impossible.

Because of all this, I do believe that the sketches to the Finale (which are quite if not totally complete) are to be taken entirely seriously, on the level of similar sketches to, say, the Finale of Mahler's 10th Symphony. The score as we have it should also, I believe, be taken equally seriously. The problem faced is to fill-out those score pages that for the time being remain missing. This constitutes somewhat less than half the movement, as yet. Here, the editors had to construct an orchestral score from the sketches, being aware of the fact that Bruckner may have changed things between sketch and score ; and the Coda had to be made from scratch.

But even when one finds that the (re)constructed Finale is weak as opposed to the rest of the Symphony, I do believe that it is vitally important to incorporate it in a performance or recording, in order at least to give an idea of what the whole work is about, for even an « inferior » completed Finale changes one's impression of the Symphony and proves that the 3 movement version is not complete and, therefore, not fully understandable. The alternative to presenting the completion is to play only those bits that exist in a Bruckner score but, then, the problem would be that the Finale is represented in the form of a series of loose and abruptly starting and ending fragments without a connecting framework ; that framework being very important. The argument that the Finale should not be performed because it is incomplete is nonsense insofar as it would then be equally valid to state that the 1st 3 movements of the Symphony should not be performed either because the lack of the Finale makes the whole work incomplete, said Finale being an organic, even necessary, part of the whole structure.

With the Finale in place, the 9th Symphony is a most disturbing work, not at all « heroic » , since its Finale is not the jubilant concluding Finale that one might expect or desire. Victory is made at the end, but only at the very end, and barely so even then.

To consider the work complete in its 1st 3 movements is, after hearing them several times, followed by any of the various attempts at presenting the Symphony's Finale, so wrong that it is almost obscene. The Finale's contents are such that they change the whole perception of the entire Symphony. The work most definitely does not (and was not intended to) end with that almost unbearable vision of Heaven, on those soaring last chords with that reminiscence of the 7th Symphony's opening figure, as if it were the hand of Beatrice reaching-out to accompany us into the heavenly,

divine sphere. Even to think that the work could end there is absurd. The idea that, after this, the « Te Deum » might be fit to follow is Romantic nonsense, fed by a (wilful ?) misunderstanding of Bruckner's intentions as laid down in the Finale (the extensive quotations of the opening ostinato from the « Te Deum ») . Some people would probably find it easier, or more satisfying, to their sense of pleasance, to end the Symphony with the Adagio, rather than confronting what Bruckner had intended to follow, for that Finale is perhaps the most shocking piece of music ever conceived by him. No heroic entrance as in the 8th Symphony Finale, but a dull drum roll as a grotesque version of that so familiar tremolo shimmer that opens several other Symphonies, after which there unfolds a vision of Hell itself, almost like a Brucknerian version of the Temptation of Saint-Augustine ; and no sugary, « tasteful » version suitable for the faint hearted, but rather like the one painted by Grünewald for the Isenheim Altarpiece .

To distance oneself wilfully from, or even deny the very existence of, this Finale is not wanting to hear what Bruckner desired to say and not wanting to understand what Bruckner had in mind. A complete vision of his final intentions will forever elude us because the composer died before he could complete this work but, at least, a good idea of what he intended can be got from the various attempts at filling in the gaps and providing an ending for this most shattering movement that Bruckner conceived.

Final recordings

Since various « completors » have had different ideas as to how to fill in the various gaps and provide a Coda, I do think it is vitally important to hear those various attempts by Samale-Cohrs-Mazzucca-Philips, by Sébastien Letocart and by William Carragan. Different versions of all these recordings (excepting Letocart) are available but, unfortunately, several of them are either not by the best performers, or not easy to come by, or both.

What does become quite clear from comparing all these various is how much they are, in fact, like one another. For those sections of which a finished full-score has survived, this is no surprise, but the sections that had to be fleshed-out also sound remarkably similar. Also, the solutions that each completor has found for the Coda (for which only sketches for the very beginning survive up to the beginning of the final pedal point, after which there is nothing) are quite comparable. In all cases, the size of the Finale is comparable to that of the 1st and 3rd movements, i.e. , around 23-24 minutes.

Whilst a detailed analysis of the Finale of Bruckner's 9th Symphony in any of its completions is outside the scope of this essay (and arguably outside the capabilities of the present writer, who is not a musician of any kind whatsoever) , a look at the general structure is, for this Finale is laid-out quite similarly to the Finales of Bruckner's other Symphonies, but most closely related to those of the 5th and 8th Symphonies. Roughly : an opening on a tremolo (on timpani solo, unique in Bruckner's « œuvre ») , a statement of the 1st theme (a very bare falling sequence of 4ths in a double dotted rhythm that will become one of the main building blocks of the movement to the point of obsession) , a more lyrical (although « lyrical » seems too sweet a term for the most bare of « song periods » in Bruckner's work) , a 3rd « chorale » theme (perhaps, one of his greatest) , a development incorporating a Fugue and, finally, a Coda on a pedal point leading to a « Song of Praise » to end the work in a glorious D major. What is remarkable in this movement are the various points at which the music more or less abruptly comes to a halt, sometimes by way of

petering-out, sometimes by way of harshly breaking-off. In the 2nd Symphony, there are many such pauses too, but there they present structural « breathing moments » ; here, they tend rather to mark a point of running-out of breath, or momentum, or sheer hope. Rarely has the absence of music in a work (i.e. , silence) had such a shattering effect. The only thing comparable to it may be the way that the music repeatedly falls silent in the Aria « Aus Liebe will mein Heiland sterben » from Bach's « Matthäus Passion » .

Also, during the Finale, there are 3 points where the music reaches terrifying, devastating climaxes or, rather, crises where the music reaches grinding dissonances foreshadowing the huge 9 note chordal pile-ups in the outer movements of Gustav Mahler's 10th Symphony. The last and greatest such crisis occurs at the beginning of the Coda, after which the completors have the task of connecting this devastating « point of no hope at all » to a final section in which the work has to end (convincingly) on a « Song of Praise » . « SPCM » and Letocart have each chosen to insert another moment of silence, after which their pedal point pile-up begins from ppp. This is a very moving solution, as if the human soul, after reaching the point at which it seems utterly destroyed in its human nature, starts to perceive the final glory that awaits it in the life, hereafter. I think that this solution is very much in accordance with what Bruckner tries to « tell » us in his final Symphony : Man must perish, knows that he must perish and accepts that he must perish, in order for his soul to attain the higher goal ; only after fully shedding, his human nature can he enter into the glory of the divine.

William Carragan, on the other hand, has the turning point right on that final crisis, wrenching the utter negative suddenly into the utter positive, as if the soul after a long and arduous climb suddenly finds itself on the summit of a tall and dark mountain and sees the sun blazing.

On the various completions

In the course of the years, after the 1st authentic publication of the 9th Symphony, various people have been working on the material of the Finale. A list will suffice to show that trying to complete the Finale started pretty soon after that publication :

Else Krüger : 2 pianos, 1934 (fragments) .

Fritz Öser : orchestra, 1940 (exposition only) .

Hans Ferdinand Redlich : 2 pianos, 1948 (fragments) .

Edward D.R. Neill and Giuseppe Gastaldi : orchestra, 1962 (fragments) .

Ernst Märzendorfer : orchestra, 1968-1969 (completion) .

Hein's Gravesande : orchestra, 1969 (completion) .

Arthur D. Walker : orchestra, 1965-1970 (fragments) .

Hans-Hubert Schönzeler : orchestra, 1974 (fragments) .

Peter Ruzicka : orchestra, 1976 (fragments) .

Marshall Fine : orchestra, 1977-1979 (completion) .

William Carragan : orchestra, 1979-1984 (completion) .

William Carragan and Paul Nudelman : 2 pianos, 1979-1984 (completion) .

Nicola Samale and Giuseppe Mazzuca : orchestra, 1979-1985.

Nors P. Josephson orchestra : 1979-1992 (completion) .

Nicola Samale and Giuseppe Mazzuca (arrangement by Samale) : 2 pianos, 1985 (completion) .

Nicola Samale and Benjamin-Gunnar Cohrs : orchestra, 1986-1988 (completion) .

Samale-Phillips-Cohrs-Mazzuca : orchestra, 1989-1991 (completion) .

Samale-Phillips-Cohrs-Mazzuca (arrangement by Phillips) : 2 pianos, 1991 (completion) .

Samale-Phillips-Cohrs-Mazzuca (revised by Phillips) : orchestra, 1996 (completion) .

Samale-Phillips-Cohrs-Mazzuca (revised by Cohrs and Samale) : orchestra, 1996-2005 (completion) .

John Alan Phillips : orchestra, 1999-2002 (fragments) .

Samale-Phillips-Cohrs-Mazzuca (revised by Cohrs and Samale ; arrangement by Thomas Schmoegner) : organ. 2005 (completion) .

Benjamin-Gunnar Cohrs : orchestra, 2006 (fragments) .

In the above list, the names Samale, Philips, Cohrs, Mazucca, and (in any combination and collectively referred to as « SPCM ») may be readily identified as those who have worked to the greatest extent on the Finale ; they seem to assume the role for Bruckner's last Symphony that Deryck Cooke, Colin Matthews and Berthold Goldschmidt have taken for Mahler's last Symphony.

There are several recordings of various completions. Unfortunately, since Bruckner's Finale, as completed in any form, is by no means accepted at present by most Bruckner conductors, these recordings are either hard to find, of less than ideal performance and / or recording or both. Here follows a « review » of some versions and recordings the present writer has in his possession.

...

Sébastien Letocart ; 2008 version. Movements 1 to 3 : from the 1896 Leopold Nowak Edition. MÁV Symphony Orchestra, conducted by Nicolas Couton. Issued on abruckner.com as BSVD-0104.

I like this version quite a bit. It seems to hang together rather cohesively, logically and naturally. This sense is helped by the fact that Letocart, in his notes, specifies precisely the times of the gaps in the musical text that he had to fill in and, at exactly what point, begins the Coda that he had to provide virtually from scratch. Letocart's version is at points (especially, in the 1st sections of the Coda) rather darker than the other 2 (William Carragan and « SPCM ») . His Coda is a rather extended one in 4 sections (each helpfully time specified in the liner notes) , which gives the Coda extended « space » in which to build itself up. The « crises » Letocart realises, at the beginning of the Coda, are the most desperate that I have heard and, a little later, this returns once more. Only after the final section (the « Coda of the Coda » , in Letocart's words) establishes itself, leading to a final pedal point where the music almost wrenches itself into a ray of hope and confidence at the very end, does ultimate resolution arrive. I do think that, at least in part, it is as the composer intended it to be from the very time that he began composing the Symphony. It is most discomforting music to listen to.

But then, the bad news. I do not greatly like the recording. The Orchestra (the MÁV Symphony Orchestra, Budapest) sounds thin (a quick check showed that it is indeed a smallish Orchestra) , quite lacking the full sonority so needed for Bruckner's music. Moreover, various instruments in the Orchestra sound, at times, quite weird ; I'm quite acquainted with the fact that, say, a Russian built clarinet sounds different from a French one or an American one but, here, there are some truly bizarre sounds, especially the brass ones which, at times, seem like something that I might expect from an ambulance rather than from a professional Orchestra. Also, the Orchestra seems not to have an entirely right feel for Bruckner, making the recording lack a certain Brucknerian colour and such. On top of that, the recording itself is of well below acceptable standard, sounding as it does as though it was made in 1958, rather than 2008, with acoustics that suggest that the nearest available shed was used, rather than a radio studio as specified. To top it off, the equipment with which the recording was made seems not to have been up to reproducing the more climactic moments, resulting in congested patches. So, it was a bit hard to listen through all that. In the liner notes, Letocart writes that, after this recording was made, some minor revisions were made to the score. One may hope that this revised version finds a (more) adequate performing Orchestra and a far finer recording thereof to do it justice.

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William Carragan : 1983 version. Utrecht Symphony Orchestra conducted by Hubert Soudant. Issued on LP, in 1983. USO / NCRV LP : 6818 498-499, never re-issued on CD.

William Carragan : 2006 version (revision of his 1983 version) .

Movements 1 to 3 : Benjamin-Gunnar Cohrs 2000 completion with, instead of the familiar Trio, the 1st Trio Bruckner wrote for this movement (but, apparently, not completed) in the revision of William Carragan. Tokyo New City Orchestra conducted by Akira Naito (live recording) . Issued on Delta Entertainment, DCCA-0032.

Unfortunately, as far as I know, William Carragan did not provide any notes as to the how and why of his completion. Moreover, he seems, in his 1st version of 1983, to have produced sometimes rather (too) long insertions of his own for the various gaps. Whilst it is impossible to determine the precise number of bars on any of the music full-score sheets, these sheets were pre-ruled by Bruckner's assistant and private secretary Anton Meißner with 16 bars per bi-folio. Whilst Bruckner did sometimes split bars (in Aart van de Wal's essay on the Finale, there is a nice photograph of a full-score page from the Finale where the original 4 bars have been split into 8) , it seems unreasonable to fill in a single gap with 50, as Carragan did at one spot, in his 1st version. He did so on the notion of the structural necessity that he perceived. However, as these gaps represent bi-folios completed by Bruckner, the composer must have « solved » any structural problems to his satisfaction. Thus, although an exact number of measures cannot be established, an approximate maximum can. Since a bi-folio contained minimum of 16 measures and (with some jamming) , perhaps, as many as 32, it seems reasonable that no supplementing of those lost bi-folios contains more than 30 bars and, in most cases, rather fewer. In his 2nd version of 2006, he seems to have realized this and has made his fill-in section of a more correct length. Contrary to both Letocart and « SPCM » , he chooses the moment to start the final pedal point of the Coda at the very spot where the 3rd and last great climax in Bruckner's hand is to be found, thus, by way of an almighty wrench, forcing the utter negative into the utter positive.

All that notwithstanding, William Carragan's vision is a convincing one that perhaps gives us the most positive solution to the Coda, it being mostly a long « Steigerung » .

The recording of the Utrecht performance of William Carragan's original version has never been issued on CD so, for those wanting to have it, it is a matter of trying to find the record set 2nd hand. The 2nd version, in its Japanese premiere performance, is currently not easy to obtain (it is issued only on the Japanese market) .

The Utrecht performance is, in my opinion, a very fine one, even when one has to keep in mind that, in this version, Carragan has supplemented gaps in the score with stretches of music longer than they should be. The 2nd version has been considerably tightened and the « fillers » now seem to have a more correct length. The performance of this version is a rather good one if, perhaps, somewhat on the faster side (it is the only version of the complete 9th Symphony that, at 77 minutes, fits on one CD !) . The performance, at 1st impression, may seem to lack some of the drama and « grandeur » that one may encounter in a « European » performance (say Bernard Haitink and the « Concertgebouw » Orchestra) , but that impression is not entirely true, for the performance, for all its « coolness » , is a very serious and dedicated one, but one which takes the expression farther than just below the surface, yielding it after some several serious hearings.

Both, the Utrecht 1st version and the Tokyo 2nd, are proof of the fact that William Carragan, too, must be taken quite seriously as completor of Bruckner's final Masterpiece. His is, perhaps, the most « optimistic » one, insofar, as his final pedal does not seem « stuck on » after the Finale has ground to a halt at its most despairing point as do both « SPCM » 's and Letocart's, something that might sound rather artificial but, instead, turns a black vision upside down into the most radiant light. That, in turn, might sound a bit too much like the « Deus ex Machina » from the antique plays and, as such, also somewhat artificial. However, in all 3 versions, this « turning point » has started to sound, at least to me, like the point at which Man has been struck down beyond salvage (and all his hopes and expectations with it) only to encounter a force greater than his resurrection. A powerful vision indeed !

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Samale-Phillips-Cohrs-Mazzuca : 1992 Performing version (revised in 1996) . New Philharmonic Orchestra of Westphalia conducted by Johannes Wildner. « Naxos » , CD : 8.555933-34.

Samale-Phillips-Cohrs-Mazzuca : Final Performing version (revised in 2008) . « Musikalische Akademie des Nationaltheater-Orchesters Mannheim » conducted by Friedemann Layer. Live recording.

Samale-Phillips-Cohrs-Mazzuca : Final Performing version (revised in 2008) . Swedish Radio Symphony Orchestra conducted by Daniel Harding. Live recording. World-premiere performance of the 2008 version, on 9 November 2007.

The history of the Samale-Phillips-Cohrs-Mazzuca is a long and complex one, starting in 1983 and, for now, being finished in 2008 and on which, at no point along that 25 year history, did all 4 musicologists work together (!) . For the details and history of this version and its various stages (something that is too long and complex to present here) , the reader is kindly referred to the essay that Benjamin-Gunnar Cohrs has written on the subject in the published score (Explorer Series : score 444) .

The « Naxos » set presents an earlier version of the realisation ; the Mannheim and Swedish sets each present the (for now and until new material on the manuscript surfaces) final version.

As has been said, the « Naxos » recording is of an earlier version than that on the other 2 CDs ; and it shows. Although the booklet does not specify where the « fillers » are, where the autograph full-score breaks-off or where the manuscript sources break-off altogether, these places can be « felt » , because there the music becomes noticeably stiffer and less naturally flowing. This is most apparent in the Coda, for which (virtually) no autograph material is presently known and must, thus, be fully composed by the completor. Added to that is the fact that, in this particular recording, neither Orchestra nor conductor is ideal, even when they clearly do their best, which results in a slightly stiff performance. Unfortunately, too, « Naxos » has opted for putting movements 1 to 3 on CD 1 and the Finale on CD 2, thus separating the 9th Symphony as we once knew it from the completion of the Finale. All other double CDs have the Adagio and the Finale together (the « SRSO » / Harding CD set also has the Scherzo on CD2, due to the interview that is also on CD1, preceding the Symphony itself) , thus allowing the listener to go naturally from the former to the latter without any « break-up » due to having to switch CDs.

The « MANO » Mannheim - Layer and Swedish « RSO » - Harding CDs are each of the final version of the « SPCM » Finale, the performance under Harding being the actual world-premiere performance, thereof.

Despite the somewhat disadvantageous sound of the Swedish « RSO » - Harding recording, this is a formidable performance. The Swedish Radio Symphony Orchestra is a very good one and Harding clearly has the right feel for this music, presenting, as he does, a stunning and gripping account of this music. The performance lays bare the spare and tragic quality of the music as well as the demonic, the moments of tenderness as open as the moments of blackest despair. Moreover, his rendering of the Finale is a natural one, thus making it a truly coherent 4 movement journey. Also, it is abundantly clear from this reading how very modern a composer Bruckner was and how far into the future he looked. Many things we find in (later !) , Gustav Mahler for example, find their origins here. There are a few orchestral mishaps, especially in the brass, but Bruckner was fully aware of instrumental limitations and how to push those instruments to those points ; and in no work more so than in the 9th Symphony. It is really to be hoped that the same combination will one day (soon !) be able to make an « official » recording of this work. If Daniel Harding's recording of Gustav Mahler's 10th (Deryck Cooke's 3rd version) on « DGG » , played by the « Wiener Philharmoniker » , is to be taken as an example, such a recording of Bruckner's final work would be a stunner and, hopefully, an ear opener to all those who as yet doubt the validity of its Finale.

The recording from Mannheim is of the same version as the Stockholm one and is also of decent quality. However, whilst in technical execution it may be better than the Stockholm one, it does not reach its intensity ; also, the Orchestra seems to be rather on the smallish size and the hall in which the recording was made sounds somewhat lacking in reverberation, making the sound a bit flat and lifeless. Still, it is a very nice recording and one that treats the work as a 4 movement whole.

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Peter Jan Marthé recorded live in « Stiftskirche Sankt Florian » . Bruckner's 9th Symphony, movements 1 to 3 plus freely composed Finale by Peter Jan Marthé. « Preiser » records : PR70928.

I would advise those who have, so far, enjoyed the pleasant tone of writing in this essay and would not wish this impression to be invalidated, to skip the next bit, for in order to say what I feel needs be said about this I will need to use some pretty strong language.

Marthé, insofar as I can understand from his rather overheated booklet notes, seems to claim that he has not merely « completed » the Finale but rather written it as Bruckner had intended but could not ; moreover, he has apparently done this not merely from a personal impulse but was pressed to do so by no less than Bruckner himself who, one is intended to believe, appeared to him in some sort of visions, coaxing him on to write the Finale.

In writing his Finale, Marthé simply abandoned the idea of utilising the score as left by Bruckner, preferring instead to take various ideas from it to produce a new score. After listening to the product, I can only say that what Marthé

produced is not so much a Finale to the 9th Symphony but more a hotchpotch (a big, overloaded and loud hotchpotch) of a contraption, and the best one can say about it is that it occasionally (but only occasionally !) manages to sound vaguely like Bruckner, sometimes even slightly of what actually exists of the Finale to the 9th Symphony. This contraption is stylistically all over the place, an amalgamation of disconnected bits and pieces that at best sound vaguely Brucknerish, Mahlerish and various other ishes, but mainly one hears Marthé. The impression that one derives after tortuously traversing this item is that of a huge amount of grandiloquence (something entirely alien to Bruckner !) and one that has little or nothing to do with what Bruckner left us of his Finale or, for that matter, with Bruckner in general. To add insult to injury, this whole shebang was performed and recorded in Saint-Florian itself, receptacle of Bruckner's earthly remains.

No doubt this piece (which Marthé himself describes as an example of « Bruckner reloaded » , whatever that may mean, was Bruckner some kind of firearm ?) has its supporters and admirers ; however, with any respect for the legacy of Bruckner or, for that matter, with Bruckner in general, this « Finale » has very little, if anything, to do. To be avoided !

Final thoughts

The journey through all of these various Finales has been exhilarating. One thing is for sure ; I cannot hear the 3 movement torso (for that is precisely what it is, an incomplete torso) as even approaching a complete work in itself. Of course, the full vision and full glory of this work died with Bruckner, and cannot be obtained note for note, but the various completions presently offered at least give some idea of what Bruckner intended with the Finale and, thus, with the whole work. Luckily, large parts of the Finale have come down to us in a fully worked-out state and, from what remains, a fairly good idea of the rest can be obtained. It is an eternal disgrace that considerable parts of the Finale have disappeared, but it may be hoped that (some of) those parts may resurface some day, thereby allowing for a clearer image yet.

Of course, there will always remain those who prefer, from a somewhat twisted sense of « respect for the composer » , not to perform or hear the completion of Bruckner's 9th Symphony, or any other completion (curiously, such people have no trouble performing or listening to Mozart's « Requiem ») . So, be it and it is their loss. Thankfully, there are those Orchestras and conductors who do want to know what might have been and present the results of research that has been accomplished. In the case of Gustav Mahler's 10th Symphony, the completed version has acquired a strong foothold in the canon of his Symphonies, with only a few rather zealous « puritans » denying its right to exist, yet in the case, of Bruckner's 9th Symphony things are, presently, nowhere near as far developed. One must accept that the very existence of a Finale is only just emerging, well over a Century after it was conceived. Happily, however, several people are determined that its remains contain enough to justify an attempt at completion and an increasing number of conductors seem willing to present it ; not unusually, and perhaps not surprisingly, these are of the younger if not youngest generation of conductors who have not (yet) a ground in opinion of what should or should not be done. This too happened with Mahler's 10th Symphony, in which case Simon Rattle, in particular, played an important role in presenting the Deryck Cooke and al. completion to the waiting world. Perhaps, and hopefully, something similar will also happen to the completed 9th Symphony of Bruckner. Personally, I would love to

get a studio recording of the « SPCM » completion by the Swedish Radio Symphony Orchestra under Daniel Harding, whose world-premiere performance thereof already greatly impresses. In case « BIS » is reading this ...

I would also love to obtain the Letocart completion performed by a truly « up to it » Orchestra and conductor (« Concertgebouw Orkest Amsterdam », anyone ?). Until then, the various presently available recordings more than sufficiently justify the worthiness (and, indeed, the necessity) of having that completion of the Finale. Anyone who is truly interested in Bruckner, the Symphonist in general, and the 9th Symphony, in particular, should get to know the whole work such as is now available, in any of the 3 completions and, preferably, all 3 versions !

Do I think that any one of those 3 versions may gain upper-hand (as with the Deryck Cooke and al. version for Mahler's 10th Symphony or, for that matter, Süßmayer's version of Mozart's « Requiem ») and, if so, which one would I think that would be, or should be ? I have no idea. But the versions are each so powerful and convincing that I'd be happy if all 3 would find their way to the Orchestras, conductors and audiences. Frankly, I do not care which one they play, as long as they play one. Surely, within the forest of versions of his Symphonies, Bruckner can suffer 3 versions of his 9th Symphony Finale ?

We can know a lot about Bruckner's complete 9th Symphony

(Alonso del Arte)

Introduction

There are a lot of lies, misunderstandings and misconceptions about Anton Bruckner's Symphony No. 9 in D minor. Chief among these is saying « we can't know » Bruckner's intentions and, using that as an excuse, to only play the 3 movements of the Symphony that Bruckner completed.

That ignores Bruckner's own work on the score of the Finale of his Symphony ; he had gotten a lot farther with it than a lot of people realized. It also ignores his own suggestion to use the « Te Deum » as a make-shift Finale. Whether he finished the Finale or not, he never wanted his Symphony to end with the Adagio.

Those who try to justify the 3 movement version as respectful of Bruckner's wishes are, at best, misinformed, and, at worst, dishonest. There are also those who dismiss the Finale on their own personal æsthetic assessment, or they feel that Bruckner tried but time just ran-out.

The difference is that the latter are willing to consider new information and new approaches that come along, while the former tell us that we can't know anything further about the Finale, so we should just stop asking.

The truth is that we can know a lot about Bruckner's complete 9th Symphony. There are pages and pages of documents, from Bruckner's own sketches and the score, to analysis of the sketches and the score, and realizations and completions of the score. I emphasize again, the score of the Finale was quite close to complete when he died.

Not every listener wants to read all those pages and pages of documents, or has time to. It is my aim in this article to summarize what we know and what we can know about Bruckner's complete 9th Symphony, and to point the way for those who wish to become better informed.

This summary is no substitute for reading all those documents. But it is my hope that any question that can be answered today is, if not answered in this summary, it is answered in one of the documents mentioned in this summary.

At least, a few conductors are vaguely aware of their own hypocrisy in dismissing the Finale of Bruckner's 9th, for which there is a lot of material in Bruckner's hand-writing as somehow not being « really Bruckner », yet, have no trouble with Mozart's « Requiem », which is nowadays usually played in the completion by Franz Xaver Süssmayr.

Süssmayr's approach to completing the Mozart « Requiem » was nowhere as scientific as that of Nicola Samale and Giuseppe Mazzuca in completing Bruckner's 9th, nor as carefully considered as that of William Carragan, also for Bruckner's 9th.

John Alan Phillips and Benjamin-Gunnar Cohrs later joined the Samale and Mazzuca team and created still more completions. There are also completions by Sébastien Letocart, Jacques Roelands and Nors P. Josephson to consider.

The Bruckner « Gesamtausgabe » (the complete edition of Bruckner's works) will not publish anyone's completion. But they have published Bruckner's own score of the Finale as best as can be done with pages missing, both in fac-simile of Bruckner's hand-writing and typeset.

You don't have to take my word or anyone else's as to which completion most faithfully follows Bruckner's intentions. You can take the Finale documentation from the « Gesamtausgabe » and compare it against the score of the completion.

I myself had forgotten that Benjamin-Gunnar Cohrs, who has done so much to increase our understanding of Bruckner's complete 9th Symphony, has also worked on Mozart's « Requiem », figuring-out what Mozart was really getting at and clearing away the stylistic impositions of Süssmayr.

The story of Mozart's « Requiem » is more complex and checkered than I care to get into here. I only wanted to make the point that the Süssmayr completion, judged by the same standards that are used to dismiss other works left incomplete by their original authors, fails miserably, yet, is accepted too readily.

William Carragan has articulated certain ground rules for completing these kinds of works. I have a feeling that, if someone were to review Süssmayr's completion for compliance with Carragan's rule, they would find Süssmayr lacking.

If you challenge all the people who have worked on Bruckner's complete 9th to document what they copied directly

from Bruckner, what they deduced from similar passages and what they invented outright, you will find that their presentations of the Finale consist mostly of what Bruckner himself wrote by his own hand.

At least, for the 1st 278 measures. That's almost 10 minutes of music for which the completers have nothing to do besides bring some of Bruckner's notational eccentricities into line with modern practice.

Then, there is a gap ; then, some more pages of pretty fully-orchestrated music ; more gaps and more pages with just the strings written in ; and more gaps.

The main reason the Finale continues to be debated today is that the very last page of the score is missing. Maybe, it is sitting in a pile of paper just waiting for someone to go through and discover it. Or, maybe it has been destroyed and there is no hope of recovering its contents. But I am not going to pretend that I know the answer to that question.

The last page was not blank. But neither was it fully filled-in. It most likely had the strings filled-in and indications as to what the winds and brass were to play.

Let's talk dollars and cents, making sure to keep the old « adage » , « time is money » , firmly in mind, from the score and parts, rehearsals, publicity, concert ... all the way to recording.

The conductor's score of the incomplete 9th, in its Alfred Orel edition from Luck's Music Library, costs \$ 120. A set of parts costs \$ 310, and should be sufficient for an orchestra with 8 1st violins, 8 2nd violins, 6 violas, 4 cellos and 2 double-basses.

Additional parts can be had for \$ 8 each. The rental fee is \$ 221, and requires notification 1 year in advance, though for this particular work, I imagine Luck's would be fine with slightly shorter notice.

Now, a world-class Orchestra like the New York Philharmonic or the Chicago Symphony surely already has all these materials ; or, maybe, they have the Leopold Nowak edition ; or, maybe, even both. Suppose they decide to acquire the score and parts for a complete 9th and it costs almost \$ 1,000 total. They can afford that.

But there is also the work that comes with that. Maybe the musicians have bowings and other markings in the Orel or Nowak edition that they want transferred to the complete edition (such as the Cohrs edition with the Samale and al. Finale) , and maybe this can be accomplished almost automatically, notwithstanding the occasional hiccup, but it still would not be instantaneous.

Not that Cohrs recommends doing that, given that he has characterized the Nowak edition as being so full of mistakes that it is barely any better than Orel's edition.

There would certainly need to be more rehearsal time. I e-mailed a world-renowned conductor about this, and he said

that, yes, of course, since it's adding about 20 minutes of music to the concert.

However, in terms of rehearsal time, the Finale of the 9th would be more expensive than some unrelated 20 minute composition that the Orchestra had to learn. The conductor has to understand how the Finale fits-in with the familiar 3 movements, and he has to teach this to his players.

There is also the concern that ticket sales could suffer if the program is just one Bruckner Symphony with a Finale regarded with suspicion by the un-informed.

Ideally, a concert runs 2 hours, including a 20 minute intermission. That leaves 100 minutes, 80 to 90 of which would be taken-up by the 9th.

I have a suggestion that could alleviate both ticket sales concerns and intermission concerns :

Start-off with Ron Grainer's theme music for « The Prisoner » . Immediately follow that with Michael Haydn's Introduction to « Der büßende Sünder » and, then, follow that immediately and also with barely any pause with Bruckner's 9th Symphony, up to the Scherzo. Then, intermission before the Adagio and Finale. Round this out with John Williams' music for « The Empire Strikes Back » end credits.

Maybe my suggestion sounds ridiculous but, at least, I am not sticking a composition by someone else in the middle of Bruckner's 9th and, then, pretending to be a guardian saint of « Urtext » piety.

A lot of publicity could be had for free, as the complete Bruckner 9th is still a new thing. For the Orchestra's marketing team, a complete Bruckner 9th would present no difficulty.

As for recording, in addition to needing more studio time, there is the issue of 1 CD or 2. If the whole thing turns-out to be way more than 80 minutes, you probably need 2 CD's, which entails certain expenses even if neither CD contains more than 50 minutes of music.

For Audio DVD and audio-files for download or streaming, I suppose there is no problem with a 90 minute recording ; some sellers put as many as 200 « tracks » on a single virtual « disc » .

Given the resistance to the complete Bruckner 9th, record producers may feel trepidation at taking on any of the completions. But they shouldn't. Bruckner fans are growing suspicious of the « complete in its incompleteness » nonsense, and they are buying recordings of the most recent completions at a faster pace than the producers had hoped for.

The 2012 recording by the Berlin Philharmonic, conducted by Sir Simon Rattle in the final Samale and al. completion on the « EMI » label, had an Amazon.com sales rank of 107,364 the last time I checked (December 28th, 2015) . The 2003 « Naxos » recording of Johannes Wildner conducting the New Philharmonic Orchestra of Westphalia, in an earlier

Samale and al. Completion, had a sales rank of 139,496.

By contrast, Simone Young's recent recording of the 3 completed movements had a sales rank of just 184,124. (If you want to support women conductors, by the way, I suggest you check-out her other Bruckner recordings.) Christoph von Dohnányi, live at the Salzburg Festival, fared a little better at 159,691.

Claudio Abbado's recording of the incomplete 9th with the Lucerne Festival Orchestra is currently at 25,476, but that's probably because it was named « Orchestral Recording of the Year » by « Gramophone » magazine.

I predict that the Abbado recording will, at some point in 2016, eventually plummet to around the levels of the Young and Dohnányi recordings, while the Rattle and Wildner recordings will continue to hold steady throughout the year, even if a new complete 9th recording comes-out.

The Gerd Schaller recording of the latest Carragan completion is not doing as well, but I think it's because it comes bundled with the 4th and the 7th, which are popular enough to be present even in the collection of someone who might consider himself only a casual Bruckner fan.

This applies equally to MP3 downloads : on Amazon.com, to buy the 9th from the Schaller album you also have to buy the 4th and the 7th. If they separated-out the 9th, I think it would sky-rocket past the Young and Dohnányi recordings.

It is true that Bruckner did not finish his 9th Symphony to his satisfaction. The score of the Finale was not ready to turn-over to a copyist. But Bruckner actually got a lot closer to finishing than the music appreciation racket has led us to believe.

Perhaps, the only morally valid objection to completing is this one presented by Hans-Hubert Schönzeler, and it goes something like this : since Bruckner dedicated the 9th Symphony to God, and God decided that Bruckner would not live to complete it, it is disrespectful to God to attempt to complete Bruckner's 9th.

This argument pre-supposes the existence of God, but since Bruckner believed in God, it does not matter if we don't believe in God as we try to be respectful of Bruckner's wishes. The problem with this argument is that it pre-supposes that God decides when people die of natural causes. This does not sit comfortably with the notion that God gives us free will. Then, death by natural causes is in part a consequence of the decisions of the deceased.

Bruckner was not an alcoholic, like Michael Haydn or Jean Sibelius, but he was not puritanical, like Leopold Mozart ; he did enjoy beer on a fairly regular basis. And he also enjoyed snuff on special occasions. Plus, his sexual abstinence spared him the problems that come with sexually transmitted diseases.

There was not as much health information in those days, though there is something to be said for not having to deal with a steady stream of contradictory studies like we do nowadays. Coffee, red wine, chocolate, these things are good

or bad for you according to whatever news report you have last seen.

Prayer and church involvement are good for you, more than one study has concluded, and there is no doubt about Bruckner praying and being involved in church.

Maybe Bruckner prayed for a miracle to grant him more time to work on the 9th, and maybe God did grant a miracle at some point. But the miracle could still be seen as a consequence of Bruckner asking for the miracle.

So, when Bruckner died on October 11th, 1896, did he decide he did not want his 9th Symphony played at all ? Unlikely, given that he took steps to make sure the 3 completed movements were placed in the hands of a conductor.

Or did he, instead, decide that he wanted the « Te Deum » as a make-shift Finale, since he had been unable to complete the Finale ?

That's possible.

Or maybe he decided that, although he had not accounted for every single bar of the Finale, he had left clear enough indications of what he wanted that anyone with a modest « modicum » of orchestration knowledge could fill-in what he had not had time to take care of.

Maybe you are of the opinion that the Finale of Bruckner's 9th Symphony, even after making certain allowances, is not a satisfactory conclusion. We are all entitled to opinions. I am of the opinion that the Finale of the 4th Symphony, in whatever version, is an unsatisfactory conclusion for that work.

It is in the 5th, 7th and 8th Symphonies that Bruckner wrote Finales of unassailable suitability to conclude those respective works. The Finale of the 6th Symphony can only be faulted for its Coda not being as triumphant as the very optimistic Coda of the 1st movement led us to expect.

So, if you have a low opinion of the Finale of the 9th, I hope it is an opinion you arrived at after listening to all the available reconstructions and completions, and after learning at least the basic facts about the whole 9th Symphony, and not just accepting as your own the opinions of critics too lazy to research the matter, or worse, the opinions of people with a financial interest in an incomplete 9th.

John F. Berky, who runs the Bruckner Symphony Versions Discography, has probably listened to every completion that is commercially available and a few more besides that, so he is in a position to have an informed opinion.

Berky writes :

« While I have no doubt that Bruckner wanted to continue on and did so, I think he knew that the task before him might just be too much for him to accomplish and the ending of the Adagio may be a form of resigned farewell. So,

while I look forward to every performance of the Symphony with its Finale, I still inherently feel that Bruckner knew that the 9th may just have to end after the Adagio. »

When someone has an informed opinion, even one that you disagree with, there is something to be learned. Robert Simpson, who fell for the « complete in its incompleteness » non-sense, had a very important point to make about the 1st 3 movements.

Some people are of the opinion that the 1st 3 movements constitute an irreproachable Masterpiece. But Simpson points-out quite a few awkward details in the 1st 3 movements that Bruckner would certainly have improved if he had time to write-down the whole Finale and look-back over everything.

By elevating the incomplete 9th to the pedestal for a Masterpiece, it becomes much easier to dismiss the Finale. But we must remember that Simpson wrote :

« The kind of precision that we find in Bruckner's most perfect work is not quite achieved in either the 1st movement or the Adagio of the 9th - but for all we can tell, they may simply be less unfinished than the Finale. »

There are many exciting and dramatic moments in the completed movements of the Ninth (I describe some of those in the "Overview of the musical narrative" section).

But there are also exciting and dramatic moments in the Finale, as well as many moments that connect the Finale to what has happened before, and which let us know that there was some advance planning that went into it long before Bruckner started on the score.

Another thing that we need to confront are the idiotic ideas we have in this society about originality and inspiration. Supposedly, we value originality, yet, one of the most famous compositions in our core repertoire is the Symphony in C major by Georges Bizet, a skillful plagiarism of the Symphony No. 1 in D major by Charles Gounod.

And inspiration is thought to come in sudden bursts. The composer hangs around doing nothing, until suddenly he gets a thunderbolt of inspiration, and must then rush to write it all down before the inspiration vanishes.

The reality is that a truly great composer can write music in the absence of inspiration, and that writing music involves a lot of advance planning. The roots of all the themes of Bruckner's 9th Symphony can be identified in the exposition of the 1st movement.

The idea that Bruckner didn't come-up with anything for the Finale until 1895, when his death was on the horizon, is highly suspect. If nothing else, Bruckner, at the very least, thought about how the Finale would integrate some important theme from the 1st movement into a crucial point in the Finale.

As early as 1887, when still enjoying the success of his 7th Symphony and looking forward to the success of his

8th Symphony, Bruckner had ideas about the Finale of the 9th.

Maybe not precise ideas as to content, but definitely at least vague ideas as to how the conflicts presented in the initial themes would be resolved in a resplendent Finale.

To truly understand the 9th Symphony, we must not just look at the 3 completed movements, nor just at the Finale. We must look at the whole thing as a coherent, organic entity from beginning to end, that, to be sure, has its flaws, but is also one of the most important Symphonies in the entire repertoire.

One more thing before getting more in depth :

I don't intend this summary to be comprehensive, but I do intend it to be factually correct. If you spot any factual errors, please let me know by e-mail :

alonso.delarte@gmail.com

Use the subject-line « Bruckner 9 Knowledge Summary » to prevent your message from going into some spam-folder I hardly ever look at. If you have differences of opinion, I want to hear about those, too. Please also e-mail me for those. Whatever you do, don't use Facebook to contact me ; I might take months to respond if I respond at all. I check my e-mail more frequently.

Genesis and reception

The genesis of the 9th Symphony is still going on. The composer will probably not have anything new to add, but this does not completely rule-out that a previously lost page might come to light, or that there might be a new insight on the pages we currently have.

Bruckner started sketching his 9th Symphony on August 22nd, 1887. It had been less than 2 weeks prior that Karl Aiger finished copying the score of the 1st version of the 8th.

So, when on his birthday that year, Bruckner wrote a letter to Hermann Levi announcing the 8th Symphony, he was already working on his 9th.

This would be entirely consistent with what we know of Bruckner's tremendous confidence as a Symphonist, how he would start on a new Symphony before he had given the newly-completed work to a copyist, and before there was any hope for a performance.

And we can be sure that, in late-1887, he wasn't just thinking about the 1st movement of the 9th, he was planning the structure of the whole thing, coming-up with themes that he could assemble, modify, disassemble and re-assemble over the course of a big Symphony.

The story is now very well-known of how Levi was puzzled by the 8th Symphony, prompting Bruckner to not just revise the 8th, but also some of his earlier Symphonies. Plus, he was still expected to compose choral pieces for grand occasions, like « Psalm 150 » and « Helgoland ». And, on top of that, he was still an active professor.

So, with all these interruptions, the 1st movement was not completed until 1893. Maybe, we could have done without another version of the 3rd Symphony, but the revision of the 8th Symphony was beneficial to the 9th.

Bruckner finished work on the Scherzo that same year. For this Symphony, he seems to have had no doubt that the Scherzo should go 2nd, and he seems to have been fairly set on the content of the Scherzo proper.

The Trio was originally going to be in F major and in a slower tempo. Later on, he came-up with the idea of it being in F-sharp major. And, lastly, he decided it should be in F-sharp major and at a faster tempo than the surrounding Scherzo, completing it in 1894.

The 1st F-sharp major Trio stands in the middle between the original F major Trio and the finished F-sharp major Trio not only chronologically, but also as an in-between step in a mutation process.

The reason I know all this is because the original F major Trio and the 1st F-sharp major Trio have been both published as supplements to Volume 9 in the « Gesamtausgabe ». There is also a recording of these 2 discarded Trios in a chamber orchestra arrangement.

By November 1894, Bruckner had completed the Adagio. Many have compared the way this Adagio ends to how the Adagio of the 8th Symphony ends. But no one would dare suggest that the 8th Symphony is somehow complete without its Finale.

Another productive comparison is to the Adagio of the 1st Symphony. Those final bars sound much more earned in the 9th than they do in the 1st.

Illness kept him from working on the Finale until 1895, the same year he gave the conductor Karl Muck the manuscript score of the 3 movements he had completed thus far. Anton Meißner had copied the 1st 3 movements and would probably have copied the Finale as well, if Bruckner had lived long enough to finish it.

This is pure speculation on my part, but I think that, in December 1894, Bruckner thought he was going to die that month, and not live to see another year. Maybe, this is when Bruckner prayed to God most fervently for more time to finish the Symphony. And whether or not God answered those prayers, his friends were aware of his plight.

It is a fact that Emperor Franz-Josef became concerned about Bruckner's health, and generously provided him an apartment at a Palace hunting-lodge. No more stairs for the old man to climb. By May 1895, Bruckner was feeling much better and resumed work on the 9th Symphony, now turning to the Finale.

By June 1896, he had set-down on paper a fairly complete succession of musical events, with a clearly defined phrase structure and harmonic framework. Now, it was just a matter of filling-out the woodwind, brass and timpani parts, and tweaking the string parts.

In early July, Bruckner came-down with a terrible case of pneumonia. Still, he worked on the Finale whenever he could muster the physical strength to set on paper what was so clear in his mind.

On the day he died, he left some 300 bars of the Finale pretty much fully-orchestrated. The 1st 100 bars or so, he left with each of those bars containing either musical notes or a whole rest.

The whole rests are important because they show a particular instrument or voice is to be silent for that measure, ruling-out the possibility that the composer may have wanted to write some notes in that measure but didn't get around to it.

For roughly the 2nd half of this score, Bruckner wrote a lot for the strings but left most of the woodwind and brass measures completely blank. Still, it is quite reasonable to believe that Bruckner died feeling like he had left so good an indication of how he wanted this Finale to be that someone else could readily fill in what he could not.

Trouble was, Bruckner's estate was not properly secured immediately after his death the way it should have been. Souvenir-hunters helped themselves to several pages and, to this day, there are 5 major gaps in the manuscript score of the Finale.

I can only speculate as to what Ferdinand Löwe thought when he 1st looked at the score of the Finale. Did he notice the gaps caused by the souvenir hunters ? Did it occur to him to try to fill those gaps with his own free composition ?

Rightly or wrongly, Löwe has a reputation for bowdlerizing Bruckner's scores. Prior to Benjamin Marcuds Korstvedt's relatively recent research, the 1888 version of Bruckner's 4th Symphony was considered by many to be an inauthentic reworking by Löwe. This is a more complex issue than I can get into here, so if you are at all interested in it, seek Korstvedt's edition of the 1888 version in the « Gesamtausgabe » .

There is no doubt that Löwe re-worked the completed movements of the 9th Symphony, and at least one of his changes (softening a harsh chord in the Adagio) has been well-documented. But he probably decided that it too much to try to fill in the gaps in the Finale.

And, maybe, he also thought about Franz Schubert's Symphony No. 8 in B minor, now the most famous of Schubert's « unfinished » Symphonies. Schubert wrote 2 movements in 1822 and the score remained in obscurity until 1865, when Johann Herbeck conducted its premiere. (Herbeck, by the way, also conducted 2 of Richard Wagner's Operas and helped get Bruckner appointed to teach at the Vienna Conservatory.)

Schubert's popularity had grown steadily between 1822 and 1865, but the mystery of why the B minor Symphony was unfinished when he supposedly had time to complete it must surely have helped cement Schubert's place in the pantheon of the great composers.

So, perhaps, Löwe thought that Bruckner, who as late as his 9th Symphony showed the influence of Schubert, would be helped by having an « unfinished » Symphony of his own for which curious listeners could speculate as to the reason why the composer did not complete it.

Death is the most obvious reason, in Bruckner's case. But that hasn't stopped people as recently as 2015, like Kent Nagano, from suggesting that Bruckner had lost interest in or inspiration for the piece, thus, transferring to Bruckner an explanation that has been given for the incompleteness of Schubert's B minor.

Presumably, Löwe grieved for some time before getting to work on re-orchestrating the 3 completed movements of Bruckner's 9th. This, he got done in 1902, and it was in his 3 movement version that Bruckner's 9th was 1st presented to the public on February 11th, 1903.

And it was Löwe's version that continued to be heard until April 2nd, 1932, when Siegmund von Hausegger presented Löwe's version back to back with the 3 completed movements from Bruckner's manuscript score.

That 1932 concert created a moral imperative to publish Bruckner's music according to the manuscript scores he bequeathed to the Austrian National Library, without the well-meaning adjustments of his pupils (like Franz Schalk, who re-orchestrated Bruckner's 5th Symphony to include an off-stage brass band and cymbals) .

But that concert also re-inforced the very mistaken idea that what Bruckner wrote for the Finale consisted of just a few fragmentary and incoherent sketches, and that it would take too much free composition to turn these into a musically satisfying narrative.

Although the commonly heard version of the time was the major reworking by Löwe, a lot of the score of the Finale was in the possession of the Schalk family well into the 1930's.

When Alfred Orel published a supplement to Volume 9 of the « Bruckner Gesamtausgabe » (complete edition) , in 1934, on the finale sketches, the material presented was so thin that completing the Finale seemed hopeless.

The 1st « Bruckner Gesamtausgabe » was tainted by the Nazis. In order to use Bruckner as an exemplary Aryan artist, the Nazis needed to tweak Bruckner's biography to down-play his religious devotion.

Not only were Bruckner's great Masses and many Motets ignored by the Nazis, the idea of the « Te Deum » as a make-shift Finale for the 9th Symphony was not even mentioned.

The highly-praised recording of the 9th by Wilhelm Furtwängler, in 1944, was of only the 1st 3 movements ; this was the norm in Nazi Germany and continued to be the norm for the rest of the 20th Century.

One tid-bit from Cohrs that I am particularly grateful for is the fact that Furtwängler had actually wanted to conduct Fritz Öser's arrangement of the Finale exposition. But, due to intervention from Robert Haas, Furtwängler was prevented from this.

(After the War, Furtwängler's own Symphony No. 3 in C-sharp minor could have become another example of « complete in its incompleteness » , and was even recorded by Wolfgang Sawallisch as such, on a CD with 3 tracks : the last of which is the Adagio. That was in 1996 ; back in 1988, Alfred Walter had recorded the complete 4 movement Symphony on the « Marco Polo » imprint of « Naxos » .)

It is entirely reasonable to believe that some pages of the score of the Finale of Bruckner's 9th were lost or even destroyed during World War II, which makes it all the more amazing how much has actually survived to the present-day.

After World War II, as Bruckner's religious music was rediscovered (in great part thanks to Eugen Jochum) , but the idea of the « Te Deum » as make-shift Finale continued to be dismissed.

But no one wanted to dismiss that idea for the same reason as the Nazis while, at the same time, no one wanted to admit a financial objection to hiring a choir. So, then, it was that the 9th is in D minor and the « Te Deum » is in C major. End of story.

It seems no smart aleck has ever suggested transposing the « Te Deum » to D major. But others have suggested that, since the Adagio ends in E major, there is actually nothing wrong with appending a C major composition to serve as Finale.

The real problem with the « Te Deum » as a Finale goes much deeper than key-signatures. Since before World War II, it was known that, in the actual Finale of the 9th Symphony, Bruckner alluded to the « Te Deum » . But this is a one-way street : the « Te Deum » makes no allusion to the 9th Symphony.

Bruckner's fans who had seen nothing of the Finale sketches still had some ideas about the Finale of the 9th that they could easily deduce from earlier Symphonies. In the 3rd, for example, the D minor trumpet theme that Wagner liked in the 1st movement, recurs at the end, transfigured to D major.

And the 8th (in its 1890 version) concludes with a combination of the main-themes of all 4 movements in a resplendent fanfare.

It would be imprecise to call this « contrapuntal » , but it certainly is impressive and it certainly made sense that Bruckner would do something like that in the 9th Symphony.

Curiosity about the Finale of the 9th continued to grow. Gottfried von Einem's « Bruckner-Dialog », Opus 39, must have stoked that curiosity. The piece is appropriately called a dialogue because it is Bruckner and Einem having a conversation, and it is very clear that the chorale comes from Bruckner.

The beginning of that piece doesn't sound anything like Bruckner, and I am not sure how typical it is of Einem. But, then, there is the chorale from Bruckner's Finale sketches and, at this point, the music sounds like Einem has photocopied it straight-out of Bruckner's score.

As Bruckner's chorale is repeated later on in the piece, Einem adds more and more interjections of doubt and despair. But even if you haven't heard any completions, you will recognize the exhausted winding-down from the final statement of the chorale as coming from Bruckner, not Einem.

I believe that, if Robert Simpson had heard Einem's piece, he would have changed his mind on the viability of completing Bruckner's 9th. It wouldn't have been the 1st time Simpson changed his mind about a composer's final Symphony, having done almost an about-face on Carl Nielsen's 6th, nor was it the 1st time he changed his mind about Bruckner.

But the most significant work on the Finale of Bruckner's 9th didn't take place until 1983, when Nicola Samale and Giuseppe Mazzuca reviewed all the materials available at the time and found there was a much clearer indication of the structure of the piece than had been previously thought.

Bruckner numbered the bi-folios, and, more importantly, numbered the bars of the bi-folios according to phrase structure. So, where gaps occur, we can have a very good idea of what is missing.

The 1st major gap in the Finale score is bi-folio number 15, which is still missing and might have even been destroyed. John Alan Phillips writes that its contents « must be left to our imagination », but he also writes that « the further 8 measures of this bi-folio would have continued the triplet figuration and augmented “ Te Deum ” motive, leading into the G-flat major chord which appears at the beginning of the next surviving bifolio. »

Sounds to me like a very reasonable description of what bi-folio number 15 probably contains. The later gaps are more difficult to reconstruct, and require more deduction, and possibly some invention.

It was at about that time that William Carragan also released a completion. Samale and Mazzuca added 1st John Alan Phillips and, later, Benjamin-Gunnar Cohrs to their team and released more versions as more material was found and previously available material was re-assessed.

Carragan also made more versions of his completion. Nors S. Josephson and Sébastien Letocart also got in on the game, and others still.

If we compare these completions, one thing is abundantly clear and worth repeating : for roughly the 1st half of the Finale, all these completions are essentially the same. That gives you an idea of how much Bruckner wrote and how little the editors had to deduce or invent.

Only now that we know so much about the Finale, can the reception of Bruckner's complete 9th begin to be properly assessed, though the long tradition of incomplete performance will continue to affect how the complete Symphony is received.

An issue that I honestly had never thought about it is that of formal balance. Many think that with only 3 movements, conductors felt the need to stretch-out the 1st movement to match the Adagio in duration and more neatly place the Scherzo in the middle.

With the Finale, the thinking goes, the 1st movement needs to be played faster. Well, tell that to Kurt Eichhorn, in whose 1993 recording with the « Bruckner Orchester Linz » the 1st movement clocks in at a little over 26 minutes, making it more than 1 minute longer than the Adagio. The Finale is a good half hour, so, obviously, this takes 2 CD's.

Not that it matters as much in the era of the iPod (and the Zune, Sansa and whatever other MP3 players are still fighting for a piece of that pie) , but I think it is important for a recording on CD of the complete 9th to either be all on 1 disc or to be on 2 discs with the 1st movement and the Scherzo on Disc 1, and the Adagio and Finale on Disc 2.

Such a 2 disc layout is preferable to having the 3 completed movements on Disc 1 and the Finale, by itself, on Disc 2. Having to manually remove Disc 1 after it spins-down from the Adagio to put in Disc 2 for the Finale reinforces the idea that the Finale is somehow foreign to the 9th Symphony.

By contrast, feeling physically energized after the last strike of the Scherzo, the changing of CD's is less jarring, and the Finale flows more logically from the end of the Adagio.

The complete 9th is gradually gaining acceptance. In European performances of the complete 9th, audiences are responding with standing ovations.

There is resistance, of course, considering the inertia to a performance tradition of almost a Century. Some critics in New York reacted with mild dismissiveness to the American premiere of the final version from the Samale and al. team.

There is no clear consensus among reviewers on Amazon.com on Simon Rattle's recording of the complete 9th with the Berlin Philharmonic Orchestra.

Manuel Pagan, for example, complains that the rendition of the 1st 3 movements is not quite on par with the Finale, « as if Sir Simon were waiting to spring the Finale on us and just going through the motions on the other 3 movements » .

A listener from Santa Fe seems to have an almost diametrically opposed opinion but, on reading his review, his objection comes more from his assessment that « Bruckner was a composer of such genius and originality that no group of musicologists has the remotest chance of completing his Masterpiece » .

But that comes after saying too many of the materials are lost and Bruckner's energy was flagging, which makes me wonder if he has actually looked at any of the Finale documentation in the « Gesamtausgabe » .

Joey Wang criticizes the « Conclusive Revised Edition » of the Samale and al. team as « not conclusive at all » , much preferring the Adagio as the ending.

There are also misgivings about making the principal theme of the 1st movement « the bad guy » of the Finale. That melody does occur as a crisis point close to the Coda in a lot of the completions but, in my opinion, it is inaccurate to call it a « bad guy » , especially given that if we accept the piling-up of themes as essential to the Finale Coda, then, that same 1st movement theme occurs one last time, fitted into a D major fanfare.

Could there be a silent majority here ? Maybe most people who have bought this disc (or MP3 album) are not yet been fully won over but neither are they ready to accept the dogma from Ferdinand Löwe. Maybe, they will be won over once they have had time to listen to the whole album from beginning to end a few times.

However much some people may like the incomplete Ninth, there is an increasing awareness that ending with the Adagio clearly goes against the composer's wishes.

On June 23rd, 2016, Riccardo Muti will close-out the Chicago Symphony Orchestra season with the 3 completed movements of Bruckner's 9th, followed by soloists and the Chicago Symphony Chorus joining the Orchestra for Bruckner's « Te Deum » .

The idea of using the « Te Deum » as Finale has also gained some credence on CD. There is a new Karajan release on the historic « Archipel » label, which is essentially a re-packaging of a 1962 recording with the Vienna Philharmonic (and the « Singverein der Gesellschaft der Musikfreunde in Wien » , plus 4 vocal soloists and an organist) of the 3 completed movements of the 9th Symphony on Tracks 1, 2 and 3 ; and the « Te Deum » all on Track 4.

In spite of my familiarity and my awareness of what I was going to hear the 1st time, I popped in that « Archipel » disc, I still found the start of the « Te Deum » , after the conclusion of the Adagio, very jarring.

This is because the Adagio gradually winds-down to a quiet conclusion, and the sudden outburst at the beginning of the « Te Deum » , even though you know it's coming, is still surprising, and it still feels surprising because it is not in keeping with Bruckner's aesthetic for how a Finale should begin, notwithstanding the Finale of the 1st Symphony.

But, perhaps, even more jarring is the Daniel Barenboim recording of the 1st 3 movements of the 9th Symphony with the Chicago Symphony Orchestra on « Deutsche Grammophon » with the Chicago Symphony Chorus joining-in on Track 4 for « Psalm 150 » . I hope the CD has a good, long pause before « Psalm 150 » . On iTunes, I could either filter-out « Psalm 150 » or explicitly exclude it from Up-Next.

The next performance of the complete 9th won't be until March 20, 2016, in Belgium, according to Cochr's website. The next American performance probably won't be until 2017 at the earliest.

Clearly, there is much work left to be done in getting the truth out.

Overview of the musical narrative

« Concerto Grosso » in D minor for flute, 8 horns, and orchestra. That description misses the point of the tight Symphonic integration of the 9th Symphony, but it does give an idea of the importance of the flutes and the horns throughout the whole narrative.

If you wish to listen to a recording of the complete 9th and follow along with the score, it does not make much difference if you follow along with Robert Haas or Leopold Nowak for the 3 completed movements.

But for the Finale, if you don't have the score of the completion you are listening to, you can actually follow along pretty far, before becoming hopelessly lost, by using what your Library might call « Volume 9A » or « Volume 9B » of the « Bruckner Gesamtausgabe » : the documentation of the Finale sketches edited by John Alan Phillips.

Just don't use the fac-simile of the hand-written score for following along with the recording, unless you think you are very good at reading the hand-writing of a physically weak old man. And, also, be prepared for the contrast of the paper. The Alfred Orel or Leopold Nowak might be quite yellowed, and might contain hand-written annotations from other people who have checked-out that score, while the Phillips will probably be a pristine and often sparse white.

I. *Feierlich, misterioso*

The strings start with a tremolo on the note D, and the woodwinds come in without adding any harmony, setting the stage for the 8 horns to intone this awe-inspiring theme in unison :

Unlike Beethoven who seems to create the themes as we listen, Bruckner starts with the themes already formed. Bruckner builds-up to a terrifying theme for the entire Orchestra :

(You will see accent marks for the winds instead of the down bow signs.)

Then, there is music with pizzicato strings that might remind you of the 3rd Symphony, but the mood has nothing to do with the naïve heroism of that earlier work. This leads to a lyrical theme in A major, but it is so full of

melancholy and anxiety that it does not relieve the intensity of the atmosphere :

Maybe Bruckner had written horns « gestopft » (a German word for a special horn technique) before but, as far as I can recall, he used this technique only in the 1st movement of the 9th, producing a subtly menacing mood (when he writes « gestopft » notes later-on in the « development » , the effect is downright sinister) .

The 3rd theme brings things back down to D minor and closes the exposition with an air of weariness. Robert Simpson says it would be more accurate to call this a statement, and the rest of this movement a counter-statement.

And he is right, because although Bruckner was certainly thinking about development and recapitulation, the line between the 2 is blurred to such an extent that it really makes more sense to call it a counter-statement.

However, the statement is an exposition in the sense that it exposes themes for the entire Symphony ; every theme in the Scherzo, Adagio and Finale is mutated from a theme in this statement.

An important moment to highlight in the counter-statement is a very hazy allusion to the 7th Symphony. Also, notice how the themes of the statement are sometimes completely transformed in character by simple changes of intervals. With a grinding dissonance with E-flats, the 1st movement comes to a fatalistic and desperate end.

II. Scherzo e Trio

A dominant chord with omitted root, sharp 7th and flat 9th, is how I would describe the chord with which the Scherzo starts-off. Doesn't sound all that unique on paper, but it has impressed almost everyone who has written about the 9th Symphony, with many saying that it points ahead to the next Century.

With sneaky strings, Bruckner builds-up anticipation to this battering rhythm :

Soon, the entire Orchestra is on this rhythm and, then, the sneaky string-line is transformed into violence.

An oboe solo brings-down the the decibels but not the tension.

Then, we are led-back to the sneakiness and the battering rhythm. If you are directing a War movie with a battle scene during a major storm, this is probably the music you want on your template sound-track.

The Trio, faster than the Scherzo, is in F-sharp major and in 3/8 time. It looks simple on paper, and it took Bruckner a couple of tries to achieve that simplicity, but is so eery that it doesn't let us relax from the battering of the Scherzo. Note, in particular, the flutes.

For the middle-section of the Trio, Bruckner presents a lush theme, but this still has too much eeriness to be relaxing. Robert Simpson describes this Trio as being icy cold. Benjamin-Gunnar Cohrs has a radically different take

than Simpson on the Trio, seeing it as an exalted vision of Heaven from Earth. I hear more the icy coldness.

And, so, the Trio ends in such a way that we are still just as on edge as we were at the beginning of the Scherzo, which is now repeated « da capo » .

III. Adagio

A pleading theme from the 1st violins begins the Adagio.

Note that the 5th and 6th horns have switched to tenor tubas in B-flat and the 7th and 8th horns have switched to bass tubas in F. These are the so-called Wagner tubas, those modified horns that Bruckner 1st used.

This leads to an ecstatic passage, a blinding source of light that says there is still some genuine hope. But, even here, there is an eeriness, coming mainly from the string sonority, that undermines the hopefulness.

After this winds down, it is a quieter passage that offers a more realistic sense of hope. But when the opening theme is repeated, you can tell Bruckner is setting-up a major crisis-point and, along the way to that crisis point, Bruckner gives pizzicato strings a very subtle allusion to the Scherzo. The culmination is a chord so discordant that Ferdinand Löwe felt it had to be smoothed-out.

After a pause and a bit too easily, the music turns calm and winds down. What a lot of commentators have failed to notice in this Coda is a tritone progression that will have consequences in the Finale. The Adagio ends with the horns and tubas playing an E major chord.

IV. Finale

It is with a soft drum-roll on G that Bruckner subtly brings us out of the Adagio. The wisp of a theme 1st served-up is nervous and hesitant, but also very clearly related to the 1st big theme of the 1st movement.

The similarity is even more inescapable for the principal theme of the Finale, presented in a unison like the principal theme of the 1st movement :

With this theme, the possibility of a triumphant rather than tragic conclusion seems likelier than at any prior point in the drama. The lyrical 2nd subject group still has a strong tinge of melancholy, but there is also a sense of more positive things to come.

This is even more so with the chorale quoted by Gottfried von Einem in his « Bruckner-Dialog » , accompanied there as here with triplets in the violins. This quotation condenses the horns' staves :

The use of a figuration from the « Te Deum » , at the beginning of the development, lends credence to Fritz Öser's

idea of writing a « bridge » from the Finale fragments to the « Te Deum » . But this figuration, which comes from the barbaric beginning of the « Te Deum » , here acquires a charming sweetness as it accompanies a flute melody.

After developing the 2nd subject group themes a little bit, Bruckner starts a tense fugue based on the principal theme (Nikolaus Harnoncourt describes this fugue as « wild ») .

A horn theme appears, and although it feels new, it can clearly be traced back to previous themes.

Notice how far I have gotten without naming any specific completions ? There is a very Schubertian moment, somewhat more prominent in some completions than others ; it is not surprising to find Schubertian traits so late in Bruckner's « œuvre » , just as we should not be surprised to find Handelian traits in late-Beethoven.

The continuation of this Schubertian moment, and the moment itself, are nevertheless unmistakably Brucknerian. On the way to the Coda, the sketches provide a clear indication for one last crisis-point, which most of the completers have taken to mean a recurrence of the 2nd theme I quoted above for the 1st movement.

When John Alan Phillips published the Finale documentation, many thought there was nothing for the Coda other than descriptions in words from people like Max Auer or Doctor Richard Heller.

Though we do not have the last page of the Finale score, we do have sketches for the Coda, so that by taking into account the descriptions in words, it is possible to join together the themes of the 4 movements in a way similar to what happens in the Coda of the 8th Symphony in its 1890 version.

This is exciting and dramatic music, and it makes no sense to deprive ourselves of it just to protect the financial interests of a few people.

Weighing the completions

All the completions available on CD today give a very good idea of the 1st half of the Finale, because the editors did not have to invent much. After that, it takes either careful analysis of the available material or free composition to create a musically satisfying musical structure.

Some completions are better than others in the sense of coming closest to what Bruckner intended when he died. Others see a chance to sneak their own idiosyncratic ideas into a composition that has achieved an almost mythical stature.

Some conductors dismiss the idea of playing any Finale completion or even the fragments as « experimenting » . For others, the piousness of not playing any Bruckner score that has been meddled with by other hands outweighs the importance of presenting the 9th Symphony closer to the complete entity Bruckner intended.

Nikolaus Harnoncourt figured-out a way to have it both ways : play what we have of the Finale with spoken explanations in the gaps. Fortunately for those of us whose German isn't as good as we would like, Harnoncourt recorded his remarks in English, too. The missing pages could be found « tomorrow » , he declares.

But he must realize that, even if that happened, those pages would still require a modern musician to make decisions on many details, some of which may seem rather small to most listeners but are nevertheless details too big to be properly decided in rehearsal ; we are talking about details that need to be sorted-out before the 1st rehearsal.

Yoav Talmi has also recorded the Finale fragments that were available to him at the time. The disc also includes William Carragan's 1st completion of 1983, so that listeners may judge for themselves what it is that Carragan has added and whether or not they find it an appropriate deduction of what is missing from the available pages of Bruckner's score.

In the decades afterward, Carragan has edited some of Bruckner's other Symphonies for the « Gesamtausgabe » (such as the 2nd Symphony) , but the Finale of the 9th maintained its grip on his psyche and, in an appropriately Brucknerian twist, he as revised his completion over the years.

Gerd Schaller with the « Philharmonie Festiva » has recorded Carragan's 2010 edition of the Finale completion. The 4 disc-set also includes the 4th and 7th Symphonies, with the 9th occupying Discs 3 and 4. The Disc 3 / Disc 4 break appropriately occurs between the Scherzo and the Adagio.

Carragan is not the only one to try to complete the Finale nor the only one to revise his effort, though not all who try their hand at it lone wolf it like him.

Nicola Samale and Giuseppe Mazzuca did a realization in the 1980's which Eliahu Inbal recorded as part of his Bruckner cycle for « Teldec » , the cycle which gave the world some of the 1st recordings of earlier versions of Bruckner's other Symphonies. The Coda in this completion is appropriately like that of other 1st versions of Bruckner's Symphonies : essentially, a « sheet of sound » single-mindedly on the tonic chord, but without recalling themes from the previous movements (compare the 1887 version of the 8th Symphony for an instructive example) .

Mazzuca dropped-out of the team and, from 1986 onwards, Samale worked with Benjamin-Gunnar Cohrs, and John Alan Phillips joined the team in 1990, producing a new version that was recorded by the « Bruckner Orchester Linz » conducted by Kurt Eichhorn, Cohrs explains.

To some extent, the revision being about 10 minutes longer is because Eichhorn's slower tempi (only slightly slower than Inbal for the 3 completed movements) but some should rightfully also be attributed to the team including more material.

In 2005, Samale and Cohrs released a new edition. Due in part to new philological insights, they revised again in 2008, and again in 2010 and 2011.

The Samale team figured-out a way to pull-off the combination of themes in the Coda, and that is what you hear in the Eichhorn recording. Their 1996 revision was recorded by Johannes Wildner on the « Naxos » label ; if you must build your Bruckner cycle on « Naxos » , this might mean Georg Tintner for most of the other Symphonies, but choose Wildner for the 9th.

One of the most recent, and most rounded-out recording of a completion is that of the Berlin Philharmonic Orchestra conducted by Sir Simon Rattle on the « EMI » label, in 2012, using the « final impression » from the Samale team of 2011. Everything sounds correct up to the end, but there is somewhat a sense of fatigue for listeners at the final crisis-point.

Critics have blamed the unfamiliarity of the musicians with the Finale, which is in sharp contrast to their familiarity with the 3 movements Bruckner completed (the Berlin musicians have played that more familiar music) .

This is a problem for the listeners as well, which is why I am keen to emphasize that one should not listen to the Finale by itself, but rather in context with the 3 completed movements.

But there is another problem, and to be quite brutally frank, that is the danger of monotony. In the 8th Symphony, the potential for monotony is destroyed by the jubilant Scherzo with its serene Trio (which, however, does have precisely just the right shades of melancholy to not be out of place) .

In the 9th, the Scherzo is different in mood from the preceding movement, but its violence does nothing to relieve the prolonged intensity of the 1st movement. The Adagio, also, has its share of intensity but, at least, it also suggests the ending might not be tragic after all.

Guarding against monotony in an 80 minute Symphony must, at the same time, be balanced with making sure the triumphant Coda grows organically from what has happened before, and doesn't just feel tacked on and obligatory like in the Symphony No. « 0 » .

The missing pages preceding the Coda are, perhaps, even more crucial than the final pages, since those final pages could be deduced with a great deal of certainty even if they were irrevocably lost.

Given that Bruckner clearly meant to end the 9th with a triumphant conclusion, there are then 2 polar extremes of how the Finale could go wrong : on one end, we have the aforementioned tacked-on victory ; and on the other end, a victory that comes at the end of a battle fought long past the point people stopped caring.

The composer has to simultaneously show the light at the end of the tunnel but, at the same time, keep-up the suspense. Bruckner surely thought about these issues (though certainly not with these words) or, perhaps, not even at a conscious level.

There is no doubt in my mind that Carragan and the Samale team are motivated in their work by a genuine desire to produce as close as possible an image of what Bruckner had come-up with in 1896 with the available materials.

The members of the Samale team have carefully documented their decisions, so that we may see that they have been faithful to their understanding of the extant bi-folios, and limited free composition as much as possible.

Although Carragan has not documented his completions as profusely as Samale and al. , I am convinced that he is aware of his place in the big picture, and that he has not over-stepped the boundaries within which a completer must necessarily confine himself.

I can't say the same for Sébastien Letocart, but that is because I am not really informed as to his methods and his goals, and I have only heard an excerpt of his completion on YouTube ; I have not examined his score nor his documentation of his procedure (I am told his documentation is available only in French) . The 9th with the Letocart completion is available as a download from Amazon.com and from abruckner.com.

I have yet to listen to Jacques Roelands's completion, but from what Carragan has written, it sounds like Roelands' work must be taken seriously and be given full consideration.

For all my praise of Carragan, I must admit that I think that the Samale team has produced a much more convincing completion, one truer to Bruckner's spirit. But I could change my mind on this as I become more familiar with Carragan's latest completion.

Carragan's 1st version seemed somewhat weak to me (but that could be Yoav Talmi's fault) , while in the more dramatically powerful 2010 version, some elements closer to the Coda strike me as strangely Mahlerian (there is a difference between counterpoint and amorphous Nature murmurs) .

Still, Carragan has certainly done a much better job than Clinton Carpenter, whose completion of Mahler's 10th has certain details that give me the impression that Carpenter is stepping on Mahler's toes.

Warren Cohen, conductor of « Musica Nova Arizona » , would disagree with my assessment of Carragan in relation to the Samale team. In 2009, he conducted Bruckner's 9th with that Orchestra, and he chose the Carragan completion for the Finale.

Cohen wrote in the Orchestra's blog :

« The notes in the new edition of the Cohrs and al. version are terrifically informative and offer elaborate justifications for the choices the editors made in the parts where they contributed to the score. »

He adds :

« In reading their justifications, I was struck by the fact that as elaborate and well thought out as they are, they are often speculative. »

And goes on to say :

« In the final analysis, we are doing a performance, not a scholarly dissertation. »

Maybe I don't care which bi-folio of the sketches has what watermark, and maybe I don't care whether a particular bi-folio was in Franz Schalk's or Ferdinand Löwe's possession.

But I do care that anyone claiming to have completed Bruckner's 9th has looked after such minute details, and I appreciate the ability to examine those minute details for myself if I am so inclined.

For, after all, a composer could take some of the sketches, follow that up with some free composition with a couple of Bruckner's mannerisms thrown in for good measure and, then, claim that as a completion.

Cohen opines :

« Somehow, the extensive forensic analysis did not lead Cohrs and al. to a joyous conclusion to the work. The feeling of their Coda is majestic but the ending lacks the feeling of joy Bruckner said he wanted. »

This reminds me of Bruckner's « Volkfest » Finale for his 4th Symphony. To me, that doesn't sound like a « people's festival » at all, in fact, I hear an undercurrent of tragedy. Maybe, the Cohrs and al. Coda does have the mood that Bruckner was going for, even if we assess it as majestic rather than joyous.

While I may disagree with Warren Cohen on various minor points, we should nevertheless hold him up as an example for other conductors to emulate.

Instead of blindly accepting the pronouncement of the « 3 movement totality » by the music appreciation racket, Cohen has carefully examined the available performing versions and made his own decisions.

I have heard Cohen's performance on YouTube, and it might still be available there by the time you read this. It is a little bit hard to find, with John Berky's Bruckner discography website providing the most direct route I could find.

Nors S. Josephson is not as well-known as the other completers. His version is interesting for, aside from the highly-apocryphal inclusion of a snare-drum, what seemed to me on 1st hearing to be a stronger reference to the 1st movement as a crisis-point prior to the Coda than the other completers, a procedure very similar to what Mahler does in his 7th Symphony.

To my knowledge, Josephson's completion has only been recorded twice. The 1st time was by the « Deutsche

Staatsphilharmonie Rheinland Pfalz » conducted by Ari Rasilainen, in 2007. The more recent recording is by the Aarhus Symphony Orchestra (known for their recordings of Vagn Holmboe's Symphonies) conducted by John Gibbons.

Rasilainen manages to get through the Finale in less than 14 minutes, perhaps suggesting how Carl Schuricht might have interpreted a Finale completion. The more leisurely pace of Gibbons's recording, clocking in at a little over 20 minutes, allows one to appreciate various contrapuntal details Josephson seems to have added to the source material, perhaps crossing the line into free composition. For the Gibbons recording, Josephson seems to have eliminated the snare-drum. But, at many points, Gibbons sounds almost dull compared to Rasilainen.

Joan Schukking may be the least known of the completers. Schukking's Coda sounds a lot like the one from the latest Samale and al. completion, but there are 1 or 2 new ideas in it worth considering. Having only done the Coda, Schukking's completion is only available as a MIDI file, though I imagine Schukking would gladly provide score and parts to an Orchestra if asked.

The same is probably also true of Jesus Masia, who has gone a few steps beyond Schukking and provided an MP3 of his own completion of the Coda made from such high-quality sample libraries that, at moments, you may almost be fooled into thinking you are listening to a real Orchestra.

But, as with most performances created with high-quality sample libraries, solo woodwind instruments in the softer passages are the dead giveaways that you are not hearing a real Orchestra, though there can also be clues in the more fully-orchestrated passages.

Masia includes references to the Finales of the 5th, 6th and 7th Symphonies, but I have to admit that as much as I like those, they don't sound like convincing interpolations into the 9th's Finale. But there are many interesting ideas that make me curious about hearing Masia's own original compositions.

Franz Sermann announced his own take on the Coda and presented an audio-file using less sophisticated samples than Masia, but I don't know if he has temporarily pulled it back for further tweaking or permanently withdrawn it.

Conclusion

All this, taken together with Bruckner's desperate suggestion of using the « Te Deum » as finale very clearly indicates Bruckner intended his 9th Symphony to be in 4 movements, and that he never considered the Coda of the Adagio a suitable way to end the entire Symphony.

Despite all this work of all these different musicologists to take what is available of the Finale of the 9th, there are those using their positions of authority to spread lies and misinformation about the Finale of the 9th, falsely characterizing Bruckner's own score, a work in progress that had progressed quite far, as merely sketches, and dismissing the work of the musicologists as somehow being « not really Bruckner » .

Despite souvenir-hunters helping themselves to pages of Bruckner's manuscript score of the Finale, today, we have a very good idea of just how close to finished the 9th actually was. If you can read music, you should look at the Finale documentation in the « Gesamtausgabe » and judge for yourself how much needs to be filled in to create a musically satisfying structure.

Once you have listened to as many available completions as you can get your hands on (making sure to hear the Finale in context after the Adagio) , and have reviewed the available documentation, you are ready to have an informed opinion on Bruckner's complete 9th.

Maybe you don't think the Finale Bruckner left is a valid conclusion to the 9th, even after listening to the reconstructions in context and making certain allowances and, maybe, you like it just fine as a 3 movement work.

But if that is the case, you need to be honest with yourself that your preference is not backed-up by the composer's wishes. Your preference is based on your own æsthetic assessment, and people can respect your opinion if you are upfront about that.

Another point to chew on : what if there were also gaps in the 3 completed movements ? Let's say, hypothetically, we were missing what Simpson describes as a « crudely scored apex » in the 1st movement, the reprise of the 1st Trio theme in the Scherzo, and roughly from bars 105 to 124 in the Adagio.

These passages could be reconstructed from sketches, or, if the sketches were also missing, they could still be reconstructed with great confidence on the basis of what happens around them, and also by comparison to similar moments in the 8th Symphony.

I am sure that if there were these gaps in the 1st 3 movements, there would be people who would lie to us, saying that hardly anything has survived of the 9th Symphony and, therefore, we should not bother trying to reconstruct it. They would say that, instead of a score, there are only sketches, and that there is no validity in taking the liberty to complete them.

If we listened to them in that alternate universe, then, we would deprive ourselves of music that some in this universe consider to form one of the greatest Symphonies in the entire repertoire.

Even if the people in that parallel universe accepted what they have of the 9th Symphony, there might be some who say that the missing pages contain much better music than what any musicologist can reconstruct.

And if those missing pages were somehow recovered after a performance tradition was established in which, say, the missing pages were just replaced by pauses, the music of the missing pages would sound rather unfamiliar and unconvincing, at least on 1st hearing.

But 2 of the gaps I have selected for this hypothetical scenario are precisely passages that Robert Simpson has

described as not being quite on par with the quality we have come to expect from Bruckner.

Much worse scenarios than this could be our reality according to events at crucial junctures, in 1895 and 1896. Bruckner not giving Karl Muck anything of the 9th, the executor of his estate taking even longer, etc.

And, yet, another point to chew on : practically nothing you hear on a Classical music radio station today is played straight from the composer's original score.

Engraved music has rendered most musicians incapable of playing music from hand-written parts, however neat the hand-writing may be.

Also, many works of the core repertoire (Beethoven's, in particular) have been distorted by misprints from publishers and misinterpretations from conductors that have been accepted into the performance tradition as if they came directly from the composer. Editorial intervention is, then, necessary to restore what the composer actually meant.

Lastly, composers are not perfect, they make mistakes just like anyone else. Plus, they make assumptions about what is clear or not to their interpreters. Sometimes, these assumptions are understandable but it is still necessary for an editor to clarify what the composer meant by bringing the composer's notation into line with modern standards.

Other assumptions by the composer leave editors with puzzles that are not so easily resolved. Examples of both kinds of assumptions can be found even in Bruckner's completed works.

Sometimes, editors dial-down Bruckner's use of cautionary accidentals (some musicians go so far as to claim cautionary accidentals are never necessary) and change the way certain instruments are transposed (like cellos in the treble clef) .

And, sometimes, editors puzzle over whether a certain pattern of articulation is meant to recur when Bruckner repeats certain melodies (like with the 5th Symphony) .

Problems of this sort are not unique to Bruckner, plenty of examples can be found by reading the prefaces of various « Urtext » editions of Mozart, Beethoven, Schubert, etc. , from Bärenreiter.

If you are a conductor or an Orchestra board and you want to put on Bruckner's 9th, and you honestly want to respect the composer's wishes, you then only have 3 options :

Present the Finale fragments with spoken explanations between the gaps.

Perform a realization or completion.

Use the « Te Deum » as make-shift Finale.

But if you only want to play the 3 completed movements, with the end of the Adagio as the end of the concert, then, you need to be honest with yourself and with the audience that this is your personal preference and there is nothing from the composer himself to support it.

There is much in the Finale that is exciting, dramatic and thoroughly Brucknerian. Orchestral musicians and listeners alike are curious about this music, but conductors remain skeptical. In my opinion, there is no good reason to deprive ourselves of this music.

At the 2015 « Brucknertage », William Carragan said that the Finale, « even as a fragmented and patched-together assemblage, still has a great deal to tell us about the authentic inspiration and lofty goals of Anton Bruckner, and it is a pity not to take every opportunity offered to become familiar with it and its profound meaning » .

I am not going to recommend any specific completion.

Without having heard Roeland's completion, I am not informed enough to make such a recommendation. But I do strongly recommend.

For further study

As long as this document may seem, it is only a summary of what we know about Bruckner's complete 9th Symphony, a drop in the bucket of information now available on this previously obscured work. The wide margins help give an impression of greater length.

Further study should start with Volume 9 of the « Gesamtausgabe », including the various supplements : the « Revisionsbericht » for the the 3 completed movements detailing the manuscript score in minute detail ; documentation of the 2 discarded Trios for the Scherzo ; documentation of the Finale, including fac-similes of Bruckner's hand-written score ; and a score with explanations in words (in German and in English) to be spoken in a « workshop » concert (like Nikolaus Harnoncourt has done) .

Nowak is not the last word on the 3 completed movements. Benjamin-Gunnar Cohrs says he has uncovered so much evidence to show that the 3 completed movements are even less finished than has been previously acknowledged and, in the « Gesamtausgabe », he has put-out a new score correcting many errors from the Alfred Orel and Leopold Nowak editions and accompanied by the most extensive « Revisionsbericht » in the entire « Gesamtausgabe » .

A lot of the scores of the « Gesamtausgabe » might be available at a university library near you, except perhaps the most recent, like the latest research from Cohrs on the 3 « completed » movements. For these, you might have to go to the « Musikwissenschaftlicher Verlag Wien » (MWW) website, which has a page in English.

Any good completion of the Finale should have a thorough documentation of sources and methods, to inspire

confidence that the completers went 1st according to Bruckner's score of the Finale, then, where that is lacking, according to the sketches, then, according to parallels from other Bruckner compositions, and only as an absolute last resort, free composition.

This is certainly the case with the final Samale and al. completion, available from « Musikproduktion Hœflich » . It seems to be the completion most open to detailed scrutiny, but I am not aware of anyone actually carrying-out such an examination.

There is also some documentation that deals specifically with the dispersal of the sketches, like Hans-Hubert Schönzeler's thin little book on the Krakow sketches (at the time this was published, it cemented the impression that completing the Finale was hopeless) .

I have not read the dissertation by John Alan Phillips for the University of Adelaide but I intend to as soon as I can get my hands on a copy.

Benjamin-Gunnar Cohrs has produced several documents, some of them almost 300 pages, in German and in English, and he has provided me PDFs of some.

By comparison, the 80 page booklet Cohrs wrote for the Eichhorn recording is short, especially considering that it duplicates the same text in Japanese, English and German. Still shorter summaries are to be found in other recordings of the Samale and al. completion, as well as the Harmoncourt recording of the Finale fragments.

The only other completer to provide any sort of documentation that I am aware of is William Carragan, with his most recent essay being « Ground Rules for the Successful Completion of a Great Work » , which he presented at the 2015 « Brucknertage » .

And now, there are documents other than Bruckner's own that are hard to come by. The score from the 1st Samale and Mazzuca completion is now a relic very few people have.

There is more to list, but just what I have mentioned here makes for a lot to read. These documents include some speculation, but also a lot more hard facts than anyone could have imagined a Century ago.

Glossary

In discussing Bruckner, there are certain German words that you are going to run into sooner or later. In this article, I could certainly avoid using these words but, then, anyone wishing to investigate this topic beyond what I have covered here will certainly encounter these words, even if they stick to books and articles originally written in English.

Bogen : Bi-folios.

Gesamtausgabe : A complete edition of a composer's works, often including youthful works and incomplete works. The « Bruckner Gesamtausgabe » includes documentation of the Finale of the 9th Symphony as well as 2 volumes of Bruckner's letters (in German) .

Gesangsperiode : The more lyrical, song-like 2nd subject group of a Sonata-form movement, like the 1st movement of a Symphony. Bruckner is said to have coined this term, but it has also proven useful for other composers, like Gustav Mahler and Jean Sibelius.

Gestopft : A muting technique for the horn that makes for « a curiously nasal and metallic sound, with a sharp edge to it » (Kent Kennan) . Composers who use this effect more than Bruckner probably use the French word « bouché » or the Italian word « chiuso » .

Hauptthema : The principal theme.

Revisionsbericht : A critical report detailing in great detail, in some cases bar by bar, the contents of the manuscript sources and prior editions used for a new edition. Most listeners would probably only skim these, but knowing of the existence of these reports should assure listeners of the validity of the edition.

Stichvorlage : The engraver's copy of a score. Ideally, the composer reviews this copy before the publisher runs-off hundreds of copies.

Urtext : Literally, « original text » ; an edition that seeks to present as clearly as possible, the composer's original text, but in modern music notation. These editions are sometimes lacking in certain amenities, like rehearsal letters, which may or may not be easy to carry-over from an edition to the musicians are accustomed to playing from.

Bruckner : Eine kleine Einführung, Das Finale der 9ten Symphonie

Bruckners Leben und Werk (in weniger als 1000 Worten)

Wie ein Stein vom Mond sei Bruckner in die Romantik gefallen, sagt Nikolaus Harnoncourt (einer der großen zeitgenössischen Dirigenten) .

Tatsächlich :

Bruckner ist mit keinem Komponisten vor oder nach ihm zu vergleichen (obschon natürlich Bruckners Schüler und ihn verehrende Komponisten ihm klanglich/kompositorisch « nahestehen » und Bruckner selbst natürlich auch nicht unbeeinflusst von, beispielsweise, Richard Wagner und Ludwig van Beethoven war) .

Die (symphonische) Linie seit der Wiener Klassik von Haydn über Mozart, dann maßgeblich Beethoven bis hin zur

Romantik, wirken alle wie eine « Entwicklung » (Nein : Nicht im Sinne von « Verbesserung » , denn schon Bach ist allerhöchste Vollendung) .

Bruckner passt jedoch kaum in das (Klang- , Melodie- und Harmonie-) Schema.

Obgleich er sich den gleichen Regeln unterwirft: So studierte er etwa den « traditionellen » barocken Kontrapunkt und Komposition, kreierte stets 4-sätzig Symphonien, traditionelle, absolute Musik.

Doch Bruckners Symphonik ist vollkommen eigen. Speziell die Symphonien sind ein in sich geschlossenes, und nach außen wirkend quasi « isoliertes » Oeuvre. Seine Werke, von den ersten Symphonien bis zu den beiden symphonischen Schlußwerken, die absolute Gipfelpunkte der Symphonik bilden, könnte fast eine eigene Stilrichtung definieren ...

Gipfelpunkte Bruckner Symphonien ?

Im Himalaya der « klassischen » Symphonie gibt es so einige impochale Höhenzüge ... Sagen wir mal die Neunte von Beethoven sei der Mount Everest, dann ist die 9. Bruckners der K2 und die 6. Tschaikowskys ist der Nanga Parbat.

So seltsam (und minderwertigkeitskomplexzerfressen...) Bruckner als « private » Person war, so genial und übergroß waren seine musikalischen Ideen und Umsetzungen.

Allein nur das Scherzo der 9. Symphonie ist wegweisend für die nachfolgende (klassische) Musik ohne dabei « bemüht » innovativ zu klingen : Expressiv, neu, nie dagewesen.

Die 9. Symphonie und das Finale

Insbesondere die 9. Symphonie hat in Bruckners Schaffen eine besondere Stellung, weil sie (vermutlich) unvollendet blieb.

Aber was heißt unvollendet ?

Anders als die berühmte (auch so titulierte) « Unvollendete » von Schubert (in H-Moll) oder Beethovens 10. Symphonie, ist der gewaltige Finalsatz der Neunten nahezu fertig komponiert worden.

Aber obgleich dies so ist (!) , gab es erst sehr spät Rekonstruktionen/Fertigstellungen des Finalsatzes.

Dies verwundert, weil es gerade bei Bruckners Kompositionsmethodik möglich ist - oder besser : Weniger schwierig als bei anderen Großmeistern - eine solche Synthese zu wagen.

Andere Torsos - wie etwa Mozarts Requiem, das weit weniger fortgeschritten komponiert war als das Finale der IX. Symphonie Bruckners und oft genug noch ohne den Hinweis auf den « echten » Komponisten (meist ist es eine Komposition von Süßmayr, einem Schüler Mozarts) - werden meist komplettiert aufgeführt und man hört quasi nie

irgendwelches « Geschwafel » über die Rekonstruktion.

Heute ist insbesondere die vorzügliche Aufführungsfassung von Samale, Philips, Cohrs, Mazucca (abgekürzt als « SPCM ») in höchstem Maße zu empfehlen.

Die verschiedenen « Versionen » dieses « work in progress » wurde 1984 noch recht spröde begonnen und wurde 2008 als im Wesentlichen abgeschlossen erklärt. Doch auch weitere Korrekturen wurde seitdem vorgenommen, zuletzt 2011.

Für den « normalen » Hörer spielen diese Unterschiede nicht die große Rolle : Das Finale klingt seit der 1992er-Version bereits als hervorragend klingender Abschlussatz !

1984 fand in Frankfurt die Welturaufführung mit dem RSO Frankfurt unter Inbal statt (erschieden ist die Aufnahme bei Teldec) . Diese erste Aufführungsfassung wurde seitdem in Details (etwa wenn Skizzen, Particelle oder ganze Bögen wiedergefunden werden, was per se ähnlich spektakulär ist, wie bei den kürzlich in Australien gefunden Beatles-Memorabilien mit diversen Ton-Aufnahmen) weiterentwickelt und ist in fast allen Versionen auf CDs erhältlich. Dazu mehr im hinteren Teil.

Meines Erachtens sind alle Aufführungsfassungen seit 1992 von derart hoher « Bruckner-Authentizität » , daß es eigentlich keine aufgeführte Rumpfversonen mehr geben sollte.

Ich persönlich empfinde eine « 3-sätzliche » Darbietung jedenfalls als genauso unfertig, wie wenn ich Beethoven Symphonien nach dem 2. oder 3. Satz nicht weiterhören könnte.

(Das passiert faktisch natürlich nur, wenn man dies privat auf Stereoanlagen hört und etwas « dazwischen » kommt.)

Man stelle sich vor, ein Konzert spielt Mozarts Requiem oder Puccinis Turandot fragmentiert.

« Cela va sans dire. »

Selbst Elgars 3. Symphonie, Tchaikowskys 3. Klavierkonzert (respektiv seine 7. Symphonie) sind, allerdings mit einem hohem Spekulationsgrad der Rekonstrukteure (also wenig « authentisch ») , vervollständigt worden.

Auch Mahlers 10. Symphonie (weniger fortgeschritten komponiert als Bruckners Finalsatz, sprich mit erheblich mehr « Lücken » hinterlassen) wird mittlerweile überwiegend in « nachkomponierten » Fassungen aufgeführt (die bekannteste ist jene Kompletierung von Deryck Cooke, daneben haben aber auch die Komponisten Nicola Samale / Giuseppe Mazucca, Joseph Wheeler, Clinton Carpenter und Yoel Gamzou respektable, schöne Lösungen präsentiert) .

Und schließlich Beethoven ? Und selbst Beethovens 10. Symphonie (besser : dessen grob anskizzierte Kopfsatz) ist in einigen Aufführungs-Versionen versucht worden und sogar auf Tonträgern veröffentlicht worden (meines Erachtens allerdings in sehr unbefriedigender Weise, was darauf schließen läßt, daß wohl kaum verwertbare Materialien vorhanden

sind, die einen « echten » Beethoven erkennen lassen !) .

Zwischen-Fazit

Der Sinn von Rekonstruktionen ist meines Erachtens sicherlich berechtigt bei Kompositionen von verworfenen Skizzen zu diskutieren.

Nicht aber, wenn der Komponist durch den Tod inmitten eines Vollendungsprozesses an der beabsichtigten Fertigstellung « gehindert » wurde.

Die Frage ist meines Erachtens in solchen Fällen also nur, mit welcher « Kunstfertigkeit » und « musikwissenschaftlicher ausgefeilter Synthese » eine Komplettierung geschaffen wird !

Was heißt eigentlich « unvollendet » ?

Peter Gülke, und andere ein Musikwissenschaftler, bemerkt zurecht, daß die englische Bezeichnung von Werken, die keinen Abschluß durch den Komponisten fanden, mit « Unfinished » (also « unbeendet ») sprachlich etwas treffender ist als die Bezeichnung « Unvollendet » .

Richtig ist :

Die ersten drei Sätze der 9. Symphonie Bruckners sind vollendet. Auch das Adagio der 4. Symphonie Bruckners ist vollendet ! Und die ersten 25 Takte der 6. Symphonie sind es, beispielsweise, auch !

Aber auch die auskomponierten Finale-Partiturteile muß man schlechterdings als phantastisch bezeichnen. Sie sind in einem Wort : Vollendet.

Die 9. Symphonie ist also in diesem Sinne « vollendet » .

Aber Sie wurde eben nicht von Bruckner selbst « beendet » , nicht « abgeschlossen » (zumindest anhand der derzeit bekannten Notentexte nicht) .

Und « vollendet » ist m.E. auch die Aufführungsfassung von SPCM.

Gleichwohl die Autoren, stets der aktuellen « Forschung » gemäß, mehrfach Revisionen ihrer eigenen Rekonstruktion vorlegten, was den Verdacht zuließe, man sei selbst nicht von dem bisher geleisteten überzeugt. Hier möge man aber den gleichen Maßstab auch bei den Originalgenies wie Beethoven und Bruckner anlegen, die ihre Werke im Schaffensprozess häufig « korrigierten » , veränderten und neufassten.

« Anyway » :

Die Aufführungsfassungen sind vollendet « schön » und deshalb setzen sich nachvollziehbar viele Bewunderer der Musik Bruckners (und im speziellen die Bewunderer der fulminanten 9. Symphonie) dafür ein, daß dieses Finale ein « kategorisches Muß » als Abschluß dieses Meisterwerks der Symphonik wird.

Sie ist akribisch wissenschaftlich auskomponiert, ergänzt und komplettiert und dabei eben auch künstlerisch und klangästhetisch außerordentlich wertvoll.

Sie wurde « vollendet » beendet - von den Fragmenten zum kompletten Satz. Gut so !

Es besteht Hoffnung, daß sich dereinst auch sogenannte « Hype-Maestros » davon überzeugen lassen.

« Nicht etwa, weil sie unbedingt hochwertigere Dirigate leisten als weniger prominente Dirigenten, sondern vor allem wegen deren medialer Signalwirkung. « Stardirigenten », die (derzeit noch) einen Bogen um die Aufführungsfassungen des Finales machen. »

Derzeit ist es zu oft anders :

Leider erlauben sich gerade « medienprominente Dirigenten » die schier unglaubliche Begründung, daß Bruckner bei der Erstellung des Finales debil gewesen sei und deshalb die Final-Fragmente nicht zu berücksichtigen seien.

Oder aber sie manifestieren die beliebte Legende, die Symphonie hätte mit dem Adagio bereits einen idealen Schlußpunkt (weil Bruckner die lapidare Bemerkung « Abschied vom Leben » zu dem Adagio notierte) .

Es sind allesamt dümmliche oder diffamierende Notargumente !!

Fakt ist

Bruckner hatte stets 4-sätzig Symphonien verwirklicht ! Und die Frage altermäßigen geistigen Unzurechnungsfähigkeit ist indiskutabel - denn dann ließe sich womöglich zu fast jedem Komponisten derartiges diskutieren.

« N.B. : Man muß das Finale sicher nicht « mögen », auch nicht die Torso-Neunte oder die Musik Bruckners insgesamt. Aber Unwahrheiten sollten bitteschön keine Begründung sein, um einen Rumpf quasi als « vollendet veredelten Spitzenkaffee » zu bezeichnen. »

Eine Interpretation der Neunten Symphonie Anton Bruckners und eine Aufführungsempfehlung an Veranstalter

Anton Bruckners Neunte Sinfonie ist per se « absolute Musik », das heißt Ihre Tonsprache spricht für sich, es gibt keine expliziten außermusikalischen Inhalte « (wie etwa der ton- « malerischen » Moldau und andere Werke der Romantik oder aber der Symphonie Nr. 6 von Beethoven - der « Pastoralen » - in denen Vögel, Gewitter und andere

Stimmungen musikalisch dargestellt oder erzeugt werden) » .

Dennoch lässt Bruckners letztes Werk verschiedene (außermusikalische) Interpretationen zu, nicht zuletzt deshalb, weil Bruckner selbst den 3. Satz (« Adagio ») als « Abschied vom Leben » bezeichnet hatte.

Und genau in diesem Sinne ist diese Symphonie als außerordentlich « spirituelles » Werk zu verstehen.

« Religion hat weltumspannend für viele Menschen (insbesondere im Menschheits-Beziehungsweise kulturgeschichtlichen Altertum) einerseits die Funktion vorwissenschaftlicher Welterklärungsmodelle, zum anderen bieten Religionen aber Jenseitsvorstellung. »

In diesem Sinne ist die IX. Symphonie Bruckner wohl tatsächlich eine « Programmsymphonie » mit dem Programm « Religion : Diesseits und Jenseits » .

« Bemerkung zu “ spirituell ” und “ religiös ” :

Anton Bruckner war, seiner Zeit und seinem Wirkungsort entsprechend, ein besonders gläubiger Mensch. Bruckners Religiosität kann man, aus heutiger Sicht, sicher als naiv und absolut bezeichnen. Was allein an der kuriosen Widmung der gesamten Symphonie “ Dem lieben Gott ” abzulesen ist - was man im Übrigen weniger als “ vermessen ” sondern vielmehr als außerordentlich “ ergeben und devot ” verstehen darf.

Bruckner war Christ, katholischer Richtung, aber seine (wie jede andere auch) Musik ist nicht per se “ katholisch ” oder “ für Katholiken ” zu verstehen. Sie ist auch nicht im weiteren Sinne “ christlich ” (evangelisch, orthodox, etc.) oder allgemeiner abrahamitisch-monotheistisch (also islamisch, jüdisch) .

Musik ist über-religiös und kann die “ Seele ” eines Jeden ansprechen, der Ohren zum Hören hat :

Den fundamentalen Menoiten ebenso wie den Atheisten.

Lieben nicht japanische Buddhisten den lutheranischen Johann Sebastian Bach ?

Bewundern agnostisch-unreligiöse Musikbegeisterte nicht auch orthodox-gläubige russische Meister ?

Lieben nicht strikt-dogmatische Klerikale die Werke des Freigeists Beethoven ?

Und genießen esoterische Metrosexuelle nicht auch gregorianische Gesänge ? »

Die überlieferten Aussagen und Notationen Bruckners erlauben den Zugang zu einem Verständnis der Symphonie, dessen Bedeutung auch abseits der überwältigenden kompositorischen Meisterhand und den bedingungslos fulminat-schönen Klängen und Melodien zu sehen ist.

« Meine folgende Interpretation gründet konsequent auf der von Bruckner gewollten 4-Sätzigkeit sowie den ergänzenden expliziten Anweisungen Bruckners vor seinem Tod und musikalischen Fahrten. »

Damit verwerfe ich gleichzeitig auch alle « konstruierten » Interpretationen, die die 3-Sätzigkeit des vollendeten Rumpfes heranziehen und damit Fakten nach eigenem Gutdünken verdrehen :

Es gibt für eine 3-sätzig Interpretation keinen Anlass, jedenfalls nicht mehr, als wenn man beispielsweise auch Bruckners 7te mit dem Adagio enden läßt und behauptet, « Bruckner fühlte sich zu jener Zeit sehr krank und HÄTTE da ja sterben können - folglich schrieb seinen eigenen Trauermarsch als Abschied vom Leben » .

Dies hat (wohlgemerkt !) nichts damit zu tun, daß man nicht auch die mitunter hervorragenden Aufnahmen und Konzerte eines Torsos nicht ergriffen hören kann !

Man kann. Ich kann.

Sicher ist, daß jede Interpretation subjektiv ist - und die hier folgende ist es insbesondere !

Aber sie ignoriert keine Fakten, um sich den Rumpf « schön- beziehungsweise ideal » zu reden.

Die Struktur der Interpretation baut auf einem Pentagramm.

« N.B. : Das Pentagramm soll ansonsten aber (bitte sehr, Danke !) nicht von “ Robert-Langdons ” als Anlaß für eine rasante Autofahrt durch Linz, Wien, Bayreuth und London genommen werden. »

Thesen und Fakten

1. Die neunte Symphonie wurde von Anton Bruckner « Dem lieben Gott » gewidmet

2. Der letzte Satz wurde von Bruckner als « Abschied vom Leben » bezeichnet

Eine klar außermusikalischer Titel.

3. Bruckner arbeitete circa 2 Jahre an einem Finale der Symphonie

Maßgebliche Teile sind vorhanden, die die Erstellung einer authentischen Aufführungsfassung erlauben. Hierzu kann und andere die Kompositionsweise, der musikalische Personalstil Bruckners im allgemeinen, der Symphoniestil der IX. Symphonie insgesamt sowie die Charakteristika der zum Teil fertig auskomponierten Finalefragmente herangezogen werden.

4. Bruckner verfügte Monate vor seinem Tod, als er befürchte noch vor einer Vollendung seines « Opus magnum » zu sterben, daß man ersatzweise sein « Te Deum » als Schlußsatz spielen solle

Das « Te Deum » bezeichnete Bruckner zuvor als sein bestes Werk.

Auch das « Te Deum » wird (entgegen den Anweisungen des Komponisten) relativ selten mit der 9. Symphonie als Schlußsatz aufgeführt.

Keinsfalls ist es in Sinne des Komponisten Bruckners gewesen, daß der Rumpf der IX. Symphonie als « abgeschlossenes » Werk verstanden wird (und als solches durch schlicht weg falsche Interpretationen in den allgemeinen Konzert-Kanon eingegangen ist) .

5. Sämtliche Symphonien Bruckners sind (traditionell) 4-sätzig angelegt

Alle Beibuch-Texte und andere Abhandlungen, die eine vollendeten Symphonie nach dem dritten Satz kolportieren, sind vollkommen unverständliche Verfälschungen der Wahrheit. Ästhetisch mag man 3 Sätze hören können, aber sie entsprechen nicht dem Willen Bruckners und sie negieren die Tatsache, daß es ein Finale geben sollte.

6. In den Fragmenten des Finales zitiert Bruckner prominent das Kreuzmotiv aus dem « Te Deum »

Auf diesen Thesen basiert die Interpretation, die durch das Pentagramm symbolisiert wird :

Bruckner wollte mit seinem letzten Werk eine Symphonie schaffen, die eine würdige « Neunte » ist.

Die also als symphonisches Schlußwerk (eines herausragenden Symphonikers) verstanden werden sollte. Angesichts seines Alters und Gesundheitszustands war Bruckner sich selber absolut bewußt, daß hier ein Lebenswerk abgeschlossen werden würde.

Ferner sollte und MUSSTE sie seinem « Widmungsträger » sowohl gefällig sein als auch eine Essenz dessen sein, was (seine) Religion bedeutet und beschreibt : Jenseits-Orientierung.

Die IX. Symphonie ist ein Mantra/Karma und Vademekum des/seines Lebens und des Himmels.

Die Interpretation (hier : Kurzfassung, Stand Mai 2005) :

Die beiden ersten Sätze beschreiben das « Diesseitige » . Das Leben und das Irdische.

Die Sätze 3 und 4 beschreiben das « Jenseitige » . Das Sterben und den Himmel.

Das « Te Deum » ist der « Jubelgesang » als devote Ergebung seines Gottes.

1. Satz

Der erste Satz beginnt als « Schöpfungsprozeß » und ist prinzipiell aufgebaut, wie die meisten symphonischen Anfänge Bruckners : Dem sogenannten « Ur-Nebel » .

Aus diesem entwickelt sich allmählich das Thema und der symphonische Satz.

Die Entwicklung des gesamten Anfangs kann man als musikalische Umsetzung des Schöpfungsaktes aus der Tora (beziehungsweise des Buch Genesis) verstehen.

Der Satz insgesamt kann als irisches Paradis und Natur empfunden werden.

2. Satz

Der zweite Satz wird (nicht zu unrecht) als Bruckners ungewöhnlichster Satz überhaupt bezeichnet. Er ist formal eine fast expressionistische Satz mit schroffen Rhythmen und donnerndem Stakkato.

Das Trio im Mittelteil ist ein mystischer-diabolischer Tanz. Er kann als Intermezzo und Gegenpol zum Choral-Thema des ersten Satzes gedeutet werden, der als weihetvoll Verherrlichung des göttlichen verstanden werden kann.

In diesem Satz nimmt Bruckner die Zerstörung der Natur durch den Mensch vorweg und beschreibt fast lautmalerisch den Maschinen-Stampf des industriellen Zeitalters. Somit steht der zweite Satz als die vom Menschen (ins negative) veränderte Erde, im Gegensatz zum ersten Satz, der die göttliche Natur repräsentiert.

Die infernalischen Wiederholungen treiben impulsiv nach vorne.

Im Mittelteil hört man mit satanisch-filigran Luzifer tanzen, der quasi einen Freudenreigen seines Werkes feiert.

3. Satz

Der dritte Satz, den Bruckner als « Abschied vom Leben » beschrieb, ist ein melancholisches Vermächtnis daß zwischen Hoffnung (Himmelsreich) und Bangen (Purgatorium) schwankt - Schuld und Sühne sind zentrale Momente und Fundamente des Katholizismus. Deutlich pocht das « Schicksal » an Bruckners Pforte.

Zum Ende des Satz haucht der Lebensgeist aus dem Sterbenden. Der Tod.

4. Satz

Der vierte Satz beginnt, wie der dritte endete : Mit einem leisen anklingen.

Der Tote befindet sich in einem Übergangsstadium (würde Bruckner etwa dem hellenistischen Glauben zugesprochen haben, würde man den Fährer über den Styx bemühen wollen) .

Man/Er weiß noch nicht, welches « jenseitige Schicksal » ihn erwartet, ob seine Lebensleistung vor seinem Gott positiv angenommen oder als unwürdig verworfen wird.

Doch im Verlauf des Satzes entwickelt sich eine emphatisch erleichterte Haltung, der insbesondere durch den fulminanten unisono Choral eine überwältigende Wirkung hervorruft.

Wenn Bruckner jetzt das Kreuzmotiv (aus seinem « Te Deum ») zitiert, so deutet er damit den Dank an seinen Gott aus.

In der (nicht überlieferten oder verlorengegangenen) Coda (an dieser Stelle muß allerdings darauf hingewiesen werden, daß es sich um die Version Samale, Philips, Cohrs, Mazucca handelt !) wird deshalb (gleichsam musikästhetisch wie inhaltlich) zurecht diese zentrale Motiv als Basis (in den Streichern) verwendet.

Diese Coda verweist schließlich auf das « Te Deum » selbst hin.

Bruckner steigt innerhalb des Satzes also quasi gen Himmel ins jenseitige Paradies auf.

« Te Deum »

Das « Te Deum » als Abschluß gehört zwar nicht der Symphonie an sich an (dies widerspräche der strikten 4-Sätzigkeit der symphonischen Konstruktion Bruckners) aber sowohl durch die Motiv-Verwendung als auch durch Bruckners Anweisung selbst (ersatzweise also das « Te Deum » als Schluß der Symphonie zu verwenden) , erlauben es, das « Te Deum » interpretatorisch günstig respektive ideal als Ende der Symphonie zu denken.

Hier « singt » Bruckner sozusagen vor seinem Gott und bedankt sich, daß er an seine Seite treten darf.

Aufführungs-Ideal

Gleichwohl es immens viele Möglichkeiten zur künstlerischen Gestaltung gibt, halte ich (auch gerade im Hinblick auf die vorgestellte Interpretation) gewisse « Konditionen » für wichtig.

Da meine Interpretation mit quasi fünf Sätzen auch eminent lange dauert, ist auch eine signifikante Pause ziemlich unabdingbar, da schon jeder einzelne Satz eine hohe emotionale Konzentration abverlangt und erfordert.

Satz I : Sollte kraftvoll aber in stark gemäßigtem Tempo gespielt werden. 28 Minuten Aufführungsdauer müssen nicht zu lange sein.

Satz 2 : Sollte laut und resolut gespielt werden.

In den meisten Aufführungen wird der Satz zu verhalten in der Dynamik und/oder auch zu langsam gespielt (oder die anderen Sätze werden zu schnell dargeboten, was im Zweifel sogar mehr Schaden hinterläßt) .

Auch das Trio sollte meines Erachtens zügig, aber nicht hastig gespielt werden.

Die Wiederholung des « Scherzos » (Kleine Anmerkung : Der Titel « Scherzo » ist allein als Gattungsbegriff zu verstehen, denn mit einem musikalischen Scherz hat dieser 2. Satz nun wirklich nichts zu tun !) kann (obgleich keine anderen Akzentuierungen etc. vorgeschrieben sind) die Dramatik erhöhen, also noch prägnanter die Stakkati formulieren. Warum kein gefühltes « ffff » ?

Der 3. Satz : Erfordert eine hohe « transzendente » Spielkultur und tiefe « Traurigkeit » in der Intonation.

Die Disonanzen dürfen in diesem Sinne keinesfalls un-harmonisch, nicht zersetzend, sondern « angenehm schmerzend, aufwühlend » gespielt werden.

Die Legati erfordern eine breite Darstellung.

Die Coda muß hauchend ausklingen (« kraftlos » retardierend) .

Der Satz kann unendlich lang gespielt werden.

Der 4. Satz : Ist, als direkte Verbindung zum vorhergehenden Satz, nicht wesentlich anders zu spielen, auch wenn seine Aussage und Kraft zum Teil erheblich prägnanter zu präsentieren sind.

Dennoch sollte auch hier ein eher verhaltenes Tempo angestimmt werden und Pausen zum Atmen genutzt werden (im übertragenen, ebenso wie im wortwörtlichen Sinne) .

Das « Te Deum » soll kann/muß eine diametrale neue Stimmung verbreiten - eben als frischer, emphatischer Jubelgesang.

Aufgrund der Tonarten, aber auch, um eine entsprechende geistige Sammlung zu gewähren, sollte ein Intermezzo von einigen Minuten eingelegt werden, oder aber eine längerfristige Unterbrechung, gleichwohl diese die symphonisch-inhaltliche Anlage etwas auseinander reißen würde.

Die gesamte Aufführungsdauer der « Symphonie IX + » beträgt also idealerweise knapp 120 Minuten.

2011-2012

In 2011 and 2012, 7 performances of Bruckner's 9th including the 2010-2011 « SPCM » Finale completion are scheduled :

(This latest and last revision of the Nicola Samale - John Alan Phillips - Benjamin-Gunnar Cohrs - Giuseppe Mazzuca version includes a substantial reworking of the entire Coda, providing an entirely new ending.)

15 October 2011 : At the Chasse Theatre, in Breda.

16 October 2011 : At the « Muziekgebouw » , in Eindhoven, Netherlands. The « Het Brabants Orkest » will be conducted by Friedemann Layer (presentation of the world-premiere of the latest « SPCM » revision) .

23 October 2011 : At the « Philharmonie » , in Berlin. The « Bundesjugendorchester » (the National Youth Orchestra of Germany) will be conducted by Sir Simon Rattle.

Bruckner's 9th gets a stunning Finale with Simon Rattle and the German Youth Orchestra.

Submitted by Ken Ward, Editor of « The Bruckner Journal » , on 30th October 2011.

When Anton Bruckner died, in 1896, he had done much work on his 9th Symphony and the Finale was almost complete. Unfortunately, the executors failed to secure Bruckner's rooms, nor did they ensure that the Finale manuscripts were delivered to the Imperial Library. So many pages are missing, and those that do exist are in many locations world-wide. Very roughly speaking, 2/3 of the Finale exist in 5 fragments, with many sketches and discarded manuscript papers which help indicate what should fill the gaps. Various scholars have made attempts to produce a completed performing version, so that we can, at least, hear the music Bruckner worked so hard to compose during his final years.

With a week, there were 2 performances of Bruckner's 9th Symphony with the Finale in the completed performing version by the editorial team, Samale, Phillips, Cohrs and Mazzuca (« SPCM ») , in its latest revision : 1 performance in Eindhoven with the Brabant Symphony Orchestra conducted by Friedemann Layer, on 16 October, and this performance. Both performances were greeted with great enthusiasm and standing ovations. The Symphony as a 4 movement work is slowly but surely moving into the accepted repertoire, and more audiences are becoming acquainted with a Symphony now with the proportions which Bruckner had always intended.

This performance was by a very young Orchestra and it was a one-off project, not something fashioned and perfected over a long tour, but the work of merely a few days. So, the focus of the evening was upon this youth Orchestra event, perhaps, rather more than on the German premiere of a version of a 4 movement 9th. Rattle said backstage after the concert, of the Symphony, as a 4 movement work : « It's a monster ! » . Extraordinarily, those that sought to bring this monster to life were youngsters, merely 16 - 19 years old. Their achievement over the few days' rehearsal

(that included a workshop conducted by Doctor Benjamin-Gunnar Cohrs, elucidating many issues with respect to the sources and the completion) was magnificent. So, it really was their concert.

But this was a German premiere and, for the 1st time, this Finale was being conducted by a 1st rank conductor of one of the most famous Orchestras in the world, and as such represents a significant step towards bringing the 4th movement into the received canon. Rattle, after the concert, self-deprecatingly requested understanding that this was his 1st attempt at the work, the implication being that there are still many problems to solve. As such, it can be seen as a dry run for his forthcoming performances of the work with the « Berliner Philharmoniker », in February 2012. There was an enormous string section : 20 1st violins, 18 seconds, presumably to provide as much opportunity as possible for would-be orchestral players ; and they produced a glorious sound. But it has to be said that the woodwind and brass (who might have benefited from judicious doubling) were often unable to make themselves well-heard over the strings. Rattle, at times, had clarinets and oboes raise their bells high, a Mahler-ish gesture but, even so, they were often difficult to hear at all. In the tuttis, the brass often seemed subject to too great a restraint.

With such limitations, it becomes difficult to disentangle interpretation from expediency, and the attempt might, in the end, be irrelevant to the main thrust of the event. There was a tendency for Rattle to encourage very expressive playing in string passages, like the 2nd subject groups of the 1st and 3rd movements. In fact, the 1st movement « Gesangsperiode » (song period) was played with an intense passion of Mahlerian extremity and, in the Adagio, after a nicely played Wagner tuba chorale, Bruckner's « Farewell to Life », the 2nd theme was delivered with ravishing beauty. But it was hard to feel that either moment was part of a cogent whole, that the expressive power they were generating was harnessed to the overall logic of the Symphony. The Scherzo was strongly presented (more from the brass would have made it even better, but the Trio was really rather heavy, perhaps due to the large string section) , and didn't register such a dramatic contrast as it should. The 1st oboe solos in both the Scherzo and Adagio were played with great understanding and beauty that went straight to the heart.

Perhaps, surprisingly, the Finale came over as the most successful movement of the concert. It is partly that there isn't in the movement a lot of opportunity for lush Mahlerian string playing, so that much of the orchestration was less subject to sabotage by the uneven orchestral balance and, maybe, there was an added excitement on the part of conductor and players, in venturing into this new territory. The jagged plummeting main theme had plenty of dramatic power, and the spare version of it that constitutes the 2nd theme (though not as spare as a smaller string section would have made it) was, nevertheless, very eloquent in its melancholy, repetitive way. The trumpets and supporting brass rose to the occasion with Bruckner's great chorale and managed to ring-out above the bustling violin triplet-infested accompaniment. Central to the development is a wild fugue which, in this performance, hung together quite well (there is often a danger that intensity falls away during its somewhat convoluted progress) and the heroic horn motive that follows was gloriously sounded.

The surviving manuscripts provide very little information for how the Coda should be, so in any completion this must be the most conjectural section - but, for the completion to work, it is very important to come-up with an effective solution. This latest version of the « SPCM » Coda is more succinct than it was in the 2008 score. It is in 2 waves. The 1st one commencing with the inverted thematic fragments that opened the movement, above it comes a repeated

falling motive on flutes and oboe (very expressively played on this occasion) climbing to a grinding overlay of the main themes of all movements, massively dissonant and of shattering power. Then, the 2nd wave climbs by means of the inverted main theme, trumpets sound fanfares (one that was 1st heard to introduce the fugue) and then comes a very dramatic, clinching moment when the 3 trumpets in unison break through with the confident rising D major theme of faith 1st heard in bar 5 of the Adagio, now in this completion constituting the final « Hallelujah » that Bruckner's personal doctor (Richard Heller) reported to be the crowning moment of the work when the aged composer had played the movement through to him. To me, this is a great advance on previous versions of this Coda : at last, the movement is provided with a destination worthy of the struggle that has preceded it, and a destination that it is not too difficult to feel is somewhere within reach of what Bruckner might have had in mind. The young people of the « Bundesjugendorchester » again rose to the occasion, their immense labour crowned with glory.

The « SPCM » Finale to Bruckner's 9th has come along way, since 1983. I sense that this 2011 version must be close to as far as their chosen strategy can go - barring the re-appearance of more lost manuscripts from Bruckner's own hand. The Brabant Symphony Orchestra and the « Bundesjugendorchester » have given an intimation of how powerful a work the completed 9th can be. It's now up to the « Berliner Philharmoniker » and Simon Rattle to present the overwhelming argument in Berlin and New York, on February 2012.

2012

BERLINER PHILHARMONIKER, SIR SIMON RATTLE

24.02.2012, New York (USA) , Carnegie Hall, 20h00 (American 1st Performance) .

07.09. 02.2011, Berlin (Germany) , Philharmonie, 20h00.

Benjamin-Gunnar Cohrs : The « SPCM » Completion to the Bruckner Symphony No. 9 (2012) .

Benjamin-Gunnar Cohrs writes :

« This 2012 version essay replaces older ones. The text is a large extract from the English notes to Repertoire Explorer Study Score No. 444 (Revision 2008) , available on sale from www.musikmph.de. Some material was taken from earlier publications, such as booklet and programme notes, including texts which were originally conceived in collaboration between Benjamin-Gunnar Cohrs and John Alan Phillips, in particular from the “ Musik-Konzepte ” Volume 120-122. Some material was also written anew. It was prepared for abruckner.com, to provide all important information on the philological insights which led to the Conclusive Revised Edition, in order to better understand the nature of the reconstruction work being undertaken, as well as to inform about the differences between this and the older editions of the « SPCM » score. The conclusive impression of score and commentary shall be released in 2012. However, an appendix to this essay offers extracts with the revised sections (and, in particular, the new Coda) in advance. »

2013

ORCHESTRA OF THE CANONGAIT, ROBERT DICK

18.08.2013, Edinburgh (Scotland) , Greyfriars Kirk, 19h30 (Scottish 1st Performance and U.K. Premiere) .

AKADEMISCHE PHILHARMONIE HEIDELBERG, JESKO SIRVEND

12. 07. 2013, Heidelberg (Germany) , Stadthalle, 20h00.

NÜRNBERGER SYMPHONIKER, JOHANNES WILDNER

12.04.2013, Sonneberg / Thüringen (Germany) , Gesellschaftshaus, 20h00.

13.04.2013, Nuernberg (Germany) , Meistersingerhalle, 20h00.

HELSINKI PHILHARMONIC ORCHESTRA, JOHN STORGÅRDS

01.03.2013, Helsinki (Finland) , Helsinki Music Centre, 19h00 (Finnish 1st Performance) .

BASEL SINFONIETTA, BOIAN VIDENOFF

24.01.2013, Bietingheim-Bissingen (Germany) , Kronensaal, 20h00.

25.01.2013, Schaffhausen (Switzerland) , Sankt-Johann-Kirche, 19h30 (Swiss 1st Performance) .

27.01.2013, Basel (Switzerland) , Stadtcasino, 19h00.

28.01.2013, Fribourg (Switzerland) , Équilibre, 19h30.

2014

ROBERT-SCHUMANN PHILHARMONIE, FRANK BEERMANN

18.06.2014, Chemnitz (Germany) , Opernhaus, 20h00.

19.06.2014, Chemnitz (Germany) , Opernhaus, 20h00.

PHILHARMONISCHES ORCHESTER HEIDELBERG, YORDAN KAMDZHALOV

21.05.2014, Heidelberg (Germany) , Stadthalle, 20h00.

22.05.2014, Heidelberg (Germany) , Stadthalle, 20h00.

Kamdzhlov's visionary Heidelberg Finale

(Ken Ward, 25 May 2014.)

Anton Bruckner's 9th Symphony, unfinished, received its 1st performance by Ferdinand Löwe in 1903, 7 years after the composer's death. Gustav Mahler, who knew the score but was not at the concert, wrote to his wife Alma in 1906, that it was « the highest culmination of nonsense » . Since then, however, those 3 movements have come to be regarded as amongst the greatest of Symphonic achievements of the 19th Century.

Now, 100 years later, we are slowly becoming familiar with what Bruckner was writing for the Finale up until the day he died. It is strange and disturbing music, and many of those devoted to the 3 movement performances find

themselves echoing Mahler's response to the preceding movements : nonsense ! But the Symphony was always designed to chart a course from darkness to light, the desperate path through the darkness « swept with confused alarms of struggle and flight » , the blessing of a visionary transfiguration only to be bestowed at the very end. And there's the problem : the final pages were either never written down, or failed to survive the predations of vultures who descended on Bruckner's estate the day he died.

Think now of the challenge presented to the conductor and his musicians : to shatter our devotion to the 3 movement Symphony, interpreting it now in such a way that the Finale has become absolutely necessary ! And, then, to play it with such passionate conviction that Bruckner's music, as made performable by the forensic in-fills and additions of modern scholars, gives at least some shuddering apprehension of the extraordinary territory over which the composer sought to travel to his heaven-storming destination. It was in this Finale that Yordan Kamdzhhalov's prowess as a visionary conductor was revealed at its strongest, the structure and the pacing of the movement judged such that, for all its seemingly wayward diversions, its purposefulness was never in doubt, and the Coda that the « completers » had provided (in the absence of little more than a few reports and a few hints from Bruckner's manuscripts) gave us at least some intimation of the great « Song of praise » with which the Symphony was to have ended. I have now heard many performances of the Finale, including that by Sir Simon Rattle and the Berlin Philharmonic but, at this point, Kamdzhhalov outshone them all.

There had been much that was impressive in the early movements. The shaping and playing of the opening horn theme was glorious and the balancing of voices in the 2nd theme group particularly effective. It's good to hear the 1st violins' sustained melody sound so clearly out of the thick contrapuntal texture to start with and, thereafter, to be entranced by the changing colours of the orchestration as different voices are taken-up by strings and woodwinds. Kamdzhhalov launched the Coda, his arm extended to the woodwind, their jagged double-dotted leaps becoming totally mesmeric and, thereafter, he shaped the vast paragraph to devastating effect.

The Heidelberg Philharmonic has a characterful oboe, which at times could be a little obtrusive, but helped to make the dissonant held chord that opens the Scherzo sound really malevolent, and the great thumping « fortissimo » theme when it burst in had terrifying brutality. Even more unsettling was the swift Trio, scampering nightmarishly across the landscape before the stamping monsters returned. The strings acquitted themselves well here, which was not always the case in this performance where there were occasional imprecisions and a sense that some desks further back were not always as committed as their colleagues at the front.

The Adagio is, perhaps, the movement that needs most careful readjustment for a 4 movement performance. Maybe a long, drawn-out farewell at the end is now inappropriate, but the great dissonant climax must have full-power, it is the great crisis, the deepest moment of darkness out of which the Finale must lead, and it was here that I felt Kamdzhhalov's approach may have faltered. Although there had been some wonderful playing - the 2nd subject sang gloriously and the Wagner-tubas' « farewell to life » chorale (and indeed, the horn playing throughout) was as beautiful and as noble as you could wish - the movement didn't quite culminate as powerfully as it should. But this is an immense work, and it was amazing that the concentration and passion apparent as the Symphony began were maintained as Kamdzhhalov proceeded « attacca » into the Finale, and blazed with full-power through to the end.

This was Yordan Kamdzhaliy's final concert as General Music Director, Heidelberg and the « Burgermeister » made a speech. The concert's ambitious programming and earnest aspiration and, above all, the profundity of interpretative inspiration that sustained the performance, confirm that his departure is a great loss to the cultural life of this University city.

ORQUESTRA DE VALENCIA, THOMAS DAUSGAARD

09.05.2014, Valencia (Spain) , Palau de la Musica José Iturbi, 19h30 (Spanish 1st Performance) .

2015

STAATSORCHESTER KASSEL, MARC PIOLLET

13.07.2015, Kassel (Germany) , Stadthalle, 20h00.

Concerts de la « Philharmonie » (7, 8, 9 février 2012)

Ce soir, 9 février 2012, la 9e Symphonie de Bruckner sera présentée par le Philharmonique de Berlin.

Difficile décision : donner de la 9e de Bruckner les seuls 3 mouvements achevés, ou se hasarder dans l'une des reconstructions spéculatives du 4e mouvement ?

Faire usage de l'une des nombreuses tentatives d'achèvement proposées par divers musicologues, musiciens et / ou compositeurs.

Pour son concert diffusé en « streaming » vidéo HD, ce soir 9 février à 20h, en direct de la « Philharmonie » de Berlin, Simon Rattle a choisi le 4e mouvement achevé par l'équipe Samale-Philips-Cohrs-Mazzuca, une réalisation commencée en 1985 et constamment remise sur le métier, jusques et y compris en 2011, et sans doute n'est-ce pas fini.

Il faut savoir que Bruckner avait laissé de très (trop ?) nombreuses esquisses de ce dernier mouvement, esquisses disséminées aux 4 coins de la planète à sa mort, dont il n'est absolument pas certain que toutes ont déjà refait surface. Certains contemporains de Bruckner affirment avoir vu des brouillons faisant état de ceci, de cela, tandis que d'autres affirment exactement le contraire, bref, un sac de nœuds. Certes, il avait lui-même achevé l'orchestration de nombreux passages, terminé le canevas de plusieurs autres, mais la structure générale manque. Sachant, de surcroît, qu'il avait pour usage de réviser ses propres œuvres de fond en comble bien des années après leur 1re publication, on se trouve devant un « puzzle » dont on ne connaît ni le nombre de pièces, le contour, les pièces manquantes et, pire, quelles pièces existantes en font partie ou non.

Découvrez cette interprétation en streaming, du jeudi 9 février 2012, en vous abonnant à la Salle de concerts numérique de l'Orchestre philharmonique de Berlin !

<http://www.digitalconcerthall.com/en/concert/play/2516-1>

...

On Thursday, February 9th at 8 PM Berlin Time (2 PM here, East Standard Time) , the Berlin Philharmonic's Digital Concert Hall will stream the live video from that evening's concert. Sir Simon Rattle will perform the Bruckner Symphony No. 9 with the « SPMC » Finale. This performance will be slightly different from the concert done last year with the « Het Brabants Orkest » , in the Netherlands. « EMI » has also announced that the Berlin Philharmonic performance will be released on CD, in May 2012. If you miss the live digital stream, the BPO will place the video in their Digital Concert Hall Archive a few days later.

It is the unfinished works of great composers in particular that enjoy a mystical reverence. This is also the case with the 9th Symphony of Anton Bruckner, who after completing the 1st 3 movements, died while working on the Finale. But unlike Mozart's « Requiem » , for example, of which only a minimal part comes from the composer himself, there is a wealth of sketches by Bruckner for the final movement of the 9th Symphony. In more than 25 years of detective work, an international team of composers, conductors and musicologists developed these sketches into a breathtaking whole. The completed Symphony is now performed by the « Berliner Philharmoniker » and Sir Simon Rattle.

The fact that Bruckner's 9th Symphony is a farewell to the world is shown firstly in the composer's intention to dedicate the Symphony « to the beloved God » . But also in the large scale 1st movement, everything seems like the last word. The following Scherzo appears as a demonic dance of death ; the Adagio, a swan song of disconcerting fragility. And then, the Finale : of the 647 bars in the reconstruction, 208 are completely by Bruckner, for most of the remaining bars, string parts, drafts of the wind parts or initial sketches were available - there were only 37 bars for which there was no music at all by the composer. The completed movement reveals many disturbing moments as well as Bruckner-like scale. But, as Simon Rattle says :

« Everything that is strange about this Finale is 100 % Bruckner. And one can see the terror and the fear and the passion which he was going through in his life at that time. »

It is the unfinished works of great composers, in particular, that enjoy a mystical reverence. This is also the case with the 9th Symphony of Anton Bruckner, who after completing the 1st 3 movements, died while working on the Finale. But unlike Mozart's « Requiem » , for example, of which only a minimal part comes from the composer himself, there is a wealth of sketches by Bruckner for the final movement of the 9th Symphony.

...

Gilles, voici un petit cadeau pour tes temps libres, c'est un accès au « Digital Concert Hall » du Philharmonique de Berlin, pour une durée de 30 jours. (Phil)

Je suis totalement surpris. Que me vaut cet honneur ? (Gilles)

Gilles, tu nous gâtes beaucoup. Ce n'est pas grand chose. Tu me parleras des concerts, cela m'intrigue. (Phil)

Je vais sûrement d'abord visionner la 9e de Bruckner avec ces 4 mouvements (l'édition « SPCM » 2011-2012) .

Car ce concert est maintenant disponible en archives.

Aujourd'hui, j'ai reçu d'Europe le tout nouveau coffret d' « EMI Classics » - Celibidache, Sacred & Opera Music.

À souligner : les « Requiem » de Mozart, de Brahms, de Verdi, de Fauré et la « Messe des Psaumes » de Stravinski.

Si jamais tu désires une copie de ses œuvres, fais-moi signe... Embrasse ta « Daf » bien fort pour moi. (Gilles)

www.digitalconcerthall.com Gift certificate for a 30-Day Ticket

Please find attached your gift certificate as a PDF document. The PDF contains a gift certificate code which can be redeemed against a 30-Day Ticket at the Digital Concert Hall. Please either print out the PDF or forward this e-mail to the person you are giving the gift certificate to.

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<http://www.digitalconcerthall.com/en/login>

You can change it after logging in. If the link does not work, you can also copy and paste the address directly on your browser. The « Berliner Philharmoniker » wish you a wonderful experience !

Berlin Phil Media GmbH. Leipziger Platz 1 - 10117 Berlin-Charlottenburg, Germany.

030 206 2469-0 (phone) .

030 206 2469-20 (fax) .

Directors : Olaf Maninger and Robert Zimmermann (Commercial Registry n° : HRB 113690) .

Équation mathématique de Gilles - www.digitalconcerthall.com et la possibilité d'un cinéma-maison dans ta cave.

C'est comme $1 + 1 = 2$. Être virtuellement (et en haute résolution) seulement à quelques mètres du meilleur Orchestre de la planète qui exécute les plus grandes œuvres définitives du répertoire sous la baguette des plus grands chefs encore vivants, et à un prix aussi dérisoire pour un abonnement annuel, c'est quasi délirant ! Ils doivent faire leur bénéfice sur la quantité d'abonnements vendus partout à travers le monde ; ce qui permet leurs prix raisonnables. Lorsque l'enregistrement de cette 9e paraîtra sur étiquette « EMI Classics », au mois de mai prochain, je vous en graverai une belle copie. (Gilles)

...

Grâce à un abonnement à un prix plus que raisonnable au site des concerts en « streaming » (<http://www.digitalconcerthall.com/en/concert>) de l'Orchestre philharmonique de Berlin, vous pouvez visionner, en haute résolution, les concerts symphoniques présentés en direct de même que ceux placés en archives.

Cette nuit, j'ai pu visionner le concert qu'a donné le " Berliner Philharmoniker " et son chef attitré, Simon Rattle, le 9 février dernier à la salle de la " Philharmonie ". Au programme : la 1re exécution mondiale de la révision de 2011 de la version dite « SPCM » du dernier mouvement (reconstitué) de la 9e Symphonie (œuvre ultime et visionnaire aux portes de l'au-delà) du grand compositeur post-Romantique autrichien, Anton Bruckner (en français, son nom serait Antoine Dupont) .

Berlin : l'après-concert historique

J'adresse ce texte d'introduction aux Brucknériens de « PAG » (les Phil Merrigan, Richard Côté, André Purenne, sans oublier notre « Ti-Guy Sauvé », ce vieux et légendaire discothécaire de la Maison de Radio-Canada) et à tous les Brucknériens (ou Brucknériennes) en devenant qui consulte régulièrement la « noble » page PAG - facebook.

N'oublions pas « Youl » et les écoutes nocturnes de la 9e avec Otto Klemperer, directement du Lac Connely. (Phil Merrigan)

« SPCM » sont les initiales des 4 musicologues qui ont travaillé à produire une version exécutable (la plus fidèle

possible) du Finale à partir des manuscrits laissés par le compositeur au jour de sa mort (le 11 octobre 1896) dans le pavillon du garde-chasse du Palais Impérial du Haut-Belvédère, à Vienne, une petite résidence attenante mis à sa disposition par l'Empereur François-Joseph d'Autriche. Si Bruckner avait réussi à vivre 2 mois de plus et que sa santé lui aurait permis, il est fort probable que son mouvement ultime serait aujourd'hui complété.

Après s'être dirigé vers tous ses pupitres pour serrer chaleureusement la main des principaux musiciens suite à une prestation sans faille, puissante, très nuancée et inspirée, le chef britannique, Sir Simon Rattle, fit une brève mais éloquente allocution (en allemand devant micro) à propos du dévouement et du travail de bénédictin de ces 4 artisans. Il invita donc messieurs Nicola Samale, John Alan Philips, Benjamin-Gunnar Cohrs et Giuseppe Mazzuca à bien vouloir se lever pour venir saluer le public berlinois sur scène.

Le plus frappant et émouvant, c'est de voir ces humbles hommes (de différentes générations) qui ont contribué, chacun leur tour, à tenter de résoudre (sur une période de plus de 2 décennies) l'épineux problème des manuscrits laissés par le « Ménestrel de Dieu ». Évidemment, j'avais les larmes qui coulaient.

J'ai patiemment soutiré directement de la retransmission-vidéo sur digitalconcerthall.com un album de plus d'une centaine d'images qui résume assez bien le déroulement de cette cérémonie historique d'après-concert que j'ai, par la suite, édité sur ma page personnelle Facebook. Je vous invite fortement à aller y jeter un coup-d'œil. Il n'est jamais trop tard pour devenir un fervent Brucknérien. Et « Ich bin ein Berliner ! » .

Bruckner jeta ses dernières forces dans la composition du Finale et y consacra quasiment les 2 dernières années de sa vie. Environ les 3 quarts du mouvement a été couché sur le papier (exposition - développement - ré-exposition) bien que l'orchestration soit incomplète en de nombreux endroits, le dernier bi-folio (double page comportant 24 portées sur chaque face et servant à l'orchestration) s'arrête juste avant la Coda. Bruckner a-t-il totalement esquissé celle-ci ? Des indices peuvent le laisser penser (datations et références manuscrites sur certains brouillons et bi-folios) .

Selon le témoignage de Richard Heller, le médecin personnel de Bruckner, ce dernier lui aurait joué de larges extraits du Finale au piano, dont l'entière Coda, et ce vraisemblablement à l'automne ou l'hiver 1895. Malheureusement, des feuillets d'esquisse et de bi-folios ont été chapardés et dispersés par ses élèves, les exécutants testamentaires et des « chasseurs de souvenirs » . Certains éléments manuscrits ont heureusement été récemment retrouvés à Washington et à Munich.

Aux auditeurs intéressés par d'autres versions du 4e mouvement, nous suggérons vivement d'écouter la version proposée, ici, par le compositeur et organiste belge Sébastien Letocard, dans un enregistrement récent réalisé par Nicolas Couton à la tête de l'Orchestre « MÁV » de Budapest. Certaines hardiesses semblent outrageuses ; elles appartiennent pourtant aux parties orchestrées par Bruckner lui-même.

<https://sites.google.com/site/coutonnicolas/francais/enregistrements/bruckner-9>

...

Sir Simon Rattle conducts the « Berliner Philharmoniker » in Anton Bruckner's Symphony No. 9 including the world-premiere of the latest scholarly revision of the 4th movement that the composer left unfinished at his death.

« Sir Simon and the Orchestra unveiled the new version at Berlin's " Philharmonie ", in early February 2012, and at New York's Carnegie Hall, the same month. It was fascinating to hear this monumental Symphony performed with (its new) final movement. After a quizzical opening and a strong statement of the main theme, there are stretches of fitful counterpoint, brass chorales and ruminative passages that take you by surprise. Overall, the music pulses with a hard-wrought insistence that crests with a " Hallelujah " Coda. » (« The New York Times »)

On 11 October 1896, the day he died, Bruckner was still desperately trying to finish the final movement of his 9th Symphony. He had completed and orchestrated 1/3 of the movement and sketched the layout for the entire Finale. Unfortunately, for scholars attempting to construct the remaining 2/3 of the movement, many of the manuscript pages were subsequently stolen by autograph hunters. Some of these pages have re-surfaced, in recent years, and several attempts have been made to complete the last movement, including 4 prior versions by the current musicological team of Nicola Samale, Giuseppe Mazzuca, John Alan Phillips and Benjamin-Gunnar Cohrs.

« From a fresh re-examination of the manuscripts, it was possible to find some convincing new solutions, binding the music even better together. » (Benjamin-Gunnar Cohrs)

With the benefit of 25 years of scholarship, this latest version is arguably the most comprehensive realisation of Bruckner's sketches.

John Alan Phillips adds :

« The Finale is no musical curiosity, but an integral part of the work as its composer intended. Just as Beethoven designed his last Symphony around its choral Finale, Bruckner designed his 9th around this huge, ultimately triumphant movement, synthesizing Sonata form, fugue, and chorale. For the devoutly Catholic Bruckner, the Symphony was to be his " homage to Divine Majesty ". The Adagio, his " Farewell to Life ", traces a gradual process of dissolution that leads us, spellbound, into the enigmatic music of the Finale (which) would end with a " song of praise to the dear Lord ", a " Hallelujah " borrowed from earlier in the work. And it is with this " Hallelujah " theme (the 1st entry of the trumpets in the Adagio) that the 9th can so justly and so gloriously now conclude. »

In an interview for the Berlin Philharmonic's Digital Concert Hall, Simon Rattle expressed his faith in the newly assembled 4 movement version and begged audiences to be receptive to the new material.

« There's a kind of myth that there are only sketches left of the last movement. In fact, there was really an emerging full-score, complete almost to the end. » , Rattle said, adding that Bruckner was writing in his most radical, forward-looking style in the 9th, especially in the Finale.

According to « Gramophone », « to help listeners understand just how “ complete ” the Finale actually was, at the time of Bruckner’s death, Rattle compared the composer to an architect designing a cathedral. Indeed, Bruckner had the rather unique composition method of deciding how long his movements should be and then putting all the bars on the manuscript, numbered and with phrase lengths, even before writing the 1st note.

« So, actually, even when there are some empty pages, we know exactly how many bars there were and what kind of phrases there were. » , concluded Rattle, explaining how much of the manuscript evidence was strewn throughout various collections. He also said that, « had the composer lived another 2 months, the Finale would have been complete » .

Bruckner’s 9th gains a Finale in Berlin

Anton Bruckner spent the last decade of his life toiling over his 9th Symphony, a work that was to remain incomplete, at the time of his death.

On February 7, over a Century after the 1903 premiere of the work’s 1st 3 movements, the Berlin Philharmonic and its music-director Sir Simon Rattle performed the work with a newly reconstructed Finale.

Bruckner’s 9th has suffered a curious fate. Its 1st posthumous edition, in 1903, was prepared by the composer’s disciple Ferdinand Löwe, who streamlined the incomplete score and smoothed its rough edges. The manuscript of the 1st 3 movements was only uncovered, in 1932, by Siegmund von Hausegger, who became the 1st conductor to record the work, 6 years later, with the Munich Philharmonic Orchestra.

Since the discovery in the 1980’s of sketches for a 4th movement (the evidence in existence totals 180 pages ranging from drafts to fully orchestrated material) , multiple attempts have been made to render as complete a performing version as possible. In 2002, Nikolaus Harnoncourt performed a « New Critical Edition » (« Neue Kritische Gesamtausgabe ») with the Vienna Philharmonic that included a « torso » of the Finale prepared by Benjamin-Gunnar Cohrs. The 2012 reconstruction of the Finale, by Benjamin-Gunnar Cohrs, Nicola Samale, Giuseppe Mazzuca and John Alan Phillips, brings to an end a quarter Century of musical sleuthing.

In an interview for the Berlin Philharmonic’s Digital Concert Hall given to « Gramophone » ahead of its broadcast, Simon Rattle expressed his faith in the newly assembled 4 movement version and begged audiences to be receptive to the new material :

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Speaking to « Gramophone » before the concert, Benjamin-Gunnar Cohrs, who is also co-editor of the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») , Vienna, explained how his team came-up with an entirely new conception of the Finale Coda, based on comparing Bruckner's composition technique in earlier Symphonies, specifically the 2nd and the 8th.

« The most important change is that we decided to take-out an earlier sudden pianissimo and crescendo, 16 bars, that really took all the energy off, and interrupted when it wanted to go to the peak. There must be a continuous spark from the beginning of the chorale recapitulation, up to the end of the Coda. To make that convincing is the real crucial task in our reconstruction. » , he explained.

Benjamin-Gunnar Cohrs believes that Bruckner probably wouldn't have revised the Symphony very much had he lived longer.

« Because it was such a long process of composition, he actually revised within the composing process. » , he said.

Simon Rattle and his Orchestra will bring this Bruckner 9 redux to Carnegie Hall later this month, on February 24, 2012. The conductor is keen that listeners accustomed to the 3 movement version are receptive to a Finale that brings the work closer to Bruckner's real conception of his last, final Masterpiece. Continued Rattle :

« What a joy for us to be playing for the 1st time a whole new Symphonic movement by Bruckner, late-Bruckner and vintage, wonderful Bruckner. »

J'ajoute, en attaché, des images de son ultime lieu de résidence. Le petit pavillon du garde-chasse du Palais Impérial du Belvédère que l'Empereur François-Joseph lui avait généreusement légué pour vivre en paix ces dernières années. Porter une attention particulière à ce cliché sensationnel, que j'ai déniché par pur hasard sur Google Images, une diapo montrant la procession funéraire, dans les rues de Vienne, en octobre 1896, lors du décès du Maître : le « Ménestrel de Dieu » . (Gilles)

L'enregistrement « EMI Classics » du « SPCM » donné à Berlin

Anton Bruckner Symphony No.9 in D minor with Performing Version of the Finale by Samale - Phillips - Cohrs - Mazzuca (1983-2012) : Conclusive Revised Edition, 2012.

The « Berliner Philharmoniker » conducted by Sir Simon Rattle. Recorded 7-9 February 2012, in the « Philharmonie, Berlin.

(« EMI » , CD : 9 52969 2 - Duration : 82 minutes.)

Les critiques

For music-lovers who discount the validity of any 4th movement to the Symphony No. 9, there is much to enjoy in the « Berliner Philharmoniker » 's performance of the 1st 3 movements :

« Mister Rattle and the Berlin players deftly balanced elements of Schubertian structure and Wagnerian turmoil in the mysterious 1st movement. The brutal power of the Scherzo's main theme was chilling, with the Orchestra pummelling the dense, thick, dissonance-tinged chords. And Mister Rattle laid-out the threads of chromatic counterpoint in an organic, glowing and, when appropriate, gnashing account of the Adagio. » (« The New York Times »)

For those with the intellectual curiosity to hear how accomplished Bruckner scholars have most recently realized the unfinished movement, it is performed here by the world-renowned team of Sir Simon Rattle and the « Berliner Philharmoniker » .

« The lustre of the Berlin Philharmonic's horns and strings is marvellous to behold ; phrasing often is velvet-smooth. Whatever the mood, Rattle's players deliver with passion. At the same time, Rattle's love of high-drama may be indulged a fraction too much. Rattle conducts with missionary zeal, as if he believes in every note. And so he should. » (« The Times » , 11th May.)

« While there is undeniable logicity in the endless climbing repetitions and the echoes of the vaunting Wagnerian touches from the 1st movement, the added movement does tend to detract from the particularly fine treatment of the 3rd movement Adagio. » (« The Independent » , 11th May 2012.)

« Rattle is less interventionist than one might expect and surer of the work's structure. Bruckner's harmonies were never so daring as they were here - the scream of pain in the Adagio really terrifies. But the effect (the Finale) has on one's perception of the earlier movements is harder to come to terms with. This is essential listening, though the Berlin brass are stunning in the last few minutes. » (« The Arts Desk » , 19th May 2012.)

« Rattle and the Berlin Philharmonic played it for the 1st time, in February, and this recording is taken from those performances. Whether you like Rattle's approach or not (and sometimes, in the 1st movement especially, he pushes the music forward rather than letting it fill its natural space) the result seems authentic. » (« The Guardian » , 24th May 2012.)

« An 82 minute work complete with a final movement of sufficiently convincing Brucknerian Symphonic argument, sound and scale. In short, a revelation. Lingering doubts from earlier Brucknerian encounters with Rattle are swept

away. Finer advocacy and a more transforming experience from these live performances are difficult to imagine. » (« International Record Review » , June 2012.)

« The performance, as a whole, is utterly compelling. Rattle fully engages with the gripping drama of Bruckner's music. The climax is thrillingly majestic - the truly triumphant ending that Bruckner wanted. Rattle proves emphatically that there should be no more excuses for depriving the work of its resounding Finale. » (Graham Rogers, bbc.co.uk, 10th July 2012.)

« Rattle's performance is consistently involving. The vast arches and sudden climate changes in the Adagio 3rd movement are particularly well-handled. I can't think of many recent releases that are more musically important than this. If you love Bruckner's 9th, you have a duty to hear it ; and if you don't as yet know it and learn it from Rattle's recording, then you're in a very privileged position. » (« Gramophone » Magazine, August 2012.)

« Rattle assuredly paces the music's long paragraphs and musters a sense of the monumental. His interpretation encompasses the full gamut of emotions from tenderness and nostalgia to some amazingly apocalyptic climaxes. » (« BBC Music Magazine » , September 2012.)

« Rattle gives the music the right amount of breadth but he also keeps it moving forward. It helps enormously that he has the peerless “ Berliner Philharmoniker ” at his disposal. The Majesty of Bruckner's great climaxes is enhanced by their sumptuous playing. » (« MusicWeb International » , June 2012.)

« Once you've heard Simon Rattle and the BPO in their glowing recent recording of the completed work, you may never wish to listen to the 3 movement version again. Even if you're not sold on the completion, Rattle's performance of the 1st 3 movements is excellent. » (« MusicWeb International » , 16th April 2013.)

Bruckner's 9th gains a Finale in Berlin : Simon Rattle premieres the latest edition of Bruckner's unfinished Symphony. (A. J. Goldmann from « Gramophone » Magazine.)

Ken Ward, Editor of « The Bruckner Journal »

The Adagio of Bruckner's 9th Symphony differs, in several ways, from its predecessors, one being that its climax is built on its most grief-stricken and agonised theme. The rising D major trumpet motive that might have delivered a glorious vision at the summit seems forgotten, and instead the wrenching leap of a 9th that opens the movement is piled-up into a massive dissonance. In these performances by the Berlin Philharmonic, it goes without saying that the orchestral sound was totally overwhelming. Simon Rattle's way with the seething and urgent « Steigerungen » (build-ups) to the various peaks in the movement had immense power and it was an extraordinary experience to hear this Orchestra in full cry, and see the whole violin section from front desks through to the very back desks playing with such energetic determination. After the stunned silence that follows the climax, the movement returns almost to its beginning, the oboe repeating the theme in a plaintive, numbed sort of way, Wagner tubas and horns comment balefully and, finally, the brass rise to a long-held pianissimo E major chord, and the movement ends. At this performance, it was perhaps a

little perfunctory (it was somewhat more expressive in the previous evening) but it was clear this could not be an end to the Symphony.

It was certainly not the end of the Symphony for Bruckner. He finished his work on the Adagio, in November 1894, fell sick with pleurisy, but recovered quickly and, in May 1895, set to work on the Finale and was reportedly still working on it on the day he died. Although the Symphony remained unfinished, at least 2/3 of the movement was done, possibly more. The editorial team, Samale, Phillips, Cohrs and Mazzuca (all of whom appeared on stage for the 1st time together, at Tuesday's performance) have made it their generous ambition to let us hear what Bruckner wrote in the context of a completed movement. It has taken over 20 years for it to achieve its present form, which now has convinced Simon Rattle and the Berlin Philharmonic that its quality merits performance with the preceding 3 movements. The repute of conductor and Orchestra cannot do other than give added legitimacy to a project that many have claimed is not only impossible, but also unnecessary.

Such criticism was swept aside by these concerts. The Finale was performed with total conviction, its 3 themes characterised strongly. The 2nd theme is a pale, enervated variation on the jagged lightning-bolts of the 1st theme, and Rattle communicated its melancholy progress very movingly. A blazing brass chorale above frenetic triplet-infested string accompaniment constitutes the 3rd theme, and this is the sort of powerful, visionary music at which the Berlin Philharmonic excels. The double-dotted rhythm of the 1st 2 themes obsessively dominates much of the movement. Rattle ensured the rhythmic attack remained taut, and nowhere more so than in the wild fugue at the 1st theme's recapitulation, whereupon Bruckner introduces a new assertive and heroic theme on horns, with a triplet at its core : once again, the Berlin Philharmonic horns showed the sort of stuff they are made of. This theme returns after the 2nd and 3rd theme recapitulations - and shortly after, but for a few sketches, we reach the end of the manuscripts that have survived.

Discussion of how long the Coda needs to be, what exactly should be its constituents, could (and probably will) go on endlessly. Whatever it was to be probably went to the grave with Bruckner ; what is provided here has the limited but nevertheless ambitious function of providing an effective performing version. In this, it succeeds wonderfully : the 1st movement main theme, anticipated in that heroic horn theme and stamping triplets that are almost the last of Bruckner's notes, makes a return ; an inversion of the Finale main theme begins the crescendo into the Coda (as sketched by Bruckner) , there follows a dissonant grinding combination of all main themes of the movements, and then a breakthrough into D major, with the glorious rising trumpet theme from the Adagio at last coming into its own, reiterated thrice on 3 trumpets, and the movement ends in a blaze of fanfares. Rattle stood motionless, his arms aloft, the Orchestra suddenly frozen. It seemed forever but, slowly, he let his arms fall and the hall broke into stormy applause ; many were on their feet.

Simon Rattle's interpretation of the opening movement has become far more integrated and coherent since I heard him conduct the London Symphony Orchestra at the Barbican, in March 2011, the underlying pulse of the movement now never undermined. There were many very beautifully handled details. I liked the slight element of call-and-reply given to the opening horn theme by varying the dynamic and so creating a sense of the vast landscape upon which the forthcoming drama would be played-out ; and the exploration of the layering of the voices in the contrapuntally

complex 2nd theme, each paragraph seeming to highlight a different voice, was a delight to experience. The 3rd theme as Rattle conceives it still seems a bit stolid, but the enormous tutti climaxes that arrive with increasing frequency in the 2nd half of the movement were absolutely shattering in their sheer power and orchestral colour. The stamping Scherzo featured a wonderfully timed general pause before its brutally dramatic theme made its last appearance ; the Trio was unusually light and playful.

Sometimes, the playing seemed just too beautiful, too wedded to a sostenuto style - something a little more rugged might have enabled a more potent communication of the work's profound confrontation of death and faith. But goodness me, what a glorious sound they make ! Bruckner's 9th, as the 4 movement work he always conceived it to be, has finally stormed into the mainstream orchestral repertoire.

...

I wanted to voice an opinion about the recent release of the 4 movement Bruckner 9th by « EMI » . I think what I have just witnessed deserves some comment. It certainly is amazing what a conductor like Simon Rattle can do ! Backed by an adoring (almost jingoistic) British press and lots of « EMI » marketing dollars, he has certainly put the Bruckner 9th Finale on the Classical music map. But, in the end, I have found it all a bit frightening.

What concerns me here is that the « over the top » reaction (as witnessed in « BBC Music » and « Gramophone » magazines) seems to have avoided some important facts. Over the top ? Well, when a reviewer begins to contemplate the obsolescence of the Karajan and Giulini 9th's, I consider that an over-reach. Also, the lack of any discussion of other completions and recent recordings seems to have side-stepped nearly 30 years of performance and recording history of the Finale.

In short, I expected more from these music journals. All of their usual thoughtful analysis went-out the window when it came to Rattle's popularity and « EMI » 's financial clout. It was a great opportunity for an interesting discussion. Instead, we were subjected to a media barrage. That's a rare thing with Bruckner's music.

Indeed, the Rattle recording is a significant document and an important and welcome addition to the Bruckner discography. But it would have been better if these highly-touted magazines could have handled the release in a more intelligent manner. It was a perfect time to look back at the Finale's history and to compare the approaches by Samale-Phillips-Cohrs-Mazzuca, William Carragan, Sébastien Letocart, Nors P. Josephson and quite a few others. Chalk it up as an opportunity lost.

Andrew Clements of « The Guardian »

Anton Bruckner's 9th Symphony is generally regarded as one of the great musical torsos, alongside other unfinished works such as Gustav Mahler's 10th Symphony, Edward Elgar's 3rd, Mozart's « Requiem » and Operas such as Alban Berg's « Lulu » , Giacomo Puccini's « Turandot » and Ferruccio Busoni's « Doktor Faust » . The 9th is regularly performed as a 3 movement work, ending with the huge Adagio, or sometimes with Bruckner's « Te Deum » as a

choral Finale but, in fact, the material for the 4th movement is almost complete ; it's fragmented, but the manuscript sketches require far less editorial intervention to create a continuous whole than either Mahler's 10th or Elgar's 3rd.

Over the last half Century, there have been at least 7 completions of the 9th, several of which have appeared on disc, but the one Simon Rattle has now recorded is the result of almost 30 years work by a quartet of Bruckner scholars led by Nicola Samale ; their « conclusive revised edition » runs to 653 bars, of which almost 600 are either fully scored by Bruckner or can be reconstructed from his sketches ; just 28 bars had to be composed by the editors, using Bruckner's own material.

Rattle and the Berlin Philharmonic played it for the 1st time, in February, and this recording is taken from those performances. Whether you like Simon Rattle's approach or not (and sometimes, in the 1st movement especially, he pushes the music forward rather than letting it fill its natural space) the result seems authentic. The 22 minute Finale encompasses a chorale, a fugue and references to the hymn « Christ Ist Erstanden » as it steers the tonal structure of a Symphony that started in D minor towards a conclusive D major in its Coda, in which themes from all 4 movements as well as the « Te Deum » are brought together. It's massively affirmative and totally convincing.

Antony Hodgson (www.Classicalsource.com)

Simon Rattle has been conducting Bruckner's 9th Symphony in its unfinished 3 movement state for a number of years. I wonder if his reading has been influenced by adding the reconstructed Finale.

The opening passages give a clue to the overall approach. Suitably mysterious at the start, Rattle builds dramatically to the 1st immense climax and, perhaps surprisingly for a conductor whose style usually incorporates regularity of pulse, the crescendo is accompanied by an increase of tempo. This is certainly exciting but the sense of inevitability engendered by firm, unhurried propulsion in the interpretations of such conductors as Günter Wand or Georg Tintner is not conveyed so strongly. With Rattle, the next subject settles to a slower tempo, great beauty is achieved, but not momentum.

This then is the nature of the interpretation, carefully, even lovingly shaped, full of feeling but unexpectedly flexible. The reading is just on the fast side of average : a justifiable approach because with the Finale waiting in the distance a more languorous view would not have been so suitable. I find the freedom of pulse a little surprising since it causes Bruckner's various thematic ideas to lose continuity and the composer's characteristic use of pauses also aids this division of sequences.

Another element to be considered is this is some of the most gorgeous sound that I have ever encountered in a Bruckner recording. It is immensely spacious with a superb acoustic, a large Orchestra recorded with great skill - the tone of all instruments is full and colourful and the balancing is immaculate. All the usual dangers are avoided : brass does not over-power strings and woodwind interjections successfully emerge causing new themes to take on subtle differences of colour. Such splendid recorded quality ensures that the penultimate climax of the 1st movement is an exciting experience, yet, it does not have the terrifying quality of Wilhelm Furtwängler's furious reading of this

extraordinary music even though it can only be heard within the confines of a recording made during the World War II.

The Scherzo is another matter : here, Rattle chooses to be firm ; steady and menacing. I recall years ago a reviewer assessing the « Vox » recording by Jascha Horenstein and using the phrase : « This is giant's music. » This is how it is with Simon Rattle and, rarely, have I heard recorded timpani so superbly balanced and so natural in timbre. It is very important to have their quiet passages clearly in focus and this is an exemplary aspect. The nervous intensity of the Trio is underplayed in favour of its lyrical qualities - an approach that makes for a convincing juxtaposition of the 2 sections.

I much appreciate the 15 second pause before the start of the Adagio. Somehow, Rattle's considerate approach gives the impression of uncertainty but I do appreciate the way in which he gives the huge pauses their full value. The final, agonising, climax that then falls to a supremely sad close is a crucial moment. This applies to all performances, regardless of whether they are ending the incomplete 3 movement version or as here, prefacing the reconstructed Finale. Many conductors fashion these last 5 minutes of the Adagio in such a way as to affirm its finality : Bruckner's last words. This is where Günter Wand was superbly convincing and deeply moving : he interpreted the work as completed. A further movement would have come as a shock. Rattle remains gracious and sensitive but he ensures that the onset of the Finale does not come as a surprise.

For many years, the general opinion has been that it is not possible to reconstruct the folios left by Bruckner who worked on the Finale right up until his death. Now, the group of musicologists who effected the completion have been working on this project for nearly 30 years and have followed the tendency of the composer himself by constantly revising. There is significant evidence of their earlier attempts in a « Naxos » recording of the 4 movement version conducted by Johannes Wildner who gives an excellent (underrated) performance of the 1st 3 movements and for the 4th movement uses the 1996 revision of the Finale.

The task was enormous : the earlier parts of the score were the most complete although Bruckner's revisions of the various sections demanded consideration as to his final intentions. The question is : how much did Bruckner complete ? The answer varies and, as time goes on claims, as to the number of bars created by the composer tend to inflate. The booklet note goes into enormous detail about the amount of music completed, semi-completed, indicated and not written at all. This estimate is possible because we know that Bruckner was aiming at 653 bars. He fully scored approximately one 3rd, another 3rd was incompletely scored, and half the remainder was in draft but fully composed, leaving the final 100 bars or so to be recreated. This seems a fair amount of material to work with and, where the missing music is surrounded by other material, it is filled in by repetition of existing melodies but the big obstacle is that Bruckner never composed the Coda.

It is fascinating to compare the 1996 version with the Conclusive Revised Edition that Simon Rattle has recorded. Not surprisingly, the 2 are quite similar except for the Coda. But before reaching this problematical area how does the movement fare as a continuation of the familiar previous 3 ? Well, certainly the opening with the softest of drum rolls is effective and it is followed by 2 forceful announcements of Brucknerian severity. I have a slight problem at 2 min

20 sec where an 8 note descending passage phrased as 4 falling pairs appears and is repeated again and again in one orchestration or another, for 2 further minutes - its repetitive insistence is disturbing because it has no real melodic substance. Setting that aside, the movement has much « grandeur » in the louder parts but its structure seems to be divided into blocks of different moods.

Julian Horton's essay is very helpful and revealing, yet, I find it hard to accommodate his reference to the movement being in Sonata form. More than one hearing makes it possible to understand which theme will continue from a previous one but this is far from Classical Symphonic construction, the mere allusion to a previously stated theme is not the accurate equivalent to a Symphonic recapitulation and we only know that we are reaching the Coda when we hear the familiar Bruckner method of music climbing from quietness toward the tonic key.

And how is the problem of the missing Coda solved ? In 1996, the ascent led to a powerful tutti with flaring trumpets suddenly launching into the major key with repetition of affirmative phrases leading to a triumphant end, a good summing-up ; not ground-breaking but, nevertheless, much as Bruckner might conventionally have been expected to finish. The new revision chooses to reconstruct rather than recompose : here, the trumpets break-off and the music again climbs from silence but this time Bruckner's own themes are compressed to make an ending and they include borrowings from the Symphony's Adagio and from his « Te Deum » (which the composer said could be used as the Symphony's Finale) .

As yet, I still do not grasp the structure of the movement and did Bruckner really write such a huge number of tempo changes ? I must listen yet again, in the context of the entire Symphony to see if I can find a logic that so far escapes me.

The scholarship applied to rescuing Bruckner's final musical utterances is immense, the tying together of the many manuscripts into performable form has taken years, but will the result be accepted as happened (more or less) with Deryck Cooke's notable realisation of Gustav Mahler's 10th Symphony ?

This is a fascinating release. The « Berliner Philharmoniker » is magnificent and the sound glows and is amazingly realistic. This is the very best of modern recording - and demands superior Hi-Fi equipment. Buy a bigger pair of speakers and listen to all 82 minutes.

A great performance of Bruckner's completed 9th Symphony from Simon Rattle and the Berlin Philharmonic

(5 September 2012)

The great Austrian composer Anton Bruckner died in 1896 leaving his 9th Symphony apparently incomplete. Even during his own life time, he was not always best served by those who endeavoured to support him with some, such as the brothers Franz and Josef Schalk and Ferdinand Löwe, altering his works to render them more « acceptable » . Bruckner left his manuscripts, in the form that he wanted them, to the « Hofbibliothek » for, as he put it, « times to

come » , thus, showing that his own thoughts, however much they went against those trying to help him, were those he intended.

It comes as no surprise then that, after his death, Bruckner's 9th was subjected to the same tinkering. The 3 movements that were fully-completed were completely re-orchestrated by the conductor Ferdinand Löwe for a performance in Vienna, on 11th February 1903. It seems that the conductor found the 9th too radical. The manuscript of the Finale of the Symphony was cast aside « out of piety for the Master's wishes » and Bruckner's « Te Deum » substituted instead. It is true that the use of the « Te Deum » was Bruckner's preferred choice if he were unable to complete the Symphony but this solution is not without its problems given that the 9th Symphony is in D minor and the « Te Deum » in C major.

But was the last movement of the 9th actually incomplete ?

Bruckner was pretty methodical in his compositional methods. His music-paper was prepared for him by his secretary, Anton Meißner, who wrote in the names of the instruments, the clefs and key signatures and ruled the bar lines. Nearly all of the bi-folios (a single-sheet folded in half to make 2 leaves) for the 9th Symphony contain 4 bars per page.

Bruckner initially worked-out his musical material in sketches and particello (a score containing only the essential parts of the composition) . He, then, notated the strings and main wind entries into the prepared bi-folios which he numbered and placed one after another. The woodwind and brass parts were, then, scored-out. Bruckner would refine his ideas concerning the music as he went along by discarding a bi-folio and substituting with another. Finally, he would have gone through the whole movement again adding things such as phrasing, articulation and dynamics. When a bi-folio was completed to his satisfaction, Bruckner would often write « finished » on the page.

Throughout 1895 and 1896 and, indeed, even up until the morning of the day of his death, Bruckner was engaged in writing the Finale and, according to some contemporary reports, the last movement was near completion.

After Bruckner's death, although much of the manuscript and sketches for the Finale were entrusted to the care of Bruckner's pupil, Josef Schalk, many pages were lost to souvenir hunters.

Despite this, attempts at a reconstruction were undertaken such as in 1934 as part of the Bruckner Complete Edition when a study volume was published, edited by Alfred Orel, containing transcriptions of many of the Finale manuscripts. Unfortunately, there were many mistakes in this edition and several sources were omitted.

It was not until 1985 that any serious attempt to reconstruct the manuscripts and sketches was made when Nicola Samale and Guiseppe Mazzuca published their « Ricostruzione » . Their achievement led to Leopold Novak, director of the Bruckner Complete Edition, asking the Australian composer and musicologist, John Alan Phillips to undertake a systematic reconstruction of the material.

Phillips carefully gathered and ordered the scattered manuscripts, undertaking detailed research into the paper and hand-writing and, thus, resolving many issues. Importantly, sketches were found for the Coda, long thought lost, including the 24 bar concluding cadence.

Concurrent with this work, William Carragan produced a performing version in 1984 (revised in 2003, 2006 and 2010) but this has been considered more « compositionally liberal » .

Phillips' work led to the publication, in 1991, of a « definitive » performing version of the Finale by Samale-Phillips-Cohrs-Mazzuca. It was this edition, with revisions made in 1996, that was recorded by the New Philharmonic Orchestra of Westphalia conducted by Johannes Wildner, in 1998, and issued by « Naxos Records » , in 2003.

The complete final movement consists of 653 bars of which only 96 bars, where there were gaps, have been supplemented by the editors. It can be seen then that Bruckner had, indeed, virtually completed this work and, despite the use of the words « definitive » and « conclusive » used in the editions, there must still be the chance of further manuscripts or sketches being found.

Wildner's performance was certainly a good enough one to give the opportunity to hear a recording of the last movement in the Samale-Phillips-Cohrs-Mazzuca edition. Lasting over 82 minutes, this recording was spread over 2 CDs.

There have been other recordings such as Yoel Levi's 1985 Oslo Philharmonic performance for « Chandos » but this gave the William Carragan performing version of the Finale.

A new « Conclusive Revised Edition » of the Samale-Phillips-Cohrs-Mazzuca performing edition was published in 2012 and it is this edition that has now been recorded by the Berlin Philharmonic Orchestra conducted by Simon Rattle. This « EMI » release, again over 82 minutes, is on 1 CD.

It must be said at the outset that Rattle's performance is no mere curiosity but a reading of sensitivity, power and weight. From the opening, Rattle brings a strange otherworldliness to the music with wonderfully hushed tones. There is also a great breadth to the climaxes with the conductor drawing a massive tautness from the Orchestra. The Coda of the 1st movement is full of mystery and strange harmonics before the tumultuous conclusion.

Rattle catches all the changing moods of the 2nd movement Scherzo with wonderful details. As throughout this performance, the control of dynamics is impressive.

It is surely in the Adagio that Bruckner shows how radically this Symphony would develop. Rattle's opening delivers more emotion than I have ever heard before and the finely controlled climaxes build naturally. There are many magically conceived quiet moments and Rattle brings-out the remarkable dissonances that, in this performance, seem to look forward to Gustav Mahler or even Arnold Schœnberg. The clashing dissonances in the climax, towards the end of this movement, are spectacular.

In the final movement, Bruckner ventures even further into new territory with a dotted rhythm that occurs throughout bringing an uncertainty and instability to the music. But this is still pure Bruckner with the brass soaring over the Orchestra in the climaxes. The harmonics are more advanced than ever before and, at times, it sounds as though Bruckner is struggling to overcome emotional doubts. In the Coda, dissonances build-up again but the composer finally casts aside any doubts with the music giving way to a triumphant conclusion.

Simon Rattle brings his usual attention to detail alongside a monumental vision of the whole work. This is a great performance of a work that surely now must remain in its intended 4 movement version. The Berlin Philharmonic Orchestra is in superb form and the vivid live recording adds to the impact of the performance.

Bruckner 9, to finish or not to finish ? (Peter Bannister)

(8 November 2012.)

In as much as musicology is capable of generating major events, last month definitely saw one of the most significant of recent years : the publication by « Musikproduktion Höfflich » (Munich) of the « Conclusive Revised Edition » of the reconstructed Finale to Bruckner's 9th Symphony, the product of nearly 30 years of painstaking research by scholars Nicola Samale, John Alan Phillips, Benjamin-Gunnar Cohrs and Giuseppe Mazzuca. The « Conclusive Revised Edition » is dedicated to Sir Simon Rattle, who performed the 9th in its 4 movement version with the Berlin Philharmonic Orchestra in the Berlin « Philharmonie » and Carnegie Hall, in February 2012, with a live recording subsequently being released on « EMI Classics » , in May. Its fascinating introduction, including an extensive prefatory essay by Benjamin-Gunnar Cohrs. Musical history is, of course, tantalizingly littered with « unfinished » works which might be said to constitute something of a genre in themselves. Johann Sebastian Bach's « Kunst der Fuge » , Wolfgang Amadeus Mozart's « Requiem » , Gustav Mahler's 10th Symphony or Scriabin's « Mysterium » have all become the stuff of legend, exercises in advanced metaphysics inviting endless speculation as to the reasons for their incompleteness and more general meditations on the question of human mortality and its relationship to Eternity. In the case of overtly religious works, there is additionally something deeply haunting about the idea (whether well-founded or not in individual cases) of composers who have peered round some metaphysical corner, obtaining a visionary glimpse of the beyond which they are only partially able (or allowed) to « bring back » to the rest of us. It is almost as if they have encountered an « apophatic » frontier where human discourse, whether verbal or musical, is doomed to fail, as in the final line of Arnold Schœnberg's unfinished « Moses und Aron » , « Oh Wort, du Wort, das mir fehlt » . There is a sense in which the higher the spiritual aspirations of the work, the less it can be finished, for the reason that its subject-matter is the Infinite. In few pieces is this more palpable than Bruckner's 9th, dedicated expressly as it is to « Dear God » (« dem lieben Gott ») . On reaching the shocking and shattering dissonance of the final climax to the 3rd movement (followed by a long silence, rather than a resolution) , the listener has the impression that we have indeed reached a point beyond which it is impossible to go. There is undoubtedly a singular poignancy in the fact that the composer did not live to complete the work, suggesting instead that his « Te Deum » be used as its 4th movement, a solution which has never been felt to be fully satisfactory given the abrupt change of key (C major) and the lack of common thematic material between the 2 pieces. However, as pointed-out by Cohrs (whose findings I am summarizing in most of what follows) , the idea that the 9th Symphony should be considered as a 3 movement work ending with the Adagio as the composer's « Farewell to Life » , beyond which lie only a few rough jottings of

mediocre quality noted by an increasingly senile Bruckner, essentially flies in the face of the facts. It was Ferdinand Löwe, who directed the 1st performance of the 9th, in 1903, who effectively put into circulation the idea that the Bruckner's poor health, in his final years, meant that all the composer had left were incoherent sketches for the Finale. A startlingly different picture has emerged through the research of the Samale-Phillips-Mazzuca-Cohrs musicological quartet, and of other scholars starting with Alfred Orel, who produced admittedly flawed and incomplete transcriptions of many of the Finale's manuscripts in the 1930's. Bruckner had already spent 1 year working on the Finale before the onset of mental degenerescence in his last months, and had effectively generated a complete sketch of the movement that John Alan Phillips (whose work on the Finale formed a doctoral dissertation at the University of Adelaide, in 2002) has termed an « emergent autograph score » . (1) Indeed, there might well be no discussion whatever as to the existence of an essentially complete 4 movement 9th had the room in which Bruckner died not been raided shortly after his death before the executors of his Estate could protect his manuscript, leading to the loss of critical bi-folios from the material for the work's Finale. Although Bruckner's work on the Symphony, which had begun in 1887, was effectively halted by his pneumonia of July 1896, the « emergent autograph » , at the time of his death on October 11 that year, seems to have contained no fewer than 600 bars of music. The opening exposition (over 200 bars) had been completed in full-score, with the contributing scholars able to identify all but 96 bars of the « Conclusive Revised Edition » 's total of 653 from the remaining extant bi-folios and continuity drafts. Of these 96 bars (passages whose duration could be accurately identified on the basis of the general architecture of Bruckner's sketches) (2) , 83 could be filled by repetition / transposition of material from elsewhere, leaving a mere 13 to be written speculatively on the basis of an intimate acquaintance with Brucknerian style. It is this almost total freedom from the recourse to free composition which makes the « Conclusive Revised Edition » a document to be viewed with extreme seriousness, in terms of its proximity to Bruckner's intentions and style. To drive his point home, Cohrs makes a telling comparison between the scholarly reconstruction of the Finale of the 9th with Franz Xaver Süssmayr's completion of Mozart's « Requiem » (for which the composer only left 83 bars of full-score) , a version still virtually universally performed. Whereas Süssmayr contributed 189 out of the « Requiem » 's 866 bars (22 %) and orchestrated 783 of them, there is a mere 3% of extraneous material in the 2012 reconstruction of the Finale to Bruckner's 9th. It is certainly possible, indeed likely, that Bruckner composed music for the movement on the missing manuscript pages which is not included in the « Conclusive Revised Edition » , but the edition contains remarkably little that has no proven link with the composer. Simon Rattle is certainly not the 1st conductor to have taken-up the challenge of bringing the Finale of the 9th to life. Shortly after Ricordi published Samale's and Mazzuca's 1st attempt at a proper scholarly reconstruction, in 1985, it was recorded by Eliahu Inbal and Gennadi Rozhdestvensky, with a subsequent performing version from 1992, created with additional scholarship from Phillips and Cohrs, receiving some 40 performances by 17 Orchestras. A major boost to the cause of the revisionists came in 1999-2002 when Nikolaus Harnoncourt performed and recorded the « Documentation of the Finale Fragment » , 1st with the « Wiener Symphoniker » , then the « Wiener Philharmoniker » (CD on « RCA / BMG Classics ») . In 2003, Samale and Cohrs began a further revision, premiered by the Swedish Radio Symphony Orchestra and Daniel Harding, in November 2007.

Review from the www.allmusic.com Editor

Anton Bruckner left the Finale of his Symphony No. 9 in D minor incomplete upon his death and, for a Century or so, the 3 extant movements were regularly performed as a « torso » , with rare attempts to provide some kind of

substitute ending. However, the Finale was more substantially composed than many hitherto realized, with large sections fully orchestrated by Bruckner or nearly realized in short score, and with only a few connecting episodes missing. Nicola Samale, Giuseppe Mazzuca, Benjamin-Gunnar Cohrs, and John Alan Philips have devoted years to fleshing-out different completions of Bruckner's Finale, piecing together all the available fragments, and the version used in this 2011 recording is a combined scholarly effort that is a compelling and convincing conclusion to the work. Simon Rattle and the Berlin Philharmonic play with genuine sympathy and deep feeling for Bruckner's intentions, and give the whole Symphony a coherent treatment. Rattle's special knack for Bruckner undoubtedly has a lot to do with the successful integration of the Finale into the 9th, and this recording may go a long way toward winning support for this completion. For listeners, the temptation to cut to the Finale will be great among eager Brucknerians who know the 9th well, but allow the whole recording to unfold and hear the Finale in the proper context to understand its appropriateness and consistency with the drama of the previous movements. Highly-recommended.

Presto Classical

One of the perennial quandaries facing musicians is what to do when a composer dies leaving a work unfinished. Should the incomplete torso be presented as it is, or should attempts be made to complete it? I suppose it depends on the work in question: few people nowadays object to Süßmayr's completion of Mozart's « Requiem », but pieces such as Gustav Mahler's 10th Symphony and Edward Elgar's 3rd Symphony have, by no means, gained universal acceptance.

One such work left tantalisingly close to completion is the 9th Symphony of Anton Bruckner. While the 1st 3 movements were finished, only sketches and an incomplete full-score draft remain of the last. Normally, performances include just movements 1 to 3, but occasional efforts have been made to prepare a Finale from the available material, and it is one such attempt that we are presented with in a new recording from Simon Rattle and the « Berliner Philharmoniker ».

Here is not the place to go into too much detail, but suffice it to say that more than 90 % of the movement already existed in full-score or could be reconstructed from the sketches, and the musicologists involved claim that there were only 28 bars that had to be composed from scratch in order to form a coherent whole. As Rattle says in his opening apology :

« There is much more Bruckner here than there is Mozart in the “ Requiem ”. »

It's certainly very interesting stuff, although I must admit that I don't think it's consistently top-drawer Bruckner. While it has many moments that are, in my opinion, the equal of anything from the 7th or 8th Symphonies, I also felt that, just occasionally, there was the odd passage that began to outstay its welcome slightly. On the whole, though, it's very much worth investigating to hear what could have been, had Bruckner lived for just a few more weeks.

Regarding Rattle's overall conception of the Symphony, tempos are generally relatively brisk, especially in the 1st movement. His is quite an urgent reading, with a seeming insistence not to dwell over any particular phrase, lest

accusations of stodginess arise. This is quite understandable, even preferable, given the circumstances, and because he has such a fine Orchestra at his command he is able to sustain this without sacrificing heft ; a noble horn sound and incisive trumpets add greatly to the impact.

A great performance of Bruckner's completed 9th Symphony from Simon Rattle and the Berlin Philharmonic

The great Austrian composer Anton Bruckner died in 1896, leaving his 9th Symphony apparently incomplete. Even during his own life time, he was not always best served by those who endeavoured to support him with some, such as the brothers Franz and Josef Schalk and Ferdinand Löwe, altering his works to render them more « acceptable » . Bruckner left his manuscripts, in the form that he wanted them, to the « Hof Bibliothek » for, as he put it, « times to come » , thus showing that his own thoughts, however much they went against those trying to help him, were those he intended.

It comes as no surprise then that, after his death, Bruckner's 9th was subjected to the same tinkering. The 3 movements that were fully completed were completely re-orchestrated by the conductor Ferdinand Löwe for a performance in Vienna, on 11th February 1903. It seems that the conductor found the 9th too radical. The manuscript of the Finale of the Symphony was cast aside « out of piety for the Master's wishes » and Bruckner's « Te Deum » substituted instead. It is true that the use of the « Te Deum » was Bruckner's preferred choice if he were unable to complete the Symphony but this solution is not without its problems given that the 9th Symphony is in D minor and the « Te Deum » in C major.

But was the last movement of the 9th actually incomplete ?

Bruckner was pretty methodical in his compositional methods. His music paper was prepared for him by his secretary and ancient pupil, Anton Meißner, who wrote in the names of the instruments, the keys and key signatures and ruled the bar lines. Nearly all of the bi-folios (a single sheet folded in half to make 2 leaves) for the 9th Symphony contain 4 bars per page.

Bruckner initially worked-out his musical material in sketches and particello (a score containing only the essential parts of the composition) . He then notated the strings and main wind entries into the prepared bi-folios which he numbered and placed one after another. The woodwind and brass parts were then scored-out. Bruckner would refine his ideas concerning the music as he went along by discarding a bi-folio and substituting with another. Finally, he would have gone through the whole movement again adding things such as phrasing, articulation and dynamics. When a bi-folio was completed to his satisfaction, Bruckner would often write « finished » on the page.

Throughout 1895 and 1896 and, indeed, even up until the morning of the day of his death, Bruckner was engaged in writing the Finale and, according to some contemporary reports, the last movement was near completion.

After Bruckner's death, although much of the manuscript and sketches for the Finale were entrusted to the care of Bruckner's pupil, Josef Schalk, many pages were lost to souvenir hunters.

Despite this, attempts at a reconstruction were undertaken such as, in 1934, as part of the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») when a study volume was published, edited by Alfred Orel, containing transcriptions of many of the Finale manuscripts. Unfortunately, there were many mistakes in this Edition and several sources were omitted.

It was not until 1985, that any serious attempt to reconstruct the manuscripts and sketches was made when Nicola Samale and Giuseppe Mazzuca published their « Ricostruzione ». Their achievement led to Leopold Nowak, director of the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe »), asking the Australian composer and musicologist, John Alan Phillips to undertake a systematic reconstruction of the material.

Phillips carefully gathered and ordered the scattered manuscripts, undertaking detailed research into the paper and hand-writing and, thus, resolving many issues. Importantly, sketches were found for the Coda, long thought lost, including the 24 bar concluding cadence.

Concurrent with this work, William Carragan produced a performing version in 1984 (revised in 2003, 2006 and 2010) but this has been considered more « compositionally liberal ».

Phillips' work led to the publication, in 1991, of a « definitive » performing version of the Finale by Samale-Phillips-Cohrs-Mazzuca. It was this edition, with revisions made in 1996, that was recorded by the New Philharmonic Orchestra of Westphalia conducted by Johannes Wildner, in 1998, and issued by « Naxos Records », in 2003.

The complete final movement consists of 653 bars of which only 96 bars, where there were gaps, have been supplemented by the editors. It can be seen then that Bruckner had indeed virtually completed this work and, despite the use of the words « definitive » and « conclusive » used in the editions, there must still be the chance of further manuscripts or sketches being found.

Wildner's performance was certainly a good enough one to give the opportunity to hear a recording of the last movement in the Samale-Phillips-Cohrs-Mazzuca edition. Lasting over 82 minutes, this recording was spread over 2 CDs.

There have been other recordings such as Yoel Levi's 1985 Oslo Philharmonic performance for the « Chandos » label but this gave the William Carragan performing version of the Finale.

A new « Conclusive Revised Edition » of the Samale-Phillips-Cohrs-Mazzuca performing edition was published in 2012 and it is this edition that has now been recorded by the Berlin Philharmonic Orchestra conducted by Simon Rattle. This « EMI Classics » release, again over 82 minutes, is on only one CD.

It must be said at the outset that Rattle's performance is no mere curiosity but a reading of sensitivity, power and weight. From the opening, Rattle brings a strange otherworldliness to the music with wonderfully hushed tones. There is also a great breadth to the climaxes with the conductor drawing a massive tautness from the Orchestra. The Coda of

the 1st movement is full of mystery and strange harmonics before the tumultuous conclusion.

« Berliner Philharmoniker » , Simon Rattle : Bruckner Sinfonie Nr. 9 (mit Finale)

Wenn ich ehrlich bin, hätte ich heute lieber Ligetis gute, alte Atmosphères und dann eine Sinfonie Prokofjews gehört, aber nicht die fünfte. Ich habe noch nie eine Brucknersinfonie gehört, die ich von vorne der ersten bis zur letzten Note fesselnd gefunden hätte. An den Abend, an dem Thielemann mit den Wienern Philharmonikern hier in Berlin eine übermäßig verbrucknerte Achte aufführte und meine Langeweile sich in dem Maße vermehrte, wie die Gesamtzahl der gespielten Noten die 50 Millionen mit Leichtigkeit überstieg, erinnere ich mich nur ungerne. Und vor drei, vier Jahren fand ich bei Barenboims Bruckner die langsamen Sätze ungemein fesselnd, zur Zeit indes finde ich die langsamen Sätze unter Barenboim nicht so gut und die Ecksätze fesselnd. Liegt es an mir, an Barenboim oder an Bruckner ?

Dirigiert Simon Rattle Anton Bruckner, hört man immer Musik, und das ist nicht wenig. Es gibt Dirigenten, die dirigieren ausschließlich Bruckner, wenn sie Bruckner dirigieren, aber dafür keinen Takt Musik.

Die erste Kulminationsstelle im ersten Satz war typisch Rattle und typisch Philharmoniker. Ein fließender, farblich nicht fixierbarer, zugleich leidenschaftlicher und kontrollierter Klang, der walzenartig auf einen Höhepunkt zusteuert, durch den Kulminationspunkt hindurch- oder um ihn herumfließt (eine Spezialität Rattles, die meines Wissens sonst niemand so kann) und dann voll konzentriert mit der Formung der anschließenden Bewegung beschäftigt ist.

<http://www.digitalconcerthall.com/en/concert/2516/rattle-bruckner/>

La 9e Symphonie (en 4 mouvements) donnée à Carnegie Hall (24 février 2012)

Carnegie Hall, in New York / The « Berliner Philharmoniker » conducted by Sir Simon Rattle.

Carnegie Hall's Director of Artistic Planning Jeremy Geffen and Sir Simon Rattle of the « Berliner Philharmoniker » introduce Bruckner's spiritual and sweeping 9th Symphony.

Written when he was aware of his approaching death, the Symphony's final movement (which Geffen describes « as expansive and heartfelt a piece as he ever wrote ») remained unfinished by the time Bruckner passed away, in October 1896. Sir Simon Rattle explains how that final movement has been reconstructed from the fragments left by Bruckner and which the « Berliner Philharmoniker » performs at Carnegie Hall, on February 24, 2012.

Carnegie Hall Presents the Berliner Philharmoniker and Sir Simon Rattle for 3 Concerts, on February 23-25

(This last concert will not only be part of the 120th anniversary season of Carnegie Hall but it will also be the American premiere of the Samale - Phillips - Cohrs - Mazzuca performance version.)

Highlights include U.S. Premiere of a « Newly Revised Complete Edition » (« Neue Gesamtausgabe ») of Bruckner's Symphony No. 9 and Performance of Gustav Mahler's « Resurrection » Symphony with Soprano Camilla Tilling and Mezzo-Soprano Bernarda Fink. Music Director Sir Simon Rattle leads the « Berliner Philharmoniker » in 3 concerts at Carnegie Hall beginning Thursday, February 23 at 8:00 p.m. in Stern Auditorium / Perelman Stage with a robust program of late-Romantic era works : Claude Debussy's « Prélude à l'après-midi d'un faune » ; Antonín Dvořák's « The Golden Spinning-Wheel » ; Arnold Schœnberg's « Verklärte Nacht » ; an Edward Elgar's « Enigma Variations » .

The following evening, on Friday, February 24 at 8:00 p.m. , Mæstro Rattle conducts the U.S. premiere of a newly revised completed performance edition of Anton Bruckner's Symphony No. 9 in D Minor by Samale-Phillips-Cohrs-Mazzuca. Left incomplete upon Bruckner's death, in 1896, his 9th Symphony is a grand and deeply spiritual work filled with triumphant brass chorales and poignant lyricism. Preceding the February 24 performance, Columbia University Professor of Music Walter Frisch will present a pre-concert talk at 7:00 p.m. in Stern Auditorium / Perelman Stage.

Post-concert Reception at Carnegie Hall

(John F. Berky.)

This Friday night at Carnegie Hall, in New York, the Berlin Philharmonic Orchestra conducted by Simon Rattle will be performing the Bruckner Symphony No. 9 with the 2011-2012 « SPCM » Finale completion.

For those of you attending the concert, I have made special arrangements with Carnegie Hall to host a post-concert reception for John Alan Phillips (the “ P ” in the « SPCM » Finale collaboration) .

There is still limited space available if you will be attending the concert and would like to meet Mister Phillips.

The event will take place in the « Shorin-Club Room » in Carnegie Hall (on the 1st tier) . The cost to attend is \$ 20 (needed to cover the cost of the room rental) . There will be a cash bar in the room as well as some Bruckner-related hand-outs.

For those of you planning on attending the Carnegie Hall performance of the 4 movement Bruckner 9th with the Berlin Philharmonic, on February 24th, there is an opportunity for an informal get-together and an opportunity to meet John Alan Phillips, who collaborated in the « SPMC » edition being presented. If you plan to be there, please let me know and we'll see what we can arrange. The present plan is to meet around 5 PM (the pre-Concert talk is at 7 PM) . We may also be able to gather informally after the concert. (John F. Berky, abruckner.com)

An evening of receptions

(John F. Berky.)

This concert event was initially envisioned by me as a simple excursion from Connecticut with my « concert buddy »

Michaël Cucka. But as the event came closer, I was informed that John Alan Phillips (the P in « SPCM ») was going to be in New York for the concert and I was asked by one of his associates if I could assemble a small reception.

Our 1st plan was to meet him prior to the concert at a local restaurant and then I invited some other people I knew were attending. But then others could only meet after the concert and I began investigating post-concert options. Nothing looked very good until I contacted Carnegie Hall and was offered (at a huge discount) one of their rooms right off of the Rose Museum Room, on the 1st tier. My idea was that attendees could self-fund the expense of the room rental and the cash bar - and the security guard. So the word was sent-out and just enough people joined in to make this a financial possibility - although not without its risks. I took the plunge and scheduled the event, made the payments and then waded through all the paperwork and permits that Carnegie Hall can generate.

We met prior to the concert at the Carnegie Deli, a renowned dining spot right across the street from the hall. The deli is not just renowned for its good food but also for its insanely enormous portions. Everyone gathered according to plan and everyone had a good time getting to know each other as we struggled through our meals.

The Orchestra played very well (except for one horn wobble at the conclusion of the Adagio) and Rattle gave us one of the best orchestral presentations to date of the 4th movement in the new « SPCM » Finale. John Alan Phillips advised us over dinner that a one note adjustment was made in the rehearsal so the Carnegie Hall performance may be unique ; even to that of the « EMI » recording which has already been done. The appreciative audience gave a long ovation.

After briefly meeting with Simon Rattle back stage, Mike Cucka, John Alan Phillips and I went to the reception room where about 20 people had gathered to meet with Doctor Phillips. He made a short speech and there was a question and answer period that lasted until the event ended about 1 hour after the concert.

Overall, I think the evening was great. It is always wonderful to hear a great Orchestra sink its teeth into Bruckner and it is wonderful that Simon Rattle has championed the Finale so that it has been given some high-profile performances. The Finale needs to be heard more often.

I openly admit that I enjoy hearing the Finale completions that have been presented by « SPCM », William Carragan, and Sébastien Letocart. They are wonderful vehicles for us to hear Bruckner's final thoughts and everyone who listens to the 9th Symphony should come to it with an understanding that Bruckner's intention was clearly to compose a 4 movement Symphony. They should also be given the opportunity to hear what his plans were as presented in these completions. However, as wonderful as these completions are, I still come away feeling that Bruckner had compositionally « painted himself into a corner ». The task of capping-off the 1st 3 incredible movements with a Finale and Bruckner's declining health combined to deny us of a truly fitting conclusion. I feel that the material left for them by Bruckner doesn't measure-up what comes before. I have shared this opinion with all of the completers. I do not favor any one completion over another and I openly admit that it is just my opinion.

There was a pre-Concert talk by Professor Walter Frisch of Columbia University. Professor Frisch's discussion of the 1st 3

movements of the Bruckner 9th was fine. Historically, Bruckner 9th with a Finale completed by William Carragan was performed on January 8, 1984 by Moshe Atzmon and the American Symphony Orchestra, at Carnegie Hall. That sold-out concert was favorably reviewed in the « New York Times ». That's 28 years ago ! Other performances of that completion were presented in California and Arizona. Nors P. Josephson's Finale completion was also presented by Richard Rosenberg at the Hot Springs Music Festival, in Arkansas.

September 14th marked the 70th birthday of Nicola Samale, the originator of the « SPCM » completion to the Bruckner 9th Symphony Finale. According to Benjamin Gunnar-Cohrs, this is how that project started. About 30 years ago, Samale read the Bruckner book of Paul-Gilbert Langevin, in which the author wrote :

« I would be really curious to meet once the one who would dare to tackle a completion of the Finale. »

Later, Samale went to Paris, visited Langevin, rang his doorbell and when Langevin opened, he only said :

« I am the Man ! »

And thus, it started. If you wish to send Mister Samale a birthday greeting, simply send a card to me (or e-mail me) and I will send them to him. (John F. Berky, abruckner.com)

Filling in a Movement Bruckner Left Behind : Simon Rattle and Berlin Philharmonic at Carnegie Hall

(By Anthony Tommasini of « The New York Times » , February 26, 2012.)

In 1896, with his health steadily deteriorating, Anton Bruckner struggled to complete the final movement of his 9th Symphony, which he hoped would be his Masterpiece. On the last day of his life, he spent the morning working on sketches. Then, he took to his bed and quietly stopped breathing. He was 72.

Even in its incomplete 3 movement state, the 9th Symphony has held an honoured place in the repertory. Over many decades, there have been attempts to complete the Finale. On Friday night, at Carnegie Hall, the Berlin Philharmonic performed Bruckner's 9th with the American premiere of a recently completed version of the 4th movement, a result of 25 years of sleuthing and scholarship. In a video, Mister Rattle commends the completion and almost pleads with listeners to be open-minded.

In a program note, John Alan Phillips, one of 4 editors credited with this project, rebuts the notion that Bruckner left the last movement a shambles. One 3rd of it was finished and orchestrated. The layout for the entire Finale was sketched. After Bruckner's death many manuscript pages were stolen by autograph hunters. But some have turned-up in recent years.

It was fascinating to hear this monumental Symphony performed with an episodic, lurching final movement lasting 22 minutes. After a quizzical opening and a strong statement of the main theme, there are stretches of fitful counterpoint,

brass chorales and ruminative passages that take you by surprise. Over all, the music pulses with a hard-wrought insistence that crests with a « Hallelujah » Coda.

Yet, it was hard to know what to make of this completed Finale. Bruckner compulsively revised his Symphonies. What he struggled with most was the overall structure of the pieces, which anticipate Mahler's later works in their scope and length. Sometimes, Bruckner connected themes and episodes with elaborate transitional passages. At other times, he just stopped what was happening and began something new. So, for a Bruckner movement to be missing, whole measures of connective materials is a terrible loss.

Perhaps, the Finale seemed more disappointing coming after the Orchestra's magnificent performance of the 3 familiar movements. Mister Rattle and the Berlin players deftly balanced elements of Schubertian structure and Wagnerian turmoil in the mysterious 1st movement.

The brutal power of the Scherzo's main theme was chilling, with the Orchestra pummeling the dense, thick, dissonance-tinged chords. And Mister Rattle laid-out the threads of chromatic counterpoint in an organic, glowing and, when appropriate, gnashing account of the Adagio.

Rattle and the Berlin Philharmonic deliver Bruckner's 9th in all its restored, Majestic glory

(By Corinna da Fonseca-Wollheim, from « Classical Review » , February 26, 2012.)

Bruckner, by all accounts, was a modest man. Throughout his life, he acquiesced to substantial revisions of his Symphonies by conductors who felt they needed cutting and correcting to make them more palatable. He is quoted as saying :

« Do what you like, as long as they get performed. »

Given such generous license from the composer himself, it is ironic that it took-over a Century for Bruckner's last testament (the Finale of his Symphony No. 9) to be heard. Left incomplete at his death, in October 1896, and picked apart by autograph hunters in the following weeks, the score became a puzzle, which scholars mostly viewed with trepidation. On Friday night, at Carnegie Hall, Sir Simon Rattle led the Berlin Philharmonic Orchestra in a passionate performance of the most recent and persuasive reconstruction of Bruckner's 4 movement 9th.

In a way, scruples are to blame for the long delay. The problem to many of Bruckner's admirers wasn't so much the missing material (pages of which surfaced as recently as 2003) but rather the extant fragments themselves.

For generations, the epic « Farewell to Life » Adagio had served as the conclusion of the Symphony, which the devoutly Catholic Bruckner dedicated to the « Almighty Himself » . Now, according to the sketches, it was to be followed by a tormented, even bizarre, Finale. Full of strafing dissonances and unwieldy themes stacked on top of each other, it suggested, to many, an ailing Bruckner who was losing the thread of his last Symphony.

To the authors of the new performance version (Nicola Samale, John Alan Phillips, Benjamin-Gunnar Cohrs, and Giuseppe Mazzuca) the final movement only proves how far ahead of his time Bruckner was. Over the past 30 years, successive versions of their closing movement have been performed by adventurous conductors working, for the most part, with provincial German Orchestras. Now that Rattle and the « Berliner » have taken on the « final » reconstruction from 2011 (a recording will be released in May 2012) , the 4th movement will likely enter the canon. Less clear is whether other Orchestras can match the « Berliner » 's technical brilliance and wild energy, sustained over a performance of 80 minutes.

At Carnegie Hall, Friday night, they turned-out in full force, with a massive contingent of strings, and a battery of trombones centered between the trumpets and the horns. The 1st movement quickly established the full range of the color palette, from the initial subliminal timpani roll, half-felt like a subway rumble, to the big foaming climaxes with swirling strings crashing against towering brass chords. In a work with so many peaks, the challenge lies in the intervening quiet and developmental passages, to neither slack-off nor keep the tension so taut that the next outburst loses its shock value. Rattle steered a fine course - bringing a subtle flexibility to the singing 2nd theme, and leading a halting pianissimo scale downwards with no rush to find-out where it leads.

In the very brisk Scherzo, he changed gears with great fluidity, revealing something unhinged in the way that pounding rhythm morphs from savage to danceable at the drop of a hat. Few Orchestras are as physically animated as the « Berliners » , the violins swaying as one during the big luscious melodies, the double basses head-banging along to the fortissimo down-bows. In a passage, early on in the 3rd movement, the violins (playing only a supporting role to the winds) produced a juicy tremolo that saw them using a 3rd of the bow : an exhausting, big-hearted gesture considering they still had an hour to play.

The reconstructed Finale opens with a question-and-answer motif, then quickly rears-up into a « Dies Irae » -like theme. The 2nd theme is derived from the 1st, the dotted rhythm becoming more halting, then giving way to wistful variations in the strings. There are all the elements of a Bruckner Symphony movement, but piled almost on top of one another : a luscious string melody, a glorious chorale in the brass, a breathless fugue, a solo trumpet « Day-of-Reckoning » call. More than once, sharply dissonant chords bring the proceedings to an abrupt halt. A recurring Schumann-like development offers a few moments of reprieve but, on the whole, there is a sense of multiple impressions crashing into each other.

Someone once likened the 9th's final movement to Purgatory following the Adagio's farewell to life, but with quotations from the Symphony's previous movements, as well as earlier Bruckner works, it also fits the vision of a man's life flashing in review during his final moments. The very end is, of course, a jubilant one, with fiery brass chords proclaiming a triumphant D major resolution.

At close to an hour and a half running time, the reconstructed 9th has grown into the kind of Symphonic python that Johannes Brahms found so repulsive. But, as was evident from Simon Rattle's ardent performance and the stormy applause that followed it, there is more than just morbid fascination in hearing it uncoil to its full and newly restored

magnitude.

Much of a Glorious Muchness (ConcertNet.com)

(By critic Harry Rolnick.)

Anton Bruckner : Symphony No. 9 in D minor (with reconstructed Finale, New York premiere) . Berlin Philharmonic Orchestra, Sir Simon Rattle (Music Director and Conductor) . 02.24.2012 - New York - Isaac Stern Auditorium, Carnegie Hall.

The revision quantities of Anton Bruckner's 9 Symphonies (some by himself, others by editors editing other editors) are literally incalculable. But no Symphony has become so contentious as the « 3 movement » final 9th Symphony which has been transformed these past decades into 4 complete movements.

Supposedly, Bruckner, suffering from pleurisy and / or feeling that he had made his peace with God, created the « last movement » as a final Adagio. The Symphony itself went through the usual revisions, but when it was discovered that Bruckner had left page after page of completely orchestrated passages of a 4th movement, then editors and musicologists had a 3-decade-long carnival of revisions, lasting to this day.

Actually, the « Final » revised Finale has been recorded several times. But even this has been (according to the annotators of this program) « exhaustively fine-tuned in multiple revisions ... to its definitive form », reconstructed by Nicola Samale, Giuseppe Mazzuca, and Benjamin-Gunnar Cohrs, in 1983 ; premiered, in 1999 ; and revised several times to new edition, in 2011.

That is an optimist's view. While Sir Simon Rattle's performance certainly seemed definitive, nothing nothing - in Brucknerian canon can possibly be called final.

Future redactors, scholars, discoveries of missing pages (apparently, some pages were stolen by autograph-hunters) , conductors will add another tympani roll, augment a 3 trumpet chorale with an added trombone, and add extra measures of quivering quivering strings.

In the meantime, though, Sir Simon is doing the honours, and last night, he turned the familiar opening 3 movements into a spacious extravaganza, reverberating in Carnegie Hall to a packed audience.

Nor was it anything but overwhelming to hear this massive Orchestra at its glorious loudest for the climaxes, to hear those trumpets calling to the heavens, and to wonder, as Sir Simon took these seething build-ups, up and down the scale.

Did Sir Simon sometimes turn the opening into a Concerto for tympani ? The percussionist let himself go wild under the agonizing themes. Did the 2nd movement sometimes seem a little Mendelssohnian ? Such wistfulness was part of

it.

And if Sir Simon sometimes lost the line of the « final » Adagio, then let us allow Mister Bruckner his due, to have put as many feelings, climaxes, pastorales and perhaps confessions to his Lord as he could.

But that was of course not the problem. New Yorkers were hearing, for the 1st time, that final final final Finale. And to make sense, it had to say something which Bruckner didn't say in the 1st 3 movements.

I was not totally convinced. We had ecstatic chorales, more brass, and (most interesting of all) memories of Bruckner past. A direct quote from the 1st theme of the opening, another direct quote from the opening of his « Te Deum » (at 1st the descending chords seemed a quote from the last movement of Beethoven's 9th) .

Even the original themes seemed like descants from music of the preceding 3 movements.

It was held together by dotted rhythmic pulse which gave unity even when the music itself seemed a bit disjointed on 1st hearing.

But the main question is whether the new last movement added anything to Bruckner's religious orations in the original Symphony.

To those accustomed to the usual 3 movement work, the Finale might have seemed a much of a muchness, even a superfluity. On the other hand, Rattle conducted with such conviction, and the new themes were so spaciouly triumphant in themselves, that we could allow ourselves to indulge in another 25 odd minutes of Bruckner - like helping ourselves to another helping of delicious chocolate cake, even if the taste isn't quite so delicious.

A glorious Bruckner indeed. But the drops of pianissimo raindrops drops on New York's pavements was an equally glorious respite.

Symphony review : Berlin Philharmonic in Carnegie Hall

(By Arthur Kaptainis of the « National Post » , February 26, 2012.)

Anton Bruckner did not live to complete his 9th Symphony, although he left sketches for a Finale, these either a salad of inchoate scraps or a cogent blueprint, depending on the authority you consult. On Friday night, the Berlin Philharmonic, under Simon Rattle, took to the stage of Carnegie Hall to present the North American premiere of a completion created (and heartily endorsed) by the scholarly consortium of Benjamin-Gunnar Cohrs, Giuseppe Mazzuca, John Alan Phillips and Nicola Samale.

Whatever the facts and factoids, these gentlemen produce, as a pretext for their efforts, the actual result is a frightful mess of melodic misfires and harmonic zigzags, a betrayal of the composer (who never authorized the release of any

of this material) and an exercise in futility to rank with Barry Cooper's long-forgotten attempt to fashion something under the rubric of Beethoven's 10th.

Which is not to say that the miscellany could not be heard with interest by those who were prepared to suppress their exasperation. The players gave it their all, with full shares of vigour, warmth and cohesion, qualities that were not necessarily as apparent in the presentation of the authorized movements. Funny, that reversal. Possibly, the « Berliners » understood that the jury-rigged Finale was the element that needed their advocacy most. The thought also occurs to me that non-structural « Bruckneriana » of this sort might be suited to Rattle's aptitudes a conductor.

But to return to the score : the only memorable materials were the quotations derived from earlier movements and other works. Elsewhere, there were gestures, gestures, gestures, apparently generated by Bruckner « Google » and assembled into a chain by « Harmony On Demand » . We were told, in the program notes, that the movement was « in the composer's customary Sonata form » , an assurance we required precisely because the materials were not distinctive enough to be perceived as adhering to any form at all. The commanding architecture that distinguishes real music by the real Bruckner (including those works judged by posterity to be less than fully successful) was absent. Surely, the acid test is this : Is there a single Finale in the authorized canon that we would be prepared to exchange for this hodge-podge ? And if the answer is no, how can we accept this as the putative Finale of Bruckner's valedictory Masterpiece ?

It would be nice to report that everything was glorious in the early going, but the properly « Misterioso » opening sounded fragmented. Winds did not blend ideally in the 1st movement and violins had an edge. Were some of those sudden dips in volume dictated by the « New Critical Edition » (« Neue Kritische Gesamtausgabe ») of the score ?

The Scherzo was loud and visceral, for those who like that kind of thing, but the sonority we equate with the Berlin name emerged in earnest the Adagio. Strings had a gripping quality and the dissonant climax was as intense as one could ask it to be. Still, the most most convincingly « Berlinesque » playing was, paradoxically, in that rogue Finale.

And Then, the Earth Shook and Trembled : Rattle, the BPO and Bruckner's 9th

(By Stan Metzger, February 27, 2012.)

Anton Bruckner : Berlin Philharmonic Orchestra, Sir Simon Rattle (conductor) , Carnegie Hall, New York.

Bruckner - Symphony No. 9 in D Minor with the U.S. premiere of the final movement. Performance version by Samale-Phillips-Cohrs-Mazzuca (1983-2011) .

Carnegie Hall has been both blessed and cursed. The main concert-hall, officially the Isaac Stern Auditorium / Ronald O. Perelman Stage, is considered to be ideal acoustically. Unfortunately, it sometimes suffers from being right next to a subway station. There were moments in this concert when one thought a train had made a wrong turn and ended-up in the hall : the floor shook as far back as our seats in row W, but the vibrations came from the stage, not the

subway.

The performance revealed an image of Bruckner, far from that of the country bumpkin who had childish ambitions of being the next « B » in the pantheon of Bach, Beethoven and Brahms. He is still seen by some as the idiot savant who built pointless crescendo after crescendo, only to have nothing at the crescendo's peaks : a musical « Sisyphus » never quite reaching his goal. As to the caveats about his old-fashioned style of composing, which looked backward and not forward, one only had to hear Sir Simon Rattle and the Berlin Philharmonic Orchestra to ask if there has ever been a Scherzo more tragic and less Scherzo-like, or an Adagio more poignant and at the same time more apocalyptic. If Bruckner's life-long quest was to be the next Beethoven and to write a 9th Symphony, on the level of Beethoven's 9th, in this monumental work he was not far from his mentor's own Masterpiece.

Only rarely is there an interpretation that makes us want to re-examine a composer's works in a particular genre or even his entire output. Here, from the « ab initio » (or should we say « de profundis » ?) , tremolos played pianissimo to the final 3 pizzicati of the 3rd movement Adagio, the audience was held spellbound. Any Orchestra under any conductor can play loudly, but few can inject such raw terror into each sonic burst that it becomes almost too painful to hear.

Working with one of the great Orchestras of the world, Herbert von Karajan built the Berlin Philharmonic Orchestra into a successful but tightly controlled group prepared to succeed in any environment. Rattle has deconstructed this model and rebuilt it in a different fashion. Every member played as if they were in a chamber music group. The violins swayed with abandonment that couldn't be imagined in Von Karajan's day. Conducting the entire work without a score, including the recently completed 4th movement, Rattle made gestures, here and there, but never imposed himself on the instrumentalists.

It seems only fair to suspend critical judgment on the U.S. premiere of the reconstructed 4th movement. Started in 1983, 1st performed in 1991 but still considered a work in progress until 2010, this Finale deserves to be heard several more times before it's reviewed. Unquestionably, it has the Bruckner signature sound, the grand crescendos, the prominence of the brass. Whether it matches Bruckner's other final movements and creates a conclusion that feels right remains a question. This premiere has generated much excitement and expectation, so mentioning the opinion of a detractor might add some balance. This is particularly important as it comes from one of the great Bruckner conductors, George Tintner :

« It is not meant cruelly when I say that I, for one, am glad that Fate did not grant him his wish (to complete the Symphony before he died) for the Finale is unworthy of what is, perhaps, Bruckner's greatest music. The various efforts of brilliant scholars who have recently made performing version of Bruckner's Finale will be of entirely historical interest. »

Frequently today, part of a music-critic's comments focus on how rude the audiences are. The sold-out audience for this concert was exemplary : barely a rustle, cough or « ahem » . It was 90 minutes of Bruckner, and the reception bodes well : the time may have finally arrived to place him on a pedestal next to Gustav Mahler.

Berlin Philharmonic and Bruckner's 9th (Complete)

In the orchestral repertoire, there has always been a special reverence for unfinished works : valedictory Masterpieces left incomplete, often due to the composer's demise. In many cases (such as with Mozart's « Requiem » , Béla Bartók's 3rd Piano Concerto, and Gustav Mahler's 10th Symphony) , these works were later completed by students and scholars, using a combination of sketches, notes, and their own imagination.

For nearly a Century, Bruckner's 9th Symphony has been performed as a 3 movement fragment, left unfinished like Franz Schubert's 8th Symphony. The prevailing wisdom has been that what Bruckner left of the 4th movement Finale was too rough and scattered to re-assemble into a coherent whole - and it would be more fitting, at any rate, to end with the poignant Adagio, Bruckner's « Farewell to Life » .

We now know these assumptions couldn't be further from the truth. Since 1983, musicologists Nicola Samale, Giuseppe Mazzuca, John Alan Phillips and Benjamin-Cunnar Cohrs have pored-over the substantial material Bruckner left at his death, in 1896, to reconstruct the final movement. Of the 653 bars contained in the Finale, only 28 (about 2 minutes of music) had to be composed from scratch. Indeed, Bruckner himself had orchestrated more than 200 bars.

Why, then, has this music remained in the dark for so long ? The answer, according to Simon Rattle has to do with the « Bruckner Problem » : the tendency of Bruckner's well-meaning disciples to take his music and smooth-out the rough edges to make them more « digestible » . When his disciples found the Finale among his papers, they thought that Bruckner « had completely lost his mind » , according to Rattle :

« They said : “ It's too strange, it's too dissonant, this cannot be right. ” »

Of course, it was absolutely what Bruckner had intended : the final, visionary statement of a composer peering into the realm beyond his own death. In truth, Bruckner's Finale was no less strange than the final String Quartets of Beethoven, or the late paintings of William Turner. It was meant to be heard.

Last night, at Carnegie Hall, Rattle and the Berlin Philharmonic made their case for the completed 9th Symphony, performing it, for the 1st time in the United States. (They performed it in Berlin, for the 1st time, 2 weeks ago.) Of course, having one of the world's great Orchestras perform this reconstruction is it's own validation ; in Rattle's view, they were simply honoring Bruckner's original intentions.

From the outset, Rattle (who conducted without a score) employed broad tempi, drawing-out the music for maximum effect while coaxing impossibly loud crescendi from the Orchestra. Throughout the 1st movement, the string players were all in perfect unison, digging into their instruments with mad intensity. At the end of the movement, the timpani (played by Wieland Welzel) started with an almost undetectable hum, signaling the final Coda with its furious trumpets and tubas, as if the Rapture were upon us. It was completely overwhelming : I was stunned, lost.

The 2nd movement Scherzo started innocently enough, with its winds and pizzicato strings playing a delicate, pastoral theme. Which, less than a minute later, is completely brutalized by staccato brass and timpani, pounding the strings into submission. It was like something out of Dimitri Shostakovich : furious and unforgiving, with the Orchestra gyrating like a huge, seething organism.

At 1st, the 3rd movement Adagio seems to offer some reprieve from the darkness, with its tender strings and glowing Wagner tubas. But, before long, the rolling timpani and searing brass join forces in a fanfare of frightening intensity. Back and forth the music went until, finally, Rattle exhorted the players to go for broke, strings and winds flying everywhere before crash landing on one of the harshest, most terrifying dissonances in all of music. Throughout, he kept the pace quicker than normal, refusing to milk the Adagio's pathos as if to telegraph there was still more to come.

Even so, it was strange not to hear applause after the soft, slow fade of the horns, so long familiar as the conclusion of this monumental Symphony. But, after a pause, Rattle raised his baton and struck the downbeat for the Finale, which was completely new to my ears. It started strangely, with dissonant chords and tempi that were all over the map. The music was clipped, restrained, as if someone were fumbling about in an unlit room. Finally, it came together with a loud, triumphant fanfare that reprised the central theme from the Adagio.

The mystery of how to deal with the Coda, for which almost no music was written, was resolved when Samale, Mazzuca, Phillips and Cohrs decided to follow Bruckner's standard blueprint by ending with all of the main themes from the preceding movements superimposed, one on top of the other, ending with a final, major key chorale. According to Rattle, there was literally only one way that all of the themes could fit together, so that the ending « almost wrote itself » .

As I sat there listening to the « Berliners » pour themselves into these final bars, I welled-up with pride. It was if they were saying :

« We'll take it from here. Well done. »

A 3 movement 9th will never sound the same again.

Cheating death : a review of Bruckner, Rattle, and the « Berliner Philharmoniker » at Carnegie

This concert featured Bruckner's death-haunted 9th Symphony, but with a difference. Although Bruckner died after completing only 3 of the 4 movements, the « Berliners » gave the American premiere of a Finale reconstructed by Nicola Samale, John Alan Phillips, Benjamin-Gunnar Cohrs, and Giuseppe Mazzuca (« SPCM ») . This is one of the great musicological undertakings of modern times, involving over 20 years of research and analysis of the sketches. The result overturns the conventional wisdom that Bruckner only completed fragments of the Finale, and restores some astounding passages of music, some of his greatest.

So I'm reluctant to report that, at least for me, the whole didn't quite work.

The « \$ 64,000 question » is : how much of this reconstructed Finale is genuine Bruckner ? Anyone with the patience to delve into that question should read Benjamin-Gunnar Cohrs' detailed introduction to the reconstruction. There's also the « Documentation of the Finale Fragment » , « SPCM » 's performing edition of the separate blocks of music Bruckner had fully completed ; this is included in Nikolaus Harnoncourt's recording of the 9th, on « RCA » . On May 22, « EMI » will release a recording of Rattle's performance of the fully reconstructed movement.

« SPCM » have demonstrated that Bruckner left behind much more of this music than we've been led to believe. Unfortunately, unlike Gustav Mahler's 10th, there's not enough to provide seamless musical continuity from beginning to end - there are still gaps (96 of the 653 bars) that « SPCM » had to fill with their own music, based on Bruckner's sketches. Only a few such sketches exist for the Coda. Nevertheless, there's enough to finally reveal the character of the Finale.

We might have expected a glorious affirmation like the « Te Deum » , since Bruckner suggested using that work as the Finale when he realized that he might not finish the Symphony. But no ; the Finale is what Benjamin-Gunnar Cohrs calls a « toccata infernale » , propelled by an insistent dotted rhythm in the main theme, punctuated by a fugue after the development, and finally resolving in a « Hallelujah » Coda. Contrast is provided by the lyrical 2nd theme, and the 3rd theme, one of the most magnificent chorales Bruckner ever wrote. If the Adagio is a confrontation with Death itself, Benjamin-Gunnar Cohrs tells us that the Finale is the Last Judgment, capped by redemption. So, how was it ?

It goes without saying that the « Berliners » played beautifully. The blend of the strings, in pianissimo, is a wonder to hear, and the brasses were balanced within the Orchestra, even at their loudest. As a result, full Orchestra fortissimos had depth, as well as volume. It also goes without saying that Rattle is a superb conductor. Nuances abounded in this beautiful performance ; for instance, he had the strings drop to a mere whisper at the 2nd strain of the 1st movement's lyrical 2nd theme. Perhaps, the climaxes of the 1st movement, and the Scherzo, lacked the last degree of vehemence and violence found in the very best performances of the past. But, in the Coda to the 1st movement, and in the Adagio, the playing was on another level, magnificently focused and vividly characterized.

And the Finale ? The majority of the reconstruction is convincing. It has the daring harmonic shifts, harsh dissonances, and jagged melodic contours of the earlier movements, lending the music that peculiar combination of expansiveness, frenzy, and despair which distinguishes the 9th from Bruckner's other Symphonies. Amanda pointed-out, though, that the restless, chugging textures throughout the reconstructed Finale are unlike the preceding 3 movements, which feature simple textures that move slowly, accumulating power over long spans. (The only exception is the Trio of the 2nd movement, but even that is spare and short.)

For me, doubts begin to set in during the recapitulation, which has a few abrupt, jolting halts in momentum - nothing like the pregnant pauses which punctuate Bruckner's other Symphonies. Not surprisingly, the doubts take-over in the Coda, with the least amount of music in Bruckner's hand, the most « forensic » new composition by « SPCM » . And

that's a pity, since the Coda is the resolution of the movement and the entire work.

Bruckner indicated that he planned to restate the main themes of the other movements here, and some of the music « SPCM » supplies (especially, the later elaboration of the combined themes against the rhythm of the Scherzo, pounded-out by the timpani) is wonderful. The problem is the lead-in ; I found that « SPCM » lurched suddenly into the 1st reprise of the 1st movement's main theme. This moment lacks the power of its model, a passage in the Finale of the 8th Symphony that inexorably builds tension into a thunderous restatement of the 1st movement's main theme, seen here (build-up begins at 1 min 00 ; restatement at 1 min 58) .

Similarly, the 9th's final « Halleluja » , the closing cadence, is introduced by a sudden turn to the major in the midst of a general tumult, after which the concluding phrases seem far too short to offer true redemption. Again, nothing like the astounding conclusion to the 8th (above, starting at 3 min 21) . I find it hard to believe that Bruckner's Mastery of form, that sense of sheer inevitability that marks all his greatest Finales, wouldn't have shaped the result here.

The « SPCM » reconstruction shows an amazing understanding of Bruckner's idiom. Even the weaker passages sound like his music. (Just not his best music.) Most of the movement is superb. Where it falls short, at least for me, is in form - in a natural sense of progression in the Coda. This isn't surprising, since form is the most elusive element of Bruckner's style, that alchemy which transforms repetition over long spans of time, punctuated by pauses, into an organic musical flow of immense power.

I'm tremendously grateful for « SPCM » 's magnificent achievement. I look forward to further performances and recordings of their work. But I don't think the 9th must be performed with this reconstructed Finale. I can't agree that this completed Finale gives us the full Symphony in what « SPCM » call : « its definitive form » . The reconstruction goes beyond what Bruckner left behind ; it claims to restore what death and neglect have denied to posterity. But anyone who has experienced loss knows that this is a futile endeavor. You can't cheat death.

Simon Rattle and the Berlin Philharmonic at Carnegie Hall

Even in its incomplete 3 movement state, the 9th Symphony has held an honoured place in the repertory. Over many decades, there have been attempts to complete the Finale. On Friday night, at Carnegie Hall, in the 2nd of 3 programs, Simon Rattle and the Berlin Philharmonic performed Bruckner's 9th with the American premiere of a recently completed version of the 4th movement, a result of 25 years of sleuthing and scholarship.

In a program note, John Alan Phillips, one of 4 editors credited with this project, rebuts the notion that Bruckner left the last movement a shambles. 1/3 of it was finished and orchestrated. The layout for the entire Finale was sketched. After Bruckner's death many manuscript pages were stolen by autograph hunters. But some have turned-up in recent years.

It was fascinating to hear this monumental Symphony performed with an episodic, lurching final movement lasting 22

minutes. After a quizzical opening and a strong statement of the main theme, there are stretches of fitful counterpoint, brass chorales and ruminative passages that take you by surprise. Over all, the music pulses with a hard-wrought insistence that crests with a « Hallelujah » Coda.

Yet, it was hard to know what to make of this completed Finale. Bruckner compulsively revised his Symphonies. What he struggled with most was the overall structure of the pieces, which anticipate Gustav Mahler's later works, in their scope and length. Sometimes, Bruckner connected themes and episodes with elaborate transitional passages. At other times, he just stopped what was happening and began something new. So, for a Bruckner movement to be missing whole measures of connective materials is a terrible loss.

Perhaps, the Finale seemed more disappointing coming after the Orchestra's magnificent performance of the 3 familiar movements. Mister Rattle and the Berlin players deftly balanced elements of Schubertian structure and Wagnerian turmoil in the mysterious 1st movement.

The brutal power of the Scherzo's main theme was chilling, with the Orchestra pummeling the dense, thick, dissonance-tinged chords. And Mister Rattle laid-out the threads of chromatic counterpoint in an organic, glowing and, when appropriate, gnashing account of the Adagio.

Mahler, Bruckner : The Berlin Philharmonic led by Simon Rattle at Carnegie Hall

Combined with Bruckner's 9th Symphony the previous night, in the U.S. debut of the latest scholarly revision of the 4th movement, the performances highlighted the amazing technical ability of the « Berliners ». The double-basses growled. The violins purred. The woodwinds sighed. The brass was noble - both on stage and from the rafters.

String players didn't just have the same bowings, their bodies all turned together at the same angles to produce their burnished, unified sound.

Bruckner died in 1896, before he could complete his 9th Symphony, and the 4th movement has always been a bit of a puzzle. Parts of it were orchestrated, some was only in sketch form.

Nicola Samale, Giuseppe Mazzuca, John Alan Phillips and Benjamin-Gunnar Cohrs have produced 5 versions over 2 decades, the newest completed last year. After the stirring new Finale, the audience maintained silence for several seconds before the loud applause began.

AB 100 : Éditions de la 9e

En raison de son inachèvement, la 9e Symphonie n'a pas connu de révisions multiples comme certaines des Symphonies précédentes.

Il en existe présentement 4 éditions : Ludwig Döblinger (1903) - édition revue par le disciple de Bruckner Ferdinand

Löwe - Alfred Orel (1932) - Leopold Nowak (1951) et Benjamin-Gunnar Cohrs (2000) .

La plupart des enregistrements sont basés sur l'édition de Leopold Nowak.

Les enregistrements plus anciens, dont ceux de Volkmar Andreae, de Wilhelm Fürtwängler et de Bruno Walter, sont basés sur l'édition d'Alfred Orel.

Quelques enregistrements les plus récents, dont ceux réalisés en 2002 par Nikolaus Harnoncourt avec le Philharmonique de Vienne et en 2006 par Akira Naito avec le « Tokyo New City Orchestra » sont basés sur l'édition de Benjamin-Gunnar Cohrs. L'enregistrement de Naito comprend, par ailleurs, la 2e version du Trio.

Les enregistrements de Frederick Charles Adler, de Hans Knappertsbusch et de Josef Krips sont, par contre, basés sur l'édition inauthentique de Ferdinand Löwe.

AB 101 : Discographie (un bref survol)

La discographie de la 9e Symphonie est pléthorique.

Une analyse des principaux enregistrements de la 9e se retrouve sur www.Classicalnotes.net/classics/brucknerninth

Une discographie complète et détaillée est aussi disponible sur le site patachonf.free.fr/musique/bruckner/9e

Il y a les versions optant plutôt pour un parti pris monumental voire ampoulé et / ou statique : Otto Klemperer avec le « New Philharmonia Orchestra » sur étiquette « EMI » , Leonard Bernstein et Carlo Maria Giulini avec l'Orchestre philharmonique de Vienne sur étiquette « DGG » et, davantage encore, Sergiù Celibidache avec son Orchestre philharmonique de Munich sur étiquette « EMI Classics » .

Des lectures aux tempi plus nerveux, rapides et naturels sont proposées notamment par Siegmund von Hausegger, Oswald Kabasta, Hermann Abendroth (en monophonie) , Wilhelm Fürtwängler (lors d'un concert avec la Philharmonie de Berlin, en 1944) , Bruno Walter avec le « Columbia Symphony Orchestra » au début des années '40, Carl Schuricht, Sir John Barbirolli et Jascha Horenstein en version monophonique avec l'Orchestre Symphonique de Vienne.

D'autres versions comme celle de Herbert von Karajan soit le « Live » de 1975 avec la Philharmonie de Vienne est sans doute son enregistrement le plus convaincant et intense parmi ses divers enregistrements ; Rafael Kubelik ; Günter Wand avec 5 enregistrements dont un avec la Philharmonie de Berlin chez « RCA » ; un jeune et fougueux Zubin Mehta avec le Philharmonique de Vienne sur étiquette « Decca » ; Jascha Horenstein, en version stéréophonique, avec le « BBC Symphony Orchestra » de Londres ; et 2 enregistrements d'Eugen Jochum respectivement sur étiquettes « DGG » et « EMI » sont, chacune à leur façon, à mi-chemin entre le hiératisme et la souplesse.

Poussant plus en avant dans la discographie, l'auditeur découvrira également les enregistrements de Evgeni Mravinski, Eliahu Inbal sur étiquette « Denon » , Georg Tintner sur étiquette « Naxos » et, surtout, Eduard van Beinum avec l'Orchestre du « Concertgebouw » d'Amsterdam sur étiquette « Philips » (maintenant « Decca ») .

The « Gramophone » Choice

The Vienna Philharmonic Orchestra conducted by Nikolaus Harnoncourt.

« RCA Red Seal » 82876 54332-2 - DDD (131 minutes) . Includes a workshop live concert from the Salzburg Festival with commentary by Harnoncourt.

Harnoncourt's flirtations with Bruckner haven't always impressed. He didn't seem to « know » the Symphonies as the old Master Brucknerians did. But this live Salzburg 9th is glorious. There's no sense here of fallible rhythms or a conductor not being able to see the wood for the trees. Like all great interpreters of the 9th, Harnoncourt treats the opening movement as a vast tripartite structure (exposition, countervailing statement and Coda) which can be taken in a single glance. Nor is there any falling-off in the Scherzo or the great concluding Adagio, both of which are beautifully paced and expertly realized in terms of each new harmonic salient. In beauty of sound and accuracy and articulation of ensemble, the Vienna Philharmonic matches, even occasionally surpasses, its own high-standards in this work. All of which must have helped the « Teldec » engineers, who make the acoustically problematic « Grosses Festspielhaus » sound like one of the great Bruckner halls.

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The Berlin Philharmonic Orchestra conducted live by Daniel Barenboim, in 1990.

« Warner Elatus » 0927 46746-2 - DDD (63 minutes) .

This is an outstanding version of Bruckner's 9th Symphony. Like Herbert von Karajan's reading on « DGG » , it's essentially a « central » account of the score that attempts neither extreme breadth of utterance nor sharp-edged drama. Rather, it's a reading that combines long lines, flowing but astutely nuanced, and sonorities that are full-bodied, yet, always finely balanced. The outer movements have great rhetorical and emotional power ; the Scherzo is thunderous and glinting by turns. The Adagio begins very slowly but, for once, Barenboim gets away with it, the movement growing organically rather than remaining stillborn near the start. This is a live performance and, as you would expect, it's superbly executed, the playing every bit as fine as it is on the Karajan recording. But even that doesn't compete with the natural splendours of this issue. This is superb Bruckner sound, spacious and clear, with strings, woodwind and brass at once unerringly « placed » and finely matched. Given good engineering and the kind of astute playing we have from Barenboim and the Berliners, the « Philharmonie » is far from being the acoustic lemon it's sometimes said to be. This is a front-runner for this Symphony.

AB 102 : Après 1896

À propos de Bruckner

Article de William Ritter sur le concert du 16 octobre 1907, paru en décembre dans le Bulletin de la Société française

des amis de la musique.

Un concert hors pair hier soir, qui révèle à la fois un chef d'orchestre inconnu et une Symphonie de Bruckner méconnue. L'événement est de telle importance que je n'hésite pas à prendre exceptionnellement, dans la relation des faits musicaux de Munich, la place de mon ami, monsieur Marcel Montandon absent. Le 7 janvier passé, monsieur Schnéevoigt, qui n'est pas le 1er venu, assommait, malgré une interprétation figolée et nuancée à l'excès, le public des concerts Kaim avec cette même 5e de Bruckner dont il va s'agir, et commettait la bourde incroyable de la donner avec le Concerto de Beethoven en ut mineur et avec l'étonnant poème symphonique de monsieur Ernest Boehe « Taormina », lui aussi de dimensions respectables. Naturellement, de l'entassement de 3 pareilles pièces de résistance en 2 heures, sans préjudice des égards que méritait l'œuvre de monsieur Boehe présent, ce fut la formidable Symphonie du génie défunt qui pâtit. Escamotée grand train, elle parut monotone, pleine d'insupportables longueurs, et mit en fuite le public. Or, un jeune homme autrichien présent, monsieur Frenzdorff, passionné admirateur du vieux Maître, aujourd'hui docteur après la soutenance d'une brillante thèse musicale, et qui a fait de l'œuvre de Bruckner une étude spéciale, vient de relever justement la Symphonie tombée et de tenter la démonstration de la façon vraie de donner une œuvre pareille. Il est aujourd'hui prouvé que la musique de Bruckner en général et surtout les Symphonies démesurées, 5, 8, et 9, si on la fait suivre selon les intentions du Maître par son « Te Deum », nécessitent des conditions spéciales et en tous cas méritent comme les Symphonies 1, 2, 3 et 6 de Manier de remplir chacune pour soi un entier concert. Je laisse de côté l'impression en même temps d'intimité et de chapelle que monsieur Frenzdorff a créée en dissimulant l'orchestre derrière un rideau sombre et en exigeant l'extinction du lustre, et aussi divers autres détails d'organisation destinés à assurer le confort absolu des auditeurs. Je me permets toutefois d'attirer l'attention sur le fait qu'à œuvres, à salles et à moyens nouveaux, il est juste d'ajouter l'abolition de certaines routines. Du temps de Haydn, « la Création » se donnait à Vienne dans une salle de palais 18e siècle ; les Symphonies de Beethoven connurent les petites salles de concert Empire (on dit en Autriche : Vieux-Vienne) ; l'orchestre de Glazounov, de Bruckner, de Strauß, de Mahler et de Suk veut d'autres parallélépipèdes de temps et d'espace. Dès lors, pourquoi ne lui accorderait-on pas par surcroît tout ce qui assure l'appréciation intégrale des œuvres, tout ce qui aide à procurer le maximum de jouissance esthétique. Même s'il s'agit de s'asseoir à table 2 heures au lieu d'une, on a soin de différemment ménager son appétit, ses aises et aussi l'ordonnance du repas. Bref, cette Symphonie monstre qui n'avait guère dépassé 1 heure aux mains de monsieur Schnéevoigt a pris sous la nouvelle direction d'Alfred Westarp, pseudonyme de qui l'on sait, les proportions suivantes. On a commencé à 8 heures et quart précises, toutes portes closes, pas une place n'étant imposée debout. Sont restés debout ceux-là seuls qui y tenaient. Le rideau sombre a du moins cet avantage inappréciable d'empêcher l'orchestre de se préoccuper, lui, du public, inconvénient encore pire que la préoccupation de l'orchestre et de son chef de la part du public. Les musiciens ne jouent désormais plus que pour la musique et leur propre satisfaction. Le 1er mouvement, d'une telle ampleur passionnément religieuse, religieuse en pleine nature (on pense à du Wagner, à toute la passion de Wagner, déversée dans les interminables frises pompeuses des rubriques de Händel) s'est alors déroulé avec une lenteur fluviale, dans une atmosphère de délicat demi-ton et de respect infini pendant une grande demi-heure au moins. Puis, sans un applaudissement, la foule s'est écoulée dans les promenoirs pour un entracte de 10 minutes, 10 minutes où les exaltations sont entrées en contact. L'Andante et le Scherzo, donnés coup sur coup, formaient une seconde coupure. Puis encore 15 minutes d'entracte. Enfin, en 40 minutes à soi seul le prodigieux Finale, son pyramidal entassement (pyramide renversée), aboutissant d'assises en assises toujours plus majestueuses, au bronze pur de la grande plate-forme terminale, entablement surhumain et tout

bronzé de trombones non pas furieux, mais calmes, omnipotents, victorieux dans la sérénité. Puis plus haut : l'air pur, l'espace, et, prolongé autant que possible, pianissimo, l'aire à grands circuits lents d'une paire d'ailes qui planent, éployées. Un des grands dangers de la musique de Bruckner, et surtout dans la Symphonie en question, c'est la quantité des pauses générales dont le Maître entrecoupe les alinéas de sa démonstration. Rien de plus lassant à une audition ordinaire : cela crée la sorte de gêne que l'on éprouve à assister aux efforts surhumains d'un asthmatique qui, pour gravir une côte ou abattre une tâche, ahanne et peine et doit à tout instant reprendre des forces. Nous avons vu hier l'interprétation à donner à cette ponctuation, le sens de ces espaces vides. Vides ils ne sont plus. Alfred Westarp au lieu de les sophistiquer les a au contraire étalés avec plus d'ampleur encore que Wagner n'en voulait aux silences des Ires lignes du prélude de « Tristan » . Il les a étalés le temps d'un « Ave Maria » et les voici remplis d'une immense signification. C'est le recueillement du génie et de la prière pour l'adoration : il y a de l'extase dans ces points de suspension, du ravissement de Saint-Jean écrivant une Apocalypse musicale qui serait claire et rayonnante. De même, le trio du Scherzo a été en quelque sorte isolé par une longue attente comme certains campaniles le sont par un grand espace de leur église. Autre vrai danger par les directions ordinaires. Elles semblent alors, ces Symphonies, tumultueuses, désordonnées et pleines de recommencements. Autre défaut d'intelligence ! C'est que le chef d'orchestre de chaque jour les scande exagérément, en met les saillies dans une évidence photographique et y projette la crue lumière d'une absolue incompréhension de leurs dessous mystiques. Or, à en faire des œuvres profanes, on les sort de leur ambiance. Monsieur Westarp, lui, en a tenu tous les éléments dans une cohésion parfaite. Rien jamais ne m'a paru plus un. Tout s'engendre, rien ne se rompt, rien ne se heurte. Ce sont les mille arceaux qui se succèdent et dans la perspective s'enjambent, des complications de l'art Gothique. Tout est tenu dans une perpétuelle fluctuation des pianissimo les plus moites, les plus subtilement estompés, à un forte chaleureux, ample et sourd, très ménagé, de façon à aboutir par des gradations d'une délicatesse qui les rend à peine sensibles, des gradations qui évoluent dans l'amplitude la plus magnanime, à l'excessif du Finale où l'on atteint à une intensité de fournaise et d'éblouissement, à la plénitude d'exaltation enfin, comme sans s'en douter, porté par une marée immense qui a duré tout le laps de la Symphonie. Le déluge dut monter ainsi. Et ce n'est pas autrement que cuit du lait ! Tant les moyens les plus naturels sont les derniers dont on s'avise. Combien y a-t-il de chefs d'orchestre qui se doutent que toute Symphonie a un point culminant et que tout doit être préparatoire et subordonné à cette minute d'apothéose. Dans toutes, ordinairement, il y a beaucoup de minutes palpitantes ; il n'y a qu'un paroxysme, et c'est leur manière d'unité. Mais d'unité poussée jusqu'à cette sublimité, je n'en connais pas d'autre exemple vraiment : le Scherzo y est encastré comme une horloge astronomique dans un beffroi. Et voici qu'enfin on commence à apercevoir la vraie forme de l'œuvre de Bruckner. On la jouait de plus en plus ces dernières années. Ou plutôt on l'investiguait avec précaution ; on en faisait le tour, des lanternes ou des piolets à la main. Les escarpements étaient si excessifs que l'on parlait de chaos. Sinon d'inondation, ou d'éruption volcanique. On l'envisageait, cette œuvre, un peu en cataclysme dans l'univers musical, en « sublime horreur » . Lui-même, le bon vieux, n'a jamais eu, je crois, d'idées bien précises sur l'exécution de ses Symphonies, d'intentions arrêtées pour leur mise-au-point. Lui vivant, c'est à peine si on le jouait. Il ne s'est peut-être pas entendu 10 fois, à l'orchestre, lui, qui laisse 9 Symphonies, sans compter celle qu'il brûla par modestie, se disant de bonne foi qu'il était un imbécile. On le lui cornait sans cesse aux oreilles ! Il restera à monsieur Westarp la gloire d'avoir été le 1er en Allemagne (et je crois qu'il est en progrès même sur messieurs Löwe et Göllerich, en Autriche) à entamer par l'énergie vitale, par l'âme même de l'œuvre, l'étude de l'œuvre, et non pas par le dénombrement de ses aspects extérieurs. L'étonnante étude préparatoire qu'il a publiée avec un luxe magnifique de ce monument symphonique, le plus discuté d'entre toutes ces Symphonies discutées jusqu'au déchirement et à la mise en charpie, témoigne à toute

page de cette préoccupation de montrer en fonction cette force tout intérieure qui ordonne le soi-disant chaos, soulève le flot et provoque l'éruption. Certainement, si l'on peut lui contester d'avoir exactement suivi les indications de la partition imprimée (et il paraît qu'aux répétitions, l'orchestre se révoltait) personne ne lui disputera l'honneur et la béatitude d'être à l'heure actuelle l'homme qui se soit le plus rapproché du cœur de Bruckner, d'être devenu le confident du génie et du Saint, de s'être fait avec candeur et désintéressement le prêtre d'un culte nouveau.

(Le lendemain du concert, tous les journaux de Munich poussaient des clameurs, monsieur Rudolf Louis donnait le la. On ne discutait du reste pas, on injurait. Et chose étrange, on parlait de monsieur Alfred Westarp dans les mêmes termes que de monsieur Bruckner vivant. Quelques jeunes écrivains allemands, qui jugent des choses comme nous, ont bien essayé, paraît-il, de se faire entendre. Mais le mot d'ordre était donné. Pas un journal, pas une revue n'a eu le courage d'accepter leur protestation. L'avenir jugera, l'avenir qui a toujours été comme le Royaume des cieux, non à ceux qui ont la routine, mais à ceux qui ont la foi.)

Anton Bruckner (Eugen Segnitz)

Article paru dans « Le Courrier musical », édition du 1er mars 1906.

Plus nous nous éloignons de l'époque à laquelle ont été écrites les œuvres d'un grand musicien, plus nous sommes à même de pouvoir les juger sainement. Depuis la mort d'Anton Bruckner, la lutte a cessé, cette lutte qui jadis se poursuivait avec tant d'âpreté et d'acharnement, en Allemagne et en Autriche, et qui fut menée avec tant de parti pris, grâce au mot d'ordre parti de Vienne.

On sait avec quelle vivacité on chercha à opposer Anton Bruckner à Johannes Brahms : comme d'habitude, on voulut établir une comparaison entre 2 fortes personnalités qu'on n'aurait jamais dû mettre en parallèle. Car chacun de ces grands compositeurs possédait une haute individualité qui lui était propre.

En réalité, c'était une sorte d'opposition, de rivalité entre l'Allemagne du Nord et l'Allemagne du Sud qui se trouvait personnifiée dans la différence d'esthétique de ces 2 Maîtres. Brahms est le représentant de l'école de la « forme », de la pensée concentrée, s'exprimant sobrement et de la façon la plus concise. Sa ligne mélodique est souvent peu complaisante et de couleur sombre, la construction de ses œuvres toujours mesurée et logique. Il parle généralement une langue douce et sentimentale, sans rechercher des spéculations transcendantes. Au contraire l'imagination de Bruckner est tellement puissante qu'il lui arrive souvent, dans ses Symphonies, de s'écarter des idées principales et d'y mêler une foule de choses absolument neuves : il en résulte des longueurs et une sorte de confusion momentanée. Mais les 2 compositeurs ont du moins un point commun : ils sont les seuls parmi les successeurs de Beethoven qui aient pu écrire, en leur donnant un développement, des mouvements lents. Peut-être Bruckner était-il même supérieur en cela à Brahms, et c'est à juste titre qu'on a pu le nommer le « Maître de l'Adagio » .

La biographie de Bruckner est très simple. Né le 4 septembre 1824, à Ansfelden, près de Linz, en Autriche, fils d'un Maître d'école de village, il reçut les premières notions de musique de son père ; après la mort de celui-ci, en 1837, il entra comme enfant de chœur chez les Augustins de Saint-Florian d'Ebelsberg, y prit des leçons d'orgue et d'harmonie,

tout en faisant ses études pour être, à son tour, Maître d'école. Il exerça ce dernier emploi à Windhag, où il dut, pour un salaire mensuel de 2 florins, être en même temps organiste, directeur de musique, et même ... sacristain. Pour gagner sa vie, il jouait du violon dans les fêtes de village. Envoyé à Kronstorf, près de Enn, puis organiste à Saint-Florian, il alla concourir à Vienne et fut nommé organiste à la cathédrale de Linz. Protégé par l'évêque de Linz, il put aller souvent à Vienne se perfectionner et prendre des leçons de composition près de Simon Sechter (1856-1860), puis d'Otto Kitzler, chef d'orchestre du théâtre. En octobre 1862, Kitzler dirigea 2 représentations de « Tannhäuser », à Linz, et Bruckner fit ainsi connaissance avec la musique de Wagner, pour lequel il professa, dès cette époque, une admiration enthousiaste, et qu'il vit en 1865, à la 1re représentation de « Tristan ». Déjà, il avait composé quelques œuvres, et on avait exécuté de lui une Messe en ré mineur et une Cantate. En 1868, Bruckner fut nommé organiste de l'église Saint-Étienne, à Vienne, et professeur d'orgue et d'harmonie au Conservatoire. Plus tard, en 1875, il entra comme « lecteur sur la théorie musicale » à l'Université.

C'est de Vienne que se répandit, en Allemagne, la renommée de Bruckner comme compositeur. Le public accueillit avec faveur ses grandes compositions, notamment ses 3 Ires Symphonies. Et dès lors commença à se faire jour cette opposition, menée par le célèbre critique Hanslick, et qui prit Brahms comme porte-drapeau. En Allemagne, c'est à Arthur Nikisch et à Gustav Mahler que revient le mérite d'avoir fait connaître les œuvres de Bruckner. Le Maître, qui sans relâche avait travaillé, sans s'inquiéter du bruit mené autour de lui et contre lui, s'éteignit à Vienne le 11 octobre 1896.

Anton Bruckner ne commença guère à être connu que dans sa 50e année : 10 ans après, il était célèbre : cas tout à fait rare dans l'histoire des musiciens. Le nombre de ses œuvres n'est pas extrêmement grand ; mais ces œuvres sont de la plus haute importance et de la plus haute valeur. Le Docteur Louis, dans son livre récent, nous montre que l'œuvre véritable du Maître, ce sont ses 9 Symphonies (numéros 1, 2, 8 en ut mineur, 3 et 9 en ré mineur, 4 en mi bémol, 6 en si bémol, 7 en en mi majeur, 5 en la majeur) . Bruckner est, croyons-nous, le plus grand Symphoniste que nous ayons eu depuis Beethoven. Dans le domaine de la musique religieuse, il écrivit également 3 Messes, 1 Ave Maria, plusieurs Motets, 1 « Te Deum » et le Psaume 150. Ajoutons à ces œuvres 2 chœurs pour voix d'hommes et orchestre, et plusieurs compositions « a cappella » .

Bruckner était un véritable artiste, une âme noble et généreuse. Il ne se souciait en rien du succès probable de ses œuvres, ni même de savoir si elles seraient exécutées. Son talent se développa lentement : il travaillait sans hâte, laissant mûrir peu à peu ses idées musicales, et retouchant, corrigeant, modifiant ce qu'il avait écrit. C'était un artiste probe et scrupuleux, digne de servir de modèle aux jeunes compositeurs.

Bruckner était, à l'orgue, un improvisateur merveilleux. Il fut très apprécié à Nancy, à Paris, où Gounod vint l'entendre, à Londres. Comme professeur, il se montrait très sévère sur l'application des règles du contrepoint. Parmi ses élèves, citons : Felix Mottl, Arthur Nikisch, Manier, Emil Paur, Friedrich Klose, etc.

Son admiration pour les œuvres de Wagner, qu'il manifestait ouvertement, lui causa de nombreuses inimitiés parmi ses collègues et même dans son entourage. Il ne manquait pas d'aller assister aux représentations de Bayreuth.

Bruckner était d'allure simple ; il menait une vie retirée et très modeste. Son aspect fut, toute sa vie, celui d'un brave Maître d'école de village autrichien dévot et timide. Il était d'abord charmant, très cordial et gardait une fidèle amitié à ceux qui l'avaient obligé.

C'était un croyant, et il avait gardé jusque dans sa vieillesse la foi naïve et absolue de l'enfance ; très catholique, mais en même temps très tolérant. C'est dans ce sentiment de naïve reconnaissance envers le Créateur qu'il écrivit sur la partition de sa dernière Symphonie : « Dédiée au Bon Dieu ! ».

De même, Bruckner aimait religieusement son art : la musique était pour lui une « révélation », un « mystère », l'entrée dans le monde divin des sons. Il professait une admiration absolue pour Bach, Beethoven, Wagner. Son œuvre en porte l'empreinte, en même temps qu'elle témoigne d'un penchant pour Franz Schubert. Elle n'ouvre nullement une nouvelle période musicale : elle clôt plutôt la période classique. En elle se reflète une âme de grand artiste, et l'une des personnalités musicales les plus grandes et les plus hautes de notre histoire musicale moderne.

Notes :

Anton Bruckner, chez Georges Müller à Munich.

Un grand Symphoniste catholique : Anton Bruckner

Un article de William Ritter paru en 1907, dans la « Revue générale », volume 85.

Il eut la foi de César Frank, le grand Symphoniste catholique français. Et c'est avoir du coup pas mal de choses communes avec lui, mais au plus profond de l'âme. Et seulement là. Il est mort vierge ; il vécut dans la médiocrité comme un Saint et fut accablé de misères ; il fut la vivante cible de tout ce que la clique viennoise amenée à Brahms par Hanslick comptait de farceurs et de vilains personnages ; il fut le bouc émissaire du wagnérisme, en ce sens que d'une part Wagner, à qui il avait dédié sa 3e Symphonie et qui l'appelait à son tour « le Symphoniste de l'avenir », ne daigna jamais s'occuper de lui et ne permit jamais aux wagnériens la moindre distraction à son propre culte ; et que d'autre, part, les adversaires de Wagner sentant impossible à blesser l'homme qui disposait d'un roi et ... aussi d'un royaume qui était bel et bien de ce monde, se vengèrent sur l'innocent vieillard de génie, beaucoup trop impressionnable et naïf, et le prirent pour souffre-douleur. Tout ce que l'on n'osait dire, ni pouvait faire au dieu de Bayreuth, on l'osait dire et faire à Bruckner. Hélas ! la sensibilité merveilleuse de cet homme excellent, qui eut du génie comme les petits enfants ont de la grâce, en fut là toute sa vie, de se soucier des coups de pied et des pétarades à son adresse du moindre âne « brahmine », comme on disait à Vienne, et de croire que la critique en général et Monsieur Hanslick en particulier existaient. Les « jugements » de celui-ci, grâce à Dieu, nous restent ! Il avait soin de les réunir en volumes ! Il demeure immortellement écrasé sous le poids de cette bibliothèque, un nouveau supplice dantesque, de cette bibliothèque où se trouvèrent conspués ou dédaignés les 2 plus grands noms de l'Autriche de son temps, Smetana, le créateur de l'Opéra tchèque et Bruckner. Brahms, qui n'était pas à tout prendre une âme basse, ne prenait pas part à la mêlée, mais pourtant laissait faire un mal dont il bénéficiait. Violent, bourru, irascible, grossier, gourmand et sensuel d'une façon tudesque, il n'eut jamais une parole de pitié pour la victime qui

était la rançon de sa fortune. Quand Bruckner mourut, l'auteur du Requiem allemand vint montrer des yeux rouges à l'église ; mais c'est qu'il se sentait atteint, et il pleurait sur le prochain grand musicien que Vienne enterrerait. Comme il n'avait pas levé un doigt pour empêcher son âme damnée, Hanslick, de distiller son venin, il ne fit rien, lui qui pouvait tout, pour que la mort du Maître fût marquée de quelqu'une de ces grandes commémoraisons musicales qui sont l'usage de l'Autriche en pareil cas. Un an plus tard, il avait disparu à son tour, sa fin ayant été hâtée par sa goinfrerie. Alors on vit se produire ce que tous les spectateurs sincères et impartiaux de ces 2 vies avaient prévu. On rendit des honneurs énormes. Un temps on ne parla plus que de Brahms ; l'Allemagne d'après Wagner l'adopta pour son grand homme musical ... Puis, tout à coup, tantôt ici, tantôt là, on vit apparaître toujours plus fréquent le nom de Bruckner ; des chefs d'orchestre très malins, comme Sigismond de Hausegger ou Georges Schnéevoigt, se plurent à assembler certains concerts une Symphonie de Brahms et une de Bruckner, et c'était comme un tableau d'Ingres et un de Delacroix affrontés. Puis bientôt, l'invasion du nom de Bruckner fut si irrésistible, qu'aujourd'hui le seul fait de n'avoir pas écrit de Concertos et de Sonates qui puissent faire valoir des solistes, comme Brahms de qui l'on a 2 Concertos de piano, un de violon, un de violon et violoncelle et plusieurs Sonates pour piano et piano et violon, permet encore de dire que Brahms est plus joué que Bruckner. Or cette année, qui a apporté avec le 11 octobre le 10e anniversaire de sa mort, est plus que jamais favorable à l'étude de ses 9 Symphonies. Berlin donne la 4e et la 8e, Lubeck la 9e, à Munich, Schnéevoigt a donné la 3e et donnera les 5e et 6e, Mottl a donné la grande Messe en mineur et donnera la 2e ; Prague aura la 7e, et Vienne a consacré au vieux Maître le 1er concert de la saison en entier (1) . Notez que je n'annonce là (et je me cite d'une autre revue à laquelle j'ai procuré cette information) que ce dont la rumeur est venue à mes oreilles. Ainsi plus se fatigue la renommée de Brahms, le rival heureux et mesquin, qui en est à la phase où elle cesse de monter ; plus la vraie gloire vient au naïf et grand vieillard dont la carrière artistique, aussi humble et noble que celle du père Franck, connut toutes les entraves et les pires haines, celles imméritées, et celles (du reste qui ont leur consolation en soi) de la libre pensée sectaire contre le catholicisme. Bruckner eut a vrai dire une population presque entière contre lui, les catholiques à Vienne comme ailleurs ne bougeant jamais pour la défense de l'un d'entre eux : il n'eut de réconfort qu'en Dieu ; et voici que, pour ce grand croyant, semble déjà se justifier définitivement une parole qu'il connaissait bien, sans avoir l'orgueil de se l'appliquer, sur celui qui s'élève et sera abaissé, tandis que se relèvera celui qui fut humilié.

On sait les objections que fait la jeune école française et les critiques légitimes d'un Pierre Lalo, par exemple, à la musique de Brahms. Et voici les nôtres : elle sent trop souvent le renfermé. Elle ouvre, sur des vieux livres, de vieilles partitions, des jours de scoliaste et de rat de bibliothèque. Quand elle est personnelle et impulsive, elle exprime un caractère ombrageux et vindicatif, les passions et la disgrâce d'un homme taciturne, bourru et laid. La joie sublime qu'un Beethoven, également laid, bourru et taciturne, tirait comme Bruckner de la satisfaction de sa conscience et de la contemplation de la nature, Brahms ne la connaît pas. Il oublie rarement qu'il est docteur et professeur. Il bougonne et ratiocine et potasse en chambre. Il est peut-être nécessaire cependant de traverser son œuvre pour passer à celle de Bruckner. On y trouvera le plein soleil avec ivresse, l'enchantement d'une âme franciscaine en présence des beautés de la nature autrichienne ; on y trouvera l'inspiration ininterrompue d'un qui se cherche en son âme et le long des sentiers fleuris au lieu que dans les livres et les rues. Il y a quelque chose d'universitaire et de prussien en Brahms ; on dirait aussi en France qu'il a le style normalien. Bruckner est ivre de plein air, d'arôme de la forêt et de chants d'oiseaux. Il a le badinage énorme et délicat du Moyen-âge avec les couleurs modernes. Il est le fils direct de Beethoven ; lorsqu'on parle de l'un, presque tout ce qu'on en dit peut s'appliquer à l'autre : Beethoven gardant pour

lui le supplice de la surdit  et de son amour d daign  ; Bruckner, sa foi intense, sa bonne gr ce inoffensive et son amour absolu plac  en Dieu. Il est le fils direct de Beethoven, oui ; et il est incontestablement le p re de Mahler. Mais il fut un Saint, je le r p te, et dans tout l' uvre cela se sent. Et c'est   ce parfum-l , comme on le verra, que l'adversaire se h rissait et imm diatement fon ait sur l'admirable innocent, le reine Thor, le Parsifal de la musique.

Lorsqu'il mourut,   l' ge de 72 ans, le 11 octobre 1896,   Vienne, dans cette d pendance du Haut-Belv d re o  la piti  de l'Empereur Fran ois-Joseph l'avait log  sur les instances de la charmante archiduchesse Marie-Val rie, on trouva dans ses papiers, qui furent class s   la Biblioth que de la Cour, une Symphonie inachev e en 3 parties et une sorte de testament-pri re o  il d diait ing nument, dans tout sa foi et sa candeur, cette 9e au bon Dieu, le priant d'accepter cette humble offrande en remerciement de tous ses bienfaits sur la terre et en lui demandant pardon de n'avoir pas eu le temps de l'achever. Il aurait voulu certes que ce f t sa plus belle  uvre, mais il avait fait ce qu'il avait pu. Aussi priait-il qu'on l'ex cut t autant que possible suivie de son « Te Deum » ... Et quand on respecte ainsi ses intentions, elle est vraiment la tr s digne s ur de l'autre 9e, celle de Beethoven. Les 3 morceaux forment, du reste, un ensemble hors ligne : une 1re partie, v h mente et passionn e   l' gal de la musique de Tristan ; le scherzo le plus cinglant, si je puis ainsi dire, le plus opini tre, le plus extraordinaire, le plus girant qui ait  t   crit avant ceux de Mahler ; et enfin un andante qui recule les limites du sublime et qui est vraiment les derniers adieux de Bruckner   la vie. Il n'y eut besoin d'aucun travail de coordination et de sertissage. On avait d clar  dans Vienne, avec la bienveillance accoutum e lorsqu'il s'agissait de Bruckner, que ce serait injouable, et du g tisme pur (les derniers temps de sa vie le pauvre vieux somnolait sans cesse) . Il en fallut rabattre ! C'est   Ferdinand L we que revient l'honneur de l'ex cution originale ; elle eut lieu le 11 f vrier 1903. Date   retenir. C'est ce jour qui marque   Vienne la r habilitation artistique du pauvre vieux Ma tre, et de ce jour que commence le crescendo triomphal qui aboutit   l'apoth ose universelle. Cette Symphonie (  la fois une seconde 9e et une seconde Inachev e) se r pandit comme une bonne nouvelle   travers l'Allemagne pendant l'hiver de 1903-1904 ; on ne jouait que cela. Elle commen a sa carri re allemande   Duisbourg, sous Josephson, le 24 mai 1903. Rien qu'  Munich, nous e mes l'occasion de l'entendre 3 fois. Linz, chef-lieu de la Haute-Autriche, province natale du Ma tre, est d sormais le foyer de son culte musical, gr ce   son  l ve et biographe Auguste G llerich. Il s'y donne toutes les ann es un Festival Bruckner, d'o  l'on accourt de tous les points de l'Allemagne respplendissent les Alpes, tandis que le vaste Danube s' pand dans les plaines au milieu d'inextricables saulaies et de grasses prairies. Et d s lors, les Symphonies de Bruckner auront ce caract re fluvial, ces d bordements, ces progressions essoufflantes pour les poitrines citadines, accoutum es   respirer des atmosph res moins vitales, et cet apparent d sordre qui n'est que l'ordre naturel avec la vari t  d'une cr ation, tous les recoins enchanteurs du bocage, les petites fleurs des pr s, le scintillement des neiges lointaines et les nuages au flanc de la montagne. Les plus beaux paysages musicaux qui existent, il les faut aller chercher aujourd'hui chez Mahler. Mais du temps de Bruckner les siens  taient les plus vastes et les plus vibrants. Ils d crivaient une terre d'Autriche vue   travers une  me qui en faisait un paradis terrestre autrichien (Symphonies II, III et IV notamment) .

Le jeune homme demeura 4 ans   Saint-Florian, o  sans doute l'instruction et l' ducation du c ur et de l'esprit furent plus soign es que l' ducation des manieres : je dois   la v rit  de d clarer que toute sa vie Bruckner mangea avec les doigts et prisait apr s les avoir l ch s. Cela ne change rien aux 9 Symphonies. Beethoven  tait   peine plus civilis .   partir de 1841, il dut gagner son pain comme Ma tre d' cole de village, ce qui  tait alors moins ais  qu'aujourd'hui. Ma tre d' cole   Windhaag-sur-Maltsch, il recevait 2 florins par mois (  peine 5 francs) . Le reste, il le

gagnait à seconder un ménétrier qui faisait danser les paysans. Et les paysans continueront à danser dans les Symphonies ; mais qui les reconnaîtrait dans les trios ensoleillés des premières ! Je dis des premières, car, en avançant en âge, si le bon vieillard ne perdit rien de sa grâce, il prit du monde et de son art une conception encore plus élevée si possible, de telle sorte que l'on a de certains morceaux l'impression d'une descente du Saint-Esprit et que l'on a pu dire de la 7e Symphonie, par exemple, qu'elle « fait descendre la foudre ». Les « scherzo » deviennent alors des rondes de titans.

Il est prouvé qu'en promenade, dès ce temps-là, le jeune Maître d'école composait. On le rencontrait le long des sentiers tirant des rouleaux de papier de musique de son grand claque-oreilles. Je dois encore à la vérité de dire que Bruckner conserva toute sa vie une façon de se vêtir qui sentait sa province autant que celle de Brahms le pion et la tabagie. Mais j'aime autant cela que les « smoking » et les bérets de velours, que les robes de chambre de soie, dont le compte dormait chez les modistes de Vienne, de Wagner. Le second village où il enseigna fut Kronsdorf, près d'Enns. C'est là qu'enfin il put commencer à s'exercer régulièrement sur un piano, que lui prêta un indigène. En 1845, il arrive à une place de professeur, plus tard d'organiste suppléant, à Saint-Florian. Il poursuit ses études musicales seul, avec une ténacité de paysan, de telle sorte qu'en 1856, il sort vainqueur du concours pour la place très enviée d'organiste de la cathédrale à Linz. Et maintenant ce seront les plus heureuses années de sa vie. Car les méchantes attaques des collègues influents furent dans la suite bien plus pénibles au pauvre homme, qui ne savait rien des laideurs de l'envie et de la haine gratuite, que toutes les privations et les luttes de sa jeunesse. Et ces attaques commencèrent aussitôt qu'il eut fait acte de compositeur, preuve évidente de sa supériorité immédiatement affirmée. On ne s'acharne pas ainsi, sans raisons, contre un débutant inconnu. Mais voilà, en même temps que la pleine nature, Bruckner apportait le catholicisme dans la Symphonie, et le monde musical viennois, étant fait de juifs, d'esprits forts ou de timides, Hanslick aussitôt renâcla, il flairait le bon Dieu et une odeur d'encens dans cette musique « panthéiste » de la façon seule que la libre pensée ne pardonne pas. Plus tard ne parlera-t-il pas de Dieu à tout bout de champs dans ces cours d'Harmonie que nous avons suivis à l'Université de Vienne ?

Le bonheur que Linz lui apportait, c'était de pouvoir se livrer exclusivement à ses belles grandes orgues et à l'étude théorique. Tous les congés dont il pouvait disposer, il les passait régulièrement chez Sechter à Vienne (Sechter était professeur de contrepoint au Conservatoire : Schubert avait voulu être son élève. C'est lui que Bruckner devait remplacer). En 1861, Bruckner passe son examen de contrepoint au Conservatoire de Vienne. Et le Maître de chapelle de la Cour, Herbeck, épouvanté de sa force, s'écrie : « Mais c'est lui qui devrait nous examiner ! ». Il s'est trouvé plus tard des blancs-becs effrontément curvilignes pour nier qu'il sût la musique. Lui seul ne croit pas à sa Maîtrise, il étudie encore 2 ans, l'orchestration surtout, de sorte qu'il a 40 ans lorsqu'il se juge digne d'entreprendre une grande œuvre. C'est en 1864. Son dernier acte de composition devait être une prière et un chant de résignation. Sa Ire œuvre fut sa Ire Messe, celle en ré mineur. Et lorsqu'il apprend à connaître (on ignore au juste quand) l'œuvre de Wagner, mais il est de fait qu'en 1865, il se rend à Munich pour la première de « Tristan », il est du moins prouvé que son éducation musicale était achevée. La fraîcheur de son âme, la naïveté de son imagination, la piété sans exemple qui le soutenait, devaient lui permettre d'absorber le « philtre d'amour » sans en être troublé. Tout ce que Wagner mettait au service de ses passions, Bruckner allait lui le mettre également au service de la sienne. Mais la sienne était Dieu. Cependant, il restera toute sa vie reconnaissant au chantre d'Isolde et de Brunehilde de lui avoir appris jusqu'à quelle intensité la musique permet de pousser l'expression de l'amour. Les autres musiciens religieux

feront de la musique d'église qui se confinera à la tribune de l'orgue. Le cri d'amour de Bruckner remplira la coupole céleste. Et, dans sa musique d'église à lui, jamais une sèche formule ne contiendra l'élan de son cœur. Pour d'autres, le texte de la Messe sera une entrave ; Bruckner en possède toutes les significations cachées, il s'en fera des ailes et s'envolera dans l'azur. C'est la musique qui traduisait les élans et les effusions de Sainte-Thérèse, ou le livre de l'Ami et de l'Aimé du bienheureux Raymond Lulle ; aussi n'a-t-elle rien de scolastique, de pédant, de momifié ... Tout y vit en une perpétuelle procession de Fête-Dieu ... Et c'est la toute-splendeur de la nature entière qu'il enferme dans sa prière ; il se sert des moyens du bon Dieu pour louer le bon Dieu. Il est de la lignée de Saint-François d'Assise encore bien plus que des mystiques espagnols. Son catholicisme est un acte d'amour perpétuel, et son âme musicale, un continuel sourire heureux. Et il sera bien étrange de constater que les œuvres musicales les plus empassionnées du XIXe siècle le sont de l'amour de Dieu. Et, en cet amour, les Symphonies et les Messes de Bruckner égalent et surpassent les actes les plus redoutables de Wagner en leurs amours à eux !

Et puisque j'ai parlé des rapports de Wagner et de Bruckner, il faut se garder d'exagérer leur influence sur le Symphoniste autrichien. Si Wagner n'avait pas existé, il n'y aurait pas grand' chose, peut-être rien, de changé dans l'œuvre de Bruckner : la dédicace de la 3e Symphonie tout au plus ; l'un et l'autre continuent Beethoven et bifurquent comme 2 frères d'égal génie qui s'en vont chacun à leurs affaires, l'un à son théâtre, l'autre à son église. Ce qui ressemble le plus à Parsifal est un « Tantum ergo » de Bruckner, de 1846, 30 ans donc avant l'ouverture du Théâtre de Bayreuth et 36 avant « Parsifal » . Il est même possible que Wagner l'ait connu, le terrible homme qui se servait de tout et de tous et ne rendait rien à personne, comme il connaissait l'Amen de Dresde et la Symphonie de la Réformation de Mendelssohn, où cet Amen, qui devint le thème du Graal, joue le rôle que l'on sait. Il reste certain que Wagner et Bruckner ont ceci de commun : l'orchestration la plus pleine, la plus dense, la plus charnue, si j'ose ainsi dire, qu'on ait entendue depuis Beethoven et Schubert. Bruckner n'a rien d'un ascète. Sa foi lui procure des jouissances surhumaines, et sa musique exprime ces jouissances. Elle ne se mortifie jamais. Au contraire, rien n'est assez beau, assez riche, assez grandiose pour la célébration de sa foi. Écrire une Symphonie pour Bruckner, je le répète, c'est faire honneur à Dieu des moyens que Dieu lui avait donnés. Il n'entendait pas « au jour du jugement dernier être traité de ' Lumpen ' (vagabond, paresseux) » .

Peu après la connaissance de Wagner, Bruckner, enfin, s'installe à Vienne. En 1867, Herbeck l'appelle à la chapelle de la Cour, après la mort de Sechter, et lui obtient au Conservatoire la place de professeur d'orgue, d'harmonie et de contrepoint. Dès ce moment, les tribulations vont commencer. L'illustre compositeur n'aura plus une minute de paix, plus une joie sans mélange. En apparence, tout allait bien, ou plutôt jamais les choses n'avaient si bien été. En 1869, Bruckner entreprend même le voyage de Nancy, à l'occasion du concours international des organistes ; il les surpassa tous, connut des triomphes à Paris, surtout pour ses improvisations. En 1871, il va à Londres, où il donne 11 concerts, et, après ces 2 voyages, il est classé le 1er organiste de son temps. Cependant, dès son arrivée à Vienne, le Maître passait par de pénibles luttes intérieures. La Ire Symphonie n'eut, à Linz, en 1868, aucun succès : trop modeste pour en accuser la seule exécution ou le manque de préparation du public, Bruckner commence à douter de lui-même et détruit sa vraie seconde Symphonie. Il ne retrouve quelque confiance et réconfort que dans la composition de sa formidable grande Messe en fa mineur (1868) , l'une de ses œuvres capitales. Je sors de l'entendre pour la seconde fois, sous la direction de Mottl. C'est le plus saisissant, le plus passionné commentaire du texte liturgique qui ait jamais été écrit. La belle Cantate du Vendredi-Saint de Max Reger procédera tout entière du « Et crucifixus » du Credo. Et

j'aime citer le nom de Reger après celui de Mahler pour montrer que, tandis que l'influence de Brahms reste stérile, quelque chose de Bruckner se retrouve dans les plus grandes musiques de l'Allemagne d'aujourd'hui. En 1869 paraît sa 3e Messe, en mi mineur, pour chœur à 8 voix et orchestre d'instruments à vent. Mais, de longtemps, il ne se hasarderait pas à tenter une Symphonie autrement que pour détruire immédiatement ses projets. Enfin, la seconde actuelle vit tout de même le jour pendant l'hiver 1871-1872. Il s'y efforce à la plus grande simplicité, pour en faciliter l'exécution et l'acceptation. Vains efforts. La Philharmonie de Vienne se refuse, comme elle se refusera, plus tard, devant la Penthésilée d'Hugo Wolf. Le pauvre Bruckner trouve enfin une occasion de la faire entendre aux fêtes de clôture de l'Exposition internationale de Vienne. Alors Hanslick entre en scène. Il arrête le compte rendu du concert au moment de la Symphonie pour ne pas repenser à l'affront qui avait été fait à la salle du « Musikverein ». C'était un arrêt de mort. Il faut entendre cette adorable 2e, toute pénétrée d'enthousiasme pour la patrie autrichienne et les heures de gloire vers lesquelles elle paraissait marcher, pour comprendre la véritable mauvaise action dont le tout-puissant Hanslick endossait la responsabilité. On raconte que son nom faillit remplacer celui de Beckmesser dans la partition des « Maîtres-chanteurs ». Wagner eut raison de placer son dédain du critique au-dessus de cette vengeance. Les choses portent leur justice en soi. Le jugement de Hanslick est pour son dam inséparable à tout jamais de la 2e Symphonie. Le célèbre critique juif a d'autres piloris. Il ne lui reste que l'amitié de Brahms. Le souvenir de cette amitié plutôt. Car l'œuvre est morte. Cette critique est aujourd'hui illisible : elle ne contient ni un aperçu, ni une vue d'ensemble. C'est du papier noirci de méchancetés ou de compliments également banals. On ne s'explique pas le poids qu'elle a eu sur les opinions de contemporains. Il est certain que Francisque Sarcey fut un aigle auprès de Hanslick. Observons qu'en 1873, Brahms n'avait pas encore écrit de Symphonie ; mais il s'y apprêtait. Il fallait qu'il trouvât le terrain déblayé et que Hans de Bülow pût parler d'une « 10e de Beethoven » et lancer ses fameux « 3 B ». Elles étaient faites depuis longtemps les 10e, 11e et 12e de Beethoven quand la 1re de Brahms parut ! Et les « 3 grands B » de la musique, nous les avons ramassés. Oui, oui. Mais Bach, Beethoven et Bruckner, et non Brahms. Aujourd'hui, il est évident que, si l'on fait rendre leur suc dernier à la vendange de sottises qui ont été écrites sur Bruckner, le résidu est ceci : « Il fut un catholique. » .

Il nous appartient, soyons-en fier ! On a essayé de nous enlever Beethoven ; il serait trop ridicule qu'on essayât de Bruckner. Nos ennemis doivent être aujourd'hui bien embarrassés de leur ouvrage ! On a encore prétendu qu'à peine apparues les Symphonies de Brahms, on avait été obligé de cesser de jouer celles de Bruckner ; qu'elles ne supportaient pas la comparaison. Et aujourd'hui donc ? On voit ce qui arrive lorsqu'un directeur les produit côte à côte. Du reste, Bruckner cette fois ne se laissait plus décourager. Il comprenait qu'il s'agissait de gravir un chemin de croix. Il avait, du reste, entendu son ancien examinateur, Herbeck, après la répétition de cette seconde, s'écrier : « Si Brahms était en état d'écrire une Symphonie comme celle-là, la salle croulerait d'applaudissements. » .

Et 8 Symphonies vont se succéder sans jamais obtenir à Vienne leur exécution par la Philharmonie. C'est une guerre à mort contre le pauvre Bruckner. En tapant sur lui, on croit abattre Wagner. Wagner, derrière ce large rempart, s'en rit. De temps en temps, il donne un encouragement platonique, mais il se garde bien de faire exécuter, en Allemagne, une seule Symphonie. Bruckner jamais ne répond, jamais ne se défend, jamais ne tente la moindre contre-mine. Il succombe et pleure en silence. C'est d'abord le Conservatoire qu'on lui rend impossible. Il est obligé de résigner ses fonctions. L'Empereur le veut une fois décorer, Hanslick agite tant et si bien, que François-Joseph craint de se rendre impopulaire en poursuivant son dessein. L'application du clan Brahms (et comme il contenait tous les juifs et toute la haute

finance de Vienne, il était aussi agissant que possible ; jugez-en par l'affaire Dreyfus) semble n'avoir pas d'autre préoccupation que d'évincer en tout et partout l'infortuné vieillard. Et voici que, malgré tout, son mérite pourtant forçait les murailles de l'Inpace où on cherchait à le claquemurer. Wagner avait accepté une dédicace. La jeunesse venait à lui. Hugo Wolf osait se réclamer de lui. Mahler, sans être directement son élève, tournait autour de lui, subissait son influence, réduisait à 4 mains une de ses Symphonies. En 1884-1885 même des Israélites hors de Vienne commencent à le porter au pavois. Nikisch et Levi donnent sa 7e à Leipzig et à Munich. Depuis 1875, il a trouvé une pitié en l'archiduchesse Marie-Valérie ; grâce à elle on lui a, malgré toutes les oppositions, accordé un cours d'harmonie de 2 heures le lundi soir à l'Université, dans cette même salle où les mardis, jeudis et samedis professe Hanslick. Et c'est là que nous l'allâmes rejoindre en 1888. Nous eûmes sa dernière leçon en 1896. En 1891, on l'avait nommé Docteur honoraire de cette même Université : il était assez humble de cœur pour en être fier. Et, enfin, quand la 8e Symphonie parut, Bruckner eut la satisfaction si longtemps désirée ... La Philharmonie l'exécuta. Seul Hanslick ne désarma point et mourut dans l'impénitence finale.

Voilà, à grands traits, la biographie du Symphoniste autrichien qu'il reste à la France, et qu'il serait l'honneur des catholiques de tous pays de célébrer dans leurs églises par l'exécution de plus en plus fréquente de ses 3 Messes, de ses 4 Graduels, de son 150e Psaume, du 114e, dont Monsieur Auguste Göllerich a donné une analyse si serrée dans un des derniers numéros de la revue « Die Musik », ou de son formidable « Te Deum ». Pour être complet dans l'indication des œuvres de Bruckner, signalons encore un grand chœur d'hommes avec solo de ténor sur le poème « Rêves et Veilles », de Grillparzer, 2 autres chœurs avec solide baryton et de ténor, la grande cantate « Helgoland », « le Cantique des Cantiques » pour chœurs d'hommes, ténor et orchestre, le lied « En Avril », d'après Geibel, un « Minuit », autre chœur sur un texte de Joseph Mendelssohn, un Quintette fameux, et un « Souvenir » pour piano, trouvé dans ses papiers après sa mort. Nous croyons être complet. Les œuvres posthumes seront assez nombreuses ; la piété de ses admirateurs, naturellement moins sévère à l'égard des moindres productions de Bruckner que Bruckner lui-même, nous réserve de grandes surprises. Comme tous les artistes, Bruckner était souvent tenté de détruire des choses excellentes. En tous cas, le soin de ces publications est entre bonnes mains : Messieurs Ferdinand Löwe, Auguste Stradal et August Göllerich sont des musiciens, pianistes et chefs d'orchestre de 1er ordre.

Et maintenant, il ne s'agit pas de terminer sans essayer de donner quelque idée de cette musique prodigieuse. Elle est si solide, si infrangible en son armature et pourtant si grandiose dans l'imprévu de ses développements, que Monsieur Marcel Montandon a pu lui appliquer à merveille les paroles de l'abbé Maury sur Bossuet : « Ses plans sont ordinairement vastes et heureux. On conçoit aisément qu'il ne peut guère se renfermer que dans un grand espace : encore cet espace est-il souvent trop étroit et son génie en sort comme par bonds. C'est ordinairement dans ses épisodes, ou, si l'on veut, dans ses écarts, qu'il est sublime ; mais alors l'admiration qu'il inspire justifie l'irrégularité de sa marche et fait sentir vivement le besoin qu'il avait de prendre son essor pour mettre ses sentiments ou ses idées en liberté. » . C'est dans ces élans passionnés, ces progressions à couper l'haleine, que le critique moderne a voulu voir quelque chose de bachique et de panthéiste ! Il a des fanfares radieuses qu'il écrivait en pensant à l'archange Saint-Michel, son « meilleur ami après le bon Dieu » ! Il a des arrêts subits en pleine fureur orchestrale, en plein délire imaginatif, où on l'entend murmurer une prière, un petit bout de choral. On pense à ces chapelles dans la forêt et à ces crucifix cloués aux arbres de son pays. Dès que quelque chose de trop profane lui paraît avoir passé dans son inspiration, vite un petit exorcisme. Du reste, il est parfaitement en règle avec sa conscience, et la joie sonne chez

lui comme chez Beethoven, colossale, délirante, mais ingénue ; paysanne, mais jamais grossière : pleine de saillie, de chaleur et d'humour, jamais méchante ; malicieuse, bonhominique, jamais vulgaire. Bref, il sait se réjouir comme un Saint. Et à entendre les éclats de cette joie, surtout réservés à ses « scherzos », il arrive qu'on reste étourdi et qu'on se regarde, n'en revenant pas. Comment a-t-il pu trouver cela ? C'est à la fois d'un enfant et c'est à faire crier d'admiration les professionnels. Nous avons, Dieu merci, entendu pas mal de musiques modernes en tous pays ces 30 dernières années. Mais, venons-nous à prendre contact avec une nouvelle Symphonie de Bruckner, nous demeurons stupides à l'ouïe de ces accents, qui ne ressemblent encore à rien tant d'années après leur éclosion ! C'est encore et toujours ce mystérieux mot de génie qui dit tout mais n'explique rien, qu'il faut prononcer. Et, qu'on me permette de le faire observer, l'imagination d'un vieillard, je ne dis pas seulement chaste, mais vierge, se conserve autrement fraîche, vigoureuse et exaltée que celle du commun des mortels. On vante la nouveauté de vision des peintres impressionnistes ; pour un peu, on parlerait d'œil nouveau comme d'art nouveau. Or un esprit qui jamais n'a été attentif qu'à la beauté du ciel, du fleuve et de la montagne, des fleurs et des insectes, aux grandes cérémonies du culte sous les voûtes heureuses des belles églises d'Autriche, et dont la pensée se repaissait de Dieu sans cesse et avec la profondeur dont témoignent le Gloria et le Credo de la grande Messe en fa mineur, ne pouvait mettre dans ses conceptions qu'un reflet direct de la divinité. C'est ainsi que, le plus naturellement du monde, Bruckner écrivait, avec l'aisance d'un qui disposerait de Beethoven en lui, des choses qu'aucun autre au monde n'aurait pu écrire, puisqu'il y fallait le concours de ces 5 éléments : un tel amour de Dieu, une telle science, le paysage autrichien, une absolue virginité d'âme, et une ignorance absolue de tout ce qui aurait pu ternir cette fraîcheur de pensée et de sensation, s'interposer entre son Créateur et lui, entre lui et sa musique.

On lui a reproché des maladresses, surtout dans les surprenantes et complexes « Durchführungen », de ses énormes lents mouvements de Symphonie, et ce sont les mêmes gens qui se pâment d'admiration devant la sèche rhétorique de Brahms. Bruckner était tout aussi savant en contrepoint que Brahms, mais il n'avait pas de curiosité d'archéologue : il ne lui serait jamais venu à l'esprit de pasticher la passacaille de Bach dans un Finale de Symphonie, ni d'écrire des variations sur un thème d'Haydn. Il s'épanchait dans son œuvre et ne s'exerçait pas à des formules mortes ; il avait bien autre chose à faire : exprimer le trop-plein d'amour et d'enthousiasme dont son cœur débordait, se donner toute la joie musicale qu'il était capable d'éprouver. C'était l'esprit se bâtissant un corps ; l'âme se créant un domaine préparatoire au Paradis. Ah ! celui-là ne faisait ni mathématiques, ni mécanique, ni horlogerie, niorfèverie. Mais il faisait sa prière. Il a le lyrisme épique. Il lui faut les grandes proportions, tout l'espace possible, car il a tant à dire. Il n'a jamais fini de raconter encore et encore ce que les beaux thèmes signifient. Il porte un monde intérieur dont il aspire à communiquer la splendeur à ses frères. C'est d'une bien autre importance que de collectionner des curiosités de forme, des petites finesses de métier, des roueries archaïques, de se créer un vocabulaire difficile et d'aligner de petits fragments de soi sous diverses rubriques, au lieu de vivre une belle vie de chêne ou de fleuve. Bruckner auprès de Brahms, c'est le grand souffle de Victor Hugo auprès de la patiente émaillerie cloisonnée de Théophile Gautier ; c'est surtout le beau chevalier de Wagner auprès des « Maîtres-chanteurs » ; mais si Hanslick remplace Beckmesser, c'est Dieu qui remplace Eva !

J'ai dit la bonne humeur de fête populaire de ses « scherzos » ; il faudrait célébrer d'une tout autre façon ses andante, ses adagio. On l'a dit : la passion sous forme de repos. Et s'évaguant dans des paysages aux multiples plans avec des échappées subites sur des lointains radieux et d'intimes rêveries sous bois. C'est ici que le parallèle avec

Brahms devient passionnant. Bien de plus étriqué que l'andante de Brahms auprès de celui de Bruckner. Presque pas de paysage chez l'un ; partout, l'état d'âme éprouvé dans de beaux sites autrichiens chez le second. Quant à ses triomphants Finales, conclusions merveilleuses de l'œuvre total, qui reçoivent toute leur signification de l'ensemble, Monsieur Max Morold leur a consacré une importante étude dans le second des numéros spéciaux que la belle revue berlinoise « Die Musik » a consacrés au Maître ; nous y renvoyons les curieux. De son côté, Monsieur Marcel Montandon vante « les motifs colossaux qu'il échafaudait dans ses Finales à 2, 3 ou 4 étages » .

Chose digne de remarque, c'est l'abus que nous faisons tous du nom de Beethoven dès que les enthousiastes parlent de Bruckner ou de Brahms ou de Wagner. Si tous trois sont également fils de Beethoven, ils ne sont point de la même mère ! Et l'on pourrait facilement démontrer que la musique de Wagner applique l'éducation reçue de Beethoven à la sensualité la plus violente ; Brahms, à la plus sèche abstraction ; Bruckner, au plus beau, au plus noble enthousiasme de l'âme, éprise de son créateur, et cherchant sa louange dans la création entière. Wagner, en composant, apaise et excite ses propres passions ; Brahms se complait à son érudition, décharge sa mauvaise humeur et pédantise ; Bruckner prie, adore, pleure et rit dans la main de Dieu et s'entretient de sa création avec lui dans la seule langue qu'il sache. Il lui confie tout : la lutte et les rancœurs, comme son amour et le bonheur qu'il éprouve à aimer ainsi ; et qu'il trouve le printemps exquis cette année et que les églises pleines d'encens sont traversées de prismes lumineux aux irisations miraculeuses, et qu'à l'auberge du village, les paysans dansent des « Ländler » bien rythmés de coups de talon et de claquements des mains sur les cuisses. Et il passe ainsi sans transition des plus hautes contemplations de sa foi sereine aux plus familiers détails de la vie provinciale, et l'œuvre s'anime dans toutes ses parties, se fait la mouvante, la vivante cathédrale plus ou moins fleurie et pleine d'oiseaux enchantés qu'est toute Symphonie. Jamais plus d'air, plus de lumière, plus de liberté et plus d'aisance n'étaient entrés dans cette forme qui permet tout aux génies et n'entrave que les médiocres.

Monsieur Rudolf Louis, seul, a la tendance de faire de ces 9 Symphonies un bloc à part dans toute l'histoire de la musique : c'est que sa précautieuse timidité est gênée par ce bloc. D'après lui, Bruckner ne viendrait pas de Beethoven et ne serait pas le père de Mahler, puisqu'il ne le serait de personne. Ce qui l'isolerait, je le sais bien, moi, et l'ai déjà dit. En outre, Monsieur Louis croit devoir excuser Bruckner d'avoir été un paysan, d'avoir manqué d'éducation ; à l'entendre, les Symphonies manqueraient de belles manières. Certes, elles ne portent ni gants, ni bottines vernies, ni sous-pieds ... Ce n'est la coutume, je crois, ni de la Pastorale ni de l'Héroïque. Et je pense que Beethoven lui-même n'était pas d'un abord si plein d'urbanité. Serait-ce peut-être que Brahms eût pu donner des leçons de politesse, de bonne tenue et d'atticisme à Bruckner ?

Qu'auraient-elles à faire des convenances, ces Symphonies, qui sont la nature elle-même dans toute son âpreté comme dans toutes ses grâces ?

En revanche, dans sa musique religieuse, Bruckner, seul de tous les grands Maîtres allemands, a l'air parfaitement chez lui à l'église. La « Missa solemnis » est surtout une bataille, un prodigieux effort de volonté. C'est une Héroïque de plus. Et c'est une Sixtine si l'on veut. Les Messes de Mozart et de Haydn sont souvent, sous leurs atours mondains, pleines de piété, mais sans vraie profondeur religieuse. Les Messes de Beethoven, à leur suite, seront purement humaines. Bruckner, lui, a naturellement le sens du divin. Il est le seul musicien qui aurait pu écrire la musique d'un

paradis vraiment paradisiaque, difficulté ou plutôt impossibilité devant laquelle Liszt a reculé dans sa « Dante Symphonie », où il sut si bien représenter l'enfer ! Il se comporte dans ses Messes et son « Te Deum », en dehors du sentiment magnifique qui les inspire, en grandiose décorateur. Si l'on peut un moment se distraire de l'inconcevable émotion religieuse qu'il produit, il faut rendre justice au prodigieux artiste instinctif. C'est une marée diluvienne d'amour, de piété, d'effusion mystique qui déferle avec les masses chorales ; il y a des méditations prolongées et des oraisons jaculatoires ; il y a de tristes retours sur soi-même et des élans de reconnaissance où l'on sent la créature éperdue se rouler dans le sein de Dieu. Mais par-dessous ces chants, qu'il faut pour la piété ajouter aux plus belles pages catholiques qui aient été écrites, fût-ce l'imitation, règne l'ordonnance souveraine d'un organisateur de grandes pompes religieuses. L'orchestre encadre le flot de voix de dessins indéfiniment répétés, d'arabesques constantes. La même figure d'accompagnement sousbase le « Te Deum » entier, et cette figure répercute les 2 Ires mesures de la 9e Symphonie de Beethoven et semble souder les 2 œuvres.

Et maintenant, je crois en avoir assez dit, non pas, hélas ! pour avoir expliqué Bruckner et son œuvre, ni même pour en avoir donné une idée suffisante, mais simplement pour avoir appris à quelques catholiques de plus une immense gloire catholique. Pour me résumer, je dirai : Qu'on imagine un Hello paysan, avec du soleil dans le cœur et de beaux paysages montagneux et forestiers dans les yeux, qui serait un grand poète, un grand créateur et qui disposerait d'une sorte d'omnipotence musicale, et l'on sera bien près de se représenter Bruckner. Il y a quelques mois, dans une bibliographie, une objection m'avait été posée : Comment pouvais-je mettre cet inconnu ou ce méconnu qui a eu nom Bruckner à la même hauteur d'admiration que Bach ou Beethoven. Il y avait quelqu'un qui aurait pu répondre à cette question avec les ressources d'une érudition musicale plus complète que la mienne : mon ami Monsieur Marcel Montaudan, et je l'en avais prié. Mais puisque j'avais été mis en cause, je me suis décidé à m'expliquer moi-même. Je tenais du reste à avoir dit une bonne fois à un public catholique qui est Bruckner. J'ai mis à le faire tout mon cœur et toute ma bonne volonté, et j'ose espérer que ces quelques pages auraient été une joie pour le bon vieux Maître qui, sa vie durant, ne fut jamais gâté. Aujourd'hui, nous sommes 100 et sommes 1,000 à chanter quelque chose qui voudrait être son « Te Deum » en remerciement du grand don qui a été fait à la terre de sa personne. Mais c'est trop tard. Il a appris à ne plus se soucier de l'opinion de Monsieur Hanslick. Et j'ai la ferme confiance que nous pouvons lui demander de prier pour nous.

Une Symphonie de Anton Bruckner

Un article de Jean Saint-Jean paru en 1908, dans la « Nouvelle Revue », année 29, tome 4.

Monsieur Louis Hasselmans, dont la jeune et déjà parfaite Maîtrise de chef d'orchestre s'est affirmée cette année encore avec éclat, nous a donné récemment la Ire audition d'une Symphonie de Bruckner, la 8e, en ut mineur. Depuis le dimanche de mai 1894, où Charles Lamoureux, jouant du Bruckner pour la Ire fois en France, nous avait fait entendre la 3e Symphonie, les œuvres du Maître autrichien n'avaient pas une fois reparu dans nos concerts ; comme tout s'oublie vite, et qu'il y a 14 ans de cela, on ne connaissait plus chez nous que le nom (et encore !) de celui que l'Allemagne considère aujourd'hui comme un des plus grands musiciens de l'époque moderne. Monsieur Louis Hasselmans a voulu combler cette lacune, secouer notre indifférence à l'égard de Bruckner et nous a révélé une de ses Symphonies les plus monumentales : événement musical important. Le jeune chef d'orchestre a magnifiquement mené à

bout cette entreprise : son excellente exécution chaleureuse, lyrique, intelligente et précise suffira-t-elle à amener le public français au culte de Bruckner ? À vrai dire, j'en doute un peu, et je le regrette ; mais ce n'est pas impossible. Il en sera peut-être de la France comme de l'Allemagne, où Bruckner ne s'est pas imposé du 1er coup ; il y fut longtemps, non seulement ignoré, mais méprisé et haï ; sa mort même ne désarma pas l'hostilité générale ; il n'y a guère plus de 4 à 5 ans que le vent a tourné. Aujourd'hui, il est pour l'Allemagne le « Symphoniste de l'avenir », il entre dans la gloire. Ce revirement s'est produit dans des conditions si singulières, si paradoxales, que pour en saisir toute la saveur, il est nécessaire de donner sur la vie et l'œuvre du Maître quelques brèves indications.

Anton Bruckner, né à Ansfelden, en 1824, est le seul parmi les grands musiciens qui soit presque entièrement autodidacte. Son père, pauvre Maître d'école d'un village de la Haute-Autriche, lui enseigna tout ce qu'il savait de musique (pas grand chose : les rudiments) ; jusqu'à l'âge de 33 ans, Bruckner n'eut pour ainsi dire pas d'autre Maître. Ces 33 premières années de sa vie furent misérables et difficiles. Recueilli par charité, il fut successivement enfant de chœur, Maître d'études suppléant, organiste provisoire au chapitre de Saint-Florian ; sans se laisser décourager par ces débuts pénibles, Bruckner travaillait sans relâche. Enfin, en 1856, il passa un brillant concours, et fut nommé peu de temps après organiste à la cathédrale de Linz. Cette situation sinon lucrative, du moins indépendante, lui permit de se rendre de temps en temps à Vienne, pour travailler le contrepoint avec Simon Sechter et la composition avec Otto Kitzler. Quelques années plus tard, à la mort de Sechter, la recommandation d'amis dévoués le fit nommer organiste de la Chapelle de la Cour à Vienne ; puis professeur de composition, d'orgue et de contrepoint au Conservatoire de cette ville. Il conserva ces fonctions jusqu'à sa mort qui survint en 1896 ; il avait composé, outre un Quintette à cordes, 1 cantate pour chœur d'hommes, 3 Messes et des morceaux de musique religieuse, 9 grandes Symphonies.

Voilà bien, n'est-il pas vrai, la vie la moins Romanesque et la moins agitée, la plus sereine et la plus paisible qui soit ; c'est un peu la vie de César Franck chez nous, vie noble et digne, vie pieuse et mystique, partagée entre la tribune de l'orgue, et la chambre où le Maître enseignait ses élèves, selon son cœur. Bruckner et Franck furent les hommes de cette vie ; leur modestie et leur bonté sont pareilles, de même que leur esprit et que leurs cœurs. La persécution ne s'attacha pas à Franck comme à Bruckner ; mais il est probable que le « Pater seraphicus » l'eût supportée comme « le bon vieil Anton », avec douceur et simplicité. Car la vie de Bruckner ne fut paisible qu'à la surface ; Bruckner fut persécuté, littéralement persécuté, et cela depuis le jour où il arriva pour la 1re fois à faire jouer une œuvre de lui : c'était en 1884, le musicien avait 60 ans, et c'était déjà sa « 7e » Symphonie. La guerre commença aussitôt.

Les rares ouvrages français qui consacrent à Bruckner une notice biographique toujours très courte, disent simplement : « Il fut très discuté ; dans l'Allemagne du sud, on l'opposa à Brahms, apprécié surtout dans l'Allemagne du nord. » . Cela n'est exact qu'en apparence ; en tout cas, c'est insuffisant. Il est certain qu'on l'opposa à Brahms, ou plutôt que Brahms lui fut opposé ; mais il ne faudrait pas croire que la persécution musicale dirigée contre Bruckner soit née d'une lutte de l'esprit musical allemand contre l'esprit musical autrichien : elle est uniquement née d'une lutte nationaliste et religieuse. Bruckner était ardent catholique, et bon allemand, mais pas allemand dans le sens prussien, dans le sens « Los von Rom », allemand autrichien et ultra-montain. Après le bon Dieu, auquel il dédia sa 9e Symphonie, (« dem lieben Gott ») le vieil organiste ne tenait à rien tant qu'à son Autriche. Ses opinions étaient trop connues et trop nettes ; il ne les avait pas affichées, mais sa vie si franche, si « transparente », les avait démontrées : toute la bande juive, protestante, universitaire, libre-penseuse de Berlin, se dressa immédiatement contre lui. L'art, qui

n'a pas de patrie, devrait encore moins avoir de Parti ; en France, les antipathies musicales sont (ou ont été) quelquefois aussi, dictées par des motifs tout à fait étrangers à l'art, cela est très regrettable ; mais chez nous, au moins, ces antipathies n'ont jamais dégénéré en lutte, encore moins en persécution, marquée surtout de ce cachet de férocité et de haine qui a caractérisé la cabale menée contre Bruckner. Ce fut Hanslick, haineux porte-parole de Brahms et de son clan judéo-allemand qui mena la chasse ; il y mit un acharnement incroyable, et fut réellement le bourreau de l'humble compositeur. Il ne discutait pas, il injuriait ; il ne critiquait pas seulement les œuvres, il insultait leur auteur : il trouvait ainsi de plus nombreuses occasions d'assommer son adversaire, car l'animosité du Prince des critiques contre le musicien, ayant effrayé les chefs d'orchestre, on ne jouait guère la musique de Bruckner. « Il ne s'est peut-être pas entendu 10 fois à l'orchestre », dit monsieur William Ritter. Cette lutte discourtoise manquait d'autant plus de générosité et de noblesse, que Bruckner était lui-même d'une modestie et d'une délicatesse extrêmes. Bafoué, vilipendé, il demeurait sans défense, un bon sourire aux lèvres, un peu triste cependant. Il croyait si peu à la méchanceté de ses adversaires, qu'il ne mit jamais en doute leur bonne foi ; il finit une fois par se persuader que leurs attaques étaient justifiées, et, modestement, il brûla une 10e Symphonie qu'il venait d'écrire, se croyant sincèrement un imbécile en musique ; on le lui avait reproché si souvent. Il en souffrait d'ailleurs moins dans son orgueil que dans sa dignité. Un jour, après l'audition d'une de ses Symphonies à Vienne, Bruckner fut reçu en audience privée par l'Empereur ; celui-ci qui estimait le caractère de l'homme autant que le génie de l'artiste, lui demanda : « Que puis-je faire pour vous ? » . Le bon Bruckner ne trouva d'abord rien à répondre ; mais se souvenant qu'Hanslick venait de faire sur lui un article encore plus violent que d'habitude, dans lequel il était dit qu'une salle de concert avait été souillée par sa musique, il formula seulement ce vœu charmant : « Sire, obtenez que monsieur Hanslick, lorsqu'il parle de moi, soit un peu plus objectif. » .

À la mort de Bruckner, et surtout à celle de Hanslick, la lutte cessa d'exister. Les élèves du Maître, Löwe, Göllerich, etc. , peu à peu firent entendre cette musique si longtemps méprisée. Linz fut le berceau de ce culte nouveau. Un « Festival Bruckner » y fut organisé en 1902 ; en 1904, la même ville vota une rente, destinée à subvenir aux frais d'exécution des œuvres de Bruckner, par la Société musicale de Linz, pendant un période de 20 années. Ce revirement fit rentrer en eux-mêmes les anciens adversaires du Maître défunt. Les chefs d'orchestre du nord, qui avaient aboyé contre lui à la suite de Hanslick, tentèrent de s'annexer le vieux compositeur ; bonnes âmes, ils se hâtèrent de passer l'éponge sur les querelles d'autrefois, et aujourd'hui, le mot est donné : par tous les moyens, on veut arracher Bruckner, comme on l'a fait de Beethoven, à toute religion de forme définie, en particulier à celle pour laquelle il souffrit la persécution ; et oubliant ou ignorant qu'il faut, pour interpréter exactement sa musique, comprendre, sinon partager son sens catholique, le Parti judéo-allemand s'est approprié l'admirable et déconcertant bonhomme. Dans quelques années, il sera persuadé l'avoir découvert et l'avoir soutenu toute sa vie. C'est toujours amusant.

Quoiqu'il en soit, Bruckner mort conquiert aujourd'hui l'Allemagne, et par un juste retour des choses d'ici bas, prend la place de Brahms dans la fameuse trinité des « B » (Bach - Beethoven - Bruckner) . Et mieux on le connaît, plus on voit clairement qu'il était inutile de recourir à des griefs politiques ou religieux pour l'opposer au musicien de Hambourg. Brahms, Classique de seconde main, a continué Beethoven, comme une photographie sèche et précise continue un paysage plein de vie. Privé de toute émotion intérieure, il prétend néanmoins à la profondeur ; mais c'est par le moyen de cette « complication pâteuse et vainc, qui n'est qu'une forme difficile de la facilité » ; et il se perd dans une nuageuse emphase, dans une sentimentalité fade, dans une lourde redondance où sombrent les substantielles

qualités de la musique allemande d'autrefois. Bruckner, tout débordant d'une noble sensibilité, a dépouillé l'appareil extérieur et personnel de la tradition Classique ; mais quoique libéré, il en reste le fils. Il n'a pas pris comme Wagner « le torrent de la Symphonie pour le jeter dans le lit du poème dramatique » ; il a laissé dans son lit le torrent symphonique, mais il l'a formidablement élargi. Extérieurement d'abord. Les Symphonies de Bruckner sont la 1^{re} indication ou le 1^{er} exemple de cet art gigantesque, anormal, qui fait éclater les orchestres, les heures et les nerfs, de ce style « kolossal » qui sévit aujourd'hui en Allemagne, favorisé par un dédain du temps, de la mesure et du goût, si bien congénital à la race qu'un esprit sacrilège pourrait en relever des traces dans le grand Jean-Sébastien Bach lui-même. Assurément, Bruckner a été dépassé et les musiciens allemands d'aujourd'hui, Gustav Mahler par exemple, écrivent des Symphonies ou des poèmes symphoniques dont les dimensions sont beaucoup plus considérables ; certaines Symphonies récentes ont une durée qui dépasse 2 heures, et leur orchestration comprend tellement d'instruments de familles différentes que le format de leur partition d'orchestre doit ressembler à celui du grand livre de la dette publique.

Tout en étant moins démesurées, les Symphonies de Bruckner n'en ont pas moins une longueur respectable ; plusieurs d'entre elles, la 5^e la 8^e et la 9^e, surtout si l'on fait suivre cette dernière de l'immense « Te Deum » qui en est la conclusion chorale rêvée par le compositeur, méritent de remplir un concert tout entier. C'est là d'ailleurs, d'après monsieur William Ritter, brucknérien fervent, la vraie façon de les faire entendre, et c'est ainsi que les donnent en Allemagne les chefs d'orchestre qui sont entrés le plus profondément dans leur absolue compréhension. Les Symphonies de Bruckner ont, en général, la forme Classique ; la 9^e est inachevée, et Bruckner exprima dans son testament le désir que son « Te Deum » en formât la 4^e partie ; mais toutes les autres possèdent les 4 parties traditionnelles qui se succèdent dans l'ordre habituel. Le 1^{er} mouvement de la 5^e, suivant un exemple donné par Beethoven dans un de ses derniers Quatuors, est formé par un Adagio alternant avec un Allegro. C'est la seule exception ; toutes les autres Symphonies suivent à peu de chose près la division ordinaire. En revanche, le développement brise à chaque instant les étroites règles Classiques ; les idées de Bruckner sont trop frémissantes de vie : elles échappent sans cesse au frein de la tonalité, et le musicien n'a plus l'air de suivre que sa fantaisie ; sa richesse d'invention est extraordinaire et, souvent, il ne sait pas la modérer ; ses idées mélodiques, qui ont une tournure quelque peu wagnérienne, sont d'une belle ampleur passionnément religieuse : « On pense à du Wagner, dit monsieur William Ritter, à toute la passion de Wagner déversée dans les interminables frises pompeuses des rubriques de Händel. » . Mais leur longueur est telle qu'on ne sait le plus souvent où finit le thème, où commence le développement. Tout cela, fantaisie du développement, luxuriante abondance des épisodes, longueur exagérée des thèmes, déconcerte et donne parfois une impression d'incohérence, d'illogisme, de gaucherie et de vide ; même parfois aussi, et le plus fréquemment, l'impression du génie tout puissant, et vainqueur souvent des règles étroites qui cherchent à le brider.

Les Allegros sont admirables, soit qu'ils mettent aux prises comme celui de la 8^e Symphonie un thème « chevaleresque, héroïque et fier avec plusieurs thèmes de fatalité » de douleur et de mort ; soit qu'ils chantent, enfiévrés de passion religieuse, le tragique combat des puissances des ténèbres contre les puissances du jour, ou qu'ils se précipitent, exultant de la joie auguste « d'un Saint-Jean écrivant une apocalypse qui serait claire et rayonnante » . Les Adagios sont des prières lentes, ferventes, des extases mystérieuses, des ravissements mystiques, des souvenirs mélancoliques et doux ; celui de la 8^e est une Symphonie funèbre et triomphale d'une beauté épique ; et les Scherzos ont une violence inouïe qui n'a d'équivalent que dans ceux, de Beethoven ; le Scherzo de notre Symphonie est un des plus

caractéristiques. Les brucknériens croient que leur Maître a voulu peindre les ébats grossiers et les danses lourdes du paysan d'Autriche. C'est une phrase de Bruckner qui justifie pour eux cette interprétation. « Der deutsche Michel träumt ins Land hinaus », a-t-il dit du trio du Scherzo. Par « Deutsche Michel », le Maître entendait le bon et brave paysan qu'il avait connu dans sa province natale, et qu'il avait mis, le bizarre et pieux musicien, sous l'invocation de « son meilleur ami, l'archange Saint-Michel ». De fait, ce thème martelé, si simple et d'allure si populaire (on pense aux notes si comiquement paysannes du basson dans la danse des villageois de la « Pastorale » mais, ici, elle n'ont pas le même air placide, et sont emportées dans un furieux élan), ces octaves massives qui ont l'air de fouler lourdement le sol, évoquent bien l'idée d'une danse villageoise, qui bondit, s'échauffe, et court jusqu'à l'essoufflement. Et le Trio est une rêverie délicieuse, en pleine nature ; de lointaines sonneries de cor prolongent jusqu'à l'infini l'horizon verdoyant. Quant aux Finales, à part celui de la 4e Symphonie (dite « Romantique ») qui est une chasse étincelante et vertigineuse, Bruckner en a fait de prodigieuses apothéoses ; ils sont l'éclatant aboutissement de toute la Symphonie.

Dixit monsieur William Ritter :

« Tout (dans le cours de la Symphonie), est tenu dans une perpétuelle fluctuation des pianissimo les plus moites, les plus subtilement estompés, à un forte chaleureux, ample et sourd, très ménagé, de façon à aboutir par des gradations d'une délicatesse qui les rend à peine sensibles, des gradations qui évoluent dans l'amplitude la plus magnanime, à l'excessif du Finale où l'on atteint à une intensité de fournaise et d'éblouissement, à la plénitude d'exaltation enfin, portée comme sans s'en douter par une marée immense qui a duré tout le laps de la Symphonie. Le déluge dut monter ainsi. Et ce n'est pas autrement que cuit du lait. »

Dans le Finale de la 8e Symphonie, construit sur 2 thèmes, l'un religieux et liturgique, l'autre guerrier, une progression titanique aboutit à une solennelle apothéose : les thèmes des 4 parties de l'œuvre y réapparaissent simultanément, magnifiés, sublimés, et comme purifiés à la flamme ardente d'un brasier.

Monsieur Louis Hasselmans, je l'ai déjà dit, a donné de cette œuvre monstre, une interprétation des plus remarquables en elle-même, et qui l'est encore plus si l'on songe que pour jouer les Symphonies de Bruckner, il n'existe ni tradition, ni indication d'aucune sorte. Bruckner lui-même n'avait aucune idée bien précise sur leur exécution, ni d'intentions bien arrêtées sur leur mise au point ; il ne s'entendait jamais à l'orchestre, et composait ses œuvres magistrales un peu comme Beethoven sourd composait ses derniers Quatuors. Il y a actuellement en Allemagne 2 écoles de chefs d'orchestre brucknériens : les uns représentent la littéralité, les autres l'interprétation. Car il faut souvent choisir entre les 2. On remarque en effet dans l'orchestration d'abord (qui d'ailleurs est admirable, ample, souple et fluide), des défauts étranges, telles qu'il faut passer outre des indications, sur des choses soit inexécutables, soit contradictoires, c'est-à-dire gâchant l'effet pour lequel elles sont écrites ; il y a ensuite ces contradictions fréquentes de style et d'écriture que je n'ai fait qu'indiquer plus haut, ce conflit perpétuel entre le génie qui cherche à s'évader, et le « schulmeister » consciencieux qui se raccroche aux antiques lois : lutte émouvante, mais qui donne à l'œuvre des heurts désagréables et lui enlève parfois l'unité de son caractère. En Allemagne, monsieur August Göllerich représente la littéralité, et monsieur Alfred Westarp (pseudonyme de Victor Egon Frenzdorff) l'interprétation, encore plus dans le sens Bruckner que Bruckner lui-même n'aurait osé s'y jeter, sous prétexte que le Maître a été continuellement entravé en tout, pour tout et par tous, ce qui est vrai. L'exécution de monsieur Hasselmans, tout en demeurant aussi respectueuse

que possible du texte, a été dirigée plutôt dans le sens de l'interprétation ; et il faut féliciter l'excellent chef d'orchestre d'avoir tenté de nous faire pénétrer dans l'âme candide, héroïque et sainte du vieux Bruckner.

Alfred Westarp est l'auteur de :

« L'Âme des 9 Symphonies d'Antoine Bruckner » , paru en 1911 aux Éditions de la Renaissance Contemporaine (Revue musicale de Lyon) .

Extrait au sujet de la 4e Symphonie :

« ... de la candeur, de la fraîcheur enfantines, emportés à la grande aventure mystérieuse, digne du second Acte de " Siegfried ". Et maintenant, laissez-vous aller : ne vous demandez pas s'il serait possible d'user de tours de main (ou de bâton) plus adroits ; si cette construction sonore est conforme à l'esprit français. Nous n'en avons que faire ici de l'esprit français ! un bon géant naïf nous tient par la main et nous entraîne dans un dédale de forêts, de rochers, d'où les points de vue les plus riants apparaîtront au détour des fourrés. N'exigez pas la grande route, les ponts, les hôtels et les belvédères artificiels d'un art musical qui apprend comme on apprend à devenir ingénieur à l'École centrale. Vous êtes l'hôte de la nature vierge et votre guide à l'âme pieuse, tout à la fois débonnaire et violente, et agitée d'agrestes et graves pensées d'un montagnard styrien. De sa vie entière, qui fut de 72 ans, cet homme qui dédiait ses Symphonies aux Rois, aux Empereurs et au bon Dieu, n'a jamais mis sa tête dans un chapeau haute-forme et n'a jamais eu de frac. Mais il est de la lignée des génies, spontanés et débordants ; il fait tour à tour penser si l'on veut à Rabelais (pas dans cette Symphonie-ci) , à Corneille, à Bossuet, à Rousseau, à Chateaubriand, à Balzac, tous génies français, qui n'ont pas brillé précisément par le sens bien français de la mesure et de la pondération. En quoi d'allemand et d'autrichien, quels sites, quelles architectures, on peut encore l'apparier, je l'ai assez dit ailleurs pour n'y pas revenir.

Mon Dieu ! Si vous pouviez donc jouir de l'ordre et de l'élan, de la fougue et de la tendresse qu'un Löwe, seul, sait y mettre dans ces lers morceaux brucknériens ! Alors les grandes lignes définitives apparaissant, alors l'œuvre devient invulnérable. Écoutez cet orchestre : il a été la mine inépuisable dans laquelle se sert l'art allemand contemporain. Ici, Mahler a pris telle de ses habitudes ; ailleurs, Strauß a fait sa palette. Et les spécialistes, eux, vous diront à quel point il est rigoureux, cet ordre qui règne ici, et tout le pédantisme secret de Maître d'école titan, que cache cet apparent chaos, car le génie brut d'un Bruckner se complique d'un autodidactisme étroit auquel lui seul pouvait résister et échapper. Un Alfred Westarp serait polyphone si il était exposée à la crue lumière de l'intelligence qui a été jusqu'ici ennemi mortel du sentiment musical. Nous ne nous étonnons pas que le courage disharmonique de Bruckner fût, par conséquent, un peu affaibli. Ce sont les temps présents qui y remédieront. Malgré tout, Bruckner nous a donné des polyphonies assez expressives, par exemple dans les 6e, 8e et 9e Symphonies. À mesure que ses formations mélodiques s'affinent, ses formations harmoniques se compliquent comme autant de reflets de la délicatesse de son âme qui alla grandissante pendant toute sa vie. »

« Antoine Bruckner : L'homme et l'œuvre » , Paris (1911) ; esquisse d'une caractéristique d'après des recherches personnelles inédites. Ré-édition en 1914.

« Bruckner en Allemagne » , paru en 1911 aux Éditions du Courrier musical, Paris.

Article d'Alfred Westarp sur Antoine Bruckner paru en juin 1911, dans la revue « La Renaissance Contemporaine » , 5e année, n° 11.

« À la découverte de la musique japonaise » (1911) .

« Du sentiment musical » (1911) .

« L'Âme du folklore musical » (1913) .

« Esquisse d'une psychologie de collaboration entre l'Extrême-Occident et l'Extrême-Orient » (1926) .

...

John F. Berky :

Brian Lamb in the Netherlands has sent to me an interesting old concert program. The title of the booklet is simply « Anton Bruckner Fünfte Symphonie » . The author is given as Alfred Westarp. It contains about 40 pages of excerpts of the 5th Symphony with explanation notes. The booklet was to accompany a concert given in Munich, in 1907. The inside cover of the booklet is signed by Victor Egon Frensdorff on October 15, 1907. From a clipping pasted to the inside cover, it appears that the concert was not well received. Further research (my thanks to Benjamin Marcus Korstvedt) indicates that Frensdorff was the actual author of this booklet and conductor of the concert.

Alfred Westarp was a pseudonym that he used for this and other publications. Mister Korstvedt continues by stating :

« A couple of years ago, I came across a report in the " Musikalischen Wochenblatt " about a " really nasty " (" recht böse ") Bruckner concert in Munich, in late 1907, in which the Kaim Orchester performed Bruckner's Symphony No. 5 under the direction of Alfred Westarp, who is identified as the author of a " peculiar interpretative essay " that puts down in black and white a " conception " of this mighty work that so entirely loses the spirit of the music that one should hardly waste any words on it. »

« In conjunction with the concert, Westarp apparently denounced Löwe and Schalk for " falsifying " Bruckner's manuscript version of the score. Yet, in his performance, he " turned everything on its head " making fortissimi into pianissimi, etc. in a " downright unbelievable " way. The reporter, Paul Ehlers, described it as a " perverse presentation " (which evidently placed the Trio before the Scherzo (!) , as is suggested in the booklet) that did more damage to Bruckner than anything Hanslick or Dömpke ever wrote. The music examples in the brochure, which are based on the so-called Schalk version of the Symphony but with extensive changes dynamics, articulations, phrasing, and expression markings, give some idea of how aggressively Westarp monkeyed with the Symphony. He willfully

manipulated the character of many passages to fit his very idiosyncratic, fanciful idea of the Symphony's meaning. It is perverse - if perhaps interesting as a historical curiosity. »

Anton Bruckner et les artistes

Anton Bruckner (1???) . Portrait du peintre K. Hayd.

Un portrait d'Anton Bruckner (sous forme de carte postale) faisant partie de la collection d'un certain Eichhorn de Vienne.

Portrait d'Anton Bruckner réalisé par le peintre Ludwig Nauer. L'œuvre fait partie d'une série comprenant 12 compositeurs.

Une photographie d'Anton Bruckner produite par A. Huber, de Vienne. Avec l'incipit de l'Agnus Dei du « Requiem » en ré mineur. La carte postale date peut-être de 1903 et semble avoir originé de Saint-Florian.

Anton Bruckner (1896) . Portrait réalisé à partir d'une photographie de A. Huber, de Vienne.

Les Apôtres de Bruckner après sa mort

In the meantime, there were still premieres to be given, and major works still to be published. Unfortunately, both performances and publications maintained an uncertain relationship to Bruckner's manuscripts.

A victim of chronic asthma, Josef Schalk outlived Bruckner by only 4 years (he suffered his 1st asthma attack in 1889 ; his health worsened in 1890 and became significantly worse in 1897) .

His brother Franz, however, continued the distinguished career that was eventually to take him to Austria's most senior musical position, Director of the Vienna « Hofoper » , via posts in Prague and the « Kapellmeistership » of the Royal Opera in Berlin. In 1930, he received the title of « Generalmusikdirektor » as a mark of esteem. He was also, because of his close personal connection to Bruckner, an « unassailable authority in all things Brucknerian » , a situation that was not to last.

Franz undoubtedly made a positive contribution to the 1st of the 3 great controversies that dominated Bruckner reception in the 20th Century, the continuing struggle over the artistic worth of Bruckner's music. That this was a struggle that Bruckner eventually won is testified to by the experiences of millions of listeners world-wide, even if Bruckner continued for a long time to be a « cause » , a composer conductors either specialized in or left alone.

In the context of the 1889 version of the 3rd Symphony, Gustav Mahler had championed Bruckner's 1877 version, but the idea of Mahler as a defender of « original versions » is unfortunately not in accordance with the facts.

Hans Pfitzner

Pour le compositeur Hans Pfitzner, Anton Bruckner était encore, un siècle plus tard, un « monstrueux dilettante » .

Pfitzner de même que d'autres musiciens de sa génération ont (injustement) accusé Anton Bruckner d'avoir composé la même Symphonie « à 9 reprises » .

D'une écriture traditionnelle, Hans Pfitzner est considéré, avec son contemporain Richard Strauß, comme un des derniers représentants du Romantisme allemand. Tous deux cherchent une voie pour dépasser l'héritage wagnérien Outre des Opéras et de la musique de scène, Hans Pfitzner a composé de nombreuses pièces pour orchestre.

5 mai 1869 : Naissance à Moscou.

Après des études de piano et de composition à Francfort, Hans Pfitzner occupe divers postes de chef d'orchestre et de professeur à Mayence, Berlin, Munich et Strasbourg.

1895 : Création à Mayence de son Opéra « Der arme Heinrich » qui est très bien accueilli. Pfitzner est vite considéré en Allemagne comme un grand compositeur national.

1917 : Création à Munich, avec un vif succès, de son Opéra « Palestrina » dirigé par Bruno Walter sur un livret d'Hans Pfitzner lui-même. Cette même année, il écrit un pamphlet contre les idées modernes en matière musicale, notamment « Futuristengefahr » dirigé contre le compositeur Ferruccio Busoni.

Après la Première Guerre mondiale, il quitte Strasbourg pour enseigner à l'Académie des Arts de Berlin.

De 1929 à 1934 : On le trouve à Munich où il enseigne la composition à l'« Akademie der Tonkunst » .

Il devient un ardent défenseur du 3e « Reich » . Une « Association Hans Pfitzner » est créée à Berlin sous la présidence de Wilhelm Fürtwängler, en 1938.

1931 : Création à Berlin de l'Opéra « Das Hertz » , où Pfitzner se révèle un maître du fantastique et du Romantisme noir.

1944 : Il dédie l'Ouverture « Krakauer Begrüssung » à Hans Franck, le gouverneur meurtrier de la Pologne occupée et bénéficie du pouvoir nazi.

1948 : Hans Pfitzner passe devant la cour de dénazification de Munich. Il est acquitté en raison de son état physique et moral très délabré et meurt dans la misère, le 22 mai 1949, à Salzburg.

...

Le compositeur et chef d'orchestre allemand Hans Erich Pfitzner est né à Moscou, le 5 mai 1869, et est mort à Salzbourg, le 22 mai 1949. Il commence sa carrière de chef d'orchestre au théâtre de Mayence, où il fait représenter son 1er Opéra, « Der arme Heinrich » .

En 1908, il est nommé directeur du Conservatoire de Strasbourg et chef des concerts d'abonnement de l'Orchestre municipal (futur Orchestre philharmonique de Strasbourg) . En 1910, il devient également directeur artistique de l'Opéra de Strasbourg. Il quitte Strasbourg en 1919.

Sa principale œuvre dramatique, « Palestrina » , fut créée à Munich en 1917 par le chef Bruno Walter. Cette œuvre qui s'inscrit dans la tradition wagnérienne tout en rendant hommage à un des Maîtres de la polyphonie de la Renaissance se veut un manifeste contre la nouvelle musique incarnée alors par Arnold Schönberg et Ferruccio Busoni.

Hans Pfitzner est un conservateur qui se regarde volontiers comme « le dernier survivant de la musique dans un monde devenu fou » (Claude Rostand) . Il entend poursuivre par une œuvre variée et abondante, aussi bien lyrique que Symphonique, la grande tradition du Romantisme allemand. Il apparaît sur la « Sonderliste » de la « Gottbegnadeten-Liste » en 1944.

...

Sa famille s'étant installée à Francfort en 1872, il fit ses études au Conservatoire de cette ville avec Iwan Knorr (en théorie musicale) et James Kwast (en piano) entre 1886 et 1890, et s'y lia avec James Grun, son futur librettiste. Nommé professeur au Conservatoire de Coblenz (1892) , puis chef d'orchestre au Théâtre de Mayence (1894) , il fit représenter dans cette ville, en 1895, son 1er Opéra, « Der arme Heinrich » . Il fut ensuite professeur au Conservatoire Stern de Berlin, séjourna à Munich, puis se fixa à Strasbourg en 1908, où il cumula les postes de directeur du Conservatoire, des concerts Symphoniques et de l'Opéra.

En 1917, son œuvre dramatique la plus importante, « Palestrina » , fut créée à Munich sous la direction du chef Bruno Walter. Cette œuvre, dans la tradition de l'Opéra wagnérien en même temps qu'hommage à la polyphonie de la Renaissance et à l'un de ses plus illustres représentants, Palestrina, est un manifeste d'opposition aux recherches de Arnold Schönberg et de Ferruccio Busoni. Le thème en est la solitude morale et la lutte du compositeur défendant ses principes artistiques.

La même année, Pfitzner écrivit son pamphlet polémique « Futuristengefahr » (le Danger futuriste) , dirigé contre Busoni. En 1919, il rédigea « Die neue Aesthetik der musikalischen Impotenz » , s'opposant ainsi aux idées exprimées par Paul Bekker dans son « Beethoven » . De 1929 à 1934, il enseigna à l'Académie musicale de Munich, puis effectua des tournées comme pianiste et chef d'orchestre. Après sa mort fut fondée la « Hans Pfitzner Gesellschaft » .

Homme d'opinions conservatrices, se considérant « comme le dernier survivant de la musique dans un monde devenu fou » (Claude Rostand) , Pfitzner poursuivit la tradition du Romantisme allemand issue de Schopenhauer, Schumann et Wagner. Outre ses œuvres scéniques, parmi lesquelles « Die Rose vom Liebesgarten » (1901) , il a écrit notamment de

la musique de chambre, des œuvres Symphoniques, des Concertos pour piano, pour violon et pour violoncelle, la cantate « Von deutscher Seele » (1921) , et la fantaisie chorale « Das dunkle Reich » (1929) .

...

Par un amusant caprice de l'histoire, Hans Pfitzner, l'un des compositeurs allemands les plus ardemment nationalistes de sa génération, naquit le 5 mai 1869 à Moscou, où son père Robert était violoniste dans un orchestre de théâtre. En 1872, cependant, la famille rentra à Francfort-sur-le-Main, que Hans considéra à jamais comme sa ville natale. Robert Pfitzner devint 1er violon de l'Orchestre du « Stadttheater » .

Au « Hoch Konservatorium » de Francfort, le jeune Pfitzner étudia le piano avec James Kwast (également professeur d'Otto Klemperer et de Percy Grainger) et la composition avec Iwan Knorr, qui forma plusieurs autres compositeurs allemands (Walter Braunfels, Ernst Toch, Oskar Fried) mais aussi les membres de l'École de compositeurs britanniques de Francfort (notamment Roger Quilter, Cyril Scott, Balfour Gardiner et Norman O'Neill) et Ernest Bloch, né à Genève. Frais diplômé (1890) , Pfitzner se proposa de copier (avec son condisciple Carl Friedberg) les parties orchestrales de la toute dernière œuvre d'un autre professeur de composition au « Hoch Konservatorium » : « Hänsel und Gretel » d'Engelbert Humperdinck, créée à Weimar le 23 décembre 1893, sous la direction de Richard Strauß. Cette expérience le marqua durablement et son « Das Christ-Elflein » (1re version, 1906 ; version révisée, 1917) doit beaucoup à l'univers magique de la partition d'Humperdinck. Pfitzner demeure surtout connu pour ses Opéras, notamment « Palestrina » (originellement sous-titré « légende musicale ») , créé au « Prinzregententheater » de Munich par l'Orchestre de l'Opéra placé sous la baguette de Bruno Walter, en 1917. C'est grâce à cet Opéra que le nom de Pfitzner s'est maintenu au répertoire, surtout dans les pays germanophones. Sous le Nazisme, Pfitzner eut des relations de plus en plus difficiles avec Bruno Walter. Dans ce qui s'avéra sa dernière lettre (16 février 1962, la veille de sa mort) , celui-ci écrivit cependant à Mali, la veuve de Pfitzner :

« Malgré tous les sinistres événements de notre temps, je suis persuadé que " Palestrina durera ". Cette œuvre a tout pour être impérissable. »

L'allusion de Walter aux « sinistres événements » renvoie de manière désagréable mais fondamentale aux opinions et aux idées nationalistes de Pfitzner. En 1923, alors qu'il était hospitalisé à Munich pour une opération de la vésicule biliaire, Pfitzner reçut la visite d'Adolf Hitler, qu'il fit involontairement enrager et qui ne s'intéressa en rien à sa musique ; ce qui n'aida pas ses aspirations professionnelles à court terme mais contribua à sauver un peu sa réputation. Selon Michaël Kater dans « The Twisted Muse » , Hitler, à l'issue de cette rencontre, dit à son compagnon le poète Dieter Eckart, qu'il « ne voulait rien avoir à faire avec ce vieux rabbin, prenant à l'évidence le barbu Pfitzner pour un Juif » .

Pauvre Pfitzner. D'un côté, il partageait nombre des opinions des Nazis, ou du moins il en était sympathisant (et l'expression « vieux rabbin » sera utilisée, avec la plus amère ironie, par certains de ses détracteurs) ; de l'autre, Hitler lui-même (malgré de constantes rectifications de gens comme Goebbels) demeurait convaincu qu'il était en partie juif. Pfitzner pensait que sa brève rencontre avec Hitler, en 1923, avait été un franc-succès, aussi fut-il dévasté quand

on lui retira son invitation à venir diriger la musique du grand rassemblement de Nuremberg, en 1934, au prétexte que Hitler était persuadé qu'il avait du sang juif. À maintes reprises, Pfitzner invita Hitler à ses concerts, mais il essuya rebuffade sur rebuffade et toutes ses tentatives pour obtenir un tête-à-tête furent contrecarrées. Étiqueté juif, il fit tout son possible pour s'enflammer publiquement pour le « Führer »

« Aujourd'hui, il n'est personne qui ait la force de corps, d'esprit et d'âme de celui en qui nous avons, depuis 10 ans, trouvé le " Führer " allemand. »

Mais même ce genre de flagornerie ne servit en rien son ambition de devenir un compositeur très estimé du 3^e « Reich » (bien sûr, sa jalousie latente à l'égard de Richard Strauß vira à l'obsession ; un de ses biographes et défenseurs alla jusqu'à qualifier Strauß de diable incarné) : non seulement Hitler détesta sa musique mais, apparemment, il demeura soupçonneux quant à ses origines. Bref, malgré des opinions à bien des égards repoussantes, Pfitzner n'obtint jamais de Hitler la reconnaissance tant sollicitée. La guerre le laissa brisé, sa maison munichoise avait été détruite et, pendant un moment, il résida dans un sanatorium à Garmisch, où vivait son vieux rival Strauß.

Élèves de Hans Pfitzner :

William Henry Hewlett (1873-1940) .

Sem Dresden (1881-1957) .

Hans Mahner-Mons (1883-1956) ; Pseudonym : Hans Possendorf.

Albert Bing (1884-1935) ; Lehrer Kurt Weills.

Ture Rangström (1884-1947) .

Otto Klemperer (1885-1973) .

Hans Wiltberger (1887-1970) .

Heinrich Burkard (1888-1950) .

Ilse Fromm-Michæls (1888-1986) .

Heinrich Jacoby (1889-1964) .

Heinrich Boell (1890-1947) .

Louis Gava (1891-1965) .

Eduard von Hebra (1891-1958) .

Czesław Marek (1891-1985) .

Charles Münch (1891-1968) .

Hellmuth Cœrper (1892-1915) .

Felix Wolfes (1892-1971) .

Karl Dammer (1894-1977) .

Paul Winter (1894-1970) .

Carl Orff (1895-1982) .

Otto Straub (1895-1931) .

Friedrich Mehler (1896-1981) .

Hermann Ambrosius (1897-1983) .

Hansmaria Dombrowski (1897-1977) .

Maria Dombrowsky (1897-1986) .

Margrit Hügel (1897-1986) .

Carl Gerhardt (1900-1945) .

Karl Maria Zwissler (1900-1984) .

Robert Rehan (1901-1987) .

Lotte Backes (1901-1990) .

Lothar Witzke (1903-1998) .

Eugen Bodart (1905-1981) .

Gerhard Frommel (1906-1984) .

Lilo Martin (1908-1986) .

Heinrich Sutermeister (1910-1995) .

...

The German composer and self-described anti-modernist Hans (Erich) Pfitzner was born on 5 May 1869 in Moscow, Russia, and died on 22 May 1949). His best-known work is the post-Romantic Opera « Palestrina », loosely based on the life of the great 16th Century composer Giovanni Pierluigi da Palestrina.

Pfitzner was born where his father played violin in a Theatre Orchestra. The family returned to his father's native Frankfurt, in 1872, when Pfitzner was 2 years old, and he always considered Frankfurt his home-town. He received early instruction in violin from his father, and his earliest compositions were composed at age 11. In 1884, he wrote his 1st songs. From 1886 to 1890, he studied composition with Iwan Knorr and piano with James Kwast at the Hoch Conservatory, in Frankfurt. (He later married Kwast's daughter Mimi Kwast, a granddaughter of Ferdinand Hiller, after she had rejected the advances of Percy Grainger.) He taught piano and theory at the Koblenz Conservatory, from 1892 to 1893. In 1894, he was appointed conductor at the « Stadttheater » in Mainz where he worked for a few months. These were all low-paying jobs, and Pfitzner was working as « Erster (1st) Kapellmeister » with the « Berlin Theater des Westens » when he was appointed to a modestly prestigious post of Opera director and head of the « Straßburg Konzertvatorium », in 1908, when Pfitzner was almost 40 of age.

In Strasbourg, Pfitzner finally had some professional stability, and it was there he gained significant power to direct his own Operas. He viewed control over the stage direction to be his particular domain, and this view was to cause him particular difficulty for the rest of his career. The central event of Pfitzner's life was the annexation of Imperial Alsace (and with it, Strasbourg) by France, in the aftermath of World War I. Pfitzner lost his livelihood and was left destitute at age 50. This hardened several difficult traits in Pfitzner's personality : an elitism believing he was entitled to sinecures for his contributions to German art and for the hard work of his youth, notorious social awkwardness and a lack of tact, a sincere belief that his music was under-recognized and under-appreciated with a tendency for his sympathizers to form cults around him, a patronizing style with his publishers, and a feeling that he had been personally slighted by Germany's enemies. His bitterness and cultural pessimism, deepened in the 1920's, with the death of his wife, in 1926, and meningitis of his older son Paul, who was committed to institutionalized medical care.

In 1895, Richard Bruno Heydrich sang the title role in the premiere of Hans Pfitzner's 1st Opera, « Der arme Heinrich », based on the poem of the same name by Hartmann von Aue. More to the point, Heydrich « saved » the Opera. Pfitzner's « magnum opus » was Palestrina, which had its premiere in Munich on 12 June 1917 under the baton of Jewish conductor Bruno Walter. On the day before, he died in February 1962, Walter dictated his last letter, which ended :

« Despite all the dark experiences of today, I am still confident that Palestrina will remain. The work has all the elements of immortality. »

Easily, the most celebrated of Pfitzner's prose utterances is his pamphlet « Futuristengefahr » (Danger of Futurists), written in response to Ferruccio Busoni's « Sketch for a New Æsthetic of Music » .

Pfitzner complained :

« Busoni places all his hopes for Western music in the future and understands the present and past as a faltering beginning, as the preparation. But what if it were otherwise ? What if we find ourselves presently at a high-point, or even that we have already passed beyond it ? »

Pfitzner had a similar debate with the critic Paul Bekker.

Pfitzner dedicated his Violin Concerto in B minor, Opus 34 (1923) , to the Australian violinist Alma Moodie. She premiered it in Nuremberg, on 4 June 1924, with the composer conducting. Moodie became its leading exponent, and performed it over 50 times in Germany with conductors such as Pfitzner, Wilhelm Furtwängler, Hans Knappertsbusch, Hermann Scherchen, Karl Muck, Carl Schuricht, and Fritz Busch. At that time, the Pfitzner Concerto was considered the most important addition to the Violin Concerto repertoire since the 1st concerto of Max Bruch, although it is not played by most violinists these days. On one occasion, in 1927, conductor Peter Raabe programmed the Concerto for public broadcast and performance in Aachen but did not budget for copying of the sheet music ; as a result, the work was « withdrawn » at the last minute and replaced with the familiar Brahms Concerto.

Increasingly nationalistic in his middle and old age, Pfitzner was, at first, regarded sympathetically by important figures in the 3rd « Reich » , in particular by Hans Frank, with whom he remained on good terms. But he soon fell-out with chief Nazis, who were alienated by his long musical association with the Jewish conductor Bruno Walter. He incurred extra wrath from the Nazis by refusing to obey the regime's request to provide incidental music to Shakespeare's « A Midsummer Night's Dream » that could be used in place of the famous setting by Felix Mendelssohn-Bartholdy, unacceptable to the Nazis because of his Jewish origin. Pfitzner maintained that Mendelssohn's original was far better than anything he himself could offer as a substitute.

Hans Pfitzner and Adolf Hitler met during a hospital visit, as early as 1923. Pfitzner was recovering from a gall bladder operation when a mutual friend, Anton Drexler, arranged a visit. Hitler did most of the talking, but Pfitzner dared to contradict him regarding the homosexual and anti-Semitic thinker Otto Weininger, causing Hitler to leave in a huff. Hitler told Nazi cultural architect Alfred Rosenberg that he wanted « nothing further to do with this Jewish rabbi » . Pfitzner was unaware of the comment and believed Hitler was sympathetic to him. When the Nazis came to power, in 1933, Rosenberg recruited Pfitzner, a notoriously bad speaker, to lecture for the Militant League for German Culture (« Kampfbund für deutsche Kultur ») , that same year, and Pfitzner accepted, hoping it would help him find an influential position. Hitler, however, saw to it that the composer was passed over in favor of Party hacks for positions as Opera director in Düsseldorf and « Generalintendant » of the Berlin Municipal Opera, despite hints from authorities that both positions were being held for him.

In the early years of Hitler's rule, Pfitzner received an injunction from Bavarian Justice Minister Hans Frank and « Reich » Interior Minister Wilhelm Frick against traveling to the Salzburg Festival, in 1933, to conduct his Violin Concerto. Pfitzner had managed to gain a stable conducting contract from the Munich Opera, in 1928, but ran into demeaning treatment from chief conductor Hans Knappertsbusch and intendant Franckenstein. In 1934, he was forced into retirement and lost his positions as Opera conductor, stage director and academy professor. He was also given a minimal pension of a few hundred Marks a month, which he contested until 1937 when Josef Goebbels resolved the issue. He was rejected as conductor at a Nazi Party rally, in 1934, where he learned for the 1st time that Hitler

considered him half-Jewish, as had been insinuated by Winifred Wagner, the director of the Bayreuth Festival and a confidante of Hitler. Pfitzner was forced to prove he had no Jewish ancestry and, by 1939, he was thoroughly disenchanted with the Nazi regime.

Pfitzner's views on « the Jewish Question » were both contradictory and illogical. He viewed Jewishness as a cultural trait rather than a racial one. A 1930 statement, that caused difficulty for him in the pension affair, was that although Jewry might pose « dangers to German spiritual life and German " Kultur " », many Jews had done a lot for Germany and that antisemitism per se was to be condemned. He was willing to make exceptions to a general policy of antisemitism. For example, he recommended the performance of Heinrich Marschner's Opera « Der Templer und die Jüdin » based on Scott's *Ivanhoe*, protected his Jewish pupil Felix Wolfes of Cologne, along with conductor Wilhelm Furtwängler aided the young conductor Hans Schwieger, who had a Jewish wife, and maintained his friendship with Bruno Walter and, especially, his childhood journalist friend Paul Cossman, a « self-loathing » non-practicing Jew who was incarcerated in 1933. Pfitzner's petitions, on behalf of Cossman, may have caused Gestapo chief Reinhard Heydrich, incidentally the son of the « Heldentenor » who premiered Pfitzner's 1st Opera, to investigate him. Pfitzner's petitions likely contributed to Cossman's release, in 1934, although he was eventually re-arrested in 1942 and died of dysentery in the Theresienstadt camp) . In 1938, Pfitzner joked that he was afraid to see a celebrated eye doctor in Munich because « his great-grandmother had once observed a quarter-Jew crossing the street » . He worked with Jewish musicians throughout his career. In the early 1930's, he often accompanied famed contralto Ottilie Metzger-Lattermann, later murdered in Auschwitz, in recitals and had dedicated his 4 Songs, Opus 19, to her as early as 1905. He had dedicated his Songs, Opus 24, to Jewish critic and Jewish cultural Society founder Arthur Eloesser, in 1909. Still, Pfitzner maintained close contact with virulent antisemites like music-critics Walter Abendroth and Victor Junk, and did not scruple to use anti-Semitic invective in pursuit of certain aims.

His home having been destroyed in the War and his membership in the Munich Academy of Music having been revoked for his speaking-out against Nazism, Pfitzner was left mentally ill and homeless. But after the War, he was denazified and re-pensioned, performance bans were lifted and he was granted residence in the old people's home in Salzburg, Austria, where he died. Wilhelm Furtwängler conducted a performance of his Symphony in C major at the Salzburg Festival with the Vienna Philharmonic Orchestra, in the summer of 1949, just after the composer's death. Following long neglect, Pfitzner's music began to re-appear in Opera Houses, concert halls and recording studios during the 1990's, including a controversial performance of the Covent Garden production of « Palestrina » in Manhattan's Lincoln Center, in 1997.

Pfitzner's biographer Hans Peter Vogel wrote that Pfitzner was the only composer of the Nazi era who attempted to come to grips with National-Socialism, both intellectually and spiritually, after 1945. In 2001, Sabine Busch examined the ideological tug-of-war of the composer's involvement with the National-Socialists, based in part on previously unavailable material. She concluded that, although the composer was not exclusively pro-Nazi nor purely the anti-Semitic chauvinist often associated with his image, he engaged with Nazi powers whom he thought would promote his music and became embittered when the Nazis found the « elitist old Master's often morose music » to be « little propaganda-worthy » . The most comprehensive English-language account of Pfitzner's relations with the Nazis is by Michaël Kater.

His own music (including pieces in all the major genres except the Symphonic poem) was respected by contemporaries such as Gustav Mahler and Richard Strauß, although neither man cared much for Pfitzner's innately acerbic manner (and Alma Mahler repaid his adoration with contempt, despite her agreement with his intuitive musical idealism, a fact evident in her letters to the wife of Alban Berg). Although Pfitzner's music betrays Wagnerian influences, the composer was not attracted to Bayreuth, and was personally despised by Cosima Wagner, in part because Pfitzner sought notice and recognition from such « anti-Wagnerian » composers as Max Bruch and Johannes Brahms.

Pfitzner's works combine Romantic and late-Romantic elements with extended thematic development, atmospheric music-drama, and the intimacy of chamber music. Columbia University musicologist Walter Frisch has described Pfitzner as a « regressive modernist ». His is a highly-personal off-shoot of the Classical / Romantic tradition as well as the conservative musical aesthetic and Pfitzner defended his style in his own writings. Particularly notable are Pfitzner's numerous and delicate lieder, influenced by Hugo Wolf, yet, with their own rather melancholy charm. Several of them were recorded during the 1930's by the distinguished baritone Gerhard Hüsch, with the composer at the piano. His 1st Symphony (the Symphony in C-sharp minor) underwent a strange genesis : it was not conceived in orchestral terms at all, but was a reworking of a String Quartet. The works betray a late pious inspiration and although they take on a late-Romantic qualities, they show others associated with the brooding unwieldiness of a modern idiom. For example, composer Arthur Honegger writes, in 1955, after criticizing too much polyphony and overly long orchestral writing in a long essay devoted to « Palestrina » :

« Musically, the work shows a superior design, which demands respect. The themes are clearly formed, which makes it easy to follow. »

Pfitzner's work was appreciated by contemporaries including Richard Strauß and Gustav Mahler, who explicitly described Pfitzner's 2nd String Quartet of 1902-1903 as a Masterpiece. Thomas Mann praised « Palestrina » in a short essay published in October 1917. He co-founded the Hans Pfitzner Association for German Music, in 1918. Tensions with Mann, however, developed and the 2 severed relations by 1926.

From the mid-1920's, Pfitzner's music increasingly fell in the shadow of Richard Strauß. His Opera, « Das Herz » of 1932 was unsuccessful. Pfitzner remained a peripheral figure in the musical life of the 3rd « Reich », and his music was performed less frequently than in the late days of the Weimar Republic.

German critic Hans Heinz Stuckenschmidt, writing in 1969, viewed Pfitzner's music with extreme ambivalence : initiated with sharp dissonances and hard linear counterpoint determined to be taken as (and criticized for being) modernist. This became a conservative rebellion against all modernist conformity. Composer Wolfgang Rihm commented on the increasing popularity of Pfitzner's work, in 1981 :

« Pfitzner is too progressive, not simply, the way Korngold can be taken to be ; he is also too conservative, if that means to be influenced by someone like Schœnberg. All this has audible consequences. We cannot find the brokenness of today in his work, at 1st glance, but neither the unbroken yesterday. We find both, that is, none, and all attempts at classification falter. »

...

The composer Hans Pfitzner was born in Moscow, but moved with his ethnic German parents to Germany while he was still a toddler. His parents supported his musical talent, and his father was himself a violinist. After completing his musical studies, in Frankfurt, Pfitzner struggled to support himself and his family as a teacher in Berlin. His 1st break came in 1905, when his 2nd Opera, « Die Rose vom Liebesgarten » (The Rose from the Garden of Love) composed in 1901, was performed in Vienna under the direction of Gustav Mahler. Pfitzner was pleased with the result, which marked the beginning of his long friendship with Mahler and his family. Despite the Opera's success, however, the composer remained on the fringe of the German musical world, without either the money or respect that he felt was his due.

It was not until he was close to the age of 40 that Pfitzner was offered a respectable position, that of Opera director and head of the Strasbourg Conservatory, in Alsace-Lorraine. Directing performances in this far western outpost of German culture, Pfitzner saw himself as a bulwark defending the German nation, values, and culture against a « degenerate » and « corrupt » France. It was during his time here that probably his greatest composition, the Opera « Palestrina », premiered in 1917. The Opera was received enthusiastically, and it led to the development of a cult of followers of this « unrecognised genius ». The First World War, however, interfered with its expected fame and national success.

With Germany's defeat, in 1918, both Pfitzner's spiritual faith and his material security were destroyed. Germany lost Alsace to France, and he was forced to leave his possessions and his career behind. This proved to be a pivotal moment for the composer, who felt personally violated by his expulsion. It was during the Weimar years that the self-styled « Hans Pfitzner, the German » began actively to take-up arms against « enemies of the " Reich " ». An increasingly vocal anti-Semite, he believed that Weimar was the product of an international Jewish conspiracy, bemoaning the fact that during the shame and crime of a revolution. German workers, German people, allowed themselves to be seduced by Russian-Jewish criminals, showering them with an enthusiasm that they denied their German heroes and benefactors.

Seeing a direct link between the racial and political degeneracy of the Weimar era and its modernist musical trends, Pfitzner believed that German music was under vicious attack by the dual threats of atonality (he reserved a passionate hatred for the 12 tone system and its Master, Arnold Schoenberg) and jazz, the « musical expression of Americanism ». He greatly admired Richard Wagner, and saw the Jew as the basic opposite of the German, yet, developed a more subtle variety of antisemitism that distinguished between good German nationalist Jews and bad foreign Jews. Nonetheless, his allegiance remained clear. While Adolf Hitler was in jail after the failed Munich coup attempt, Pfitzner sent a book with the inscription : « To Adolf Hitler, the great German. Hans Pfitzner, April 1st, 1924. »

Pfitzner was unable, however, to find unqualified favour with the Nazi elite. In 1943, Josef Goebbels wrote in his diary that Hitler was « strongly opposed to Pfitzner. He thinks him to be a half-Jew, which, according to his personal records, he certainly is not ». In May 1934, on his 65th birthday, Pfitzner was « retired » with an offensively low pension. He tried to seek recognition among lower-level employees of the Nazi Party, and became active in Nazi

organisations such as the German Labour Front. He conducted in the occupied lands after the War began, giving concerts for Germans living in Poland, Alsace, and Holland thus winning the patronage of the director of the « Generalgouvernement », Hans Frank. After he gave several successful concerts in Kraków, Frank wrote him a personal letter thanking him for his tremendous cultural-political favour, in the service of the fight for « Germandom in the East ». Despite these successes, however, he was deemed unreliable and unfriendly to the political aims of the « Reich ». He never joined the Nazi Party, and remained uninterested in Party politics. He also occasionally rejected Party requests : he refused to condemn some of the great Jewish artists he had worked with over the years, and turned down a commission to rewrite Mendelssohn's score for « A Midsummer Night's Dream », claiming he could not improve on the music (even though it had been composed by a Jew) .

Nonetheless, Pfitzner was one of most successful composers of the Nazi years, and performed frequently throughout Germany. Although he did not attain the success he desired, he survived the post-War years better than might have been expected. During his denazification trial, along with Wilhelm Furtwängler, Werner Egk and Richard Strauß, he was found not guilty. Pfitzner died in Salzburg, in May 1949.

...

Hans Pfitzner was one of the composers who carried the German Romantic tradition well into the 20th Century. Unlike those of his contemporaries Gustav Mahler and Richard Strauß, his reputation never seemed to extend beyond the borders of his homeland. Yet, there is much that is individualistic and much to admire from his body of work - particularly in his best-known work, the Opera « Palestrina » .

Born in Russia of German parents, Pfitzner moved with his family to Frankfurt when he was only 3. His musical talent manifested itself early on, and he received his 1st training from his parents. At 14, he entered the Hoch Conservatory, studying composition with Iwan Knorr and piano with James Kwast. He then began his music career as a teacher, taking a position as a theatre conductor in Mainz ; the latter proved to be a strategic move, for although it was an unpaid position, it enabled him to have his 1st Opera, « Der arme Heinrich », performed. Paid positions now followed, culminating in a multi-position stay in Strasbourg ; he became director of the Conservatory there, as well as chief Symphony and Opera conductor. The security of a fixed income produced a creatively favourable environment ; he composed prolifically in all forms, favoring Opera.

The crown of Pfitzner's work is arguably his Opera « Palestrina » (1915) , based on the life of the Renaissance composer and quoting passages of that Master's music. Pfitzner may have seen himself in the Opera's protagonist, as a man who, sticking to his principles, upholds musical tradition against the depredations of power. (The Opera treats the legendary effort on Palestrina's part to compose a work beautiful and spiritual enough to foretell the banning of polyphony under consideration by the architects of the Counter Reformation.) Also noteworthy is Pfitzner's Cantata « Von deutscher Seele » (Of the German Soul) of 1920. Both works are in the highly-chromatic, richly sonorous tradition of post-Romanticism, and could never be mistaken for mere throwbacks to the 19th Century. That Pfitzner could work in a less imposing idiom can be gathered from such works as the concise, melodic Symphony in C (1940) .

But much of the non-German world's reluctance to hear Pfitzner's music may have been the result of his politics.

Always an ardent German patriot, he became enmeshed with the rise of the 3rd « Reich ». Yet, he counted among his Jewish friends and supporters Gustav Mahler, Bruno Walter, and Otto Klemperer, and he was an admirer of Felix Mendelssohn-Bartholdy. In any event, as Pfitzner became more disillusioned with Nazism, he expressed disapproval and was thus relieved of his life membership at the Munich Academy of Music, in 1934. This and various family tragedies took a toll on the composer's sanity. The War-time destruction of his Munich home left Pfitzner an aging, half-insane street person, but, after the War, a pension and residence were procured for the composer. He died in Salzburg, officially denazified and with the ban on performances of his music lifted.

Although the Romantic revival of the 1960's did not do for Pfitzner what it did for many of his contemporaries, there is much of his output worth hearing. At his best, Pfitzner spoke with the eloquence and intensity of one who consciously lives during the close of a glorious era.

...

Hans Erich Pfitzner (geboren 5. Mai 1869 in Moskau ; gestorben 22. Mai 1949 in Salzburg) war ein deutscher Komponist, Dirigent und Autor politischer und theoretischer Schriften.

Hans Pfitzner als Sohn des am Leipziger Konservatorium ausgebildeten Orchester-Violinisten und Musikdirektors Robert Pfitzner (1825-1904) und seiner Frau Wilhelmine Pfitzner, geborene Reimer (1841-1924) , geboren. Seine Eltern siedelten mit ihm 1872 nach Frankfurt am Main um. Er erhielt von seinem Vater ersten Musikunterricht. 1880 komponierte er seine ersten Werke, 1884 entstanden die ersten überlieferten Lieder. Von 1886 bis 1890 studierte Pfitzner am Hoch'schen Konservatorium in Frankfurt Komposition bei Iwan Knorr und Klavier bei James Kwast. Zu dieser Zeit wurde er Mitglied der Sängerschaft Sankt Pauli, die zur Deutschen Sängerschaft gehörte. Er unterrichtete von 1892 bis 1893 am Koblenzer Konservatorium. 1894 nahm er einen Posten als unbezahlter Kapellmeister am Stadttheater in Mainz an. 1895 wurden dort die ersten größeren Werke Pfitzners uraufgeführt, die Oper Der arme Heinrich und die Schauspielmusik zu Das Fest auf Solhaug von Henrik Ibsen.

1897 zog Pfitzner nach Berlin um und wurde Lehrer am Stern'schen Konservatorium. 1899 heiratete er Mimi Kwast, die Tochter seines ehemaligen Klavierlehrers. 1903 wurde Pfitzner zusätzlich erster Kapellmeister am Berliner Theater des Westens, sein erster Sohn Paul wurde geboren. Sein zweiter Sohn Peter wurde 1906 geboren, seine Tochter Agnes 1908.

Die Uraufführung von Pfitzners zweiter Oper Die Rose vom Liebesgarten fand 1901 im Elberfelder Stadttheater am Brausenwerth (heute zu Wuppertal) statt. An der Wiener Hofoper wurde die Oper 1905 unter der Leitung von Gustav Mahler nachgespielt.

Von 1907 bis 1908 war er Dirigent des Kaim-Orchesters in München. 1908 zog die Familie nach Straßburg. Pfitzner leitete dort das Städtische Konservatorium und die Sinfoniekonzerte der Straßburger Philharmoniker. 1910 übernahm er zugleich die musikalische Leitung der Straßburger Oper, wo er auch als Regisseur wirkte. 1913 erfolgte seine Ernennung zum Professor.

Im Ersten Weltkrieg meldete sich Pfitzner 1915 freiwillig zum Militär, wurde aber zurückgestellt.

1917 wurde im Münchner Prinzregententheater unter Bruno Walter die « Musikalische Legende » Palestrina uraufgeführt, die als Pfitzners bedeutendstes Werk gilt. Im Mittelpunkt des vielschichtigen Dramas steht das in die Renaissancezeit übertragene Spannungsverhältnis zwischen der Autonomie des Kunstwerks und Künstlers einerseits und den Forderungen der Gesellschaft andererseits. Giovanni Pierluigi da Palestrina soll eine Messe komponieren, um verfeindete Parteien des Klerus zu versöhnen. Da er ablehnt, muß er mit Verfolgung durch die Inquisitionsbehörde rechnen und denkt über Selbstmord nach. In völliger Vereinsamung erlebt er eine plötzliche Inspiration und schreibt das Werk - nicht mehr wegen des Auftrags, sondern um seiner selbst willen.

Nach der Rückgabe von Elsass-Lothringen an Frankreich zog Pfitzner 1919 nach Unterschondorf am Ammersee. 1919-1920 war er vorübergehend Dirigent der Münchner Philharmoniker. 1920 wurde er Leiter einer Meisterklaße für Komposition an der Preußischen Akademie der Künste.

Er komponierte seine romantische Kantate Von deutscher Seele (1921) nach Gedichten von Joseph von Eichendorff und seine wichtigsten Instrumentalwerke, das Klavierkonzert in Es-Dur (1922) , das Violinkonzert in H-Moll (1923) sowie das Streichquartett in Cis-Moll (1925) .

Nachdem er sich 1923 einer Gallenoperation unterziehen musste, besuchte ihn Adolf Hitler im Krankenhaus.

Das Streichquartett in Cis-Moll (1925) arbeitete er 1932 zur Sinfonie um. Nach dem Tod seiner Frau Mimi (1926) schrieb er die Chorfantasie Das dunkle Reich (1930) , eine Trauermusik nach Gedichten von Michelangelo, Gøethe, Conrad Ferdinand Meyer und Richard Dehmel.

Die Feiern und Ehrungen zu seinem 60. Geburtstag 1929 brachten Pfitzner noch einmal große öffentliche Anerkennung. Er verlegte 1930 seinen Wohnsitz nach München und schrieb im folgenden Jahr seine letzte Oper Das Herz. 1934 wurde er an der Staatlichen Akademie der Tonkunst in München pensioniert, wobei es aufgrund seiner überzogenen Alterssicherungsforderungen zu Auseinandersetzungen mit dem preußischen Ministerpräsidenten Hermann Göring kam. 1936 starb sein Sohn Paul. Im folgenden Jahr überwarf sich Pfitzner mit seinen Kindern Peter und Agnes, welche (wie ein schon im Babyalter verstorbener weiterer Sohn) den Komponisten nicht überleben sollten. Diese familiäre Konstellation dürfte den zunehmend unleidlichen Charakter Pfitzners erheblich mitgeprägt haben.

1939 ging Pfitzner eine zweite Ehe mit Mali Stoll ein. Die Feiern und Ehrungen zu seinem 70. Geburtstag waren weit weniger spektakulär als zehn Jahre zuvor. 1942 entgingen Pfitzner und seine Frau dem Tod durch einen Bombenangriff in der Nähe von Nürnberg, obwohl der Schlafwagen, in dem sie sich auf einer Fahrt befanden, völlig zerstört wurde. 1943 wurde sein Wohnhaus in München durch Bomben getroffen und er siedelte nach Wien-Rodaun über. Nachdem seine Tochter Agnes sich bereits 1939 das Leben genommen hatte, fiel sein zweiter Sohn Peter 1944 in Russland. Pfitzner floh 1945 nach Garmisch-Partenkirchen, wo er in einer Flüchtlingsunterkunft unterkam. Im Jahr darauf zog er in ein Altersheim in München-Ramersdorf. 1948 wurde er im Rahmen der Entnazifizierung von der Spruchkammer München als « vom Gesetz nicht betroffen » eingestuft.

Zu dieser Untersuchung waren unter anderem Ehrenerklärungen von den Komponisten und Dirigenten Walter Braunfels, Hans Franke, Hans Knappertsbusch, Hans Rosbaud, Arnold Schönberg und Bruno Walter eingegangen, ebenso von Alma

Mahler-Werfel und Carl Zuckmayer.

1949 starb er auf einer Reise in Salzburg an einem zweiten Schlaganfall. Er wurde auf dem Wiener Zentralfriedhof (Gruppe 14 C, Nummer 16) in einem Ehrengrab beigesetzt.

Pfitzner verschloss sich in seinen theoretischen Schriften, nicht aber in Teilen seines Werkes, gegen zeitgenössische Einflüsse und vertrat eine anti-modernistische und antisemitische Haltung.

Bereits 1898 schrieb Pfitzner aus Berlin an Paul Nikolaus Cossmann :

« Vielleicht ist das die richtige Stelle, an der ich erwähnen kann, daß ich mich hier in Berlin ganz besonders als Antisemit ausgebildet habe ; man hat hier die Gefahr und die Macht so nahe vor Augen. »

1917 erschien Pfitzners Polemik « Futuristengefahr » in den Süddeutschen Monatsheften. Sie war eine Antwort auf die von Pfitzner als herabsetzend empfundenen Bemerkungen des später in Berlin lebenden Komponisten und Musikschriftstellers Ferruccio Busoni etwa über Ludwig van Beethoven. Obwohl Arnold Schönberg in Futuristengefahr nicht namentlich genannt wird, ist er (nach Ansicht Josef-Horst Lederers) neben Busoni Pfitzners Hauptgegner. Birgit Jürgens setzt Futuristengefahr an den Anfang von Pfitzners « bis zu seinem Lebensende nationalistische(n) und antisemitische(n) Überzeugungen » . Futuristengefahr erschien 1917 auch separat, 1921 in einer zweiten Auflage und wurde von ihm 1926 in seine Gesammelten Schriften aufgenommen.

Thomas Mann, der 1918 zum Eintritt in den neu gegründeten Hans-Pfitzner-Verein für deutsche Tonkunst aufgerufen hatte, bemerkte zum politischen Standpunkt Pfitzners 1919 :

« Der nationale Künstler hatte sich zum anti-demokratischen Nationalisten politisiert. »

Pfitzners musiktheoretische Schriften konstruierten in den 1920er Jahren einen Gegensatz zwischen deutscher Musik und ihren jüdischen Zersetzern. Pfitzner parallelisierte die politische und musikalische Entwicklung, wobei sich das « deutsche Volk » in der Revolution nach 1918 von « russisch-jüdischen Verbrechern » (Pfitzner) anführen ließ. Mit einer Art « musikalischer Dolchstoßlegende » (so die Musikwissenschaftlerin Annkatrin Dahm) prophezeite er das « Ende der deutschen Kunst » :

« In der Schmach und dem Frevel der Revolution erlebten wir mit Trauer, daß deutsche Arbeiter, deutsches Volk sich von russisch-jüdischen Verbrechern anführen ließen und ihnen eine Begeisterung zollten, wie sie sie noch keinem ihrer deutschen Helden und Wohltäter gönnten. In der Kunst erleben wir, daß ein deutscher Mann aus dem Volke, von so scharfem Verstande und reichem Wissen, wie Herr Bekker die international-jüdische Bewegung in der Kunst leitet. Ich sage : international-jüdisch, meine also nicht die Juden als Individuen. Es ist ein Unterschied zwischen Jude und Judentum. Der Grenzstrich der Scheidung in Deutschland geht nicht zwischen Jude und Nichtjude, sondern zwischen deutsch-national empfindend und international empfindend. »

Hans Pfitzner : Die neue Ästhetik der musikalischen Impotenz. Ein Verwesungssymptom (1920) , Seite 123.

Pfzner versuchte der Neuen Musik jegliche Legitimität in der Musiktradition abzusprechen und begründete dies öffentlichkeitswirksam antisemitisch. Pfzners antisemitische Polemik blieb nicht abstrakt, sondern richtete sich ganz konkret gegen Personen. Paul Bekker, der 1919 den Begriff « Neue Musik » prägte und als einflussreicher Musikkritiker der Berliner Neuesten Nachrichten, der Berliner Allgemeinen Zeitung und der Frankfurter Zeitung tätig war, war 1920 ein namentlich genannter Hauptgegner. Pfzners Ziel war die Rettung der deutschen romantischen Tradition vor dem vermeintlich Antideutschen, « in welcher Form es auch immer auftritt, als Atonalität, Internationalität, Amerikanismus ... ». In dieser Schrift prägte Pfzner das später von den Nationalsozialisten aufgegriffene Wort « Musikbolschewismus ».

1926 schrieb Pfzner in einem Interview für die Süddeutschen Monatshefte, deren Mitherausgeber er war und zu deren nationalistischer Agitation der Kampf gegen den Versailler Friedensvertrag, die Propagierung der « Kriegsschuldlüge » sowie besonders im April / Mai 1924 die « Dolchstoßlegende » gehörte :

« ... das, was jetzt noch in unserem Volke in guten Sinne deutsch genannt werden kann, wird (wie schon früher in der Geschichte) den alten Heroismus treu bewahren und auch ohne Hoffnung weiterkämpfen und sich treu bleiben. » (Hans Pfzner)

Von 1926 bis 1929 erschienen drei Bände Gesammelte Schriften von Pfzner, die nach Joseph Wulf eine Fülle von Stichworten enthalten, die späteren NS-Kulturmanagern vertraut waren : « Schicksal der nationalen Kunst » , « Erhaltung unserer Wesensart » , « internationale Seelenlosigkeit » , « anationaler Amerikanismus » , « Jazz-Flut » , « volksfremd » oder « wesensfremd » . Pfzner definiert « antideutsch » darin als « die Atonalität, Internationalität, Amerikanismus und deutscher Pazifismus » . Letzteres stammt aus seiner Schrift Neue Ästhetik der musikalischen Impotenz von 1920.

Im Januar 1933 erschien das letzte Themenheft der Süddeutschen Monatshefte unter Cossmann, im März wurden Redaktionsmitglieder verhaftet. Cossmann wurde am 5. April im Sanatorium Neuwittelsbach inhaftiert und im Sommer nach Stadelheim überstellt. Am 19. April 1934 wurde er freigelassen. Pfzner setzte sich beim Reichspräsidenten Hindenburg für den langjährigen Freund ein.

Im April 1933 war Pfzner Mitunterzeichner des « Protests der Richard-Wagner-Stadt München » gegen Thomas Mann, nachdem dieser am 13. Februar 1933 den Festvortrag Leiden und Größe Richard Wagners vor der Richard Wagner-Vereinigung Amsterdam gehalten hatte. Der gleiche Vortrag war in München unbeachtet geblieben. Der Aufruf gegen die « Verunglimpfung » Wagners, erschienen am 16. / 17. April 1933 in den Münchner Neuesten Nachrichten, unterzeichnet von Personen, die Mann bis zu diesem Moment für Freunde gehalten hatte und die teilweise mit ihm privat verkehrten, war ein Grund, daß Mann nach der Vortragsreise im Exil blieb. Thomas Mann brach den freundschaftlichen Kontakt zu Pfzner ab und schrieb noch 1947 von Pfzner als « Ein namhafter alter Tonsetzer in München, treudeutsch und bitterböse » .

Im Mai 1933 hatte eine Aktion von Alfred Rosenbergs Kampfbund für deutsche Kultur Erfolg. Alfred Heuss hatte in der April-Nummer der von ihm herausgegebenen Zeitschrift für Musik, eines « Kampfblatts für deutsche, gegen neue und internationale Musik » , einen Boykott Pfzners an der Staatsoper Berlin bemängelt. In der Mai-Ausgabe meldete er in einem Artikel « Erfüllte Anregungen und Wünsche » Erfolg : Der Kampfbund habe für die Entlassung des

Generalmusikdirektors Otto Klemperer gesorgt und einen Gastauftritt Pfitzners in Berlin organisiert.

Ende Juli 1933 schickte Pfitzner an Hans Hinkel, Staatskommissar und zu diesem Zeitpunkt Reichsorganisationsleiter des Kampfbundes für deutsche Kultur und Dritter Geschäftsführer der Reichskulturkammer, drei Bände seiner 1926-1929 erschienenen Schriften und unterbreitete ihm Vorschläge, wie diese am einfachsten zu lesen seien. Besonders wies er auf die darin enthaltene Schrift Futuristengefahr hin.

Pfitzner sagte im Juli 1933 aus politischen Gründen, da er « keiner undeutschen Kunstangelegenheit » dienen möchte, ein Dirigat bei den Salzburger Festspielen ab und beteiligte sich für die Wahlen am 19. August 1934, am 29. März 1936 sowie zur Volksabstimmung über die Annexion Österreichs am 10. April 1938 mit Wahlkampfaufrufen für Hitlers Politik.

Nach dem Tod Hindenburgs gehörte Pfitzner 1934 zu den Unterzeichnern des Aufrufs der Kulturschaffenden zur « Volksabstimmung » über die Vereinigung des Reichspräsidenten- und Reichskanzleramts, der am 18. August 1934 im Völkischen Beobachter erschien.

Nach einer Aufführung von Pfitzners Oper Das Herz in Ulm 1938 und einer erneuten Klage wegen Vernachlässigung seiner Werke wurde Pfitzner nach dem Beginn des Zweiten Weltkriegs von führenden NS-Funktionären als « deutschester der zeitgenössischen deutschen Komponisten » eingeladen, seine Werke in den besetzten Gebieten wie den Niederlanden, dem Elsass und in Paris aufzuführen.

Am 20. Februar 1940 traf die Gauhauptstelle für politische Beurteilung der NSDAP (München) eine Beurteilung Pfitzners : « Dem Nationalsozialismus steht Pfitzner bejahend gegenüber. » .

Eine Mitgliedschaft in Parteiorganisationen sei nicht bekannt, aber auch nicht ausgeschlossen. Dagegen hatte aber das Dritte Reich kein großes Interesse an dem Komponisten ; so findet sich im Bundesarchiv Berlin (Akten der Reichskulturkammer) folgende Notiz :

Der « Führer » ist mit einer im bescheidenen Rahmen durchgeführten Ehrung Hans Pfitzners zu seinem 75. Geburtstag einverstanden. Es soll jedoch kein zu grosses Aufsehen um Pfitzner gemacht werden. « Soweit man bei Pfitzner von guten Stücken sprechen kann, sollen die besten aufgeführt werden. » In diesem Zusammenhang ist wieder die Frage aufgetaucht, ob Pfitzner Halb- oder Vierteljude ist. Ich bitte hierüber um Ihre Stellungnahme.

Seit 1936 gehörte Pfitzner dem (allerdings faktisch bedeutungslosen) Reichskultursenat an, der dazu dienen sollte, die Reichskulturkammer gegen innerparteiliche Kritik zu sichern.

Pfitzner nahm an repräsentativen Veranstaltungen und Ehrungen teil. Im besetzten Holland dirigierte er 1941 eigene Werke, und im besetzten Paris 1942 wohnte er einer Aufführung des Palestrina bei. Weiterhin erhielt er 1934 den Goethepreis der Stadt Frankfurt, 1935 die Brahms-Medaille der Freien und Hansestadt Hamburg, 1939 die Ehrenbürgerwürde der Stadt Froburg in Sachsen, 1942 den Wartheländischen Musikpreis, 1943 den Beethoven-Preis der Stadt Wien und 1944 den Ehrenring der Stadt Wien. Im Mai 1944 erhielt er von Hitler eine Dotation über 50.000

Mark. Im August 1944 wurde Pfitzner nicht nur in der Gottbegnadeten-Liste genannt, sondern auch in der von Hitler erstellten Sonderliste mit den drei wichtigsten Musikern unter den « Gottbegnadeten », die ihn von sämtlichen Kriegsverpflichtungen befreite.

1944 komponierte Pfitzner die Krakauer Begrüßung Opus 54 als Hommage an seinen Freund und Mäzen, den später wegen Kriegsverbrechen verurteilten Generalgouverneur des Generalgouvernements Hans Frank. Das Werk wurde Anfang Dezember 1944 in Krakau im besetzten Polen unter der Leitung von Hans Swarowsky uraufgeführt (bei der Wiederholung dirigierte Pfitzner selbst) . Es war nicht Pfitzners einzige einem Politiker gewidmete Komposition : Bereits 1916 hatte er Großadmiral Alfred von Tirpitz Zwei deutsche Gesänge (Opus 25 ; 1915-1916) gewidmet.

Inhaltlich bleiben politische Kontexte in Pfitzners musikalischem Werk aber unberührt - und das gilt für die Jahre vor dem Dritten Reich genauso wie für die Zeit zwischen 1933 und 1945.

Im Juni 1945 rechtfertigte Pfitzner in seiner Glosse zum II. Weltkrieg Hitlers Antisemitismus, indem er schrieb :

Das Weltjudentum ist ein Problem und zwar ein Rassenproblem, aber nicht nur ein solches, und es wird noch einmal aufgegriffen werden, wobei man sich Hitlers erinnern wird und ihn anders sehen, als jetzt, wo man dem gescheiterten Belsazar den bekannten Eselstritt versetzt. Es war sein angeborenes Proletentum, welches ihn gegenüber dem schwierigsten aller Menschenprobleme den Standpunkt des Kammerjägers einnehmen liess, der zum Vertilgen einer bestimmten Insektenart angefordert wird. Also nicht das « Warum » ist ihm vorzuwerfen, nicht, « daß er es getan », sondern nur das « wie » er die Aufgabe angefasst hat, die berserkerhafte Plumpheit, die ihn dann auch, im Verlauf der Ereignisse, zu den Grausamkeiten, die ihm vorgeworfen werden, führen musste.

Jens Malte Fischer kommentierte 2002 diese Aussage Pfitzners so :

Ein verbitterter alter Krakeeler wird sozusagen erst nach Kriegsende zum wirklichen Nationalsozialisten (der Partei hat er nie angehört) und ideologischen Spiessgesellen des Massenmordes. Auf jeden Fall wird man diese Geisteshaltung, wie sie auch in den wenigen Briefen zum Ausdruck kommt, die Pfitzner nach 1945 noch mit Bruno Walter gewechselt hat, nicht unbedingt als konsequente und nahtlose Weiterentwicklung seiner früheren Positionen bezeichnen können.

Im gleichen Text von Mitte 1945 schrieb Pfitzner :

Daß eine Menschenrasse von der Erdoberfläche ausgerottet werden kann, das hat die Weltgeschichte schon gesehen, in der Ausrottung der ursprünglich prachtvollen indianischen Rasse. Im Sinne der Völkermoral und der Kriegsbräuche konnte sich Hitler also eigentlich schon durch dies einzige Beispiel »gedeckt« fühlen ; das »wie« dieser Gewalthandlungen und Unterdrückungsmethoden ist freilich an und für sich verdammungswürdig, soweit es auf Wahrheit beruht und nicht geflissentlich stark übertrieben ist. In den KZ-Lagern mögen schreckliche Dinge geschehen sein, wie sie in solchen Umwälzungsperioden immer vorkommen, als vereinzelt Fälle und von Seiten subalternen Rohlinge, wie es sie immer und überall gibt, am wenigsten aber unter deutschen Menschen. Wenn wir Deutschen aber einmal eine Gegenrechnung der Grausamkeiten aufstellen wollten, die an uns verübt wurden, da würde sich das Verhältnis von Schuld und Anklage von Verbrechen und Richteramt gewaltig ändern und umkehren.

Jens Jessen kommentierte dieses Zitat so :

« Die Freunde des Komponisten seien allerdings gewarnt : Argumente für eine Reinwaschung des Komponisten werden sich daraus auch durch eine philologische Feinlektüre nicht gewinnen lassen. »

1946 versuchte Pfitzner, seine Haltung im Dritten Reich als Ausdruck seines idealistischen Strebens darzustellen. Dem wegen seiner Verbrechen in den Nürnberger Prozessen zum Tode verurteilten Hans Frank schickte Pfitzner im Oktober 1946 ein Telegramm, in dem er seine dankbare Verbundenheit mit ihm zum Ausdruck brachte.

2010 wurde in Hamburg mit Wirkung vom 1. Januar 2011 die Pfitznerstraße wegen der NS-Nähe Pfitzners in Friedensallee umbenannt. Weitere Umbenennungen erfolgten im März 2012 (Hamm) und im Mai 2012 (Münster) .

Pfitzners Werk vereint romantische und spätromantische Elemente mit ausgedehnter thematischer Arbeit, stimmungstarker Musikdramatik und kammermusikalischer Intimität. Sie stellt einen eigenartigen Ausläufer der klassisch-romantischen Tradition dar, deren konservative Musikästhetik und Allgemeingültigkeit Pfitzner auch in seinen Schriften gegen zeitgenössische Richtungen vehement verteidigte. Die Werke des inspirationsgläubigen Spät-, ja Postromantikers zeigen große kompositorische Qualitäten und stehen mit manchen grüblerischen Sperrigkeiten einer modernen Tonsprache vielleicht sogar noch näher als von ihrem Schöpfer, nach seinen musikästhetischen Äußerungen zu urteilen, beabsichtigt. Arthur Honegger schreibt zum Beispiel 1955 trotz mancher Kritik an einem allzu polyphonen und bewegten Orchestersatz und teilweise überlangen Proportionen in seinem Aufsatz über Pfitzners Palestrina :

Musikalisch ist das Werk mit einer Überlegenheit gestaltet, die Respekt erheischt. Die Leitmotive sind klar geformt und ermöglichen es, ihnen leicht zu folgen ...

Pfitzners Werk wurde von zeitgenössischen Kollegen wie Gustav Mahler und Richard Strauß hoch geschätzt. So wurde sein zweites Streichquartett von 1902-1903 von Mahler ausdrücklich als Meisterwerk gelobt. Thomas Mann würdigte die Oper in einem kurzen, im Oktober 1917 erschienenen Essay Palestrina, den er später erweiterte und in seine Betrachtungen eines Unpolitischen aufnahm. Er gründete gemeinsam mit anderen Künstlern 1918 den Hans-Pfitzner-Verein für deutsche Tonkunst. Pfitzner galt im Jahrzehnt nach der Uraufführung seiner Oper Palestrina im Jahr 1917 als der führende Vertreter eines betont deutschen und entschieden antimodernistischen Musikbegriffs. So konstatierte sogar der zwei Jahre zuvor von Pfitzner in seiner Schrift Die neue Ästhetik der musikalischen Impotenz : Ein Verwesungssymptom ? scharf angegriffene Paul Bekker 1922 einen deutlichen Anstieg der künstlerischen Geltung Pfitzners bei einem gleichzeitigen Abstieg der bisherigen Galionsfigur der deutschen Musik, Richard Strauß.

Ab Mitte der 1920er Jahre geriet Pfitzners Werk zunehmend in den Schatten des Werks von Richard Strauß. Seine Oper Das Herz von 1932 war wenig erfolgreich. Im Musikleben des Dritten Reiches blieb er eine Randfigur, die von den Medien kaum beachtet wurde und deren Werke noch seltener als in der Spätphase der Weimarer Republik aufgeführt wurden. Der Pfitzner-Biograph Walter Abendroth schrieb trotzdem im Jahr 1935 enthusiastisch über dessen Palestrina :

Es läßt sich nicht nur behaupten, sondern auch beweisen, daß Pfitzners « Palestrina » als Dichtung an Größe der Empfindung, Genialität der Gestaltung, Schönheit der Sprache und Tiefe der Gedanken bei weitem alles überragt, was

jemals als « Operntext » geschrieben worden ist.

Der mit Pfitzner auch nach 1945 weiter befreundete jüdische Dirigent Bruno Walter führte den Palestrina im amerikanischen Exil in New York erneut auf und schrieb 1947 :

Ich persönlich zähle die Aufführung des Palestrina, nach meiner Meinung eines der gewaltigsten musikalischen Bühnenwerke unserer Zeit, zu den großen Ereignissen meines Lebens.

Hans Heinz Stuckenschmidt sieht Pfitzners Werk im Jahr 1969 als von extremer Ambivalenz geprägt, anfänglich von scharfen Dissonanzen und hartem linearen Kontrapunkt bestimmt und deswegen auch als modernistisch kritisiert, später aber eher konservativer Musikästhetik folgend und gegen jeglichen modernen Konformismus rebellierend. Der Komponist Wolfgang Rihm erklärt die geringe heutige Popularität von Pfitzners Werk im Jahr 1981 folgendermaßen :

Pfitzner ist zu progressiv, um einfach wie Korngold eingeschlüpft werden zu können, und er ist zu konservativ, um etwa wie Schönberg die Musik hörbar folgenreich beeinflusst zu haben. Wir finden nicht auf den ersten Blick das gebrochen Heutige in seinem Werk, aber auch nicht das ungebrochen Gestrige. Wir finden beides - also keines, und dies läßt Einordnungsversuche stocken.

Eine bei Metzler 2001 erschienene Untersuchung von Sabine Busch Hans Pfitzner und der Nationalsozialismus konnte mit umfassender Quellenrecherche das ideologische Tauziehen um die Verstrickungen des Komponisten im Dritten Reich transparent machen. In der FAZ schrieb dazu Rezensentin Ellen Kohlhaas, diese erste Dokumentation zu Pfitzners Wirken im Nationalsozialismus sei längst überfällig : Sabine Busch führe hier « nicht dezidiert und ausschließlich pronazistische Dokumente » vor, hüte sich aber, « Pfitzners Rempelen mit den Nazi-Bonzen » zu Heldentaten eines Regimegegners umzudeuten. Doch Buschs Auswertung aller bisher zugänglichen Dokumente, « darunter etlicher neu aufgefundener oder erstmals unzensiert im vollen Wortlaut veröffentlichter Materialien » , untermauern für die Rezensentin das bekannte Pfitzner-Bild vom « antisemitischen Chauvinisten » . Die Studie enthält nach Auskunft der Rezensentin makabre Beispiele für Pfitzners starrsinnige Unbelehrbarkeit auch nach 1945 ebenso wie Vertuschungsversuche seiner Kontakte mit Nazi-Größen wie Hans Frank. Sie belegt aber auch, daß die Nationalsozialisten selber Pfitzner gelegentlich lästig fanden, daß er mit seiner « elitären, oft altmeisterlich grämlichen Musik » für das Regime « wenig propagandatauglich » war.

Heutzutage ist Pfitzner ein vor allem außerhalb Deutschlands und Österreichs weithin vergessener und vernachlässigter Komponist. Der Pflege seines Werkes widmet sich die Hans Pfitzner-Gesellschaft eingetragener Verein, die auch jährlich erscheinende Mitteilungen veröffentlicht.

Ehrungen, soweit nicht im Text genannt :

125. Geburtstag Hans Pfitzner : Deutsche Briefmarke von 1994 nach einer Porträtzeichnung von Emil Orlik.

Von der Hans Pfitzner-Gesellschaft im Jahr 2000 gestiftete Berliner Gedenktafel in Berlin-Wilmersdorf, Durlacher Straße 25.

1917 : Ehrenmitglied der Königlich Schwedischen Musikakademie.

1925 : Pour le Mérite für Wissenschaften und Künste

1930 : Goldene Ehrenmünze der Landeshauptstadt München.

1931 : Beethoven-Preis der Preußischen Akademie der Künste.

Ehrenbürger der Ludwig-Maximilians-Universität München.

1957 : Pfitznergasse in Wien-Liesing.

1958 : Hans-Pfitzner-Straße in Salzburg.

1994 : Sondermarke der Deutschen Bundespost zum 125. Geburtstag Pfitzners.

2000 : Gedenktafel am Haus Berlin-Wilmersdorf, Durlacher Straße 25, in dem Pfitzner von 1899 bis 1908 wohnte.

Schriften

Vom musikalischen Drama, München / Leipzig (1915) .

Futuristengefahr, München / Leipzig (1917) .

Die neue Ästhetik der musikalischen Impotenz, München (1919) .

Werk und Wiedergabe, Augsburg (1929) .

Über musikalische Inspiration, Berlin (1940) .

Gesammelte Schriften, Band I, Augsburg (1926) ; darin : Futuristengefahr, Seiten 185-223.

Gesammelte Schriften, Band II, Augsburg (1926) .

Gesammelte Schriften, Band III : Werk und Wiedergabe, Augsburg (1929) .

Gesammelte Schriften, Band IV, herausgeber von Bernhard Adamy, Tutzing (1987) .

Richard Wetz

Le compositeur, professeur, pédagogue et chef d'orchestre allemand, Richard Wetz, est né le 26 février 1875 à Gleiwitz (aujourd'hui, Gliwice en Pologne) et est mort le 16 janvier 1935 à Erfurt. Son style d'essence post-Romantique, malgré l'époque, est fortement influencé par Franz Liszt et Anton Bruckner.

Wetz fait ses études musicales à Leipzig et à Munich avec De Thuille puis entre à l'Université de Munich en 1900. Il devient chef d'orchestre de théâtre à Straslund puis à Barmen. Il s'installe à Erfurt en 1906 pour diriger le « Musikverein » et la « Singakademie » jusqu'en 1925.

Parallèlement, il est professeur et, à partir de 1916, il enseigne à la Hochschule für Musik de Weimar.

Grâce à sa connexion avec Anton Bruckner, la musique de Richard Wetz sera favorisée (quelques années après sa mort) par le 3e « Reich ». Peter Raabe (1872-1945), le président de la « Reichsmusikkammer » (rattachée au Ministère de la Propagande de Josef Gœbbels), va promouvoir la création, en 1943, de la « Richard Wetz Gesellschaft » (Société Richard Wetz) à Gleiwitz, ville natale du compositeur, afin d'assurer la diffusion de ses œuvres.

Œuvres principales

Symphonie n° 1 en ut mineur, Opus 40 (1917) .

Symphonie n° 2 en la majeur, Opus 47 (1919) .

Symphonie n° 3 en si bémol mineur, Opus 48 (1920-1922) .

Apollinische Hymne, poème Symphonique, Opus 8 (1900) .

Tanzweisen pour orchestre, Opus 11 (1911) .

Aus den Zugendzeit, ouverture, Opus 12 (1900) .

Traumsommernacht, pour chœur de femmes et orchestre, Opus 14 (1904-1911) .

Kleistouverture en ré mineur, Opus 16 (1903) .

Gesang des Lebens, pour chœur d'enfants et orchestre, Opus 29 (1908) .

Chorlied aus Œdipus auf Colonos (Nicht geboren ist das Beste) pour chœur et orchestre, Opus 31 (1901) .

Hyperion, pour baryton, chœur mixte et orchestre, Opus 32 (1912) .

Sonate pour violon seul en sol majeur, Opus 33 (1911) .

Der dritte Psalm, pour baryton, chœur et orchestre, Opus 37 (1914) .

Quatuor à cordes n° 1 en fa mineur, Opus 43 (1916) .

Quatuor à cordes n° 2 en mi mineur, Opus 49 (1923) .

Variations Romantiques sur un thème original pour piano, Opus 42 (1916) .

« Requiem » en si mineur, pour soprano, baryton, chœur et orchestre, Opus 50 (1923-1925) .

Oratorio de Noël sur d'anciens poèmes allemands, pour soprano, baryton, chœurs et orchestre, Opus 53 (1927-1929) .

5 pièces pour piano, Opus 54 (1929) .

Passacaille et fugue en ré mineur pour orgue, Opus 55 (1930) .

Concerto pour violon et orchestre en si mineur, Opus 57 (1933) .

2 Opéras dont il a rédigé les livrets : Judith, Opus 13 (1903) ; Das ewige Feuer, Opus 19 (1904) ; Savitri (1907) est demeuré inachevé.

Chœurs a cappella

Vier geistliche Gesänge, Opus 44 (1918) .

Vier altdeutsche geistliche Gedichte, Opus 46 (1924) .

Nacht und Morgen, Liederzyclus, Opus 51 (1926) .

Une centaine de Lieder, dont :

6 Lieder, Opus 5.

5 Gesänge, Opus 9.

5 Lieder, Opus 10.

5 Gesänge, Opus 20.

Autres Lieder : Opus 6, 7, 15, 17, 18, 21, 22, 23, 24, 25, 26, 27, 28, 35, 36, 41, 45.

Drei Gesichte von Ernst Ludwig Schellenberg, Opus 30.

Zwei Gesänge avec petit orchestre, Opus 52 (1926) .

Écrits

Anton Bruckner. Sein Leben und Schaffen (1922) .

Franz Liszt (1925) .

Beethoven. Die geistigen Grundlagen seines Schaffens (1927) .

...

The German late-Romantic composer Richard Wetz was born on 26 February 1875 to a merchant family in Gleiwitz, Upper-Silesia (now, Poland) ; and died on 16 January 1935 in Erfurt. He was best-known for his 3 Symphonies. In these works, he « seems to have aimed to be an immediate continuation of Bruckner, as a result of which he actually ended-up on the margin of music history » . Although his family owned a piano, no family member was particularly interested in music. The young Richard, who felt drawn to music early on, did not receive regular piano lessons until the age of 8, but quickly taught himself by composing smaller piano and song pieces. He later stated that he resolved to dedicate his life to music by the age of 13. After passing his final examinations, in 1897, he went to Leipzig to study at the Conservatory, under such tutors as Carl Reinecke and Salomon Jadassohn. After only 6 weeks, however, he discontinued his studies after suffering from disillusionment regarding what he considered overly Academic lessons. He instead took private lessons from Richard Hofmann, then leader of the Leipzig Music Academy, for half a year. At the same time, he took-up studies at the Leipzig University, including philosophy, psychology and literature. He studied poets such as Friedrich Hölderlin, Heinrich von Kleist and, particularly, Johann Wolfgang von Goethe who had great influence on his later work as a composer. Likewise, he became a follower of the philosophical ideas of Arthur Schopenhauer. In the Autumn of 1899, Wetz left Leipzig and moved to Munich, where he began to study music with Ludwig Thuille. Again, in 1900, Wetz interrupted his study and moved to Stralsund where Felix Weingartner found him employment as a theatrical band Master. After some months, he was in the same position in Barmen (now, Wuppertal) but, only a short time later, he found himself again unemployed in Leipzig. Here, he educated himself further in music history, also studying scores of Classical and modern composers. Anton Bruckner and Franz Liszt became his most important role models. Wetz was appointed a manager of the Erfurt music association, in 1906. He fell in love with the town and remained there for the rest of his life. Until this point, Wetz's published compositional works had almost exclusively been piano songs, though he twice tried to write Opera. He wrote the librettos for both works, « Judith » (Opus 13) and « The Eternal Fire » (Opus 19) . His 1 Act play, « The Eternal Fire » , was performed in 1907, in Hamburg and Düsseldorf, but with little success. In 1909, he received a better reception with his « Kleist-Ouverture » (Opus 16) which Arthur Nikisch conducted in Leipzig. During the following years, Wetz devoted himself to the music profession. He gave composition and history of music lessons at the Erfurt Conservatory, in 1911-1921, and honed his skills in conducting various choirs : the Erfurt Song Academy, in 1914-1915 ; the « Riedelscher Gesangverein » , in Leipzig ; and, after 1918, the « Engelbrechtscher Madrigalchor » . He also worked in composing choral music, a cappella, and orchestral accompaniments. Some of the most notable works of the period were the « Song of Life » (Opus 29) ; « Hyperion » (Opus 32) , after Friedrich Hölderlin ; and a setting of the 3rd Psalm (Opus 37) . However, his mature style had not yet fully developed. In 1917, Wetz became a lecturer (assistant professor) and, in 1920, professor of the history of music and composition to the ducal College for music, in Weimar. In 1917, he completed his 1st Symphony in C minor (Opus 40) . The Symphonies No. 2 in A major (Opus 47) and No. 3 in B-flat minor (described as B-flat major, Opus 48) followed in 1919 and 1922. In parallel, Wetz worked on his 2 String Quartets in F minor (Opus 43) and E minor (Opus 49) . Afterwards, he devoted himself to working on choral pieces. Thus

originated the « Requiem » in B minor (Opus 50) and the Christmas Oratorio on Old-German poems (Opus 53) , possibly his most significant compositions. Wetz also wrote monographs about his models Anton Bruckner (1922) and Franz Liszt (1925) as well as Ludwig van Beethoven (1927) . In the mid- 1920's, the composer organized and led, in Erfurt, numerous music parties in which he performed his own works. He resigned the formal management of the Erfurt Music Association, in 1925, but remained the central figure of the musical life of the city. In 1928, Wetz and Igor Stravinsky were appointed foreign members of the Prussian Academy of the Arts. A short time later, Wetz was called to the Berlin College of Music where he rose to be one of the most successful composition teachers. He left, however, in favor of his posts in Erfurt and Weimar. During the last years of his life, the work at the Weimar College of music increasingly took-up his time. Nevertheless, he managed to produce further compositions. As his last great work, in 1933, he completed his Violin Concerto in B minor (Opus 57) . In 1934, the town appointed him the music representative of the city of Erfurt. In October of that year, Wetz was diagnosed with lung cancer, brought about by excessive smoking. Although strongly impaired, the composer continued with unbroken creative urge, working on the outlines of an Oratorio, « Love, Life, Eternity » , after the texts of Gœthe, which he wanted to be a monument to his favourite poet. The work, however, was left unfinished on his death. A 4th Symphony was also left in a fragmentary state, and a 3rd String Quartet was also found incomplete amongst his papers. Richard Wetz died on 16 January 1935 in Erfurt, aged 59. According to his will, the fragments of the « Gœthe Oratorio » were to be completed by the composer Werner Trenkner, who Wetz considered his greatest pupil. Trenkner failed at completing the work due to civil disputes, and the sketches have since been lost.

...

« My music is strange : where it rings-out, it seizes upon the deepest ; but it is rarely given the opportunity again. »
(Richard Wetz, 1932.)

During Wetz's lifetime, his works remained little-known outside the circle of his devotees and music-lovers in his home region, to the point that he became nearly unknown after his death. Since that time, his compositions have continued to draw few fans despite the eagerness of his enthusiasts and his reputation as a great music pedagogue. Politically, Wetz made decisions towards the end of his life that may have had an effect on his standing after his death : after the end of the 1st World War, he became a confessed nationalist who saw the position of his vanquished Germany as a humiliation and longed for resurgence of national greatness, which seemed possible to him, in 1933, with the seizure of power by the National-Socialists. In May of that same year, he enrolled into the Nazi Party and took-over the leadership of the music department of the Erfurt branch of the « Kampfbund für deutsche Kultur » , where he hoped he could, thereby, gain the goodwill and the support of the Nazi rulers. This, however, had little influence on his ability to spread his work, leaving him the role of composing primarily propaganda pieces. His most significant interpreter was the conductor Peter Raabe, who performed for the 1st time all of the Wetz Symphonies, and was appointed, shortly after Wetz's death, in 1935, to be the Chairman of the Imperial music hall. It was Raabe who founded a Richard Wetz Society, in 1943, in Gleiwitz. Raabe's work remained greatly hampered, however, by the 2nd World War. In the post-War period, Wetz's reputation suffered from his identification with National-Socialist ideology, as well as the rapid developments of contemporary music, at that time, which had passed over the tradition-conscious late-Romantic. The fact that Wetz had preferred the life in provincial Erfurt to that of the real music metropolises, and that he was never

moved to create popular compositions which could have increased his reputation, did little to bring Wetz and his works to the broader general public. Indeed, some conductors questioned the quality of his compositions until the 1990's (especially, during the arrangements for celebrations in his honour in Erfurt, in 1955, for the 20th anniversary of his death and what would be his 80th birthday) . Only recently have his creations been rediscovered. For example, the « Requiem » of the composer was performed, for the 1st time in 60 years, in September 2003, at the Erfurt church's music Festival, under the direction of George Alexander Albrecht.

If one considers the life of Richard Wetz, it is not surprising that, in the 1929 « Riemann Music Encyclopedia » , he was stated to have « arranged to be a loner » . His stature was less than other composers of the time and the new achievements of contemporaries such as Arnold Schönberg, Maurice Ravel or Franz Schreker left him behind. Increasingly, the accepted cultural pessimism violently railed against the kind of music that Wetz was writing. Wetz was more related in attitude with such keepers of 19th Century tradition such as Sergei Rachmaninov, Hans Pfitzner and Franz Schmidt, than his contemporaries. According to his own statements, he depended on familiar surroundings for his composition :

« I can compose only with myself at home. Neither on a summer holiday nor during longer vacations, I have ever created anything. »

Statements like this explain why Wetz began to devote himself increasingly to the composition of Symphonies and larger choral works only when he settled in Erfurt, but also why he later refused all offers for more lucrative positions and commissions. The seclusion (bordering on isolation) from the mainstream of the German music scene of the past allowed Wetz to concentrate completely upon the development of his own personal style. Wetz wrote only vocal works in his early days. He often returned to this style until his dying days, which explains why this is the largest part of his output. Wetz counts as one of the most important song composers of his generation. The authorities in this field that Wetz looked to were Franz Schubert, Franz Liszt, Peter Cornelius and Hugo Wolf. Liszt, especially, strongly influenced the tonal patterns of Wetz's early work, although even then Wetz was already forging his own path. This creative period culminates in 2 Operas and « Kleist-Ouverture » , an orchestral work inspired by the tragic destiny of the poet. From the beginning of Wetz's Erfurt years, his choral works moved away from Liszt's influence, bit by bit, and Anton Bruckner began to influence the composer. His striving to imitate Bruckner's tonal language shows in the fact that no stylistic break arises between these compositions and earlier works. Wetz learned even more from Bruckner, his clear form structures and the sense of an organic growth of the music without it being overwhelming. Nevertheless, a large measure due to Bruckner, he typically composed powerful and ceremonious effects without stylistic peculiarities. Wetz's 3 Symphonies are powerful, introverted works in the style of late-Romantic Symphonic music being cultivated at the time, yet, his works show their own distinct personalities separating them from the tradition. For Wetz, the subdued nature of the closing passages of his works confirm the integrity of these works. The 1st Symphony's end, for instance, begins in the key of C minor (as Bruckner did also) and almost dissolves in a bright major key before, after a recall of earlier music, an austere and minor mode conclusion not heard in any Bruckner Finale (closer to the mood of the conclusions to some Bruckner opening movements) comes around. This was certainly influenced by the spirit of the times in which he lived, which were certainly not typical. His Quartets follow the same techniques in form and gesture as his Symphonies, but these were invested with substantially more intense feeling than the more public

Symphonies. In his later works, Richard Wetz increasingly refined his style. He began to use chromatic harmonies in even stronger measure in his tonal language. A change to a more polyphonic style already apparent in the String Quartets becomes apparent in other works, most notably in the organ piece « Passacaglia and Fugue », Opus 55 (1930) . After that point, the influence of Bruckner drops away. In his Masterpieces, the « Requiem » and the « Christmas Oratorio » , Wetz discovers a synthesis of Symphonic and vocal-music in which he summarizes his accumulated musical experience. The Violin Concerto shows what is probably the most daring formal arrangement in the whole output of the composer and is comparable to the similar Violin Concerto by Hans Pfitzner, written in the same key (B minor) . Although illness and death took Wetz prematurely, he remains nevertheless « One of the great and unmistakable talents of German Late-Romanticism » .

Richard Wetz (1875-1935)

(By Eric Schissel.)

(Somewhat paraphrased and quoted from, variously, Eckhardt van den Hoogen's notes to the CPO label recording of Wetz's Symphony No. 2 and Kleist-overture, various contemporary reviews and concert-reviews of Wetz's works in the Neue Zeitschrift fuer Musik, and a quotation by the composer.)

The occasion of the recording, by Werner Andreas Albert and the Staatsphilharmonie Rheinland-Pfalz on the CPO label, of the 1st digital recording of Richard Wetz's 3rd Symphony, offers an opportunity to give an overview of the music of this interesting and often powerful composer.

Richard Wetz was born in Gleiwitz, Upper-Silesia (Austria) on February 26th, 1875, and died in Erfurt on January 16th, 1935. He began by self-teaching, then enrolled in the Leipzig Conservatory but stayed for only 6 weeks. He took instruction privately from Richard Hofmann, director of the Choral Society of Leipzig. In 1899, he headed to Munich to study with Ludwig Thuille, an instructor-composer perhaps best-known today for a Sextet, though it was Thuille's Violin Sonata overshadowed in the concert at which Max Reger's somewhat scandalous 4th Sonata had its premiere.

Felix Weingartner, another composer-conductor of repute, arranged a theatre conductor's post for Wetz in Stralsund the next year, which lasted only a few months ; after another try in Barmen (what is today Wuppertal) , Wetz returned to Leipzig. No work awaiting him there, he used the opportunity to do some listening instead, to Classical composers, to Anton Bruckner and to Franz Liszt (on whom he was later, in 1925, to write a book.)

He then wrote 2 Operas to his own librettos before receiving a post as the director of the Erfurt Music Society in 1906, and his career might be said then to have truly been launched.

The next few years saw both the failure, unfortunately, of the 2nd of his 2 Operas, but also the success of his « Kleist Overture » , Opus 16, premiered in Berlin in 1908 under Arthur Nikisch in a concert with Edward Elgar's Enigma Variations, and given this rather lukewarm review by Adolf Schultze in the Neue Zeitschrift für Musik :

« Wetz's piece, clear and understandable at a glance, constructed with a skilful use of sound elements, left but few impressions, although it was interpreted resonantly and with passion. Serious, gloomy and passionate, but also light and soft is this music. Much in the way of inventive skills is not visible. At least, the work shows some important qualities, as in the melancholic-pathetic introduction of the piece, the passionately moving main theme of the Allegro and the virile warm-blooded melody of the subsidiary theme. »

With increasing success came, of course, further compositions - one singles out from the period before the 1917 premiere of his 1st Symphony in particular, his « Gesang des Lebens » (Opus 29, just recorded on CPO with the 3rd Symphony) Chorlied aus « Ædipus auf Colonos » (Opus 31) , « Hyperion » (on texts by Hölderlin) for baritone, mixed chorus and orchestra (Opus 32, 1912) and his Violin Sonata (Opus 33) .

Premiered by Liszt scholar and archivist Peter Raabe, the 1st Symphony in C, Opus 40, begins over a quiet and expectant rhythmic pulse, out of which develops naturally the movement's long-breathed main theme. Particularly notable in this movement is a dissonant clash around 15 minutes in, which leads to an expansive outburst of the 2nd theme. After the recapitulation subsides into the more active Coda, we are in a very different place. Frenetic downward scale fragments based on one of the subsidiary themes dispel any leisureliness from the forward motion of the work, and, over them, increasingly urgent reminiscences of that same theme provoke 1st a collision, then 2 Maestoso restatements, and ultimately resolution into several triumphant C major chords, and a pause followed by repeated, insistent, and very final minor 3rd descents of Eb-C, the last C held unisono.

The Scherzo, based on a theme reminiscent of the ostinato from the Scherzo of Bruckner's 7th Symphony, encloses a lyrical and chromatic trio, and has some wild moments. If it is too much of a cliché to say that the slow movement, in A-flat, is melodic and lyrical then it is at least worth remarking that the piece rises to some pointed and justified climaxes, is very fine and inspires affection and even perhaps love.

The C minor Finale is an impressive creation, continuing the tragic atmosphere that has never really left the 1st movement and enhancing it. Structural use is made, as in some Bruckner Symphonies and works by others as well, of the contrasting quantity of the chorale in this piece, and most effectively ; likewise, cyclic quotes from earlier movements (which have not been lacking in the Scherzo, for instance, either) . All leads from the somewhat un-Brucknerian opening through well-placed climaxes to a most memorable conclusion, as slowly gathering forces hit a dissonant *nolle prosequi* and descend to one last and most eloquent restatement of the 1st movement's main theme after which 4 chords : long, long, long, short !!! (also, loud-loud-loud-quiet) end this stunning Symphony. There is an excellent recording on the CPO label with Roland Bader conducting the Cracow Philharmonic.

Between these 1st 2 of his Symphonies, Wetz published his « Romantic Variations on an Original Theme » for piano, Opus 42. By then, a reviewer could write :

« Richard Wetz is no more the unknown ; he has his apostle, who often and with cordial pressure stands up for him. And certainly this serious, striving composer has earned, that we do not shove him aside without reason. This is his 1st work of chamber music to have crossed our path (the Opus 33 Violin Sonata apparently had not) , and we may

say with pleasure, that his craft is still in the ascent. This piece requires proficient pianistic skill, to be safe of its success. The simple, intimate theme (only the downturn in the 3rd line seems to appear to us all too brusque) becomes, with the finest controlling technique, developed and reworked. »

Also, at this time, he published his setting of the 3rd Psalm for baritone solo, mixed chorus and orchestra (Opus 37) .

The 2nd Symphony, Opus 47, finished in late 1919 (his next works were to be his 3rd Symphony, Opus 48, and his 2nd String Quartet in E minor, Opus 49) is in A major, and separates into 3 movements : *massig bewegt ; langsam, mit klagendem Ausdruck ;* and *Finale : Bewegt (Ruhige Halbe)* . The 1st movement begins deceptively calmly, though the storms within are, one comes to feel, natural in origin and not artificially imposed by the composer. There, they are all the same. On brief acquaintance with this lovely movement, perhaps, I find somewhat more Brucknerian than anything in the 1st Symphony. The slow movement of the Symphony in D minor, has a sad dignity. The Finale has something, perhaps, of the tarantella about its minor mode main theme. The 2nd theme is also in minor, though rather less jolly in implication !

The 3rd Symphony in B-flat, in 4 movements, has had a previous recording on Deutsche Harmonia Mundi which is now available on a Sterling CD, with Erich Peter conducting the Berlin Symphony.

After Wetz's death, the « ADMV » (« Allgemeine Deutsche Musikverein ») played the slow movement of the 3rd Symphony in a church concert. (They had previously played « Hyperion » in their annual concerts, back in 1913.)

The F minor String Quartet, Opus 43 (score at Loeb Library at Harvard) , the 1st of Richard Wetz's 2, earned these impressions from Otto Dorn after a 1920 concert : « with a touch of melancholy, warmly and naturally felt » .

The E minor String Quartet's score is at New York Public Library ; like the 1st Symphony, it alternates the Romantic and the chorale-liturgical with effect. Both Quartets should be worth hearing.

Those wishing to listen to Richard Wetz's music are recommended first to the exemplary recording of the 1st Symphony on CPO label, an excellent recording of an astounding piece. The 2nd Symphony is very much growing on this listener, as is the accompanying « Kleist-overture » , both very fine music well orchestrated. The composer's output extends to at least 57 published opera, of which only 5 have been recorded, meanwhile, and if there is an audience for these 3 CPO CDs then, perhaps, their fans might hope for recordings of the String Quartets, the (solo ?) Violin Sonata, the Christmas Oratorio, the Violin Concerto, « Hyperion » and the 3rd Psalm, the Romantic Variations for piano and the Prelude and Fugue in D minor for organ, « Trauersommernach » for womens' chorus and orchestra.

Those wondering at the sound of his music will find sometimes something of a mix, melodically, of Anton Bruckner, Franz Liszt, and Richard Wagner, and structural and harmonic similarities from time to time, as well. By no means, I think, will they find a particularly derivative composer, particularly in the 1st Symphony ; what gets said, how, in what order, why, and such questions the composer seems to have developed answers that are at least partially his own. In the 1st Symphony, though the mood is by no means uniformly bleak (one ought not in any event confuse tragedy in

its Classic sense, with bleakness) , the techniques are put to the service of an overall tragic goal ; the 2nd Symphony has a quite different spirit, somewhat pastoral perhaps, quite positive overall even in its largely minor mode Finale.

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The list of works of Richard Wetz contains 58 Opuses, in addition, there are a small number of compositions which were published without numbering. Opus 1-4 and Opus 6 are not considered discoverable any longer, and the composer declared some other early works provided with Opus figures as invalid.

Judith, Opus 13. A 3 act Opera. Libretto by Richard Wetz.

Das ewige Feuer (The Eternal Fire) , Opus 19. A 1 act Opera. Libretto by Richard Wetz. Published 1910.

Traumsommernacht (Summer's-Night Dream) for women's choir and orchestra, Opus 14. Publisher : Kistner, 1912.

Gesang des Lebens (Song of Life) for boy's choir and orchestra, Opus 29. Publisher : Kistner, 1910.

Chorlied aus Œdipus auf Colonos « Nicht geboren ist das Beste » (Choir song from Œdipus on Colonos : « Born is not the best ») for mixed choir and orchestra (after Sophocles) , Opus 31. Publisher : Kistner, 1912.

Hyperion for baritone, mixed choir and orchestra (after Hölderlin) , Opus 32. Vocal score published by Kistner, 1912.

Der dritte Psalm (The 3rd Psalm) for baritone, mixed choir and orchestra, Opus 37.

4 secular songs (Kyrie, Et incarnatus est, Crucifixus, Agnus Dei) for choir, Opus 44.

Kreuzfahrerlied (Cross driver song) for mixed choir (after Hartmann von Aue) , Opus 46, published in 1910.

Requiem in B minor for soprano, baritone, mixed choir and orchestra, Opus 50, published in 1925.

Ein Weihnachts-Oratorium auf alt-deutsche Gedichte (A Christmas Oratorio on old-German poems) for soprano, baritone, mixed choir and orchestra, Opus 53.

Drei WeihnachtsMotetten für unbegleiteten gem. Chor, Opus 58.

Liebe, Leben, Ewigkeit (Love, Life, Eternity) , Oratorio fragment after Gœthe (missing) .

Kleist-Ouvertüre in D minor, Opus 16. Publisher : Kistner, 1908.

Symphony No. I in C minor, Opus 40. Publisher : Simrock, 1924.

Symphony No. 2 in A major, Opus 47. Published in 1921.

Symphony No. 3 in B-flat major (actually B-flat minor) , Opus 48.

Violin Concerto in B minor, Opus 57. Published in 1933.

Violin Sonata in G major, Opus 33. Publisher : Kistner, 1913.

String Quartet No. 1 in F minor, Opus 43. Publisher : Kistner, 1918.

String Quartet No. 2 in E minor, Opus 49. Publisher : Simrock, 1924.

Passacaglia and Fugue in D minor. Opus 55. Published in 1930.

Kleine Toccata in E minor.

Romantische Variationen über ein Originalthema (Romantic variations on an original theme) , Opus 42. Published in 1917.

Liederover, 100 songs for voice and piano, including :

Lieder für eine mittlere Singstimme mit Begleitung des Klaviers. Set published in 1901, including Wiegenlied (Cradle song) Opus 5, No. 3.

Opus 6.

Die Muschel (The shell) , Opus 9, No. 2. Poem by Richard Schaukal. Published in 1904.

Opus 10.

5 songs for soprano with forte piano accompaniment, Opus 15.

6 songs for mezzo-soprano with piano accompaniment, Opus 20.

5 songs for baritone or mezzo-soprano with piano accompaniment, Opus 21.

5 songs for mezzo-soprano with piano accompaniment. Opus 22.

Manfred Gurlitt

Le compositeur et chef d'orchestre allemand Manfred Gurlitt est né le 6 septembre 1890 à Berlin. (Le compositeur Cornelius Gurlitt était son grand-oncle.) Après ses études au lycée à Berlin, il a appris la théorie de la musique avec Hans Hermann et Hugo Kaun, le piano avec Moritz Meyer-Mahr et Rudolf Maria Breithaupt, la composition avec Engelbert Humperdinck et la direction d'orchestre avec Karl Muck, qui l'a appelé comme assistant au Festival de Bayreuth. De 1908 à 1910, il a acquis sa première expérience en tant que répétiteur au « Staatsoper Unter den Linden ». En 1911, il a été directeur musical du théâtre à Essen, en 1912-1913, chef d'orchestre à Augsburg et, de 1914 à 1927, chef principal au Théâtre municipal de Brême. Il a fondé en 1920 la « Gesellschaft für Neue Musik » (Société de musique contemporaine) et il en a été le dirigeant. En 1924, il est nommé directeur musical de Brême. En 1926, son Opéra « Wozzeck » est créé. Au début de 1927, il s'installe à Berlin, où il travaille, à partir de 1928, en tant que chef-invité à l'Opéra national et à la radiodiffusion. Il fait de nombreux enregistrements pour la « Deutsche Grammophon » et pour « Odéon » .

Le 1er mai 1933, Manfred Gurlitt devient membre du Parti Nazi. En raison de son ascendance juive présumée, son appartenance est déclarée nulle et non avenue, le 3 mai 1937. En 1938, il est chef-invité du « Wiener Staatsoper » . En 1939, fuyant le régime du 3e « Reich » , il s'installe au Japon où il travaille comme chef d'orchestre à l'Opéra et à la radio. Il enseigne également à l'Académie Impériale de musique. Mais les Nazis ne cessent de le harceler et, en 1942, le gouvernement japonais lui retire ses responsabilités jusqu'à la fin de la guerre. Pour un journal de langue anglaise, il tient une chronique de critique musicale. En 1953, il fonde la « Gurlitt Opera Company » dans le but de faire connaître le répertoire européen au public japonais. Ses efforts déployés après la guerre pour revenir s'établir en Allemagne ont échoué. En 1969, il est nommé professeur à l'Université Showa de Musique de Tokyo. Il meurt 3 ans plus tard, le 29 avril 1973.

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Manfred Gurlitt (1890-1973) fait partie de cette génération de musiciens allemands sacrifiés sur l'autel de la politique nationale-socialiste. Soupçonné d'être d'ascendance juive, par sa grand-mère paternelle, il ne dut son salut qu'à l'initiative de sa mère, confessant par écrit, que son père biologique n'était pas Fritz Gurlitt mais son actuel 2e mari et bon Aryen, Willi Waldecker (l'adultère a parfois du bon !) . Il crut opportun d'adhérer au Parti Nazi en 1933 mais cela ne suffit pas à le tenir à l'abri de déboires sérieux. Les raisons en sont peu claires mais il semble que son caractère ombrageux lui ait valu pas mal d'ennemis, prêts à dénoncer sa musique, auprès des services de la propagande nazie, comme non conforme à l'idéal du moment. Gurlitt fut démis de ses positions officielles et un compromis fut trouvé afin qu'il émigre, en 1938, au Japon !

On raconte que, nostalgique (?), il y fréquentait régulièrement l'ambassade d'Allemagne, si bien qu'au bilan, nul ne sait quels furent ses rapports exacts avec le régime. Il revint brièvement au pays, après la guerre, espérant une reconnaissance tardive mais sa musique fut jugée démodée et il se résigna à rejoindre définitivement Tokyo où il fonda sa propre Compagnie d'Opéra et enseigna au Showa College of Music.

Très doué, Gurlitt commença, très jeune, des études complètes, de piano, de direction d'orchestre et de composition

auprès d'Engelbert Humperdinck (1854-1921) . Naturellement tenté par la scène d'Opéra, il lui consacra une bonne partie de son temps.

Au théâtre, il a gravi les échelons, un à un, gagnant sa vie comme répétiteur au « Staatsoper » de Berlin puis comme assistant de Karl Muck à Bayreuth. À partir de 1911, il devint second chef à Essen puis à Augsbourg, enfin chef principal à Brême.

Son activité de compositeur fait état de 8 Opéras que l'on tarde à redécouvrir, à la scène du moins :

Son « Wozzeck » (d'après Georg Büchner) , publié en 1926, quelques mois seulement après celui d'Alban Berg (1885-1935) , fut très bien accueilli par le public, mieux même que celui de son rival. Est-ce pour lui faire payer ce « camouflet » que l'histoire (jamais avare d'excès) s'est vengée, condamnant l'œuvre aux oubliettes ? Elle est pourtant remarquable en tous points et même si elle est peu novatrice pour son époque, elle le sera bien assez, à l'avenir, pour tous ceux qui ne souhaitent qu'une chose : entendre de la bonne musique.

Son « Soldaten » (d'après Jakob Lenz) , daté de 1930, a anticipé celui de Bern Aloïs Zimmermann et, là encore, l'histoire se répète. Que reproche-t-on au juste à cette musique ? À nouveau d'avoir déjà été entendue par le passé. Il est vrai que « Soldaten » fait davantage référence à Richard Strauß (Introduction) , Gustav Mahler (Interlude de l'Acte 1) et même Richard Wagner qu'à la Seconde École de Vienne mais en quoi serait-ce une tare ? L'histoire de l'art semble sans cesse répéter cette rengaine : « Du neuf, toujours du neuf, voilà ce qu'il nous faut ! » . Heureusement, avec le temps, ce genre de reproches a tendance à s'estomper mais l'artiste n'est plus là pour assister à la résurrection de son œuvre.

« Nana » (d'après Émile Zola) , daté de 1932, évoque également clairement le même sujet que « Lulu » d'Alban Berg (1885-1935) , publié la même année. Cet Opéra, par contre, attend toujours son 1er enregistrement, tout comme d'autres œuvres scéniques tombées dans un oubli encore plus profond : « Nächtlicher Spuk » (1936) , « Warum » (1936-1945) , « Nordische Ballade » (1934-1944) , « Wir schreiten aus » (1958) .

Manfred Gurlitt a aussi écrit de la musique instrumentale dont un Concerto pour violon et un autre pour violoncelle ainsi que 2 Symphonies : « Goya » et « Shakespeare » . L'étiquette « Phoenix » vient de publier la Symphonie « Goya » et les critiques enfin favorables montrent combien cette musique méritait de revivre.

Un sort versatile s'est bel et bien acharné sur Manfred Gurlitt. Sa musique fut jugée trop moderne voire dégénérée par les services de la propagande de Josef Gœbbels. La guerre terminée, on lui fit le procès inverse, lui reprochant de cultiver une esthétique dépassée ! C'en était trop pour un homme qui avait fondé en 1922, lors de son séjour à Brême, la « Gesellschaft für Neue Musik » , une Société de défense de la musique d'avant-garde.

Il eut beau contacter les milieux germaniques influents dont Wilhelm Fürtwängler, personne ne voulut prendre le risque de remonter l'un de ses Opéras et ce n'est pas « la Croix du Mérite » qu'il reçut, via l'ambassadeur d'Allemagne à Tokyo, qui pouvait changer quoi que ce soit à son amertume.

Même les Japonais reconnaissants de son influence décisive sur la scène nipponne ne purent véritablement le consoler : ce que Gurlitt aurait voulu, c'était la reconnaissance de ses pairs allemands et figurer sur la longue liste des grands musiciens dont ce pays s'enorgueillit. Au lieu de cela, il se retrouve à peine mentionné dans les encyclopédies musicales.

Qu'il se rassure, là où il repose, les encyclopédies sont rarement en avance sur leur temps et on trouve aujourd'hui des éditeurs courageux qui commencent à réparer les erreurs du passé. Les studios d'enregistrements résonnent enfin de sa musique, demain peut-être la scène ; elle le mérite amplement.

Musique pour la scène

« Die Insel » , musique pour le drame de Herbert Eulenberg (1918) .

« Die Heilige » , légende musicale en 3 tableaux d'après Carl Hauptmann ; créé le 21 janvier 1920, à Brême.

« Wozzeck » , Opus 16 , tragédie musicale en 18 scènes et 1 épilogue, d'après Georg Büchner ; créé le 21 avril 1926, à Brême.

« Soldaten » , Opéra en 3 Actes d'après Jakob Michaël Reinhold Lenz ; créé le 9 novembre 1930, à Düsseldorf, avec le metteur-en-scène Walter Bruno Iltz et le chef Jascha Horenstein.

« Nana » , Opéra en 4 Actes composé en 1931-1932, d'après Émile Zola et Max Brod ; créé le 16 avril 1958 à Dortmund, et interdit avant la première prévue en 1933 à Mannheim.

« Seguidilla Bolero » (« Nächtlcher Spuk ») , Opéra en 3 Actes d'après Paul Knudsen, composé de 1934 à 1936.

« Warum » (« Feliza ») , Opéra composé de 1 prélude, 4 Actes et 1 postlude sur un livret du compositeur ; écrit en 2 phases : de 1934 à 1936 et de 1942 à 1945.

« Nordische Ballade » , Opéra en 4 Actes d'après Selma Lagerlöf et Manfred Gurlitt composé entre 1934 et 1944 ; créé le 4 mai 2003, à Trier.

« Wir schreiten aus » , Märchen-Drama (inachevé) sur un livret du compositeur, composé entre 1945 et 1958.

Musique pour orchestre

« Sinfonische Musik » pour grand orchestre (1922) .

Concerto de chambre pour piano n° 1 en fa majeur (1927) .

Concerto de chambre pour violon n° 2 en la majeur (1929) .

Concerto pour violoncelle en fa majeur (1937) .

« Goya-Sinfonie » (1938) .

« Nobutoki-Variationen » .

« 3 Reden aus der Französischen Revolution » , pour baryton et orchestre.

« Vier dramatische Gesänge » , pour soprano et orchestre.

« Shakespeare-Sinfonie » , pour 5 voix et orchestre (1954) .

Musique de chambre

Quintette avec piano (1912) .

Sonate pour piano (1913) .

« Liedvertonungen mit Kammerorchester » (1923-1925) .

...

Martin Gurlitt étudie la composition avec Engelbert Humperdinck, la direction d'orchestre avec Karl Muck, et le piano avec Moritz Mayer-Mahr. Il est le petit-neveu du compositeur Cornelius Gurlitt.

De 1908 à 1910, il est nommé à l'Opéra Royal de Berlin. Il devient ensuite l'assistant de Karl Muck à Bayreuth. En 1911-1912, il est nommé second chef à Essen puis travaille à Augsbourg pour 2 ans. En 1914, on lui offre le poste de 1er chef au « Stadttheater » de Brême, poste qu'il va occuper jusqu'en 1924 comme directeur musical.

En 1920, il fonde à Brême une Société de musique contemporaine afin d'encourager l'avant-garde.

Son Opéra « Wozzeck » (1926) , basé sur la pièce de Georg Büchner, est apparu 4 mois après celui d'Alban Berg. La première fut donnée à Brême, le 22 avril 1926, et a beaucoup attiré l'attention à l'époque. L'œuvre marque l'apogée de la carrière de Gurlitt. Mais ce « Wozzeck » est toujours resté dans l'ombre de l'autre. Les détracteurs de Gurlitt l'accuse de promouvoir « une vie débauche totale » . Il est dans l'obligation de déménager à Berlin, en 1927. Là, il enseigne à la « Musikhochschule » de Charlottenburg, se joint à la « Staatsoper » , au « Kroll Oper » , au « Deutsches Theater » , à Max Reinhardt et la Radio de Berlin.

La musique de Gurlitt fut interdite par les Nazis lorsqu'ils ont pris le pouvoir en 1933. Sa présence à Berlin sera tolérée puisqu'il saura adapter sa musique à l'esthétique du 3^e « Reich ». Gurlitt devient un membre du Parti Nazi à partir du 1^{er} mai 1933. Il est éjecté du Parti, le 3 mai 1937, sur une décision du tribunal. Le parquet déclare (à tort) que Gurlitt est d'origine juive. Pour éviter d'être arrêté par la « Gestapo », il décide d'émigrer au Japon, en 1939, où il devient actif comme chef avec la Société Fujiwara Yoshie et l'Opéra de Fujiwara. En 1940, Gurlitt est nommé directeur musical de l'Orchestre philharmonique de Tokyo.

Gurlitt est l'instigateur des premières japonaises de nombreuses œuvres du répertoire allemand ; entre autres, Wolfgang Amadeus Mozart, Richard Wagner et Richard Strauß. L'attitude de Gurlitt envers le régime nazi demeure cependant équivoque. Il est un invité régulier de l'Ambassade d'Allemagne à Tokyo. En 1953, il fonde sa propre compagnie à Tokyo : la « Gurlitt Opera Company ». En 1969, il devient professeur de musique à l'Ordre Showa.

En 1955, Gurlitt retourne en Allemagne pour interpréter ses propres œuvres. L'événement ne s'avère pas fructueux. Son langage musical est jugé dépassé. L'année suivante, il reçoit la Croix du service du Mérite de la République fédérale allemande. A partir de là, il cesse de composer et remet plus jamais les pieds dans son pays natal.

Gurlitt est aussi l'auteur de l'Opéra « Soldaten » (1930) d'après la pièce de Jakob Michaël Lenz Reinhold ; et de « Nana » (1933) d'après le roman d'Émile Zola (œuvre contemporaine du « Lulu » de Berg) .

« Die Heilige » : Légende musicale en 3 parties, d'après Carl Hauptmann (1920) .

« Wozzeck » , Opus 16 : Tragédie musicale en 18 scènes et 1 épilogue, d'après Georg Büchner (1926) .

« Soldaten » : Opéra en 3 Actes, d'après Jakob Michaël Reinhold Lenz (1930) .

« Nana » : Opéra en 4 Actes, d'après l'œuvre d'Émile Zola et adapté par Max Brod (1931-1932) .

« Nächtlicher Spuk » : Opéra en 3 Actes, d'après Paul Knudsen (1934-1936) .

« Warum ? » : Opéra en 1 Prologue et 4 Actes, accompagné de Suites (1934 ; 1936-1942 ; 1945) .

« Nordische Ballade » : Opéra en 4 Actes, d'après Selma Lagerlöf et Manfred Gurlitt (1934-1944) .

« Wir schreiten aus » (1958) .

Concerto pour violon (après 1933) .

Concerto pour violoncelle (après 1933) .

Symphonie « Goya » (1938-1939) .

Symphonie « Shakespeare » (1952-1954) .

4 pièces dramatiques pour soprano et orchestre (1946-1952) .

...

The German Opera composer, conductor and teacher, Manfred Gurlitt, was cousin of the eminent musicologist and editor, Wilibald Gurlitt. He studied in Berlin theory and composition with Hugo Kaun, composition with Engelbert Humperdinck, conducting with Karl Muck, and piano with Rudolf Breithaupt and Moritz Mayer-Mahr.

From 1908 to 1910, Manfred Gurlitt was a coach at the Berlin Court Opera, and then acted as musical assistant to Karl Muck at Bayreuth. In 1911-1912, he was 2nd conductor in Essen, then in Augsburg for 2 years. In 1914, he was given the post of 1st conductor at the « Bremen Stadttheater » , a job he held until 1924. In 1920, he founded a Society for New Music in Bremen to encourage avant-garde and rarely heard pre-Classical works. In 1924, he returned to Berlin and was granted the title of « Generalmusikdirektor » , appeared as a guest-conductor at the State Opera and on the Berlin Radio, and taught at the « Hochschule für Musik » (or « Charlottenburg Musikhochschule ») . Later, he appeared as guest Opera conductor in Germany and Spain.

After the Nazis came to power in 1933, Manfred Gurlitt was denounced as a « cultural Bolshevik » and lost his official posts. In order to avoid being arrested by the « Gestapo » , he emigrated to Japan in 1939 where he became active as an Opera conductor. In 1953, he founded his own Gurlitt Opera Company in Tokyo, and, in 1969, he became a professor at the Showa College of Music.

In 1956, Manfred Gurlitt was awarded the Distinguished Service Cross of the German Federal Republic's order of merit, however, he never returned to live in Germany, bitter at the neglect of his music in post-War Germany.

His Opera « Wozzeck » (1926) , after the play by Georg Büchner, appeared 4 months after the Opera of the same title by Alban Berg and has remained in its shadow. He also wrote « Soldaten » (1930) after the play by Jakob Michaël Reinhold Lenz and « Nana » (1933) after the novel by Émile Zola.

Operas

« Die Heilige » : " Musical legend " in 3 parts, after Carl Hauptmann ; created on 27 January 1920, in Bremen.
« Wozzeck » , Opus 16 : " Musical tragedy " in 18 Scenes and 1 Epilogue, after Georg Büchner ; created on 22 April 1926, in Bremen.

« Soldaten » : Opera in 3 Acts, after Jakob Michaël Reinhold Lenz ; created on 9 November 1930, in Düsseldorf.

« Nana » : Opera in 4 Acts, after Émile Zola and Max Brod (1931-1932) ; created on 16 April 1958, in Dortmund.

« Nächtlicher Spuk » : Opera in 3 Acts, after Paul Knudsen (1934-1936) .

« Warum ? » : Opera in 1 Prologue, 4 Acts, and Sequels (1934 - 1936-1942 - 1945) .

« Nordische Ballade » : Opera in 4 Acts, after Selma Lagerlöf and Manfred Gurlitt (1934-1944) .

« Wir schreiten aus » (1958) .

Other Works

« Seguidilla bolero, Feliza » : Incidental music for 2 Spanish plays.

« Goya » Symphony.

« Shakespeare » Symphony.

Cello Concerto.

Chamber Concertos for piano and violin.

Piano Quintet in C minor.

Piano Sonata.

Songs with chamber orchestra.

...

The odds were against him and it was bad luck for the composer and conductor Manfred Gurlitt who was born in Berlin, in 1890, and studied with Engelbert Humperdinck and Karl Muck. Under the Nazi regime, he lost his official posts, while opportunists like Werner Egk, Carl Orff, Hans Pfitzner and Richard Strauß were critically acclaimed. Gurlitt emigrated to Japan, where he returned to after the War when he failed to continue his professional career in his mother country. He died in Tokyo at 81. His music fell into oblivion : songs and chamber music, Symphonic and stage works. He created a distinct expressionist style embracing elements of late-Romanticism, neo-Classicism, 12 tone technique and free atonality.

Politically, Manfred Gurlitt was a leftist and the socially critical selection of his Opera themes qualified him, intellectually and literarily, as a differentiated personality. The duplicity of events became his fate. His setting of « Wozzeck » was staged at the « Bremer Stadttheater » during his term as general music-director only 4 months after the outstanding premiere, in 1925, at the « Berliner Staatsoper » of the Opera of the same title by Alban Berg.

5 years later, he composed the Opera « Soldaten » after the play by Jakob Michaël Reinhold Lenz which faced strong competition from the so far unprecedented avant-garde Opera of the same title by Bernd Alois Zimmermann written 3 decades later.

Gurlitt's « Wozzeck » is nevertheless a major work of expressionism : released on CD (Capriccio 60052-1, distributed by Delta Music) with great soloists, the RIAS chamber choir and « Rundfunkchor » in Berlin as well as the « Deutsche Symphonie-Orchester Berlin » under the baton of Gerd Albrecht. Good is definitely not the enemy of the better. Unlike Alban Berg who chose 15 of a total of 26 scenes from Georg Büchner's Woyzeck-Fragment (in the adaptation by Karl Emil Franzos using a different title, text and characters) and split them into 3 Acts, Manfred Gurlitt took 18 scenes from the same text source and added an epilogue. Formally, Gurlitt followed Büchner's intention more closely than Berg as he did not try to tone down the linguistic directness of the original text nor create seamless transitions with flamboyant interludes.

Manfred Gurlitt's Opera sets distinct accents in the characterization of figures, discovers events e.g. the main fairy tale - which Berg ignored. The cynism of humiliating medical trials is not dealt with. It is difficult to understand how this explosive work which uses very subtle, partly inconspicuous, partly flamboyant expressional techniques, could go unnoticed. Thanks to Albrecht : he opened a real treasure chest which could go down in history.

AB 104 : 1897 et après

La toute Ire étude biographique consacrée à Anton Bruckner en langue française va paraître à Genève l'année de sa mort : elle était due au compositeur suisse Émile Jacques-Dalcroze, qui avait été son élève au Conservatoire de Vienne, de 1887 à 1889.

1897

Composed early in **1897**, or possibly even in **1896**, is the 1st version of the 22 year old Arnold Schœnberg's String Quartet in D major (1st movement) ; the work will not be put into its definitive form until after Alexander von Zemlinsky reviews it and offers criticism. Schœnberg later confirms during **summer 1897** (after Johannes Brahms's death) as the date of composition of the Quartet, and the only surviving manuscript (the revised version) bears the date of **October 1897**, but Hanns Eisler (who will study with Schœnberg decades later) and Zemlinsky both indicate this work as the Quartet which Zemlinsky shows to Brahms, who is intrigued with the piece, so the discarded version of the Quartet had to be composed before Brahms died. When Zemlinsky tells Brahms that Schœnberg has been scraping-out a living by arranging and copying music, Brahms offers to pay Schœnberg's tuition to study at the Vienna Conservatory ; Schœnberg turns it down. Although the earlier version was apparently quite different from the revised one which we know, the Quartet in D is indeed the most significant early piece composed by Schœnberg, and the only one likely to attract such strong attention from Brahms. It is possible that this is the last piece of new music Brahms reviewed.

Arnold Schœnberg

Le compositeur, peintre et théoricien autrichien Arnold Schönberg est né le 13 septembre 1874 à Vienne, et mort le 13 juillet 1951 à Los Angeles. 2 siècles après Jean-Sébastien Bach et Jean-Philippe Rameau, qui avaient posé les fondements de la musique tonale, il émancipa la musique de la tonalité et inventa le dodécaphonisme, qui aura une influence marquante sur la musique du XXe siècle.

Arnold Schönberg fut avant tout autodidacte. Il reçut uniquement des leçons de contrepoint de celui qui devint son 1er beau-frère, le compositeur Alexander von Zemlinsky. Il fonda avec ses élèves Alban Berg et Anton Webern la « Seconde École de Vienne », avant de s'installer à Berlin pour y enseigner la musique. Pédagogue et théoricien de réputation mondiale, Schönberg eut pour autres élèves notamment Hanns Eisler, Egon Wellesz, Otto Klemperer, Theodor W. Adorno, Viktor Ullmann, Winfried Zillig, René Leibowitz, Nikos Skalkottas, Josef Rufer, Roberto Gerhard et John Cage avec lequel il entretenait une relation très amicale.

Après des œuvres qui procèdent de son admiration pour Richard Wagner et Richard Strauß, dont il a assimilé l'art avec une prodigieuse Maîtrise (« la Nuit transfigurée », sextuor à cordes, 1899 ; les « Gurrelieder », cantate profane en 2 parties pour chœurs, solistes et grand orchestre, 1900-1911 ; le Quatuor à cordes n° 1, 1905), il élimine au terme d'une profonde évolution (dont les étapes principales sont le Quatuor à cordes n° 2, 1908, avec sa partie pour soprano dans le dernier mouvement, sur un poème approprié de Stefan George affirmant « je respire l'air d'autres planètes » ; les 5 Pièces pour orchestre, 1909 ; les 6 Petites pièces pour piano, 1911) les relations tonales et élabore le mode de déclamation du « Sprechgesang » (chant parlé) avec « Pierrot lunaire » pour soprano et 8 instruments solistes, en 1912. Cette composition l'établit définitivement en tête des compositeurs les plus influents de son temps. Igor Stravinsky (3 Poésies de la lyrique japonaise) et Maurice Ravel (3 Poèmes de Stéphane Mallarmé) l'imitent, Darius Milhaud le fait jouer à Paris et Ernest Ansermet à Zürich, tandis que l'Europe musicale se divise en atonalistes et anti-atonalistes, ces derniers n'hésitant pas à perturber des concerts (« Skandalkonzert »), et à demander le renvoi de Schönberg de sa chaire de professeur.

...

The Austrian composer and painter Arnold Schönberg was born on 13 September 1874 into a lower middle-class Jewish family in the « Leopoldstadt » district (in earlier times, a Jewish ghetto) of Vienna, at « Obere Donaustraße Nr. 5 » ; and died on 13 July 1951. He was associated with the expressionist movement in German poetry and art, and leader of the « Second Viennese School ». With the rise of the Nazi Party, by 1938, Schönberg's works were labelled as « degenerate music » because he was Jewish. He moved to the United States in 1934.

Schönberg's approach, both in terms of harmony and development, has been one of the most influential of 20th Century musical thought. Many European and American composers from at least 3 generations have consciously extended his thinking, whereas others have passionately reacted against it.

Schönberg was known early in his career for simultaneously extending the traditionally opposed German Romantic styles of Johannes Brahms and Richard Wagner. Later, his name would come to personify innovations in atonality

(although Schönberg himself detested that term) that would become the most polemical feature of 20th Century art music. In the 1920's, Schönberg developed the 12 tone technique, an influential compositional method of manipulating an ordered series of all 12 notes in the chromatic scale. He also coined the term developing variation and was the 1st modern composer to embrace ways of developing motifs without resorting to the dominance of a centralized melodic idea.

Schönberg was also a painter, an important music theorist, and an influential teacher of composition ; his students included Alban Berg, Anton Webern, Hanns Eisler, Egon Wellesz and, later, John Cage, Lou Harrison, Earl Kim, Leon Kirchner, and other prominent musicians. Many of Schönberg's practices, including the formalization of compositional method and his habit of openly inviting audiences to think analytically, are echoed in « avant-garde » musical thought throughout the 20th Century. His often polemical views of music history and aesthetics were crucial to many significant 20th Century musicologists and critics, including Theodor W. Adorno, Charles Rosen and Carl Dahlhaus, as well as the pianists Artur Schnabel, Rudolf Serkin, Eduard Steuermann and Glenn Gould.

Schönberg's archival legacy is collected at the « Arnold Schönberg Center » , in Vienna.

Schönberg's father, Samuel, a native of Bratislava, was a shop-keeper and his mother, Pauline, was native of Prague. Arnold was largely self-taught. He took only counterpoint lessons with the composer Alexander von Zemlinsky, who was to become his 1st brother-in-law.

In his 20's, Arnold Schönberg earned a living by orchestrating Operettas, while composing his own works, such as the String Sextet « Verklärte Nacht » (Transfigured Night) , in 1899. He later made an orchestral version of this, which became one of his most popular pieces. Both Richard Strauß and Gustav Mahler recognized Schönberg's significance as a composer ; Strauß when he encountered Schönberg's « Gurre-Lieder » , and Mahler after hearing several of Schönberg's early works.

Strauß turned to a more conservative idiom in his own work after 1909 and, at that point, dismissed Schönberg. Mahler adopted him as a « protégé » and continued to support him, even after Schönberg's style reached a point Mahler could no longer understand. Mahler worried about who would look after him after his death. Schönberg, who had initially despised and mocked Mahler's music, was converted by the « thunderbolt » of Mahler's 3rd Symphony, which he considered a work of genius. Afterward, he « spoke of Mahler as a Saint » .

In 1898, Schönberg converted to Christianity in the Lutheran church ; partly to strengthen his attachment to Western European cultural traditions, and partly as a means of self-defence « in a time of resurgent anti-Semitism » . In 1933, after long meditation, he returned to Judaism, because he realised that « his racial and religious heritage was inescapable » , and to take-up an unmistakable position on the side opposing Nazism. He would self-identify as a member of the Jewish religion later in life.

In October 1901, he married Mathilde Zemlinsky, the sister of the conductor and composer Alexander von Zemlinsky, with whom Schönberg had been studying since about 1894. He and Mathilde had 2 children : Gertrud (1902-1947)

and Georg (1906-1974) . Gertrud would marry Schönberg's pupil, Felix Greißle, in 1921. During the summer of 1908, his wife Mathilde left him for several months for a young Austrian painter, Richard Gerstl. This period marked a distinct change in Schönberg's work. It was during the absence of his wife that he composed « Du lehnst wider eine Silberweide » (You lean against a silver-willow) , the 13th song in the cycle, « Das Buch der Hängenden Gärten » , Opus 15, based on the collection of the same name by the German mystical poet Stefan George. This was the 1st composition without any reference at all to a key. Also, in this year, he completed one of his most revolutionary compositions, the String Quartet No. 2, whose 1st 2 movements, though chromatic in colour, use traditional key-signatures, yet, whose final 2 movements, also settings of George, daringly weaken the links with traditional tonality. Both movements end on tonic chords, and the work is not fully non-tonal. Breaking with previous String Quartet practice, it incorporates a soprano vocal line.

During the summer of 1910, Schönberg wrote his « Harmonielehre » (Theory of Harmony) , which remains one of the most influential music-theory books. From about 1911, Schönberg belonged to a circle of artists and intellectuals who included Lene Schneider-Kainer, Franz Werfel, Herwarth Walden and the latter's wife, Else Lasker-Schüler.

In 1910, he met Edward Clark, an English music journalist then working in Germany. Clark became his sole English student and, in his later capacity as a producer for the BBC, he was responsible for introducing many of Schönberg's works, and Schönberg himself, to Britain (as well as Anton Webern, Alban Berg and others) .

Another of his most important works from this atonal or pan-tonal period is the highly-influential « Pierrot lunaire » , Opus 21, of 1912, a novel cycle of expressionist songs set to a German translation of poems by the Belgian-French poet Albert Giraud. Utilizing the technique of « Sprechstimme » , or melodramatically spoken recitation, the work pairs a female vocalist with a small ensemble of 5 musicians. The ensemble, which is now commonly referred to as the « Pierrot ensemble » , consists of flute (doubling on piccolo) , clarinet (doubling on bass clarinet) , violin (doubling on viola) , violoncello, speaker, and piano.

Wilhelm Bopp, director of the Vienna Conservatory from 1907, wanted a break from the stale environment personified for him by Robert Fuchs and Hermann Grædener. Having considered many candidates, he offered teaching positions to Schönberg and Franz Schreker, in 1912. At the time, Schönberg lived in Berlin. He was not completely cut-off from the Vienna Conservatory, having taught a private theory course 1 year earlier. He seriously considered the offer, but he declined. Writing afterward to Alban Berg, he cited his « aversion to Vienna » as the main reason for his decision, while contemplating that it might have been the wrong one financially, but having made it he felt content. A couple of months later, he wrote to Schreker suggesting that it might have been a bad idea for him as well to accept the teaching position.

...

The complete orchestral score of Gustav Mahler's 2nd Symphony is published by « Friedrich Hofmeister Musikverlag » : the 3rd publication of Mahler's music, and the 1st of his Symphonies to appear in print in full-score.

1897 : Le Liedertafel (orphéon) du village de Windhaag dévoile la Ire plaque commémorative, en l'honneur de son illustre instituteur adjoint Anton Bruckner, qui orne le nouvel édifice de l'école primaire.

Janvier 1897 : Ernst von Schuch conducts the 2nd, 3rd, and 4th movments of Gustav Mahler's 2nd Symphony in Dresden, and Arthur Nikisch conducts the « Blumenstück » (from the 3rd Symphony) in Leipzig, all with great success.

« In January 1897, Mahler is told that “ under present circumstances it is impossible to engage a Jew for Vienna ”. »

He bemoans :

« Everywhere, the fact that I am a Jew has at the last moment proved an insurmountable obstacle. »

He does not despair, having made arrangements to remedy his deficiency.

13 janvier 1897 : Le chef Herman Zumpé dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Ce 4e concert symphonique de la saison (débutant à 19 heures) , donné à la « Kaim-Saal » , est dédié à la mémoire du compositeur, récemment décédé.

17 janvier 1897 : Exécution à Vienne (dans le cadre d'un concert à sa mémoire) de la Messe n° I en ré mineur pour quatuor vocal (SATB) , chœur, orchestre et orgue ad libitum (**WAB 26**) d'Anton Bruckner, sous la direction du chef-compositeur Richard von Perger (1854-1911) .

20 janvier 1897 : Le chef Herman Zumpé dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Ce 5e concert symphonique de la saison (débutant à 19h30) , donné à la « Kaim-Saal » , est dédié à la mémoire du compositeur, récemment décédé.

11 février 1897 : Dévoilement d'un monument à la mémoire d'Anton Bruckner à l'Université de Vienne. La cérémonie est organisée par la Société chorale académique. Les membres du chœur vont déposer une couronne au pied du monument.

Les festivités se tiennent dans la grande Salle de réception de l'Université. Au programme (dans l'ordre) :

« Mitternacht » (minuit) de Bruckner (**WAB 80**) , cantate profane en la bémol majeur pour voix de ténor, chœur d'hommes à 4 voix a cappella (TTBB) et piano ; interprétée par la Société chorale académique de Vienne.

Composée à Vienne sur le texte allemand « Die Blumen glühn im Mondenlicht der märchenschönen Mitternacht » (les fleurs brillent au clair de lune tel un beau conte de minuit) du banquier juif berlinois, Joseph Mendelssohn (né le 11 août 1770 et mort le 24 novembre 1848) . Dédiee au Liedertafel (orphéon) « Frohsinn » de Linz . Création à Linz, le 15 mai 1870. par la Société chorale de l'Académie.

« Festxede » rendu par le directeur August Göllerich.

Prologue du « Oberlandesgerichtstrat » de Franz Schumann récité, pour l'occasion, par l'acteur impérial et royal George Heimers qui est un membre honoraire du « Wiener Akademischen Gesangverein » .

« Germanenzug » (l'Hôte germain) de Bruckner (**WAB 70**) , cantate patriotique en ré mineur pour chœur d'hommes à 4 voix (TTBB) a cappella et ensemble de cuivres (2 cornets, 4 trompettes, 3 trombones, 3 cors, 1 cor baryton ou euphonium et 1 tuba) . Composée à Linz en 1863.

Les interprètes : la Société chorale académique de Vienne accompagnée de l'ensemble de cuivres du « Konzertverein » .

14 février 1897 : Concert commémoratif à la mémoire d'Anton Bruckner donnée par l'Orchestre du « Konzertverein » de Vienne sous la direction de Ferdinand Löwe. Au programme : la 7e Symphonie et le prologue des « Maîtres-chanteurs » de Richard Wagner.

15 février 1897 : Réunion de la Société chorale académique de Vienne en présence de son président Franz Schumann. Au menu : commémoration de la mort d'Anton Bruckner survenue le dimanche 11 octobre 1896. On tient 1 minute de silence. Monsieur Hans Thoruton propose de jouer des œuvres de Jean-Sébastien Bach et de Ludwig van Beethoven pour l'occasion.

18 février 1897 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans le « Te Deum » d'Anton Bruckner. Les solistes : Emma Baumann, Adrienne Osborne, Emil Pinks et Hans Schütz. À l'orgue : Paul Homeyer. Il s'agit du 17e concert de la saison.

23 février 1897 : Knowing that his being a Jew is the biggest obstacle to his career, Gustav Mahler is himself baptized into the Roman Catholic faith at « Little Michael » Church, in Hamburg. He is the most reluctant, the most resentful, of converts.

He tells Bruno Walter :

« I had to go through it. »

He informs Ludwig Karpath :

« This action which I took-out of self-preservation, and which I was fully-prepared to take, cost me a great deal. »

He tells a Hamburg writer :

« I've changed my coat. »

There is no false piety here, no pretense. Mahler is letting it be known for the record that he is a forced convert, one whose Jewish pride is undiminished, his essence unchanged.

He tells a critic :

« An artist who is a Jew has to achieve twice as much as one who is not, just as a swimmer with short arms has to make double efforts. »

After the act of conversion he never attends Mass, never goes to confession, never crosses himself. The only time he ever enters a church for a religious purpose is to get married. »

« He was born a Jew but has been described as a life-long agnostic. At one point, he converted to Catholicism, purely for the purpose of obtaining a job that he coveted - director of the Court Opera of Vienna. It was unthinkable for a Jew to hold such a prestigious position, hence, the utilitarian conversion to the State religion. »

(Warren Allen Smith. « Celebrities in Hell » , ChelCbooks, New York, 2002 ; pages 76-77.)

« Mahler had followed the common path of assimilationist Jews, particularly those who were German-speaking and University-educated : toward a dignified job, a position in the community, and a respectable income. Besides the fact that anti-Semitism was rife in Vienna, the post Mahler sought was a government position and normally open only to those who declared themselves to belong to the State religion : Catholicism. Mahler's superior, the intendant of the Vienna Opera, reported directly to the Emperor. Like the many Jews who were candidates for lesser government jobs, Mahler was officially baptized on **23 February 1897**. His appointment arrived soon after. »

(Stuart Feder. « Mahler at Midnight » , « Gustav Mahler : A Life in Crisis » , Yale University Press, 2004 ; pages 63-64.)

« Gustav Mahler (1860-1911) was more of an agnostic than a believer, but the Symphonies which he wrote are deeply spiritual works. He was a Jew who became a Roman Catholic, a move perhaps dictated to some degree by political motives. »

(John Bowden. « Christianity : the complete guide » , edited by John Stephen Bowden, Continuum, 2005 ; page 813.)

« It is particularly poor salesmanship for Ms. Raabe to cite Mahler's supposed conversion from Judaism to Catholicism. In both law and common understanding, a choice made under duress is discounted as lacking in free will. Mahler converted as a mere formality under compulsion of a bigoted law that barred Jews from directorship of the Vienna " Hofoper ". Mahler, himself, joked about the conversion with his Jewish friends, and, no doubt, would view with bitter amusement the obtuseness of Ms. Raabe's understanding of the cruel choice forced on him : either convert to Christianity or forfeit the professional post for which you are supremely destined. When Mahler was asked why he

never composed a Mass, he answered bluntly that he could never, with any degree of artistic or spiritual integrity, voice the “ Credo ”. He was a confirmed agnostic, a doubter and seeker, never a soul at rest or at peace. »

(Joel Martel. « Mahler and Religion ; Forced to Be Christian » , « The New York Times » .)

Mars 1897 : Preceded by a lecture about Gustav Mahler which was published as a booklet, in Berlin, Felix Weingartner conducts 2nd, 3rd, and 6th movements of Mahler's 3rd Symphony, before a full-house, to very mixed reviews. Later that month, in the midst of his 1st international concert tour, Mahler successfully performs the « Blumenstück » , in Budapest.

Hugo Wolf composes « Gedichte von Michelangelo » , songs on poems by Michelangelo.

3 avril 1897 : Founding of the « Vererinigug Bildender Künstler Österreichs » (Association of Austrian Fine-Artists) , commonly known as the « Secession » . Chiefly the idea of Gustav Klimt, Josef Engelhart, and Carl Moll, it is the most important event in the « fin de siècle » Vienna art-world.

Because of her ties to both Klimt and Moll, Alma Schindler is intimately involved with the « Secession » . Alma is considered by those in her social circle to be the « prettiest girl in Vienna » , and she is wooed by many older and well-established men, both single and married. Her strongest ambition is to make a mark as a great composer.

3 avril 1897 : Le jour de la mort de Johannes Brahms, l' « Orchester-Verein » donne en première munichoise la version de 1892 de la 2e Symphonie de Bruckner. Le concert a lieu à la « Kaim-Saal » . (L' « Orchester-Verein est un ensemble amateur qui programme des œuvres non encore jouées par les Orchestres professionnels.)

Mort de Johannes Brahms

3 avril 1897 : Décès de Johannes Brahms à Vienne à sa résidence du 4 de la « Karlsgasse » , à près de 64 ans, d'un cancer du foie selon quelques biographies, mais il s'agirait en réalité d'un cancer du pancréas. Il est inhumé au Cimetière central de Vienne, tout comme Ludwig van Beethoven et Franz Schubert.

The evening papers announced that Johannes Brahms had breathed his last ; the next day, the morning papers took-up the tale and Vienna's florists had cause to believe that they were having a good year. Perhaps, a measure of Brahms's more general popularity, or perhaps, reflecting the superiority of the spring flower supply, it took 5 wagons (as opposed to Anton Bruckner's 2) to carry the wreaths, which numbered more than 200. Unlike Bruckner, who had specified his last resting place in his will and caused his Viennese « cortège » to terminate at the railway station, Brahms left only an un-signed will and no written specifications for the disposal of his remains. This was probably a good thing for his Viennese friends, since, as reported in the « Neue Wiener Tagblatt » , he had repeatedly expressed a wish to have his body cremated, and this was by no means the local custom. An excuse for a burial, however, was found. It took this form :

« On the other hand, on the occasion of Billroth's funeral, pointing to the graves of Beethoven and Schubert, he uttered to Max Kalbeck : " One would rest well here ! " All these circumstances were discussed in his circle of friends ; finally, it was agreed that Brahms be committed to the ground. As soon as news of the Master's passing reached the Town Hall, the City of Vienna voted him a grave of honour. »

This was not the end of the matter, since it occasioned a lengthy discussion at a specially convened session of the directors of the « Gesellschaft der Musikfreunde » which, in lieu (rather than in spite) of relatives of the deceased, had undertaken to run the funeral. The result of this discussion, that the body would indeed be buried, was reported the next day in the « Neue Wiener Tagblatt » .

The funeral itself was held on 6 April. Brahms began his last journey at half past 2, a half hour earlier than Bruckner had begun his. Sealed in a metal coffin and carried in a glass-walled hearse drawn (like Bruckner's) by 6 horses, the body was taken from No. 4 « Karlsgasse » to the nearby « Karlskirche » . Unlike Bruckner, however, Brahms, being nominally protestant, did not go in. Nevertheless, by making this the point where the already enormous « cortège » gathered and marshalled even more persons, the Viennese gave Brahms (and themselves) the next best thing to a service in the « Karlskirche » . The procession itself included people at the head of Vienna's arts administration, such as the General Intendant, Baron Bezecny, and Privy Councillor Nikolaus Dumba, composers such as Antonín Dvořák and (much lower down the list) Ignaz Brüll, Eduard Schütt, Richard Heuberger, Hans Köbler, and Anton Rükauf, just about every chamber ensemble, instrumentalist, and singer (including Anton Stermans, whose career was really blossoming, thanks to the « Vier ernste Gesänge ») numerous representatives of major musical institutions outside Vienna, people whose businesses had done well out of Brahms, such as the concert-agents Alexander Rosé and Emil Gutmann, a considerable contingent from the « Gesellschaft der Musikfreunde » , representatives of choral and literary Societies, and a larger contingent of journalists than that noted as being present at Bruckner's funeral : Max Kalbeck, Robert Hirschfeld, Theodor Helm, Gustav Schönaich, and Albert Kauders, not to forget Richard Heuberger who was already listed as a composer. This is not to say that journalists other than Helm were not also at Bruckner's funeral, nor that other journalists than those listed were not present at Brahms's. Their listing, however, seems to imply an « official » presence indicating a larger number of journalists who were close to Brahms, as well as giving some indication of the ranking of journalists in terms of perceived importance. Although the wreath sent by the city of Vienna sat atop the coffin along with the wreath from Brahms's native city of Hamburg, there was not the prominence of city council presence which had characterized Bruckner's funeral. This was very much the day of the « Gesellschaft der Musikfreunde » , Brahms's « family » .

The « cortège » , led by a standard-bearer in old Spanish dress, made its way across the « Karlsplatz » to the « Gesellschaft » 's own buildings, where it made a station so that Brahms could receive the official farewell of the vice-president of the « Gesellschaft » , Doctor Billing, and the director of the « Konzervatorium » , Johann Nepomuk Fuchs. The « Gesellschaft » 's Choral Society, the « Singverein » , sang Brahms's « Fahr wohl » . After this station, the procession continued through the streets, past the Opera and, eventually, to the protestant church on « Dorotheergasse » , where government and city dignitaries, including a representative of the education minister and the 2 vice-Mayors, the musician Otto Franz representing the Duke of Meiningen, Wilhelm Jahn, director of the Court Opera, and the composer Carl Goldmark, awaited its arrival. The papers reported that the church choir sang « Es ist

bestimmt in Gottes Rath » by Felix Mendelssohn. This, however, is not correct ; the choir actually sang a Chorale, but the largely Roman Catholic congregation, not knowing it, did not join in. Pastor Zimmermann delivered a panegyric, the « Wiener Männergesangsverein » sang Carl Gottlieb Reissiger's « Wanderers Nachtfahrt » , as was its custom on such occasions, and the procession began the final leg of its journey to the « Zentralfriedhof » .

The « cortège » arrived at the cemetery gate at half past 5. Here, the « Gesellschaft der Musikfreunde » , once more, took charge of the proceedings. At the gate, its general secretary, Ludwig Koch, distributed wax candles to 12 men, including Max Kalbeck and Richard Heuberger, who conducted their revered Master to his final resting place, grave No. 27, opposite Ludwig van Beethoven and in the vicinity of Franz Schubert and Johann Herbeck. Brahms's pupil, Richard von Perger, had the last word and the funeral was ended. Subsequent memorials to Brahms will be performed during the concert season.

...

1887 : Death of Edward Marxsen. Brahms interrupts his summer visit in Hofstetten to visit Clara Schumann in Frankfurt.

1889 : Adelbert Theodor Edward (« Theo ») Wangemann invites Brahms to make an experimental recording.

2 December 1889 : Spielte Brahms im Haus seines Freundes Doktor Richard Fellingner einen Teil des Ungarischen Tanzes Nummer 1 auf dem Klavier und wurde dabei mit einem Phonographen aufgenommen. Die Aufnahme bietet trotz ihrer schlechten Qualität das einzige authentische Zeugnis von Brahms eigenem Klavierspiel. Zudem könnte die Ansage teilweise von ihm selbst gesprochen worden sein.

1889 : Brahms appointed a « Freeman of Hamburg » . From this year onward, spends his summers in Bad Ischl.

October 1890 : Begins « cleaning house » , and destroying incomplete works or abandoned compositions. But can't resist himself.

1891 : Composes the great Clarinet Quintet.

1892 : Death of his sister Elise ; death of Elisabeth von Herzogenberg.

1893 : Death of Hermine Spies.

Around 1894 : (Photo) Brahms and friends :

Sitting, from left to right : Gustav Walter, Eduard Hanslick, Johannes Brahms, Richard Mühlfeld

Standing, from left to right : Ignaz Brüll, Anton Door, Josef Gänsbacher, Julius Epstein, Robert Hausmann, Eusebius

Mandyczewsky.

1894 : Crafts the 2 Clarinet Sonatas.

1895 : Death of Brahms's brother Fritz ; death of Doctor Theodor Billroth. Brahms' last visit to Switzerland.

1896 : Writes the « 4 Serious Songs » .

1896 : Writes the 11 Chorale Preludes for organ.

21 May 1896 : Clara Schumann dies in Bonn. Brahms is devastated and writes his final pieces.

A year later, Brahms is diagnosed with liver cancer.

15 June 1896 : (Photo) The last photo of Johannes Brahms alive. The famous picture is part of a series of 6 taken by Maria Fellingner in the garden of the Fellingners (Palais Arenberg) , in Vienna's 3rd District.

September 1896 : Brahms goes to Karlsbad for treatment.

March 1897 : Brahms is able to attend a performance of his 4th Symphony by the Vienna Philharmonic conducted by Hans Richter at the « Vereinsaal » . There was an ovation after each of the 4 movements. Also on the program, Antonín Dvořák's Violoncello Concerto played by Hugo Becker.

26 March 1897 : Brahms is bedridden in his Vienna home at « Karlsgasse 4 » .

3 April 1897 : Dies, aged 63, suffering from cancer and is buried in the « Zentralfriedhof » .

...

These later years for the composer saw him living a comfortable life. His music, since 1860 anyway, had sold well, and Brahms, far from flamboyant or excessive, lived a frugal life in his simple apartment. A shrewd investor, Brahms did well in the stock market. His wealth, however, was rivaled by his generosity, as Brahms often gave money to friends and young musical students.

Brahms' commitment to his craft showed he was a perfectionist. He often destroyed finished pieces he deemed unworthy, including some 20 String Quartets. In 1890, Brahms claimed he was giving up composing, but the stance was short-lived, and before long he was back at it again.

Over his last years, Brahms completed « Vier ernste Gesänge » , which drew on work from the Hebrew Bible and the New Testament. It was a revealing piece for the composer, damning what was found on earth and embracing death as

a relief from the material world's excesses and pain.

Brahms himself certainly had death on his mind. On May 20, 1896, his old friend Clara Schumann passed away after several years of health problems. Around this time, Brahms' own health began to deteriorate. Doctors discovered that his liver was in poor condition. Brahms gave his last performance in **March 1897**, in Vienna. He died a month later, on **April 3, 1897**, from complications due to cancer.

...

In 1890, when Brahms was 57 years old, he decided to give-up composing. Nevertheless, he couldn't resist himself from the world of music and compositions and, in his last years before his death, he crafted a number of accredited Masterpieces. His admiration for Richard Mühlfeld (a German clarinetist) inspired Brahms to compose the « Clarinet Trio » ; « Clarinet Quintet » (1891) ; and the 2 « Clarinet Sonatas » (1894) . He also wrote several cycles of piano pieces ; « the 4 Serious Songs » (1896) ; and « the 11 Chorale Preludes » for organ (1896) . While completing the Opus 121 Songs, Brahms developed cancer (still unclear whether it was of the liver or pancreas) . His condition eventually deteriorated and he expired on **April 3, 1897**, at the age of 63. Brahms was buried in the « Zentralfriedhof » , in Vienna.

...

When he was about 60 years old, Brahms began to age rapidly, and his production decreased sharply. He often spoke of having arrived at the end of his creative activity. Nonetheless, the works of this last period are awesome in their magnificence and concentration, and the last of his published works, the « Vier ernste Gesänge » (4 Serious Songs) , are among the high-points of his career. Brahms's health took a turn for the worse after he heard the news of the death of Clara Schumann, in 1896. On **April 3, 1897**, he died of cancer of the liver. He was buried next to Beethoven and Franz Schubert (1797-1828) and was honoured by Vienna and the entire musical world.

...

While completing the Opus 121 Songs, Brahms developed cancer (sources differ on whether this was of the liver or pancreas) . His last appearance in public was on **3 March 1897**, when he saw Hans Richter conduct his 4th Symphony. There was an ovation after each of the 4 movements. His condition gradually worsened and he died a month later, on **3 April 1897**, aged 63. Brahms is buried in the « Zentralfriedhof » in Vienna, under a monument by Victor Horta and the sculptor Ilse von Twardowski-Conrat.

...

In 1896, when he was 63 years old, Johannes Brahms, who had always been demonstrably in good health, developed an icterus of increasing intensity together with a considerable enlargement of the liver and loss of weight. Since infectious hepatitis could scarcely come into the question, from the medical point of view a neoplasm in the region of

the liver as well as cirrhosis of the liver were considered. While hepatic carcinoma is a relatively rare disease in Europe even today and Brahms, on the other hand, had consumed copious quantities of concentrated alcoholic drinks during his lifetime, cirrhosis of the liver is the most probable diagnosis, especially as at the end hemorrhages from esophageal varices and the lower intestinal segments occurred.

...

By all accounts, he was a short, bad-tempered, bearded fat guy who frequently drank too much, and who, later in life, acquired the habit of falling asleep in Vienna pastry shops at tea time, much to the amazed glee of passing tourists. This was Johannes Brahms ?

Too true, said researcher Mitchell Margolis. All of these well-documented Brahmsian traits, Margolis said, suggest that the composer of history's most famous lullaby suffered from obstructive sleep apnea - a sleeping disorder.

« The disorder was not known to medical science at the time, and he clearly went undiagnosed » , Margolis said.

« It had been described for decades or even Centuries, but it was not recognized as an adverse health disorder. »

But it is. Obstructive sleep apnea, Margolis said, occurs when someone's upper respiratory tract closes off during sleep, often because fatty tissue compresses the airway.

When it happens, most commonly with a supine sleeper, the victim will gurgle and snort, gulp, wake-up halfway and go back to sleep, usually snoring like a train, only to lurch again into semi-consciousness a few minutes later. This is not restful.

Margolis, a pulmonary physician at the University of Pennsylvania Veterans Affairs Medical Center in Philadelphia, is one of a significant group of scientists who, as a sidelight, study the illnesses of history's giants. In the case of Brahms, Margolis said, he sought a « further understanding of his life and music » .

Life, as Margolis pointed-out, could be fairly dreary after a night of apnea. It probably pushed Brahms toward chronic ill temper, general irritability, intermittent depression and a habit of nodding-off inconveniently during the day.

...

Brahms' final illness, which lasted more than a year, was characterized by jaundice. Although Brahms probably died of pancreatic cancer as researcher Mitchell Margolis concluded, he could also have had hepatic carcinoma. Because of Brahms' extensive life-long alcohol consumption, he could have had cirrhosis of the liver as a precursor to the liver cancer. As quoted by Franz Hermann Franken and Karel B. Absolon :

« He looked terribly miserable. The thin white beard, the withered face, the yellow eyes, the flabby thin body, his

clothes hanging like on a hanger. »

Brahms' doctor was quoted to have said :

« After a careful repeated examination and after observation for 3 weeks, I found considerable swelling of the liver with complete obstruction of the biliary ducts. »

Therefore, there is no question that Brahms could have had either primary or metastatic cancer of the liver.

According to Franken and Absolon, Brahms' symptoms and clinical course make a primary liver cancer less likely. The jaundice present from the start is not typical for a primary cancer of the liver. On the other hand, an early obstruction of the common bile duct is usual in cancer of the head of the pancreas. Then, according to Franken and Absolon, Brahms did not die in a hepatic coma, which with liver metastases is fairly common.

It is interesting to note that Brahms had a close friend, Theodor Billroth (1829-1894) , the famous abdominal surgeon. Brahms never excused Billroth for « ... cutting out an autographed phrase from his A minor String Quartet (an innovative work dedicated to Billroth) . Billroth attached it to Brahms' photograph, framed and hung it in his office » .

Why Billroth did not operate on Brahms or was not consulted for Brahms' jaundice is a mystery to me. Whether Brahms' presumed obstructive sleep apnea had anything to do with his terminal illness, we will never know, but I doubt it.

...

Die letzten zwei Jahrzehnte seines Lebens war Brahms eine führende Persönlichkeit der internationalen Musikszene und wurde als Pianist, Dirigent und Komponist bewundert und verehrt. Zahlreiche Auszeichnungen und Ehrenmitgliedschaften wurden ihm verliehen, was Brahms mit den Worten kommentierte :

« Wenn mir eine hübsche Melodie einfällt, ist mir das lieber als ein Leopoldsorden. »

1889 wurde ihm die Ehrenbürgerschaft von Hamburg verliehen.

Im gleichen Jahr entstand ein Zeugnis besonderer Art : Am 2. Dezember 1889 spielte Brahms im Haus seines Freundes Doktor Richard Fellingner einen Teil des Ungarischen Tanzes Nummer 1 auf dem Klavier und wurde dabei mit einem Phonographen aufgenommen. Die Aufnahme bietet trotz ihrer schlechten Qualität das einzige authentische Zeugnis von Brahms eigenem Klavierspiel. Zudem könnte die Ansage teilweise von ihm selbst gesprochen worden sein.

Brahms starb am 3. April 1897 im Alter von 63 Jahren in Wieden (Wien) , Karlsgasse 4, nach Angaben einiger Biografien an Leberkrebs, nach jüngeren Angaben an einem Pankreaskarzinom. Er wurde in einem Ehrengrab auf dem

Wiener Zentralfriedhof (Gruppe 32A, Nummer 26) bestattet. Das von der Bildhauerin Ilse Conrat (1880-1942) gestaltete Grabdenkmal wurde am 7. Mai 1903, dem 70. Geburtstag Brahms, mit großer Feierlichkeit enthüllt.

Brahms : années 1895-1897

Few events remain for record in the life of Johannes Brahms nearly to the end of its progress. Of these few, several have the pathetic interest of last visits to dear and familiar places made, so far as appears, without presentiment that they were final. The composer was present at a 3 days' Festival held in Meiningen, on September 27-29 ; « the Festival of the 3 B's » , as it has sometimes been called, from the circumstance that the programmes were devoted to works by Bach, Beethoven, and Brahms. Those of Brahms selected for performance included the « Song of Triumph » ; the 4th Symphony ; the B-flat Pianoforte Concerto, with Eugène d'Albert as pianist ; the Clarinet Sonatas performed by the same artist with Richard Mühlfeld ; some of the Vocal Quartets ; amongst them, the early favourite « Alternative Dance Song » ; and others.

The Festival was an immense success, and the pleasure which the Master derived from the concerts is evident in the following lines written to Steinbach immediately after the last one :

« Dear Friend,

However tempted I may feel, I dare not break in upon your well-deserved rest ; but you shall find my hearty greeting awaiting you on your happy awakening ; how hearty and grateful it is there is no need to tell you in detail. You must have perceived each day that you gave me and all who took part in your splendid Festival, a quite exceptional pleasure. »

Brahms was, of course, a guest at the castle, and he remained on for a few days after the last concert. Leaving Meiningen, on October 3, he proceeded to Frankfurt on a flying visit to « Frau » Clara Schumann. Professor Hubert Ferdinand Kufferath of the Brussels Conservatoire, with Mr. and Mrs. Edward Speyer, accompanied him on the short journey, and were, by his particular suggestion, invited to spend the evening at « Frau » Schumann's house. Professor Kufferath, a pupil of Felix Mendelssohn at Leipzig and, on a very old footing of intimacy at the Schumanns', had been for more than 20 years on terms of cordial friendship with Brahms also, though the 2 men met but seldom. « Frau » Schumann's daughters, Marie and Eugénie, and Stockhausen, were the only others present. The hours were spent in pleasant chat as between old friends, and music was represented only by a few of Brahms' folk-songs sung by Mrs. Speyer (« Fräulein » Antonia Kufferath) to the Master's accompaniment.

Brahms left the next morning, but before his departure, he requested his old friend to play to him. 42 years had passed since Schumann had desired him to play for the 1st time to her, marking both musicians with inevitable outward signs. The traces of suffering and sorrow had deepened of late on « Frau » Schumann's countenance, but those who were happy enough to listen to her playing at this period, in the privacy of her home, knew that her spirit was still young, and Brahms' last remembrance of the great artist, the remembrance of an old age which had left the poetry of her genius untouched, will have fitly completed the long chain of personal associations begun when

Schumann called his wife to rejoice with him in the daring power and Romantic enthusiasm of Johannes' inexperienced youth. When she rose from the piano on that October morning, the final link had been added. « Frau » Schumann and Brahms were not to meet again on earth.

A 4 days' Festival in October (19-22) to celebrate the inauguration of the new concert-hall at Zürich seems to carry us more than one stage nearer the end. It brought Brahms for the last time to Switzerland to conduct his « Triumphlied » ; a fine close (for as such it may almost be regarded) to a noble career.

Let us pause for a moment to picture the robust figure of the composer as he stands before the vast audience completely filling the brilliantly lighted hall, and leads with sure, quiet dignity the « masses of chorus and orchestra » that swell-out in proud tones of thankfulness for his country's glory. Listen ! for with the sounds of the grand old hymn « Now thank we all our God » the bells of victory are pealing, and a sensation of happiness spreads through the mass of hearers, a vibration that stirs something of the feeling which roused the great German audience at Cologne to enthusiasm as they listened 20 years ago to the same jubilant tones. Who so fitted to raise the strain as the patriot citizen of ancient Hamburg, the unique descendant of the mighty Bach, the musician of true, rich, loving spirit, conqueror of life and of himself, our Johannes Brahms ? Conqueror, too, of death ; for surely, we cannot be mistaken in accepting the likeness of the Master, that looks down with those of the greatest of his art from the painted ceiling of the new hall, as the symbol of a further life to be his even here on earth, when he has entered the darkness that is soon to cover him from our sight.

Brahms was in overflowing spirits during the entire Festival, enjoying the concerts, the private gatherings, the meetings with old friends, in a mood of harmless gaiety that recalls the Detmold Ducal Palace days.

« We have seen Brahms and Joachim together again, both in full vigour ; may we not hope for a prolongation of this happy state of things ? » , writes Steiner a few days after the Festival.

Josef Viktor Widmann was, of course, there, and stayed with Brahms at Hegar's house. When he bade the Master farewell on the day after the concert, the 2 friends clasped hands in a final grasp.

One of Brahms' late public appearances was on the occasion of the concert given in the « Börsendorfer » Hall, in Vienna, by Signorina Alice Barbi (now, the Baroness Wolff Homersee) shortly before her marriage. He pleased himself by acting as accompanist to the distinguished cantatrice, whose programme included a number of his songs. He held the « bâton » for the last time on a Vienna platform when he directed the performance of his « Academic Festival » Overture by the students of the Conservatory at the Festival concert given to celebrate the 25th anniversary (1895) of the opening of the present home of the « Gesellschaft der Musikfreunde » . He officiated for the last time in public at Eugène d'Albert's concert in Berlin, of January 10, 1896, conducting his 2 Pianoforte Concertos and the « Academic Festival » Overture, and was received with the usual enthusiasm. Charles Villiers Stanford speaks of being present at a dinner party given by Joseph Joachim during Brahms' brief visit.

« Joachim, in a few well-chosen words, was asking us not to lose the opportunity of drinking the health of the

greatest composer - when, before he could say the name, Brahms started to his feet, glass in hand, and calling-out " Quite right ; here's to Mozart's health ", walked round clinking glasses with us all. His old hatred of personal eulogy was never more prettily expressed ... The last vision I had of him was as he sat beside the diminutive form of the aged Menzel, drinking in, like a school boy, every word the great old artist said with an attitude as full of unaffected reverence as of unconscious dignity. »

Of all modern painters, Adolph von Menzel was the most admired by Brahms. He visited him on several occasions, and spoke of him and his works with unflinching enthusiasm.

That the Master had realized a competence some years before his death (more than a competence for one of his extraordinarily simple habits) is generally known. How he regarded it, how he used it, may have been but little suspected outside a small circle. His friend and publisher, the late head of the firm of Simrock, shared his confidence on the subject more than anyone else, for it was often through his agency that Brahms' munificence was applied to its object ; the substantial help, perhaps, of a needy musician, or a promising talent. He contributed more than one large donation to the « Franz Liszt Pensionsverein » of Hamburg, a Society founded by Liszt, in 1840, for the benefit of aged or disabled members of the « Stadt Theater Orchester » . Several authentic stories are told by accidental witnesses of some of his particular acts of generosity. One has been related to the author by the « Landgraf » of Hesse, who was sitting with the Master one morning when a caller appeared with a tale of distress which touched his heart. He listened quietly, asked some questions, then went to his writing-table, and, handing his visitor the entire sum of money towards which he was asked for a contribution, said quietly :

« Take this from me ; I do not need it. I have more money than I want for myself. »

This was his usual formula on such occasions, « I do not need it » , to which was sometimes added :

« If you should ever have it in your power, you can pay me back. »

Brahms' heart was of gold, if ever such existed. He was rough sometimes (often, perhaps) let it be freely granted. The spoiled humours of his last 2 or 3 years have already been noted ; they do not amount to much. He permitted himself deliberately to repulse strangers or slight acquaintances when he felt so disposed ; necessarily, if his time and tranquillity were to be protected. Now and then, he was inconsiderate or blunt to his friends. The concentration of mind, the sacrifice of immediate inclination, the devotion of energy, involved in the fulfilment of the career of genius are often but imperfectly realized even by the friends of a famous man. The great poet, the great painter, the great musician, has his brilliant rewards. He has also his bitter disappointments, and one of the hardest of these (which is especially apportioned to the lot of the creative musician) is the discovery that, as in the case of other princes and sovereigns of the world, his path in life must be solitary. Brahms may sometimes have imagined he had reason for his impoliteness ; more frequently a gruff manner, an awkward joke, was the result of a constitutional want of presence of mind in trifling matters, which frequently caused him to be misunderstood. His real attitude is expressed in a note published after his death by Eduard Hanslick in the « Neue Freie Presse » article from which we have already more than once quoted. Hanslick had sent him a packet of letters to read, and had inadvertently enclosed in it one from a

mutual friend which contained a comparison of Beethoven and Brahms. In it were these words :

« He is often offensively rough to his friends like Beethoven, and is as little able as Beethoven was to free himself entirely from the effects of a neglected education. »

Hanslick was very much upset on remembering what he had done, and immediately wrote to Brahms to throw himself on his mercy and beg his silence on the matter. The Master immediately answered :

« Dear Friend,

You need not be in the least uneasy. I scarcely read ... 's letter, but put it back at once into the cover, and only gently shook my head. I am not to say anything to him. Ah, dear friend, that happens, unfortunately, quite of itself in my case ! That one is taken even by old acquaintances and friends for something quite different from what one is (or, apparently, shows one's self in their eyes) is an old experience with me. I remember how I, startled and confounded, formerly kept silence in such cases ; now however, quite calmly and as a matter of course. That will sound harsh or severe to you, good and kind man - yet, I hope not to have wandered too far from Gœthe's saying, " Blessed is he who, without hate, shuts himself from the world. " »

Brahms was ready for another journey to Italy in the spring, but Widmann was unable to accompany him, and he passed his 63rd birthday anniversary in Vienna. When it dawned, the work that was, for a short time, generally accepted as his swan-song had been completed. Hermann Deiters writes that the immediate occasion of the composition of the « 4 Serious Songs » was the death of the artist Max Klinger's father, which occurred earlier in the year. The not unnatural assumption that has sometimes been seen in these solemn utterances of the great composer a presentiment of his own fast-approaching end may or may not represent a fact. It has not been accepted by those of his friends amongst whom he passed the last few months of his life, and certainly nothing that is known of his individuality lends likelihood to the notion of his going-out, as it were, to meet the thought of his death. On the other hand, his repeated assertion that the songs had been composed for his own birthday points to the possibility that his mind may have been under the influence of forebodings of which he was, perhaps, but vaguely conscious.

« Yes, Grüber, we are in the front line now. » , he said to his landlord on hearing of the death of some of the old people in the course of one of his last summers at Ischl.

The « 4 Serious Songs » were published in the summer of 1896 with a dedication to Max Klinger, his personal friend, of whose work, including that inspired by his own compositions, he became a warm admirer, though he at first disliked the painter's « Brahms Fantasie » .

3 of the songs deal grimly with the thought of death (Eccles. iii. 19-22, iv. 1-3 ; Eccles. xli. 1, 2) ; the 4th has for its text Saint-Paul's beautiful glorification of love (1 Cor. XIII. 1-3, 12, 13) :

« For that which befalleth the sons of men befalleth beasts ; as the one dieth, so dieth the other, for all is vanity ...

»

« Though I spake with the tongues of men and of angels, and had not love, I should be as sounding brass or a tinkling bell ... »

« We see now through a glass, in a dark word, but then face to face. Now, I know it partly, but then I shall know it as I am known. »

« Now, remain faith, hope, love ; but the greatest is love. »

It is certain that Brahms speaks to us in the songs from the depth of his convictions. « Herr Geheimrath Doktor » (Theodor Wilhelm) Engelmann arrived one evening in the course of the summer on a day's visit to Ischl. Brahms called at his hotel at 6 o'clock the next morning, and after breakfast brought his friend back to his rooms, where they spent several hours together. The composer was in delight over some lately-arrived volumes of the complete edition of Franz Schubert's works, then in progress, and could not sufficiently express his joy in their contents.

« See here, » , he said with his energetic enthusiasm, as he pointed to one place after another with beaming face and lightening eyes, « see here, what a splendid fellow he was ! People talk of him as a mere melodist, but look what material he had even in his early works ; look what the melodies are, how they grow. »

By-and-by, taking-up a copy of the « 4 Serious Songs » , he said :

« Have you seen my protest ? I wrote these for my birthday. »

The explanation of these words is that the Master viewed with mistrust, or even dislike, modern efforts to revivify and popularize the services of the Evangelical Church by the introduction of sacred musical works composed for the purpose, of which those of Heinrich von Herzogenberg may be taken as the type. Brahms, who subscribed to no church dogmas, regarded this tendency as artificial, and therefore as weak and unhealthy, and much as he admired Herzogenberg's powers, he regretted that they were dominated during the last 10 years of his creative activity by his strong ecclesiastical bias. Brahms' love of the Bible and his preference for Scriptural texts was, as we know, not that of what is conventionally called a « pietist » . He spoke in the language of the people's book as a realist who was, at the same time, an idealist. He has so arranged the texts of his « German Requiem » that it would be difficult to construe the work as the embodiment of a definite belief, and he expressly refused to enlarge it into an account of the Passion, Death, and Resurrection of Christ ; and yet, as we have endeavoured to show, it contains the presentiment, the inspiration, of something positive. From Brahms' stand-point, the attempt to go behind the mysteries of life and death, to construct the unspeakable, the unthinkable, into verbal formulæ, is not only pre-doomed to failure, but is almost irreverent. Yet, as we may remember, « he had his faith » , and if anything may be judged of it from the story of his life, the spirit of his works, this faith lay in acceptance of the immutability of truth, the sacredness of life, and the sovereignty of love.

Brahms had been settled in his rooms at Ischl scarcely a fortnight, when he was profoundly shaken by the tidings of « Frau » (Clara) Schumann's death. She passed away peacefully at her home in Frankfurt, on May 20, in the 77th year of her age, and was laid to rest by her husband's side at Bonn on Whit Sunday, May the 24th. The story of her life, triply crowned by fame, love, and sorrow, remains amongst the ideal possessions of the world.

A great crowd of musicians and friends assembled at the funeral, those of Frankfurt, Bonn, and Cologne being strongly represented. The custom of the ceremony had changed with time since Johannes had borne « Frau » Clara's laurel-wreath to Schumann's grave, and on the conclusion of the service, which consisted of the singing of chorales and an address by Doctor Sell of Bonn University, more than 200 floral tributes were piled-up around the spot. Joachim with Herzogenberg, bound by Italian engagements, had attended a service held in the Schumanns' house at Frankfurt. Woldemar Bargiel and Bernhard Scholz were at the cemetery, and of our own particular musicians, Julius Stockhausen and Brahms. Another last meeting.

On the termination of the service, Brahms, whose agitation had been very unpleasantly heightened during his journey from Ischl by the delay of a train, and his consequent anxiety lest he should be late, went to Honnef to stay till the next day with « Herr » and « Frau » Wehermann, the near relatives of his Crefeld friends, the von Beckeraths and von der Leyens, who were at the time on a visit there. Professor Richard Barth and his wife, Doctor Gustav Ophüls, and 2 of the Meiningen musicians, Concert Meister Eldering and « Herr » Piening, were also of the party. The Master was very much excited and overcome on his arrival at Honnef, but the soothing influence of the Rhine country, so closely associated with the recollections of his youth, did him good, and he prolonged his visit to nearly a week. Confiding to Barth the day after his arrival that he had with him something new, which he would like to play very quietly to 1 or 2 chosen listeners, his 3 most intimate friends retired with him to a room secure from interruption, impressed by his manner with the feeling that something unusual was about to ensue. When the little party had taken their places, Brahms, with every sign of the most profound emotion, which communicated itself to his companions, played through the « 4 Serious Songs » from the manuscript. « I wrote them for my birthday », he said in the same words which he afterwards used to Doctor Engelmann. He then played some new organ preludes (Opus 122) .

He was agreeably interested in Doctor Ophüls' project of arranging a collection of his composed texts :

« I have often wished for such a thing, for though I do not care to look closely at my music, it would be quite pleasant to recall it now and then by reading the texts. »

The collection was completed during the ensuing months, and the manuscript placed in the Master's hands.

Brahms appeared un-announced in Vienna in the middle of June to take part in the family celebration of Doctor and « Frau » Fellingner's silver wedding day. Returning immediately to Ischl, he spent the next few weeks in his usual fashion, though neither mind nor body really recovered the double shock of « Frau » Schumann's death and of the anxious journey to Bonn. He occupied himself still with his art and, on June 24th, had completed 7 Organ Preludes, which he played to Richard Heuberger on that date at Ischl.

« Splendid pieces » , says Heuberger's diary ; and, in another entry, dated July 5th :

« Brahms' things must have been sent away already, for he has promised to show me new compositions. »

These were, no doubt, some more Preludes. 11 were found after Brahms' death, the last 4 being written on a different kind of paper from that used for the 1st 7.

The « Elf Chorale-Vorspiele » (11 Chorale-Preludes) for organ are instrumental movements founded, as their name implies, upon some of the grand old church tunes for which Germany is famous. They are worked in florid counterpoint in a style which may be studied, also, in the Organ Preludes contained in the 3rd volume of the Leipzig Society's edition of Bach's works, and are written with an ease to which no other composer than Brahms has attained in this style since Bach's day. That the great modern Master had studied it, during the years of his retirement in the 50's, before he was in possession of the Society's volumes, seems certain, from the fact that 3 old books of Bach's Chorale-Preludes once belonging to Brahms are still in existence. One, bearing Brahms' pencil autograph, is in manuscript, possibly that of his father or brother ; the others are early published editions.

The majority of the Chorales selected for treatment, in 1896, have death for their subject, and are written in the profoundly serious vein to which we are accustomed in the composer's sacred works. The 4th Prelude, « Herzlich thut mich erfreuen » , is in a somewhat lighter vein than the others, but is, nonetheless, absolutely and distinctly Brahms. One of the most delicately touching is the 8th, « Es ist ein Ros' entsprungen » . « Herzlich thut mir » is the subject of 2 of the movements, « O Welt ich muß dich lassen » of 2, of which one is the 11th and last.

It is impossible that we can be mistaken in accepting the Chorale-Preludes, together with the « 4 Serious Songs » which immediately preceded them, as indicating the bent of the composer's thoughts during his last year of life, and we involuntarily apply to them the words used by Brahms in reference to Robert Schumann's theme. They speak to us « as the message of a spirit about to depart, and we think with reverence and emotion of the glorious man and artist » . Nevertheless, a note written by the composer to « Frau » Caroline, on August 13th, contains little sign of his depressed condition. It opens with charming, simple comments on his stepmother's last little budget of home news, urges a tour in Norway and Sweden on Fritz Schnack (« it would give me real pleasure if he would do it, and tell me all about it afterwards ») and ends :

« The summer is not exactly fine, but whoever, like myself, rises early and can go-out walking when he will, may be content and there are innumerable beautiful walks here. I hope you will continue so well and write sometimes to ...

Your heartily greeting Johannes. »

It had not escaped the notice of Brahms' friends, however, that his ruddy complexion had changed to a yellow colour, and some of them were courageous enough to speak to him about his health, and urge him to consult a doctor. At 1st, he showed much annoyance when the subject was broached, and turned it off impatiently with the reply that, as he never used a glass, he did not know how he looked. But the uneasiness felt about his condition increased, and he

was at length persuaded to seek medical advice in Vienna. The doctor whom he consulted did not issue an alarmist report, but, pronouncing him to be suffering from jaundice, ordered him to Karlsbad for the « cure ». Much against his will, the Master, who hated the very idea of waters and cures, and who prided himself on never having been ill in his life, gave-up some pleasant Ischl engagements, and started on September 2nd, for Karlsbad. He was met at the station by 2 friends of Eduard Hanslick, « Herr » Emil Seling and « Musikdirektor » Alois Janetschek, who took him to the « Stadt Brussels », near the Hirschsprung. Here, during the fine autumn days which succeeded the wet summer, he made himself content, and even wrote cheerful reports to his friends, in which he expressed satisfaction at having been obliged to make the acquaintance of the celebrated watering-place. He was the object of much considerate and respectful attention, which seemed to cheer him ; and Bertha Faber came to be near him, accompanied him in his daily walks, and took tender care of him.

The report written to Hanslick by the distinguished Karlsbad physician Doctor Grünberger, after 3 weeks' careful observation, was ominous. There was considerable swelling of the liver, with complete blocking of the gall-passages, and the inevitable results - jaundice, indigestion, etc. The eminent medical authority could not but regard the condition of his patient as « very serious » .

No more definite name was given to the malady on the Master's return to Vienna after some 6 weeks' treatment at Karlsbad, and his request that he should be told « nothing unpleasant » was scrupulously observed. He went about as before, dining more frequently, however, with his most intimate friends the Fellingings, Fabers, Millers, Conrats, Straußs and von Hornbostels, and often accepting the offer from one and another of a seat in a box at the « Burg Theater ». He became very testy if asked how he was or if told that he looked better, and answered to every inquiry, « Each day, a little worse. », but continued in letters to his stepmother and other friends at a distance to keep-up the fiction that he was suffering from an ordinary jaundice which only needed patience. Those who loved him, however, looked with dismay at the alteration that was taking place in his appearance. The yellow colour, which had been the 1st striking symptom of his condition, was changing gradually to a darker hue, the bulky figure shrinking to terrible emaciation ; the firm gait was beginning to falter, the head was no longer held erect. A visit to Vienna, early in December, of Joseph Joachim and his colleagues of the Quartet gave him touching pleasure ; he was with them as much as possible during the day, and generally remained with them, after attending their concerts, until late at night. He continued to take interest in important new compositions, and begged Robert Hausmann to come to his rooms to play him Antonín Dvořák's Violoncello Concerto. He accompanied the entire work on the piano, and broke into enthusiastic admiration at the end of each movement, exclaiming after the last one :

« Had I known that such a Violoncello Concerto as that could be written, I would have tried to compose one myself ! »

He not only spent Christmas Eve with the Fellingings, but invited himself to dine with them also on December 25th, 26th, and 27th. « Frau » Fellinging gave him a « secco », a soft, short coat, as one of her Christmas presents, and it seemed a sort of comfort to him to put it on when he was at the house, where it was kept in readiness for his use, and to sit quietly in the family sitting-rooms without need of exerting himself. After dinner on the 27th, he raised his glass, saying, « To our meeting in the New Year », but by-and-by added, pointing downwards, « But I shall soon be

there. » . He dined again on New Year's Day with the same dear friends, whose joy it was to feel that they were privileged to afford him some solace in his weakness and suffering.

The Joachim party returned to Vienna after a tour in the Austrian provinces, and gave 2 concluding concerts in the « Börsendorfer » Hall , on **January 1st and 2nd, 1897**. Ill as he was, Brahms not only attended both concerts, but came on the morning of the 2nd to Joachim's rooms at the « Hôtel Tegethof » to listen to the rehearsal of his G major Quintet, which was in the evening's programme. He derived peculiar pleasure from hearing it. « That is not a bad piece. » , he said, as though half ignoring that it was his own. The scene which took place after the performance of the work in the evening is remembered with emotion by those who took part in it. It was the final one in the friendship of Brahms and Joachim - a friendship as striking and interesting as any contained in the history of art. Its character may be suggested to the reader's imagination in a few words written to the author by the great musician whose love and recognition Brahms enjoyed from beginning to end of his career :

« He had great pleasure that evening in the G major Quintet. It was touching to see him come before the public to acknowledge the enthusiasm aroused by his work. The tears were in his eyes and he was very weak. The people cheered and cheered endlessly. »

Thus, the Master's state gradually changed for the worse. He dined with the Fellingings in the middle of the day, on February 7th, and seemed excited and restless throughout the meal. When it was at an end, he intimated that he wished to be alone with Doctor and « Frau » Fellinginger, and, retiring with them, began to speak about his affairs. He desired, he said, to make a new will, but dreaded the necessary formalities to such a degree that he knew not how to resolve to go through them. Would it not be possible to arrange his affairs quietly without having to speak about them with strangers ? Doctor Fellinginger said it could be done, and that by the Austrian law things could be so managed that there need not even be witnesses. The Master remained for 4 hours (from 2 till 6 o'clock) with Doctor and « Frau » Fellinginger, discussed his affairs in minute detail, and asked Doctor Fellinginger to be his curator. He seemed relieved at the end of the conversation, and stayed on with the family, chatting about other topics. The following morning, Doctor Fellinginger took to the composer at his rooms, at « Karlsgasse 4 » , the copy of a will which he had drawn-out to meet Brahms' expressed desires, and explained to him that he had only to write it out himself, date and sign his name to it, and it would be valid according to Austrian law. Brahms, who was on the point of starting-out to his dinner, expressed himself as glad and relieved, and placed the paper in a drawer of his writing-table ; and Doctor Fellinginger, pleased to have cheered him, returned home with the conviction that he would copy it without delay. The Master did not return to the subject at any future meeting with his friends, whilst they, believing the matter to have been finally settled, did not again allude to it.

February passed, and Brahms grew continually worse. Every day, he spent a good deal of time in looking through and destroying old letters and other papers. « It is so sad. » , he would say, when one or other intimate friend called and found him thus employed, his stove filled with ashes. He attended the Philharmonic concert, on March 7th, when Dvořák's Violoncello Concerto, played by Hugo Becker, and his own 4th Symphony in E minor were in the programme. Going into the concert-room, he met his old friend Josef Gänsbacher. He said to him :

« Ah, you have been so often to see me, and I cannot go to you, I am so suffering. »

Then, rousing himself a little, went on :

« You will hear a piece to-day, a piece by a man ! » (Dvořák's Concerto) .

The 4th Symphony had never become a favourite work in Vienna. Received with reserve on its 1st performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day, however, a storm of applause broke-out at the end of the 1st movement, not to be quieted until the composer, coming to the front of the « artists' » box in which he was seated, showed himself to the audience. The demonstration was renewed after the 2nd and the 3rd movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and, yet, in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there shrunken in form, with lined countenance, strained expression, white hair hanging lank ; and through the audience, there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and, yet, another ; one more acknowledgment from the Master ; and Brahms and his Vienna had parted for ever.

Brahms appeared after the concert at a luncheon-party given by « Excellenz » Nikolaus Dumba, a distinguished protector of art in Vienna. About 25 gentlemen, chiefly artists and art-lovers, and the ladies of the house were present. Brahms was placed near to several of his intimate friends (Friedrich Epstein, Ilse Conrat, Eduard Hanslick, Josef Gänsbacher, and Eusebius Mandyczewski) but he was not able to remain long. Within a few days, of this date his Ischl landlady received a postcard from him announcing his intention of going to Ischl earlier than usual, and desiring that his rooms might be got ready. The last Opera he heard was his friend Karl Goldmark's « Das Heimchen » ; he entered a theatre for the last time, on March 13th, sitting with Hanslick at the production of Johann Strauß' « Die Göttin der Vernunft » , but was obliged to leave at the end of the 2nd Act, and, much against his will, suffered a friend to accompany him home in a cab.

From this time, he grew rapidly worse. He complained that he could no longer remember what he read, but wished for (Julius Hermann) Moritz Busch's « Bismarck » , the last book with which he tried to occupy himself. He soon became unable to take a walk even in a friend's care, and Doktor Viktor von Miller called every day in his carriage to take him to drive in the « Prater » , where the fresh air somewhat revived him. His strength of will remained phenomenal to the last. He dragged himself to a rehearsal of the Roeger-Soldat Quartet party held at « Frau » Wittgenstein's less than a fortnight before his death, to hear Carl Maria von Weber's Clarinet Quintet with Richard Mühlfeld's co-operation. A performance of the work at Meiningen had particularly pleased him, and its inclusion in the Soldat programme was by his suggestion. In the same week, he paid his last visit to the Fabers, and, whilst ascending the staircase to their flat, nearly fainted with pain. « Herr » Faber revived him, and got him on to the drawing-room sofa, where he sat exhausted, his head on his breast. He was obliged to leave the family dinner-table of some other intimate friends, and, retiring to the next room, sank down in agony. « Frau » Fellingner was ill at this time, and unable to leave her room. Brahms' last call of inquiry at her house was made on March 19th.

The Master was very gentle during the last months of his life, and touchingly grateful for every attention shown him. His evenings were of necessity passed in his rooms, for he firmly refused all the entreaties of his friends that he would take-up his abode in one or another house. Every evening, at dusk, he used to place himself at the piano, and improvise softly for about half an hour, and when too tired to continue, would sit by the window gazing-out on the familiar scene till long after darkness had set in. On March 24th, « Frau » Door (wife of pianist Anton Door) , who had always been a favourite with him, called to take him a bunch of violets. She was not admitted, but, observing Doctor von Miller's carriage before the house door, waited near the entrance, hoping to see Brahms pass-out. He came down in about half an hour leaning on his friend's arm, and, noticing « Frau » Door, gave her his hand. « I am very ill. » (« Mir geht es sehr schlecht. ») , he answered faintly to her inquiry. He did not go-out again. The next day, Ilse Conrat was admitted, and was sitting talking quietly with him, when Brahms, who was on the sofa smoking, suddenly dropped his head. « There must be something in it. » , he muttered. Conrat gently left the room without disturbing him. On the 26th, the physician wrote word to « Frau » Fellingner that all chance of moving him was over. Brahms did not leave his bed again. His 2 or 3 closest friends were constantly at his side, whilst his landlady, « Frau » Celestina Truxa, was his faithful and devoted nurse. He spoke little during the last days, and was too weak to notice much of what was passing in his room, but he managed, on the 29th, to write a few pencil lines from his bed to « Frau » Caroline :

« D. M. For the sake of change, I am lying down a little and cannot, therefore, write comfortably. Otherwise, there is no alteration and as usual, I only need patience.

Affectionately your Joh. »

A few more weary days and nights, during which the beloved Master's life ebbed rapidly away, bring us to the early morning of April 3rd. He had lost consciousness several times in the night and been restored, and had recognised Bertha Faber, who, calling at about 6 o'clock and performing some slight service for him, caught the whispered words, « Du bist ein guter Mensch. » (You are a kind man.) It is now nearly 9 o'clock, and Brahms has fallen asleep. Early messages of inquiry have been answered, and the doctor, who has been at hand during the night, has departed, promising soon to return. The day has begun with the bright spring promise that the Master was wont to greet year after year with joyful welcome ; the sun shines, a soft breeze enters through the open window ; outside, there is a twittering of birds. Near the bed sits the untiring nurse, noticing the signs of the fast-approaching end. A movement from the bed claims her assistance. Brahms has opened his eyes, and tries to raise himself. With « Frau » Truxa's help, he attains a sitting posture, and, looking at her, tries to speak. The lips move, but the tongue has lost its power, and he can only utter an inarticulate sound. Great tears roll down his cheeks ; a last sigh, a last breath, and he sinks back, supported by gentle hands, on to his pillow, rid of his sufferings, passed quietly to his rest.

Doctor von Miller, whose house was in the vicinity, was the 1st of the friends to receive intelligence of the Master's decease. He hurried at once to « Karlsgasse » , and was immediately joined by Doctor Fellingner and « Herr » Faber. Many others called during the morning, some of whom were admitted to look at the still features, smoothed by the caress of death into an expression of noble serenity. A sketch was taken by the painter Ludwig Michalek, a mask by

Professor Kundemann, a photograph by a private friend. The cause of death was certified, after a medical examination of the remains, as degeneration of the liver. The body, in evening dress, was placed the same afternoon in the coffin, and the room arranged with candelabra containing lighted candles ; on a crimson cushion were displayed the various orders of the deceased composer. The next day, the arrival began of the flowers, wreaths, crosses, and other floral tributes that transformed the room into a temple of beauty.

On the afternoon of the 4th General-Secretary Koch, Doctor Fellingner, and « Herr » Faber met in the dwelling, and searched for a will in the presence of a notary, but only found one written in May, 1891, on 2 sheets of paper, the last of them signed and dated, in the form of a letter to Simrock. This, a legally competent document in its original form, except for the slight omission of the signature on the 1st sheet of paper (which, under the indisputable circumstances establishing the authenticity of the will, would not have rendered it invalid) had been returned to the Master at his own request by Simrock some time subsequent to the death of his sister, Elise Grund, in 1892. It was found, however, to have been marked by Brahms in pencil, some of the clauses lined-out, whilst notes in the margin indicated designed alterations. These were in exact correspondence with the wishes expressed by Brahms, in February, to Doctor and « Frau » Fellingner, and embodied by Doctor Fellingner in the paper he had delivered into the hands of the composer to be copied by himself and signed. Another search was made the next day, therefore, but it proved fruitless. Only Doctor Fellingner's manuscript was found, and it must be presumed that Brahms had put-off the dreaded task, from day to day, in the hope of feeling more capable of it, until his strength was no longer equal to its fulfilment. Nothing remained, therefore, but to apply to the proper authorities for the nomination of a curator in order that the necessary arrangements might be proceeded with. This was done ; Doctor Fellingner was appointed and, on the afternoon of the 5th, the sitting-room which, with the small inner room leading from it, contained Brahms library, manuscripts, and other possessions, was formally sealed. The coffin was closed the same day.

As soon as the Master's death became known, the offer of an honorary grave was made by the city of Vienna. There was no hesitation in accepting it, but a deliberation was held as to whether the remains should be taken direct to the Central « Friedhof » or should be cremated at Gotha, according to directions contained in the letter to Simrock, and the ashes only deposited in Vienna. The remembrance of a few words dropped by Brahms himself when speaking of the « sacred spot » which contains the graves of Beethoven and Schubert decided the point. It was felt that he would have chosen to rest in the place selected for him : the particular garden of the « Friedhof » in which the remains of Beethoven and Schubert lie, and which is sacred also to the memory of Mozart.

« All musical Vienna accompanied the great dead to the grave on the afternoon of April 6 and a stranger not knowing the man's greatness might have measured it by the number of prominent artists mingling in the great assemblage of the funeral procession, by the celebrated men and women who came from afar to show the last honour to Brahms. »

Till the hour appointed for the « commencement » of the ceremony, deputations continued to arrive, from various parts of Europe, from the numerous Societies of which the composer had been an honorary member, and telegrams and messages to pour in. At 1 o'clock a deputation from the Hamburg Senate was admitted to the house to lay a magnificent wreath on the coffin, side by side with that from the Corporation of Vienna.

Wreaths had been sent by :

The Queen of Hanover ; the Duke of Cumberland ; the Princess Marie of Hanover ; Duke George of Saxe-Meiningen ; the Princess Marie of Saxe-Meiningen ; Helene, Baroness von Heldburg ; and innumerable private friends known and unknown to Brahms.

By the Society of Plastic Arts ; Committee of the Opera ; « Gesellschaft » , and other Societies of Vienna ; by the Philharmonic Society ; Society of Music-lovers ; Cecilia Society of Hamburg ; by the Royal Academy of Arts, Berlin.

By the various musical Societies of :

Berlin ; Leipzig ; Budapest ; Cologne ; Salzburg ; Mannheim ; Frankfurt ; Jena ; Laubach ; Lemberg ; Graz ; Saint-Petersburg ; Brussels ; Amsterdam ; Cambridge ; Basle ; Zürich ; and many other towns. Six cars scarcely sufficed to hold them.

The arrangements of the public funeral with which the city of Vienna honoured the remains of the great composer formed a singular contrast to the simplicity which had marked the daily habits of his life. Details may be read in the journals of the time. The « cortège » , followed by the long train of mourners, started from « Karlsgasse » about half-past 2, and, proceeding to the building of the « Gesellschaft der Musikfreunde » , halted before the principal entrance, where arrangements had been made for a short ceremony, consisting of an address by « Herr Direktor » J. R. Fuchs, of the Conservatory, and the singing of Brahms' part-song « Fahr'wohl » , for unaccompanied chorus, under the direction of Richard von Perger, conductor of the « Singverein » . The procession then passed on to the Evangelical Church on « Dorotheenstraße » , where the clergy and choir and several of the city dignitaries were assembled. After the coffin had been carried into the church, the choir sang Felix Mendelssohn's « Es ist bestimmt in Gottes' Rath » (« Volkslied » , Opus 47, No. 4) . The funeral address was delivered by Doctor von Zimmermann, who especially dwelt on the inspiration derived by the deceased composer's art from the pages of the Bible, on his love for children and the child-like spirit, and on his sympathy with distress.

« Wherever he could bring support to the unknown sufferer, the laborious striver, the helpless, the dying, there, in the man who, in his own habits, was frugal to the verge of parsimony, was found the most eager benefactor. The Master Johannes Brahms is not dead. His spirit has conquered death and has entered into the light and blessed world of the pure harmonies of peace. »

At the entrance to the « Zentralfriedhof » , the coffin was surrounded by personal friends of the deceased composer, carrying lighted wind-torches, and was accompanied by them to the grave. They were :

Ignaz Brüll ; Antonín Dvořák ; Arthur Faber ; Doctor Richard Fellingner ; Robert Fuchs ; Richard Heuberger ; Max Kalbeck ; Ludwig Koch ; Eusebius Mandyczewski ; Doctor Viktor Ritter von Miller-Aichholz ; Richard von Perger.

At the grave-side, Doctor von Perger spoke a few words of last farewell :

« This sacred place is now to receive the mortal remains of our great contemporary. He who has so enriched and blessed the whole world, what has he been to us musicians ! In the light which streamed from his creative genius, his penetrating art-comprehension, we were able to look-up confidently to his incomparable Mastership, to his lofty, unbending artistic intelligence. Amid the countless paths and by-paths which to-day intersect the domain of musical art, we were guided by the torch held high and secure by the hand of her 1st priest. He has met his worthy spiritual brothers, indeed, for the 1st time to-day in this resting-place, but he was always a simple, sympathetic friend to his living colleagues in art, in spite of the great distance which raised him above them ; always a helper of uprising talent, a sure and faithful friend in adversity and suffering ... Here, thou restest now, thou blessed of heaven, in this vast, awful world-solitude ; clouds of light float above thee and that of thee which is immortal floats with them through eternal spaces. “ Ade Meister Johannes, fahr'wohl, fahr'wohl. ” »

Joseph Joachim was in England at the time of Brahms' death, fulfilling long-contracted engagements. Julius Stockhausen, now a man of 73, and not in strong health, was at this period unequal to a hurried and distressing journey from Frankfurt to Vienna.

Memorial performances were given by the « Cecilia Verein, Hamburg » , on April 5th, the day preceding the funeral ; by the « Wiener Gesellschaft » on the 11th ; by the « Beethoven-Haus Verein, Bonn » , in May ; by the Royal High-School for Music, Berlin, in the summer ; and by innumerable musical Societies of Europe and America, during the season 1897-1898. In nearly all instances, the « German Requiem » formed part of such concerts as were orchestral.

A clause in Brahms' will provided that any of his unpublished works found in his rooms after death should be the property of Simrock. There was one Opus only : the 11 Organ Preludes. With them were the arrangements, as pianoforte duets, of Joachim's 2 Overtures. All 3 works were published in 1902, a delay of 5 years having been caused by difficulties that arose in connection with the will. Apart from detail, these may be generally stated as follows :

Brahms is said to have left, besides his library, which included valuable autograph musical manuscripts, and a very few personal possessions, about £ 20,000 in investments. In the original will, 3 Societies (the « Liszt Pensions-Verein » of Hamburg ; the « Czerny Verein » ; and the « Gesellschaft der Musikfreunde » of Vienna) were named as the inheritors, subject to the payment of a legacy to the composer's landlady, « Frau » Celestina Truxa, and of 2 life-annuities - one to his stepmother, « Frau » Caroline Brahms, to be continued after her death to her son, Fritz Schnack, for his life ; the other to Brahms' sister, Elise Grund. These would practically account for the time being for the income arising from the investments.

In the absence of any legally valid document, about 20 cousins of various degrees of kinship came forward, in answer to advertisements in the newspapers, as claimants to the property. Litigation ensued, and was protracted through several years. The original process and the 1st appeal were determined in favour of the Societies ; the 2nd appeal reversed these decisions, and declared the blood relations to be the heirs. To prevent the further expense and delay of another appeal, a compromise was now arrived at by the contending parties, and the general results of the will, the

law-processes, and the compromise have been that the blood relations have been recognised as the heirs to all but the library, which is now in the possession of the « Gesellschaft der Musikfreunde » ; that « Frau » Truxa's legacy has been paid ; and that certain sums accepted by the Societies, by which they will ultimately benefit, have been invested, and the income arising from them secured for the payment of the life-annuity to « Herr » Schnack. (« Frau » Caroline Brahms died in the spring of 1902.)

Projects for the erection of memorials to the Master in Hamburg, Vienna, and Meiningen, were set on foot soon after his death. The 1st to be completed has been that now standing in the « English Garden » at Meiningen, the unveiling of which was made the occasion of a Memorial Festival, in October of 1899. The bust of the Master which it displays is the work of Professor Adolf von Hildebrandt.

The memorial erected at the grave by the heirs, after the final settlement of the property, designed and executed by « Fräulein » Ilse Conrat, was unveiled on May 7, 1903, the 70th anniversary of Brahms' birth. It consists of a marble bust and pedestal in front of a marble headstone, on which are allegorical figures in bas-relief.

Memorial tablets have been placed by the respective municipalities on the houses in which Brahms lived in Vienna, Ischl, and Thun, and the garden of the house at Mürz Zuschlag has been bought by the town and made into a music-garden. A bronze bust of the Master by « Frau » Doctor Fellingner stands in the musicians' pavilion.

A « Brahms-Haus » has been erected by Doctor von Miller-Aichholz in his private grounds at Gmünden, the rooms of which are constructed to the exact dimensions of those occupied by Brahms in Ischl, and furnished with the Ischl furniture as it used to stand. They contain an interesting collection of musical and other autographs of the Master, photographs, programmes, and other mementos.

A Brahms Society has been formed in Vienna for the purpose of collecting and preserving all available mementos in a special museum.

The New York Times

DEATH OF JOHANNES BRAHMS.

The Famous Pianist and Composer Dead in Vienna After a Long and Painful Illness.

VIENNA, April 3. - Johanne's Brahms, the well-known musical composer, is dead. He had been ill for a long time. He suffered from jaundice last Autumn and went to Karlsbad ; but the cure was ineffective, and he intended to go there again this Summer. The disease developed into cancer of the liver. The patient was able to read almost until he last, and was kept in ignorance of his serious condition.

...

Johannes Brahms returned to Ischl, at the end of May 1896, and began again to work on his compositions and to take the long walks that he always enjoyed. In the middle of June, he spent a few days in Vienna with his good friends the Fellingings, who were celebrating their silver wedding anniversary. He is said to have played the 1st and 7th (« Herzlich hut mich erfreuen » , in the original order) of the Chorale Preludes (for organ) for them and for his friend and editor, Eusebius Mandyczewski, who « wondered at their impersonality » . Shortly afterward, Brahms departed again for Ischl. The manuscript of 3 of the final 4 Chorale Preludes is dated « Juni 96 Ischl » , but these drafts were probably not finished until the very end of the month and seem not to have been actually prepared for publication at that time.

On June 24, Brahms was visited in Ischl by a former pupil, Richard Heuberger, a Viennese choral conductor, music-critic, and Opera composer. In his diary, Heuberger recorded that on that morning Brahms « played for me his manuscript Chorale Preludes. Splendid pieces ! One, a contrapuntal work, strophe after strophe worked-out fugally ... soon, the chorale enters and, from the developing chorale, a theme in the upper-5th follows through. With all its precision, this work is splendid music. True Brahms ? » Heuberger here seems to be referring to the 1st of the 7 Chorale Preludes, indeed an impressive contrapuntal essay. Heuberger visited Brahms again, on July 5, when he noted that « the package (namely the Chorale Preludes) must have already been sent away, for today Brahms told me he would show me some new compositions » . Unfortunately, Heuberger doesn't say what these were. They might indeed have been more Chorale Preludes, as some assume, but they could also have been some of the folk-song settings Brahms is thought to have also been working on at this time, which were later posthumously published. In either case, they were probably not all new - except, of course, to Heuberger. Despite his return to seeming normalcy after the emotional and physical stress of the trip to Frankfurt and Bonn, Brahms began to feel increasingly unwell and lacking in his usual stamina, and, in July, his friends, observing that he was noticeably jaundiced, finally persuaded him to see a physician.

He, in fact, saw several and was at 1st advised to « take the cure » at Karlsbad, which he did in September. A doctor in Vienna had found Brahms's liver to be enlarged, but apparently it was Doctor Grünberger, in Karlsbad, who made the fatal diagnosis of cancer of the liver - the same disease that had ended Brahms' father's life. It had probably been developing undetected for some time, for the « Merck Manual » , that Classic physician's reference book, states that « jaundice is uncommon early » . Even today, after more than a Century of medical progress, the prognosis for advanced hepatic cancer is still poor.

So it was for Brahms. In October, he returned to Vienna noticeably weaker but so determined not to be an invalid that, for at least a while, he continued his daily walks, attended concerts, and socialized with his increasingly concerned friends. In October, too, another distinguished Viennese composer, Anton Bruckner, died, and his funeral was held on the 14th of that month at the « Karlskirche » . Despite the fact that the church was just across the street from his home, Brahms arrived late. As he stood at the back of the church, he is said to have muttered some remark to the effect that it would not be long before his own funeral.

Eventually, the walks had to be given-up, but Brahms's loyal friends continued to take him for rides and entertain him in their homes, and he spent Christmas with the Fellinginger family, whose photographic hobby has provided us with some of the last images of Brahms. In January, he attended a performance by Joseph Joachim's ensemble of his String

Quartet in G major and, in early March, a performance of his 4th Symphony in the « Vereinsaal » , at which the audience gave the now gravely ill composer a long and tumultuous ovation. But very shortly thereafter, he became bedridden. On **March 30**, Heinrich Herzogenberg, who had just sent Brahms a copy of a Piano Quartet dedicated to him, sadly wrote to Joachim that their dear friend was approaching his end. It came quietly on the morning of **April 3, 1897**.

Vienna honoured her adopted son with a funeral procession worthy of royalty, with a host of friends, students, fellow musicians, and his publisher carrying the funeral torches through the streets, followed by a large crowd of mourners. It began at his residence on the « Karlsplatz » (« Karlsgasse 4 ») and crossed the square to the buildings of the « Musikverein » , where members of the « Singverein » stood in the entrance to sing Brahms's own choral work, « Fahr wohl » . Then, it proceeded to the Lutheran Church in the narrow « Dorotheergasse » , near the city center, where Pastor Zimmerman conducted the funeral service, which included the reading of the scripture text on which Brahms had based the last movement of the « German Requiem » . Following this, the procession continued out the long road to the « Zentralfriedhof » in Vienna's Simmering district. In 1888, a special tree-shaded segment, near the main gate of this large landscaped cemetery, had been set apart for the city's notable musicians, and the remains of Beethoven and Schubert were moved there. There, Brahms also was laid to rest, to be joined, 2 years later, by his old friend Johann Strauß Junior, Vienna's beloved « Waltz King » , who is buried next to him. It is a hallowed spot for present-day music-lovers, as the floral offerings on the graves of the many « Musiker » interred there eloquently attest.

...

Johannes Brahms visited Vienna several times before he decided to make the city his permanent home, which he did in the early 1870's. In his day, the city was the musical capital of the Continent and, even today, is known as The Heart of Europe. On the 1st day of his 1st visit, in 1862, he went directly to the house at « Domgasse 5 » , next to Saint-Stephen's Cathedral, where Mozart had lived during the composition of his Opera, « The Marriage of Figaro » . That building, now a museum known as « The Figaro House » , is the only remaining Mozart dwelling in Vienna.

The lodging Brahms ultimately chose as his permanent home was a 3 room (later becoming a 4 room) apartment in a building at « Karlsgasse 4 » , directly around the corner from the « Karlskirche » (Saint-Charles Church) . Brahms' apartment building was demolished on April 3, 1907 - exactly 10 years, to the very date, after he died there. (The structure now on that site is part of Vienna's Technical College.)

The apartment Brahms took was originally a furnished one and, during his last 10 years there, his land-lady was « Frau » Celestine Truxa, who had 2 small children.

The entrance to Brahms' apartment was through the bedroom ; the place was difficult to heat in winter time ; and it had no lavatory of its own - but it admirably suited Brahms' needs, which were basic and simple. This is where he lived, happily and in simple comfort, for the last 26 years of his life.

A life-long bachelor, he was nevertheless fond of children. He was especially partial to those of poorer parents, feeling

that these particular youngsters were having a more difficult early existence (just as he did) , without the luxuries afforded those who were born with the proverbial silver spoons in their mouths.

« Frau » Truxa, whom Brahms amiably called his « house-hostess » , traditionally set-up a Christmas tree in his apartment, at the holiday season, and trimmed it for him. Gifts for her 2 boys were placed under it. She said :

« The last Christmas, he was alive (1896) , I didn't have the heart to bother him with all that but, on the 22nd, he stopped me. “ How's this ? I find no Christmas tree in my rooms. ”, he asked abruptly. »

She assured him that there was so much to do, but that it would come.

« Of course I rushed-out, bought a tree, set it up as usual in there, and trimmed it. That Christmas Eve, one hardly noticed the terrible effort he made to cover-up his pain and exhaustion. Not for anything would he have cast a gloom over the children's party. So good and thoughtful was he ! »

Sometimes, sad sequels show us that our invitations and good wishes and intentions are extended not a month too soon : it was only the following spring that Brahms succumbed to cancer of the liver.

Brahms' humor could, at times, be very facetious, and one Christmas incident frightened him as much as his 2 little victims. Nearly 50 years afterward, the now-elderly « Frau » Truxa explained it thusly to a visitor (who ultimately wrote a biography of the composer) :

« Just before Christmas, the 1st year I was at “ Karlsgasse ” 4, Brahms found my 2 little boys playing together. He pulled a grievously long face and said :“ Oh, children, I have some sad news for you. The Christ Child has influenza and can't bring you anything this Christmas. Being quite young, the boys took him literally and burst into the most hideous howls of grief and despair. The Master had not meant his little joke to have such a powerful effect, and was greatly embarrassed. He rushed to his rooms for candy. But even that was no good. Then, he came helplessly to me and confessed :“ Look here, ' Frau ' Truxa, now I don't know any more which way to turn. Can you not pacify the children ? Assure them that the Christ Child has already recovered. ”Which I did with great success. »

...

In 1899, Maria Fellingner depicted Brahms in a highly-successful relief ; furthermore, she made an amusing statuette showing him holding a cigar, which was based on a photograph she had once taken. This was merely one of a large number of informal photographs she took of Brahms, showing him either by himself or together with other guests of the Fellingners at the so-called « Arenberg Palais » at 96 « Landstraße-Hauptstraße » , where they occupied a flat from September 1893 (at 1st, on the ground floor and, then, from 1896 upstairs) and where they also had a large garden at their disposal. It is evident from the photographs that Brahms felt very much at ease there ; a particularly charming one shows him with Marie Soldat. (The « Palais » was demolished, in 1958, and replaced by a modern building.)

However, it was at the Fellingings' flat at 2 « Apostelgasse » that the only known sound recording of Brahms playing the piano was made, on 2 December 1889, by Thomas Edison's agent Theo Wangemann. Brahms had reportedly practiced his « Rhapsody », Opus 79/2, for the session but, irritated by the lengthy preparations, he changed his mind and, instead, played a shortened version of the « Hungarian Dance », WoO 1/1, and his own paraphrase of Joseph Strauß's polka mazurka « Die Libelle » (Opus 204) . The Fellingings' Streicher grand piano, on which Brahms played on this occasion, has recently been carefully restored by Gert Hecher and is now at the Brahms Museum, in Mürzzuschlag. The recording itself has been issued, in a restored version, by :

The « Verlag der Osterreichische Akademie der Wissenschaften » ; « Tondokumente aus dem Phonogrammarchiv : Historische Stimmen aus Wien » , 5 : « Brahms spielt Klavier » (1997) - OEAW PHA CDS.

On its history, see especially the leaflet accompanying the recording, as well as the article published jointly by Helmut Kowar, Franz Lechleitner, and Dietrich Schüller (1984) in the « Phonographic Bulletin » , which dealt with an earlier re-recording.

Copies of some of Maria Fellingings' busts of Brahms were placed on sale, with the proceeds going to the Viennese Brahms Monument Fund.

She also published collections of her photographs of Brahms in Vienna, in 1900 ; and in a 2nd, enlarged edition at Leipzig, in 1911.

Palais Arenberg - 3. Bezirk, ehemaliger Landstraßer-Hauptstraße 96

Das Palais Arenberg war ein Palais im 3. Wiener Gemeindebezirk Landstraße an der Landstraßer-Hauptstraße 96.

1785 kaufte Fürst Nikolaus Esterházy an der Landstraße ein großes Grundstück von zirka 50.000 Quadratmetern und ließ einen Garten anlegen. An der Straßenfront ließ er drei Häuser abreißen und ein schlichtes Palais errichten. 1810 wurde der Besitz an Erzherzog Carl, der umfangreiche Umbauarbeiten vornehmen ließ und den Garten für die Bürger öffnete. Nach seiner Hochzeit zog er in das neu errichtete Schloß im Helenental und verkaufte den Besitz an den Großhändler Samuel Kaan. Ab 1842 scheint die Fürstin Sophie Karoline Arenberg als Besitzerin auf. Da sie gegen Ende des 19. Jahrhunderts das Palais nicht mehr benötigte und vermietet hatte, verkaufte sie es schließlich um 1900 an die Gemeinde Wien. Große Teile des Gartens wurden parzelliert und verbaut, der Rest ging im Arenbergpark auf. In ihm steht auch noch ein Pavillon aus dem Garten Esterházy's.

Das Palais diente dem Generaldirektor Fellingings der unweit gelegenen Siemens & Halske-Werke als Wohnsitz. Der Komponist Johannes Brahms war ein guter Bekannter des Herrn Fellingings und daher ein gern gesehener Gast im Palais. Das Palais war nach dem Zweiten Weltkrieg Sitz des Jugendamtes und blieb bis 1958 bestehen, dann wurde es abgerissen um eine Verlängerung der Neulinggasse bis zur Landstraßer Hauptstraße zu ermöglichen.

Das Palais war ein einstöckiger schlichter Bau mit hohem Satteldach und Mansardenfenstern. Die Fenster der Beletage waren mit geraden Fensterüberdachungen auf Konsolen und dezenten Ornamenten an den Parapeten und Fensterstürzen versehen. Im Erdgeschoss zur Straßenseite wurden später Geschäftslokale eingerichtet. Dem Gartenausgang war ein hölzernen Vorbau mit Veranda angelagert. Darüber befand sich ein Geniengruppe mit Saturn als Giebelschmuck.

...

Um 1785 kaufte der kaiserliche Feldmarschall Fürst Nikolaus Esterházy (1714-1790) auf der Landstrasse mehrere Ackerflächen von insgesamt 50.000 Quadratmetern auf, liess einen Park anlegen und dessen Rand an Stelle von drei bisherigen Häusern ein Sommerpalais erbauen. Da der Fürst mehrere repräsentative Stadtpaläste besass, liess er das Sommerpalais der anbrechenden Biedermeierzeit Zeit gemäss eher schlicht gestalten. Nachdem der Fürst um 1810 für längere Zeit das Land verliess, verkaufte er die ganze Liegenschaft an Erzherzog Carl, welcher an dem Palais und im Park umfangreiche Verschönerungen vornehmen liess. Bald machte er den riesigen Garten für die Öffentlichkeit zugänglich. Doch nachdem der Erzherzog Henriette von Nassau-Weilburg geheiratet und in das für ihn errichtete Schloß Helenental umgezogen war, wurde das Landstrasser Palais Eigentum des jüdischen Grosshändlers Heinrich Samuel Kaan.

Um 1842 kaufte Fürstin Sophie von Arenberg, geborene Auersperg, das Gartenpalais mit dem Park. Unter ihrem Namen war das Palais fortan bekannt. Um 1900 kaufte die Stadt Wien das Palais und den Park, von welchem große Teile parzelliert und verbaut wurden. Der Rest wurde in einen offiziellen öffentlichen Park umgewandelt. Etwa zu dieser Zeit wohnte im Palais Arenberg der Generaldirektor der Firma Siemens & Halske Fellingner. Zu dieser Zeit war der Komponist Johannes Brahms als guter Freund des Hauses regelmässig im Palais Arenberg zu Gast, wovon noch heute eine Tafel zeugt. Viele seiner Werke wurde hier zum ersten Mal gespielt. Im Laufe der folgenden Jahrzehnte veränderte sich die Umgebung des Palais Arenberg drastisch und liess das einst noble Haus unauffällig erscheinen. Nach dem Ende des Zweiten Weltkrieges war hier bis 1955 das Jugendamt untergebracht. Um 1958 wurde das Palais demoliert und an der Stelle ein Wohnhaus errichtet.

Das Palais Arenberg war stets ein schlichter Bau mit wenig Ornamentik, denn zur Zeit der Erbauung hatte sich selbst in Österreich die Sucht nach Prunk und Pomp gelegt. Das Palais war ein zweigeschossiger Bau mit einem auffallend grossflächigen und steilen Dach. Lediglich einige Reliefs auf der Strassenseite und minimaler Fensterschmuck verliehen dem Haus etwas Zierliches. Auf der Gartenseite befand sich in der Mitte der Fassade ein Vorbau aus Holz, welcher den Eingangsbereich und einen darüber liegenden Balkon umfasste. Darüber am Dachrand stand eine Figurengruppe, welche Saturn zeigte, der auf einem Fels sitzt und von drei Genien umgeben wird. Im Innenhof befand sich ein Brunnen im Rokokostil.

Die Familie Fellingner hatte ihren Wohnsitz in Wien III., Landstraßer Hauptstraße 96, wo am 15. Juni 1896 dieses Bild entstand. Diese Photographie trägt die handschriftliche Notiz « Letzte Aufnahme ». Wo sich heute ein Neubau befindet, stand bis 1958 das in diesem Jahr abgetragene ehemalige Arenberg Palais, ursprünglich Esterhazy Palais.

Brahms war auch mit der Familie Fellingner befreundet, die zu dieser Zeit das ehemalige Arenbergschlössl, Landstraßer Hauptstraße 96, bewohnte. Unser Foto zeigt das sogenannte Brahms-Zimmer.

Das Musikfreunde stifteten für Johannes Brahms eine Gedenktafel, die an diese Freundschaft erinnert. Sie wurde an der Gartenfassade des Schlossls angebracht und ist auf dem untenstehenden Foto erkennbar.

Nach Abbruch des Gebäudes und Errichtung des Nachfolgebaues ist diese in der Einfahrt des Hauses zu sehen.

Im « Kleinen Volksblatt » vom 2. April 1958 findet man folgenden Kurzartikel :

Brahms bittet um Verzeihung : Der große Musiker Brahms war aufrichtig bis zur Grobheit. Passte ihm irgendeine Gesellschaft nicht, setzte er den Hut auf, und fort war er.

Bei einer solchen Gelegenheit wollte ihm die Hausfrau den Weg verlegen. « Sie werden doch nicht schon weggehen wollen ? »

« Freilich » , sagte Brahms unerschütterlich. « Falls ich vergessen haben sollte, einen der Anwesenden zu beleidigen, so bitte ich um Verzeihung ! »

...

Bis zum Jahre 1958 stand an der Stelle des heutigen Neubaus das Arenberg Palais, das ursprüngliche Esterhazypalais. Im Hauseingang befindet sich heute eine Gedenktafel mit einem Bronzerelief, das vom Bildhauer Franz Siegel geschaffen wurde. Der Text der Gedenktafel lautet :

« In diesem Hause verbrachte Johannes Brahms vom Jahre 1893 bis zu seinem Tode viele Stunden im Kreise der Familie Fellinger. Viele seiner Werke erklangen hier zum ersten Mal. »

...

Im 19. Jahrhundert wuchs mit der massiven Industrialisierung die Arbeiterschicht stark an, die Einwohnerzahl Wiens explodierte, vor allem auch durch den Zuzug aus den ländlichen Gebieten der Donaumonarchie. Die nötigen Wohnungen wurden nahezu ausschließlich von Privaten gewinnorientiert gebaut. Mietskasernen mit so genannten « Bassena-Wohnungen » (Zimmer, Küche, Wasser und WC auf dem Gang) entstanden. Viele mussten diese kleinen Wohnungen (zwischen 20 und 30 Quadratmeter) noch mit Bettgehern und Untermietern teilen, um die Miete zahlen zu können. In den Jahren des Ersten Weltkrieges stagnierte die Bautätigkeit.

Bis 1958 stand anstelle des heutigen Wohnhauses Landstraßer-Hauptstraße 96 das 1785 für den Fürsten Esterházy errichtete Gartenpalais Arenberg. Zum Anwesen gehörte auch das Grundstück Nummer 98 und eine prachtvolle Gartenanlage, von der ein kleiner Rest im Form des Arenbergparks überdauert hat. 1842 kaufte Fürstin Sophie von Arenberg die Anlage. Aus dieser Zeit stammen die noch heute gebräuchlichen Bezeichnungen. Sie ließ 1877 neben dem Palais das Wohnhaus Nummer 98 errichten. 1900 erwarb die Gemeinde Wien das gesamte Areal.

...

An der heutigen Anschrift Landstraßer-Hauptstraße 96 wurde 1785 ein Palais als Sommersitz für Fürst Nikolaus Esterházy (1714-1790), genannt « der Prachtliebende », erbaut, der auch sein Eisenstädter Stammschloß zu einem « ungarischen Versailles » ausbauen ließ.

Aus der Geschichte ist er als kaiserlicher Feldmarschall bekannt, der sich 1757 in der Schlacht bei Kolin auszeichnete.

Der von ihm hinter dem Palais angelegte Garten (heutiger Rest ist der Arenbergpark, der nach seiner Umgestaltung seit 1907 zur öffentlichen Benützung freigegeben ist) umschloss die Grundstücke des Ziehrer und Sebastianplatzes bis zu den Hinterfronten der Häuser an der Ungargasse.

In der Besitzerreihe findet sich ab 1810 Erzherzog Carl (1771-1847), der Sieger von Aspern. Ab 1842 gehören Palais und Park der Fürstenfamilie Arenberg.

Fürstin Sophie Karoline Arenberg, die offenbar zuletzt nicht mehr hier wohnte, sondern das Palais vermietet hatte, verkaufte 1900 die Liegenschaft an die Gemeinde Wien.

Einer dieser Mieter war von 1870 bis 1876 der Eisenbahntechniker Max Maria von Weber (1822-1881), Sohn des Komponisten Carl Maria von Weber.

Zu Ende des 19. Jahrhunderts bewohnte die aus Deutschland stammende Familie des Generaldirektors der Firma Siemens & Halske Fellingner das Haus. Johannes Brahms (1833-1897) war mit den Fellingners befreundet; es ist bekannt, daß Marie Fellingner den Komponisten mit seinen Lieblingsgerichten bewirtete und auch sonst hausmütterlich um sein leibliches Wohl besorgt war. Eine Gedenktafel erinnert hier an den Komponisten.

Nach dem Zweiten Weltkrieg war das Jugendamt für den 3. Bezirk bis 1955 hier untergebracht. 1958 wurde es abgebrochen und an seiner Stelle ein großes Wohnhaus errichtet.

L'enregistrement de Brahms

During the pioneer phase of the phonographic industry, the constant improvement of the recording and replaying machines remained in the foreground. The phonograms, whether in cylinder or record form, were merely a provisional concern. This was reflected in the available repertoire recorded during the phonogram's early phase. Initially, what was of true importance was to simply convince the people of the wonders of recorded and stored speech. Hence, Thomas Edison's representatives travelled the world, in 1878 and 1879, to demonstrate at phonograph shows what advertising posters announced as the « wonderful speaking-machines ». Visitors of these shows were allowed to speak some words into the funnel, which would then be replayed by the machine. Even statesmen such as the British Prime Minister William Ewart Gladstone or the German Chancellor Otto Bismarck, as well as crowned leaders such as the German

Emperor Wilhelm II and the Austrian Emperor Franz-Josef, donated a few words in the name of technological progress.²⁰

(The earliest sound recording still in existence is of the British General-Governor of Canada, Lord Stanley, whose opening words, spoken at the Industry Fair in Toronto of September 1888, were recorded.)

These early recordings had more documentary and historical value. This was probably also the reason for Thomas Edison's assistant, Theo Wangemann, to visit the Viennese composer Johannes Brahms, in December 1889, in order to record his piano playing on wax cylinder. The piece of the recording of the 1st « Hungarian Dance », which Brahms personally interpreted on the piano, was so miserable that one might think that the artist played behind a closed door. Mister Wangemann's announcement, « “ Herr ” Doctor Brahms plays the piano », is the clearest part of the entire recording.

(The original wax cylinder is now completely unusable, but a copy exists that was made in 1930 and recently digitally reconstructed in the Phonogram Archive of the Austrian Academy of Science.)

The sciences, too, became aware of the documentary function of the phonograph. Harvard professor Jesse Fewkes was the 1st ethnologist of music who, in 1890, recorded the singing of Passamaquoddy Indians, in Maine. Many ethnologists and anthropologists followed his lead, collecting folk-songs on wax cylinders, just like the composer and researcher of folk-songs Béla Bartók who, since 1906, with the help of the Edison-phonograph, conserved the folk-songs of his homeland Hungary and of neighboring people on wax cylinders.

All of these recording activities had no commercial interests in mind and, thus, cannot be counted as music industry activities. The delivery of music boxes with pre-recorded music cylinders was, however, the earliest field of application in which the music repertoire played a role. Companies were not interested in producing new and creative music ; instead, they recorded particularly popular songs and instrumental standards. « Columbia Phonograph » was especially active in the recording of such music. The United States Marine Band, conducted by John Philip Sousa, recorded popular Johann Strauß waltzes and Irish folk-songs such as « Little Annie Rooney » or « Down Went McGinty » . By 1892, « Columbia » already owned more than 100 recordings of the Marine Band, which were sold for \$ 2 per cylinder (Reebee Garofalo, 1997 ; page 20) . The government employee and amateur whistler John AtLee was also well-liked ; he whistled such popular songs as « The Mockingbird » and « Home Sweet Home » onto wax cylinders. In addition to a few more musicians known by name, however, there are many artists during the early period of music recordings whose names do not appear either in the « Columbia » catalog or on the music cylinders. It was simply not necessary to name musicians who, at the time, did not financially share in the success of phonogram sales or received royalties based on copyright laws.

Royalties would not have made any sense to begin with, since music cylinders could be produced only in limited numbers and no collecting societies existed that could have controlled the number of public performances. But even when Emile Berliner introduced mass-produced records, they did not have labels identifying the recording artists. In 1900, the phonogram and the music repertoire it contained were not at the center of the companies' commercial

interests. The phonographic industry simply published everything that was demanded by local music-box operators. Especially in demand were so-called « coon songs », which were rather yelled than sung, because it aided the then existing recording technology.

The competition shifted towards the level of the music repertoire only once the standardized technological design of the phonogram and the industry standard « record » prevailed as recording media. At 1st, however, artists, made popular through phonograms, were hired away by competing companies. Thus, « Victor » managed to obtain Fred Gaisberg, the « Columbia » stars Atlee, George J. Gasken, Russell Hunting, and the U.S. Marine Band for recordings. « Columbia » had to let go of their successful artists simply because exclusive recording contracts did not yet exist (Fred Gaisberg, 1943) .

The « Victor Talking Machine » and its European subsidiary, the « Gramophone Company » , were the 1st to comprehend the significance of the music repertoire. In 1901, they sent the brothers Fred and Will Gaisberg on a trip through European cities (London, Paris, Milan, Zürich, The Hague, Vienna, Budapest, Brussels, Lwow, Breslau, Königsberg, Saint-Petersburg, Stockholm, and Helsinki) in order to record in hotel rooms singers and musicians, selected by local agents, who enjoyed local popularity. After the recording, the produced matrices were immediately sent to the record plant in Hanover, where records were produced for each individual local market. After the Gaisbergs had exhausted the European centers, they turned their attention to more exotic parts of the world. They travelled to larger Russian cities and recorded prayer songs of Jewish cantors in Vilnius ; Tatar-songs in Kasan ; or Georgian choruses in Tiflis. In the fall of 1901, they travelled India, Burma, Thailand, China, and Japan to conquer these markets for the « Gramophone Company » as well. The recordings they made had no documentary character and were instead done for purely commercial reasons. The idea was to provide each geographic market with locally popular music. The Gaisberg brothers were so successful in « conquering the world market » that, before long, the capacities of the record plant in Hanover were insufficient, and branch plants in England, France, Spain, Austria-Hungary, Russia, and even India had to be built.

...

In the 1890's, the owners of a phonograph could choose from a wide range of recordings including banjo and cornet solos, humorous and sentimental songs and brass band selections. The « American Symphony Orchestra » had recorded « Yankiana Rag » and « Chiribiribin Waltz » .

However, it was not necessary to purchase recorded music. On the phonograph, it was easy to make recordings oneself. It worked like a cassette tape recorder. One could even record on the same cylinders many times. For this reason, many recordings never intended for sale have been preserved from the 19th Century. When the « improved phonograph » came on the market, in 1888, Thoams Edison's agents rushed to demonstrate the machine to prominent statesmen and artists, whose opinions were then quoted in newspaper advertisements. At the same time, trial recordings were made. In this way, such famous people as the German « Kaiser » , Pope Leo, Florence Nightingale, Gladstone and Bismarck had their voices immortalized.

Many of these recordings still exist. The earliest voice recording known to exist is the speech by the Governor-General

of Canada, Lord Stanley, opening the Toronto Industrial Exhibition, in September 1888. There are rumours that even older recordings are preserved in the Edison company's archives in New Jersey, but no one has had access to them since the turn of the Century.

In December 1889, Edison's agent, Theo Wangemann, had the opportunity to demonstrate the machine to Johannes Brahms. The elderly composer agreed to play his « Hungarian Dance » No. I. Recently, the Austrian Academy of Sciences decided to restore this recording, using the latest digital technology. The original wax cylinder was completely ruined but, from a copy of it made in the 1930's, a faint sound of a piano could be heard in addition to the hissing. When the hiss was removed, there was not much left ; one might imagine oneself eavesdropping on Brahms's playing from behind a closed door.

At the beginning, one can clearly hear the eager agent introducing « Herr Doktor Brahms » , and the recording is the only audible relic of the composer, who died in **April 3rd 1897**.

...

Besides his involvement in the musical scene, there were novelties and amusements to keep Johannes Brahms occupied, if composing and performing did not. A few years before, the Herzogenbergs had introduced him to Thomas Edison's phonograph, and now the Fellingiers had a machine at their house.

« I have had the opportunity of hearing it often and quite pleasantly. » , Brahms wrote Clara Schumann.

« You must have read about this new miracle. It's like being in fairyland again. »

That December, he met an American named Theo Wangemann at the Fellingiers. Edison had dispatched this associate to record famous Europeans on his cylinder machine. Naturally, Wangemann asked Brahms to contribute. Brahms returned to the Fellingiers' a few days later to try-out this Yankee marvel. At 1st, he sat paralyzed by nerves when confronted by the apparatus, then suddenly, he went to the piano and, as Wangemann scrambled to get the machine going, played-off a section of the 1st « Hungarian Dance » and a Johann Strauß Polka. The recording survives in mangled condition, revealing a rhythmically free, bass-heavy kind of playing.

As intriguing is the voice at the beginning of the recording, so garbled that no one can tell who is speaking or quite what is said. At least, one haunting possibility is a mixture of German and English from the high-tenor of Brahms himself, shouting at the future :

« Grüsse an Herrn Doktor Edison ! I am Doktor Brahms, Johannes Brahms ! »

It was at a party, in those years, that he heard a young American woman playing a ragtime tune on a banjo. To a friend, Brahms recalled the evening wistfully, humming a few bars of what may have been, « Hello, Ma Baby » . He was fascinated by the effect of the instrument, and by the dancing syncopations of this new American Style.

Instinctively, he saw its rhythm as a fresh resource, as gypsy music had been for his generation. But, now, he was too old to do anything about it.

...

December 1889 : Adelbert Theodor Edward (« Theo ») Wangemann, a representative of Thomas Edison, recorded Brahms playing the piano at the house of the Fellinginger family. The Fellingingers were close friends of the composer.

15 June 1896 : The last photo of Johannes Brahms alive. The famous picture is part of a series of 6 taken by Maria Fellinginger in the garden of their house (the old Palais Arenberg) at 96 « Landstraßer-Hauptstraße », in Vienna's 3rd District.

A voice, most likely « Theo » Wangemann's, introduces the music with the words :

« December 1889, (I am in) the house of Doctor Fellinginger, and with me is Doctor Brahms, Johannes Brahms. »

Brahms then plays an excerpt from the « Hungarian Dance » No. 1 (starting, oddly enough, on the consequent of the 1st statement rather than at the beginning) and a paraphrase of « Libelle » by Johann Strauß.

The recording is extremely noisy and the piano is barely audible (the audio has been considerably de-noised, believe it or not) but it remains the 1st audio recording of a major composer making music and, from it, certain information can still be extracted : Brahms' decided tendency, for instance, to play dotted quarter and 8th rhythms as something more like triplet figures in the context of this piece.

...

Johannes Brahms' piano is a cross-strung, ebonized and 240 centimeter long grand has Viennese action and bears the inscription « J. B. Streicher & Sohn ». The piano with the serial number 8105 was sold, in 1880, to Doctor Richard and Maria Fellinginger, who had their residence in the so called « Arenbergschlössl » in Vienna 3rd District, on « Apostelgasse 12 ». The Fellingingers belonged to Brahms' closest friends in Vienna and he always enjoyed staying with them, especially when playing chamber music with Vienna's most talented musicians, e.g. , the clarinet player Richard Mühlfeld or cellist Robert Hausmann.

In 1889, on December 2nd, the famous phonographic recording of Brahms' playing took place in the Fellinginger residence. Doctor Fellinginger, who was the general director of Siemens & Halske, in Austria, invited Theo Wangemann, Thomas Alva Edison's representant in Europe, to take the recording.

Brahms had prepared his « Rhapsody » in G minor, Opus 79/2, but as he became impatient by the protracting preparations for the recording procedure, he played a shortened version of his 1st « Hungarian Dance », WoO 1/1. The 2nd piece he played was a paraphrase on the « Polka Mazur » « Die Libelle » (The Dragon-Fly) , Opus 204 by

Joseph Strauß - the CD « Brahms spielt Klavier - Aufgenommen im Hause Fellingner 1889 » (Brahms Plays the Piano, recorded in 1889 in Doctor Fellingner's House) - edited by the « Verlag der Österreichischen Akademie der Wissenschaften, Tondokumente aus dem Phonogrammarchiv, Reihe Historische Stimmen aus Wien », Volume 5, contains an interview with Doctor Imogen Fellingner, the last owner of the piano, given to Doctor Gerda Lechleitner, in 1996, and describing the circumstances of the recording.

For the identification of « Die Libelle », see : Helmut Kowar. « Zum Klavierspiel Johannes Brahms' », in : « Brahms Studien 8 », Wien (1990) .

On the Fellingner-piano also a lot of private 1st performances took place. The photographs show the music room in the Fellingner dwelling with the Streicher grand, with Brahms, Richard Hausmann or members of the family.

Dietrich Schüller : « Brahms spielt Klavier » (1997) - 1 Audio-CD and Booklet ; € 7,19 (ISBN : 978-3-7001-2689-8) .

Aufgenommen im Hause Fellingner 1889. The Re-recording of the Complete Cylinder. Mit einer gesprochenen Einführung und einem Kommentar von Imogen Fellingner.

Brahms at the Piano

Sonic archeology : An analysis and transcription of the 1889 cylinder recording of Johannes Brahms performance of a segment of his 1st « Hungarian Dance » .

By Jonathan Berger - CCRMA, Stanford University.

Introduction

On December 2nd 1889, Theo Wangemann, a representative of Thomas Edison recorded Johannes Brahms performing 2 segments of music at the piano. The works recorded included part of a paraphrase of Johann Strauß' « Libelle », preceded by measures 13-72 of Brahms' 1872 arrangement of the 1st « Hungarian Dance » for solo piano.

While this unique historical document should have been hailed as an important « window » to the world of 19th Century music performance practices, the musical information was almost entirely masked by noise. The recording was, in fact, so noisy that musicologist Gregor Benko wrote that :

« Any musical value heard (in the cylinder recording) can be charitably described as the product of a pathological imagination. »

Indeed, despite various attempts at filtering and enhancing the recording, the poor quality of the cylinder recording resulted in a general consensus that the recording was of no significant musicological value.

Using an innovative approach to audio signal analysis (see : Berger, Coifman and Goldberg, 1994) Ph.D. candidate Charles Nichols and I were able to transcribe the music by painstakingly removing layers of noise to reveal the music embedded within.

Transcription was followed by careful analysis of the numerous performance nuances, agogic inflections, improvised segments and added elaborations.

Who was speaking ?

The spoken text, at the start of the cylinder recording, has been wrongly attributed as belonging to Brahms. Numerous writers, scholars and amateurs alike, have presumed that Brahms introduces himself with the words :

« I am Doctor Brahms, Johannes Brahms. »

However, a number of factors raise serious doubts as to who is speaking. The only mention of the recording by someone who was present (in the published memoirs of Fellingner's son) states that Brahms was introduced. Considering the time between the announcement and the start of the music, it seems improbable that the same person could segue from speech to playing so quickly particularly given the technological limitations.

The denoised excerpts reveals enough of the speech to suggest that the speaker (probably, Theo Wangemann) introduces Brahms as follows :

« ... Dezember Achtzehnhundertachtundneunzig. Haus von Herrn Doktor Fellingner, bei mir ist Doktor Brahms, Johannes Brahms. »

(... December 1889. House of Mister Fellingner, with me is Doctor Brahms, Johannes Brahms.)

Performance Analysis

In reconstructing the performance, we measured and compared various temporal aspects of Brahms' playing. Since the dance uses a limited number of rhythmic patterns, we sub-divided the data according to rhythmic types. The most recurrent of these is the dotted-quarter / eighth-note measure unit. There are 16 recurrences of this unit in 4 consecutive 6 measure phrases. Each of these phrases culminates with a half note accompanied by arpeggiation.

The 2nd section of the recorded segment of the dance is characterized by 2 4 measure phrases of sequential upper-neighbor melodic patterns in 3 groups of sixteenth-note, sixteenth-note, eighth-note separated by a measure of eighth-note, quarter-note, eighth-note. This section is cadenced by a 2 measure sixteenth-note sequence of descending conjunct tetrachords followed by a sixteenth-note pattern terminated with eighth-note, sixteenth-note, sixteenth-note, quarter-note. The score repeats the last phrase with the neighbor note embellishment replaced by octave skips and a sextuplet arpeggio replacing the sixteenth-note sequence.

For reasons not immediately obvious, Brahms commenced the recording of the « Ungarische Tanz » segment on the consequent of the 1st phrase, thus starting on a V9 harmony. The phrase structure and harmonic rhythm of measures 1-12 is :

$$[(((2 + 2) \text{ -- } 2) \text{ -- } (2 (1+ 1) + 2))]$$

$$i \text{ vii}^7 V \quad i \quad i \text{ V}^7/III \quad V^7/iv \quad iv$$

Brahms performance commences at measure 13, continuing the 6 measure phrases as follows :

$$[(((2 + 2) \text{ -- } 2) \text{ -- } (2 (1+ 1) + 2))]$$

$$V^9 \text{ ii}^4 \text{ ii}^6 \quad V \quad \text{ii}^6 \text{ V} \text{ V}^7 \quad i$$

Measures 25-48 continue the 6+6 phrase structure.

The 2nd section of the piece is sub-phrased into 4 measure groups preserving the 12 measure phrase structure as (4+4+4) rather than (6+6) . Although the recording ends at this point, the score follows with a transition of 1 (4+4+4) phrase followed by 1 (6+6) phrase that leads into a recapitulation of the opening section.

While the overall durations of the 3 large phrase groups that incorporate the dotted-quarter-eighth-note units (measures 13-24, 25-36 and 37-48) do not differ radically, the internal lengths and proportions of each measure unit is remarkably variable. Measures 13-24 have an overall duration of 10.82 seconds ; measures 25-36 are 9.28 seconds ; and measures 37-48, 9.86 seconds. Measure lengths range from .69 seconds (measure 21) to .93 seconds (measure 33) .

The most outstanding performance feature of this section is Brahms' tendency towards « underdotting » . The 8th note exceeds the duration of its preceding dotted-quarter in measures 14 and 19, and is approximately equal in duration in measures 20, 34 and 40. The dotted-quarter is given its full durational value only once in measure 38. The other distinctive performance practice is Brahms' elongation of the middle quarter note of the amphibrach figures of the 2nd section (measures 49-68) .

In addition to the agogic features of Brahms' performance, there are a number of instances where Brahms departs from the score, both by melodic insertion or alteration, and by modification of the phrase structure to facilitate closure at a non-terminal musical point.

Reconstruction

This data was used to reconstruct the entire, original 4 hand version of the piece in MIDI format playable on an acoustic reproducing piano such as the « Disklavier » .

Although the recording technology lacked the sensitivity to derive dynamics or pedal markings, the timings suggested distinct performance trends that used to create a good approximation of how Brahms would have played the piece.

The reconstructed performance along with the original transcription segments and a performance of the original 4 hand version of the piece as if performed by Brahms playing with himself was released on CD-Rom by the Yamaha Corporation, in 2003.

Johannes Brahms at the Lindström Recording Studio

(By Stephan Puille, from Berlin.)

Enhanced version of a lecture paper, held on May 9th 2010 by Stephan Puille, Berlin at the 11th International Conference of Discography (« 11. Diskografentag ») in Hildesheim (updated on March 12, 2013) .

On 15 June 1889, Adelbert Theodor Edward (« Theo ») Wangemann, Thomas Alva Edison's emissary for the introduction of the improved phonograph, started-out on a trip to Europe. (1) On 25 October 1889, after visiting Paris and Berlin, he arrived in Vienna, where he stayed at the Grand Hotel. The bearded Wangemann is seen standing behind Edison on an image taken in mid- June 1888.

In the forenoon, the phonograph was reserved for important artists and academics to make the instrument known and, of course, to make recordings, which Wangemann afterwards performed for free to notables and at public gatherings. 6 persons could always hear the phonograph, at the same time, through earphones. Demonstrations with mounted horn were also performed occasionally, but the sound was less true to the original, being much lower and metallic.

The visit of Johannes Brahms at the Vienna Grand Hotel, on 30 October 1889, was especially highlighted by the press. (2) Brahms heard, among other things, an aria sung by Lili Lehmann, a spoken telegram by Werner von Siemens and a piano piece. Filled with enthusiasm, he wrote to Clara Schumann : « It's as though one were living a fairy-tale. » (3) , and presented Wangemann a dedicated picture of himself. 3 days later, the mezzo-soprano Rosa Papier(-Paumgartner) recorded Brahms' « Sapphische Ode » , which was soon afterwards performed to the Austrian Emperor Franz-Josef I. A press report mentions the recording of some of Brahms' dances by the famous pianist Alfred Grünfeld with a newly introduced funnel, on 14 November 1889, which was mounted at the underside of the instrument. (4) On 2 December 1889, a few days after a private gathering at the house of Doctor Richard Albert Fellingner, the head of the Vienna branch of the firm of Siemens & Halske, Wangemann came back to demonstrate some of his latest cylinders and to record Johannes Brahms, as arranged with him before.

Richard Fellingner, one of Doctor Fellingner's sons, described the order of events :

« At 1st, Brahms was so excited that he felt unable to perform. When he was ready, he couldn't wait and teased poor Wangemann and his assistant, the mechanic Devrient of Siemens & Halske in Berlin, to hurry. As with Grünfeld, the funnel was mounted at the underside of the piano. Wangemann spoke an introduction in German. Suddenly, Brahms

interrupted him calling-out :“ Gespielt von ' Frau ' Doktor Fellingner ! ”, and began playing. » (5)

A close inspection of the announcement on the Brahms cylinder revealed a most interesting result which supports Richard Fellingner's testimony ! Wangemann Istly named the date : « Dezember 1889. » . Shortly afterwards, the recording was interrupted and restarted after an unknown period of time. This time, it was clearly another, audibly excited and nervous voice which shouted :

« Im Haus von Herrn Doktor Fellingner, by (bei ?) Herrn Doktor Brahms, Johannes Brahms. »

This kind of announcement, for example naming the recorded person twice, is unparalleled in all-known recordings under the supervision of Wangemann. The Fellingners surely kept the remembrance of the adored Brahms recording in their music room alive. Even if we must take into account that Richard Fellingner wrote down his memories more than 40 years later, I cannot imagine that he errs in the important detail of Brahms announcing his own recording.

The use of « by » instead of the German form « von » , has already led to much speculation about the identity of the announcer in the past. In case it is really « by » and not a slip of the tongue (« bei ») , I cannot provide a solution but a possible explanation. Brahms heard a larger number of cylinders before he himself recorded. Wangemann probably recorded hundreds of notables during his stay in Europe and only a small fraction of their recordings came down to us. One of these could be important to solve the mystery, because « by » (« bei » ?) is also heard in Wangemann's announcement of the recording of the baritone Karl Mayer, accompanied by the pianist Franz Wüllner, in January 1890, in Cologne. I treat this and other recordings in my essay. Could it be that Brahms adopted Wangemann's diction in this detail ? I am, of course, open for further discussions on this matter.

The Brahms cylinder, presented by Wangemann to Doctor Fellingner on this evening, was long forgotten by the public when his son Richard Fellingner noted in his memoirs that it was extremely difficult to reproduce, because the sound was too weak and, despite of several attempts, a suitable method hadn't yet been found. (6) Obviously, the cylinder was played more than once on a phonograph the family had bought for that purpose. Early cylinders are comparatively soft, requiring a light-weight reproducer like the Edison « Standard » speaker, and are usually reproduced by ear-phones. The family members certainly had no clue about such technical refinement and stressed the groove with each play-back. Later, the phonograph was equipped with an electric reproducer, but the damage was already done.

The course of events, in January 1935, is controversial. Ludwig Koch, director of the culture department of Carl Lindström A.G. , claimed that Richard Fellingner approached him, asking if he would try to improve the recording by transferring it to disc. (7) Fritz Bose, director of the newly created music department of the Institute for Sound Research at the University of Berlin, which was founded on 1 April 1920 by Wilhelm Doegen as Archive of Sound, told another story. Thus, Bose had noticed a report on the Brahms cylinder and written Fellingner, on 12 January 1935, for his approval to dub it to disc, to which the same had consented 4 days later. (8) Be that as it may, Fellingner handed over the precious cylinder, padded with cotton wool, in a special box manufactured of mahogany and crystal glass.

When he was a boy, Ludwig Koch had met Johannes Brahms who told him about the cylinder of 1889, but the famous composer and pianist did not know what became of it. Naturally, Koch was extremely curious about the recording, but wrote in 1955 that the piano could hardly be distinguished through the loud noises due to inexperienced recording. (9) This was a posthumous slap in the face of Wangemann, responsible for Edison's recording department since 1888. Despite its obvious shortcomings, the cylinder was a national icon and Fritz Bose exploited its rediscovery and transfer in the press. As the galvanic copying process would have involved the destruction of the cylinder, it was decided to cut the Brahms recording on a wax disc. Each recording made for the collection of the Institute for Sound Research was documented in an application form. For the Brahms cylinder, Fritz Bose had approved serial number La 1415, recorded at a quarter past 6, in the evening of 23 January 1935, in the Lindström recording studio in Berlin. (10)

Although Bose claimed the carrying-out for himself, (11) Ludwig Koch was quite likely responsible for the transfer. He directly applied a microphone on the reproducer of an, purportedly, Edison phonograph type « Class M », driven by an electric motor. I infer this from Bose's statement, that an Edison phonograph, from the time of origin of the cylinder, had been employed. The signal output from the microphone was amplified and filtered from high and low frequency noises before it drove a cutting head to inscribe the sound in the wax. The sound level of the Strauß waltz was lower than the record groove noise, and the dubbing was therefore broken-off after the last bars of the preceding « Hungarian Dance » No. 1 in G minor (author's note) . After recording, an acetate was cut from the wax disc and kept by Ludwig Koch.

In a 2nd step, performed by Lindström's recording engineer Otto Birkhahn, whose acronym « OB » (12) followed by the sequence number « 9 » is carved in the dead wax under the serial number La 1415, a spoken introduction was added to the Brahms recording. Finally, by electro-plating the wax Master, a stamper was created to press a small number of shellac discs for the use of the Institute for Sound Research and very few other archives. All pressings had a paper label of the Institute for Sound Research with hand-written information. Instrumental recordings like the Brahms disc got an orange label ; voice recordings a green label. (13) The German inscription reads :

« Brahms Edison Walze überspielt 1935. » (Brahms Edison cylinder dubbed 1935.)

On 3 June 1937, under pressure from Fritz Bose who stirred-up hatred against the Fellingiers claiming that they deprived the Brahms recording from the German people, the cylinder was presented to Professor Georg Schünemann, director of the music department of the then Prussian State Library, in Berlin. (14) On 20 September 1938, only 3 and a half years after the 1st transfer, the Brahms cylinder was again dubbed on disc. At least 2 takes were recorded, this time also containing the Strauß waltz, and subsequently pressed by « Telefunken Platte G.m.b.H. » on a small number of double-sided shellac discs. The music department at Berlin State Library holds 2 samples of the « Telefunken » disc. (15)

All stampers kept in the Institute for Sound Research were melted down during the War and the Lindström pressings could neither be found in Berlin nor in other archives. Hence, it was thought that all that remained was the acetate presented by Ludwig Koch to the National Sound Archive in London, now a department of the British Library. Luckily,

a short time ago, a genuine Lindström pressing of 1935, in good condition, surfaced which is now in my possession. If reproduced with the standard speed of 78 rpm, the « Hungarian Dance » is performed in the « wrong » key of A minor. I am grateful to Mister Roman Flury for pointing this out. Provided that Brahms did not change the key, it follows that the play-back speed of the Brahms cylinder was set too fast during transfer. (To correct the speed for the digital transfer, the added audio file of the Lindström disc was reproduced with a speed of only 71,5 rpm.) (16)

On 20 December 2010, at the Berlin State Library, I heard a transfer of both « Telefunken » discs on DAT tape, with the sad conclusion, that the Brahms cylinder had gotten much worse in the short period between 1935 and 1938. Only fragments of the piano playing, disturbed by numerous pops from cracks, could be identified. Besides physical damage by breakage, the cylinder was obviously played with the wrong reproducer before the small remnants were again dubbed on disc.

At least, the cylinder itself survived the War. On 30 March 2011, I examined the original Brahms cylinder at the Berlin State Library. Judging by optical evaluation, the light ochre wax substance is in good condition and free from mold, but many grooves, especially in and after the middle-section, are worn-out beyond reconstructibility. Furthermore, the cylinder is cracked several times over its entire length with loss of substance. A large piece from the left rim had broken-off, affecting the 1st 50 grooves, and was missing until 1997, when the cylinder was fixed and reconstructed with a mixture of wax and epoxy resin during an elaborate restoration at the Phonogram Archive in Vienna. As a positive result, the cylinder can now safely be handled and viewed from all sides. After the restoration, the cylinder was transferred at the Phonogram Archive and published on CD. (17)

Notes

(1) I wrote an essay about Wangemann's travels in Europe, between June 1889 and February 1890, in both English and German. The essay comprises a dozen sound files taken from cylinders recorded during Wangemann's trip, including the only recordings of Prince Otto von Bismarck and Count Helmuth von Moltke.

(2) « Die Presse », Volume 42, No. 299, Vienna (30 October 1889) ; page 15.

(3) Richard Fellingner. « Klänge um Brahms, Erinnerungen », Berlin (1933) , cited in : « Günter Große, Von der Edisonwalze zur Stereoplatte », 2nd revised edition, Berlin (1989) ; page 19.

(4) « Die Presse, Local Anzeiger », Volume 42, Supplement to No. 315, Vienna (15 November 1889) ; page 14.

(5) Richard Fellingner. Opus citatum ; pages 20-21.

(6) Ibid. , page 21.

(7) Ludwig Koch. « Memoirs of a Birdman », London (1955) ; pages 32-33.

(8) Imogen Fellinger. « Kommentar » , in : Dietrich Schüller, editor. « Tondokumente aus dem Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Historische Stimmen aus Wien » , Volume 5 : « Brahms spielt Klavier » - CD with booklet, Vienna (1997) ; page 6.

(9) Koch. Opus citatum ; page 33.

(10) The application form from the collection of the Archive of Sound at Humboldt University of Berlin was made available to me by courtesy of Jürgen-K. Mahrenholz.

(11) Fritz Bose. « Die einzige Schallaufnahme von Brahms » , in : Günter Hausswald, editor. « Musica Schallplatte » , Volume 1, No. 3, Kassel (1958) ; pages 33-35.

(12) Otto Birkhahn's monogram is taken on Hugo Strötbaum's website : <http://www.recordingpioneers.com/> (visit from November 22, 2010) .

(13) Information by e-mail on April 26, 2010, from Rainer E. Lotz.

(14) Imogen Fellinger. Opus citatum ; pages 7-8.

(15) Telefunken « Unverkäufliche Musterplatte » , double-sided disc, matrix TP 1052/1052-I, shelf number S PI 10720/10720 U. 2 samples are kept. One is inscribed « Prof. Schünemann » , and, in another hand, « Brahms Ed. Walze überspielt 20. IX. 1938 » .

(16) The talk was accompanied by a demonstration of a newly made digital transfer of the Lindström pressing by Norman Bruderhofer.

(17) Dietrich Schüller. Opus citatum.

Deciphering the 1889 Brahms recordings

(By pianist Jack Gibbons.)

Until very recently, I had no idea there were 2 recordings in existence of Brahms playing the piano. I was familiar with his famous recording of the « Hungarian Dance » No.1 (sadly now, in a very deteriorated state) but I was very excited when I learned that Brahms had also recorded a Polka by Josef Strauß on that same day, in 1889 (though sadly, it's a recording that has also greatly deteriorated in quality over the years) .

On 30 October 1889, while touring Europe, Edison's recording engineer « Theo » Wangemann demonstrated Edison's remarkable recording machine at the Vienna Grand Hotel. Brahms was there and was amazed by what he heard, which included recordings of an aria sung by Lili Lehmann, a spoken telegram and a piano piece, and wrote to Clara

Schumann that « it's as though one were living a fairy-tale ». A date was set to record Brahms himself a month later and, on Monday 2 December 1889, « Theo » Wangemann set-up his recording equipment in the Viennese home of Brahms' friends Doctor Richard and Maria Fellingner. Many years later, one of Doctor Fellingner's sons, Richard Fellingner, vividly described the events of that historic day when Brahms sat at the piano and played into the horn that « Theo Wangeman » had fitted beneath the Streicher grand piano in the Fellingner's drawing room. Apparently, at the start of the session, Brahms was so excited that he felt unable to perform. He had hoped to record his « Rhapsody » in G minor, Opus 79, No. 2, which he had been practising especially but, after growing impatient during the long set-up process, instead opted to play a shortened version of his « Hungarian Dance » No. 1 and a short extract of Josef Strauß's Polka-Mazurka « The Dragonfly » (« Die Libelle »). According to Richard Fellingner, when Wangemann began the recording with a spoken introduction in German, Brahms interrupted him with his own excited announcement and immediately began playing, as can be heard on the original cylinder. The fact that there are clearly 2 different voices in the spoken introduction, supports Fellingner's account (rather than the theory that Wangemann spoke the entire announcement himself). The 2nd voice (presumably that of Brahms) is evidently very excited, as recalled by Fellingner, and it seems unlikely that the Fellingner family, who were very close to Brahms, would wrongly remember such an important detail as the composer announcing his own recording.

Richard Fellingner also recalled the many futile attempts to reproduce the cylinder, which proved impossible because the sound of the piano on the recording was so weak. Little could the Fellingner family have known that they were also damaging the original recording with every play-back due to the comparatively soft texture of the cylinder. By the time the technology was in existence to copy the cylinder, in 1935, 46 years after it had been created, much of the damage had already been done through repeated playings. In the years since scientists have worked to improve the quality of the recording, and though it may be hard to believe, we can hear a lot more on the recording today than was possible in 1935.

Voice of Otto von Bismarck discovered

For the 1st time, 21st Century audiences are able to hear the voice of Otto von Bismarck, one of the 19th Century's most important figures.

The National Park Service announced this week that the German chancellor's voice has been identified among those found on a dozen recorded wax cylinders, each more than 120 years old, that were once stored near Thomas Edison's cot in his West Orange, New Jersey, laboratory. They include music and dignitaries, including the voice of the only person born in the 18th Century believed to be available on a recording.

The trove includes Bismarck's voice reciting songs and imploring his son to live morally and eat and drink in moderation.

« In the 18th Century, the human voice was described as one of the most noble capacities of human beings. »

Stephan Puille, the German researcher who identified Bismarck's voice, said in an e-mail :

« Bismarck is no longer mute. I think his voice allows a new access to him. »

« Sound is 3 dimensional. Heretofore, we only knew Bismarck from pictures and drawings. Now, we know him a little better. »

The people who study and collect early recordings knew they had been made, but did not know they still existed.

« Most early recordings I have read about had not survived. » , said Patrick Feaster, an Indiana University scholar who also helped crack the mystery of what was on the cylinders.

The recordings were made in 1889 and 1890 by Theo Wangemann, whom Edison sent to supervise the use of the Edison Phonograph Works machines on display at the Paris World's Fair, in 1889, before traveling to his native Germany. Feaster describes Wangemann as « the 1st serious professional recording engineer » . While in Paris, he recorded orchestras, pianists, a comedian and others. He even recorded on the then-new Eiffel Tower.

While sound recordings were made as early as 1859, the ones on Edison's wax phonographs were in the 1st generation of intended for play-back.

The trip yielded one of the best-known early recordings, of Johannes Brahms playing the piano. But, Feaster said, that cylinder has given early recordings a bad name :

« This poor recording was utterly worn-out before anyone copied it. » , he said.

« It's very noisy. You can barely hear there's a piano. »

Feaster says the newly identified recordings, by contrast, show what the then-new technology perfected by Edison could do.

Wangemann's other recordings from the trip were long sought after.

Biographies mentioned them. Wangemann himself referred to them, in 1906, when testifying at a patent trial. He said that, by then, some were broken, according to Jerry Fabris, the curator of the museum at the Thomas Edison National Historic Park. Ulrich Lappenkuper, managing director of the Otto von Bismarck Society in Friedrichsruh, Germany, said the search for one with the Chancellor has gone on for years - in vain.

The story of the fragile brown wax cylinders picks-up again in 1957, said Fabris. That was when the Edison home and laboratory were donated to the National Park Service.

At the time, there was a quick inventory of the lab's contents. A card attached to the wooden box said where it had

been found. By then, Fabris said, some of the cylinders were broken by someone trying to try open the locked box, which had no labels but one enticing feature in the form of the 2 words scratched in the wood : « Edison » , and « Wangemann » .

Fabris became curator of the sound recording collection in 1994. 1 year later, he started the decade-long task of cataloging all 39,000 phonographs in the collection, moving from the easiest to identify to the oldest, most experimental (and often unlabeled) ones.

He said he 1st gave a close look to the Wangemann cylinders, in 2005. But, at the time, he didn't have the equipment needed to convert the sounds stored on those fragile pieces into digital files. By 2010, he had what was needed and was able to convert the dozen cylinders that weren't too badly broken.

« When I heard that it was German speaking » , he said, « that was a big clue that these might be something very important » .

To figure-out what it was, he called in Feaster, a lecturer in communication and culture at Indiana University, and, later, Puille, a conservator of archaeological finds at Berlin's University of Applied Sciences.

Puille said the words from the man speaking in a falsetto voice were hard to make-out but, when he transcribed them, he realized it was the Chancellor speaking less than a year before he was replaced as chancellor.

The discovery has sparked intense interest in Germany. The Bismarck Society's Lappenkuper described it in an e-mail as « hype » , which he said could « fertilize the historical research » .

He was interested to hear what the Chancellor chose to say for posterity's sake :

« Bismarck did not give any political advices but recitations of poems, lyrics ... and a personal suggestion to his son to be moderate in working, eating and drinking ! »

In Germany, the recording of Bismarck may be the most exciting. But another voice was also thrilling for Feaster to hear.

They captured Helmuth von Moltke, the long-time chief of staff for the Prussian army reciting lines from William Shakespeare and other literature.

It's ironic, Feaster said, that a man born in 1800 and known as « the Great Silent One » is the owner of the only voice born in the 18th Century known to be preserved.

Feaster said that find was a « coup » - but there are more to come in his field.

« There are always more holy grails » , he said.

« We're really at a moment where early sound recordings are turning-up and becoming audible at a rate much greater than ever before. »

Adelbert Theodor Wangemann

Adelbert Theodor Edward Wangemann was born on 13 February 1855 in Berlin and died June 1906. Known as Theo, this German emigrated to the United States. In 1888, he began working for Thomas Edison as an assistant at his laboratory in West Orange, New Jersey. In 1889, Edison sent Wangemann to keep the phonograph at the 1889 Paris « Expo » , in good working condition. The trip was extended and Wangemann made numerous early sound recordings on wax cylinders, some of which were lost for more than 100 years. Found in 1957, but not revealed until 2012, they include the only known recording of Otto von Bismarck.

The parents : Adalbert Theodor Wangemann (1815-1878) and Theodosia Sophie Ottilie Wangemann (née Rhenius) (?-1878) . He and his older brother, born on 23 September 1852, were named after their father. To distinguish them, he was called « Theo » ; his 1st name also had a slight spelling change. He and his brothers later added 3rd names, he added the name Edward ; and his brother, Emil. By 1900, his brother had also changed his 1st name to Albert. The family was musical ; his grandfather, Johannes Theodosius Wangemann, performed, directed, composed and taught music ; and his cousin, Otto Wangemann, was an organist, composer and musicologist. His uncle, Otto's father, was also an organist.

Wangemann composed music, played and occasionally performed at the piano. Wangemann's father had a business selling paper goods and a factory where he manufactured envelopes and embossed monograms on writing paper. Both Wangemann and his brother worked there. His brother took-over the business around 1876 but, after their parents died in 1878, the brothers emigrated to the United States, the following year : his brother in February and he, in August. He 1st settled in Chelsea, Massachusetts, and later moved to Boston. In 1884, he moved to New York City, where he became a naturalized citizen on October 11, 1884.

Wangemann began working as an assistant to Thomas Edison at his laboratory, in 1888, experimenting to find the best ways of recording music and voice. He has been called the world's 1st professional recording engineer. Recordings were made individually on wax cylinders, with no means of duplicating them. By December 1888, Wangemann had tried recording several originals at once, but this was insufficient to meet the request for the recordings, which were not yet being sold. Wangemann accompanied some performers on piano, ending with a brief 7 note « trademark » improvisation that annoyed some who heard these recordings. In March and April 1889, he recorded a number of musicians, including Hans von Bülow and John Knowles Paine.

The following year, after Edison learned that his phonograph exhibit sent to the 1889 Paris « Expo » was not operating properly, he sent Wangemann and a few assistants to Europe to ensure the phonographs worked properly, but later extended the trip ; Wangemann used the opportunity to make additional recordings for use in exhibitions.

While he was in Europe, more than 2,000 blank cylinders were sent to Wangemann for this purpose and he recorded a number of prominent individuals, musicians, comedians, singers and statesmen, and the trip turned into a public relations sensation. Beginning with artists who were at the Paris « Expo », Wangemann recorded pianist Édouard Risler, the popular French café-concert singer Paulus, and Charles-Marie Widor, an organist, among others. On August 29, 1889, he recorded 4 Hungarian singers, the Tacianu Sisters. This cylinder became a particular favourite of Wangemann's, and he lauded the « international value » of the new American invention, which enabled a German audience to hear a Russian melody once sung by a Hungarian quartet on a French stage.

Edison, also traveling to Europe, sent Wangemann to Berlin, where he was to show the phonograph to Werner von Siemens. Von Siemens, a friend and business partner of Edison's, provided a special room for Wangemann, as well as a German mechanic to assist him while he toured Germany and Austria-Hungary. Wangemann made a number of experimental recordings of prominent musicians and individuals. He also demonstrated the phonograph and recordings to different groups. On September 18, he gave a demonstration to scientists and professors in Heidelberg and, 2 days later, to a group of electro-technicians in Frankfurt. Wangemann's behavior at both of these events provoked some criticism from the audience. In Heidelberg, where Edison was the guest of honour, he took-over the address, during which some of his comments were viewed as out of turn. In Frankfurt, where he spoke to a wider audience in a packed hall, he condescendingly made them look unsophisticated and feel unworthy of his time.

During this period, Wangemann received invitations for demonstrations from Bismarck, Helmuth von Moltke, Wilhelm II and Czar Alexander III of Russia, then in Berlin. Wilhelm II did not make a recording, but his young sons, Wilhelm, Eitel Friedrich and Adalbert did record a cylinder. Wangemann's tour drew much attention, attracting additional invitations that made his schedule and budget difficult to maintain ; those extending the invitations were equally hard pressed for time, and visits often had to be scheduled more than once. Some also wanted repeat visits from Wangemann.

Edison and those traveling with him returned to the United States, on September 28 ; Wangemann and his wife, who accompanied him, stayed in Europe. The 1st attempt to meet with Bismarck having failed, a 2nd opportunity arose a week later for Wangemann and his wife to go to Friedrichsruh, to Bismarck's castle. While there, he recorded a wax cylinder, as reported in the press at the time, but which was then lost for more than 120 years. Bismarck, like everyone, was fascinated with the new invention and Wangemann spent several hours with him, even missing his train to Berlin. Wangemann met with Czar Alexander III, on October 12. After weeks of postponements, this invitation that had meant so much to Wangemann found the Czar little interested in the phonograph and not interested in making a recording. A 2nd visit took place, but shortly beforehand, the Czar was prevented from seeing Wangemann. While in Berlin, waiting to see the Czar, Wangemann gave day-time demonstrations to artists, scientists and civil servants ; in the evening, he gave demonstrations in private clubs to their invited members, often drawing crowds. Shortly before leaving Berlin, he organized a charity concert, where he charged admission, possibly his only European appearance with an entrance fee. Despite the 20 Mark entrance fee, then equivalent to an average working man's weekly wage, the hall was full, showing how eager people were to hear the voices of Bismarck and the German crown princes.

Wangemann, his wife and his assistants left Berlin on October 20 and, having been unable to see von Moltke on their

1st attempt, spent 2 days with him on the way to Vienna. Of the 4 cylinders recorded by von Moltke, only 2 are known to exist today. Wangemann's recordings of von Moltke are the only known recordings still audible of someone born in the 18th Century. Wangemann and his party arrived in Vienna on October 25, where Wangemann held more demonstrations and made more recordings, including that of Alfred Grünfeld and Johannes Brahms. His primary motivation for the trip, however, was the invitation from Franz-Josef I to show him the phonograph. Again, though, Wangemann had to wait days for the meeting, during which time, he gave interviews to journalists, 1 a day, very likely recording them in demonstrating their utility. The journalist granted the interview was to transcribe it and share it with other newspapers. Wangemann met with Franz-Josef I on 2 occasions, but did not record his voice. On December 2, 1889, the night before leaving Vienna, Wangemann recorded Brahms playing an abbreviated version of one of his compositions.

Wangemann returned to Berlin, at one point, borrowing money from Siemens & Halske. Edison, ordered him to return to the States not long after, having learned about the sums Wangemann had borrowed. Before leaving, Wangemann made some further recordings in Cologne, including one of Otto Neitzel, his only recording. Before Wangemann returned from Europe, Edison stopped the recording and experimentation at his laboratory. Wangemann work at the laboratory until June 1890, then, left for another exposition, after which he began working at the New York Phonograph Company, staying until 1893. He then stopped recording professionally, although he continued his own experiments at home, occasionally sharing them with Edison. Information about his work for the next several years is sketchy until he returned to Edison Laboratory, in 1902, eventually resuming his experiments in the room where he had previously worked, as photographs show.

Wangemann was killed in a train accident in Brooklyn, in early June 1906. Many of his recordings, in particular, the one of Bismarck, were considered lost for over 100 years. The wax cylinders were found in 1957, when Edison's home and laboratory were donated to the United States' National Park Service but they were unlabeled and remained unidentified until 2011, when 2 sound historians were able to deduce their identity. On January 30, 2012, the Thomas Edison National Historical Park announced that it had the original wax cylinder recordings of Bismarck, von Moltke, and others.

Wangemann married Anna L. Blake in Boston, on February 21, 1884. His uncle was Hermann Theodor Wangemann, who became director of the Berlin Missionary Society, in 1865. While visiting a relative in Altenkirchen, Ottilie Klaube (« née » Wangemann and called « Odo ») , Wangemann recorded a message, presumed to be to his brother. Julius and Ottilie Kaube also spoke on the recording, made on January 14, 1890.

He was a member of New York's Pleiades Club, where he played piano on certain occasions.

According to the Family Search International Genealogical Index which, in 1950, made a microfilm of parish documents held at the Lutheran church in Luisenstadt, a section of Berlin, an Adelbert Theodor Wangemann was born on February 13, 1855, and christened on April 13, 1855.

Theo Wangemann's 1889-1890 European Recordings

Theo Wangemann was the world's 1st professional sound recordist - the 1st person whose primary job was to coordinate musical recording sessions and to develop improved methods of capturing musical performances. Hired by Thomas Edison, in 1888, he oversaw the 1st methodical production of musical recordings for the wax cylinder phonograph at Edison's West Orange, New Jersey laboratory, in 1888-1889, and then played a prominent role in introducing the same invention to continental Europe. Until now, he has been best-known as the technician who recorded Johannes Brahms at the piano in Vienna, on December 2nd, 1889. This cylinder is of great historical interest, but it is badly damaged and does not do justice to Wangemann's legacy as an expert recordist.

In 2011, the National Park Service digitized a box of unique wax cylinder recordings made by Wangemann during his European trip of 1889-1890. The recordings include the voices of the eminent German historical figures Otto von Bismarck and Helmuth von Moltke, several performances by important musicians of the period, and even a home recording in which some of Wangemann's relatives send greetings to family members who had emigrated to America a decade earlier. The Moltke recordings have special interest as the only known examples we can listen to today of the voice of someone born in the 18th Century. Overall, these recordings give us a cross-section of the pioneering work of the 1st ever professional recording engineer.

Learn about Wangemann's remarkable travels and career by reading these 2 original essays :

Stephan Puille. « Prince Bismarck and Count Moltke Before the Recording Horn : The Edison Phonograph in Europe (1889-1890) » .

Patrick Feaster. « Theo Wangemann » .

The Recorded Sound Archive at Thomas Edison National Historical Park

The National Park Service preserves approximately 28,000 disc phonograph records, 11,000 cylinder phonograph records, and 9,800 disc metal molds at Thomas Edison National Historical Park. Over 100 recordings from the archive can be heard in MP3 format from the « Listen to Edison Sound Recordings » pages of the Thomas Edison National Historical Park website. A much larger number of recordings from the archive are available via the « Thomas Edison's Attic » radio program website. (« Thomas Edison's Attic » aired from May 2003 until October 2007 on WFMU, a non-profit radio station in Jersey City, New Jersey.)

Ever since his college days, Gustav Mahler has considered Vienna his home-town. His wish to return is finally fulfilled, in large part thanks to the support Johannes Brahms had provided, as he leaves Hamburg in **May**, at age 36, and becomes conductor and eventually Director and supreme tyrant of the Vienna Opera, beginning a decade of artistic achievement that will be remembered long afterward.

11 mai 1897 : Gustav Mahler makes his Vienna debut with Richard Wagner's « Lohengrin » .

While looking for a permanent residence, Mahler rents a flat at « Universitätstraße Nr. 6 » , near his « alma mater » , the University of Vienna.

Mai 1897 : Needing to find new works to supplement the standard repertoire of the Opera, Gustav Mahler renews his friendship with Hugo Wolf after a 15 year hiatus, to discuss with him the possibility of producing his Opera, « Der Corregidor » .

29 mai 1897 : Erich Wolfgang Korngold is born in Brünn, the younger of the 2 sons of the eminent newspaper music-critic Julius.

The 21 year old Bruno Schlesinger secures a contract for the « Stadttheater » in Riga, to begin in 1898, but wants to leave Breslau immediately, so he obtains a post for the coming season as principal conductor in Preßburg (also known in Hungarian as Poszony ; now, Bratislava, Slovakia) .

Été 1897 : Bruno Schlesinger visits Mahler in Vienna, gets to know many of Mahler's friends, and feels that he belongs in Vienna, which he visits occasionally from Pressburg (only a short train ride away) .

Été 1897 : Contracting a bad sore throat, soon after arriving in Vienna, Mahler spends the summer convalescing and moving from one temporary residence to another, and does no composing.

Été 1897 : Hugo Wolf apparently exaggerates, in his mind, the definiteness of the Vienna premiere of his Opera, « Der Corregidor » .

Été 1897 : Arnold Schönberg, himself, gives the **summer of 1897** as the date of composition of his String Quartet in D major (1st movement) - although apparently it must have originally been composed earlier and shown to Johannes Brahms. The 2nd movement is originally a Scherzo (composed **from 27 July to 7 August**) which will later be replaced, in accordance with Alexander von Zemlinsky's suggestion.

Été 1897 : Arnold Schönberg makes the piano-vocal score of Alexander von Zemlinsky's « Sarema » . Sometime during these years, Schönberg also becomes very well-acquainted with Richard Wagner's work, claiming later that, by the time he was 25 (1899) , he had seen each of Wagner's Operas 20 to 30 times, evidently mostly in performances that were conducted by Mahler.

Été 1897 : Alexander von Zemlinsky spends the summer composing his Symphony in B-flat major.

The 33 year old Richard Strauß composes « Don Quixote » , fantasy variations for cello and orchestra, Opus 35, which can be considered his 7th Symphonic poem.

11 août 1897 : Gustav Mahler rents an apartment on « Bartensteingasse » , a bit closer to the Opera House than his previous flat.

Thaddeus Cahill patents what is to become the « Telharmonium » or « Dynamophone » , which can be considered the 1st significant electronic musical instrument.

Samedi, 18 septembre 1897 : Anxious about the fact that a decision has not yet been made, Hugo Wolf goes to Gustav Mahler determined to get a date for the premiere of « Der Corregidor » , but the discussion becomes heated and Mahler criticizes Wolf's Opera harshly, then, leaves his office on a pretense.

Hugo Wolf suddenly believes that Mahler has been fired from his position at the Opera and that he, Wolf, is Mahler's replacement. Wolf rings the bell at Mahler's apartment and demands to be admitted as the Master of the house. He, then, goes to his friends and tells them the news of his appointment as Director. By Monday, he turns violent, and is put in a carriage and told that he will be taken to see Prince Liechtenstein to confirm his appointment as director. Instead, the carriage takes him to a mental asylum.

Gustav Mahler also contacts Alexander von Zemlinsky's music-publisher requesting a copy of « Sarema » . Zemlinsky, instead, proposes « Es war einmal » (Once upon a time) , the Opera on which he is currently working, based on Holger Drachmann's folk-tale comedy, « Der var engang » . Zemlinsky composes the Opera between **August 1897 and June 1898**.

Automne 1897 : Arnold Schœnberg shows his String Quartet in D major (1st movement) to Alexander von Zemlinsky. Subject to heavy revision after Zemlinsky's « critique » , Schœnberg composes the revisions of the 1st and 4th movements, and 2 entirely new movements, the 2nd (Intermezzo) and 3rd, in the fall. Sounding very much like Brahms (and, betraying Schœnberg's repertoire as a performer, even more like Antonín Dvořák) , but with some boldly abrupt modulations, the work will be successfully received at both its private and public premieres, the following year. It is Schœnberg's last « apprentice » work.

After finishing the Quartet, Arnold Schœnberg is inspired by the poetry of Richard Dehmel into writing songs which provoke his own more personal compositional tendencies (« Mädchenfrühling ») , with which he is now able to better integrate the techniques learned from Johannes Brahms.

Octobre 1897 : Alexander von Zemlinsky's 1st Opera, « Sarema » , is premiered in Munich. He also begins his 2nd Opera, « Es war einmal » (Once upon a time) .

The 62 year old Wilhelm Jahn, Director of the Vienna Court Opera, has failing eye-sight, and is ousted when the new season begins in the fall. Mahler is officially given his job on **October 8th**.

Fin 1897 : Gustav Mahler's friend Guido Adler, the musicologist, succeeds in getting a grant from a Bohemian art Society, to subsidize the publication of Mahler's 1st and 3rd Symphonies, which will be printed by Josef Eberle and published by « Josef Weinberger Musikverlage » , during the next few years.

Décembre 1897 : Gustav Mahler's « Lieder eines fahrenden Gesellen » are published by « Josef Weinberger Musikverlage » .

Weinberger is one of the founding members of the Vienna « Gesellschaft der Autoren, Komponisten und Musikverleger » , or AKM (Society of authors, composers and music-publishers) . Mahler becomes one of the original members.

With the following, all happening within the time-frame of a few months :

The deaths of Anton Bruckner and Johannes Brahms.

Gustav Mahler's appointment to the Vienna Opera.

The public emergence of Arnold Schönberg.

The founding of the « Secession » by their visual-artist compatriots.

The musical climate among many composers in Vienna quickly begins to shift toward a much more modern outlook, while the public's taste remains very largely conservative.

1898

Début 1898 : After a few months of treatment at the mental asylum, the doctors decide that Hugo Wolf is well enough to be released.

4 février 1898 : Le chef Ferdinand Löwe dirige la version de Franz Schalk de la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Ce 3e concert symphonique de la saison (débutant à 19h30) , donné à la « Kaim-Saal » , est une première en Allemagne.

1er mars 1898 : Le chef Ferdinand Löwe dirige la version de Franz Schalk de la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Le concert a lieu à 20 heures, à la « Großer Musikvereinssaal » . Une première viennoise.

Mars 1898 : In Prague, the 37 year old Gustav Mahler gives the 5th performance (the 1st successful one) of his 1st Symphony. Sylvain Dupuis conducts Mahler's 2nd Symphony, in Liège : the 1st performance of a complete Mahler Symphony without the composer's presence. It is so successful that a repeat is scheduled.

Mars 1898 : Arnold Schönberg's String Quartet in D major is premiered at a private « Tonkünstlerverein » concert, in Vienna. At this time, Schönberg also converts to Protestantism, being baptised as a Lutheran.

Printemps 1898 : Gustav Mahler completes what is intended to be the definitive revision of his youthful Cantata, « Das

Klagende Lied » , with an eye toward its publication. Mahler is also offered, and seriously considers, a job as concert conductor and Director of the National Conservatory, in New York City (the job Antonín Dvořák had held from 1892 to 1895) .

The 26 year old Alexander von Zemlinsky gets on the Board of the « Wiener Tonkünstlerverein » (Viennese Tone-Artists Association) , and brings Arnold Schönberg in, as a member.

The « Gramophone Co. » , in England, is established in London by William Barry Owen and E. Trevor Lloyd Williams, to manufacture gramophones and records (discs) , in Europe.

In Hanover, Germany, the mass-production of phonograph disk records made of brittle shellac begins, and this will be the main material used for records until 1950.

Été 1898 : Gustav Mahler undergoes another operation to stop his more and more frequent hemorrhages, and spends the summer in pain at Vahrn, composing only the 3 « Wunderhorn Lieder » : « Lied des Verfolgten im Turm » (Song of the prisoner in the tower) , « Wo die schönen Trompeten blasen » (Where the proud trumpets blow) , and another unidentified one.

Été 1898 : Arnold Schönberg begins exploring ideas learned from the « New German School » , and works on a Symphonic poem called « Frühlings Tod » (The Death of Spring) , which he eventually abandons, and composes his 2 Songs, Opus 1. These pieces are more expansive than his previous ones, but Schönberg's style will change again with the works written in the next year, after powerful new poetic and personal stimuli (Richard Dehmel and Mathilde Zemlinsky, respectively) .

Été 1898 : Bruno Schlesinger spends the summer in Berlin.

Été 1898 : Gustav Mahler engages in secret negotiations with the committee which result in Hans Richter's resignation and in Mahler being offered the position in **August**.

Août 1898 : Bruno Schlesinger visits Gustav Mahler in Vienna, bringing along his piano-duet transcriptions of Mahler's 1st and 2nd Symphonies, then, at 22, becomes chief conductor at the Theater in Riga (Latvia) .

Hans Richter conducts Beethoven's « Eroica » Symphony at the last Vienna Philharmonic concert of the season, which will prove to be his last concert with that orchestra.

25 août 1898 : Gustav Mahler's sister, Emma, marries Eduard Rosé and they emigrate to America, where Eduard becomes cellist with the Boston Symphony Orchestra.

Alexander von Zemlinsky finishes his 2nd opera, « Es war einmal » (Once upon a time) .

The 34 year old Richard Strauß composes his 8th and last Symphonic poem, « Ein Heldenleben » (A Hero's Life) .

The 17 year old Béla Bartók is accepted into the Vienna Conservatory, but he will only attend for 1 year.

24 octobre 1898 : Création berlinoise de la 5e Symphonie de Bruckner par le chef Arthur Nikisch dans le cadre des « Concerts du Philharmonique » .

6 novembre 1898 : Gustav Mahler opens the new season of the Vienna Philharmonic with (also) Beethoven's « Eroica » Symphony, in the version with his own instrumental retouchings, obviously showing the Orchestra and the public that there will be a new way of doing things.

The 48 year old Richard Heuberger hires Alexander von Zemlinsky and Arnold Schönberg to score his Operetta, « Der Opernball » , which is a big hit after its premiere in Munich.

10 novembre 1898 : Lettre manuscrite de félicitations rédigée par le président de la Société académique Richard Wagner, Franz Schumann, transmise à l'occasion du mariage du chef Ferdinand Löwe, à Vienne, avec Amalie Zehetbauer.

Octobre 1898 : With the desire for the premiere of « Der Corregidor » still bothering his troubled mind, Hugo Wolf attempts to drown himself but lives, then, commits himself to the mental institution again, where he will live-out his remaining 6 years.

Décembre 1898 : The 24 year old Arnold Schönberg's String Quartet in D major is given its public premiere in Vienna, and is well-received. In his review of the concert, Eduard Hanslick remarks :

« There is a new Mozart growing-up in Vienna.

1898-1909

« Deutsche Grammophon Gesellschaft »

La « Deutsche Grammophon Gesellschaft » est une société d'édition de disques de musique Classique. Fondé en 1898, « Deutsche Gramophon » est, dans le monde, le plus ancien éditeur de musique enregistrée encore en activité.

La société « Deutsche Grammophon Gesellschaft » est créée le 6 décembre 1898 à Hanovre par Émile Berliner (l'inventeur du gramophone) et son frère Joseph. Dès le début du XXe siècle, la société produit plusieurs millions de disques chaque année. Parmi les artistes qui font alors le succès de la société, on peut citer Enrico Caruso, Feodor Chaliapine, Nellie Melba.

En 1941, la « Deutsche Grammophon » est rachetée par le groupe d'électronique « Siemens & Halske » et devient un

« outil de propagande nazie » . Herbert von Karajan signe avec la maison de disques à cette époque avant de s'en éloigner après 1945 puis d'y revenir en 1959, date à partir de laquelle il enregistre près de 350 disques jusqu'à sa mort, devenant l'élément central de la marque et la base de son succès commercial. En 1962, « Siemens » et le groupe néerlandais « Philips » s'associent et regroupent toutes leurs activités musicales dans le groupe « DGG/PPI » qui donnera naissance à « PolyGram » , en 1971. « Philips » devient l'actionnaire majoritaire du groupe « PolyGram » suite au désengagement de Siemens, en 1987.

...

L'histoire de la « Deutsche Grammophon Gesellschaft » remonte à la naissance de l'enregistrement. En juin 1898, la firme est fondée à Hanovre en même temps que la Ire fabrique de disques et de gramophones. Les directeurs en sont Emile Berliner (l'inventeur américain, originaire de Hanovre, à la fois du disque et du lecteur) et son frère Joseph. Leur usine utilise des presses hydrauliques de fabrication américaine pour produire des disques en gomme-laque destinés à la « Gramophone Company » , fondée un peu plus tôt cette même année à Londres par l'associé d'Emile, William Barry Owen, les enregistrements étant supervisés par l'associé américain d'Emile, Fred Gaisberg.

Dès 1900, lorsque la « Deutsche Grammophon Gesellschaft » devient une Société par actions ayant son siège à Berlin, le disque de Berliner a éclipsé le cylindre de Thomas Edison et s'est imposé comme la norme de l'industrie, tandis que Gaisberg s'occupe d'assurer la respectabilité du nouveau support en engageant des artistes célèbres.

Enrico Caruso fait son 1er enregistrement pour la « Gramophone Company » à Milan, en 1902. Mattia Battistini, Emma Calvé, Alessandro Moreschi (le dernier castrat) , Antonio Scotti, Leo Slezak, Francesco Tamagno (le 1er « Otello » de Giuseppe Verdi) , Geraldine Farrar, Mary Garden et Elena Gerhardt sont parmi ceux qui suivent son exemple.

La basse russe Feodor Chaliapine devient le 1er chanteur dont la réputation est vraiment née du gramophone. En 1904, la firme réussit enfin à persuader la grande Nellie Melba d'enregistrer pour elle, et, l'an plus tard, Gaisberg vient avec son équipe technique et son matériel au château gallois d'Adelina Patti - la plus grande star lyrique au monde après Melba.

Consécration ultime : la « Deutsche Grammophon Gesellschaft » est bientôt nommé fournisseur des maisons royales de Grande-Bretagne et d'Espagne. Dès 1907, l'usine de Hanovre fait fonctionner quelque 200 presses à disques et produit, cette année-là, les 1ers disques à double-face.

...

The « Deutsche Grammophon Gesellschaft » was founded, in 1898, by German-born american citizen Emile Berliner as the German branch of his « Berliner Gramophone Company » . Berliner sent his nephew Joseph Sanders from America to set-up operations. Based in the city of Hannover (the founder's birthplace) , the company had links with the United States « Victor Talking Machine Company » and the « British Gramophone Company » , but those links were severed at the onset of World War I.

In 1941, « Deutsche Grammophon » was purchased by the Siemens & Halske electronics company.

In 1949, « Deutsche Grammophon » sold the German rights of the « His Master's Voice » trademark to the « Electrola Records » unit of « EMI ». The dog and gramophone were replaced by the crown of tulips, designed by Siemens advertising consultant Hans Domizlaff.

In 1962, Siemens formed a joint venture with Netherlands-based « Philips » to create the DGG/PPI Record Group, which became « PolyGram Records », in 1972. By this time, « DGG » had built a solid reputation for high-quality recording in the Classical field as well as a very notable roster of contracted singers, musicians, and conductors. Through its subsidiary label « Archiv Produktion », it also stimulated interest in Western Medieval and Renaissance music, 15th and 16th Century choral polyphony, Gregorian chant, and pioneering use of historical instruments and performance practices in recordings.

« Deutsche Grammophon » pioneered the introduction of the compact disc to the mass market, debuting Classical music performed by Herbert von Karajan and the Berlin Philharmonic for sale in the new medium, in 1983, the 1st recording being Richard Strauß's « Eine Alpensinfonie » .

DGG/Polydor's entrance into the U.S. Market, in 1969 (« DGG » had distribution deals in the United States with « Decca Records » and « MGM Records » beforehand) came at a time when the big U.S. Classical labels « Columbia » (« Masterworks ») and « RCA » (« Red Seal » and « Victor ») were dropping their unprofitable Classical artists and making poor-quality pressings. The fine quality, both of recording and of pressings, helped « DGG » especially succeed and attract Arthur Fiedler and the Boston Pops Orchestra to DGG/Polydor. In 1987, Siemens sold-off its interest in « PolyGram », and « Philips » became the majority share-holder. In 1998, the Seagram Company Ltd. of Canada purchased « Deutsche Grammophon » and « PolyGram ». Since then, « Deutsche Grammophon » was merged into Universal Music Group, a division of Vivendi.

« Deutsche Grammophon » has a huge back-catalogue of notable recordings. The company is re-issuing a portion of it in its « Originals » series ; compact disc releases are noted for their vinyl record stylized design. It is also releasing some of American « Decca Records » ' albums from the 1940's and 1950's, such as those that Leonard Bernstein made for « Decca », in 1953. Along with the American « Decca Records » Classical music catalogue, « Deutsche Grammophon » also manages the Classical music catalogue of « ABC Records », including « Westminster Records » which, along with American « Decca », were part of MCA Records.

Although « Deutsche Grammophon » acquired the reputation of releasing mainstream Classical recordings, from the 1960's onwards, it released an increasing number of avant-garde recordings (initially, under the « avant-garde » imprint) , including Bruno Maderna, David Bedford, Cornelius Cardew, Luigi Nono. It also released the majority of the compositions of Karlheinz Stockhausen until the composer bought the rights to the recordings, and re-released them on his own label. Other German composers associated with the label included Paul Hindemith and Hans Werner Henze.

...

1870 : Emile Berliner, born on May 20, 1851, immigrates to the United States together with a friend of the family, Nathan Gotthelf. On arrival, he takes an interest in the newly developed telephone technology, creating an improved microphone for this device. The fact that Alexander Graham Bell acquires the patent for it, for the sum of \$ 50,000, renders Berliner financially independent for the foreseeable future and enables him to open a laboratory. When he returns to Germany, for a short period, together with his brother Joseph, they found the « Joseph Berliner Telephone Co. » , the 1st such plant in Europe, at that time.

1887 : After his return to the United States, on September 26, Berliner applies for a patent on his fully operational « gramophone » recording system, based on a method of etching a lateral cut into a zinc disc. He is granted American Patent No. 15232, on November 8, 1887. Prior to this, there had been only 1 other vertical cut-type of record, submitted for patenting, on April 24, 1878, by Thomas A. Edison, and granted, as soon as August 6 of the same year (British Patent No. 1644) , but Edison's simultaneous application for an American patent was rejected, on the grounds of « British Priority » . Although the drafts supporting his application anticipate the « gramophone » , Edison could not provide an operational specimen.

The original Emile Berliner gramophone goes into serial production, in 1889, equipped with a horn made of « papier mâché » .

1893 : Emile Berliner founds the « United States Gramophone Company » . Fred Gaisberg, who is his 1st record producer, quickly wins world-fame.

1895 : On October 8, Emile Berliner founds the « Berliner Gramophone Company » , in Philadelphia. This time, he invites share-holders to provide an increase in share capital. To further enlarge the contract basis, this company merges with the « Victor Talking Machine Co. » , under Frank Seaman, in 1904. It is acquired, in 1929, by « RCA » , creating the label « RCA Victor » .

1896 : Emile Berliner transfers all United States rights of sale for 15 years to the « National Gramophone Company » , founded by Seaman, but based on the 1st fully operational spring-drive by Eldridge R. Johnson. Seaman's company also takes the job of producing and delivering all exports, but it soon meets considerable displeasure in the countries involved, on account of its exclusively American repertoire.

1897 : In consequence, Berliner commissions 2 United Kingdom partners, William Barry Owen and Trevor Williams, to create an international repertoire by founding the « U.K. Gramophone Company » , initially meant to be no more than an artist and repertoire centre.

In New York and Philadelphia, recording studios are established.

Hard-rubber is replaced by shellac, for pressing records.

1898 : Berliner's recording specialists, Fred Gaisberg and Joe Sanders, establish their 1st recording studio in Europe, in rooms of the Cockburn Hotel, in London, on Henrietta Street :

A lady pianist (seated on a pedestal, to be at the same height as the horn) in the 1st Emile Berliner studio in London, Cockburn Hotel, back entrance on Maiden Lane.

Berliner's U.S. production partner, Frank Seaman, is suspicious about of all this activity and stops delivering to Berliner's distribution network. Berliner calls-up an ad-hoc meeting with his closest associates, resulting in the decision to establish an improvised record production plant in the Hannover-based telephone factory of Berliner's brothers, Joseph and Jacob. J. Sanders is sent to Hannover to give a hand. The manœuvre succeeds and invalidates Seaman's attempts at an embargo. Contrary to all expectations, the initially make-shift production in Hannover flourishes, which induces Berliner to found the « Deutsche Grammophon GmbH » , through his brothers Joseph and Jacob (on December 6) . It includes a modest amount of record player construction, based on components from the United States. By the outbreak of World War I, Berliner's recording business has already turned into an international market leader.

1900 : In view of a patenting dispute in the United States, Berliner transfers his company headquarters to Canada and founds the « Gram-O-Phone Co. » , in the Saint-Henri suburb of Montreal. The « dog tag » is given the logo « His Master's Voice » .

27 June 1900 : « Deutsche Grammophon GmbH » is transformed into a corporation, founded by « Deutsche Grammophon GmbH » , « Orpheus Musikwerke GmbH, Leipzig » , and « U.K. Gramophone Company, London » , which soon acquires all shares.

Because of the change of name in London, the production plant in Hannover is temporarily renamed « Gramophone & Typewriter GmbH » (until 1908) .

The head-quarters of « Deutsche Grammophon AG » and the record player production are transferred on « Markgrafenstraße 76 » , in the centre of Berlin, including a recording studio with a workshop. Theodore B. Birnbaum, one of the founders of « Berliner Gramophone Co. » , in Philadelphia, is made managing director. Further subsidiaries are established in Russia and Austria.

Technically, etching in zinc is replaced by wax cutting :

For the production of the original, Berliner had, so far, used a zinc disc covered by a thin layer of hard fat. During the recording process, the pin connected with the membrane of the sound-box cuts through this layer, down to the metal surface, so that the waveform embossed into the fat layer precisely represents the musical undulations. The zinc disc, « inscribed » in this way, is submerged in an acidic solution which « bites » a deep, channel-shaped groove into the metal. The copper tools, father, mother and matrix, are made from this original by using well-known galvano-plastic procedures. But the resulting groove surfaces are not smooth enough, which causes considerable noise when the record

is played. That is why this method is soon abandoned, in favor of the generally accepted one of cutting a V-shaped smooth groove into a massive, circular wax disc, by using a polished cutting stylus.

1901 : Extension of the disc format from 17 to 25 centimeters ; introduction of paper labels.

By this time, Berliner's Canadian « Gram-O-phone » has already sold 2 million records, established a « Nipper » decorated shop on Sainte-Catherine street, in downtown Montreal, and opened-up a lavishly equipped recording studio as well. This offers many jazz musicians the opportunity of undisturbed (and highly-successful) recording sessions due to the hate campaign launched in the United States by car manufacturer Henry Ford against jazz as « Jewish machinations » (see article by Lothar Baier in the German newspaper « Die Zeit ») .

An advert by « Deutsche Grammophon » promises :

« We offer you 5,000 records in all languages of the world ! » , thanks to Fred Gaisberg, the author of : « Strongest, most natural sound ! Hard discs, no soft cylinders ! » .

1902 : The 1st 6 records are made with the young tenor Enrico Caruso for a fee of just £ 100 (£ 1 equals 20 « Reichsmarks » : a wage of 10 days of work) .

Letter by the tenor Enrico Caruso (the record industry's 1st « star ») to « Deutsche Grammophon AG, Berlin » :

« I have just finished listening to the samples of my most recent American recordings, and I want to congratulate you sincerely. The utmost perfection of your reproduction of my new records proves the excellence of your recording system. »

This great success is followed by the 1st licensing agreement with contemporary star tenor Francesco Tamagno. Interest : 10 % of the retail price, which is £ 1 for each record.

For the 1st time, the diameter of the record measures 30 centimeters ; the playing time is around 5 minutes.

1901-1902 : The company pays a dividend of 25 % .

Owing to the dearth of space in the plant on « Kniestraße » , in Hannover, the company leases a site on « Podbielskistraße » . Before this, the plant had resided on « Celler Straße » , « Groß-Buchholz » , « Separatorenfabrik Franz Daseking » .

1903 : The « Deutsche Grammophon Gesellschaft » buys out its recent competitor « International Zonophon Company, Berlin » , and divides its supply policy into the upper-price bracket (« Deutsche Grammophon » Classics with emblem of « the writing angel ») and the lower-price bracket (« Zonophon » , light and folk music, distribution by wholesale) .

1904 : Birnbaum moves to London as director general of all European gramophone companies. His successor in Berlin is Norbert Mortime Rodkinson from the Saint-Petersburg subsidiary.

The 1st double-sided records appear.

The retail trade of records is gradually transferred from toy and bicycle shops to those selling music instruments, then, the specialist trade.

1906 : 200 presses are at work in Hanover with a daily output of 36,000 records.

1907 : The « Gramophone Co. » acquires a site with railway access in Hayes, near London, where a new, extensive plant is being built, because world-wide demand had turned the idea of producing records, in Hanover alone, obsolete.

February 1907 : The 1st cut of the spade for the head-office, the plant and the studios is made by tenor Edward Lloyd ; the laying of the foundation stone is executed by singer Nellie Melba.

Rodkinson leaves Berlin for India. After him, « Deutsche Grammophon AG » is directed by Leo B. Cohn. When he marries singer Elisabeth von Endert, he changes his family name to « Curt » .

The newest fad, at this time, are concerts via gramophone performed in large halls. To enhance the sound volume, « Deutsche Grammophon » technicians develop an « Auxetophon » , based on pneumatic amplification, but the amount of background noise it creates renders it ephemeral soon.

The 1st machines without horns appear, integrating the sound guiding devices into the cabinet.

1908 : The output before World War I is 6.2 million records a year.

The plant site on « Podbielskistraße » is now made the property of the company ; no longer just a lease. The company is given back its original name.

At this time, the workshop producing record players in Berlin employs more than 100 people, but drive mechanisms and sound boxes are still imported from the United States.

1909 : The emblem of « the writing angel » is replaced by « His Master's Voice » .

To provide business models for the retail trade, the « Grammophon Spezialhaus GmbH » is founded, opening subsidiaries in Berlin, Breslau, Düsseldorf, Köln, Königsberg, Kiel and Nürnberg.

1913 : Beethoven's 5th Symphony, played by a full Orchestra, the Berlin Philharmonic under Arthur Nikisch, is recorded

for « Deutsche Grammophon Gesellschaft » on 4 double-sided records - a total novelty !

12 September 1913 : (Image) The Berlin Philharmonic Orchestra under Doctor A. Hertz, on in the « studio » (the small factory building) of « Deutsche Grammophon Gesellschaft » , in Berlin, offering the same conditions as Nikisch had.

1914 : When World War I begins, German assets are confiscated in Great Britain. In retaliation, British property is sequestered in Germany and offered for sale, among others the DG AG as subsidiary of a British company.

24 April 1917 : « Polyphon Musikwerke » , founded in Leipzig-Wahren, on May 24, 1895, acquires « Deutsche Grammophon AG » . « Polyphon Musikwerke, Leipzig » had produced only musical boxes and « Orchestrions » before this.

1918 : Both companies trade under the name « Polyphon AG » and establish their head-offices in « Markgrafenstraße 76, Berlin » , enlarging the recording capacity to 3 rooms. Bruno Borchard is made director general, Hugo Wünsch former authorized signatory at « Polyphon Musikwerke, Leipzig » , since 1908, becomes head of the new subsidiary « Deutsche Grammophon AG » . Joseph Berliner remains a member of the boards until his retirement, in 1921. Leo B. Curt, executive director of « Deutsche Grammophon AG » , until 1918, takes the wheel at « Grammophon Spezialhaus GmbH » .

1919 : The Austrian subsidiary « Polyphon-Sprechmaschinen und Schallplatten GmbH » is founded in Vienna.

« Nordisk Polyphon A. S. » is founded in Kopenhagen ; in Stockholm, the Swedish subsidiary is called « Nordisk Polyphon A. B. » .

As large portions of the world-famous pre-War repertoire cannot be used on account of the divided rights of ownership between the previous British mother company and her German subsidiaries, a new repertoire has to be established, as quickly as possible. Karl Holy, director at the Berlin State Opera House, and Hans B. Haße, conductor and head of the recording department of the newly installed companies, work together with technician Walter Buhre and employees Blesche, Goile, Lehmann, König, Erich at creating a new, attractive catalog in a very short time.

Nevertheless, it persists until the end of World War II. They are ably supported by Maria Ivogün, Emmi Leisner, Heinrich Schlusnus, Tino Pattiera, Wilhelm Kempff, Wilhelm Backhaus, Raoul von Koczalski, Carl Flesch, Richard Strauß, Hans Pfitzner, Leo Blech, Herman Abendroth, and others.

Recording sessions mostly take place in the music academy in « Berlin-Zoo » ; in the Bach Hall, on « Urbanstraße » ; in the « Liedertafel » , on « Alte Jakobstraße » ; in the Beethoven Hall and in the Cinema Hall, both on « Lützowstraße » . These rooms are damped as effectively as possible by carpets and curtains. Until 1946, all insiders in this line of business are convinced that acoustically authentic records must contain no other sounds but those made by the instruments or the voices of the singers (direct sound) . But, then, Keilholz manages to change this habit by

introducing the lively acoustic atmosphere he had learnt to create during his years at the « Reichsrundfunkgesellschaft » by using modern broadband technology.

Robert Blanke is made head of the Hanover plant, in his capacity of authorized signatory.

1922 : 2 years prior to the introduction of the electro-acoustic recording and reproduction technologies, engineers of « Deutsche Grammophon Gesellschaft » create wax records by using an experimentally developed electro-magnetic cutter head. Its source of modulation is not known. Perhaps, they used test tone signals, generated by an electro-mechanical device, or even experimental recording methods, relying on one of the 1st carbon mikes extracted from telephones.

Another detail from this period throws a bright light on the sheer unbelievable opportunities provided by our modern means of communication, although the names of the contemporary travellers are forgotten.

1924 : Emile Berliner sells his « Gram-O-phone Co. » , including the « Nipper » trademark, to the « Victor Talking Machine Co. » .

1925 : « Deutsche Grammophon » engineer Walter Buhre writes a lab report on the successful design of an electro-magnetic cutter capable of recording 100 to 4500 Hz.

The acousto-mechanical recording and reproduction system is gradually replaced by the electro-acoustico-magnetic system, in all broadcasting and recording studios world-wide.

The « Gramophone Co. » founds « Electrola GmbH » , in Nowawes, near Berlin, to replace its sequestered subsidiary , « Deutsche Grammophon Gesellschaft » . The new company's name refers to the world-wide technological change, occurring in that year. At the beginning, the recordings are imported by « HMV » , but record players and music chests are produced locally. « Electrola » integrates the record production of « Carl Lindström AG, Berlin » . Soon after the companies merge, « Lindström » is dissolved. In 1953, « Electrola » transfers its head-office to Cologne, trading under the name « EMI Electrola GmbH » from 1972 ; nowadays known as « EMI Music Germany GmbH & Co. KG » .

1926 : At « Deutsche Grammophon Gesellschaft » , Doctor Waldemar Hagemann replaces graphiting of wax discs by electro-chemical silvering to render their surfaces conductive to galvanization.

In Berlin, Walter Buhre employs Walter Schindler as precision engineer, then, as head of the workshop.

1927 : The Berlin Philharmonic Orchestra under Wilhelm Furtwängler playing Beethoven's 5th Symphony is recorded for the 1st time.

A contract on matrix exchange is concluded between « Deutsche Grammophon Gesellschaft » and the « Brunswick-Balke-Collander Co. » , in Chicago, not only giving access to the most attractive jazz repertoire of the period, but also

enabling the company to import electric record players from the United States.

1928 : Beethoven's « Missa solemnis » , played by the Berlin Philharmonic Orchestra under the baton of Bruno Kittel, is recorded in its entirety on 11 30 centimeters diameter discs. At Christmas, 1 million copies of a 30 centimeters' disc of the « Archangel Gabriel proclaiming the birth of Christ to the shepherds » are sold - an unheard-of success !

In Tokyo, « Nippon Polydor Chikounki K. K. » is founded.

9 January 1929 : Recording expedition to Persia.

3 August 1929 : Emile Berliner dies in Washington, D.C.

« Victor Talking Machine Co. » sells all rights and labels, acquired from Emile Berliner, to « RCA » .

Headed by Herbert Borchardt and Erna Elchlepp, the « Société Phonographique Française Polydor S. A. » is founded.

At this time, the daily output of records in Hannover climbs to 83,000 copies from among a total production of 10 million discs.

« Deutsche Grammophon AG » takes an interest in « Klang-Film GmbH » , expecting future benefits for their recording business but, due to a negative prognosis, they already give-up their shares in 1932.

During the 1920's, the Board of Directors at « Deutsche Grammophon AG » consists of Doctor Gustav Stresemann ; former Imperial Chancellor Fehrenbach ; former Imperial Minister of Trade and Commerce Doctor von Raumer ; Cyrus Thomas Pott (« Union Corporation, London ») ; Gerrit Kreyenbroek (« Teixeira, Amsterdam ») ; Doctor Curt Sobernheim (« Kommerz & Privatbank AG ») ; Hans Arnhold (« Gebrüder Arnhold, Dresden/Berlin ») ; and Martin Schiff.

1930 : Due to the World Economic Crisis, which had already made itself felt in 1929, the company's extensive foreign activities are concentrated, in March, in a Swiss holding, the « Polyphon-Holding AG » . In 1932, this holding is renamed « Polydor Holding AG » .

1931 : The « Gramophone Co. » and « Columbia Gramophone Co. » merge to become « EMI » (« Electrical and Musical Industries ») . « Columbia Gramophone Co. » and « Carl Lindström » 's close connections in Germany are a 1st step towards the subsequent merger between « Electrola » and « Lindström » .

A common sound studio for « EMI » is established in Abbey Road, London, later gaining world-fame by « HMV » Classical music recordings. Top-flight specialists work in the newly-built laboratories and workshops to guarantee the quality of « EMI » products world-wide.

14 December 1931 : A. D. Blumlein, from « EMI » Research Labs, applies for a patent on his fundamental stereo

recording system, which is granted on June 14, 1933, under the number BP 394325. The 45° / 45° cutting it suggests, later becomes LP stereo record standard.

1932 : On account of the catastrophic stagnation of the business in their plant, « Polyphon Werke AG, Leipzig » merges with « Deutsche Grammophon AG » , soon to be followed by the total shutdown of the production in Leipzig.

1933 : « Deutsche Grammophon AG » parts company with « Polydor Holding, Basel » , selling-off all their shares in it.

Under pressure from international copyright companies and technical innovations, such as broadcasting, technical set-ups for large events, the sound film, later also tape recorders, the record companies form a protective association, the « International Federation of the Phonographic Industry » (IFPI) , which soon gains considerable influence. Doctor Walter Betcke, manager at « Deutsche Grammophon Gesellschaft » , is its president, from 1961 to 1964 (at a much later stage) .

1934 : Due to the depression, the prestigious premises in Berlin, on « Markgrafenstraße » , are abandoned, in favor of modest offices on « Jerusalemer Straße 65-66 » .

1936 : Doctor Emil Duhme and A. Schaaf, from « Deutsche Grammophon Gesellschaft » , provide the 1st systematic classification and quantitative analysis of record noises.

1937 : « Deutsche Grammophon Gesellschaft » 's principal share-holders emigrate to escape growing racial defamation, trying to sell their shares. An interim board of directors manages to bring about a capital merger as a 1st step towards recovery and enables a consortium of « Deutsche Bank » and « Telefunken Gesellschaft für drahtlose Telegraphie mbH » to start a re-development programme by liquidating « Deutsche Grammophon AG » and by founding « Deutsche Grammophon GmbH » . « Telefunken » is interested in this new company because their own « Telefunken Platte GmbH » , founded in 1932, has no production plant. This cooperation prepares the subsequent re-emergence of « Deutsche Grammophon Gesellschaft mbH » , too, especially by adding to it the total production of « Telefunken Platte » , in Hannover. This means that the ultra-modern « Telefunken » recording technology is there to be shared, insofar as it is not curtailed by temporary deficits.

1938 : Measures to rebuild Berlin (by Nazi architect Albert Speer, among others) induce « Deutsche Grammophon AG » to abandon its studios on « Lützowstraße » , and to move to the former « Zentraltheater » on the « Alte Jakobstraße » . Much better acoustic and technical conditions, than in their previous location, make-up for this change, initially seen as a form of humiliation. This is where a new high-class repertoire is recorded with works played by the Berlin Philharmonic Orchestra and the State Opera Orchestra.

The number of conductors already under contract (Paul van Kempen, Carl Schuricht, Richard Strauß) is joined by the young Herbert von Karajan, who produces his 1st recordings ever in the new studio. Soloists performing there are Wilhelm Kempff, Elly Ney, Alfred Sittard, Georg Kulenkampff, Erna Berger, Tiana Lemnitz, Viorica Ursuleac, Walther Ludwig,

Julius Patzak, Helge Roswaenge, Heinrich Schlusnus, Franz Völker, and others.

These top-flight productions are traded under the label « Grammophon Meisterklatze » .

« Deutsche Grammophon Gesellschaft » 's head-quarters are soon transferred to larger rooms on the « Ringbahnstraße 63 » , in « Berlin-Tempelhof » .

(Image) Herbert von Karajan at a recording session in the studio on « Alte Jakobstraße » , in Berlin (1938) .

1941 : A major contract between « Siemens » and « AEG » assigns all « Telefunken » shares to « AEG » , and all « Deutsche Grammophon » shares to « Siemens » , thereby, turning « Siemens » into the sole proprietor of « Deutsche Grammophon Gesellschaft » , a move which proves to introduce one of the most successful periods in company history. Doctor Ernst von Siemens and board-director Doctor Adolf Lohse subsequently take an avid interest in everything that happens at « Deutsche Grammophon Gesellschaft » .

The unabbreviated « Saint-Matthew Passion » by Johann Sebastian Bach appears on 18 30 centimeters' discs, right in the middle of the War ; their matrices carried to Japan by a blockade-runner submarine. Until the end of the War, 17,000 copies are sold in Japan.

1942 : At « Deutsche Grammophon Gesellschaft » , Doctor Emil Duhme, from « Siemens » , introduces vacuum-silvering to replace electro-silvering. Following the recommendation of Hans Domizlaff, « Siemens » ' advisor on matters of style and labels, all records produced in this way are given new imprints.

1943 : Classical music gets pale blue labels, called « Siemens Spezial » ; experimental record, using the new silvering process of the electro-acoustic research lab.

Light music is given a red label, called « Siemens Polydor » ; produced by electro-acoustic methods meant to provide a high-degree of purity of sound and an extended frequency response.

Several top-flight productions, such as : Beethoven's 7th Symphony with the State Opera Orchestra, Berlin, conducted by Herbert von Karajan ; and « Don Quixote » by and under Richard Strauß, with the Bavarian State Orchestra, are produced in this manner.

1 January 1944 : « Siemens » sends qualified engineer Helmut Härtel to « Deutsche Grammophon Gesellschaft » to become their deputy manager.

1944 : The Berlin studio and large sections of the Hannover plant fall victim to bombing during the last years of the War. Helmut Härtel and Robert Blanke organize the work of rebuilding them, so that a make-shift production can soon be resumed by using a number of presses that had remained intact, somehow.

1945 : The British Occupying Council authorizes « Deutsche Grammophon Gesellschaft » to employ 50 extra staff for cleaning-up operation. 1st stop-gap earnings are made by direct sale to members of the occupation army. Together with engineer Thieme (« Siemens, Hannover ») , P. K. Burkowitz, newly assigned to the electro-acoustic lab, on August 16, 1945, for a wage of 50 « Reichsmarks » per month (a mere pocket money) , starts building a make-shift mixing desk to enable the company to record music again. The desk, resembling V35 of « Reichsrundfunkgesellschaft » (RGG) , is finished early, in 1946, relying on available components, like shielded cables, which have to be extricated at night, from deserted « Flak » shelters.

May 1946 : G. Schöttler and A. Schaaf, from « Deutsche Grammophon Gesellschaft » , introduce their version of extended play : modulation-controlled groove distance (patented on December 28, 1948) .

Heinrich Keilholz contributes his fundamental recording experience, gained during his years at « Reichsrundfunkgesellschaft » , by working as head of the recording department at « Deutsche Grammophon Gesellschaft » . He will carry-on doing so until 1966. Using the new make-shift mixing desk (3 channel controls, 1 output control, level indicator with 10 ms attack time on a 40 dB scale) and 2 miraculously preserved Neumann « bottles » (a pressure gradient capsule and an M7) , he makes his 1st recordings at the Beethoven Hall, in Hannover ; and he is quite happy with the result.

When the ban on travelling is lifted, Burkowitz returns to his home-town Berlin, on August 31, to work for « RIAS » (« Rundfunk im amerikanischen Sektor ») , as sound engineer. His main contacts there are :

Albert Pösniiker (technical director) ; Otto Scheffler and Jörg Hinkel (technical development and construction) ; Professor Elsa Schiller (head of the Classical department) ; Fried Walter and Hans Carste (heads of the light-music department) ; Werner Müller (conductor of the dance music orchestra) ; Heinz Opitz, Fritz Ribbentrop, Alfred Schmidt, Helmut Hertlein and Helmut Krüger (sound engineers) .

At « Deutsche Grammophon Gesellschaft » , Biers and A. Schaaf start using pressing materials without any filling or grinding additives.

From this time onwards, « Deutsche Grammophon Gesellschaft » produces all its recordings by using magnetic tape (the 1st post-War models from « AEG ») .

1948 : The logo « His Master's Voice » , no longer serviceable in international business, is sold to the previous owner, « The Gramophone Co. » and its German subsidiary « Electrola » .

Musicologist Doctor Fred Hamel starts building his « Archiv Produktion » , which will soon gain world-wide attention and fame.

In the United States, rival « Columbia » introduces its 1st 30 centimeters $33\frac{1}{3}$ rpm long-play records, in vinyl. This leads to a format competition with « RCA » , pinning its hopes on a 17 centimeters, 45 rpm model.

1949 : The combination of the company logo « Siemens » and the record labels, recognized as unsuitable, is abandoned. Following Domizlaff's suggestion, 2 new labels are introduced : the « yellow label » « Deutsche Grammophon Gesellschaft » , for Classical music, and the red label « Polydor » for light-music.

1950 : Doctor Hans-Werner Steinhausen from « Telefunken-Platte GmbH » becomes managing director of the technical department of « Deutsche Grammophon Gesellschaft » .

The production of light-music is transferred from Hannover to Hamburg, where it resides on the premises of « Studio Hamburg GmbH » , with Alfred Schmidt as head of the light-music recording activities.

« Deutsche Grammophon Gesellschaft » makes its 1st stereo tape recordings for comparative tests, also testing their usefulness on records.

1951 : In the meantime, the company has managed to gain the cooperation of the following artists :

Dietrich Fischer-Dieskau, Christel Goltz, Josef Greindl, Elisabeth Höngen, Annelies Kupper, Fritz Lehmann, Wilma Lipp, Max Lorenz, Enrico Meinardi, Wolfgang Schneiderhan, Irmgard Seefried, Carl Seemann, Elfriede Trötschel, Hermann Uhde, Wolfgang Windgassen, Wilhelm Kempff, Leopold Ludwig, and Walther Ludwig.

The new synthetic LP with 33 $\frac{1}{3}$ rpm is now marketable in Germany, too.

12 new « yellow label » releases create quite a stir at the « Funkausstellung » , on account of their superlative quality and the placement of items like :

Felix Mendelssohn's « A Midsummer Night's Dream » with the Berlin Philharmonic Orchestra conducted by Ferenc Fricsay.

Brahms' 2nd Symphony with the Berlin Philharmonic Orchestra conducted by Eugen Jochum.

Mozart's « Eine kleine Nachtmusik » with the Chamber Orchestra of the Bavarian Broadcast conducted by Eugen Jochum.

Brahms' « Variations on a Theme by Haydn » , Opus 56, with the « Württembergisches Staatsorchester Stuttgart » conducted by Ferdinand Leitner - on just 1 side of an LP !

1952 : Professor Elsa Schiller, former head of the music department at « RIAS, Berlin » , is made product manager for Classical music at « Deutsche Grammophon Gesellschaft » .

The 1st complete Opera recorded on LP is Albert Lortzing's « Zar und Zimmermann » ; prelude to a long line of such

recordings with the « yellow » label.

Kurt Richter is made head of the light-music department.

Heinrich Keilholz, head of the « Deutsche Grammophon Gesellschaft » recording department, provides new decorative acoustic elements for the Vienna State Opera, which are highly-effective.

1953 : Doctor Ernst von Siemens is made head of the supervisory board at « Deutsche Grammophon Gesellschaft » .

Doctor Ladislaus Veder (« Polydor » Light-Music Production) is made executive director ; P. K. Burkowitz (« RIAS » , Berlin) is made head of the recording department of « Electrola »

In the same year, « Carl Lindström » , in Cologne, merge to « Electrola GmbH » .

The 17 centimeters' 45 rpm is now introduced throughout the music industry.

1954 : « Deutsche Grammophon Gesellschaft » establishes a subsidiary in London : « Polydor U.K. , Ltd. » ; W. Riemer is made its managing director, formerly export division Hannover.

For the 1st time, « Deutsche Grammophon Gesellschaft » records a complete work of literature : Gøethe's « Faust » , on LP.

84 % of all deliveries are still 78 rpm shellac discs.

The plant in Hannover is enlarged by 1,000 square meters.

1956 : The head-quarters and the managing board of « Deutsche Grammophon Gesellschaft » are transferred from Hannover to Hamburg.

After the successful introduction of portable modular stereo mixing desks for « Electrola, Cologne » , P. K. Burkowitz designs REDD-17 and REDD-37 for « EMI » .

Using one of the Cologne installations, P. K. Burkowitz makes the 1st stereo records for « Capitol Classics » , in the Grunewald Church, Berlin, published in 1957 :

Igor Stravinsky's « The Firebird » and « Petrouchka » with the Berlin Philharmonic Orchestra conducted by Leopold Stokowski ; phase-proof I microphone technique with SM2 in cross figure-of-8 set-up, still used as teaching material.

1957 : The construction works for a new record manufacturing plant are started in Langenhagen, near Hannover.

After great success of Goethe's « Faust I » (Düsseldorf, Gründgens) , the « Literary Archive » (on the « green label ») is founded. Doctor Adolf Lohse, member of the Board of Directors, will take care for this label in the future.

1958 : « Deutsche Grammophon Gesellschaft » releases its 1st stereo LP record, although already at the industry's disposal for more than 1 year now. Due to the progressive pick-up technology, stereo LPs can be submitted to public use earlier than imagined because they are « mono compatible » (meaning they can also be played on mono sets) .

The production of shellac discs is abandoned. The vinyl formats (33 $\frac{1}{3}$ rpm LPs ; and 45 rpm singles) are firmly established by this time.

1959 : Herbert von Karajan is once more taken under a long-term contract by « Deutsche Grammophon Gesellschaft » .

The moulding record production starts in Langenhagen, next to the site of the future Emile Berliner Studios. At 1st, the daily output is 40,000 discs ; soon to surpass 120,000 ones.

1960 : The size of the « Deutsche Grammophon Gesellschaft » catalogues, containing more than 5,000 titles by renowned artists, achieves a new top position in the music industry world-wide.

(Image) « Deutsche Grammophon » control-room on « Podbielskistraße » , Hannover (around 1960) .

1961 : Doctor Walter Betcke, managing director at « Deutsche Grammophon Gesellschaft » , is elected president of the « International Federation of the Phonographic Industry » for 1 term of tenure.

Horst Söding, head of the development department at « Deutsche Grammophon Gesellschaft » , introduces the 1st experimental video disc (for internal use only) .

1962 : « Siemens AG, München » , and « Philips Gloeilampen Fabrieken N.V. , Eindhoven/Netherlands » , decide to merge their subsidiaries « Deutsche Grammophon Gesellschaft » and « Philips Phonographische Industrie » economically while both maintaining legally independent.

They believe in considerable advantages from this move, « Deutsche Grammophon Gesellschaft » having a superlative repertoire, « Philips Phonographische Industrie » owning branches world-wide. The new company trades under the provisional name « GPG » (in Germany, « Grammophon-Philips-Gruppe » ; in Netherlands, « Gruppe Philips Grammophon ») .

Coen Solleveld is elected president ; F & A, Johannes van der Velden ; Distribution & Sales, Kurt Kinkele ; Engineering, Doctor H. W. Steinhausen ; « Polydor » International, Doctor Werner Vogelsang ; « Philips Phonographische Industrie » , Piet Schellevis ; « Deutsche Grammophon Gesellschaft » , Richard Busch ; « Philips » , Reinhard Klaassen.

The group acquires the company and label « Mercury » of the United States.

At « Grammophon-Philips-Gruppe » , in Hannover, Immelmann introduces a fully automatic electronic record control system.

22 March 1962 : P. K. Burkowitz at « EMI Electrola » is granted DBP No. 1113474, for which he had applied on January 16, 1960, for his « auto-adaptive compressor » (increasing programme level causes decreasing decay time - this reduces the pumping effect) .

1964 : At the end of his tenure, Doctor Walter Betcke surrenders his « International Federation of the Phonographic Industry » chairmanship to Richard Dawes, from « EMI » .

1965 : The production of music cassettes (MC) begins in Hannover.

1967 : P. K. Burkowitz is made head of « Groups Recording Management » (GRM) , in Hannover, alternatively in Baarn, Netherlands. Technical planning, construction and service capacities are distributed to both facilities, depending on demand and suitability. Coordinating measures are to be initiated on all decision levels. The studios of regional branches are supervised centrally, introducing adequate measures of standardization, modernization and coordination. There are exploratory talks with Doctor Steinhausen on the transfer of the sound engineering department from Hannover to Langenhagen into a new, yet, to be built administrative center. The favored solution of a separate building, especially appropriate for acoustic reasons (close proximity to the highway) , cannot be verified, owing to limited resources, but it is not rejected altogether, either.

1969 : The group acquires « Chappell Music Publishing » , in the United Kingdom and the United States.

The recording department sound engineering and « Groups Recording Management » move to Langenhagen, into the new administrative building.

C. Olms, head of « Polydor » studios, London, describes the principles and solutions of automatic repetition of work routines at the mixing desk.

During a U.S. Tour, P. K. Burkowitz scouts-out halls, studios and recording installation of the most renowned labels in New York, Chicago, Montreal, Detroit, Philadelphia, Pittsburgh, Cleveland, Cincinnati, Nashville, Memphis, Boston, San Francisco, and Los Angeles. The news of an expiring contract between the Boston Symphony Orchestra and « RCA » , immediately transferred to Kurt Kinkele, in Hamburg, initiates a new long-term contract between « Deutsche Grammophon Gesellschaft » and the Boston Symphony Orchestra, leading to the establishment of a separate control room for « Deutsche Grammophon Gesellschaft » (a novelty in the Symphony Hall) , with a modern analog transistor desk from the « Gruppe Philips Grammophon » workshop, audio engineering department Baarn. Local supervision in Boston is assigned to Paul Meister, « Grammophon-Philips-Gruppe » audio engineering department, Hannover.

1970 : The group acquires record label « RSO » from the United Kingdom.

1st 4 channel quadrophony discs.

In the Netherlands, the 1st world-wide meeting of « Group Recording Managers » (heads of regional companies) is arranged. Many participants see their colleagues from other countries for the 1st time ever. A great need for and real interest in timely technical information becomes apparent, leading to a regular service, including suggestions for practical and economically viable harmonization measures.

1971 : « Siemens » and « Philips » assign GPG to « PolyGram » .

After many years of international ground-work by Johann L. Ooms (former chief engineer for electro-acoustics at « Philips Phonographische Industrie ») and regional initiatives by P. K. Burkowitz and several technical heads of European companies inside the music industry, there is a 1st meeting of the « Audio Engineering Society » (AES) in Europe, convening in Cologne.

This event marks the beginnings of a new (and badly needed) international cooperation, providing information on and accounts of experiences with technological inventions. Burkowitz heads the 1st 3 meetings : 1971, in Cologne ; 1972, in Munich ; and 1973, in Rotterdam.

8 February 1971 : The control-room at the Boston Symphony Hall is officially opened in the presence of journalists.

1972 : The group acquires « Verve Records » and « MGM Records » , both from the United States.

The Classics teams of « Deutsche Grammophon Gesellschaft » and « Philips » (« PolyGram ») are now serially equipped with 8-channel, soon even 16-channel machines (« Studer ») .

1976 : The group acquires « UDC » (« United Distribution Corporation ») , of the United States, and concludes a distribution contract with « 20th Century Records » and « RCA » , outside the United States.

1977 : The group acquires 50 % of the label « Casablanca » .

L. Schmidt und Gorski, from « PolyGram - AED, Hannover » , create the 1st automatic mixing system with inter-track data recording and real-time data recovery.

« Decca London » builds proprietary digital tape recorders in their own workshop.

1978 : « PolyGram » equips its Classics teams and regional companies with marketable digital recorders and prepares switching to digital recording procedures.

1979-1980 : Under the technical supervision of Doctor Hermann R. Franz, « PolyGram » engineers Dieter Soiné (production technology) and Horst Söding (development department) design the complete technology of the CD production, based on their own lab experience in Hannover, going back as far as 1961. The markets are supplied from 1982 onwards.

The group acquires the remaining 50 % of « Casablanca » .

1980 : The group acquires « Decca, UK » with Reinhard Klaasen as managing director. « Decca » 's early start into the digital future means advantages for the use of the repertoire, but it also creates problems for the internal exchange.

1981 : « Deutsche Grammophon Gesellschaft » « Tonmeister » Karl-August Naegler receives a Grammy Award for his recording of Alban Berg's « Lulu » (with « l'Orchestre de l'Opéra de Paris » conducted by Pierre Boulez) , in the category : « Best Engineered Album, Classical » .

1983 : After reaching retirement age, and, a further year in an advisory capacity, P. K. Burkowitz surrenders his operational responsibility to Professor Doctor Hans Hirsch (head of the Classics department at « Deutsche Grammophon Gesellschaft ») ; the technical field to engineer Han Tendeloo (head of group « Adva ») ; and the « Deutsche Grammophon Gesellschaft » recording department to Klaus Hiemann.

1984 : The 1st CD-ROMs (read-only memory) are produced in Hannover.

1985 : A 6 year cooperation between « Philips » and « Dupont Optical » begins under the logo « PDO » .

1986 : After the retirement of R. Klaassen, Roland Kommerell is made managing director at « Decca » .

1987 : The CD-Video with analog picture and digital sound is created.

During the « Funkausstellung » , P. K. Burkowitz, invited for this purpose, explains to interested visitors the principles of recording in the « digital era » . This is followed by an exchange of ideas with Oliver Berliner about the situation and plans of the descendants of Emile Berliner and his views on subsequent developments.

1989 : The bit-rate for 2 channel recordings is increased from 16 to 24 bits.

1990 : Development of High-Capacity Discs (forerunners of the DVD) .

The 24 bits technology is also introduced for multi-track recordings (> 2) .

1991 : The remaining production facilities are transferred from Hannover (on « Podbielskistraße ») to Langenhagen. The 1st recordings in « 4D » technology are carried-out, with A/D (analog to digital) conversion as close to the

microphone as possible, so that only digital signals are carried to the mixing desk via cable. (Resolution during both the recording and the mixing process should exceed the CD standard) .

« Deutsche Grammophon » producer Hans Weber receives a Grammy Award for his recording of Charles Ives' orchestra works (with the New York Philharmonic conducted by Leonard Bernstein) in the category : « Best Classical Album » . The « Tonmeister » was Klaus Scheibe.

1992 : « Deutsche Grammophon » « Tonmeister » Gregor Zielinsky receives a Grammy Award for his recording of Leonard Bernstein's « Candide » (with the London Symphony Orchestra conducted by Leonard Bernstein) in the category : « Best Engineered Album, Classical » .

1993 : Patenting of the CD recycling technology, a « PolyGram, Hannover » product.

1994 : The « PolyGram » plant « Hannover/Langenhagen » is renamed : « PolyGram Manufacturing & Distribution Centres GmbH » (PMDC) .

« Deutsche Grammophon » « Tonmeister » Rainer Maillard receives a Grammy Award for his recording of Bartók's « The Wooden Prince » and « Cantata Profana » (with the Chicago Symphony Orchestra and Chorus conducted by Pierre Boulez) in the category : « Best Engineered Album, Classical » .

1995 : The 1st functional high-capacity discs are released.

1996 : The favourable business prospects and the closure of the administrative building, in Langenhagen, enable Klaus Hiemann to realize the old plan of building a separate accommodation for recording purposes and, also, to give it a truly appropriate name, independent from any commercial ups and downs : « The Emile Berliner House » .

After its completion, the recording centre of « PolyGram, Hannover » moves into the new building on the company premises, in Langenhagen. It is on the ground level throughout. Oliver Berliner is present at the official opening ceremony. Also the street in front of the Langenhagen premises is renamed ; so, there is now an official « Emil-Berliner-Straße » , in Hannover.

(Image) The « Emile Berliner House » in Hannover-Langenhagen : exterior views, studio with 3 cascaded Yamaha DMC 1000 mixing consoles, central equipment room.

« PolyGram, Hannover » exceeds the mark of 1 billion CDs.

Production of DVDs with a memory capacity of 7 CD-ROMs (DVD-5) .

1998 : Celebration of « 100 years of record technology » .

« Seagram » , in the United States, acquires the « PolyGram » shares from « Philips » and integrates them into its global enterprise, creating the world's biggest music company inside this new holding.

The DVD-9 (equaling 13 CD-ROMs) is now produced serially.

The 1st recordings, at 96 kHz sampling frequency, are produced in the « Emile Berliner House » .

The 1st 96 kHz recordings were a true battle of material.

1999 : « PolyGram Manufacturing & Distribution Centres GmbH » is renamed « Universal Manufacturing & Logistics GmbH » (UML) . « PolyGram Recording Services » (PRS) are dubbed « Universal Recording Services » (URS) .

The repertoire is digitalized for the purposes of electronic commerce.

During a « Universal Recording Services » recording session with Max Raabe and his « Palast Orchester » , both modern condenser microphones and a historic Reisz microphone, from the late-1920, are used. The latter, borrowed from the museum of « Georg Neumann GmbH » , restored by Manfred Hibbing (« Sennheiser » electronic) . There is also the Neumann CMV 3, the 1st condenser microphone from approximately the same period. This recording presents the titles « Women always need a man friend » and « Avalon » .

2000 : The « Emile Berliner Studios » is now the name for all services of the previous Recording Centre, such as implementation of recording sessions, recording practice and technology, mastering of tapes and the keeping of archives.

As part of the Cannes Classical Awards, Klaus Hiemann is awarded « The Emile Berliner Memorial Award for Lifetime Achievement » .

The French company « Vivendi » merges with « Universal Music » to form « Vivendi-Universal » .

January 2001 : Since the end of 1996, more than 5 million DVDs have been produced.

The 1st DVD-Audio is made at the « Emile Berliner Studios » , but the 1st products are released not until 2003.

2002 : The department Media Authoring is a new addition to the existing services of « Emile Berliner Studios » , devoted to authoring the new sound carrier formats DVD-Audio and Super-Audio CD. It provides pioneer work and is subsequently complemented by the screen picture, together with the DVD-Video.

2002-2003 : Much ado about nothing : The experts and parts of the Hi-Fi/High-End scene are at cross purposes over the new recording format DSD, on which the Super-Audio CD is based, and possible advantages of this format in comparison to PCM, as it is used for CD and (in its high-resolution variety) for DVD-Audio, the rival format of SACD.

Whereas the discussion is marred by the use of unsuitable comparisons and untenable marketing slogans, « Emile Berliner Studios » really undertakes to compare the formats. They are the 1st (and, perhaps, the only) team world-wide to do so. During the recording of Mahler's 2nd Symphony (with the Vienna Philharmonic Orchestra conducted by Gilbert Kaplan, released on « Deutsche Grammophon » CD 474 380-2 ; SACD 477 594-2) , in the « Musikvereinsaal, Vienna » , the whole recording sequence is carried-out by using both PCM and DSD technology following the microphone. To exclude sound variations by different A/D converters, the team uses special converters capable of dealing with both formats. The result of the subsequent listening comparisons by double-blind test is as straightforward as sobering : there is no difference whatsoever.

2005 : The « Universal » -owned plant for optical data carriers on the premises in Hannover/Langenhagen is sold to the American company « Entertainment Distribution Company » (EDC) .

2007 : « Deutsche Grammophon / Universal » gives-up large portions of its company-owned « Emile Berliner Studios » for « strategic reasons » . The departments Mastering and Media Authoring are closed down. They carry on as independent companies, managed by their respective executives (« East-side Mastering Studios Berlin GmbH » headed by Götz-Michaël Rieth and Dirk Niemeier ; « Platin Media Productions GmbH & Co. KG » headed by Harald Gericke) . By this time, the extensive company archive has already been disincorporated into a separate branch. Only the recording crew remains, still carrying-out assignments for « Deutsche Grammophon » and « Decca » .

2008 : By way of a management buy-out, « Emile Berliner Studios - Deutsche Grammophon GmbH » turns into the new independent company « Emile Berliner Studios Productions GmbH & Co. KG » , carrying on under the « Emile Berliner Studios » with more or less the same crew. In the meantime, Hannover/Langenhagen is getting emptier by the day : all tape archive stock is transferred to « Arvato Digital Services » (previously, « Sonopress ») in Gütersloh, Westfalia.

2009 : The management of « Emile Berliner Studios » decides to leave Hannover/Langenhagen and to move to Berlin. The premises there on the « Köthener Straße 38 » , close to the « Potsdamer Platz » , still house the historic « Meistersaal » and various other companies from the section « media production » . The studios are rebuilt completely, which takes as much as 9 months to be completed.

2010 : « Emile Berliner Studios » leaves the location Hannover/Langenhagen and moves to Berlin. On October 21, the crew celebrates the start into a new and hopeful era of its outstanding and complex history.

...

Die Deutsche Grammophon ist ein traditionsreiches deutsches Schallplattenlabel, aus dem 1972 die PolyGram hervorging, die 1998 wiederum in der Universal Music Group aufging.

Das Unternehmen galt im 20. Jahrhundert als Qualitätsführer im Bereich der Kunstmusik-LPs und war für seine hohen Ansprüche bekannt. Es produzierte zahlreiche berühmte Aufnahmen weltbekannter Orchester und Musiker.

Die Deutsche Grammophon Gesellschaft wurde am 6. Dezember 1898 vom Deutsch-Amerikaner Emile Berliner und seinem Bruder Josef in ihrer Geburtsstadt Hannover gegründet. Von hier aus erschloss das Unternehmen den europäischen Markt für das von den Gebrüdern erfundene Grammophon. Als Muttergesellschaft gilt die im englischen Hayes ansässige Gramophone Company. Die Produktion begann neben der J. Berliner Telephon-Fabrik in der Kniestraße in Hannovers Nordstadt. Wegen zunehmender Enge (bis 1903 vertrieben die Brüder hier zeitgleich den Hackethal-Draht) entstand 1904 ein großes Werk auf noch freien Flächen entlang der Podbielskistraße im Stadtteil Klein-Buchholz.

Die Produktion nahm sofort enorme Ausmaße an. So wurden im ersten Jahr täglich rund 25.000 Schallplatten gepresst .

Am 1. Januar 1900 wurde die Gesellschaft in eine Aktiengesellschaft umgewandelt. 40 % der Aktien blieben in Hannover bei der Deutschen Grammophon AG, die übrigen Aktien gingen an die Gramophone Company in Hayes, England. Dies führte im Ersten Weltkrieg dazu, daß die Deutsche Grammophon AG und die Grammophon-Spezialhaus GmbH, die sich mehrheitlich in ausländischem Besitz befanden, vom Deutschen Reich beschlagnahmt wurden und die englische Gramophone Company enteignet wurde. Im Jahre 1917 wurde die Deutsche Grammophon AG an die Leipziger Polyphon Musikwerke AG verkauft und der Firmensitz von Hannover nach Berlin in die Markgrafenstraße 76 verlegt.

In den ersten Jahren war der eine Schallplatte beschreibende Engel das Markenzeichen für die Produkte der Firmen der Gebrüder Berliner. Dieser wurde durch den heute weltberühmten, vor dem Grammophon sitzenden Hund namens Nipper abgelöst. Das Markenzeichen His Master's Voice wurde im Mutterhaus nach einem Gemälde des Künstlers Francis Barraud geschaffen. Zunächst saß der Hund vor einem Phonographen von Edison. Nachdem die Firma Edison aber den Kauf ausgeschlagen hatte, wurde der Phonograph mit einem Grammophon von Berliner übermalt und das Bild anschließend den Brüdern Berliner zum Kauf angeboten. Diesen gefiel es so gut, daß sie es kauften und weitere Kopien davon bestellten.

Aufgrund der Bestimmungen des zum Ende des Ersten Weltkrieges ausgehandelten Versailler Vertrages durfte die inzwischen vom Mutterhaus unabhängige Deutsche Grammophon AG außerhalb des deutschen Reichsgebietes ihr Markenzeichen und den Namen « Grammophon » nicht mehr nutzen. Zum Export wurde daher das Label Polydor gegründet. Dem ehemaligen Mutterhaus, der englischen Gramophone Company, war es im Gegenzug wiederum nicht gestattet, ihre Markenzeichen und Namen in Deutschland zu nutzen, weshalb diese 1924 die Electrola-Gesellschaft in Nowawes gründete. Im Jahr 1933 fiel das Unternehmen der Arisierung zum Opfer. Die anschließende Emigration, zu der die Eigentümer und etliche der verpflichteten Künstler 1933 gezwungen waren, führte zu Einbußen in der künstlerischen Qualität sowie der Breite des Plattenrepertoires. 1937 übernahm Telefunken die DG, reichte die Anteile aber schon 1941 an Siemens & Halske weiter.

Während des Zweiten Weltkrieges wollte das NS-Regime die Plattenindustrie durch eine Altplattenverwertung mit den benötigten Werkstoffen am Leben erhalten. Dennoch brach um 1943 die Schallplattenproduktion weitgehend zusammen ; lediglich für den Bedarf des Rundfunks wurden bis Kriegsende Platten hergestellt.

In der Nachkriegszeit entwickelte sich die Deutsche Grammophon zur bedeutendsten deutschen Schallplattenfirma, die einen Großteil der bedeutenden deutschen und auch viele ausländische Künstler unter Vertrag hatte. 1962 tauschten Philips und Siemens & Halske ihre Anteile an den Labels Philips sowie Deutsche Grammophon je zur Hälfte, 1972 entstand hieraus der PolyGram-Konzern.

Ab 1968 gab die Deutsche Grammophon einige Jahre lang die Kundenzeitschrift Musik-Boutique heraus, die kostenlos in Schallplattenläden und Diskotheken auslag. Mit einer (fast) monatlichen Auflage von 500.000 Exemplaren war das Magazin zu dieser Zeit die zweitgrößte Musikzeitschrift nach der wöchentlich erscheinenden Bravo.

Nach einer Umstrukturierung der Deutschen Grammophon Gesellschaft und der Philips Phonographische Industrie im Jahr 1971 folgte die Gründung der PolyGram mit Hauptsitz in Baarn (Niederlande) und Hamburg. Das 75. Firmenjubiläum wurde 1973 in der Stadthalle Hannover gefeiert. Neben James Last und seiner Big Band traten viele namhafte Interpreten aller Label auf. Auf dem Werksgelände in Langenhagen, das vorrangig als Zentrallager diente, begann am 17. August 1982 die CD-Produktion. 1986 gingen die Fertigungsanlagen in Hannover und Langenhagen (die ersten und größten Produzenten von CDs) als Teil eines Joint Venture mit dem Chemiekonzern DuPont von PolyGram an Philips über ; Hannover blieb jedoch der wichtigste Lieferant des Labels. Bis zu seiner Schließung im Jahr 1990 wurden im Werk an der Podbielskistraße in Hannover vorrangig Vinyl-Schallplatten gepresst. In vier Pressereien wurden 30-cm-Langspielplatten, in der Kassettenfertigung ab 1965 Compact Cassetten, und in einer Spritzgussfertigung 17-cm-Single-Platten gefertigt. Ab 1970 wurde hier an der Entwicklung der Bildplatte (in der Version einer Videoplatte) gearbeitet.

Die Deutsche Grammophon ist heute noch als Label präsent, jedoch als Teil der Universal Music Group, in der die PolyGram 1998 aufging. Das Deutsche-Grammophon-eigene Produktionsstudio in Hannover-Langenhagen, die Emile Berliner Studios (benannt nach Emile Berliner) , wurde im Zuge einer Neustrukturierung im Jahr 2008 aufgelöst, und aus den einzelnen Abteilungen entstanden verschiedene unabhängige Firmen. Der Recording-Bereich behielt den Namen Emile Berliner Studios und befindet sich mittlerweile als unabhängiges Unternehmen in Berlin.

Emile Berliner

L'ingénieur allemand (naturalisé américain) Emile Berliner est né le 20 mai 1851 à Hanovre, en Basse-Saxe ; et est mort le 3 août 1929 à Washington, dans le District de Columbia.

Travaillant d'abord comme imprimeur puis comme commis dans un atelier de tissage, il peut dès lors illustrer ses talents d'inventeur en développant une nouvelle machine à tisser. C'est sous l'influence d'un de ses amis que le jeune Emile décide de traverser l'océan Atlantique. Passionné par la science et les nouvelles découvertes, il fréquente assidûment les nombreuses bibliothèques et, particulièrement, celle du « Cooper Institute » où il s'adonne particulièrement aux recherches concernant l'électricité et l'acoustique.

C'est en 1876, lors de l'exposition-anniversaire du centenaire de la Révolution américaine à Philadelphie, qu'il découvre une invention due à Alexandre Graham Bell qui l'intéresse au plus haut point : le téléphone.

Sa démonstration échoue de peu, car le message qu'il voulait transmettre n'arrive pas clairement à destination. Le problème venant du transmetteur. Emile Berliner décide alors de travailler sur l'invention et reprend ses recherches avec la même passion. Son petit appartement situé dans la capitale se transforme alors en laboratoire d'électricité. Après de nombreuses semaines de recherche (allant même jusqu'à placer un téléphone entre son appartement et celui de sa logeuse), Berliner découvre un nouveau principe. Il développe un bon transmetteur fonctionnant quelle que soit la distance séparant l'émetteur du récepteur. Un brevet est déposé le 4 juin 1877. La « Bell Telephone » contacte immédiatement l'inventeur allemand et lui propose une grosse somme d'argent ainsi qu'un revenu mensuel en échange de l'utilisation de l'invention. Quelques années plus tard, Emile quitte la compagnie et revient s'installer à Washington. Il y achète une maison où il installe son laboratoire d'étude.

Il y invente alors un gramophone et une matrice pour imprimer les disques horizontaux. C'est par ce brevet qu'il deviendra célèbre. Il présente, pour la 1^{re} fois en public, ce projet de gramophone, au mois de mai 1888, au « Franklin Institute » de Philadelphie. Il commence alors à fabriquer des disques en quantités importantes. Il enregistre aussi pour de nombreux artistes.

Le gramophone est commercialisé pour la 1^{re} fois, en 1893, par une compagnie fondée par Berliner et quelques amis, sous le nom de « United States Gramophone Company ».

2 années se sont écoulées lorsqu'une nouvelle compagnie voit le jour à l'initiative d'importants hommes d'affaires. Ce sont les débuts de la « Berliner Gramophone Company ». Mais les ventes de gramophones sont peu élevées et la compagnie doit, à tout prix, moderniser le gramophone. Ce qui est fait la même année. Le système à manivelle est remplacé par un moteur à ressort. Mais, peu à peu, l'invention de Berliner va circuler de mains en mains, chacun voulant s'approprier la part la plus importante. Ainsi, 3 Sociétés gèrent l'invention : la « Berliner Gramophone Company », qui fabrique le gramophone et le disque horizontal, la « United States Gramophone Company », qui gère les droits des brevets, et, enfin, la « Seaman's National Gramophone », qui s'occupe de la mise en marché et de la publicité.

Le début du XX^e siècle est marqué par de nombreux ennuis pour l'inventeur allemand. « Seaman » essaie de s'approprier les ventes et, par une série de manipulations, il arrive à faire retirer le gramophone des ventes aux États-Unis. Berliner quitte alors les États-Unis et sa ville de Philadelphie pour aller s'installer à Montréal, choix loin d'être anodin puisque les liaisons avec Philadelphie étaient fréquentes. La Société connaît alors une sorte d'apogée, jusqu'à atteindre 2 millions de disques vendus durant l'année 1901. À la suite de la Première Guerre mondiale, la Société connaît une formidable expansion et l'usine de Berliner constitue l'une des plus modernes de Montréal. En 1924, la « Victor Talking Machine » rachète la Société. Berliner est lauréat de la médaille Franklin, en 1929, en récompense de ses travaux dans le domaine de l'enregistrement du son.

...

Le jeune Emile Berliner travaille d'abord comme imprimeur puis comme commis dans une boutique de tissus. C'est là qu'il manifeste, pour la 1^{re} fois, son talent d'inventeur en créant une nouvelle machine à tisser les tissus. En 1870,

influencé par un ami qui avait précédemment immigré aux États-Unis, le jeune Berliner décide de traverser l'Atlantique. Il fréquente la bibliothèque du « Cooper Institute » où il consulte de nombreux ouvrages scientifiques, touchant particulièrement à l'électricité et à l'acoustique.

À l'été 1876, l'Exposition du centenaire de la révolution américaine de Philadelphie présente les toutes nouvelles découvertes scientifiques. À cette occasion, Alexandre Graham Bell (1847-1922) présente au public, pour la 1^{re} fois, le téléphone qui consistait en 2 boîtiers identiques abritant chacun un électro-aimant et une membrane reliés par un circuit électrique. Malheureusement pour Bell, le message transmis n'était pas clair. Son invention comptait sur un bon récepteur mais un mauvais transmetteur. Emile Berliner entreprend ses recherches dans son petit appartement de Washington, transformé en laboratoire d'électricité. Il y avait même installé un téléphone entre son appartement et celui de sa logeuse. Le principe que Berliner découvre dotait l'invention de Bell d'un bon transmetteur pour toutes les distances. Le 4 juin 1877, son invention est brevetée. En termes simples, Berliner avait mis au point un vrai microphone. En septembre 1877, la compagnie « Bell Telephone » de Boston offre à Berliner une somme d'argent et un salaire en échange de son invention. En 1883, il quitte la compagnie de téléphone et revient à Washington. Il acquiert une maison sur la rue « Columbia » et y installe son laboratoire de recherche. C'est dans ce laboratoire que Berliner invente son gramophone ainsi que le disque horizontal et la matrice pour imprimer les disques. Berliner enregistre le brevet de son gramophone, à la fin de 1887. Le 16 mai 1888, il le présente en public au « Franklin Institute » de Philadelphie. C'est à ce moment qu'il commence à manufacturer des disques. Il invite des musiciens à enregistrer sur des plaques de zinc. En 1890, la revue « Scientific American » publie un compte-rendu de sa découverte, illustré de gravures de son gramophone et de son appareil à enregistrer le son.

Le gramophone a pu être commercialisé en 1893 par une compagnie fondée par Emile Berliner et quelques amis sous le nom « The United States Gramophone Company ». À l'automne 1895, un groupe d'hommes d'affaire de Philadelphie fournit 25,000 \$ pour mettre sur pied la « Berliner Gramophone Company » qui installe ses bureaux à Philadelphie. Emile Berliner était actionnaire minoritaire dans cette compagnie et les droits de brevet du disque demeuraient la propriété de la « United States Gramophone Company ». Les ventes du gramophone étant peu élevées, la compagnie comprend vite la nécessité d'améliorer le gramophone à manivelle en l'équipant d'un moteur à ressort. Eldridge R. Johnson de Camden, au New Jersey, en invente un et le manufacture pour la « Berliner Gramophone Company ». Entre 1896 et 1900, près de 25,000 moteurs de ce type furent ainsi manufacturés.

La « Berliner Gramophone Company », inexpérimentée dans la mise en marché, signe un contrat de publicité avec Frank Seaman de New York. L'invention de Emile Berliner est donc maintenant entre les mains de 3 compagnies : la « Berliner Gramophone Company » de Philadelphie, qui manufacture les gramophones et les disques ; la « Seaman's National Gramophone » de New York, qui se charge de la publicité ; et la « United States Gramophone Company » de Washington, qui contrôle les droits des brevets. Au début de 1900, « Seaman's National Gramophone » conclut un accord avec « American Graphophone » et « Columbia Phonograph » pour manufacturer le « Zonophone ». Emile Berliner voit cet accord comme une trahison face à leur contrat d'exclusivité de vente. Le 25 juin 1900, « Seaman » intente une injonction contre la « Berliner Gramophone Company » qui aura pour effet d'obliger Emile Berliner à se retirer de la vente de son gramophone dans tous les États-Unis. Ces problèmes expliquent, sans doute, une des raisons pour lesquelles Emile Berliner décide d'installer sa compagnie à Montréal. Son petit-fils, Oliver Berliner, explique en

1992, dans « Antique Phonograph News », qu'il avait choisi Montréal à cause de la facilité des transports ferroviaires entre Montréal et Philadelphie.

Emile Berliner installe sa compagnie à Montréal, en 1900. On la retrouve, pour la 1^{re} fois, dans le « Lovell's Montreal Directory » de 1900. À ce moment, le magasin de vente au détail et les bureaux, situés au 2315 de la rue Sainte-Catherine, sont gérés par le gérant-général Emmanuel Blout. La manufacture de Berliner est située au 367-368 de la rue de l'Aqueduc (actuellement, la rue Lucien L'Allier). La plus ancienne publicité que nous ayons retracé date de novembre 1900 dans le « Canadian Magazine » et mentionne que les gramophones sont fabriqués à Montréal. Le 22 décembre 1900, la « Berliner Gram-o-Phone Company » (c'est sous cette orthographe que la compagnie fait sa publicité pendant de nombreuses années sur la devanture du magasin et dans les journaux) fait paraître une annonce publicitaire dans le journal « La Patrie » mentionnant des disques en français. Dans la publicité que la compagnie fait paraître, à l'automne de 1900, on mentionne une médaille gagnée à l'Exposition de Toronto pour l'année 1900. Le 16 juillet 1900, Emile Berliner enregistre aux bureaux des brevets la marque de commerce de sa compagnie, le chien « Nipper » écoutant un gramophone. Le peintre Francis James Barraud créa cette image utilisée pendant plus de 70 ans. Cette marque de commerce fut utilisée à Montréal dès 1900, sur le verso du disque n° 402 de Frank Bata, intitulé « Hello My Baby ». Emile Berliner aurait produit 2 000 disques durant ses deux premières années d'opération à Montréal. On aurait vendu plus de 2 millions de disques dans la seule année de 1901. En 1904, la compagnie installe un studio d'enregistrement au 138-A de la rue Peel. Par contre, la manufacture déménage au 201 de la ruelle des Fortifications tandis que le magasin et les bureaux sont toujours situés au 2315 de la rue Sainte-Catherine. Pendant la période allant de 1904 à 1906, la « Berliner Gramophone Company » produit différents types de gramophones à son usine de Montréal : le gramophone de modèle A ; le modèle B, surnommé « Ideal » ; le modèle E, surnommé « le Bijou » ; et le modèle C, surnommé « Grand ». La compagnie produit des disques de 7 pouces (18 centimètres) ; de 10 pouces (25.5 centimètres) ; et le disque « De Luxe », de 12 pouces (30 centimètres). Les 1^{ers} disques, gravés d'un seul côté, présentaient sur le verso l'image de « Nipper ». Ce n'est qu'en 1908 que l'on commence à les graver des 2 côtés. Joseph Saucier (1869-1941) aurait eu le privilège d'enregistrer le 1^{er} disque montréalais en chantant « la Marseillaise ».

Il faut situer la construction du 1^{er} édifice en brique de la rue Lenoir, vers 1908. À une période indéterminée entre 1908 et 1912, la compagnie fait construire une annexe-sud à son usine de la rue Lenoir dans le quartier Saint-Henri. Cet édifice, très moderne pour l'époque, construit en béton armé sur 4 étages est percé de très larges ouvertures. Une affiche publicitaire, placée sur le toit, met-en-vedette « Nipper » ainsi que les mots « The home of the Victrola ».

La compagnie connaît une importante expansion après la Première guerre mondiale et un agrandissement de l'usine de Saint-Henri. Avec la fin de la construction de l'édifice longeant la rue Saint-Antoine, en 1921, la « Berliner Gramophone » s'est dotée de l'une des usines les plus modernes de Montréal. L'usine de 50,000 pieds carrés fabrique des gramophones et des disques. En 1924, la « Victor Talking Machine » achète la compagnie qui se fusionnera, en 1929, à « RCA » pour devenir la « RCA Victor ». Emile Berliner est décédé des suites d'une crise cardiaque, le 3 août 1929.

...

Emile Berliner émigre aux États-Unis, en 1870. En 1877, l'an après l'invention du téléphone par Alexander Graham Bell, il conçoit un transmetteur et, en testant celui-ci, découvre que cet instrument peut servir de récepteur téléphonique.

À cette invention, Berliner en ajoute d'autres, permettant ainsi le développement du téléphone. En 1887, il s'intéresse au phonographe et apporte une amélioration majeure : le disque enregistré par gravure latérale. Il révolutionne ainsi le procédé de gravure verticale sur cylindre mis-au-point par Thomas Edison. L'invention de Berliner, qu'il appelle « gramophone », réduit les distorsions du son. Berliner invente aussi un procédé de matrice permettant la production en masse de disques, ce qui favorisera le développement de l'industrie musicale.

Par la suite, Berliner s'intéresse à l'aéronautique. En 1908, il met-au-point un moteur à combustion de faible poids. Sous sa direction, son fils, Henry Berliner, conçoit un hélicoptère qui parvient à voler dès 1919. Enfin, revenant sur la reproduction du son, Emile Berliner invente, en 1925, les panneaux isolants en forme de tuiles dont seront équipés les auditoriums et les salles de concerts.

...

The (German-born) American inventor Emile Berliner was born on 20 May 1851 in Hanover, Germany ; and died on 3 August 1929. He is best-known for developing the disc record gramophone (named phonograph in American English) . He founded the « Berliner Gramophone Company » , in 1895 ; « The Gramophone Company » in London, England, in 1897 ; the « Deutsche Grammophon » in Hanover, Germany, in 1898 ; and the « Berliner Gram-o-phone Company of Canada » , in Montreal, in 1899 (chartered in 1904) .

Berliner was born into a Jewish merchant family. Though raised in a Jewish family, he later became an agnostic. He completed an apprenticeship to become a merchant, as was family tradition. While his real hobby was invention, he worked as an accountant to make ends meet. To avoid being drafted for the Franco-Prussian War, Berliner migrated to the United States of America, in 1870, with a friend of his father's, in whose shop he worked in Washington, D.C. He moved to New York and, living-off temporary work, such as doing the paper route and cleaning bottles, he studied physics at night, at the Cooper Union Institute. After some time working in a livery stable, he became interested in the new audio technology of the telephone and phonograph, and invented an improved telephone transmitter (one of the 1st type of microphones) . The patent was acquired by the « Bell Telephone Company » . But, on February 27, 1901, the United States Court of Appeal declared the patent void. Berliner subsequently moved to Boston, in 1877, and worked for « Bell Telephone » until 1883, when he returned to Washington and established himself as a private researcher. Emile Berliner became a United States citizen, in 1881. Berliner also invented the telephone transmitter, in 1877.

In 1886, Berliner began experimenting with methods of sound recording. He was granted his 1st patent for what he called the « Gramophone » , in 1887. The patent described recording sound using horizontal modulation of a stylus as it traced a line on a rotating cylindrical surface coated with an unresisting opaque material such as lamp-black,

subsequently fixed with varnish and used to photo-engrave a corresponding groove into the surface of a metal playback cylinder. In practice, Berliner opted for the disc format, which made the photo-engraving step much less difficult and offered the prospect of making multiple copies of the result by some simpler process such as electro-typing, molding or stamping. In 1888, Berliner was using a more direct recording method, in which the stylus traced a line through a very thin coating of wax on a zinc disc, which was then etched in acid to convert the line of bared metal into a playable groove.

By 1890, a Berliner licensee in Germany was manufacturing a toy- « Gramophone » and 5 inch hard-rubber discs (stamped-out replicas of etched zinc Master discs) , but because key U.S. patents were still pending, they were sold only in Europe. Berliner meant his « Gramophone » to be more than a mere toy and, in 1895, he persuaded a group of businessmen to invest \$ 25,000, with which he started the « U.S. Berliner Gramophone Company » . He began marketing 7 inch records and a more substantial « Gramophone » , which was, however, still hand-propelled like the smaller toy machine.

The difficulty in using early hand-driven « Gramophones » was getting the turntable to rotate at an acceptably steady speed while playing a disc. Engineer Eldridge R. Johnson, the owner of a small machine shop in Camden, New Jersey, assisted Berliner in developing a suitable low-cost wind-up spring motor for the « Gramophone » and became Berliner's manufacturer. Berliner gave Frank Seaman the exclusive sales rights in the United States but, after disagreements, Seaman began selling his own version of the « Gramophone » , as well as unauthorized copies of Berliner's records, and Berliner was legally barred from selling his own products. The « U.S. Berliner Gramophone Company » shut down, in mid-1900, and Berliner moved to Canada. Following various legal maneuvers, the « Victor Talking Machine Company » was officially founded by Eldridge Johnson, in 1901, and the trade name « Gramophone » was completely and permanently abandoned in the United States, although its use continued elsewhere. The « Berliner Gramophone Co. of Canada » was chartered on 8 April 1904 and re-organized as the « Berliner Gramophone Co. » , in 1909.

Berliner's other inventions include a new type of loom for mass-production of cloth ; an acoustic tile ; and an early version of the helicopter. According to a July 1, 1909, report in « The New York Times » , a helicopter built by Berliner and J. Newton Williams of Derby, Connecticut, had lifted its operator (Williams) « from the ground, on 3 occasions » at Berliner's laboratory in the Brightwood neighborhood of Washington, D.C.

Emile Berliner, who suffered a nervous breakdown in 1914, was also active in advocating improvements in public health and sanitation.

Berliner was awarded the Franklin Institute's John Scott Medal, in 1897 ; and, later, the Elliott Cresson Medal, in 1913 ; and the Franklin Medal, in 1929.

Emile Berliner died of a heart attack, at the age of 78. He is buried in Rock Creek Cemetery, in Washington, D.C. - alongside his wife and a son.

...

Emile Berliner was 1 of 13 children born to Samuel and Sarah Fridman Berliner, 2 of whom died in infancy. His father was a merchant and a Talmudic scholar, and his mother was an amateur musician. From both parents, Berliner and his siblings inherited a great sense of integrity and a pride in accomplishment.

Following a few years of school, in Hanover, Berliner was sent to nearby Wolfenbüttel to attend the « Samsonscheule » from which he graduated, in 1865, at the age of 14. According to his own later statement, this marked the end of his formal schooling. Berliner then spent several years at odd jobs in Hanover, helping to support the large Berliner family. Enticed by the offer of a clerkship in a store, partly owned by a man named Behrend, a Hanoverian who had emigrated to the United States, some time earlier, and, perhaps, by a desire to escape the military duty that faced most young men in the year of the Franco-Prussian War, Berliner persuaded his parents to allow him to accept the job offer and to emigrate to America. In late March 1870, he left Hanover.

The dry-goods store for which he was destined was located in Washington, D.C. For 3 years, Berliner clerked for « Gotthelf, Behrend and Co. » , until in 1873, he decided a better opportunity awaited him in New York City. There Berliner, again, took-up onerous jobs during the day while trying to improve himself by studying privately, at night, at the « Cooper Institute » . After a brief career as a « drummer » (traveling salesman) for a « gents' furnishings » (men's clothing and accessories) establishment, in Milwaukee, Berliner, again, went back to New York where, this time, he was most fortunate in obtaining a position as general clean-up man in the laboratory of Constantine Fahlberg, the discoverer of saccharine. This experience in a research laboratory fired Berliner's ambition, and he decided that science, research, and invention were to be his destiny.

In 1876, Berliner returned to what was now « Behrend and Co. » , in Washington, and resumed his clerkship. That was the year of the American centennial celebrations and, among the outstanding events that took place in Washington, was a demonstration of the new telephone of Alexander Graham Bell. Berliner saw the instrument for the 1st time and was filled with enthusiasm. He commenced to study the telephone. To his inquiring mind, one of the instrument's weaknesses was its transmitter. Working alone in his rooming house, he fashioned a new type of transmitter which he called a « loose-contact » transmitter, a type of microphone, which increased the volume of the transmitted voice. That he was able to do this, while still possessing only a rudimentary knowledge of electricity and physics, was quite astounding. When the members of the newly-formed « American Bell Telephone Company » were advised that a young and entirely unknown man in Washington had submitted a caveat (Berliner wrote it himself, without the aid of a patent attorney) to the Patent Office covering a new transmitter, they could hardly believe it. Thomas Watson, the Mr. Watson of telephone fame, was sent to Washington to make inquiries. He returned such a glowing report of the transmitter and of Berliner himself that the company offered to buy the rights to the invention and to hire Berliner as a research assistant. For the next 7 years, Berliner was employed by the « ABT Co. » , 1st in New York City and, then, in Boston. During those years, Berliner worked on numerous problems associated with the fledgling telephone industry and developed into a 1st class theoretical electrician.

While working in Boston, in 1881, Berliner became an American citizen and, in the same year, married a young

woman of German descent named Cora Adler. In 1884, Berliner decided to set himself-up as a private researcher and inventor, his cherished dream. He resigned from the « American Bell Telephone Company » and he and Cora left Boston and set-up housekeeping in Washington, D.C.

In his small house, in Washington, Berliner began working on additional improvements to Bell's telephone, selling the rights to his patents to the telephone company. Then, in 1886, he began working on the invention that was to prove his most important contribution to the world. This was the development of the gramophone, the recording and reproduction of sound by means of disc records. Among his other inventions was the acoustic tile.

As one who frequently attended orchestral concerts, Operas, and other musical events, as well as lectures, plays, and sermons, Berliner was well-aware of the poor acoustics of many halls, theatres, churches, and synagogues. Having studied acoustics for many years, he decided to do something about the situation. He soon came-up with a new type of tile that could be affixed to the existing walls of rooms. Acoustic tiles were, in the inventor's words, « composed of porous cement, are as hard as stone, and, yet, have the resonance of wood when vibrated by a tuning fork » . In 1926, he obtained Patent # 1,573,475 for these tiles. They were eminently successful in the days before public address systems. Among the buildings that added these tiles were the auditorium of Drexel University, in Philadelphia ; Stanley Theatre, in Jersey City ; the Church of the Messiah, in Montreal ; Leicester Theatre, in London ; Uptown Theatre, in Philadelphia ; the 2nd Presbyterian Church, in Pittsburgh ; and the board-room of the Karachi Port Trust, in what is now Pakistan.

Emile Berliner is not known to have had any testy relations with his inventor colleagues ; he appears to have been a man of remarkably even temperament. When certain slights came his way, it was not Berliner but some of his admirers who took-up arms in defence of his reputation. For instance, in the early years of the 20th Century, some writers took it upon themselves to declare that it was Thomas A. Edison who had invented the loose-contact telephone transmitter. Theodore Vail, president of the « American Telephone and Telegraph Company » , wrote a letter declaring that, to his certain knowledge, it was Emile Berliner who invented that type of microphone. Again, when Edison was presented with a statue of « Orpheus Discovering the Gramophone Record » , it was not Berliner but a host of his friends who complained, as they also did when Congress was considering awarding Edison a medal for the development of the gramophone, in addition to his numerous authentic inventions.

Still, that Berliner was concerned about his reputation and noted the dubious claims of others is evident from the Library of Congress's collections. The Library has a scrapbook apparently compiled by Berliner with articles and letters relating to Thomas Edison's receiving credit for Berliner's invention of the gramophone. Likewise, Berliner wrote in the front cover of a volume of telephone litigation that it might be necessary to preserve this book in order to protect his reputation.

Emile Berliner, for many years, took an active role in community and social causes, particularly, in the public health field. In 1909, he donated funds for an infirmary building at the Starmont Tuberculosis Sanitarium, in Washington Grove, Maryland, dedicated to the memory of his father. Berliner was president of the Washington Tuberculosis Association for some years. In 1924, he inaugurated the Bureau of Health Education to promote public hygiene and

health education for mothers and children.

The subject of children's health was close to his heart. In 1900, his youngest daughter, Alice, became desperately ill, very likely from bacteria picked-up from some food or drink. Because of this illness, Berliner campaigned against the high-mortality rate of babies and young children. He became a fervent advocate of clean milk and, by all means at his disposal, he preached to mothers to « scald the milk » before serving it. He also became disgusted by what he perceived to be the neglect of cleanliness in children. In 1919, he and some of his associates wrote and published a book of colored drawings with accompanying rhymes illustrating what happens to children who neglect cleanliness. Entitled « Muddy Jim », the book was given to schools in the Washington area and elsewhere. All the rhymes were written by Emile Berliner. The book was soon translated into French, possibly for distribution in the Canadian province of Quebec.

Zionism was another cause that involved Emile Berliner deeply. Between 1913 and 1918, Berliner wrote 4 articles on the subject : « The Social Status of the Jews » ; « Zionism and the American Spirit » ; « Americanism and Zionism » ; and « Thoughts on Zionism » . In 1919, Berliner was named chairman of the Committee on Arrangements for a reception for the celebrated rabbi Stephen S. Wise. During the same year, he wrote a letter to the editors of both the « Washington Star » and the « Washington Post » concerning the 2nd commemoration of the 1917 declaration by British statesman Arthur Balfour that :

« His Majesty's Government favors establishment of a national home for the Jews in Palestine. »

In 1919, Berliner wrote another article on « A Study Towards the Solution of Industrial Problems in the New Zionist Commonwealth » .

Berliner inherited a great fondness for music from his mother and was an avid concert-goer. That he could play the piano is attested by one of his assistants in the gramophone laboratory who said that Berliner was the pianist on some of the very early recordings. In 1897, he wrote a song entitled « Columbian Anthem » in honour of the nation's capital, the District of Columbia. It was arranged for male quartet and was recorded, in 1897, on Berliner record No. 4288 and seems to have been re-recorded several times, before June 1900.

In a May 9, 1928, letter to his wife concerning the type of funeral he would want, Berliner expressed both his humanitarian and patriotic feelings :

« When I go, I do not want an expensive funeral. Elaborate funerals are almost a criminal waste of money. I should like Alice to play the 1st part of the “ Moonlight Sonata ” and, at the close, maybe Josephine will play Chopin's “ Funeral March ”. Give some money to some poor mothers with babies and bury me about sunset. I am grateful for having lived in the United States and I say to my children and grandchildren that peace of mind is what they should strive for. »

Emile Berliner died on August 3, 1929, in his 79th year.

...

Emile Berliner was an inventor best-known for developing the disc record gramophone. He founded « The Berliner Gramophone Company », in 1895. He also founded « The Gramophone Company », in London, England ; the « Deutsche Gramophone », in Hanover, Germany ; and the « Berliner Gram-o-phone Company of Canada » .

Emile Berliner was 1 of 13 children born to Samuel and Sarah Berliner. Following a few years of school in Hanover, Berliner was sent to Wolfenbützel from which he graduated, in 1865, at the age of 14. Berliner then spent several years there, after doing odd jobs in Hanover to help support the large Berliner family. He migrated to the United States of America, in 1870, where he lived in Washington, D.C. and officially turned a citizen, in 1881. He became interested in the new audio technology of the telephone and phonograph, and invented an improved telephone transmitter. In 1886, Berliner began experimenting with methods of sound recording. He was granted his 1st patent for what he called the « gramophone » , in 1887. Berliner's other inventions include a new type of loom for mass-production of cloth ; an acoustic tile ; and an early version of the helicopter.

Berliner started to compose as well. He expressed his love for America and the opportunities it had afforded him in a patriotic song which became a smash hit of its day : « The Columbian Anthem » , a song debuted in Washington on « Washington's Birthday » , at the 1897 national council of the « Daughters of the American Revolution » . As a composition, it ranks easily with the best national hymns ever written.

Berliner turned his attention to the violin. It is well-known that antique violins are consistently more brilliant over their entire range than new instruments. Berliner determined that the new instrument did not vibrate freely because the fibres of the wood under the bridge took much time to adjust to the uneven pressures transmitted by the strings through the bridge to the instrument's body.

In 1909, he donated funds for an infirmary building at the Starbuck Tuberculosis Sanitarium, in Washington Grove, Maryland, dedicated to the memory of his father. Berliner was president of the Washington Tuberculosis Association for some years. In 1920, Berliner endowed a silver cup as an annual award by the Tuberculosis Association to the city whose school children were most engaged in his health crusade.

In 1899, Berliner wrote a book, « Conclusions that speaks of his agnostic ideas on religion and philosophy » .

Berliner was also awarded the Franklin Institute's John Scott Medal, in 1897 ; and, later, the Elliott Cresson Medal, in 1913 ; and the Franklin Medal, in 1929.

Emile Berliner died of a heart attack, at the age of 78, and is buried in Rock Creek Cemetery in Washington, D.C. Through his innovations and inventions, he left invaluable legacies in communications, acoustics, and aeronautics to America and to the rest of the world.

...

Emile Berliner (englisch Emile Berliner ; geboren 20. Mai 1851 in Hannover ; gestorben 3. August 1929 in Washington, D.C.) gilt als Erfinder der Schallplatte und des Grammophons. Er erhielt auch Patente auf andere Erfindungen. 1881 erhielt er die US-amerikanische Staatsbürgerschaft.

Emils Urgroßvater, Jacob Abraham Joseph (gestorben 1811) , dessen Gattin Dina Friedberg (gestorbene 1840) , seine Mutter und eine Schwester hatten sich in den frühen 1770ern in der damals noch selbstständigen hannoverschen Neustadt niedergelassen. In der jüdischen Gemeinschaft wurde er, entsprechend seinem Geburtsort, Jokew (Jacob) Berlin genannt. 1776 erwarb er einen Schutzbrief. In ihrem Haus, Lange Straße 27, boten sie einen koscheren Mittagstisch an. Ihre Kinder waren Bella Betty (gestorbene 1778) und Moses (1786-1854) .

Moses konnte während der Gewerbefreiheit infolge der französischen Besatzung ein Textilgeschäft in der Bergstraße eröffnen. 1811 heiratete er Friederike Enoch aus Celle (1785-1838 ; die Tochter von Wolf Samuel Enoch (1747-1797) und Ester Berliner) , mit der er sechs Kinder hatte. 1833 zog er mit seinem Geschäft in die Lange Straße 33.

Moses ältester Sohn, Samuel Berliner (1813-1872) , betrieb ebenfalls ein Textilgeschäft. 1846 erwarben er und seine Gattin Sally Friedmann (1826-1903) die Bürgerrechte. Ihre Kinder waren :

Hermann (geboren 1848) ; Jacob (1849-1918) ; Adolph (geboren 1850) ; Emil (geboren 1851) ; Manfred (1853-1931) , Franzisca (geborene 1854 ; verheiratet Friedberg) ; Rebecka (geborene 1855) ; Moritz (geboren 1856) ; Johanne (geborene 1857, starb jung) ; Joseph (1858-1938) ; Rahel (geboren 1864) ; und Else (geborene 1869) . Emil wuchs mit seinen Geschwistern in bescheidenen Verhältnissen auf. Vier von Moses Söhnen blieben in Hannover.

Von 1861 bis 1865 besuchte er die Samson-Schule in Wolfenbüttel. Anschließend machte er eine kaufmännische Lehre und musste mit Arbeiten in einer Druckerei und später in einem Krawattengeschäft zum Unterhalt der Familie beitragen.

Er wanderte 1870 als junger Mann in die USA aus, um der preußischen Einberufung zu entgehen. Er begleitete einen Freund seines Vaters, Nathan Gotthelf, nach Washington und arbeitete drei Jahre in dessen Kurzwarengeschäft Gotthelf, Behrend and Co. Er zog dann nach New York, wo er sich mit Gelegenheitsarbeiten über Wasser hielt, 1875 letztendlich als Flaschenspüler im Labor von Constantin Fahlberg. Nachts studierte er am Cooper Institute (heute Cooper Union) . Später lebte er, nachdem er durch seine Erfindungen zu Geld gekommen war, allerdings wechselnd auch in Großbritannien, Kanada und Deutschland.

Vom Ertrag seiner ersten Erfindung bei den Bell Labs 1877, dem Berlinerschen Mikrophon für Fernsprecher, richtete er ein eigenes Labor ein. 1881-1883 besuchte er Hannover. 1887 meldete er ein Patent auf einen scheibenförmigen Tonträger an, in den von außen nach innen schneckenförmig und in Seitenschrift eine Rille geritzt und so die Schwingungen der Aufnahme-Membran analog konserviert wurden. Bestandteil des Patents war auch ein Aufnahme- und Abspielgerät, der Vorläufer des Grammophons. Er selbst bezeichnete die Scheibe in seiner deutschen Muttersprache als «

Schallplatte » .

Der große Vorteil der Scheibe gegenüber dem von Edison 1877 erfundenen und patentierten zylinderförmigen Tonträger war ihre Reproduzierbarkeit. Edisons Zylinder mussten einzeln bespielt werden und waren dadurch für den Normalverbraucher unerschwinglich, eine nach 1902 erfundene Methode, die Phonographen-Walzen in einem Gießverfahren in größeren Stückzahlen und damit billiger herstellen zu können, kam zu spät und war dem Pressen der Schellackplatte auch immer unterlegen.

Berliners Platte bestand ganz am Anfang aus Hartgummi, dann bald aus einem (viel preiswerteren) Gemisch aus Baumwollflocken, Schieferpulver, Ruß (daher die schwarze Farbe) und Schellack (daher die Zerbrechlichkeit) . Bei der heißen Pressung drückte sich der Schellack an die beiden Oberflächen und versiegelte damit die Rillen. Das ermöglichte die industrielle Fertigung großer Mengen, die er 1889 aufnahm und bis etwa 1910 nach und nach perfektionierte, zum Beispiel das Aufkleben von Papier-Etiketten und das Beschreiben beider Seiten.

Schellackplatten mit 78 Umdrehungen pro Minute wurden von ihrer Grundkonstruktion her faktisch unverändert mehr als 60 Jahre lang, von circa 1895 bis circa 1955, in der DDR und Osteuropa bis 1961 und in Teilen Asiens bis 1968, hergestellt und dann von Schallplatten aus Vinyl, 45er-Singles und 33er-LPs, abgelöst. Aber auch bei den Vinylplatten blieb - außer einem wesentlich engeren Abstand der Rillennachbarschaft (Füllschrift) , den das Kunststoffmaterial jetzt hergab und damit auch Stereo-Aufnahmen ermöglichte - das Grundprinzip Emil Berliners erhalten.

Berliner Helicopter No. 5 von 1924 von Henry Berliner ; an der Konstruktion war Emile Berliner beteiligt. Das Fluggerät ist heute im Besitz des Smithsonian Institute.

Emile Berliner machte eine Reihe weiterer Erfindungen. Darauf erhielt er zahlreiche Patente in den Vereinigten Staaten, beispielsweise am 4. September 1883 auf einen nach seiner Idee konzipierten Parkettboden.

Zwischen 1907 und 1926 arbeitete Berliner zusammen mit John Newton Williams und später auch mit seinem Sohn Henry Berliner an Helikoptern die er (aus heutiger Sicht irreführend) Gyrocopter nannte. Darunter verstehen wir heute die technisch unterschiedlichen Tragschrauber. Mit einem Testflug am 11. Juli 1908 bewies er, daß sein Flugapparat das Doppelte des eigenen Gewichts anheben konnte. Danach wendete er erstmals Umlaufmotoren in der Luftfahrt an, die er gemeinsam mit dem Spezialisten Adams-Farwell zu diesem Zweck weiterentwickelt hatte. Es folgten das größere Aeromobile und Arbeiten an Konzepten mit Koaxialrotor und koaxialem Tandemrotor. Letzterer, gebaut 1910, lieferte wichtige Grundlagen für die US-Doppelrotor-Hubschrauber der 1940er Jahre. Als Spin-Off dieser Entwicklungen gründete Emile Berliner 1909 eine Firma zum Bau von Umlaufmotoren für die Luftfahrt, die Gyro Motor Company in Washington, D.C. , welche sie bis etwa 1926 herstellte.

Sein Bruder Joseph Berliner, der in Hannover die Deutsche Gramophon Gesellschaft (eine Zweigniederlassung der in London gegründeten Gramophone Company) leitete und die Villa Simon bewohnte, stellte 1898 die ersten Tonträger in Massenproduktion her. Er hatte auch maßgeblichen Anteil an der Verbreitung des Telefons in Deutschland. 1914 stiftete Emile Berliner zu Ehren seiner Mutter das Sarah-Berliner-Stipendium (Sarah Berliner Research Fellowship) . Mit dieser

Auszeichnung werden Frauen unterstützt, die einen akademischen Grad in Chemie, Physik oder Biologie haben. Seit 1928 wird das Stipendium von der American Association of University Women vergeben.

Die Emile Berliner Studios in Hannover-Langenhagen waren bis Mai 2008 das hauseigene Tonstudio des Klassiklabels Deutsche Grammophon (DG) ; dann verkaufte die DG sie im Rahmen eines Management-Buy-Out an die « EBS Productions GmbH & Co. KG » . Seitdem ist EBS (« Emile Berliner Studios ») ein unabhängiges Produktionsstudio für akustische Musik (Klassik- , Jazz- , Crossover- und Filmmusik-Produktionen) . Im Frühjahr 2010 zog EBS ins Zentrum von Berlin.

« La Voix de son Maître »

« His Master's Voice » (abbreviated : « HMV ») is a trademark in the music business and, for many years, was the name of a large record label. The name was coined in 1899 as the title of a painting of the dog named « Nipper listening to a wind-up gramophone. In the photograph on which the painting was based, the dog was listening to a phonograph cylinder.

The trademark image comes from a painting by English artist Francis Barraud, A.R.A. and titled : « His Master's Voice » . It was acquired from the artist, in 1899, by the newly formed « Gramophone Company » . According to contemporary « Gramophone Company » publicity material, the dog, a fox-terrier named « Nipper » , had originally belonged to Barraud's brother Mark. When Mark Barraud died, Francis inherited « Nipper » , along with a cylinder phonograph and a number of recordings of Mark's voice. Francis noted the peculiar interest that the dog took in the recorded voice of his late Master emanating from the trumpet, and conceived the idea of committing the scene to canvas.

In early 1899, Francis Barraud applied for copyright of the original painting using the descriptive working title : « Dog looking at and listening to a Phonograph » . He was unable to sell the work to any cylinder phonograph company, but « The Gramophone Company » purchased it, later that year, under the condition that Barraud modify it to show one of their disc machines. The image was first used on the company's catalogue dated December 1899, and additional copies were subsequently commissioned from the artist for various corporate purposes. Later, at the request of the gramophone's inventor, Emile Berliner, the American rights to the picture became owned by the « Victor Talking Machine Company » . « Victor » used the image more aggressively than its United Kingdom partner and, from 1902, all « Victor » records had a simplified drawing of the dog and gramophone from Barraud's painting on their labels. Magazine advertisements urged record buyers to : « Look for the dog » . The prize for the caption « His Master's Voice » was won by a British man named Ralph Mountain.

In British Commonwealth countries, the « Gramophone Company » did not use this design on its record labels, until 1909. The following year, the « Gramophone Company » replaced the « Recording Angel » trademark in the upper-half of the record labels by the Francis Barraud picture commonly referred to as « Nipper » , or « The Dog » .

The company was not formally called « HMV » or « His Master's Voice » , but was identified by that term because of

its use of the trademark. Records issued by the company before February 1908 were generally referred to as « G&Ts », while those after that date are usually called « HMV » records.

This image continued to be used as a trademark by « Victor » in the United States, Canada and Latin America, and then by « Victor » 's successor « RCA » . In Commonwealth countries (except Canada) , it was used by subsidiaries of the « Gramophone Company » , which ultimately became part of « EMI » .

The trademark's ownership is divided among different companies in different countries, reducing its value in the globalised music market. The name « HMV » is used by a chain of music shops owned by « HMV » , mainly in the United Kingdom, Ireland, Canada, Singapore, Australia, Hong Kong, and Japan.

In 1921, the « Gramophone Company » opened the 1st « HMV » shop in London.

In 1929, « RCA » absorbed « Victor » , and with it a major shareholding in the « Gramophone Company » which « Victor » had owned since 1920.

In 1931, « RCA » was instrumental in the creation of « EMI » , which continued to own the « His Master's Voice » name and image in the United Kingdom. In 1935, « RCA » sold its stake in « EMI » but continued to own « Victor » and the rights to « His Master's Voice » in the Americas. « HMV » continued to distribute « RCA » recordings until « RCA » severed its ties with « EMI » , in 1957, which led « EMI » to purchase « Capitol Records » .

World War II fragmented the ownership of the name still further, as « RCA Victor » 's Japanese subsidiary « The Victor Company of Japan » (or « JVC ») became independent and, today, they still use the « Victor » brand and « Nipper » , in Japan only. In late 1968, « RCA » introduced a modern logo and restricted the use of « Nipper » to the album covers of « Red Seal Records » . The image was re-instated to most « RCA » record labels in the United States and in Canada, beginning in late 1976. The trademark was once again widely used in « RCA » advertising throughout the 1980's. « EMI » owned the « His Master's Voice » label in the United Kingdom until the 1980's, and the « HMV » shops until 1998.

In 1967, « EMI » converted the « HMV » label into an exclusive Classical music label and dropped its Pop series of popular music. « HMV » 's Pop series artists' roster was moved to « Columbia Graphophone and Parlophone » and licensed American Pop record deals to « Stateside Records » .

The globalized market for CDs pushed « EMI » into abandoning the « HMV » label in favour of « EMI Classics » , a name they could use world-wide ; however, it was revived between 1988 and 1992 for « Morrissey » recordings. The « HMV » trademark is now owned by the retail chain in the United Kingdom. The formal trademark transfer from « EMI » took place in 2003.

Meanwhile, « RCA » went into a financial decline. The dog and gramophone image, along with the « RCA » name, is now licensed by « RCA Records » and « RCA Victor » owner Sony Music Entertainment from Technicolor SA, which

operates « RCA » 's consumer electronics business (still promoted by « Nipper, the dog ») that predecessor company Thomson SA bought from « General Electric » , in 1986, after « GE » bought « RCA » . The image of « His Master's Voice » now exists in the United States as a trademark only on radios and radios combined with phonographs, a trademark owned by Technicolor subsidiary « RCA » Trademark Management SA.

With that exception, the « His Master's Voice » dog and gramophone image is in the public domain in the United States, its american trademark registrations having expired in 1989 (for sound recordings and phonograph cabinets) ; in 1992 (television sets, television-radio combination sets) ; and in 1994 (sound recording and reproducing machines, needles, and records) .

Le chien « Nipper »

« Nipper » est le nom de ce petit fox-terrier qui semble écouter « la voix de son Maître » sortant du pavillon d'un gramophone. Ce chien a vraiment existé ! Né en 1884, à Bristol, en Angleterre, il tient son nom du fait qu'il aimait bien mordiller les jambes des visiteurs. Lorsque son Maître Mark Barraud est décédé, en 1887, « Nipper » a été donné à Francis James Barraud (1856-1924) , frère du 1er, et peintre de son état. Il remarqua que « Nipper » semblait médusé devant les sons qui sortaient du pavillon d'un phonographe. Il faut croire que cette image est restée gravée dans la mémoire du peintre car, 3 ans après la mort de « Nipper » (1895) , il coucha sur une toile : « Un chien regardant et écoutant un phonographe » .

En 1899, Barraud rebaptisa son œuvre « la voix de son Maître » et tenta, en vain, de l'exposer à l'Académie royale. Il n'eut pas plus de chance auprès de divers magazines. On lui répondait que personne ne saurait ce que le chien était en train de faire. Les gens d'« Edison-Bell » lui firent remarquer, avec beaucoup de réalisme mais peu de doigté, que les chiens n'écoutent pas les phonographes ! L'œuvre était trop sombre à leur goût et ils lui suggérèrent d'y mettre un peu de couleur. Suivant ce conseil, Barraud demanda à la « Gramophone Company » de Londres de lui prêter un pavillon en cuivre afin d'en orner sa peinture. Le directeur, William Barry Owen, lui offrit d'acheter son œuvre s'il peignait, à la place de l'appareil à cylindre, un gramophone qu'il allait lui prêter. Le 4 octobre 1899, Francis Barraud reçut £ 100 pour l'œuvre et les droits d'auteur.

La « Gramophone Company » s'en servit pour la 1re fois dans une publicité qui parut en janvier 1900. Lors d'une visite à Londres, Emile Berliner en obtint de Barry Owen les droits pour l'Amérique et fit enregistrer le logo de « Nipper » et le nom « His Master's Voice » , le 16 juillet 1900. Le logo apparaît sur les 1ers disques fabriqués à Montréal par Berliner et sera utilisé par la « Victor Talking Machine » , dès sa création en 1902. En Europe, la « Gramophone Company » en fait finalement sa marque de commerce, en 1908. Le logo sera utilisé dans plusieurs pays du monde, par la suite. « Nipper » demeurera un des symboles corporatifs les plus célèbres jusqu'au début des années 1970.

La peinture originale de Francis James Barraud est maintenant conservée dans l'édifice de « EMI Music » , sur Gloucester Place à Londres. Sous un certain éclairage, on peut encore apercevoir le phonographe original sous les couches de peinture. Quant à « Nipper » , il est enterré dans le jardin d'une petite boutique sur Eden Street, à

Kingston-on-the-Thames.

...

La marque « Pathé-Marconi », plus connue sous son ancienne appellation « La Voix de son Maître » est symbolisée depuis le début du XXe siècle par le tableau du peintre Francis James Barraud : un petit chien face au pavillon du gramophone.

Après la mort, en 1887, et dans une extrême pauvreté de son grand frère Mark, décorateur de théâtre, le peintre Francis Barraud recueille chez lui, à Liverpool, 2 choses importantes :

Le petit chien de son aîné, surnommé « Nipper » (Gloucester, 1884 - Bristol, 1895) . Un « bull-terrier » avec des traces de « fox-terrier », « Nipper » avait ainsi été nommé pour son habitude de mordre les jarrets des visiteurs.

Un jour qu'il faisait marcher ce phonographe, il remarqua l'intérêt du chien qui semblait reconnaître l'appareil. Il peint cette scène touchante puis délaisse cette toile qu'il se décide à terminer en 1898, 3 ans après la mort de l'animal (à croire que cette scène l'avait fortement marqué !).

Le 11 février 1899, Francis met un « copyright » sur la peinture originale et la nomme « Dog looking at and listening to a Phonograph », puis « His master's voice » ; il tente sans succès de la présenter à l'Académie royale, puis la propose à des magazines, toujours sans succès (l'argument donné étant que personne ne comprendrait ce que fait le chien) . Il continue avec « The Edison Bell Company », et retourne à la maison encore bredouille. (Les chiens n'écoutent pas les phonographes.) On lui suggère de repeindre le pavillon couleur or, ce qui lui donne l'idée de se rendre à la toute nouvelle « Gramophone Company » de Londres, pour y emprunter un pavillon de bronze. Pour argumenter son emprunt, il emmène avec lui une photographie de ladite peinture (c'est tout ce qui reste du tableau d'origine, puisque la seconde version a été peinte sur la 1re) . Le directeur, William Barry Owen, s'en portera acquéreur, ainsi que des droits (le tout pour £ 100) , le 4 octobre 1899, à la condition que le phonographe soit remplacé par un gramophone (ce qui introduit une ineptie technique : le gramophone ne permet pas d'enregistrer et donc d'écouter la voix de son Maître, à moins que celui-ci soit chanteur, ce qui n'était pas le cas de Mark - mais pourrait l'être d'un chanteur propriétaire de chien) . Cette seconde toile connaîtra la renommée que l'on sait : le petit « bull » va remplacer la marque de fabrique précédente de la firme, un petit ange gravant un disque avec une plume. La scène et la marque « His master's voice » seront adoptés comme image de marque, dès 1900, aux États-Unis puis, progressivement, dans toute l'Europe. C'est aujourd'hui l'un des logotypes les plus connus dans le monde.

Francis Barraud passa le plus clair du reste de sa vie à peindre 24 copies de son original (on a rêvé mieux pour un artiste que de se recopier sans cesse) . Le tableau est aujourd'hui au siège de la compagnie « EMI » à Hayes (dans le Middlesex) . Quant à « Nipper », sa dépouille est enterrée à Kingston-upon-Thames, Surrey (où il avait passé le reste de sa vie avec la veuve de son 1er Maître) , dans un petit parc entouré de magnolias. Lorsque la Lloyds y installa plus tard une succursale, une plaque commémorative en bronze fut posée sur les murs du bâtiment.

...

Né à Bristol en 1884 , encore que les historiens n'aient jamais établi la date exacte, le chien « Nipper » n'était pas de race pure mais il avait en lui une forte proportion de « fox-terrier » . En tout cas il avait hérité des caractères de la race car, paraît-il, il était toujours partant pour une bagarre avec un autre chien, et selon des témoignages dignes de foi, quand il tenait le morceau, il était très difficile de lui faire lâcher prise. Un de ses passe-temps préférés était de pourchasser les rats, ce qui lui valut de perdre un œil dans un buisson d'épines lors d'une de ces chasses. Il lui arriva même de braconner un faisan dans le parc de Richmond.

« Nipper » eut comme 1er Maître l'acteur Marc Henri Barraud qui exerçait son art à Bristol. Il ne quittait jamais son Maître et il l'accompagnait même sur la scène. À la mort de l'acteur, « Nipper » s'attacha au frère de ce dernier, le peintre Francis James Barraud avec qui il vécut de nombreuses années. « Nipper » mourut en 1895 et reposerait, dit-on, sous un mûrier dans le village de Kingston-on-Thames.

Une vie de chien ordinaire en somme pour un animal que rien ne prédisposait à une gloire universelle, fût-elle posthume ...

En 1899, Francis Barraud, qui était un peintre de talent ou tout au moins un bon professionnel de la peinture, imagina de peindre un tableau représentant un chien écoutant un phonographe. Il se souvint qu'il possédait une photo de « Nipper » , disparu quelques années avant. Barraud racontait qu'il se souvenait de l'étonnement de « Nipper » quand il faisait marcher son phonographe à cylindres. La 1re version de l'œuvre représente donc le chien devant un phonographe « Edison Bell » à cylindres. Il intitula sa toile de façon ô combien appropriée :

« His Master's Voice » !

Mais le pavillon noir peu esthétique ne plaisait pas à Barraud qui chercha à se procurer un modèle de pavillon plus décoratif pour agrémenter son œuvre. Il se rendit donc, avec une photo de son tableau à la « Gramophone Company » pour essayer d'emprunter un pavillon plus esthétique (Barraud ne peignait jamais sans modèle) . Lorsqu'il vit la photo du tableau, Barry Owen, directeur de la compagnie, demanda au peintre si sa toile était à vendre et s'il pouvait remplacer le phono à cylindres par un appareil de leur fabrication. Francis Barraud accepta la proposition et se fit prêter un « Gramophone » à pavillon de laiton pour modifier son tableau.

Le 15 septembre, Barry Owen, pas chiche, offrait à Barraud la somme de £ 100 pour son tableau modifié ! « Nipper » apparut bientôt sur tous les disques et toutes les publicités de la marque et devint ainsi, post-mortem, le chien le plus célèbre du monde.

...

Au cours des années 1890, à la mort de son frère (le décorateur de théâtre Marc Barraud) l'artiste anglais Francis James Barraud a recueilli son petit fox-terrier « Nipper » et hérité de son phonographe.

Un jour qu'il faisait marcher ce phonographe, il remarqua l'intérêt du chien qui écoutait avec curiosité et semblait reconnaître l'appareil. Il a peint cette scène touchante et intitulé son tableau : « His Master's Voice » .

Francis Barraud amena sa peinture chez « Edison-Bell » et leur proposa de l'acheter (après tout, c'était leur phonographe qui était peint) . Mais chez « Edison » , on refusa l'achat, en argumentant que : « les chiens n'écoutent pas les phonographes » .

On conseilla à monsieur Barraud de remettre sa peinture au goût du jour en la repeignant avec un gramophone de dernier modèle.

Il alla donc en emprunter un à la récemment formée « Gramophone Company » de Londres, dirigée par William Barry Owen. Pour le remercier il montra son tableau terminé à monsieur Owen, qui décida immédiatement de le lui acheter avec tous ses droits.

Ainsi, le 15 septembre 1899, la « Gramophone Company » offrait £ 100 à Francis Barraud : £ 50 pour la peinture et £ 50 pour les droits de reproduction.

La peinture originale est aujourd'hui exposée à Hayes (dans le Middlesex) , dans les bureaux de « EMI » , le successeur de la « Gramophone Company » .

Le petit fox-terrier remplaça la marque de fabrique précédente de la firme, un petit ange gravant un disque avec une plume. La scène et la marque « His Master's Voice » furent adoptés comme image de marque dès 1900, aux États-Unis, puis progressivement dans toute l'Europe.

Le tableau a été enregistré à titre de marque commerciale au Canada (inscrite en vertu d'une Loi sur le Parlement, le 28 mai 1900) . La « Victor Talking Machine Company » a commencé à l'utiliser en tant que marque de commerce, en 1902 ; et la « Gramophone Company » a fait de même, en 1909.

(Image) Le certificat de propriété intellectuelle américain (n° 34,690) pour la marque « His Master's Voice » , déposée par Emile Berliner, le 10 juillet 1900.

Le logo a été repris durant des dizaines d'années. Les campagnes l'utilisant ou l'adaptant ont été des succès.

C'est ainsi que « Nipper » devint ainsi le chien le plus célèbre du monde !

Francis Barraud déclara, en 1916, dans la publication « The Strand » :

« Si “ Nipper ” savait cela, il agiterait fièrement sa petite queue. Il ne savait pas qu’il rentrerait dans l’histoire. Moi non plus d’ailleurs. “ Nipper ” semble vouloir continuer d’écouter pour l’éternité. »

...

« Nipper » est un petit « Jack Russell Terrier » , né en 1884. Il eut pour 1er Maître, Marc Henri Barraud, un acteur anglais originaire de Bristol mais, à la mort de l'acteur, c'est son frère, le peintre Francis James Barraud qui devint son plus fidèle ami.

« Nipper » avait pris l'habitude de s'installer devant le phonographe « Ediphone » de son 1er Maître décédé, comme un signe d'attachement et de nostalgie pour lui. Cette scène très touchante fut immortalisée par une photo du peintre Francis Barraud. Quelques années après la mort du petit chien « Nipper » , en 1898, il en fit une peinture qu'il nomma : « His Master's Voice » (la Voix de son Maître) .

Barry Owen directeur de la compagnie « Gramophone » lui demanda de remplacer le phono à cylindres par un de leurs appareils et lui acheta la toile pour la modique somme de £ 100.

Dès 1900, son image fut apposée sur tout les disques et toutes les publicités de la marque, il devint un des chiens les plus célèbres du globe.

« Nipper » serait enterré à Kingston-upon-Thames, Surrey, entouré de magnolias.

...

D'après la « BBC » , « Nipper » est un petit « Jack Russell Terrier » .

À Liverpool, le peintre anglais Francis James Barraud (1856-1924) photographie le chien de son défunt grand-frère Mark, surnommé « Nipper » (né en 1884) . Il en adapte une peinture et y ajoute le phonographe à cylindre de Thomas Edison (hérité de Mark) , commercialisé en Angleterre depuis 1877 (la 1re machine parlante) . « Nipper » écoute ainsi attentivement « la voix de son Maître » .

Francis Barraud se rend, en 1899, au siège de la toute jeune « Gramophone Company » pour essayer de vendre le tableau. William Barry Owen, le directeur, achète les droits, à condition que le phonographe à cylindres d'Edison soit remplacé par le modèle à disque de l'allemand Emile Berliner, qui vient de le breveter en Angleterre. Après sa démonstration de 1888, à Philadelphie, Emile Berliner s'attache en effet à développer l'exploitation commerciale aux États-Unis de son invention. Il se heurte à la concurrence du « Phonographe » à cylindres d'Edison, qui a pris de l'avance sur le marché, et connaît un bon succès malgré ses inconvénients.

Emile Berliner a mis au point un appareil simple lisant les disques de 30 centimètres, et lui invente le nom de « Gramophone » (avec un seul M) . Il fonde, en 1893, la « United States Gramophone Company » , à Washington, et fonde avec Owen la « Gramophone Company » de Londres, qui adopte « Nipper » (« His Master's Voice ») .

La demande de disque devenant importante, il se tourne vers l'Allemagne et sa ville natale : Hanovre. Pendant que Emile Berliner restait aux États-Unis, son frère Joseph prend en main les destinées de l'usine de Hanovre, qu'ils ont fondée tous 2, en 1881, sous le nom de « J. Berliner Telephonfabrik » .

Dépositaires en Europe des brevets du phonographe d'Edison, les frères Emile et Charles Pathé fondent, en 1896, la « Cie Gale des Phonographes » , à Paris. Les lers disques sont à l'effigie du Coq gaulois. En même temps, en 1898, est constitué à Paris la « Compagnie Française du Gramophone » , filiale française de la « Gramophone Company » britannique, dont les produits sont sous l'étiquette de « La Voix de Son Maître » .

Les frères Berliner fondent, en décembre 1898, la Société « Deutsche Grammophon » (avec 2 M) et débute une production à grande échelle. La famille Berliner manquant de capitaux, la Société est transformée, en 1900, en Société par actions. Actionnaires : les frères Berliner, l' « Orpheus Musikwerke » de Leipzig, et la « Gramophone Company » de Londres. Cette dernière Société, qui avait été créée par Emile Berliner, prend le contrôle de « Deutsche Grammophon » et lui fournit l'essentiel de son catalogue d'enregistrements. L'usine de Hanovre devient ainsi propriété anglaise. Le siège est transféré à Berlin, et des filiales sont créées en Russie et en Autriche.

Pendant la guerre de 1914-1918, les actions de « Deutsche Grammophon » , Société anglaise, sont rachetées par la « Polyphon Musikwerke » de Leipzig. Les contrats la liant avec la « Gramophone Company » de Londres sont rompus. « Deutsche Grammophon » doit donc reconstituer tout son catalogue.

Pour des raisons de concentration industrielle, la « Compagnie Générale des Phonographes » fusionne, en 1936, avec la « Compagnie Internationale du Gramophone » , quelques temps après l'absorption par cette dernière de la « Columbia Gramophone Company » . Les bases des « Electrical and Musical Industries » (« EMI ») sont ainsi jetées. La Société « Pathé » , devenue « Pathé-Marconi » , publie sous son nom les grandes réalisations de « La Voix de Son Maître » . La « Deutsche Grammophon » continue à produire ses disques sous l'étiquette de « La Voix de Son Maître » , qui est le sien depuis son association avec la « Gramophone » anglaise. Mais cette étiquette ne peut plus servir à l'étranger où il est l'exclusivité de la maison de Londres. La marque « Polydor » est créée pour l'exportation. En 1941, la firme « Siemens » rachète toutes les parts de la « Deutsche Grammophon » . Après la défaite de l'Allemagne, l'administration d'occupation anglaise accorde la licence indispensable pour que l'usine de Hanovre puisse redémarrer, en 1946.

En 1949, l'étiquette utilisée en Allemagne est cédée à « Electrola » , et les disques Classiques de « Deutsche Grammophon » portent le nouveau logo jaune avec sa couronne de tulipes. Les disques « DGG » étaient diffusés avant la Deuxième Guerre mondiale sur l'étiquette noir et or « Polydor » . Les lers microsillons « DGG » sont diffusés en France par la « Société Phonographique Philips » .

À partir de 1956, « DGG » crée sa propre Société française de diffusion, qui prend comme nom celui de l'ancienne marque de disques « Polydor » .

Les droits sur la marque « Nipper et le Gramophone » , et « La Voix de son Maître » sont détenus par 3 compagnies : sommairement, il s'agit de « EMI » (à l'origine, « Electric & Musical Industries Ltd. ») , « JVC » (« Japanese Victor

Company ») , et « GE » (« General Electric Company ») .

« GE » commença a avoir des droits avec la « Victor Talking Machine Company » , dont « RCA » pris le contrôle, en mars 1929. Cette Société fut renommée « RCA Victor Company » , en décembre 1929, devenant une filiale de « RCA » qui devint donc propriétaire du logo du chien. En 1985, mouvements amenant à la fusion entre « GE » et « RCA » . La fusion fut terminée en juin 1986 : « GE » hérite donc des droits de « RCA » sur les 2 marques.

Les compagnies propriétaires des marques décident d'autoriser des licences d'utilisation, en gardant la propriété des marques.

La plus importante licence fut accordée, en 1986-1987, par « GE » : la « RCA Records Division » a été vendue à la Société allemande « Bertelsmann AG » , et « RCA/Victor Electronics Division » vendue au géant français de l'électronique « Thomson SA » . Ces Sociétés sont autorisées à utiliser les marques du chien et du gramophone et la marque « His Master's Voice » sur leurs produits sur tous les territoires où « GE » a cédé ses droits. Depuis, la compagnie « Thomson » est très active dans la production de souvenirs sur « Nipper » .

...

« Nipper » (1884-1895) was a dog who served as the model for a painting titled « His Master's Voice » . This image was the basis for the dog-and-gramophone logo used by several audio recording and associated brands : « Victor Talking Machine Company » , « His Master's Voice » , « HMV » , « EMI » , « RCA » , « RCA Victor » , « Victrola » , « Zonophone » , « JVC » and « Deutsche Grammophon » .

« Nipper » was born in 1884, in Bristol, England, and died in September 1895. It has been claimed in various sources that he was a « Jack Russell Terrier » , a « Fox Terrier » , or « part Bull Terrier » . He was named « Nipper » because he would bite the backs of visitors' legs.

« Nipper » originally lived with his owner, Mark Henry Barraud, in the Prince's Theatre where Barraud was a scenery designer. When Barraud died, in 1887, his brothers Philip and Francis took care of the dog. « Nipper » himself died in 1895 and was buried in Kingston-upon-Thames, on Clarence Street, in a small park surrounded by magnolia trees. As time progressed, the area was built upon, and a branch of Lloyds Bank now occupies the site. On the wall of the bank, just inside the entrance, a brass plaque commemorates the terrier that lies beneath the building.

On 10 March 2010, a small road near to the dog's resting place, in Kingston-upon-Thames, was named « Nipper Alley » , in commemoration of this resident.

In 1898, 3 years after « Nipper » 's death, Francis James Barraud, his last owner and brother of his 1st owner, painted a picture of « Nipper » listening intently to a wind-up « Edison-Bell » cylinder phonograph. Thinking the « Edison-Bell Company » located in New Jersey, USA, might find it useful, he presented it to James E. Hough, who promptly said :

« Dogs don't listen to phonographs. »

On May 31, 1899, Barraud went to the Maiden Lane offices of « The Gramophone Company » with the intention of borrowing a brass horn to replace the original black horn on the painting. Manager William Barry Owen (who later lived on Martha's Vineyard and has a town park named for him in Vineyard Haven) suggested that, if the artist replaced the machine with a « Berliner » disc gramophone, the company would buy the painting. The image became the successful trademark of the « Victor » and « HMV » record labels ; « HMV » music stores ; and « RCA » , after the acquisition of the « Victor Company » , in 1929. The trademark was registered by Berliner for use in the United States, on July 10, 1900.

The slogan « His Master's Voice » , along with the painting, was sold to « The Gramophone Company » for £ 100 : £ 50 pounds for the copyright ; and £ 50 for the painting itself. Francis Barraud said :

« It is difficult to say how the idea came to me beyond that fact that it suddenly occurred to me that to have my dog listening to the phonograph, with an intelligent and rather puzzled expression, and call it “ His Master's Voice ” would make an excellent subject. We had a phonograph and I often noticed how puzzled he was to make-out where the voice came from. It certainly was the happiest thought I ever had. »

The original oil painting hung in the « EMI » board room in Hayes, Middlesex, for many years.

Logo variations :

1910 : « Deutsche Grammophon » logo on Swedish disc.

1910 : « British Gramophone Company » .

1921 : « Victor Talking Machine Company » ad.

The revised painting substitutes a disc gramophone :

« RCA Nipper » logo introduced in 1977.

« JVC/RCA Victor Nipper » logo.

« HMV Nipper » logo.

(Image) The « Nipper » stained glass atop the « Nipper Building » : the former « RCA Building » No. 17, Camden, New Jersey.

The iconic image of a mixed fox/bull terrier, « Nipper », looking into a phonograph became an international symbol of quality and excellence for the « Victor Talking Machine Company ». « Nipper » lives on through the brand names ; he even appeared in ads on television with his « son », a puppy named « Chipper » who was added to the « RCA » family, in 1991. Real dogs continue to play the roles of « Nipper » and « Chipper », but « Chipper » has to be replaced much more frequently, since his character is a puppy.

« Nipper » continues to be the mascot of « HMV » stores in countries where the entertainment retailer has the rights to him. Both « RCA Records » and « EMI » have de-emphasized « Nipper » in the global music market due to the fragmented ownership of the trademark.

« Victor Company of Japan » (JVC) also uses a version of the dog and trumpet logo within Japan, which includes the « His Master's Voice » slogan. « HMV » is not allowed to use « Nipper », in Canada and Japan.

A huge, 4-ton « Nipper » can be seen on the roof of the old RTA (former RCA distributor) building now owned by « Arnoff Moving & Storage » and located at 991 Broadway in Albany, New York. A 2nd slightly smaller one, after spending many years on private property in Merrifield, Virginia, perched over Lee Highway (U.S. Route 29) , has now been returned to Baltimore, Maryland, where it originally graced the former « RCA Building », on Russell Street. « Nipper » now sits atop the « Maryland Historical Society » building at Park Avenue and West Centre Street, in Baltimore. Though smaller than the Albany « Nipper », Baltimore's is the only one of the 2 to include a gramophone for « Nipper » to listen to. The Baltimore « Nipper » was saved when the Virginia site where he briefly resided was sold to developers. It is currently the location of a group of town homes. The street leading to the development is named « Nipper Way ».

A small statue of « Nipper » can be seen perched above a door-way in the « Merchant Venturers Building », on the corner of Park Row and Woodland Road, in Bristol ; this building, part of the University of Bristol, stands near the site of the old Prince's Theatre.

...

« Nipper » was a stray dog found, in 1884, by Mark Barraud in Bristol, United Kingdom. When Mark died, 3 years later, « Nipper » (so named because of his tendency to nip the backs of visitors' legs) was taken to Liverpool by Mark's younger brother Francis James, who was a painter.

« Nipper » discovered the phonograph (a cylinder recording and playing machine) and Francis Barraud often noticed how puzzled he was to make-out where the voice came from. This scene must have been indelibly printed in Barraud's brain, for it was 3 years after « Nipper » died (in September 1895) that he committed it to canvas.

In its original form, completed in early 1899, the picture showed the dog listening to a phonograph with a black horn. This is the version which was submitted for copyright by Francis Barraud, on 11 February 1899, under the title « Dog looking at and listening to a phonograph ». Later, Barraud decided to rename the painting « His Master's

Voice » . Barraud tried to exhibit it at the Royal Academy, but was turned down. He had no more luck trying to offer it for reproduction in magazines.

« No one would know what the dog was doing. » , was given as the reason !

Next on Barraud's list was the « Edison Bell Company » (leading manufacturer of the cylinder phonograph) , but again without success.

« Dogs don't listen to phonographs. » , the Company said.

A friend then suggested that Barraud could make the picture more attractive by replacing the black horn with a more modern brass one - and this might better his opportunity for a sale. Barraud visited the newly formed « Gramophone Company » , with a photograph of his painting and a request to borrow a brass horn to use as a model. The manager of the « Gramophone Company » , Gary Owen, liked the painting and offered to buy it if Barraud replaced the phonograph with a « Berliner Gramophone » for the Edison cylinder machine. The artist made the changes and the revised painting was delivered on 17 October 1899.

At his visit to London, in May 1900, Emile Berliner (the German-born and Washington-based inventor of the flat-disc record and the gramophone) saw the painting hanging on the wall in Owen's office, in the « Gramophone Company » . Berliner contacted Barraud and asked him to make a copy of the painting which he brought back to the United States and immediately sought a trademark for it, granted by the patent office, on July 10, 1900. Berliner passed the trademark on to his partner Eldridge R. Johnson (with whom he had worked on improving the gramophone) . Johnson's Company, the « Victor Talking Machine » , extended the trademark protection to Central and South America, the Far-East and Japan.

Advertising in the United States, the « Nipper » logo appeared on Johnson's « Victor Talking Machine » sales promotion novelties ; on letter headings ; on « Victor Record » catalogs ; and on the paper labels of the discs. It became the brand logo also of the « Gramophone Company » , in England, and it appeared on all Company literature. Although the « Gramophone Company » already had an icon (the « Recording Angel ») , the dog and trumpet appeared on all « Gramophone Record » labels.

In germany, the « Deutsche Grammophon Gesellschaft » (DGG) introduced the logo with the german translation :

« Die stimme des Herrn »

These affiliations lasted roughly until the end of World War II. The icon survived the merger of « Victor » with « RCA » , in 1929.

Francis James Barraud

Au cours des années 1890, l'artiste anglais Francis James Barraud a peint un portrait du chien de son frère, « Nipper », écoutant un phonographe avec curiosité. Barraud espérait vendre la peinture à une compagnie de phonographes, mais aucune ne s'est montrée intéressée à l'acheter. On lui a suggéré alors de changer la couleur noire du pavillon et de donner à celui-ci un fini laiton. Il s'est rendu au bureau de la « Gramophone Company », à Londres, pour emprunter une machine afin de l'utiliser comme modèle. Il a expliqué sa démarche en montrant une photo de sa peinture. Le directeur, Barry Owen, a aimé la peinture et lui a demandé si elle était à vendre. Barraud lui a dit qu'elle était effectivement à vendre. Owen s'est dit prêt à l'acheter si le peintre pouvait remplacer le phonographe (à cylindre) par un gramophone (à disque plat) .

Lorsque Emile Berliner s'est rendu en Angleterre, en mai 1900, et qu'il a vu le portrait, il l'a aussitôt enregistré comme marque commerciale : aux États-Unis, le 26 mai ; et au Canada, le 16 juillet. La « Victor Talking Machine Company » a commencé à en faire sa marque de commerce, en 1902, et la « Gramophone Company » a fait de même, en 1909.

La peinture originale est exposée dans les bureaux de « EMI », le successeur de la « Gramophone Company ». Il s'agit de l'une des marques de commerce les plus reconnues et les plus précieuses du monde entier.

« If “ Nipper ” only knew that, he would wag his little stumpy tail so proudly. He did not know he was going to be handed down to posterity. No more did I. “ Nipper ” bids fair to go on listening into the ages. » (Francis James Barraud)

(« Si “ Nipper ” savait cela, il agiterait fièrement sa petite queue. Il ne savait pas qu'il passerait à l'histoire. Moi non plus d'ailleurs. “ Nipper ” semble vouloir continuer à écouter pour l'éternité. »)

...

The English painter and photographer Francis James Barraud was born on 16 June 1856 in Liverpool, England. His most famous painting, « His Master's Voice », is one of the most well-known commercial logos in the world, having inspired the music industry trademark depicting a dog (« Nipper ») and phonograph, which is used by several corporations, including « HMV », « RCA », and « JVC » .

The painting « His Master's Voice » originally showed the dog (who had, in fact, died some years previously) listening to a cylinder phonograph. This was a rare model, electrically driven and housed in a distinctive round-cornered case, known as the « Edison Commercial Phonograph » and produced by Edison's factory exclusively for the British market ; Barraud probably derived the idea of purchasing this model from Hubert von Herkomer who kept a similar machine in his studio. Barraud, afterwards, replaced the phonograph with a disc-machine on the suggestion of William Barry Owen of « The Gramophone Company » who, then, bought the picture. It was used in advertising by the « Gramophone Company » and by its U.S. Equivalent « Victor » and became one of the world's best-known trade marks, although it did not appear on British record labels until 1909.

« Nipper » was born in 1884 in Bristol, England, and died in September 1895. It has been claimed, in various sources, that he was a « Jack Russell Terrier » , a « Fox Terrier » or « part Bull Terrier » . He was named « Nipper » because he would bite the backs of visitors' legs. « Nipper » originally lived with his owner, Mark Henry Barraud, in the Prince's Theatre where Barraud was a scenery designer. When Barraud died in 1887, his brothers Philip and Francis took care of the dog. « Nipper » himself died in 1895 and was buried in Kingston-upon-Thames, on Clarence Street, in a small park surrounded by magnolia trees. As time progressed, the area was built upon, and a branch of « Lloyds TSB » now occupies the site. On the wall of the bank, just inside the entrance, a brass plaque commemorates the terrier that lies beneath the building.

On 10 March 2010, a small road near to the dog's resting place in Kingston-upon-Thames was named « Nipper Alley » , in commemoration of this resident.

...

In 1898, 3 years after « Nipper » 's death, Francis James Barraud, his last owner and brother of his 1st owner, painted a picture of « Nipper » listening intently to a wind-up « Edison-Bell » cylinder phonograph. On February 11, 1899, Francis filed an application for copyright of his painting entitled : « Dog Looking at and Listening to a Phonograph » . Thinking the « Edison-Bell Company » located in New Jersey, in the United States, might find it useful, he presented it to James E. Hough, who promptly said :

« Dogs don't listen to phonographs. »

On May 31, 1899, Barraud went to the Maiden Lane offices of « The Gramophone Company » with the intention of borrowing a brass horn to replace the original black horn on the painting. Manager William Barry Owen suggested that, if the artist replaced the machine with a « Berliner » disc gramophone, the Company would buy the painting. A modified form of the painting became the successful trademark of « Victor » and « HMV » record ; « HMV » music stores ; and « RCA » . The trademark itself was registered by Emile Berliner, on July 10, 1900.

The slogan « His Master's Voice » , along with the painting, was sold to « The Gramophone Company » for £ 100 : £ 50 for the copyright ; and £ 50 for the painting itself.

Francis Barraud said :

« It is difficult to say how the idea came to me beyond that fact that it suddenly occurred to me that to have my dog listening to the phonograph, with an intelligent and rather puzzled expression, and call it “ His Master's Voice ” would make an excellent subject. We had a phonograph and I often noticed how puzzled he was to make-out where the voice came from. It certainly was the happiest thought I ever had. »

In the oil painting, once kept in the « EMI » board room in Hayes, Middlesex, « Nipper » and the gramophone were depicted on a polished surface with a curved front - supposedly it was his Master's coffin with the dog listening to

the recorded voice of his dead Master at today's valuations the painting is worth in excess of £ 500,000.

The iconic image of a mixed « Fox - Bull Terrier » , « Nipper » , looking into a phonograph became an international symbol of quality and excellence for the « Victor Talking Machine Company » . « Nipper » lives on through the brand names ; he even appeared in ads on television with his « son » , a puppy named « Chipper » who was added to the « RCA » family, in 1991.

« Nipper » continues to be the mascot of « HMV » stores, in countries where the entertainment retailer has the rights to him. Both « RCA Records » and « EMI » have de-emphasized « Nipper » in the global music market due to the fragmented ownership of the trademark.

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A small statue of « Nipper » can be seen perched above a doorway in the « Merchant Venturers Building » on the corner of Park Row and Woodland Road, in Bristol. This building, part of the University of Bristol, stands near the site of the old Prince's Theatre.

...

Francis Barraud's painting of a fox-terrier to an early gramophone remains one of the oldest and best-known of trademarks and records logos. It was a brilliantly conceived piece of commercial art that has become one of the worlds most recognised trade marks.

« Nipper » was a stray dog found by Mark Barraud (Francis James Barraud's brother) , in 1884. He was called « Nipper » because he a habit of nipping at the back legs of any visitors. « Nipper » became Francis' pet, 3 years later when Mark died. The iconic « His Master's Voice » painting was made some time before 1899, although in the original « Nipper » was listening to an Edison phonograph.

On May 31, 1899, Barraud went to the Maiden Lane offices of « The Gramophone Company » with the intention of borrowing a brass horn to replace the original black horn on the painting. Manager William Barry Owen suggested that, if the artist replaced the machine with a « Berliner » disc gramophone, the Company would buy the painting. Since then, « Nipper » has been the face of a huge global brand the « His Master's Voice » painting is one of the most recognized trademarks in the world.

Francis James Barraud was born into a family of artists in London. He studied art at the Royal Academy School and in Antwerp. An accomplished technician, he was a frequent exhibitor at the Royal Academy and else where. One of his early works, « An encore Too Many » , is displayed in the Liverpool Walker Art Gallery, and the painting « His Master's Voice » brought him world-wide fame.

Barraud was never to recapture that success, however and by 1913, he was in financial straits. When he learned of this situation, Alfred Clark commissioned Barraud to paint a copy of « His Master's Voice » for the « Victor Company » . Thereafter, Barraud painted a total of 24 copies of his most famous work. In recognition of these services, the « Gramophone » and « Victor » Companies paid Barraud a pension. « His Master's Voice » remains one of the world's best-known trademarks.

...

Francis Barraud died in his 69th year, on 29 August 1924, having painted some 24 copies of his most famous work, commissioned by the « Gramophone » and « Victor » Companies for their branch-offices around the world.

Barraud was unlucky not to gain the copyrights of the modified « Nipper » painting, instead, he received 2 payments of £ 50 each. The 1st gave the Company sole reproduction rights, while the 2nd transferred Barraud's copyright to the « Gramophone Company Ltd. » . The original painting hangs in the offices of « EMI » , the successor of the « Gramophone Company » .

...

Francis James Barraud most famous work, « His Master's Voice » , is one of the best-known commercial logos in the world, having inspired the music industry trademark depicting a Fox-Terrier dog, named (« Nipper ») and phonograph, which is used by several corporations, including « HMV » , « RCA » , and « JVC » .

The painting « His Master's Voice » , in its original form, was completed in 1899 and originally showed the dog (who had, in fact, died some years previously) listening to a cylinder phonograph. This was a rare model, electrically driven and housed in a distinctive round-cornered case, known as the « Edison-Bell Commercial Phonograph » and produced by Edison's factory exclusively for the British market.

Barraud probably derived the idea of buying it from Hubert von Herkomer who kept a similar machine in his studio. He later replaced the phonograph with a disc machine on the suggestion of William Barry Owen of « The Gramophone Company » , which then bought the picture. It was used in advertising by the « Gramophone Company » and by its U.S. Equivalent « Victor » and became one of the world's most recognizable trademarks, although it did not appear on British record labels until 1909.

...

Francis James Barraud was born in Liverpool, England, on 16 June 1856, and came from a family of painters. His father, Henry (1811-1874) , had been a noted painter. And his Uncle William, Henry's older brother, had also been a noted painter. Most of their works covered wildlife, fox-hunting and the horses known as bay hunters. In fact, William and Henry collaborated on a number of paintings which were featured on various sporting magazine covers which, for better or worse, helped popularize fox hunting, before William's untimely death, in 1850.

Francis followed in his father's footsteps as did his older brother, Mark. Francis studied 1st at the Royal Academy Schools, then, at Heatherley's Art School, in London, and, finally, at Beaux-Arts in Antwerp, Belgium. Francis became a scenic artist while Mark eked-out a living painting stage sets. Francis originally set about painting scenes of fox-hunting producing his own « Bay Hunter » but, soon, branched-out into other areas. Francis, however, could not achieve his father's fame. Even today, many Henry Barraud portraits can be found on the internet (as can William's) but those of his son, with one notable exception, which we will be investigating at length, are very hard to come by. Times were changing and Henry was worried that his sons would not be able to find rich patrons to fund their art. But Francis was not deterred and continued trying to forge his own style and identity as an artist and found a degree of popularity with his oil paintings and watercolors.

Like many serious painters, Francis Barraud made money on the side as an illustrator. And like many serious painters, he found such work somewhat demeaning but it paid bills. His handy work as an illustrator for an 1882 edition of « Routledge's Every Girl's Annual » where he did both cover and inside pictures are quite lovely and competent.

Mark Barraud, however, lived on the edge of poverty, never achieving as much fame as his father or even the nominal fame of his brother. Life was not easy for him as a result and he was given to hard living, particularly drink, which took a toll on his health.

Sometime, in 1883 or 1884, a mixed « Bull / Fox-Terrier » (although it may have been part « Jack Russell Terrier ») was born somewhere around Bristol, England. He was a plucky little stray puppy when Mark Barraud encountered him, in 1884, while out on a jaunt. He took the dog home to his wife and they found him a faithful companion with the tendency to nip at backs of visitors' legs so they named the dog « Nipper » . For 3 years, Barraud and « Nipper » were man and man's best friend. Poverty and ill health, however, caught-up with Barraud and he died in Bristol, in 1887, at age 39. « Nipper » was taken to Liverpool, Lancashire where Francis lived.

Francis Barraud quickly became fond of « Nipper » whom he found amiable, curious and intelligent. He would take « Nipper » to the Richmond Park and the dog would frolic and chase other animals, once killing a pheasant that Barraud had not the chutzpah to tuck under his arm.

While Barraud was in his studio, working on a painting, he would play his phonograph, a cylinder machine. He got the idea from his noted contemporary Sir Hubert von Herkomer (1849-1914) who kept such a machine in his studio to set his subjects at ease while they posed. « Nipper » 's natural curiosity got the best of him and he would sit close to the horn speaker, ears pricked-up, ticking his head from side-to-side as he listened to the mysterious sounds and voices issue forth from the bell. To Barraud, it seemed as though the dog might have thought the voice coming from the horn was that of Mark Barraud.

« I had often noticed how puzzled he was to make-out where the voice came from. » , Francis later stated.

The image stayed with him.

In 1895, « Nipper » went to Kingston-upon-Thames, in Surrey, to keep company to Mark Barraud's widow but, alas, he died in September of that year, at the age of 11 or 12. He was buried in Kingston-upon-Thames.

3 years later, Francis Barraud was back in his studio listening to his phonograph when he thought of « Nipper » staring intently into the bell of the speaker horn. He remembered how he fancied that « Nipper » might have thought he was hearing his dead former owner. He began to work on a new painting depicting that scene. He painted « Nipper » seated before a cylinder-player staring into the bell.

Barraud titled the work « Dog Looking at and Listening to a Phonograph » and registered the painting under that title, in February of 1898. Going with his original impression of the dog hearing his dead Master's voice, Barraud retitled the painting : « His Master's Voice » . If this was in hopes that the Royal Academy would exhibit the work, Barraud was sadly mistaken. They turned him away. Barraud hoped to get « His Master's Voice » published in a few magazines but they said the painting did not make sense. Barraud went to the « Edison Bell Company » who made the phonograph seen in the painting. They were not interested in purchasing it because, they told him, « dogs don't listen to phonographs » (weird reasoning when « Nipper » did, indeed, listen to it and they could have easily told customers as a sales gimmick that if the machine can fool a dog's sharp ears imagine how real it must sound) .

A friend of Barraud's told him the horn was too dark to be properly seen and a nice golden brass one might spice-up the picture. Barraud saw the logic and thought the whole painting should be lighter. He called on the newly-formed « Gramophone Company » , at Maiden Lane, and spoke to the Company president, William Barry Owen, requesting a golden horn attachment for loan. Barraud showed Owen the painting and what changes he wanted to make. Owen, in turn, needed a trademark for his Company, knowing how important a good distinctive trademark is to the success of a business. Barraud recalled, years later, that Owen asked him if the painting was for sale and if he would mind changing the phonograph to a gramophone. This was, of course, precisely what Barraud was hoping for and replied that the painting was, indeed, for sale and immediately set to work the revising the picture as requested having secured a gramophone from the Company to employ as a model. When he finished the painting, Barraud dropped it off at Maiden Lane and waited nervously for a response.

He got one when a letter arrived from the « Gramophone Company » offices, on the 15th of September 1899, offering Barraud £ 50 for reproduction rights ; and another £ 50 for the artist's copyright. In short, they offered him £ 100 for the work. Not at all a bad sum in those days (in fact, not at all a bad sum these days, just ask any struggling artist) and Barraud happily and gratefully accepted. The « Gramophone Company » was now the legal owner of the painting and the image on it and Barraud, no doubt, did a bit of celebrating with his £ 100. Did he ever dare to guess how famous that painting would become ?

By the way, a few sources say that « Nipper » and gramophone are poised atop a coffin and that is why he thinks he hears his Master's voice coming from the horn. Other sources say that this is not true ; both subjects are depicted seated on a table-top in Barraud's studio. I'll leave that to the reader to decide which story sounds better.

« His Master's Voice » turned-up on the cover of a « Victor » catalog, dated January 1900. There were a few promotional items that also bore the image such as needle tins.

That year, the great inventor Emile Berliner, Owen's boss, came to Britain and requested that American and Canadian rights to the painting be granted to him as the inventor of the recording disc and gramophone. Owen sold Berliner the rights. Berliner's records were recorded only on the label side while the flip-side bore « His Master's Voice » .

The next year, Berliner requested the copyright go to the « Victor Talking Machine Company » . Owen obliged. « Victor » began putting « His Master's Voice » on their record labels, by 1902.

With « Victor » owning copyrights on « His Master's Voice » , « Victor of Japan » requested Japanese rights to the painting be granted to « Victor » 's Japanese subsidiary, in 1904. Owen sold « Victor of Japan » those rights. Latin America would also request its rights to the picture. The « Gramophone Company » letterhead began featuring « His Master's Voice » , in 1907. By 1909, the Commonwealth nations of Britain starting using « His Master's Voice » as a label. The following year, the image and title were registered as trademarks by the « Gramophone Company » which then changed its name to « His Master's Voice » or just « HMV » .

In 1929, with the crash of Wall Street, « Edison Records » folded and « RCA » bought the « Victor Talking Machine Company » and became « RCA Victor » . They also bought the right to use « Nipper » as a trademark and « His Master's Voice » was synonymous with « RCA Victor » and one of the most recognized trademarks in America, up to 1968, when « Nipper » was dropped.

The « Red Seal » , « RCA Victor » 's Classical music label, was begun by the « Gramophone Co. » in England, in 1902, as Monarch. The difference between the red and black labels other than the color was that the « Red Seal » said « His Master's Voice » under the image, while the black label did not. Eventually, « Victor » was dropped from the « Red Seal » label even though it still was an « RCA Victor » enterprise due to some legal problems with « Japanese Victor » , which had taken over « Victor Entertainment » .

1931 was a bleak year when bad economic times across the globe caught-up with both « Columbia Gramophone » and « HMV » . They merged and incorporated as « Electrical and Musical Industries Ltd. » (« EMI ») . They built the 1st true dedicated recording studio that year, now known as the Abbey Road studio.

By 1968, « His Master's Voice » was dropped as « RCA Victor » 's trademark and logo. There was an outcry among consumers when « Nipper » went away and « RCA » was forced to reinstate the old trademark in 1976. « Nipper » was once again « RCA Victor » 's mascot by simply superimposing him on the new style labels.

As for Francis Barraud, he spent the last 25 years of his life painting, at least, 2 dozen different versions of « His Master's Voice » at « Victor » 's behest. Despite it being the only painting he would ever be known for, Barraud was far from displeased. He was an artist of the people and was not trying to paint Masterpieces, like his father. He was a working artist who had to sell paintings to make a living and they had to be depictions the average person would

find charming not something a rich patron would hang on his wall. In fact, « His Master's Voice » may be the most recognizable piece of pop-art of all time and so, is a Masterpiece in its own right. Every Masterpiece has a deeper meaning and there does appear to be one here even if Barraud himself may have been unaware it.

That the painting became world-famous is one of those what-ifs. What if someone other than William Barry Owen had run the « Gramophone Company » and told Barraud to get lost and take his lousy painting with him ? What if Emile Berliner did not go to London, specifically to get the rights to use « His Master's Voice » as an American trademark ? He could have as easily told Owen to « can » the painting and get a different trademark but, instead, he wanted it for his own use. What if Mark Barraud had never met « Nipper » ? What if « Nipper » had not been sent to live with Francis, or if Francis had decided not to take him in ? What if « Nipper » had not found the phonograph so fascinating ? Barraud had loved « Nipper » and, even 2 decades after « Nipper » 's death, he was still bringing Barraud a comfortable income on which he and his wife could live-out their lives not to mention a Masterpiece known every bit as well as the Sistine Chapel or the Mona Lisa. Quite a reward for Barraud taking in the dog when he had no place else to go.

When looking for other art by Francis James Barraud, be careful not to confuse him with Francis Philip Barraud (1824-1901) , another British artist. He was the younger brother of Charles Decimus Barraud (1822-1897) , or C. D. Barraud, an Englishman who spent most of his adult life in New Zealand and painted many beautiful scenes of that land. He, in turn, should not be confused with Charles Barraud an artist who lived from 1535-1612. Likewise, don't confuse Henry Barraud, the British artist, with Henry Barraud, the French composer (1900-1997) . To make matters even more complicated, Francis and Mark had another brother named Philip, so don't confuse him with Francis Philip Barraud either.

« His Master's Voice » became one of the most recognized trademarks of our time. It has been reproduced in every conceivable form and been lampooned countless times. Somehow I doubt that Barraud would have been angered.

The man behind the « Gramophone Victrola » was not Emile Berliner, even though he invented it. The true genius behind it was Eldridge R. Johnson of Camden, New Jersey. He invented the spring-loaded mechanism that made the « Victrolas » go. Without this mechanism, the « Victrola » was a paper-weight. He patented the mechanism, and so, Berliner merged his Company with Johnson, after a Court ruled in Johnson's favor. By 1900, Johnson was manufacturing « Victor » discs. His tiny shop at 108 North Front Street was moved to more spacious quarters at Cooper and 2nd Streets. When this building could no longer handle the volume of work, a new facility was built at 1 Market Street, by the Camden port. Started in 1906, the facility was completed in 1916. It was a mini-city that pressed the discs but also developed new recording and communication technologies (the radio back-packs worn by the « Apollo » astronauts were developed here) . Building No. 17 of the facility dominated the skyline of the port and became iconic. In 1992, all production ceased at the facility and it was abandoned. It fell into ruin and many of the old buildings were torn down. Building No. 17 remained standing only because it was declared a landmark but was badly vandalized. Using investment tax credit, Building No. 17 was converted to a complex of 341 loft apartments owned by Dranoff Properties who acquired the building, in 2003, saving the structure from complete deterioration. The renovation cost an astonishing \$ 65 million !

The tower of Building No. 17 contained huge stained-glass depictions of « His Master's Voice » , on all 4 sides. These were built by D'Acenzo Studios of Philadelphia, and installed in 1915. When « Nipper » was retired as the « RCA Victor » logo, in 1968, the windows were removed and replaced with plywood bearing the new logo. When public outcry forced the Company to reinstate « Nipper » as the logo, in 1976, D'Acenzo Studios built new windows that were exact replicas of the originals. After the building was abandoned, vandals broke the windows out. When Dranoff renovated the building, they had new exact replicas installed in the tower where they remain to this day.

But where's the original « His Master's Voice » you ask ? A fair question and fortunately there is an answer. The original « His Master's Voice » bought from Barraud by Owen hangs at the Gloucester Place Headquarters of « EMI » . « Nipper » 's burial place is now part of a bank parking lot in Kingston-upon-Thames and a plaque, on one wall of the bank, commemorates « Nipper » 's burial. A similar plaque was to be placed on the house where « Nipper » grew-up but the owner won't allow it unless « EMI » buys the house.

1899

Janvier 1899 : Gustav Mahler goes himself to Liège for another performance of his 2nd Symphony. Although the performers are not adequate, the audience is deeply impressed.

10 février 1899 : Le chef Siegmund von Hausegger dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

Février 1899 : In Vienna, « Josef Weinberger Musikverlage » publishes the score of Gustav Mahler's 1st Symphony.

26 février 1899 : Création intégrale de la 6e Symphonie de Bruckner (dans une version légèrement abrégée par des coupures) avec le Philharmonique de Vienne sous la direction de Gustav Mahler.

Mars 1899 : Gustav Mahler conducts his 1st Symphony in Frankfurt-am-Main. The work is met with polite (rather than enthusiastic) applause, but the musicians like it, which pleases Mahler.

Mars 1899 : The 27 year old Alexander von Zemlinsky's Symphony in B-flat major is premiered in Vienna. At the end of the month, Zemlinsky withdraws from the « Israelitische Kultusgemeinde » and, at some later time, becomes baptised. Later in the year, he also becomes a Freemason. Some time during the year, the Zemlinsky family moves into an apartment at « Obere Weissgerberstraße Nr. 12 » , in the 3rd District.

Avril 1899 : Arnold Schönberg attends the Vienna premiere of Gustav Mahler's 2nd Symphony and, suprisingly, leaves unimpressed, as it is Mahler's 1st great success as a composer with the Viennese public, something he has dreamed about for nearly 20 years. The critics, however, agree with Schönberg, and roundly denounce the work and its creator.

During this time, Arnold Schönberg falls in love with Alexander von Zemlinsky's sister, Mathilde, and he becomes deeply

engrossed in Richard Dehmel's book, « Weib und Welt » (Woman and World) , setting many of its erotic poems as songs, 3 of which appear in his 4 Songs, Opus 2 (« Erwartung » is number 2) and one in his 6 Songs, Opus 3. Schönberg's style changes dramatically, as he begins to incorporate compositional techniques learned from his study of Richard Wagner, Richard Strauß, and Hugo Wolf.

Mai 1899 : After the Vienna Philharmonic season, Mahler completes the final revisions of the 3rd Symphony and « Das Klagende Lied » , re-instating the off-stage band into the score of the latter. Returning home after a trip to Venice, Alma sees Mahler in the street and thinks it noteworthy enough to mention in her diary.

3 juin 1899 : Johann Strauß, Junior, dies in Vienna at age 73.

In Paris, the Pathé company's 1899 catalog features 1,500 wax cylinder selections. Cylinders are popular in France until 1908, whereas licensee's of Emile Berliner's gramophone make discs more popular in Britain and Germany.

Alexander von Zemlinsky's Opera, « Sarema » , is published by Emil Berté (E.B. & Cie) , in Leipzig.

The 24 year old Franz Schmidt composes his 1st Symphony.

Été 1899 : During his summer vacation at Aussee, in the « Salzkammergut » , Gustav Mahler composes « Revelge » , which he considers may be the most important of his lieder, and comes-up with a plan for his 4th Symphony, deciding to use, as the Finale, a song he wrote in 1892 (and which he had intended to use in the 3rd Symphony) , and he composes the 1st and 2nd movements. It is a much lighter work than his previous Symphonies, and seems to mark a change in his style (but the real change will come with the next work, his 5th) .

Several of Alma Schindler's friends go-out one night while she is ill and in bed ; when they return, they claim that they spent the night in Gustav Mahler's company, and that they sent her a postcard which he signed, but which she never receives. After 2 weeks, she finds-out that the whole story is a lie. Mahler finds-out about it too, and, enabling Alma to have the last laugh, actually does send her a card. A few days later, the 19 year old Alma and her friends happen to run into Mahler on a bicycle ride ; he hopes to be introduced, but she dashes-off ahead, wanting not to spoil her admiration for him as an artist by becoming acquainted with him as a man (and, presumably, learning of his flaws) . At this point, it is clear that Mahler is already very attracted to Alma.

Mahler finally has enough capital to have his own summer-house built, and the eminent Wagnerian soprano, Anna Bahr-Mildenburg, recommends an architect who convinces him to do so ; construction is begun on the « villa Mahler » at Maiernigg, on the Attersee, in the Austrian Alps, and also, of course, on a little « Hauschen » (composing-hut) in the woods some distance away from the house, up the hill from the lake.

The 33 year old Jean Sibelius composes his 1st Symphony.

The 14 year old Anton Webern writes his 1st compositions, mostly songs. The earliest one which survives is «

Vorfrühling » (Earliest Spring) . This and many of Webern's other early-songs are on texts by Ferdinand Avenarius, whose style is an important influence on the composer.

The 18 year old Béla Bartók begins his studies at the Budapest Academy.

27 juillet 1899 : Inauguration officielle sur la « Bruckner-Platz » du village de Steyr du buste du Maître de Saint-Florian : une œuvre du célèbre sculpteur Viktor (Oskar) Tilgner. Il repose sur un socle réalisée par Fritz Zerritsch. Ce monument est un don du Liedertafel de l'endroit.

Ernst Décsey

The Austrian author and music-critic Professor Doctor Ernst Décsey (Pseudonym : Franz Heinrich) was born on 13 April 1870 in Hamburg and died on 12 March 1941 in Vienna.

He studied law at the Vienna University. At the same time, he completed professional training at the Vienna music school (« Konservatorium ») in piano, harmony and composition.

From 1899 on, Décsey worked as music-critic at the « Grazer Tagespost » (Graz's daily newspaper) and, subsequently, became its chief-editor. In 1920, he was offered the position of permanent music adviser at the « Neue Wiener Tagblatt » (a daily newspaper) in Vienna, where he became the leading music-critic of his time.

In addition to his journalistic work, Ernst Décsey also taught music history and esthetics at the Vienna music school and published a number of novels, short stories, plays, libretti and biographies. He co-authored (with Gustav Holm) a play called « Sissys Brautfahrt » (Sissy's bridal journey) which was later used for the libretto of the well-known Operetta « Sissy » by Ernst and Hubert Marischka ; and wrote the libretto for Erich Wolfgang Korngold's Opera « Die Kathrin » .

His biographies of great musicians, in particular, earned him wide reputation throughout the music world, far beyond Austria's borders. They included :

« Hugo Wolf - Das Leben und das Lied » (Hugo Wolf - life and lied) (1906) .

Peter Rosegger (1913 ?) .

« Bruckner - Versuch eines Lebens » (Bruckner - a tentative outline of his life) (1920) .

Johann Strauß (1922) .

Franz Lehár (1924) .

Maria Jeritza (1931) .

Claude Debussy (1936) .

« Debussys Werke » (Debussy's works) (1948) , published after his death.

...

Österreichischer Schriftsteller und Musikkritiker Ernst Décsey (früher : Deutsch, Pseudonym : Franz Heinrich) geboren 13. April 1870 in Hamburg ; gestorben 12. März 1941 in Wien.

Ernst Décsey studierte in Wien Rechtswissenschaften (Doktor iuris, 1895) und absolvierte zugleich eine Ausbildung am Konservatorium der Gesellschaft der Musikfreunde in den Fächern Klavier, Harmonielehre und Komposition.

Ab 1899 war Ernst Décsey als Musikkritiker bei der Grazer Tagespost tätig, deren Chefredakteur er in der Folge wurde (1908) . Ab 1920 erfolgte eine Berufung zum ständigen Musikreferenten für das Neue Wiener Tagblatt nach Wien, wo er zum führenden Musikkritiker seiner Zeit wurde.

Neben der journalistischen Arbeit war Ernst Décsey auch als freier Schriftsteller und als Lehrer für Musikgeschichte und Ästhetik am Neuen Wiener Konservatorium tätig. Décsey schrieb Romane, Erzählungen, Theaterstücke und Libretti.

Er wurde vor allem durch seine Musiker-Biographien weit über die Grenzen Österreichs hinaus bekannt.

Ernst Décsey wurde in Wien auf dem Hietzinger Friedhof in einem ehrenhalber gewidmeten Grab (Gruppe 58, Nummer 328) bestattet.

Werke

Romane und Erzählungen

Du liebes Wien, Roman (1911) .

Zigarettenrauch, Erzählungen (1911) .

Die Insel der sieben Träume, Ein Reisebuch (1912) .

Der kleine Herzog Cupidon, Roman (1913) .

Die Theaterfritzl, Roman (1915) .

Krieg im Stein, Erzählungen (1915) .

Im Feuerkreis des Karsts, Erzählungen (1916) .

Memoiren eines Pechvogels, Erzählungen (1917) .

Die Stadt am Strom, Roman (1918 ?) .

Das Theater unserer lieben Frau, Roman (1927) .

Die Spieldose, Musikeranekdoten (1928) .

Biographien

Hugo Wolf - Das Leben und das Lied (1906) .

Peter Rosegger (1913 ?) .

Bruckner - Versuch eines Lebens (1920) .

Johann Strauß (1922) .

Franz Lehár (1924) .

Maria Jeritza (1931) .

Claude Debussy (1936) .

Debussys Werke (1948) - aus dem Nachlaß.

Theaterstücke und Libretti

Der Musikant Gottes (Co-Autor : Victor Léon) , Theaterstück (1924) .

Sissys Brautfahrt (Co-Autor : Gustav Holm, Pseudonym für Robert Weil, auch als Homunkulus bekannt) , Lustspiel (1931)
- dieses Lustspiel wurde später Vorlage für die Operette Sissy.

Die Kathrin, Libretto zur gleichnamigen Oper von Erich Wolfgang Korngold (1937) .

Die Dame im Traum (Co-Autor : Gustav Holm) , Libretto zur gleichnamigen Oper von Franz Salmhofer (1935) .

...

8 novembre 1899 : En vue du 5e concert de la saison, une répétition générale de la 5e Symphonie de Bruckner par le « Leipzig Gewandhaus Orchester », sous la direction du chef Arthur Nikisch, est ouverte au public à la « Großer Saal » .

9 novembre 1899 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 5e Symphonie d'Anton Bruckner. Il s'agit du 5e concert de la saison.

Novembre 1899 : The 25 year old Arnold Schönberg composes his tone-poem « Verklärte Nacht » (Transfigured Night) , for string sextet, based on a poem from Richard Dehmel's « Weib und Welt » (Woman and World) . The piece is very evocative of the moods of the poem upon which it is based. It is obvious that Schönberg has, by now, already assimilated Richard Wagner and, musically, has reached a great level of maturity, and this becomes his 1st piece to attract the attention of publishers, and is destined to remain his most popular composition. It is also the 1st time Schönberg uses a large single-movement form, an idea which will preoccupy him for the next few years in his instrumental works.

A foreshadowing of things to come : because of one chord (a « dominant 9th » in « 4th inversion » position - i.e. , with the « 9th » in the bass - which is forbidden by the harmony text-books) , the Viennese ensemble scheduled to premiere it refuses. A critic's comment :

« It sounds like someone smeared the the score of “ Tristan ” while the ink was still wet. »

So, with the Wagner-Brahms controversy raging all around him (even though they are both dead, by now) , Arnold Schönberg, just as he was so often later to seem to be the virtual embodiment of paradox, while in his mid- 20's effortlessly combines his admiration for both composers, and it is reflected in his own compositions.

Novembre 1899 : Sigmund Freud publishes his book, « Die Traumdeutung » (The Interpretation of Dreams) .

Anton Bruckner died on Sunday, 11 October 1896, in an Imperial grace-and-favour apartment in the Upper-Belvedere where he had lived during his last 2 years ; the memorial plaque can be seen at « Prinz-Eugen-Straße Nr. 27 » . Since 1899, a bust, with the muse of music in attendance, has adorned the central « Stadtpark » , and there is another, dating from 1912, in the court-yard of the Vienna University.

1900

14 janvier 1900 : Giacomo Puccini's Opera, « Tosca » , is premiered at the « Teatro Costanzi » in Italy.

22 janvier 1900 : Gustav Mahler conducts the premiere of the 28 year old Alexander von Zemlinsky's 2nd Opera, « Es

war einmal » (Once upon a time) , after suggesting, and helping Zemlinsky with, heavy revisions of the text and music. It is very well-received and has many performances.

28 janvier 1900 : Gustav Mahler conducts his own « revised version » of the 4th Symphony by Anton Bruckner with the Vienna Philharmonic Orchestra, during the 6th subscription concert of the 1899-1900 season. At the same programme : a Mendelssohn Overture and Richard Wagner's « Kaisermarsch » .

Music-critic Theodor Helm accused Mahler of « wilfully re-arranging tempi and dynamics » , « exaggerating the accents » and, worst of all, « tearing the poetic and musical form of the work to shreds » , with substantial cuts in 2 of the 4 movements.

Février 1900 : The prestigious « Gesellschaft der Musikfreunde » (Society for the Friends of Music) presents the premiere of Alexander von Zemlinsky's Cantata, « Frühlingbegräbnis » (Springtime Funeral) with Zemlinsky conducting the Vienna Philharmonic Orchestra and the Chorus of the « Singverein » .

These 2 performances mark the height of Zemlinsky's career in Vienna ; unfortunately, a position he will never later reach again. Just at this point, Alma Schindler meets Zemlinsky. They develop a strong interest in each other, based at 1st on their mutual admiration for Richard Wagner and Gustav Mahler.

12 février 1900 : The 25 year old Arnold Schönberg begins composing a Symphony in G minor which will remain unfinished.

18 février 1900 : For the 1st time, Vienna hears Gustav Mahler's version of Beethoven's 9th Symphony. Newspaper-critic, Robert Hirschfeld, hates it and becomes hostile towards Mahler, while Alma loves it.

Franz Ritter von Jauner, director of the « Carltheater » , has had difficulty balancing the books.

23 février 1900 : Upon opening the « Carltheater » 's safe and finding it empty, Franz Ritter von Jauner shoots himself. The job for the upcoming season, in **September**, is offered to Alexander von Zemlinsky.

Mars 1900 : For a « Wiener Tonkünstlerverein » (Viennese Tone-Artists Association) competition in which Alexander von Zemlinsky is a judge, Arnold Schönberg begins his « Gurrelieder » as a cycle of 9 songs with piano. Either because he misses the deadline or because he feels he won't win, the songs are never submitted.

Avril 1900 : Disregarding Alexander von Zemlinsky's doubts, Arnold Schönberg changes his « Gurrelieder » , cycle of 9 songs with piano into a monumental Cantata-like work for soloists, choirs, and orchestra. Over the next year, he continues composing it, while doing hack-work orchestrating thousands of pages of Operettas for a living.

Mars 1900 : « Josef Weinberger Musikverlage » publishes both the orchestral and piano versions of Gustav Mahler's complete set of songs from « Des Knaben Wunderhorn » , in 2 volumes each.

28 mars 1900 : Alexander von Zemlinsky's Opera « Es war einmal » (Once upon a time) receives its 10th performance in Vienna. Alma Schindler is there to hear Zemlinsky's music for the 1st time, and is impressed.

30 mars 1900 : The 15 year old Alban Berg's father dies of a heart attack.

Alban Berg

Le compositeur autrichien Alban (Maria Johannes) Berg est né le 9 février 1885 à Vienne et est mort dans la même ville le 24 décembre 1935.

Né dans une famille catholique, il fut, comme son aîné de 2 ans Anton Webern, l'élève d'Arnold Schönberg. Sous l'influence de ce dernier, il abandonne les fonctions tonales Classiques en 1909 et adopte la technique des 12 sons (dodécaphonisme) , en 1926. Berg a vécu l'essentiel de sa vie à Vienne où, grâce à son indépendance financière, il a consacré sa vie à la musique.

C'est en 1900, année qui marque la mort de son père qu'il compose de façon autodidacte ses 15 lers Lieder.

En 1904, âgé de 19 ans, Alban Berg devient élève d'Arnold Schönberg, il semble alors qu'il ne puisse exprimer son talent autrement que par la voix. Mais sous l'enseignement de ce Maître révolutionnaire de la musique moderne, Berg est transformé. Cette période charnière de sa vie débute par les « Sieben frühe Lieder » , composés entre 1905 et 1908, dans lequel il s'est imprégné des techniques nouvelles initiées par son Maître. La Sonate, Opus I (1908) , pour piano, n'est pas encore atonale.

De 1907 à 1911, Alban Berg compose, en autodidacte, environ 80 lieder dont il fait interdire une grande partie. Seulement 7 sont choisis pour être orchestrés et arrangés en cycles, en 1928. Et quelques œuvres pour piano à 4 mains sous l'influence du Romantisme germanique. Il a alors parmi ses idoles Gustav Mahler et Richard Wagner.

En 1908, il reviendra horrifié par le caractère mondain d'un pèlerinage à Bayreuth, comme ses amis Arnold Schönberg et Anton Webern.

C'est en 1910, avec son 3e Opus, le Quatuor à cordes n° 1, qu'il se sépare du piano et de la voix et adopte un atonalisme franc.

Il se marie à Hélène Nahowsky, le 3 mai 1911, son beau-père lui donnant sa fille contre une conversion au protestantisme. C'est la même année qu'il envisage le « SchönbergBuch » .

Il réalise un « Almanach » , en 1912, avec Vassily Kandinsky qui regroupe Kandinsky, Franz Marc et August Macke.

C'est en 1910 qu'il crée une association de littérature et de musique qui s'intégrera par la suite à la Société « Verein

für Kunst und Kultur » (Société pour l'art et la culture) . Il fait partie, avec Arnold Schœnberg et Anton Webern, de la « Seconde École de Vienne » .

...

The Austrian composer Alban (Maria Johannes) Berg was born on 9 February 1885 in Vienna and died on 24 December 1935. He was a member of the « Second Viennese School » with Arnold Schœnberg and Anton Webern, and produced compositions that combined Mahlerian Romanticism with a personal adaptation of Schœnberg's 12 tone technique.

The 3rd of 4 children of Johanna and Conrad Berg. His family lived comfortably until the death of his father in 1900.

Alban Berg had little formal music education before he became a student of Arnold Schœnberg in October 1904. With Schœnberg he studied counterpoint, music theory, and harmony. By 1906, he was studying music full-time ; by 1907, he began composition lessons. His student compositions included 5 drafts for Piano Sonatas. He also wrote songs, including his 7 Early Songs (« Sieben Frühe Lieder ») , 3 of which were Berg's 1st publicly performed work in a concert that featured the music of Schœnberg's pupils in Vienna that year. The early Sonata sketches eventually culminated in Berg's Piano Sonata, Opus 1 (1907-1908) ; it is one of the most formidable « 1st » works ever written.

Berg studied with Schœnberg for 6 years until 1911. Berg admired him as a composer and mentor, and they remained close lifelong friends.

Among Schœnberg's teaching was the idea that the unity of a musical composition depends upon all its aspects being derived from a single basic idea ; this idea was later known as developing variation. Berg passed this on to his students, one of whom, Theodor W. Adorno, stated :

« The main principle he conveyed was that of variation : everything was supposed to develop out of something else and, yet, be intrinsically different. »

The Piano Sonata is an example : the whole composition is derived from the work's opening quartal gesture and its opening phrase.

Alban Berg was a part of Vienna's cultural elite during the heady « fin de siècle » period. His circle included the musicians Alexander von Zemlinsky and Franz Schreker, the painter Gustav Klimt, the writer and satirist Karl Kraus, the architect Adolf Loos, and the poet Peter Altenberg. In 1906, Berg met the singer Helene Nahowski, daughter of a wealthy family (said by some to be, in fact, the illegitimate daughter of Emperor Franz-Josef I of Austria from his liaison with Anna Nahowski) ; despite the outward hostility of her family, the 2 were married on May 3, 1911.

In 1913, 2 of Berg's « 5 Songs on Picture Postcard Texts by Peter Altenberg » (1912) were premiered in Vienna, conducted by Schœnberg in the infamous « Skandalkonzert » . Settings of aphoristic poetic utterances, the songs are

accompanied by a very large Orchestra. The performance caused a riot, and had to be halted. This was a crippling blow to Berg's self-confidence : he effectively withdrew the work, which is surely one of the most innovative and assured 1st orchestral compositions in the literature, and it was not performed in full until 1952. The full-score remained unpublished until 1966.

From 1915 to 1918, Berg served in the Austro-Hungarian Army and, during a period of leave in 1917, he accelerated work on his 1st Opera, « Wozzeck » . After the end of World War I, he settled again in Vienna where he taught private pupils. He also helped Schönberg run his « Society for Private Musical Performances » , which sought to create the ideal environment for the exploration and appreciation of unfamiliar new music by means of open rehearsals, repeat performances, and the exclusion of professional critics.

Berg had a particular interest in the number 23, using it to structure several works. Various suggestions have been made as to the reason for this interest : that he took it from the Biorhythms theory of Wilhelm Fließ, in which a 23 day cycle is considered significant, or because he 1st suffered an asthma attack on 23rd of the month.

Berg is remembered as one of the most important composers of the 20th Century and, to date, is the most widely performed Opera composer among the « Second Viennese School » . He is considered to have brought more human values to the 12 tone system, his works seen as more emotional than Schönberg's. Critically, he is seen to have preserved the Viennese tradition in his music. His popularity has been more easily secured than many other Modernists since he plausibly combined both Romantic and Expressionist idioms. Though Berg's Romanticism, at one time, seemed a drawback for some more modernist composers, the Berg scholar Douglas Jarman writes in the « New Grove Dictionary of Music » :

« As the 20th Century closed, the “ backward-looking ” Berg suddenly came as (George) Perle remarked, to look like its most forward-looking composer. »

...

Avril 1900 : Alma Schindler happens to run into Gustav Mahler while out walking with a friend. Mahler greets the friend, but stares at Alma.

Under Alexander von Zemlinsky's influence, Alma Schindler starts attending « Wiener Tonkünstlerverein » (Viennese Tone-Artists Association) concerts, and sees Arnold Schönberg at an after-concert dinner. Zemlinsky shows an interest in Alma's songs.

Mai 1900 : Alma Schindler decides that Josef Labor's emphasis on technique is not enough, and she will supplement his training with additional lessons from Alexander von Zemlinsky, to learn how to « capture the atmosphere of a poem » in her songs.

30 mai 1900 : The Vienna Philharmonic Orchestra re-elects Gustav Mahler, as music-director, by a vote of 86 to 3.

Juin 1900 : Gustav Mahler takes the Vienna Philharmonic Orchestra to Paris and, indicating his interest in the 20 year old Alma Schindler already, sends her a postcard from there.

25 juin 1900 : Alma Schindler notes in her diary that Gustav Mahler is « my idol » .

Richard Strauß begins trying to convince Gustav Mahler to leave the Vienna « Gesellschaft der Autoren, Komponisten und Musikverleger » (Society of authors, composers and music-publishers) , saying that the music-publishers are setting the tone rather than the composers.

25 juin 1900 : Alexander von Zemlinsky's father dies, leaving Zemlinsky to take-over the leadership of the family ; thus, his position at the « Carltheater » comes at an opportune moment.

Été 1900 : Alban Berg writes his 1st songs and a few piano pieces, including « Mein erster Walzer » (My 1st waltz) .

Settling into his new composing-hut, in Maiernigg, Gustav Mahler completes his 4th Symphony with the 3rd movement Adagio, then, celebrates his 40th birthday, 1 month late, after finishing his work. Mahler regards the 1st 4 Symphonies as « a self-contained tetralogy » of which the 4th Symphony is the conclusion, and there are indeed strong thematic links between the 3rd and 4th - not surprising, since « Das Himmlische Leben » (the Finale of the 4th) was originally intended as the Finale to the 3rd. He also remarks that, upon resuming work on the Symphony this summer, he began at a point that was far in advance of the sketches he had made last year, invoking a « 2nd self » who was busy composing « in the background » during the Opera season while his « 1st self » was occupied with his regular conducting and administrative duties.

Mahler has also taken along the score of Hans Rott's Symphony, in hopes of performing it ; it never happens, but there are bits and pieces of Rott's piece echoed in Mahler's 1st, 2nd, 3rd, and 5th Symphonies. (For how long Mahler had this score in his possession ?)

...

Up until now, the Companies making wax cylinder records have taken little notice of Emile Berliner's gramophone, but now, they begin to get desperate and challenge Berliner's patents. In America, « The American Graphophone Co. » sues Frank Seaman (Berliner's chief-salesman) , and Seaman ends-up making and selling gramophones for the « American Graphophone » . Eldridge Johnson, who makes Berliner's motors, creates the wax-disc mastering process and founds « The Victor Talking Machine Co. » Eventually, Victor and the Berliner Companies pool their patents and dominate the record business for nearly 20 years. Cylinder sales drop-off sharply after 1901, and the disc « record » is triumphant.

(Recorded-audio-disk technology will improve in the mid- 1920's with electrical recording. In 1948, we assist at the the invention of the 33 1/3 rpm long-playing « LP » . Followed, in 1949, by the 45 rpm « 45 » , in a more convenient size for the 3 minute « single » . In 1950, we assist at the substitution of vinyl for the brittle shellac. In

1957, we assist at the invention of stereophonic sound. But, in terms of reproduction technique, it remains essentially unchanged until the invention of the digital « compact disc » or CD, in 1983.)

The 24 year old Bruno Schlesinger becomes conductor at the Berlin Opera. A new agent in Berlin feels that he is a rising-star and, also, secures his inaugural Symphony-concert with the Berlin Philharmonic Orchestra. He occasionally takes the long train journey to make visits to Gustav Mahler, in Vienna, and to see his « fiancé », in Basle, and quickly becomes unhappy with his job in Berlin.

15 juillet 1900 : Création américaine de la 3e Messe d'Anton Bruckner à l'église Saint-François de Sales, à Cincinnati (Ohio) . Parmi les chanteurs, on retrouve Martin G. Dumler qui deviendra Président de la « Bruckner Society of America » , à partir de 1932.

1er septembre 1900 : Franz Schalk is engaged by Gustav Mahler as conductor at the Vienna « Hofoper » (Court Opera House) .

Septembre 1900 : Just before his 29th birthday, Alexander von Zemlinsky begins his post at the Vienna « Carltheater » .

3 octobre 1900 : The 21 year old Alma Schindler takes her 1st counterpoint lesson with Josef Labor.

18 octobre 1900 : After having been apart for the whole summer, Alexander von Zemlinsky visits Alma Schindler.

20 octobre 1900 : Gustav Mahler conducts the Munich premiere of his 2nd Symphony, and it is a big success with both the audience and the press.

Around this time, Mahler decides that writing programs to explain his Symphonies does more harm than good, confusing the public rather than enlightening them as to the intellectual basis of his work.

After the Munich performance, Mahler makes the famous statement :

« Down with the program books ! »

He presents all subsequent Symphonic works (except the 8th Symphony and « Das Lied von der Erde » , which have overt texts) as pure music, allowing no explanatory text in the programs at the premieres, other than the list of movements with their initial tempo markings (which, especially in Mahler, doesn't signify much because his movements change tempo constantly) .

7 novembre 1900 : Décès, à 43 ans, du chef d'orchestre et disciple de Bruckner, Josef Schalk. Les manuscrits restants du Finale de la 9e Symphonie qu'il avait en sa possession (légés le 18 octobre 1896 par l'exécuteur testamentaire, le docteur Theodor Reisch) sont transmis à son frère Franz.

13 novembre 1900 : Dissatisfied with her progress under Josef Labor, and probably already very attracted to Alexander von Zemlinsky's musical talent and intelligence, Alma Schindler begins taking lessons with him. She also becomes friends with Arnold Schönberg, since he and Zemlinsky are constant companions. Over the course of the next few months, Alma falls in love with Zemlinsky.

18 novembre 1900 : Alma Schindler attends the Vienna premiere of Gustav Mahler's 1st Symphony. Amid booing and hissing from a few detractors, and loud applause from Mahler's cult following, the audience gives a generally enthusiastic response. But, for the newspaper-critics, it is a unanimous failure. Alma fails to recognize the value of Mahler's compositions, and Schönberg is also apparently there because, he too later, makes disparaging remarks about the work.

Décembre 1900 : Alma Schindler attends a lieder concert including songs by Alexander von Zemlinsky and the premiere of Arnold Schönberg's 2 Songs, Opus 1. She finds Zemlinsky's work to be the best on the program, and her opinion of Schönberg's pieces is that they are : « flabbergasting, mind-boggling, by no means uninteresting - but beautiful ? »

Zemlinsky, who is familiar with the monumental « Gurrelieder » nearing completion by Schönberg, says to her :

« You wait. Before long, the world will be talking about him. »

17 décembre 1900 : Le chef Siegmund von Hausegger dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Une première munichoise.

...

At that time, with only a few exceptions, Europe, and places colonized by European countries, were the only cultural areas whose music was characterized by the use of harmony. A clearly-defined system had been established whereby one particular note was felt to be the central, primary note over all the others, and a piece would be said to be « in the key of » that note. This type of music is referred to as « tonal » .

After several centuries (from around 1500 to 1900) of this, a few bold composers began writing music which did not give a single note primacy. The 2 earliest significant examples were Charles Ives, in America (notably, his « Unanswered Question » , composed originally in 1906) , and Arnold Schönberg, in Vienna. It's interesting that Schönberg and Ives were born within about a month of each other.

The 1st truly atonal pieces were Schönberg's 2nd Quartet 4th movement, 3 Piano Pieces, and song-cycle « Book of the Hanging Gardens » , all written in 1908. Ives's work could really be characterized more as « polytonal » , while Schönberg preferred the term « pan-tonal » for the pieces he composed which disregarded traditional ideas about tonality.

It was Schœnberg's belated but extreme admiration for Mahler's work and ideals, not to mention Mahler's selfless support, that encouraged Schœnberg to be true to himself, stick to his radical inspirations, and not be swayed by criticism ; he also learned from Mahler the importance of a polyphonic mode of composition, something that stayed with Schœnberg the rest of his life.

Apparently, Schœnberg's student, Anton Webern, was the one who really stimulated Schœnberg into giving full-rein to his most progressive tendencies and into finally abandoning traditional concepts of tonality. The pivotal period, when all this really began to emerge, was the summer of 1905 when Mahler wrote ...

1901

1901 : Un des grands moments dans la carrière de Franz Xaver Bayer sera l'exécution, dans l'ancienne église paroissiale (« Alte Stadtpfarrkirche ») de Steyr, du « Te Deum » de Bruckner auquel toutes les Associations chorales de la localité (environ 200 chanteurs) ont pris part.

Début 1901 : Gustav Mahler is writing-out the fair-copy of his 4th Symphony.

Janvier 1901 : Richard Strauß conducts in Vienna his tone-poem « Ein Heldenleben » and other works with the Kaim Orchestra. He begins a long period of close contact with Gustav Mahler.

Vendredi, 4 janvier 1901 : Martin Spörr conducts Anton Bruckner's 4th Symphony in Graz.

Mardi, 8 janvier 1901 : Willibald Kähler conducts Anton Bruckner's 8th Symphony in Mannheim.

Jedi, 17 janvier 1901 : Semyon Viktorovich Pantchenko (1867-1937) conducts the 1st Russian performance of Anton Bruckner's 4th Symphony in Saint-Petersburg.

Dimanche, 20 janvier 1901 : 1st Russian performance of Anton Bruckner's 7th Symphony under Max Fiedler in Saint-Petersburg.

Dimanche, 20 janvier 1901 : Ferdinand Löwe conducts Anton Bruckner's « Psalm 150 » (**WAB 38**) in Vienna.

Dimanche, 24 février 1901 (en après-midi) : Gustav Mahler conducts a « heavily cut » version of Bruckner's 5th Symphony in his last Vienna Philharmonic concert. Also on the programme : Carl Maria von Weber's « Turandot » Overture and the 1st performance of Antonín Dvořák's Serenade in D minor for wind instruments, cello and double-bass, Opus 44 (B. 77) . Alexander von Zemlinsky and Alma are there, together.

Dimanche, 24 février 1901 (en soirée) : Gustav Mahler conducts Wolfgang Amadeus Mozart's « Die Zauberflöte » at the Vienna Opera House. Upon returning home, Mahler collapses with a severe internal hemorrhage. He is taken to the hospital and given a life-saving operation, then, spends the rest of the spring convalescing. This close brush with death

marks a dramatic change in his subsequent music.

17 février 1901 : Gustav Mahler's early Cantata, « Das klagende Lied », is finally premiered in Vienna. It is a rousing success with the audience, but is unanimously attacked by the newspaper-critics. The 16 year old Alban Berg attends. It is his 1st exposure to Mahler's music and he feels it is « a magnificent work ! ». A few days later, Anton Webern notes in his diary his admiration for Mahler's 2nd and 4th Symphonies.

Février 1901 : The 26 year old Arnold Schönberg completes the un-orchestrated score of his stupendous « Gurrelieder », the epitome of what a composer steeped in the work of Richard Wagner and Richard Strauß could accomplish. Because of his need to earn money, Schönberg must put-off its orchestration, which will not be completed until 1910, and its performance will only occur in 1913, by which time Schönberg will have made his most radical advances, his style, by then, sounding vastly different from that of the « Gurrelieder » .

Dimanche, 24 février 1901 : Gustav Mahler conducts, in the afternoon, a heavily-cut version of Anton Bruckner's 5th Symphony in his last Vienna Philharmonic concert. Zemlinsky and Alma are there, together.

That evening, Mahler conducts Mozart's « The Magic Flute » at the « Hofoper ». Then, upon returning home, he collapses with a severe internal hemorrhage. He is taken to the hospital and given a life-saving operation, then, spends the rest of the spring convalescing. This close brush with death marks a dramatic change in his subsequent music.

Début mars 1901 : Alexander von Zemlinsky contacts Hugo von Hoffmannsthal in hopes of collaborating on a project, and Hoffmannsthal offers « Der Triumph der Zeit » (The Triumph of Time) as a ballet.

Vendredi, 1er mars 1901 : Theodore Thomas conducts Anton Bruckner's 3rd Symphony with the Chicago Symphony Orchestra.

Samedi, 2 mars 1901 : Theodore Thomas conducts Anton Bruckner's 3rd Symphony with the Chicago Symphony Orchestra.

Vendredi, 8 mars 1901 : Alma Schindler comes uninvited to the « Tonkünstlerverein » concert premiering Alexander von Zemlinsky's « Irmelin Rose » songs, which Zemlinsky dedicated to her. Upon seeing Zemlinsky with Melanie Guttman, Alma causes a scene.

Vendredi, 8 mars 1901 : Theodore Thomas conducts Anton Bruckner's 7th Symphony in Boston « Symphony Hall » .

Samedi, 9 mars 1901 : Theodore Thomas conducts Anton Bruckner's 7th Symphony in Boston « Symphony Hall » .

Lundi, 11 mars 1901 : Siegmund von Hausegger conducts Anton Bruckner's « Te Deum » (WAB 45) with the « Münchner Philharmoniker » .

Mercredi, 13 mars 1901 : Ferdinand Löwe conducts Anton Bruckner's 7th Symphony in Vienna.

Jeudi, 14 mars 1901 : In Stuttgart, the German Bohemian conductor and composer Karl Pohlig became the 1st to perform the complete (uncut) version of Anton Bruckner's Symphony No. 6. This Symphony had been performed before in excerpts and in an edited-down version by Gustav Mahler.

Samedi, 23 mars 1901 : The affluent young architect Felix Muhr proposes to Alma Schindler. Her family puts much pressure on her to accept the proposal and forget about Zemlinsky, but she is not at all interested in Muhr.

Dimanche, 24 mars 1901 : August Göllerich conducts Anton Bruckner's 4th Symphony in Linz.

Début avril 1901 (autour de Pâques) : Mathilde Zemlinsky becomes pregnant by Arnold Schönberg.

10 avril 1901 : The relationship between Alexander von Zemlinsky and Alma Schindler, while never consummated, becomes physical.

Avril 1901 : In Klagenfurt, the 17 year old Anton Webern composes the song « Tief von fern » (From far away) ; the 1st of 8 settings by Webern on poems by Richard Dehmel.

Anton Webern

Le compositeur et chef d'orchestre autrichien Anton (Friedrich Wilhelm) von Webern (il abandonne la particule « von » en 1918) est né le 3 décembre 1883 à Vienne et est mort le 15 septembre 1945 à Mittersill. Un des 1ers élèves d'Arnold Schönberg, il appartient au 1er cercle de la « Seconde École de Vienne » .

Né dans une vieille famille noble de Vienne, Anton Webern étudie la musicologie avec Guido Adler à l'Université de Vienne (Institut d'Histoire de la musique) puis, entre 1904 et 1908, il étudie la composition avec Arnold Schönberg qui eut une grande influence sur sa musique et se lie d'amitié avec Alban Berg. En 1906, il obtient son doctorat en musicologie sur le « Choralis Constantinus » d'Heinrich Isaac. Il compose un nombre important d'œuvres de jeunesse, puis quelques pièces sous l'influence de Schönberg, mais son catalogue « officiel » débute avec sa « Passacaille » pour orchestre, Opus 1 (1908) . Il délaisse rapidement la tonalité, pour s'engager dans un style de musique atonale libre, en même temps que Schönberg et que Berg. Le 31 mars 1913, une de ses œuvres (les 6 pièces pour grand orchestre) fait partie du programme d'un mémorable concert qui fut un des scandales les plus retentissants de l'époque. 1 an après, la Guerre éclate, il est mobilisé. Réformé à cause de sa mauvaise vue, il se met à composer un nombre important de pièces vocales (Opus 12 à Opus 19) sur des textes du « Knaben Wunderhorn » ou des textes mystiques. Parallèlement, il mène une carrière de chef d'orchestre d'Opérettes, qui lui causera nombre de déboires tant professionnels que de santé. En 1924, il compose sa 1re œuvre dodécaphonique (un « Kinderstück » pour piano) qui, dès lors, deviendra son unique technique d'écriture.

En 1926, il fait la connaissance à Vienne de la poétesse Hildegard Jone (1891-1963) , qui écrira les textes de toutes

ses œuvres vocales ultérieures (Lieder Opus 23 et 25 ; « Das Augenlicht » , Opus 26 ; Ire et 2e Cantates, Opus 29 et 31, ainsi qu'un fragment d'une 3e qui ne verra jamais le jour) . Sa carrière de chef d'orchestre prendra une importance grandissante pendant la période Sociale-Démocrate (dite période austro-marxiste) grâce à l'appui d'un ami de Schönberg, David Josef Bach, devenant malgré lui une des vitrines culturelles de l'austro-marxisme. En février 1934, une série d'émeutes et d'affrontements entre des miliciens fascistes nazis et des militants communistes embrasent Vienne et Linz. Le chancelier Engelbert Dollfuß décrète le couvre-feu et instaure l'état d'urgence : tous les élus Socio-Démocrates voient leur mandat annulé, les syndicats et associations ouvrières dissous. Webern perd alors son poste de chef d'orchestre à la RAVAG (la radio autrichienne) , ce qui le privera d'une partie de ses modestes revenus. Le 24 décembre 1935, Alban Berg meurt d'une septicémie. En 1936, Webern est pressenti pour diriger la création du Concerto « à la mémoire d'un ange » de Berg, à Barcelone, mais après quelques répétitions, Webern se sent incapable de continuer. De fait, cette œuvre sera créée par le chef Hermann Scherchen. Cet événement mettra une fin définitive à la carrière de chef de Webern.

En 1938, les Nazis annexent l'Autriche. Webern voit une grande partie de ses amis, de ses élèves juifs s'exiler. Ne prenant pas lui-même le chemin de l'exil, il reste en Autriche et sera alors mis au ban de la scène culturelle par les Nazis. Il fait partie des musiciens considérés comme « dégénérés » par les Nazis. Il se réfugie dans un exil intérieur, poursuivant inlassablement son œuvre, malgré les bombardements (à partir de l'automne 1943) , un enrôlement forcé (mais bref) dans la défense anti-aérienne. Il pourra néanmoins, à 2 reprises, quitter l'Autriche pour la Suisse : en 1940, pour assister à une reprise de sa « Passacaille » pour orchestre, Opus 1, puis, en 1943, pour la création de ses Variations pour orchestre, Opus 30, à Winterthur. Très démuné financièrement, il est contraint de solliciter à plusieurs reprises la « Künstlerdank » , une bourse de survie accordée aux musiciens nécessiteux par le Ministère nazi de la culture.

Après de nombreuses compositions tonales de jeunesse, en 1909 (5 Lieder, Opus 3) , il délaisse le système tonal, au profit d'une écriture atonale libre dans un style expressionniste. Il explore également la petite forme (aphorisme, on a même souvent associé l'esthétique webernienne à celle des Haïku japonais) , ainsi que la « Klangfarbenmelodie » élaborée par Schönberg dans ses propres 5 Pièces pour orchestre, Opus 16 (n° 3 : « Farben » ; et n° 5 : le récitatif obligé) . En 1924 (« Kinderstück ») , suivant de près Schönberg et Berg, Webern remplace la libre atonalité par la technique du dodécaphonisme.

À partir de ce moment, la musique de Webern se concentre vers une organisation de plus en plus rationalisée des sons non seulement dans leurs hauteurs (série) , mais d'une certaine façon également dans leurs durées, tout en faisant un emploi de plus en plus important du contrepoint : canons (Symphonie, Opus 21) ; fugue (Quatuor à cordes, Opus 28) . Dans ses « Variations » pour orchestre, Opus 30, et sa 2e Cantate, Opus 31, il élabore un traitement sériel en chaînes et réseaux, que sa mort l'empêcha de poursuivre.

Après la Seconde Guerre mondiale, on a vu en Webern une nouvelle voie à suivre dans le domaine de la composition. La musique tonale ayant été assimilée par certains comme la musique du Nazisme et du Fascisme, il fallait dénazifier la culture, et d'aucuns avaient le sentiment que l'art ne pourrait plus être comme avant, ayant échoué à empêcher la « Shoah » .

Aujourd'hui, sa musique est jouée dans le monde entier. Et elle est appréciée dans sa sensibilité, au-delà des oppositions entre partisans et opposants de l'atonalité.

...

« Except for the violin pieces and a few of my orchestra pieces, all of my works, from the “ Passacaglia on, relate to the death of my mother. »

(Anton Webern, letter to Alban Berg.)

« Tell me, can one at all denote thinking and feeling as things entirely separable ? I cannot imagine a sublime intellect without the ardour of emotion. »

(Anton Webern writing to Schönberg, June 23, 1910.)

Anton Webern, March 6, 1934, in a letter to Ernst Křenek, responding to the latter's essay « Freedom and Responsibility » published in the Willi Reich's Music Journal No. 23. Křenek had advocated for « a Catholic Austrian “ avante-garde ” » in opposition to « the Austrian provincialism that National-Socialism wants to force on us » . Webern himself was Roman Catholic, and the leading « Vaterländische Front » positioned Austria with Fascist Italy, on the basis of religious and historical national identity in attempt to remain independent from Nazi Germany ; thus, the confusion that Webern refers to is the « social chaos » (Louis Krasner) of the Austrian Civil War, which the Social-Democrats' « Republikanischer Schutzbund » lost to the other side's « Heimwehr » , and he endorses Křenek's advocacy for an art, though certainly meaningful and relevant, relatively transcendent and universal as opposed to immanent and nationalistic. But beyond Křenek, Webern emphasizes a responsibility to an understood « heritage » and presses this appeal with marked wariness of « the confusion » .

Louis Krasner :

« Webern said to me :

“ It's only the superior old German culture that can save this world from the demoralized condition into which it has been thrown. ”

You see, during the 1920's and early 1930's, Germany and Austria were in social chaos. The United States experienced something similar at the time of the Vietnam War. Remember how it was. Students were rebelling, occupying campus buildings ; armed protesters were clashing with the police. People were wondering : how far will it go ? How's it going to turn-out ? It was that kind of climate in Central Europe, only much worse. Here, there was some sort of control, but there was no control in Vienna. The attitudes of young people were so cynical, and their behaviour in the “ cafés ” and on the streets was really worrisome to the older generations. People like Webern thought the world was lost.

Everything was so “ Bolshevik ” (so without discipline and cultivation) that only some kind of determined autocracy could solve society's problems and provide the salvation for all of Western humanity. If you asked Webern, “ Why does it have to be somebody like Hitler ? ”, his answer was, “ Who knows if these excesses we've been reading about are real ? As far as I'm concerned that's propaganda ! ” This conversation took place in 1936. It seems to me that, in the preceding years, there must have been a time when Webern felt the pull of great contradictions, a time when he was torn constantly. »

(Louis Krasner elaborating on Anton Webern's « however » clause.)

...

The Austrian composer and conductor Anton (Friedrich Wilhelm von) Webern was born on 3 December 1883 in Vienna and died 15 September 1945. Along with his mentor Arnold Schœnberg and his colleague Alban Berg, Webern comprised the core among those within and more peripheral to the circle of the « Second Viennese School », including Ernst Křenek and Theodor W. Adorno. As an exponent of atonality and 12 tone technique, Webern exerted influence on contemporaries Luigi Dallapiccola, Ernst Křenek, and even Arnold Schœnberg himself. As tutor, Webern guided and variously influenced Arnold Elston, Fré Focke, Philipp Herschkowitz, René Leibowitz, Humphrey Searle, Leopold Spinner, and Stefan Wolpe.

Anton Webern's music was the most radical of its « milieu » in its rigorous and resolute apprehension of 12 tone technique. His innovations in schematic organization of pitch, rhythm, register, timbre, dynamics, articulation, and melodic contour ; his eagerness to redefine imitative contrapuntal techniques such as canon and fugue ; and his inclination toward athenaticism, abstraction, concision, and lyricism all greatly informed and oriented post-War European, typically serial or « avant-garde » composers such as Pierre Boulez, Karlheinz Stockhausen, Luigi Nono, Bruno Maderna, Henri Pousseur, and György Ligeti. In the United States, meanwhile, Webern's music was very fruitfully re-introduced to Igor Stravinsky by Robert Craft ; and it attracted the interest of Milton Babbitt, although Babbitt ultimately found Schœnberg's 12 tone techniques more useful than those of Webern.

During and shortly after the post-War period, then, Webern was posthumously received with attention 1st diverted from his socio-cultural up-bringing and surroundings and, moreover, focused in a direction apparently antithetical to his participation in German Romanticism and Expressionism. A richer understanding of Webern began to emerge in the later half of the 20th Century, notably in the work of scholars Kathryn Bailey, Julian Johnson, and Anne Schreffler, as archivists and biographers (e.g. , Hans and Rosaleen Moldenhauer) regained access to sketches, letters, lectures, audio recordings, and other articles of and associated with Webern's Estate.

Anton Webern was the only surviving son of Carl von Webern, a civil servant, and Amelie (« née » Geer) who was a competent pianist and accomplished singer - the only obvious source of the future composer's talent. He never used his middle names and dropped the « von » , in 1918, as directed by the Austrian government's reforms after World War I.

Webern lived in Graz and Klagenfurt for much of his youth. But his distinct and lasting sense of « Heimat » was shaped by reading Peter Rosegger ; and, moreover, by frequent and extended retreats with his parents, sisters, and cousins to his family's country Estate, the « Preglhof » , which Webern's father had inherited upon the death of Webern's grandfather, in 1889.

Webern memorialized the « Preglhof » in a diary poem, « An der Preglhof » , and in the tone-poem « Im Sommerwind » (1904) , both after Bruno Wille's idyll. Once Webern's father sold the Estate, in 1912, Webern referred to it nostalgically as a « lost paradise » . He continued to revisit the « Preglhof » , the family cemetery in Schwabegg, and the surrounding landscape for the rest of his life ; and he clearly associated the area, which he took as his home, very closely with the memory of his mother Amelie, who had died in 1906 and whose loss also profoundly affected Webern for decades.

Art historian Ernst Dietz, Webern's cousin and, at that time, a student at Graz, may have introduced Webern to the work of Arnold Böcklin and Giovanni Segantini, which Webern came to admire. Segantini's work was a likely inspiration for Webern's 1905 single-movement String Quartet.

In 1902, Webern began attending classes at Vienna University. There, he studied musicology with Guido Adler, writing his thesis on the « Choralis Constantinus » of Heinrich Isaac. This interest in early-music would greatly influence his compositional technique in later years, especially in terms of his use of palindromic form on both the micro- and macro-scale and the economical use of musical materials.

He studied composition under Arnold Schönberg, writing his « Passacaglia » , Opus 1, as his graduation piece in 1908. He met Alban Berg, who was also a pupil of Schönberg. These 2 relationships would be the most important in his life in shaping his own musical direction.

After graduating, Webern took a series of conducting posts at Theatres in Ischl ; Teplitz (now, Teplice, in the Czech Republic) ; Danzig (now, Gdańsk, in Poland) ; Stettin (now, Szczecin, in Poland) ; and Prague, before moving back to Vienna. There, he helped run Schönberg's « Society for Private Musical Performances » , from 1918 through 1922, and conducted the « Vienna Workers Symphony Orchestra » , from 1922 to 1934.

In 1926, Webern noted his voluntary resignation as chorus Master of the Mödling Men's Choral Society, a paid position, in controversy over his hiring of a Jewish singer, Greta Wilhelm, to replace a sick one. Letters document their correspondence in many subsequent years, and she (among others) would in turn provide him with facilities in which to teach private lessons as a convenience to Webern, his family, and his students.

Anton Webern's compositions are concise, distilled, and select ; just 31 of his compositions were published in his lifetime and, when Pierre Boulez later oversaw a project to record all of his compositions, including some of those without Opus numbers, the results fit on just 6 CDs. Although Webern's music changed over time, as it often does in the case of long-time composers' music, it is typified by very spartan textures, in which every note can be clearly heard ; carefully chosen timbres, often resulting in very detailed instructions to the performers and use of extended

instrumental techniques (flutter tonguing, col legno, and so on) ; wide-ranging melodic lines, often with leaps greater than an octave ; and brevity : the 6 Bagatelles for String Quartet of 1913, for instance, last about 3 minutes in total.

Webern's music does not fall into clearly demarcated periods of division because the concerns and techniques of his music were cohesive, interrelated, and only very gradually transformed with the overlap of old and new, particularly in the case of his middle-period lieder. For example, his 1st use of 12 tone technique was not especially stylistically significant and only eventually became realized as otherwise so in later works. As such, the divisions employed below are only a convenient simplification.

Webern published little of his early work in particular ; like Johannes Brahms, though perhaps for not entirely the same reasons, Webern was characteristically meticulous and revised extensively. Many juvenilia remained unknown until the work and findings of the Moldenhauers in the 1960's, effectively obscuring and undermining formative facets of Webern's musical identity, highly significant even more so in the case of an innovator whose music was crucially marked by rapid stylistic shifts. Thus, when Boulez 1st oversaw a project to record « all » of Webern's music, not including the juvenilia, the results fit on 3 rather than 6 CD's.

Webern's earliest works consist primarily of lieder, the genre that most belies his roots in Romanticism, specifically German Romanticism ; one in which the music yields brief but explicit, potent, and spoken meaning manifested only latently or programmatically in purely instrumental genres ; one marked by significant intimacy and lyricism ; and one which often associates nature, especially landscapes, with themes of home-sickness, solace, wistful yearning, distance, utopia, and belonging. Robert Schumann's « Mondnacht » is an iconic example ; Joseph von Eichendorff, whose lyric poetry inspired it, is not far removed from the poets (e.g. , Richard Dehmel, Gustav Falke, Theodor Storm) whose work inspired Webern and his contemporaries Alban Berg, Max Reger, Arnold Schönberg, Richard Strauß, Hugo Wolf, and Alexander von Zemlinsky. Wolf's « Mörike-Lieder » were especially influential on Webern's efforts from this period. But well beyond these lieder alone, all of Webern's music may be said to possess such concerns and qualities, as is evident from his sketches, albeit in an increasingly symbolic, abstract, spare, introverted, and idealized manner.

Other works include the orchestral tone-poem « Im Sommerwind » (1904) and the « Langsamer Satz » (1905) for String Quartet.

Webern's 1st piece after completing his studies with Arnold Schönberg was the « Passacaglia » for orchestra (1908) . Harmonically, it is a step forward into a more advanced language, and the orchestration is somewhat more distinctive than his earlier orchestral work. However, it bears little relation to the fully-mature works he is best-known for today. One element that is typical is the form itself : the « passacaglia » is a form which dates back to the 17th Century, and a distinguishing feature of Webern's later work was to be the use of traditional compositional techniques (especially canons) and forms (the Symphony, the Concerto, the String Trio, and String Quartet, and the piano and orchestral « Variations ») in a modern harmonic and melodic language.

For a number of years, Webern wrote pieces which were freely atonal, much in the style of Schönberg's early atonal works. Indeed, so in lockstep with Schönberg was Webern for much of his artistic development that Schönberg, in

1951, wrote that he sometimes no longer knew who he was, Webern had followed so well in his footsteps and shadow, occasionally outdoing or stepping ahead of Schönberg in execution of Schönberg's own or their shared ideas.

There are, however, important cases where Webern may have even more profoundly influenced Schönberg. Ethan Haimo marks the swift, radical influence in 1909 of Webern's novel and arresting 5 Pieces for String Quartet, Opus 5, on Schönberg's subsequent Piano Piece, Opus 11, No. 3 ; 5 Pieces for Orchestra, Opus 16 ; and the mono-drama « Erwartung » , Opus 17. This shift is distinctly pronounced in a letter Schönberg wrote to Ferruccio Busoni, which describes a rather Webernian aesthetic :

« Harmony is expression and nothing else. Away with Pathos ! Away with protracted 10 tone scores. My music must be brief. Concise ! In 2 notes : not built, but “ expressed ” !! And the results I wish for : no stylized and sterile protracted emotion. People are not like that : it is impossible for a person to have only one sensation at a time. One has thousands simultaneously. And this variegation, this multi-fariousness, this illogicality which our senses demonstrate, the illogicality presented by their interactions, set forth by some mounting rush of blood, by some reaction of the senses or the nerves, this I should like to have in my music. »

In 1949, Arnold Schönberg still remembered being « intoxicated by the enthusiasm of having freed music from the shackles of tonality » and believing with his pupils « that, now, music could renounce motivic features and remain coherent and comprehensible nonetheless » .

But, with Opuses 18 to 20, Schönberg turned-back and revived old techniques, very self-consciously returning to and transforming tradition by the concluding songs of « Pierrot lunaire » (1912) , Opus 21, with, e.g. , intricately interrelated canons in « Der Mondfleck » , clear waltz rhythms in « Serenade » , a barcarolle (« Heimfahrt ») , triadic harmony throughout « O alter Duft » . And, in particular, « Pierrot lunaire » was received by Webern as a direction for the composition of his own Opuses 14 to 16, most of all with respect to contrapuntal procedures (and to a lesser degree with respect to the diverse and innovative textural treatment among instruments in increasingly smaller ensembles) . « How much I owe to your “ Pierrot ” » , he wrote Schönberg upon completing a setting of George Trakl's « Abendland III » , Opus 14, No. 4, in which, rather unusually for Webern, there is no silence or rest until a pause at the concluding gesture. Indeed, a recurring theme of Webern's World War I settings is that of the wanderer, estranged or lost and seeking return to or, at least, retrieval from an earlier time and place ; and of some 56 songs on which Webern worked from 1914 to 1926, he ultimately finished and, later, published only 32 set in order as Opuses 12 to 19. This War-time theme of wandering in search of home ties in with 2 intricately involved concerns more broadly evident in Webern's work : 1st, the death and memory of members of Webern's family, especially his mother but also including his father and a nephew ; and 2nd, Webern's broad and complex sense of rural and spiritual « Heimat » . Their importance is marked by Webern's stage-play, « Tot » (October 1913) , which, over the course of 6 alpine scenes of reflection and self-consolation, draws on Emanuel Swedenborg's notion of correspondence to relate and to unite the 2 concerns, the 1st embodied but otherworldly and the 2nd concrete if increasingly abstracted and idealized.

The similarities between « Tot » and Webern's music are striking. In an often programmatic or cinematic fashion,

Webern ordered his published movements, themselves dramatic or visual « tableaux » with melodies that frequently begin and end on weak beats, or else, settle into ostinati or the background. In them, tonality, useful for communicating direction and narrative in programmatic pieces, becomes more tenuous, fragmented, static, symbolic, and visual or spatial in function, thus mirroring the concerns and topics, explicit or implicit, of Webern's music and his selections for it from the poetry of Stefan George and, later, Georg Trakl. Webern's dynamics, orchestration, and timbre are given so as to produce a fragile, intimate, and often novel sound, despite distinctly recalling Gustav Mahler, not infrequently bordering on silence at a typical « ppp ». In some cases, Webern's choice of instrument in particular functions to represent or to allude to a female voice (e.g., the use of solo violin), to inward or outward luminosity or darkness (e.g., the use of the entire range of register within the ensemble; registral compression and expansion; the use of celesta, harp, and glockenspiel; the use of harmonics and antisteg directions), or to angels and heaven (e.g., the use of harp and trumpet in the circling ostinati of Opus 6, No. 5, and winding to conclusion at the very end of Opus 15, No. 5).

With the « Drei Volkstexte » (1925), Opus 17, Webern used Schönberg's 12 tone technique for the 1st time, and all his subsequent works used this technique. The String Trio (1926-1927), Opus 20, was both the 1st purely instrumental work using the 12 tone technique (the other pieces were songs) and the 1st cast in a traditional musical form.

Webern's music, like that of both Johannes Brahms and Arnold Schönberg, is marked by its emphasis on counterpoint and formal considerations; and Webern's commitment to systematic pitch organization in the 12 tone method is inseparable from this prior commitment. Webern's tone rows are often arranged to take advantage of internal symmetries; for example, a 12 tone row may be divisible into 4 groups of 3 pitches which are variations, such as inversions and retrogrades, of each other, thus creating invariance. This gives Webern's work considerable motivic unity, although this is often obscured by the fragmentation of the melodic lines. This fragmentation occurs through octave displacement (using intervals greater than an octave) and by moving the line rapidly from instrument to instrument in a technique referred to as « Klangfarbenmelodie ».

Webern's last pieces seem to indicate another development in style. The 2 late Cantatas, for example, use larger ensembles than earlier pieces, last longer (No. 1 : around 9 minutes; No. 2 : around 16 minutes), and are texturally somewhat denser.

In his youth (1903), Anton Webern orchestrated at least 5 of Franz Schubert's various Lieder, giving the piano accompaniment to an appropriately Schubertian Orchestra of strings and pairs of flutes, oboes, clarinets, bassoons, and horns : « Der Vollmond Strahlt auf Bergeshöhn » (the « Romanze » from « Rosamunde »); « Tränenregen » (from « Die schöne Müllerin »); « Der Wegweiser » (from « Winterreise »); « Du bist die Ruh », and « Ihr Bild ». In 1934, he did the same for Schubert's 6 « Deutsche Tänze » (German Dances) of 1824.

For Schönberg's « Society for Private Musical Performances », in 1921, Webern arranged, among other things, the 1888 « Schatz-Walzer » (Treasure Waltz) of Johann Strauß II's « Der Zigeunerbaron » (The Gypsy Baron) for string quartet, harmonium, and piano.

In 1924, Webern arranged Franz Liszt's « Arbeiterchor » (Workers' Chorus, composed around 1847-1848) for bass solo, mixed chorus, and large Orchestra ; it was premiered for the first time, in any form, on March 13 and 14, 1925, with Webern conducting the 1st full-length concert of the « Austrian Association of Workers Choir » . A review in the « Amtliche Wiener Zeitung » of March 28, 1925, read :

« Neu in jedem Sinne, frisch, unverbraucht, durch ihn zieht die Jugend, die Freude. »

(New in every respect, fresh, vital, pervaded by youth and joy.)

The text, in English translation, reads in part :

« Let us have the adorned spades and scoops, / Come along all, who wield a sword or pen, / Come here ye, industrious, brave and strong / All who create things great or small. »

Franz Liszt, initially inspired by his revolutionary countrymen, had left it in manuscript at music-publisher Carl Haslinger's discretion.

Webern insisted on lyricism, nuance, rubato, sensitivity, and both emotional and intellectual understanding in performance of music ; this is evidenced by anecdotes, correspondence, extant recordings of Franz Schubert's « Deutsche Tänze » (arranged by Webern) and Alban Berg's Violin Concerto under his direction, many such detailed markings in his scores, and, finally, by his compositional process as both publicly stated and, later, revealed in the musical and extra-musical metaphors and associations everywhere throughout his sketches. As both a composer and conductor, he was one of many (e.g. , Wilhelm Furtwängler, Dimitri Mitropoulos, Hermann Scherchen) in a contemporaneous tradition of conscientiously and non-literally handling notated musical figures, phrases, and even entire scores so as to maximize expressivity in performance and to cultivate audience engagement and understanding.

This aspect of Webern's work had been typically missed in his immediate post-War reception, however, even as it may radically affect the music's reception. For example, Pierre Boulez's « complete » recording of Webern's music yielded more to this æsthetic, the 2nd time after, largely missing it the 1st ; but conductor Elisha Inbal's rendition of Webern's Symphony with the « hr-Sinfonieorchester » is still far more within the spirit of the Late-Romantic performance tradition (which Webern seemingly intended for his music) , nearly slowing to half-tempo for the whole of 1st movement and taking care to delineate and shape each melodic strand and expressive gesture throughout the entirety of the work.

Günter Wand's 1966 recording of the Cantata No. 1 (1938-1940) , Opus 29, with the « Symphonieorchester des Bayerischen Rundfunks » et al. , may likewise be contrasted with both of Boulez's renditions.

Webern's music started to spark some interest in the 1920's. By the mid-1940s, they were having a decisive effect on John Cage. However, Webern mostly remained the most obscure and arcane composer of the « Second Viennese School » in his lifetime.

After World War II, interest in Anton Webern increased, and his « œuvre » acquired what Alex Ross calls « a saintly, visionary aura ». When Webern's « Piano Variations » were performed in Darmstadt, in 1948, young composers listened in a quasi-religious trance.

Meanwhile, Webern's characteristically passionate pan-German nationalism and censurable, sordid political sympathies, however naive or delusional, were not widely-known or went unmentioned ; perhaps, in some parts due to his personal and political associations before, his degradation, mistreatment and disillusionment during, and then his fate immediately after the German « Reich ». Significantly as relates to his reception, Webern never compromised his artistic identity and values, as Igor Stravinsky was later to note.

In 1955, the 2nd issue of Herbert Eimert and Karlheinz Stockhausen's journal « Die Reihe » was devoted to Webern's « œuvre » and, in 1960, his lectures were published by Universal-Edition.

It has been suggested that the serialists' fascination with Webern's works came not for their audible content, but rather from the transparency of their scores, which made their musical analysis easier. One of the founders of European post-Webern serialism, Karel Goeyvaerts, wrote :

« The impression of the 1st time I heard Webern's music in a concert performance was the same as I was to experience, a few years later, when I 1st laid eyes on a Mondrian canvas : those things, of which I had acquired an extremely intimate knowledge, came across as crude and unfinished when seen in reality. »

Anton Webern's work was a seminal influence on that of Andr  Szerv nszky ; thus, Gy rgy Kurt g mimics and quotes both Webern and Szerv nszky himself variously throughout his own « Officium Breve in memoriam Andr  Szerv nszky » for string quartet, Opus 28, composed in 1988-1989.

...

Printemps 1901 : In America, the 33 year old Scott Joplin moves from Sedalia, Missouri, to Saint-Louis, where the « ragtime » style of piano-playing is thriving. America has imported many German musicians to lead its musical institutions, and most of them disdain « ragtime » and other American popular-music forms, but Alfred Ernst, conductor of the Saint-Louis Choral Symphony Society (the major musical institution there) , is greatly impressed by Joplin's acute ear, talent as a composer, education, and soft-spoken style. Joplin rapidly gains notice in the city's leading newspapers. His colleagues have little respect for his apparently substandard abilities as a pianist, but he is earning a decent living from royalties paid on his very popular « ragtime » compositions.

Avril   octobre 1901 : Alexander Zemlinsky composes the ballet-score of « Der Triumph der Zeit » (The Triumph of Time) .

Mai 1901 : On the anniversary of Richard Wagner's birthday (and just before his own 36th birthday) , Richard Strau 

completes his 2nd Opera, « Feuersnot » (Fire famine) based on a libretto satirizing Munich's conservative music-lovers, written in Bavarian dialect by Ernst von Wolzogen (also from Munich) .

The plot :

« Bonfires are burning all across medieval Munich during Midsummer's Eve revelry, but amid the fun the people are troubled by a stranger named Kunrad, a sorcerer. Kunrad wants Diemut, the burgomaster's daughter, and he offends her with his erotic approaches. In revenge, she humiliates him, so he uses music for his magic and causes all the fires in the city to go-out. Kunrad tells the citizens that the fires can only be relit from « the body of a virgin in heat » . Under pressure from everyone, Diemut gives in to him, and her 1st orgasm relights the fires in a flash. »

Kunrad is the pupil of another magician, similarly trounced in Munich, called Reichart der Wagner. Strauß's 1st opera, « Guntram » , had flopped in Munich.

Ernst von Wolzogen, a writer, founds the « Überbrettel » (« over-boards » , a German pun with the less literal meaning of « super-theater ») , an artistic cabaret theater modelled somewhat after those in Montmartre (Paris) , during the 1880's and 1890's. Poetry by Wolzogen and others associated with the « Überbrettel » is published in a volume called « Deutsche Chansons » (« German Songs » , using the French word for « songs ») ; Arnold Schönberg sets several of these « Brettel Lieder » to music. When Wolzogen and the « Überbrettel » are on tour in Vienna, their conductor Oskar Fried hires Schönberg to substitute for him at the « Carltheater » , where Schönberg and Wolzogen meet. Wolzogen hears his « chansons » , and hires Schönberg to direct his theater, in Berlin, during the following season.

8 au 17 mai 1901 : Alexander von Zemlinsky composes « Ein Lichtstrahl » (A Ray of Light) , a mime-drama with piano accompaniment, for the « Carltheater » « Überbrettel » .

Samedi, 18 mai 1901 : The remains of Anton Bruckner's sister, Maria Anna (which died in 1870) , who accompanied him to Vienna, are transferred to the cemetery of Saint-Florian's monastery.

Samedi, 18 mai 1901 : Alma Schindler and her family go to Sankt Gilgen (on the Wolfgangsee) for their summer vacation. Immediately upon arriving, Alma rents a post-office box from which she will have a voluminous private correspondence with Zemlinsky.

Fin mai 1901 : Alexander von Zemlinsky's prospects for the Breslau post fall thru, and he renews his « Carltheater » contract for the upcoming season.

The Viennese music-publisher Ludwig Döblinger releases the Operettas « Das süße Mädel » by Heinrich Reinhardt and « Die Landstreicher » by Carl Michæl Ziehrer. They are hugely successful, and enable Döblinger's owner, Bernhard Herzmansky, to risk publishing works by contemporary « serious » composers, including Ernő Dohnányi, Alexander von Zemlinsky, and Gustav Mahler.

Dimanche 2 juin 1901 : Performance in Chicago of Anton Bruckner's « Te Deum » (**WAB 45**) under organist Wilhelm Middelschulte (born 3 April 1863 in Werve, Kreis Hamm - now part of Kamen ; died on 4 May 1943 in Dortmund) . He had previously directed the Mass in F minor (**WAB 28**) on Christmas-Day, 1900.

Juin 1901 : Gustav Mahler's music-publisher « Josef Weinberger Musikverlage » and printer Josef Eberle and other major Vienna publishers found « Universal-Edition » , the publishing company which eventually takes on all of Mahler's Symphonies and much of the work of the « Second Viennese School » .

Juin 1901 : In Heidelberg, at the 37th Festival of the « Allgemeiner Deutscher Musikverein » , Richard Strauß is elected President of the association. He puts the focus of the organization on the production of contemporary works.

After recovering from the hemorrhage and surgical operation, Gustav Mahler leaves Vienna early to begin his vacation in Maiernigg, on **June 5th**, and begins his 5th Symphony, with the 1st movement « Funeral March » , the stormy 2nd movement (with its big climax) , and the monumental 3rd movement Scherzo, which apparently was an earlier idea. Inspired by his near-death experience, and his study of Johann Sebastian Bach during his convalescence, this work marks a sharp change in style, and the Symphony is filled with counterpoint. He also composes 8 songs, including the « Rückert Lieder » .

Été 1901 : While vacationing in Rapallo, Italy, the 35 year old Jean Sibelius begins his 2nd Symphony and completes it at the end of the year, in Finland.

Août 1901 : Alexander von Zemlinsky travels widely, visiting Bayreuth to see « Parsifal » , then, Nuremberg and Munich, finally spending the rest of his vacation at Mattsee with his sister Mathilde and Schöenberg. Zemlinsky and Alma Schindler plan a secret « rendez-vous » in Bad Ischl, but Alma's mother goes there, the same day, and so they cancel it.

Hedwig Lachmann translates Oscar Wilde's « Salome » into German and it has its 1st performance in Germany.

Vendredi, 9 août 1901 : The founding of Universal-Edition is reported in the Viennese press. Among other works, the new company is to publish the music of « important modern Masters such as Anton Bruckner, Karl Goldmark, and Franz Liszt » .

Septembre 1901 : The 16 year old Otto Klemperer goes to Frankfurt to study piano at the Hoch Conservatory.

Gustav Mahler writes to the 25 year old Bruno Schlesinger offering him a job in Vienna, and he accepts, becoming once again Mahler's assistant. Dropping his last name, on Mahler's advice, so that it will sound less Jewish, Bruno Walter (Schlesinger) will remain in Vienna until 1912.

The 31 year old Oskar Straus becomes conductor for the « Überbrettel » in Berlin and writes several farces for it.

Septembre 1901 : Alexander von Zemlinsky resumes his post at the « Carltheater » . Alma Schindler's mother finds-out about the plans he and Alma had for a secret « rendez-vous » in Bad Ischl, and forbids Alma from seeing him again. Alma threatens suicide, and her mother capitulates.

18 septembre 1901 : Hugo von Hoffmannsthal meets with Gustav Mahler regarding the production of his ballet collaboration with Alexander von Zemlinsky, « Der Triumph der Zeit » (The Triumph of Time) , but Mahler, notoriously condescending towards ballet, and finding the symbolism of the text incomprehensible, is not interested. Zemlinsky pushes-on with the composition of the music anyway.

24 septembre 1901 : On the last day of her vacation, Alma Schindler longingly dreams about having sex with Alexander von Zemlinsky.

25 septembre 1901 : Alma Schindler and her family return to Vienna and move into their new villa, on the « Hohe Warte » .

5 octobre 1901 : Alexander von Zemlinsky visits Alma Schindler for the 1st time since May, and their music lessons resume on **October 11th**.

By the fall, Zemlinsky's sister Mathilde is 6 months pregnant by the 27 year old Arnold Schönberg. They marry on **October 7th** ; thus, Schönberg's former teacher becomes his brother-in-law.

14 octobre 1901 : On his 30th birthday, Alexander von Zemlinsky finishes the short-score of his 3 Act ballet, « Der Triumph der Zeit » (The Triumph of Time) . Act I is already orchestrated, and he immediately begins orchestration of Acts 2 and 3.

Lundi, 21 octobre 1901 : Richard Strauß conducts Anton Bruckner's 3rd Symphony at the « Kroll Oper » , in Berlin. In a letter to his parents (dated November 7th) , he writes of an enormous success.

Lundi, 4 novembre 1901 : Franz Zeischka (1864-1909) conducts Anton Bruckner's 4th Symphony in Teplitz (« Töplitz-Schönau ») .

6 novembre 1901 : The 22 year old Alma Schindler is totally in love with Alexander von Zemlinsky. He is becoming irritated with her, probably because she is such a flirt, but she reconciles with him and all is forgiven.

6 novembre 1901 : At a party, Alma Schindler formally meets and finally engages in conversation with the 41 year old Gustav Mahler. Alma chastises Mahler for holding-on to Zemlinsky's score of « Der Triumph der Zeit » (The Triumph of Time) for so long without giving the composer a response and, with Mahler criticizing the work, an argument develops. Nevertheless, Mahler falls head over heels for her and woos her like a love-crazed school boy, sending her an anonymous love-poem. Alma's admiration for Mahler quickly turns to love as he displaces Zemlinsky in her heart. Things move fast.

Vendredi, 15 novembre 1901 : Martin Spörr conducts Anton Bruckner's 8th Symphony in Graz.

19 novembre 1901 : Alma Schindler realizes that the anonymous love-poem was by Gustav Mahler, and writes in her diary :

« Alex von Zemlinsky - who is he ? »

Novembre 1901 : Julius Korngold and his family move to Vienna, where he works at 1st as a lawyer.

21 novembre 1901 : Richard Strauß's Opera, « Feuersnot » , is premiered in Dresden under the direction of Ernst von Schuch.

25 novembre 1901 : In Munich, Gustav Mahler conducts the premiere of his 4th Symphony with the Kaim Orchestra ; the soprano is Margarete Michalek. It is the 1st new work of his to be performed since the 2nd Symphony, in 1895.

Where the public had, by now, come to appreciate the 2nd, and expected another large imposing work, they are baffled by the smaller scale and « antiquated style » of the 4th. The critics are almost universally hostile.

The Kaim Orchestra, then, goes on tour with Mahler's 4th under its regular conductor, Felix Weingartner. At one performance, Weingartner pleads illness, takes a break, and returns to conduct only the finale from Mahler's 4th. Audiences do not know what to make of the work, the tour is a disaster for Mahler's reputation, Mahler breaks his friendship with the conductor, and Weingartner never conducts a Mahler piece again.

Décembre 1901 : Julius Buths (7 May 1851 - 12 March 1920) conducts Anton Bruckner's 5th Symphony in Düsseldorf, where he also directs Edward Elgar's « Dream of Gerontius » , in 1901 and 1902.

Dimanche, 1er décembre 1901 : Arnold Schönberg's Songs, Opus 2, are premiered in Vienna. Schönberg and Mathilde Zemlinsky move to Berlin, a few days later, where Schönberg begins his job as music-director of the « Überbrettel » ; his contract ends in **July 1902**.

Lundi, 2 décembre 1901 : Le chef Karl Muck dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin, à l' « Alte Philharmonie » , dans le cadre d'un concert commandité par les Sociétés Richard Wagner de Berlin et de Berlin-Potsdam.

Samedi, 7 décembre 1901 : Gustav Mahler and Alma Schindler are secretly engaged.

Dimanche, 8 décembre 1901 : Anton Webern writes to a cousin that it is a delight to play Bruckner's 8th Symphony on the piano with his teacher, Doctor Edwin Komauer (born on 11 February 1869 ; died on 20 March 1944) .

Jeudi, 12 décembre 1901 : Alma Schindler tells Alexander von Zemlinsky that she is in love with Gustav Mahler.

Vendredi, 13 décembre 1901 : La version originale (sans coupures) de la 6e Symphonie de Bruckner est finalement donnée intégralement à Vienne par August Göllerich, à la tête de l'Orchestre du « Konzertverein » .

Vendredi, 13 décembre 1901 : Martin Spörr conducts Anton Bruckner's 7th Symphony in Graz.

Décembre 1901 : Gustav Mahler conducts his 4th Symphony in Berlin, receiving a storm of boos and nasty reviews. His 2nd Symphony is performed in Dresden, under Ernst von Schuch, to warm applause but negative reviews. In Leipzig, Hermann Seemann publishes the 1st monograph on Mahler in his « Moderne Musiker » series ; a small book written by Ludwig Schiedermaier.

Décembre 1901 : According to Alma, she asks Arnold Schönberg (who is unaware of her relationship to Mahler) if he will be attending the performance of Mahler's 4th Symphony, and he answers :

« How can Mahler do anything with the 4th when he has already failed to do anything with the 1st ? »

It will be 3 more years before Schönberg appreciates Mahler's music.

16 décembre 1901 : Alexander von Zemlinsky bids Alma Schindler a formal farewell.

Vendredi, 27 décembre 1901 : Le chef Wilhelm Gericke dirige la première américaine de la 5e Symphonie de Bruckner avec l'Orchestre symphonique de Boston, à « Symphony Hall » .

Vendredi, 27 décembre 1901 : News of the engagement between Alma Schindler and Gustav Mahler is leaked to the press.

1902

8 février 1902 : Le chef Georg Göhler dirige à la « Thomaskirche » un ensemble de cuivres composé de membres du « Leipzig Gewandhaus Orchester » , accompagné par le Chœur du « Riedel-Verein » , dans la première leipzigéoise du « Kyrie » , du « Sanctus » et du « Benedictus » de la Messe en mi mineur (**WAB 27**) d'Anton Bruckner. À l'orgue : Paul Homeyer. Concert-gala donné en l'honneur d'Eugène d'Albert et d'Enrico Bossi, présents dans la salle.

Georg Göhler

Karl Georg Göhler (geboren 29. Juni 1874 in Zwickau ; gestorben 4. März 1954 in Lübeck) war ein deutscher Komponist, Dirigent, Musikerzieher und -kritiker.

Karl Georg Göhler studierte ab 1893 am Konservatorium Leipzig bei Hermann Kretzschmar Theorie, Komposition, Klavier und Orgel und promovierte dort 1896. Seine Erfahrungen als Dirigent konnte er bereits 1897 als Chorleiter des Riedel-Vereins in Leipzig sammeln. 1903 wurde er Hofkapellmeister am Landestheater Altenburg, wo er unter anderem

Erstaufführungen von Opern an dieser Bühne leitete. Hierzu gehörten 1903 Jacques Offenbachs « Hoffmanns Erzählungen », 1910 Giacomo Puccinis « Madama Butterfly », sowie Bedřich Smetanas « Verkaufte Braut » und 1909 Richard Wagners « Ring des Nibelungen » .

Von 1907 bis 1909 war er Hofkapellmeister an der Großherzoglich Badischen Hofkapelle in Karlsruhe. Ab 1909 dirigierte er erneut in Leipzig den Riedel-Verein sowie das Orchester der Musikalischen Gesellschaft.

Zwischen 1913 und 1915 war er Leiter der Neuen Oper Hamburg und des Hamburger Lehrergesangvereins. Dort richtete er unter anderem Giuseppe Verdis Oper « La forza del destino » ein. 1915 wurde er Nachfolger von Wilhelm Furtwängler als Dirigent des Orchesters des Vereins der Musikfreunde in Lübeck. Er koordinierte in Lübeck die Sinfoniekonzerte, den Philharmonischen Chor und Volkskonzerte.

1922 kehrte er als Kapellmeister an das Landestheater Altenburg zurück und wurde dort 1925 zum Generalmusikdirektor ernannt. In dieser Zeit hat er auch wesentlich zur Verdi-Renaissance im Deutschland der 20er Jahre beigetragen : 1928 dirigierte er an der Dresdner Staatsoper Verdis « Macbeth » 81 Jahre nach der Uraufführung erstmals auf einer deutschen Bühne. Daneben leitete er die Philharmonischen Konzerte in Halle und wirkte als Gastdirigent bei mehreren Orchestern. 1932 zog er sich aus dem öffentlichen Musikleben zurück und widmete sich seiner Arbeit als Komponist und Musikwissenschaftler.

Göhler war ein Förderer der Musik von Anton Bruckner und vor allem von Gustav Mahler. Am 9. Januar 1914 dirigierte er in Leipzig die von Mahler selbst kurz vor seinem Tod fertiggestellte Neufassung der 5. Sinfonie als « Uraufführung der Neufassung » (Bucholtz ; Seite 142ff) .

Göhler hat ein umfangreiches Werk hinterlassen, darunter über 200 Lieder im traditionellen Stil. So schrieb er einfache Strophenlieder ebenso wie romantische Miniaturen und ausgeformte Kunstlieder. Darüber hinaus schuf er fünf Sinfonien, Klavier-, Violin- und Cellokonzerte, eine Oper und zahlreiche Kammermusikwerke. Er war ein Gegner jeder moderner Musik, die über die klassische und romantische Tradition hinausgehende Stilentwicklung hinausreicht, was letztlich dazu führte, daß seine zahlreichen Kompositionen trotz aller kompositionstechnischen Feinheiten heute praktisch vergeblich sind.

Er schrieb zahlreiche Artikel in Zeitungen und Zeitschriften und andere in Der Kunstwart, Die Zukunft (herausgegeben von Maximilian Harden) und in der Zeitschrift für Musik.

Sein Nachlaß, darunter über 23.000 Briefe, die seine Kontakte zu vielen Künstlerpersönlichkeiten seiner Zeit bezeugen, wird von der Ratsschulbibliothek Zwickau verwahrt.

...

1893 begann Georg Göhlers musikalische Laufbahn mit dem Studium an Konservatorium und Universität Leipzig. Hier wurde er 1896 promoviert und übernahm 1897 die Leitung des Riedel-Vereins. Daneben war er seit 1903

Hofkapellmeister in Altenburg, ging in dieser Eigenschaft 1907 nach Karlsruhe und wirkte seit 1909 erneut in Leipzig als Dirigent des Riedel-Vereins und der Musikalischen Gesellschaft. 1913-1915 Leiter der Neuen Oper und des Lehrergesangsvereins in Hamburg, wurde Göhler 1915 als Nachfolger Furtwänglers nach Lübeck berufen. 1922 kehrte er an das Landestheater Altenburg zurück, leitete die Philharmonischen Konzerte in Halle und reiste außerdem als Gastdirigent, ehe er sich 1932 vom öffentlichen Musikleben zurückzog und nur noch seinem Schaffen lebte. Während dem aufgeschlossenen Dirigenten der Einsatz für damals noch unbekanntere Verdi-Opern, für Anton Bruckner und vor allem für Gustav Mahler zu danken ist, nahm der Kritiker, Herausgeber und Komponist Göhler eine ausgesprochen retrospektive Haltung ein. Als Gegner jeder modernen, über die klassische und romantische Tradition hinausgehenden Stilentwicklung sah der Altersgenosse Arnold Schœnbergs in der Romantik seine geistige Heimat. Diese bewußte Rückschau prägte sein gesamtes Œuvre, dem trotz aller kompositionstechnischen Feinheiten aufgrund seines romantischen Stils überzeitliche Wirkung versagt blieb.

...

Der Nachlass des 1874 in Zwickau geborenen und 1954 in Lübeck gestorbenen Dirigenten, Komponisten und Musikwissenschaftlers Doktor Georg Göhler wird seit 50 Jahren in der Ratsschulbibliothek in Zwickau aufbewahrt. Er umfasst circa 23.000 Briefe an Georg Göhler, seine Kompositionen als Autographe und Notendrucke, seine Notenbibliothek, seine Musikbibliothek sowie zahlreiche Lebensdokumente. Zum Nachlass gehören auch 2 Zimmereinrichtungen : Göhlers Arbeitszimmer, und andere mit 2 Büsten (Mozart, Beethoven) des Leipziger Bildhauers Carl Seffner (1861-1932) und Göhlers Wohnzimmer (Biedermeiermöbel aus der Zeit um 1830 mit Sekretär, Tisch, 6 Stühlen, Kommode, Sofa, Lehnstuhl, Ofenschirm, Kissen, Teppich sowie Gemälden und Kupferstichen) .

Nach einer bereits in den 1960er Jahren erfolgten Inventarisierung soll in den kommenden Jahren der handschriftlich vorliegende Teil des Nachlasses (Kompositionsmanuskripte und Briefsammlung) formal und inhaltlich im Handschriftenkatalog der RSB (Allegro-HANS) erschlossen werden. Zeitgleich wird eine mehrteilige CD-Edition mit Einspielungen von Orchesterwerken Georg Göhlers nach den Originalmanuskripten und Notendruckten vorbereitet.

Genealogie

Vater : Alexander (1844-1915) , Oberlehrer und Kantor in Z. , Sohn der Lehrers Johann Karl Friedrich in Königsfeld bei Rochlitz und der Johann Dorothea Eydner ; Mutter : Sabine (1851-1937) , Tochter der Justizamtmanns Friedrich Gottlieb August Vollert in Glauchau und der Christiane Ernestine Gehrenbeck ; Brüder : Albert (geboren 1879 ; gefallen 1914) , Musikwissenschaftler, zuletzt am Bachmusik in Eisenach ; verheiratet 1) 1903 (geschieden 1912) Gertrud (1880-1957) , Tochter der Clemens August Meißner (1847-1928) , sächsische General-Lieutenant, und der Marie Alice Edelman, 2) Leipzig 1914 Susanna (1891-1958) , Tochter der John Meyer (1846-1907) , Schriftsteller (siehe BJ Band XII, Teil 1907) , und der Erna Teistler ; 2 Sohn aus 1) , 2. Ehe kinderlos.

Werke

Spieloper Prinz Nachtwächter (1908) .

5 Symphonien.

« Heldenklage » für Orchester (1918) .

Passacaglia für Orchester über ein Händel-Thema (1935) .

Klavierkonzert in C-Moll (1925) .

Violinkonzert in E-Moll (1925-1926) .

Violinkonzert in A-Moll (1930) .

Violoncellokonzert in A-Moll.

Streich-Quartette in A-Moll (1928) .

Streich-Quartette in F-Moll (1936) .

Quartetto enimmatico für Klavierquartett (1940) .

Streichtrio in H-Moll (1942) .

Mozart-Variationen für Klaviertrio (1938) .

24 Bagatellen für Klavier (1935) .

2 Violin-Sonatinen in D-Dur und C-Moll (1939) .

Motetten für Gemischten Chor (1943-1945) .

Lieder und andere nach Goethe (1915) , (1934) ; nach Hermann Löns (53) (1915 f.) ; nach Andreas Gryphius (1916) ; nach Angelus Silesius (1917-1931) ; nach Friedrich Rückert (46) (1920-1930) ; nach Friedrich Nietzsche (1926) ; 35 Indische Liedchen. - Zahlreiche Aufsätze in Zeitungen und Zss. und andere in : Kunstwart ; Zukunft ; Zeitschrift für Musik. - Nachlaß im Dr.-Göhler-Archiv, Zwickau. - Zu Bruder Albert : Die Meßkataloge im Dienste der musikalischen Geschichtsforschung, in : Sammelbände der Internationalen Musikgesellschaft (SIMG) III (1901-1902) ; Verzeichnis der in den Frankfurter und Leipziger Meßkatalogen 1564-1759 angezeigten Musikalien (1902) ; Festschrift zur 50jähre Jubiläum der Riedel-Verein (1904) .

Literatur

Johann Hennings. Musikgeschichte Lübecks, Band I (1953) ; Sieten 199 ff. , 272 ff.

K. Matthias. G. G. - Ein Studie zur Werk der Komponisten (1953) - ungedruckt in Stadtbibliothek Lübeck.

Moser.

Wilhelm Mohr, in : Die Musik in Geschichte und Gegenwart (MGG) , Band V ; Seite 405 f.

Hugo Riemann (auch für Bruder Albert) .

Wi. (1905 ff.) .

...

17 février 1902 : Le chef Hans Winderstein dirige le « Winderstein-Orchester » dans la 4e Symphonie d'Anton Bruckner. Il s'agit du 10e concert philharmonique donné au « Alberthalle » du « Krystallpalast » de Leipzig.

Hans Winderstein

The German conductor and composer Hans Wilhelm Gustav Winderstein was born on 29 October 1856 in Lüneburg, Hanover ; and died on 23 June 1925.

Winderstein studied from 1877 to 1880 at the Leipzig « Conservatoire » , under Henry Schradieck and Friedrich Hermann (violin) ; Ernst Friedrich Richter and Wilhelm Rust (theory) . He also played in the Leipzig « Gewandhaus » Orchestra. From 1880 to 1884, he led Baron von Derwies' private Orchestra, at Nice, after which he was violin teacher at the Winterthur « Conservatoire » , in Switzerland, until 1887. He, then, conducted an Orchestra at Nuremberg for 3 years. From 1890 to 1893, he conducted the concerts of the Philharmonic Societies of Nuremberg and Fürth. Between 1893 to 1896, Winderstein directed the newly-established « Kaim Orchester » . In Leipzig, in 1896, he organized the « Winderstein Orchester » . He conducted this group of 60 musicians continually until at least 1918.

Winderstein founded the Philharmonic concerts in Leipzig and Halle, and made successful concert-tours to other cities. From 1898 to 1899, he conducted the Leipzig « Singakademie » .

His compositions for Orchestra include « Trauermarsch » , « Valse-Caprice » , and « Ständchen » . Winderstein also wrote several works for violin and piano.

...

Hans Wilhelm Gustav Winderstein (geboren 29. Oktober 1856 in Lüneburg ; gestorben 23. Juni 1925) war ein deutscher

Dirigent und Komponist.

Winderstein studierte von 1877 bis 1880 am Leipziger Konservatorium und spielte im Leipziger Gewandhausorchester. Von 1880 bis 1884 leitete er Baron von Derwies' privates Orchester in Nizza. Später wirkte er in Winterthur, Nürnberg und Fürth. Von 1893 bis 1896 war Winderstein erster Chefdirigent des neu gegründeten Kaim Orchesters, der heutigen Münchner Philharmoniker. In Leipzig gründete er 1896 das Winderstein Orchester, das bis 1918 Bestand hatte. Von 1898 bis 1899 leitete er auch die Leipziger Singakademie.

Seine Kompositionen für Orchester beinhalten und andere die Werke Trauermarsch, Valse-Caprice, und Ständchen. Winderstein schrieb auch Werke für Violine und Piano.

...

26 février 1902 : Le chef Georg Göhler dirige à la « Thomaskirche » le « Leipzig Gewandhaus Orchester », accompagné par le Chœur du « Riedel-Verein », dans la première allemande du « Psaume 150 » (WAB 38) d'Anton Bruckner. La soliste : la soprano Johanna Dietz. À l'orgue : Paul Homeyer. Il s'agit du 3e concert de la saison du « Riedel-Vereins » .

8 janvier 1902 : Arnold Schönberg's 1st child, daughter Gertrud, is born in Berlin.

Gustav Mahler's 4th Symphony is published by Ludwig Döblinger, just before the Vienna premiere on **January 12th**. Alban Berg, not yet 17, attends and admires the music so much that he manages to steal Mahler's baton, which he keeps as a trophy for the rest of his life.

Alma still fails to recognize the greatness of Mahler's compositions, but since he is chasing her, she is magnetized by his powerful personality, genius as a conductor and, most of all, his profound intellectual prowess. Mahler had scheduled a performance of his 1st Symphony for a week later, but replaces it with another performance of the 4th, followed by the 2nd performance of « Das klagende Lied » ; the newspaper reviews are all negative.

25 janvier 1902 : The 27 year old Franz Schmidt conducts in Vienna the premiere of his 1st Symphony with the « Konzertvereinsorchester ». Schmidt has been a cellist in the Opera Orchestra under Mahler, who is still struggling for acceptance as a composer in Vienna, and the success of Schmidt's Symphony causes the press to play him off against Mahler. Partly because of this and partly because of the power which Mahler has vested in his concert Master Arnold Rosé, who doesn't like Schmidt, Schmidt's position in the Orchestra becomes difficult. Mahler openly prefers Schmidt's cello playing to all the other cellists, and always assigns the principal roles to Schmidt when he is conducting, but Rosé prefers Friedrich Buxbaum. Eventually, this leads to a confrontation between Schmidt and Mahler and, after that, Schmidt sits at the back-desk and stays there for the rest of his years with the Opera.

29 janvier 1902 : Gustav Mahler conducts the Vienna premiere of Richard Strauß's Opera, « Feuersnot ». With its ribald humour, the conservative Viennese musical press typically labels it « obscene » and responds negatively. The bad

newspaper reviews keep the public away from subsequent performances, and it is dropped after only 3 productions. Mahler writes to Alma that his involvement with « Feuersnot » had « awakened my productive powers » .

Début février 1902 : The 30 year old Alexander von Zemlinsky, broken-hearted over his loss of Alma, and inspired by Richard Strauß's « Ein Heldenleben » to compose a large-piece for orchestra, begins his « orchestral fantasy » Symphonic poem « Die Seejungfrau » (The Mermaid) , after Hans Christian Andersen's fairy-tale, working on it for 1 year. Originally sketched as a single large movement, it eventually emerges in a 3 movement form by **September**.

Alma's chief ambition is to be a composer, but Gustav Mahler tells her bluntly that there will be only one great composer in their house. Alma tries to hold back her tears and accept her fate stoically, but she is heart-broken, and although she loves him and submits to his demand, she will remain bitter about this sacrifice for the rest of her years with Mahler.

Début février 1902 : Alma becomes pregnant by Mahler with their 1st child.

8 mars 1902 : Jean Sibelius conducts the Helsinki Philharmonic Orchestra in the premiere of his 2nd Symphony in Helsingfors (now, Helsinki) , Finland.

9 mars 1902 : Mahler and Alma marry ; so much for Zemlinsky. He accepts the situation as best he can, as he too recognizes Mahler's genius and understands Alma's attraction to it, and also because he feels somewhat obligated because Mahler also expresses a very active interest in Zemlinsky's own work. Mahler and Alma spend 3 weeks in Saint-Petersburg, Russia, on their honeymoon, where Mahler also conducts 3 concerts.

Début mars 1902 : The 17 year old Alban Berg gets one of the family's servant girls (Marie Scheuchl) pregnant.

18 mars 1902 : Long-awaited premiere of Arnold Schönberg's « Verklärte Nacht » , in Vienna. Schönberg himself, living in Berlin, is not able to attend, but the 18 year old Anton Webern is there, his family having moved to Vienna. Zemlinsky had shown this score to the music-critic Max Graf, who claims to have been the 1st to show it to Mahler, before the break in their friendship in early 1902. Mahler also misses the performance, as he and Alma are on their honeymoon in Saint-Petersburg, but it is clear that he has indeed seen the score and that it made an impression on him, and he says in a letter that he would have been very interested in hearing the piece.

It is also around this time that Anton Webern 1st hears the Opera « Tristan und Isolde » and becomes engulfed in Richard Wagner's musical world ; so, evidently, Webern began to be influenced by both Wagner and Schönberg at around the same time.

Avril 1902 : In Berlin, and probably through Ernst von Wolzogen, Arnold Schönberg meets Richard Strauß, and they become fairly close. Strauß recognizes Schönberg's talent, critiques « Verklärte Nacht » , and tries to help him earn money.

30 avril 1902 : Claude Debussy's Opera, « Pelléas et Mélisande » , is premiered at the Paris « Opéra-Comique » , with Jean Périer as Pelléas and Mary Garden as Mélisande in a performance conducted by André Messager, who was instrumental in getting the « Opéra-Comique » to stage the work. The only Opera Debussy ever completed. It rapidly becomes a big success at the box-office. It is considered a landmark in 20th Century music.

May 1902 : Alexander von Zemlinsky and the « Carltheater » company make a 4 week guest-appearance in Dresden. Zemlinsky, then, visits his sister Mathilde and Arnold Schönberg in Berlin.

1902 : Un boîtier contenant une partie de la correspondance d'Anton Bruckner est légué au 1er biographe de Bruckner, August Göllerich, de Linz. Ses lettres se trouvent aujourd'hui au monastère de Saint-Florian.

1902 : The Austrian music-critic and writer Theodor (Otto) Helm organizes a 3 year Bruckner Celebration with the collaboration of the « Akademische Gesangverein » , 6 years after the composer's death. However, the well-known annual Bruckner Festival wasn't founded until 1929.

1902 : Richard Strauß dirige à Zürich la 3e Symphonie de Bruckner avec le « Tonkünstler-Orchester » de Berlin.

Juin 1902 : In Krefeld, Gustav Mahler finally premieres his 3rd Symphony at the 38th Festival of the « Allgemeine Deutsche Musikverein » (German General Music Association) . This premiere has been enthusiastically anticipated, the hall is packed, and the Symphony is met with a thunderous ovation : this concert is the turning-point in Mahler's career, and really puts him « on the map » as a significant composer. For a few years after this, rather than having to solicit publications and performances of his works, he will be able to select from the handsome offers of music-publishers and concert directors.

Été 1902 : Over the 1st of what will be only 5 happy summers with his new family, Mahler retires to his villa, in Maiernigg, and spending the days in his « Hauschen » (composing-hut) , brings his 5th Symphony to completion with the famous 4th movement Adagietto (which, according to Willem Mengelberg, is a love-song to Alma) , and the 5th movement Rondo-Finale. This work thus finds a unique structural form, and ushers in the triptych of instrumental Symphonies of Mahler's « middle-period » .

Juillet 1902 : Arnold Schönberg's contract at the « Überbrettl Theater » runs-out and is not renewed, probably because Ernst von Wolzogen himself has left the « Theater » . Schönberg remains in Berlin anyway, and Richard Strauß helps him earn money by finding him jobs orchestrating and copying thousands of pages of Operettas.

Now finding the time to begin a large project, Arnold Schönberg asks Richard Strauß for advice on an Opera text, and Strauß proposes a German translation of Maurice Maeterlinck's play, « Pelléas et Mélisande » ; apparently, both of them are unaware of Claude Debussy's just-completed Opera on this text. Probably inspired by Alexander von Zemlinsky's contemporary work on « Die Seejungfrau » , Schönberg instead composes a large Symphonic poem on « Pelléas et Mélisande » , which is finished by early next year when he is 28. It is again a long single movement but, this time, Schönberg appropriates from Franz Liszt (i.e. , the B minor Piano Sonata) the idea of fusing all 4 traditional

movements into a I movement form, amalgamating aspects of the other movements of Symphonic form (Scherzo, Adagio, Finale) with the 1st movement « Sonata-form », something Schœnberg will do again in his next 2 large pieces.

« Pelleas und Melisande » also marks Arnold Schœnberg's 1st really adventurous harmonic advances, using :

Progressions of augmented chords in contrary motion to produce hexads made-up of the entire « whole-tone scale », and tetrads built on stacked « 4ths » (whereas harmonic theory and practice had dictated since the time of Gioseffo Zarlino, around 1558, that chords be built on « 3rds ») . In 1910, Schœnberg will cite this example in his « Harmonielehre » (although the passage is transposed up one whole-tone, example 330) , and write about it :

« Quite isolated, they appear there just once, as expression of a mood whose singularity caused me against my will to find what was to me a new means of expression. Against my will - I still remember, even today, that I hesitated to notate this sound. The clarity with which it forced itself upon me, however, made it impossible for me to dismiss it. »

(Schœnberg, 1978 ; page 403.)

Alexander von Zemlinsky negotiates a good contract with the « Theater and der Wien » for the upcoming season, but is taken to Court by his « Carltheater » employer and is ordered to honour their verbal contract. He spends **August** with Arnold Schœnberg, Arthur Bodanzky, and Karl Weigl, at Altmünster on the Traunsee, and completes the orchestration of the 1st movement of « Die Seejungfrau » (The Mermaid) .

Août 1902 : Due to Eduard Hanslick's influence, Moritz Benedict hires the 41 year old Julius Korngold to succeed Hanslick as chief music-critic of the Vienna « Neue Freie Presse », dashing the hopes Richard Heuberger (the number 2 critic at the paper) had for obtaining the position. While most established critics, including Heuberger, oppose Gustav Mahler's changes at the Opera, Korngold writes a lead article supporting Mahler, which put Korngold's name in the public-eye, from then on. Julius' 5 year old son, Erich Wolfgang, has also, by now, already learned all the chords in all the keys on the piano, and begins taking piano lessons and music-theory lessons with Emil Lamm (a relative) , and soon writes his 1st compositions.

Début septembre 1902 : Alexander von Zemlinsky completes the short-score of his « orchestral fantasy » Symphonic poem « Die Seejungfrau » (The Mermaid) .

11 septembre 1902 : Anton Webern composes the song « Fromm » at his summer-home, at the « Preglhof » .

Septembre 1902 : The 52 year old Richard Heuberger becomes conductor of the « Männergesangverein », and is also appointed professor at the Vienna Conservatory.

Gustav Mahler is replaced as conductor of the Vienna Philharmonic Concerts by the 47 year old Josef Hellmesberger, Junior.

On the recommendation of Richard Strauß, Arnold Schönberg obtains a position as teacher of composition at the Stern Conservatory, in Berlin. (There seems to have no surviving record of his activity.)

The 17 year old Otto Klemperer also moves to Berlin, following his piano teacher to the Klindworth-Scharwenka Conservatory.

Gustav Mahler's early Cantata, « Das klagende Lied » , is published by « Josef Weinberger Musikverlage » .

Automne 1902 : Gustav Mahler's 3rd Symphony is performed in several German cities.

23 octobre 1902 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 3e Symphonie d'Anton Bruckner. Il s'agit du 3e concert de la saison.

27 octobre 1902 : Création berlinoise de la 2e Symphonie de Bruckner par le chef Arthur Nikisch dans le cadre des « Concerts du Philharmonique » .

3 novembre 1902 : Mahler and Alma's 1st daughter Maria is born.

4 décembre 1902 : The 17 year old Alban Berg's illegitimate daughter Albine is born.

16 décembre 1902 : Alma Mahler complains of her loneliness and the loss of her composing.

Hedwig Lachmann's German translation of Oscar Wilde's « Salome » has a long run in Berlin, by which time Richard Strauß has become inspired by it and has already begun composing an Opera based on it.

De **1902 à 1905**, soit 6 ans après la mort d'Anton Bruckner, le critique musical et écrivain autrichien Theodor (Otto) Helm organise, en collaboration avec le « Wiener Akademische Gesangverein » , un événement exceptionnel appelé « Célébrations » , en hommage au compositeur de Saint-Florian. Par ailleurs, le Festival Bruckner annuel ne sera fondé qu'en 1929.

1903

Bruno Walter and Alma have been trying to convince Mahler of the value of Hans Pfitzner's work. Mahler, at least, likes Pfitzner's String Quartet (No. 1, Opus 13) which is performed in Vienna by the (Arnold) Rosé Quartet on **January 13th**.

11 février 1903 : Création au « Konzertverein » de Vienne des 3 mouvements achevés de la 9e Symphonie dans la révision du chef d'orchestre et élève de Bruckner, Ferdinand Löwe. Le « Te Deum » est joué en guise de conclusion.

According to the cellist Josef Laser, Löwe rehearsed with parts made from the original manuscript, but made numerous

alterations in the course of the rehearsals, which eventually resulted in a comprehensive revision. Löwe decided that the cello accompaniment in bars 223-224 in the 1st movement needed to be extended for another 2 bars to support the horn in bars 225-226 ; and that several passages in the same movement (for instance, bars 245ff) needed an added timpani part; and that a new passage for oboe and clarinet was required to fill in the pause in bars 301-302. A contrabassoon is added, and the opening of the Scherzo is re-scored with wind replacing the quaver pizzicati. Other changes conform to the patterns set by the Schalkian interventions in that dynamic contrasts are moderated throughout, as for instance in the passages before letters M (bar 173) and T (bar 219) in the Adagio, where Bruckner's crescendo sempre indications are replaced by diminuendi.

Most glaringly, the main climax (bar 199, letter Q) is tamed into an augmented chord on E ; Bruckner's A natural is absent, the F-sharp is represented only by demi-semiquaver passing notes on the violins, and as even the C natural is only fleetingly present in a trumpet quaver on the 1st beat, the initial effect is of a plain E major (further weakened when dynamic « hairpins » replace Bruckner's unrelenting fortissimo) . Löwe's treatment of this passage is surely the defining statement of his pupils' lack of understanding of their Master's work.

(In Löwe's piano solo reduction, issued at the same time, the C natural is strongly stated in left-hand chords, which are also emphasized in the piano duet version made in collaboration with Josef Schalk, but these do not correspond to anything in the full-score.)

Le jeune Anton Webern assiste à cette première de la 9e Symphonie de Bruckner.

18 février 1903 : Ferdinand Löwe conducts in Vienna Alexander von Zemlinsky's « Drei Balletstücke » (3 ballet-pieces) , which is one of the works Zemlinsky has salvaged from the wreckage of his abandoned project, « Der Triumph der Zeit » (The Triumph of Time) . Mahler and Alma are both there, and Mahler likes the piece.

Under the influence of Mahler's new circle of friends, via his wife (the artists of the Vienna « Secession » movement) , he becomes receptive to the most « avant-garde » artistic ideas.

21 février 1903 : Gustav Mahler's new production of « Tristan und Isolde » , in collaboration with imaginative new ideas in scenery, costumes, and especially lighting, by his new stage-director Alfred Roller, opens a new era in Opera production, becoming ever closer to Richard Wagner's « Gesamtkunstwerk » (Total artwork) concept.

22 février 1903 : Lettre de Anton Webern racontant son expérience de la 9e Symphonie de Bruckner :

« The work is dedicated “ dem lieben Gott ”. With the Adagio, Bruckner bade farewell to the world - and, really, if you listen quite attentively, you imagine at the Adagio's end, which is wonderfully gentle and transfigured, seeing the dear man ascend to heaven, even farther and higher, until the heavenly abode opens itself to him with the last, softest, long, long held E-major chord of the tubas (5 !) and horns. There can hardly be anything more beautiful than this Adagio. »

Hans and Rosaleen Moldenhauer. « Anton von Webern - A Chronicle of his Life and Work » , Gollanz, London (1978) .

The 1st performance of Bruckner's Ninth was coupled with one of his Te Deum, in which several Vienna choruses, including the Academic Richard Wagner Society, participated. Webern had already been initiated into that group, on 30 October 1902, at the beginning of the season.

This 1st performance was the Ferdinand Löwe edition of the 9th, much altered and tamed-down from Bruckner's original manuscript. (The recorded performance of the work by Hans Knappertsbusch uses this altered edition.)

22 février 1903 : Lettre manuscrite de félicitations rédigée par le président de la Société académique Richard Wagner, Franz Schaumann, transmise à l'occasion de la création donnée à Vienne de la 9e Symphonie d'Anton Bruckner sous la direction du chef Ferdinand Löwe.

22 février 1903 : Hugo Wolf dies in an asylum in the Vienna suburbs, just a few weeks before his 43rd birthday.

Début 1903 : Richard Strauß and several other composers form the « Genossenschaft deutscher Tonsetzer » (Cooperative of German Tone-Setters) , to keep account of concert performances and pay orchestral composers royalties in the same way Opera-composers receive them. Strauß tells Gustav Mahler that his membership is essential in getting the organization off the ground, and shows sincere concern for Mahler's financial rights as well. Mahler joins when his membership in the Vienna « Gesellschaft der Autoren, Komponisten und Musikverleger » (Society of authors, composers and music-publishers) expires at the end of the year.

Mars 1903 : Alexander von Zemlinsky completes the orchestration of his large « orchestral fantasy » , « Die Seejungfrau » (The Mermaid) . Since August, he has also been sketching a new Opera project called « Malva » , about an old man who leaves his wife for a younger woman who, in turn, falls in love with his son. Hoping to interest Mahler in producing it at the « Hofoper » , Mahler rejects it on **April 21st**, probably seeing the similarities of its plot to the Mahler / Alma / Zemlinsky situation, and Zemlinsky abandons the project.

10 avril 1903 : The 19 year old Anton Webern composes the song « Nachtgebet der Braut » at his summer-home at « Preglhof » .

Printemps 1903 : Arnold Schönberg's contract at the Stern Conservatory expires. Knowing he is badly in need of money, Richard Strauß hires Schönberg for himself, to copy the score and parts for his new work, « Taillefer » , for soloists, choir and large orchestra, composed as thanks to Heidelberg University for the festive occasion of conferring on Strauß an honorary doctorate, to be presented in **October**. Schönberg copies the Strauß piece while he is orchestrating his own « Pelleas und Melisande » and « Gurrelieder » .

26 mai 1903 : The Vienna Philharmonic elects Josef Hellmesberger, Junior, over Gustav Mahler, 70 to 13.

29 mai 1903 : Alexander von Zemlinsky conducts at the « Carltheater » for the last time. At the end of the concert

season, Zemlinsky also resigns from the « Wiener Tonkünstlerverein » (Viennese Tone-Artists Association) , after they refused to play Arnold Schönberg's « Verklärte Nacht » (with Schönberg away in Berlin) . Later in the year, Zemlinsky accepts the invitation to become Music-Director of a new Music-Society formed with the intention of sponsoring « new music » in Vienna, the « Ansorge-Verein » , named after the composer Conrad Ansorge. The Society gives concerts for only 1 season before folding and, in any case, does not fulfill Zemlinsky's hopes.

Around this time, Alma is writing in her diary about nightmares she has, which can clearly be interpreted as an outlet of her feelings of being stifled by Mahler.

23 juin 1903 : In a letter to Arnold Schönberg, Alexander von Zemlinsky cites the Mahler-Roller team at the « Hofoper » (Court Opera House) as the only progressive musical force in Vienna, emphasizes the conservatism of all of Vienna's other musical institutions, and discourages Schönberg from returning to Vienna ... but with little prospect of earning income in Berlin, the Schönbergs see no reason to stay, and decide to return to Vienna in the fall. Schönberg spends the summer in Payberbach, orchestrating his « Gurrelieder » .

Juillet 1903 : Just after his 39th birthday, Richard Strauß completes his « Sinfonia Domestica » while vacationing on the Isle of Wight.

At the Academy of Music in Budapest, Hungary, the 22 year old Béla Bartók hears Richard Strauß's tone-poem, « Also Sprach Zarathustra » , and later says that it showed that :

« There was a way of composing which seemed to hold the seeds of a new life. »

Inspired by Strauß and Hungarian nationalism, Bartók composes his 1st major work, the Symphonic poem « Kossuth » , which honours the lawyer, journalist and politician Lajos Kossuth, hero of the Hungarian Revolution of 1848.

Été 1903 : Over the course of another happy summer in Maiernigg, the 43 year old Gustav Mahler composes the 1st 3 movements of his 6th Symphony **from June 16 to July 18**. About the lyrical 2nd theme of the 1st movement, Alma says that he tells her :

« I wrote you into my Symphony. »

It seems probable that Mahler got this idea from knowledge of Strauß's « Sinfonia Domestica » . I believe that, here and in each of his subsequent Symphonies, Mahler portrays himself and his wife in the principal and subordinate themes, respectively, of his 1st movements, thus, personifying the contrast between dramatic and the lyrical in the 2 main subjects of each Symphony.

The 18 year old Alban Berg fails his graduation examinations. This, together with his unintended fatherhood, prompts him to attempt suicide, but he lives - given Berg's flair for theatrical drama, it is possible that this is just a call for attention and is not meant to be successful.

Été 1903 : At the « Preglhof » for summer vacation, after his 1st year at the University, the 19 year old Anton Webern composes several songs, including « Aufblick » (Looking upwards) , on **August 12th** ; and « Sommerabend » (Summer evening) , on **September 7th**. In **September**, he composes « Siegfrieds Schwert » (Siegfried's Sword) for voice and orchestra on a poem by Johann Ludwig Uhland.

Août 1903 : Arnold Schœnberg and Mathilde leave their summer retreat in Payberbach and return to Vienna (according to some sources, sharing housing with the Zemlinsky family for a time to save money) , renting an apartment near the Zemlinsky's at « Liechtensteinstraße Nr. 68-70 » , in the 3rd District. Alexander Zemlinsky gets his own apartment on the same floor of the same building, shortly after. Eugenie Schwarzwald offers to let Schœnberg teach in her school, free of charge, and Schœnberg begins his long teaching career in earnest, holding harmony and counterpoint classes in Schwarzwald's school. Mainly due to Richard Strauß's influence, Schœnberg is awarded the Liszt Foundation fellowship.

Août 1903 : Arnold Schœnberg begins working on a String Quartet in D minor (different from Opus 7) which will remain incomplete ; its 1st movement is a big double-fugue.

Mi-septembre 1903 : Alma becomes pregnant by Mahler with their 2nd child. Mahler puts the finishing touches on the score of his 5th Symphony and sets a fee of 10,000 « Gulden » for its publication by Edition Peters.

Fin septembre 1903 : Josef Hellmesberger, Junior, is involved in a widely-publicized scandal with a young girl, resigns from his post with the Vienna Philharmonic Orchestra, and is dismissed from the Vienna Opera.

Octobre 1903 : The 29 year old Arnold Schœnberg's work is published for the 1st time : the 2 Songs, Opus 1 ; and 4 Songs, Opus 2, by « Verlag Dreililien » in Berlin, a publishing-house started by the Mahler-admirer and critic Max Marschalk.

Du 18 au 23 octobre 1903 : Gustav Mahler stays with Willem Mengelberg, in Holland, for the Amsterdam premiere (and its repeat the next day) of his 3rd Symphony. He rightly feels that Amsterdam is the 1st place where people really admire his work, and it becomes the earliest center of Mahler enthusiasm.

26 octobre 1903 : Création berlinoise de la 9e Symphonie de Bruckner par le chef Arthur Nikisch dans le cadre des « Concerts du Philharmonique » .

30 octobre 1903 : Hugo von Hofmannsthal's German version of Sophocles's « Electra » premieres at Max Reinhardt's « Kleines Theater » in Berlin. It is possible that Richard Strauß sees it around this time (we know for certain that he attends a performance in 1905) .

13 novembre 1903 : Le chef Bernhard Stavenhagen dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Une première munichoise.

21 novembre 1903 : In Vienna, Anton Webern composes the song « Heimgang in der Frühe » .

24 novembre 1903 : In Vienna, Anton Webern composes the song, « Der Tod » .

Entre novembre 1903 et mai 1904 : Arnold Schönberg composes several songs that will appear in later collections.

6 Songs, Opus 3 :

9 novembre 1903 : « Die Aufgeregten » (The excited ones) .

10 novembre 1903 : « Geübtes Herz » (Experienced Heart) .

8 Songs, Opus 6 :

18 décembre 1903 : « Traumleben » (Dream-life) .

19 décembre 1903 : « Verlassen » (Left behind) .

23 janvier 1904 : « Ghasel » .

6 Orchestral Songs, Opus 8 :

Esquissée le 26 novembre 1903 et complétée le 25 mai 1904 : « Das Wappenschild » (The Coat of Arms) .

Esquissée le 18 décembre 1903 et complétée le 7 mars 1904 : « Natur » (Nature) .

Novembre 1903 : Gustav Mahler's 4th Symphony is performed with Julius Butts conducting in Düsseldorf.

28 décembre 1903 : John Louis Neumann is born in Budapest (Hungary, at that time, part of the Austro-Hungarian Empire) .

A decade later, his family will be granted nobility status and, after emigrating to America as John von Neumann, he will play a decisive role in the evolution of the 1st electronic digital computers « ENIAC » and « EDVAC » .

1904

Anton Bruckner events in 1904 were dominated by concerts which featured the 9th Symphony (1st performed the previous year) , in conjunction with Bruckner's « Te Deum » . Writing in a spring edition of « Die Musik » , Anton Klima reported a performance in Töplitz-Schönau (Teplice) . On May 6, the 9th Symphony and « Te Deum » were given in Königsberg under the baton of Ernst Wendel ; 105 orchestral players and some 250 singers took part. But these

forces were modest, compared to the 120 American players and 800-strong chorus who premiered the « Te Deum » in Cincinnati during Bruckner's lifetime. Richard Strauß conducted the 9th and the « Te Deum » in a Whit Sunday concert at the Bavarian Music Festival, in Regensburg. A correspondent to « Die Musik » expressed regret that, in Mannheim, the Orchestra of the Court Theatre had given Bruckner's 9th « without » the « Te Deum ». In the autumn of 1904, the 2 works were coupled once more at a Karlsruhe concert which opened with Johannes Brahms' « Song of Destiny ». They were also scheduled for a « Concert populaire », in Brussels. On November 24, Karl (Wilhelm) Pohlig conducted both compositions in Stuttgart.

In addition, the 9th Symphony and the « Te Deum » were often performed separately in 1904. Oskar Wermann directed Bruckner's « Te Deum » in the « Dresden Kreuzkirche », in January. That month saw the Leipzig premiere of the 9th, given by the City Orchestra of Chemnitz. On February 5, Richard Wagner's former associate Franz Fischer conducted the 9th Symphony in the Munich « Odeon ». An article on Bruckner by Alexander Reichel, with an analysis of the « Te Deum », appeared in the « Schweizerische Musikzeitung ». This followed a Berne performance in the winter. On February 19 and 20, Theodore Thomas conducted the North American premiere of Bruckner's 9th, in Chicago. On May 14, the work was played under his baton in Cincinnati. The « Te Deum » was given in Melbourne under the direction of George H. Clutsam (later to collaborate with Berté on the musical, « Lilac Time »).

Ferdinand Löwe, whose version of the 9th remained unchallenged for nearly 30 years, conducted performances of it with the Vienna « Konzertverein » Orchestra in Prague, Graz, Laibach/Ljubljana and Trieste. The critic Richard Batka wrote that, despite an « excellent » performance, the work met with little understanding in Prague. Nor was it greeted with universal delight in the Brahmsian stronghold of Hamburg, where Arthur Nikisch was reported as annoying concert patrons with a 2nd performance in November. Some of the more obtuse subscribers, according to Heinrich Chevalley, nicknamed the work « die Verworrene » (the muddle-headed). Hans Dorner directed Bruckner's « Te Deum » in Nuremberg, along with Franz Liszt's « Gran » Mass and Hugo Wolf's « Christnacht ».

Finally, « Die Musik » reported that, in 1905, the « Te Deum » would be heard at the Lithuanian Music Festival in Memel.

There were several English Bruckner events, in 1904. Hans Richter conducted the London Symphony Orchestra in Bruckner's 8th. In Manchester, he gave the 7th Symphony with the Hallé Orchestra (February 11). On June 26, a choir of railway officials from Vienna sang « Germanenzug » in Saint-James' Hall, London.

...

Alexander von Zemlinsky begins composing the music for his 3rd finished Opera, « Der Traumgörge », which will not be completed until **October 1906**.

Début 1904 : Béla Bartók hears a beautiful folk-melody being sung by a Transylvanian servant girl, and noticing how the notes of this song are different from the familiar « Gypsy » music he has known as « folk-music », it sparks his life-long interest in folk-music.

21 janvier 1904 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 14e concert de la saison.

17 février 1904 : The 1st version of Giacomo Puccini's Opera, « Madama Butterfly » is premiered at the « Teatro alla Scala », in Italy. He will go on to revise it several times, making 4 subsequent versions.

Mars 1904 : Arnold Schönberg's « Verklarte Nacht » is performed for the 2nd time in Vienna, by the chamber group headed by Arnold Rosé, Gustav Mahler's concert Master and brother-in-law. According to Max Graf, Mahler had seen and admired the score in 1902 ; Rosé, recognizing the quality of Schönberg's music, invites Mahler to the rehearsals, and Mahler is very impressed.

Mahler will support Schönberg's work from now until practically his last breath, even including the 1st atonal pieces which are beyond his understanding. Mahler's feelings for Schönberg run so strong partly because Schönberg is only 1 year younger than Mahler's brother, Otto, who, according to Mahler, was a talented composer and who had killed himself, 9 years before ; it seems possible that Mahler transferred his ambitions for Otto to Schönberg upon meeting the latter and learning his work ; together with Bruno Walter, who is slightly younger, the pair of musicians provide the outstanding composer/conductor Mahler was himself, and had hoped to see reproduced in his younger brother.

Fin mars 1904 : Arnold Schönberg begins his « Sketch-book I » with a String Quartet in D minor (different from Opus 7) , the Orchestra Lied Opus 8, « Der Wappenschild » , and the piece which he will eventually officially call his 1st String Quartet, Opus 7. He eventually abandons the « un-numbered » D minor Quartet, but will work on the 1st Quartet, on and off, for the next year and a half. Underlying the work is a « secret program » which describes not a story-line but rather a succession of moods.

Fin mars 1904 : Richard Strauß goes on his 1st concert tour of North America, conducting the world-premiere of his « Sinfonia Domestica » at Carnegie Hall, in New York.

1904 : Ire exécution dans l'ancienne église paroissiale (« Alte Stadtpfarrkirche ») de Steyr de la 2e Symphonie de Bruckner par le chef Franz Xaver Bayer.

27 mars 1904 : 8 ans après la mort d'Anton Bruckner, son ancien élève et confident, l'organiste Karl Waldeck, assiste à concert spécial du « dimanche des Rameaux » donné dans le cadre d'un Festival de musique à Linz. Le biographe personnel de Bruckner, August Göllerich fils, exécute la 6e Symphonie de même que la 3e Messe. Waldeck est profondément ému, surtout par la Messe en fa : une œuvre qui le ramène au cœur de sa création. Dans une lettre adressée à Franz Gräßlinger, Waldeck rappelle l'époque où Bruckner « lui a joué des parties de la Messe qui avait été composée à un moment fort tourmenté ; il vivait alors les émotions les plus douloureuses de sa vie » .

8 years after Bruckner's death, Karl Waldeck was present at a Festival Concert given in Linz, on Palm Sunday, 27 March 1904, at which August Göllerich conducted Bruckner's Symphony No. 6 and the F minor Mass. He was deeply

moved particularly by the performance of the Mass as it brought back memories of the days of its conception. In a letter to Franz Gräßlinger, Waldeck recalled the time when Bruckner « played parts of his Mass which had been composed during a time of the most painful emotions and mental torment » .

Avril 1904 : Arnold Schœnberg's 6 Songs, Opus 3, are published by Dreililien. Schœnberg is awarded, for the 2nd time, the Liszt Foundation fellowship.

Avril 1904 : Alexander von Zemlinsky composes the song « Über eine Wiege » for the « Ansorge-Verein » (his only piece for that Society) , and leaves it soon after. After the demise of the « Ansorge-Verein » , Zemlinsky's main-goal is to obtain performances of 2 large orchestral works : his « Die Seejungfrau » and Arnold Schœnberg's « Pelleas und Melisande » . Schœnberg, Zemlinsky, Bruno Walter, Karl Weigl, and other leading-members of the Viennese « avant-garde » seek-out wealthy patrons, and form the « Vereinigung Schaffender Tonkünstler » (Union of Creative Tone-Artists) , modelled after the « Secession » , and name Gustav Mahler as honorary President ; despite initial promise, it will last only the 1 concert season of 1904-1905.

For the next 3 years, until Gustav Mahler's departure from Vienna, in 1907, Arnold Schœnberg and Alma's ex-boyfriend, Alexander von Zemlinsky, visit together regularly at Mahler's house. The evenings begin cordially but, in musical discussions afterwards, tempers flare and the argumentative and head-strong Schœnberg, who has not yet been able to appreciate Mahler's own compositions, repeatedly causes the 2 of them to be banished from the house because of his disrespect for the Master's opinions. Still, Mahler must be intrigued by the force of Schœnberg's logic, because he always invites them back.

During one of these conversations with Schœnberg, Mahler laments the loss of « mean-tone » as an international paradigm in European music :

« The loss of distinctive key colouration, which transforms the fixed pitch music of this (earlier) period with subtle colouristic distinctions impossible to imagine until one has heard them, is the great loss we have suffered in changing from “ mean-tone ” to the equal intervals and indistinguishable keys of equal temperament. »

This provides the only clue outside of the actual notation used in his scores (much of which has now been « simplified » by editors) as to Mahler's intentions regarding the tuning of his music. It must be remembered that he wrote almost exclusively for the orchestra, which has flexible intonation, and the frequent occurrence of « double-sharps » in his sketches may imply that he was often thinking in « mean-tone » rather than in 12-edo. (See : Yates, 1964 ; and Yates, 1990.)

The 54 year old Richard Heuberger becomes music-critic of the « Neue Musikalische Presse » .

The 23 year old Béla Bartók has the premieres of his Symphonic poem « Kossuth » , in Budapest and Manchester, and begins a a career as a pianist. He composes a Piano Quintet and 2 showpieces in the style of Franz Liszt : the « Rhapsody » , Opus 1 ; and the « Scherzo » (« Burlesque ») , Opus 2. He also makes his 1st transcription of Magyar

folk-songs, realizing that this is the true folk-music of Hungary, and not the Gypsy-like music that Liszt had incorporated into his popular compositions.

The 20 year old Anton Webern has been composing a lot of songs and, on the advice of Guido Adler, his University teacher, he and Heinrich Jalowetz go to Berlin to meet the 35 year old Hans Pfitzner for the possibility of taken lessons. When Pfitzner disparages Gustav Mahler's music, Webern leaves in a rage, and Adler's 2nd recommendation is Arnold Schœnberg.

Juin 1904 : Mahler and Alma's 2nd and last child is born, their daughter Anna.

Alma is complaining in her diary of her boredom as « Frau Direktor » ; otherwise, they have another blissful summer vacation, and Mahler composes a lot :

Several lieder for the song-cycle « Kindertotenlieder » (Songs on the Death of Children) , which freaks-out Alma.

The 6th Symphony is completed with the Scherzo, where Alma says Gustav portrays his 2 daughters playing in their sand-box in the Trio, and its huge tragic 4th movement, with its bold harmonic experiments. Alma is troubled by the gloomy despair she hears in Mahler's 6th Symphony, with its « 3 blows of fate, the last of which fells the hero » , as Mahler described the last movement, composed during a time of such outward happiness. Indeed, this Symphony will be nick-named « the Tragic » and, again, will seem to be prophetic of the events in Mahler's life, in 1907.

The 2 « Nachtmusiken » (Night Musics) which will become the 2nd and 4th movements of his 7th Symphony.

Regarding a government move to re-organize the Vienna Conservatory, which has suffered from bad management, Gustav Mahler's friend, Guido Adler, the great musicologist who is also sympathetic to modern developments in music, endeavors to reform the institution, bringing Arnold Schœnberg and Alexander von Zemlinsky in as teachers, and to have Mahler appointed General-Director of a board overseeing all Viennese pedagogical establishments. Aware of the growing anti-Semitism in Vienna and Mahler's increasing dissatisfaction with his job, Adler works on these plans for the next 3 years, in hopes of keeping Mahler in Vienna in the event that his position at the Opera comes to an end ; as a result of political changes, the plan will eventually come to nothing.

Été 1904 : Anton Webern drafts 2 large movements for orchestra, which remain incomplete, and composes an orchestral tone-poem, « Im Sommerwind » (In the Summer-wind ») , his last and most significant composition before studying with Arnold Schœnberg.

Juillet 1904 : Arnold Schœnberg sets aside his work on the 1st section of the 1st String Quartet, to finish the 6 Orchestral Songs, Opus 8.

6 août 1904 : The influential Viennese music-critic and teacher, Eduard Hanslick, dies in Vienna at age 78. While Hanslick had been an anti-Wagnerian and not fond of Gustav Mahler's compositions, he admired Mahler's abilities as

conductor and director, and his influence was so important to getting Mahler the job in Vienna. Perhaps, Hanslick's death during the composition of the 4th movement of the 6th Symphony may have caused Mahler to emphasize the tragic aspects of this music and conclude the piece in that mood, as a sort of tragic memorial to Hanslick.

Max Reger joins the « Vereinigung Schaffender Tonkünstler » (Union of Creative Tone-Artists) , and the plans to include his String Quartet in D minor, Opus 74, on a Union concert may have an influence on Arnold Schœnberg when, later in the year, he returns to the composition of his own 1st String Quartet (in the same key of D minor) , Opus 7, in his « Sketch-book I » , sketching the Scherzo theme, then, continuing work on the 1st section. (Walter Frisch, 1993 ; page 202 and pages 211-216.)

Automne 1904 : The 7 year old Erich Wolfgang Korngold begins school. He also writes down his 1st compositions.

Automne 1904 : Arnold Schœnberg, now 30, begins teaching private lessons, taking on as his 1st students : Anton Webern, Heinrich Jalowitz, Alban Berg, and Erwin Stein. Webern and Berg will prove to be the most talented of all of Schœnberg's pupils, and the 3 of them will acknowledge that, together, they took part in the break-away from tonality.

Septembre 1904 : A pocket study-score of Gustav Mahler's 5th Symphony is published by Edition Peters. Later that month, with the Vienna Philharmonic Orchestra, Mahler has 2 reading rehearsals of the work, which Arnold Schœnberg and Alexander von Zemlinsky attend. Realizing that his « new style demanded a new technique » , Mahler heavily revises the orchestration ; these changes are included in the full-score and parts published in **November**, but the early printing of the pocket-score leads to some confusion in subsequent editions.

Mi-octobre 1904 : Gustav Mahler travels to Köln (Cologne) for the world-premiere of his 5th Symphony on **October 18th**. Alma is supposed to meet him later but gets sick and stays home. Unfortunately, the 5th is such a failure at the Festival that Peters, who published it, refuses to publish anything else by him. Immediately after this, Mahler continues on to Holland.

10 novembre 1904 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 2e Symphonie d'Anton Bruckner. Il s'agit du 5e concert de la saison.

23 octobre 1904 : Amsterdam (Dutch) premiere of Gustav Mahler's 4th Symphony with the composer conducting the « Concertgebouw » Orchestra (which is so successful that it is played twice) . He conducts also 2 performances of his 2nd Symphony in Amsterdam.

10 octobre 1904 : Le chef Arthur Nikisch dirige la 9e Symphonie de Bruckner dans le cadre des « Concerts du Philharmonique » .

15 octobre 1904 : Arnold Schœnberg begins teaching a 4 hour harmony and counterpoint course, from 5 to 9 pm, at the Girl's « Gymnasium » on « Wallnerstraße Nr. 2 » , in central Vienna (1st District) , basing his course on Johann Gottfried Heinrich Bellermann's 1862 counterpoint treatise, « Der Contrapunkt » , most likely the 4th edition published

in 1901.

(Karen Monson, 1979 ; page 27.)

The material in Bellermand's « Chapter 2 » apparently leads Schönberg to accept the overtone series as a reasonable explanation for the basis of musical harmony, and to formulate his important ideas about consonance and dissonance being « different in degree, not in kind » .

During the time that he teaches this class, Schönberg resumes work on the 1st half of his 1st String Quartet.

18 octobre 1904 : The 19 year old Alban Berg becomes an apprentice-accountant in the service of the Austrian government and, just after, begins taking lessons with Arnold Schönberg.

6 novembre 1904 : Walter Damrosch conducts the American premiere of Gustav Mahler's 4th Symphony, in New York.

23 novembre 1904 : At the 1st « Vereinigung Schaffender Tonkünstler » (Union of Creative Tone-Artists) orchestral concert, Richard Strauß's « Sinfonia Domestica » has its Vienna premiere. Strauß was supposed to conduct it, but Mahler, as honorary President of the Union, does it instead. Mahler's reception of the « Domestica » has a powerful influence on his subsequent compositions, especially the very next one : his 7th Symphony (particularly, the 1st movement) .

11 décembre 1904 : Le chef Hermann Abendroth dirige le « Psaume 150 » (WAB 38) de Bruckner avec le « Concert-Verein Heinrich Schwartz » , accompagné par l' « Orchester-Verein-Chor » et la soprano suédoise Valborg Svärdström. Violon-solo : Gustav Schulze. Une première munichoise. Il s'agit du 100e concert à se tenir à la salle de l'Odéon de Munich (« Königlich Odeon Konzerthaus ») . Début du concert : 17 heures.

12 décembre 1904 : Arnold Schönberg, Alexander von Zemlinsky, and pupils from Schönberg's class attend the final rehearsal of Gustav Mahler's 3rd Symphony, and are all swept-away and finally recognize Mahler's genius. Schönberg becomes so enthusiastic about Mahler's work that, he says later, that, in his admiration, he felt like a « school girl » . For the rest of his own long life, Schönberg will hold Mahler in the greatest esteem.

1905

En **janvier 1897**, le « Verein der Musikfreunde » (Société des Amis de la Musique) de Lübeck, fondé en 1896, organisa un concours afin de nommer le chef d'un nouvel orchestre. 3 candidats se présentèrent : Ugo Afferni, Franz Kessel et Karl Franck. C'est Afferni qui l'emporta et qui dirigea son 1er concert, le 6 octobre. Son rôle consista à diriger les concerts symphoniques et les concerts populaires (il en dirigea 275 durant les 8 années de son activité dans la capitale hanséatique) de chaque saison. Sa femme, la violoniste May Brammer, fut la soliste de nombreux concerts et Arthur Nikisch fut appelé à 4 reprises comme chef-invité, ainsi que Richard Strauß accompagnant au piano sa femme, la cantatrice Pauline de Ahna.

Le 3 avril 1905, Afferni prit congé de Lübeck par l'exécution de la 9e Symphonie de Beethoven. Le 25 avril, le « Verein » choisit Hermann Abendroth comme successeur. Il restera 6 saisons à Lübeck et sera appelé en novembre 1910 comme Directeur de la Musique à Essen. Pour le remplacer, 97 musiciens se manifestèrent. 4 furent choisis pour diriger un concert probatoire : Paul Scheinpflug, Karl Mennicke, Walter Unger et Rudolf Siegel. Scheinpflug s'étant retiré, un autre candidat fut choisi à la demande de Madame Ida Boy-Ed. Le 5 avril 1911, Wilhelm Furtwängler donnait ainsi son concert devant plus de 4,000 spectateurs et fut choisi à l'unanimité le 13, comme successeur de Abendroth. Il restera 5 ans à Lübeck, dirigeant également à 3 reprises à l'Opéra municipal, comme chef-invité (« Gastdirigent ») : « Fidelio », « die lustigen Weiber von Windsor » et « die Meistersinger von Nürnberg » .

Dans les « Lübeckische Blätter » de 1926, à l'occasion des festivités marquant le 700e anniversaire de la ville, il écrivit :

« Je me souviens avec joie de mes années d'apprentissage en tant que “ Kapellmeister ” à Lübeck, qui possédait un très bon orchestre et une intense activité musicale. »

Les successeurs de Furtwängler seront Georg Göhler, grand interprète mahlérien (il dirigea, à Berlin et Hambourg, les Ires exécutions allemandes de la 8e Symphonie) , et Franz von Hösslin.

Qui était Ida Boy-Ed dont le nom et l'énorme œuvre littéraire ont aujourd'hui quasiment disparu ?

Elle naquit le 17 avril 1852, à Bergedorf. Son père, Christophe Ed, était imprimeur et avait fondé son propre journal, le « Eisenbahn-Zeitung » . Elle épousa à 18 ans Carl Johann Boy, issu d'une famille patricienne de Lübeck. Ils eurent 4 enfants. Elle écrivit des feuilletons pour les journaux, en particulier « Thaddeas Erbe » pour le « Frankfurter Journal » . En 1882, parut son 1er livre, « ein Tropfen » mais son plus grand succès littéraire fut « ein königlicher Kaufmann » . Elle fut une grande amie de Thomas Mann et mourut le 13 mai 1928, dans un sanatorium de Travemünde.

Furtwängler écrivit à sa fille, le 18 mai :

« De la mort de votre mère, je ne puis rien dire sinon que, dans la douleur pour la perte d'un être si généreux et extraordinaire, je me sens intimement lié à vous. Personnellement, j'ai perdu en elle une amie comme je n'en retrouverai jamais et dont je garderai le souvenir éternellement. »

27 janvier 1905 : At the 2nd « Vereinigung Schaffender Tonkünstler » (Union of Creative Tone-Artists) orchestral concert in Vienna, Alexander von Zemlinsky conducts the premiere of his Symphonic poem, « Die Seejungfrau » (The Mermaid) , a Fantasy for orchestra after Hans Christian Andersen's fairy-tale and, on the same concert, the inexperienced Arnold Schönberg conducts the premiere of his Symphonic poem « Pelleas und Melisande » . Mahler is President of the Society and, at his insistence, the pieces are presented without their written programs, leaving the audience to judge them purely as « absolute music » ; thus, neither the audience nor the public suspect the personal tragedy which underlies Zemlinsky's score, but his is far preferred over Schönberg's.

Busy with his duties at the Vienna « Hofoper », Mahler misses the premiere but attends the final rehearsal on **January 25th** and follows « Pelleas » with the score ; he also tells Alma to invite Schönberg to his house and has him bring the score of « Pelleas ». Mahler already admits to having some difficulty comprehending the complex and not always harmonious counterpoint but, nonetheless, continues to champion Schönberg's cause.

The « Union » has a lieder concert scheduled for **January 29th** which premieres Gustav Mahler's « Kindertotenlieder ». The concert is sold-out, and so, tickets are also sold for the public to attend the final rehearsal on the **28th**. It is a huge success for Mahler. The concert is repeated a few days later, on **February 3rd**, and Mahler is so pleased that he gives a banquet afterwards for the « Union » musicians, consisting mostly of Schönberg's pupils ; the 21 year old Anton Webern meets Mahler, there.

« Pelleas » requires a huge orchestra, and both Schönberg's and Zemlinsky's Symphonic poems demanded extra-rehearsal, so, as with the earlier « Polyhymnia » Society, one big project is enough to bankrupt the Association. After a few more concerts of chamber-music during the spring, notably featuring pieces by Bruno Walter (which, Mahler confided to Alma, were weak) , the 3rd planned orchestral concert of the « Vereinigung » has to be cancelled, and the « Union » folds after this single season, from lack of further financial support.

Février 1905 : Arthur Nikisch conducts Gustav Mahler's 5th Symphony in Berlin, in a performance not liked by Mahler.

20 février 1905 (?) : Dans le cadre du concert inaugural du 1er Festival Bruckner à se tenir à Munich, le chef Ferdinand Löwe dirige les 4e et 9e Symphonies avec l'Orchestre philharmonique.

21 février 1905 : Dans le cadre du second concert du 1er Festival Bruckner à se tenir à Munich, le chef Ferdinand Löwe dirige la 6e Symphonie et le « Psaume 150 » avec l'Orchestre philharmonique. Il s'agit d'une première munichoise pour les 2 œuvres.

Mars 1905 : Gustav Mahler seeks a visit from Oskar Fried, in Vienna, to see Franz Schalk conduct a performance of Fried's choral work, « Das trunkene Lied » (« The Drunken Song » with settings from Friedrich Nietzsche's « Also sprach Zarathustra ») . Mahler finds Fried's artistic ideas very compatible with his own, and wishes Fried to conduct future performances of his Symphonies. Also this month, Mahler conducts his 5th Symphony in Hamburg, and the work receives its American premiere with the Cincinnati Symphony Orchestra conducted by Frank van der Stucken.

25 mars 1905 : Décès à Linz de Karl (Borromäus) Waldeck. Il fut l'élève et le successeur immédiat d'Anton Bruckner comme organiste titulaire à la cathédrale de Linz.

Karl Borromäus Waldeck

L'organiste, professeur de musique et compositeur Karl (Borromäus) Waldeck est né le 21 septembre 1841 à Saint-Thomas de Blasenstein, un village du district de Perg, en Haute-Autriche.

En 1856-1857, Waldeck devient élève stagiaire d'Anton Bruckner à Linz ; il agira même occasionnellement comme organiste substitut (surtout pour la Messe du matin !).

En 1858, Waldeck fréquente l'École normale de Linz (« Präparandie »). Ses professeurs sont Johann August Dürrenberger et Engelbert Lanz.

De 1858 à 1861, il est engagé comme assistant professeur à Grünburg et à Frauenstein (Haute-Autriche).

De retour à Linz, en 1861, il enseigne et est organiste à la « Sankt Matthias - Kapuzinerkirche » (l'église des Capucins où se trouve le tombeau en marbre du Comte Montecuculi) mais il doit rapidement quitter ses fonctions pour des raisons de santé.

Kapuzinerstraße 38, Römerberg-Margarethen, 4020 Linz, +43/(0)732/777454 - www.dioezese-linz.at/linz-stmatthias

KünstlerIn : Christoph (Martin) Spaz.

Stadtteil : Linz Zentrum.

Datierung : 1606.

Die Kapuzinerkirche, auch Kirche Sankt Matthias, ist eine barocke römisch-katholische Kirche im Linzer Bezirk Römerberg-Margarethen. Die ehemalige Klosterkirche (Kapuzinerkloster Linz) ist heute Pfarrkirche der Pfarre Sankt Matthias. Sie steht seit 15. Oktober 2009 unter Denkmalschutz.

1606 bewilligte der Bischof von Passau zur Gründung eines Klosters in Linz. Dieses sollte auf Gründen außerhalb der Stadtmauern entstehen, die Gegend wurde damals « in der Poperleite » oder « im Weingarten » genannt. Hier hatte sich zuvor der Edelsitz Weingarting befunden. Von Abt Alexander a Lacu wurde am 21. September 1606 der Grundstein der Kirche gelegt. Sie war im Herbst 1612 fertiggestellt und wurde am 2. September 1612 zu Ehren des heilig Apostels Matthias vom Weihbischof von Passau, Johannes Prenner, geweiht.

Die Kirche wurde ab 1660 neu errichtet. Die neuerliche Segnung (1662) nahm Martin Geiger, Bischof von Passau, vor.

Durch die Kirchenreform Kaiser Josephs II. wurde die Kapuzinerkirche 1784 zur Pfarrkirche umfunktioniert. Dabei wurde die Kirche auch umgestaltet, wie heute noch an der Jahreszahl « 1786 » am Turm erkennbar ist.

Renovierungen fanden 1960 und 1985 statt.

Das Bauwerk ist eine typische Barockkirche mit klassizistischem Fassadenturm. Sie ist ein rechteckiger, schmuckloser Bau mit Satteldach und eingezogenem geschlossenem Chor. Quadratische Kapellen mit Walmdächern sind beiderseits des

Langhauses in der Mitte angefügt.

An der Nordseite befindet sich ein quadratischer Turm mit dem Hauptportal der Kirche ; diese wurde im Zuge des Umbaus 1786 von der Längsseite hierher versetzt. Der Kupferhelm in Barockform wurde Ende des 19. Jahrhunderts aufgesetzt ; zuvor war dort ein einfacher Pyramidenhelm.

...

Typische barocke Kapuzinerkirche mit klassizistischem Fassadenturm. Die heutige Pfarrkirche Sankt Matthias ist ein schmuckloser, rechteckiger Bau mit Satteldach, eingezogenem geschlossenem Chor, gleichfalls mit Satteldach. In der Mitte des Langhauses sind beiderseits quadratische Kapellen mit Walmdächern angefügt.

Vor die Schauseite steht ein quadratischer Turm, der an der Nordseite das ursprüngliche Hauptportal des Kirchenbaues von 1660, das von der Schauseite übertragen wurde, enthält. Der mehrfach geschweifte Kupferhelm in Barockform wurde Ende des 19. Jahrhunderts aufgesetzt, vorher bestand ein einfacher Pyramidenhelm.

An das Langhaus schließt östlich eine kleine Kapelle des heilig Antonius von Padua an.

1606 bewilligte der Bischof von Passau die Gründung eines Klosters im Weingarten zu Linz. Im selben Jahr übernahmen die Kapuziner den Grund und am 21. September legte Abt Alexander a Lacu den Grundstein an Stelle eines Jagdhauses. Den Bau von Kirche und Kloster führte Christoph Martin Spaz aus. Im Herbst 1612 war die Kirche vollendet. Der Weihbischof von Passau, Johannes Prenner, nahm die Weihe der Kirche mit Hochaltar und einer Kapelle an der rechten Langhausseite vor.

Nach 1660 wurde die Kirche vergrößert. Durch die Kirchenreform Kaiser Josephs II. wurde die Kapuzinerkirche 1785 zur Pfarrkirche bestimmt. Der Dachreiter wurde abgetragen und an die Schauseite der Turm gefügt, der die Jahreszahl 1786 trägt.

Die Kirche wurde mit 15. Oktober 2009 unter Denkmalschutz gestellt.

Quelle : Österreichische Kunsttopographie, Band XXXVI « Die Linzer Kirchen » , herausgegeben von der Stadt Linz und dem Institut für Österreichische Kunstforschung des Bundesdenkmalamtes.

...

Die Kirche Sankt Matthias liegt etwas erhöht an einer der von Süden nach Norden führenden Hauptverkehrslinien von Linz. Ehemals befand sich dieses Gebiet außerhalb der Stadtmauern « in der Poperleite » (im Weingarten) . Erzherzog Matthias wies den Kapuzinern 1606 ein Grundstück für die Errichtung eines Klosters zu. Zentrales Anliegen war die katholische Erneuerung von Linz als dem Zentrum der protestantischen Landstände. Vom Standort Linz aus gingen die Kapuziner nach Wien und Prag. Die Pläne für den Bau der Kapuzinerkirche erstellte Baumeister Christoph Martin Spaz.

Kirchenpatron wurde der heilig Apostel Matthias, der Namenspatron des Stifters. Bereits wenige Jahrzehnte später erfolgte ein Neubau, den Johann Peisser von Wartenau, Bürgermeister von Linz, finanzierte. 1662 wurde die Kirche geweiht. 1784 wurde die Klosterkirche zur Pfarrkirche. Das Kloster blieb bis zur Auflösung der Provinz im Jahr 1991 bestehen. Der letzte Kapuzinerpater, Franz Fink, trat 1991 in den Dienst der Diözese ein und wirkt weiterhin als Pfarrer von Sankt Matthias. Die Kirche zeigt sich (der Einfachheit des Ordens verpflichtet) als weitgehend schmucklose einschiffige Saalkirche, die von einem Tonnengewölbe abgeschlossen wird. Der Innenraum ist das Ergebnis einer wechselvollen Ausstattungsgeschichte. Das letzte einheitliche - aus dem 19. Jahrhundert stammende - Ausstattungsensemble wurde bei den Renovierungen 1960 und 1985 entfernt.

...

Waldeck accompagne souvent Bruckner lors des longues promenades du dimanche après-midi. Si le temps n'est pas clémente, il se rend chez lui pour écouter au piano des extraits de ses dernières compositions :

« Parce que je montrais beaucoup d'intérêt pour le jeu de Bruckner et que je le recommandais chaleureusement à mon entourage comme professeur de piano, nous devîmes proches. J'assistais aux célébrations à la cathédrale pour l'entendre jouer de l'orgue. Et, généralement, j'allais marcher en sa compagnie après les "Vêpres". Si le temps était maussade, je me rendais chez lui et il me jouait alors les grandes lignes de ses dernières compositions. Un jour, alors qu'il aborda l'esquisse du "Credo" de sa Messe en fa mineur, il me demande mon avis. Je lui dis que le thème du "Et incarnatus est" ne me semblait pas être du même (haut) niveau que les autres parties du "Credo". Après brève réflexion, Bruckner me dit : "Comment cela sonne-t-il ?" Puis, il improvisa un thème pour ténor soliste avec un accompagnement de croches dans un haut-registre. Cela me semblait être beaucoup mieux. Bruckner coucha immédiatement ce passage sur papier afin de le conserver. Chaque fois que Bruckner improvisait au piano, la lumière devait être éteinte. Il me demandait toujours de lui jouer mes propres compositions ; et j'étais toujours complimenté. À une occasion, je le questionnai sur le niveau d'effort exigé pour arriver à une telle maîtrise des thèmes, du contrepoint, et de l'art de l'improvisation. Bruckner me dit : « Lorsque vous écrirez ma biographie, vous pourrez dire qu'à Saint-Florian, je pratiquais le piano pendant 10 heures, et le grand orgue pendant 3 heures, et ce presque tous les jours ; en plus de passer de nombreuses heures, la nuit, à étudier la musique. » (Récit de Karl Waldeck à Franz Gräflinger.)

Lors de ses retrouvailles avec le Maître de Saint-Florian, Waldeck est un témoin privilégié de ses « affaires de cœur inopinées ». Il raconte comment, durant la sombre période de **1866-1867** (avec, entre autres, l'affaire Josefine Lang), il a trouvé son pauvre ami dans un champ essayant de compter les feuilles sur un arbre. Il explique les raisons de ce surmenage (TOC) par les efforts de concentration qu'exige l'improvisation contrapuntique à l'orgue :

« En dépit de sa condition physique robuste et de sa volonté de réussir, Bruckner a montré des signes de désordre mental. Il a beaucoup souffert de mélancolie et d'idées fixes. »

Karl Waldeck (automne 1867) :

« Un jour, Bruckner est entré chez moi sans frapper. Il s'est alors assis au piano et a joué pendant un bon moment. Lorsque je lui ai demandé le titre de la pièce, il me dit : " Le ' Kyrie ' de ma nouvelle Messe. " La plupart des gens qui étaient présents furent amusés par son comportement étrange. Je me fis un devoir de prendre le malheureux homme sous mon aile, tentant de lui donner le plus d'agrément possible. Au moment où je voulus le quitter (car il était tard dans la nuit) , il me pria de demeurer à ses côtés car, laissé seul avec lui-même, il serait de nouveau troublé par ses fixations. »

Pendant la composition de sa 3e Messe en fa, suite à sa récente sortie du sanatorium de Bad Kreuzen, Bruckner était tellement possédé par l'inspiration qu'il entra un jour « en coup de vent » chez son élève Karl Waldeck et se mit à en jouer de grands passages. Waldeck lui faisant quelques critiques, il improvisa sur-le-champ un nouvel « Et incarnatus est » , sous les yeux émerveillés de son jeune ami.

21 novembre 1867 : Karl Waldeck mentionne que Bruckner a improvisé au piano, des parties du « Credo » de sa 3e Messe en fa mineur. (August Göllerich - Max Auer. « Anton Bruckner, ein Lebens- und Schaffens-Bild » , Regensburg ; pages 472-473.)

Juin 1868 : Karl Waldeck succède comme organiste titulaire, et à la vieille cathédrale et à l'église paroissiale (sur recommandation de Bruckner) , à son « mentor » qui, lui, a pris définitivement le chemin de Vienne. Il agira comme « Kapellmeister » de 1890 jusqu'à son décès, le 25 mars 1905.

Malgré le style inspiré de Palestrina de sa 2e Messe, Anton Bruckner avait très peu de sympathie pour le mouvement conservateur (et régressif) Cécilien des années 1870. Son successeur à Linz, Karl Waldeck, dira plus tard de Bruckner qu'il était un « Anticécilien » . Pour le Maître de Saint-Florian, le Cécilianisme était, selon lui, une véritable « maladie » .

Toujours selon Waldeck, les œuvres préférées de Bruckner étaient le « Requiem » de Mozart, l' « Héroïque » de Beethoven et la Marche funèbre du « Götterdämmerung » de Wagner.

Octobre 1871 : Anton Bruckner est dans un état de forte anxiété à l'heure où il risque de faire face à une action disciplinaire de la part de l'administration du Collège Saint-Anne (pour la formation des jeunes enseignantes) , suite à la plainte d'une étudiante qui s'est sentie lésée. Bruckner tient à remercier Waldeck pour son soutien, en ses temps difficiles, et lui assure qu'il n'a pas l'intention de récupérer son poste d'organiste de Linz.

Le talentueux et artistique abbé Alois Dörfer, responsable de la construction du grand-orgue du monastère de Wilhering, attribuera au facteur autrichien Leopold Reinbauer (un élève du réputé Friedrich Ladegast) le mandat d'entreprendre le monumental ouvrage. Karl Waldeck en donnera le concert inaugural en **1884**. L'expertise de Waldeck aura permis de définir la position de l'instrument dans ce vaste espace. (Waldeck composera une œuvre pour 2 orgues basée sur l'acoustique de l'église abbatiale de Wilhering.)

Printemps 1891 : Anton Bruckner va passer le temps pascal, comme d'habitude, au monastère de Saint-Florian.

Dimanche, 29 mars 1891 : Jour de Pâques, Bruckner doit exceptionnellement tenir l'orgue à la cathédrale de Linz. Dans une lettre adressée à l'organiste titulaire, Karl Waldeck, il lui confirme qu'il arrivera à temps pour la célébration.

Pendant ses années à Vienne, Bruckner est demeuré en contact avec Karl Waldeck. Il se fera un point d'honneur de lui écrire le jour de son anniversaire et trouvera des occasions pour le rencontrer.

2 novembre 1894 : Karl Waldeck accompagne Anton Bruckner à une représentation du « Requiem » de Mozart, à la « Hofkapelle ». Ils assisteront également à la répétition générale.

4 novembre 1894 : Karl Waldeck assiste à Vienne, en compagnie du Maître de Saint-Florian, à l'exécution de la Messe en fa mineur, sous la baguette de Wilhelm Gericke, dans le cadre d'un concert spécial offert par la Société des Amis de la Musique (« Gesellschaft der Musikfreunde ») pour marquer le 70e anniversaire de naissance de Bruckner. Il s'agira de l'une de ses dernières apparitions en public.

5 novembre 1894 : Dans une conférence prononcée à l'Université de Vienne, le professeur Bruckner revient sur le concert de la veille dirigé par Wilhelm Gericke, auquel il a assisté. Il rappelle que Karl Waldeck fut le principal responsable de la forme définitive du « Et incarnatus est » de la Messe en fa, après que le jeune musicien eut comparé la proposition originale du Maître avec un passage similaire tiré de la Ire Messe en ré mineur.

Waldeck fut un adversaire farouche du Cécilianisme. Parmi ses compositions, on retrouve des Messes, l « Requiem », l « Te Deum », des Graduels, des Offertoires, des œuvres pour orgue et des pièces pour piano.

Parmi ses élèves, mentionnons Martin Einfalt, August Amadé von Pereira ainsi que son neveu, le Linzoi Ignaz Gruber (26 février 1868 - 17 janvier 1937) , qui lui succédera de 1905 à 1924.

...

One of Anton Bruckner's acquaintances in Linz was Karl (Borromäus) Waldeck. Waldeck first came to Linz as a student teacher in 1856-1857 when he had organ lessons from Bruckner and deputized for him at the early morning Mass. From 1858 to 1861, he was employed as an assistant teacher outside Linz but returned in 1861 to take-up a teaching position in the town and to be organist at the Capuchin church.

On renewing his acquaintance with Bruckner, Waldeck was the witness of many of the latter's hasty « affairs of the heart ». He often accompanied the composer on Sunday afternoon walks or, if the weather was poor, would spend time with him in his rooms listening to excerpts from his latest compositions :

« As a result of showing great interest in Bruckner's playing and of taking the opportunity of recommending him as a piano teacher, I came into favour again. I attended the cathedral services to hear him play and usually went walking with him after "Vespers". If the weather was bad, he would play me sketches from his compositions of which only

the outer-parts were generally available in outline form. After he had played me the sketch of the “ Credo ” from his F minor Mass, one day, he asked for my opinion. I said that the “ Et incarnatus est ” seemed to me not to be on the same high-level as the other parts of the “ Credo ”. After reflecting for a short time, Bruckner said, “ How would this be ? ”, whereupon he improvised a theme for solo tenor with quaver accompaniment in a high-register. This struck me as being much better, and Bruckner immediately wrote it down and retained it. Whenever Bruckner improvised on the piano, the light had to be put out. I had to play my own attempts at composition to him and I was always praised. When the conversation turned on one occasion to the subject of how much effort was involved in being able to play thematically, contrapuntally, and extempore, Bruckner said, “ When you come to write my biography, you can say that, in Saint-Florian, I practised the piano for 10 hours, and the large organ for 3 hours almost every day, as well as spending many hours at night studying music. » (From Waldeck’s account, as related to Franz Gräflinger.)

Karl Waldeck (autumn 1867) :

« On one occasion, Bruckner came into my house without knocking at the door or introducing himself, sat down at the piano, and played for a while. When I asked him what he was playing, he said : “ The ' Kyrie ' of my new (F minor) Mass.” Most people were amused by his behaviour, but I took the unfortunate man under my wing and provided him with as much company as I could. When I wished to leave him, late at night, he begged me to stay with him because, left on his own, he would be troubled by his fixations. »

21 November 1867 : Karl Waldeck reports that Bruckner improvised, at the piano, parts of the « Credo » from his 3rd Mass in F minor. (August Göllerich - Max Auer. « Anton Bruckner, ein Lebens- und Schaffens-Bild » , Regensburg ; pages 472-473.)

Karl Waldeck also had some 1st hand experience of Anton Bruckner’s fixations and tendency to numeromania, a type of obsessive-compulsive disorder (OCD) that was one of the symptoms of the illness leading to his breakdown, in 1867 :

« In spite of his strong constitution and healthy appetite, such over-exertion (namely, hours spent in instrumental practice and in completing Simon Sechter’s theory course) had its consequences. Bruckner suffered a great deal from mental disturbances, depressions, fixations, etc. For instance, during a walk he would stand next to a tree in order to count its leaves. On one occasion, he came into my house without knocking at the door or introducing himself, sat down at the piano, and played for a while. When I asked him what he was playing, he said “ The Kyrie of my new (F minor) Mass. ” Most people were amused by his behaviour, but I took the unfortunate man under my wing and provided him with as much company as I could. When I wished to leave him, late at night, he begged me to stay with him because, left on his own, he would be troubled by his fixations. As can be seen from his letters, Bruckner, to his dying day, was grateful to me for supporting him during the saddest period of his life. He also promised me that, when he became Court music-director (which was nothing less than he deserved) , he would bring me to Vienna as Court organist. »

...

In **October 1856**, Anton Bruckner provided, at Bishop Franz-Josef Rüdiger's request, information about the condition of the organ of the « Alter Dom » with a view to its eventual repair. By the beginning of 1857, however, a decision had been made to rebuild the organ. Bruckner referred to this in a letter to the Bishop's office and stressed the need for the provision of 2 or 3 more 8 foot and 16 foot stops, as well as an immediate tuning of the instrument. It took 11 years for the rebuilding work to be completed, and the organ builder responsible was Josef Breinbauer. Bruckner's successor at Linz, Karl Waldeck, requested a slight change in the stop disposition in 1892, and it can be surmised that he consulted Bruckner in advance. The alteration work was carried-out by Josef Breinbauer's son, Leopold. One man who had a very high-opinion of Bruckner's organ playing was Franz-Josef Rüdiger who, after spending 2 years as prebendary of Brixen Cathedral, was appointed diocesan bishop of Linz, in 1852. Bishop Rüdiger would often slip into the cathedral to listen to Bruckner practising and is known to have derived great spiritual comfort from his improvisations.

The Mass No. 2 in E minor for voices in 8 parts with wind accompaniment of Bruckner, written for the dedication of the « Motivkapelle », is finished. As the consecration ceremony did not take place until 29 September 1869, Bruckner had to wait almost 3 years for the 1st performance of the Mass. By this time, he was in Vienna and he had to ask Johann Schiedermayr, the dean of the Cathedral, to arrange preliminary rehearsals of the work. In a letter dated 20 May 1869, he suggested that the Leidertafel « Frohsinn » and « Musikverein » choirs would have to start rehearsing immediately because of the great difficulty of the Mass. A further letter of 19 June was more urgent in tone :

« Weilnböck wrote to me that Waldeck had said that, if the Mass was not studied now with the “ Musikverein ” students, its performance was out of the question ; and they cannot postpone rehearsal until later, as it is difficult. »

Anton Bruckner had little sympathy with the Cecilian movement of the 1870's. His successor in Linz, Karl Waldeck, later described Bruckner as an « Anticäcilianer » for whom Cecilianism was a « disease » .

According to Karl Waldeck, Anton Bruckner named Mozart's « Requiem » , Beethoven's « Eroica » Symphony and the Funeral March from Wagner's « Götterdämmerung » as his favourite music.

Bruckner's « old flame » , Josefine Lang (1844-1930) , married Josef Weilnböck, a merchant, in 1870. On 21 April 1891, Anton Bruckner wrote to Caroline, recalling the pleasant day he had spent, as well as to her mother. See : HSABB, Volume 2 (page 134) , for the texts of both letters ; the originals are in the « Oberösterreichisches Landesmuseum, Linz » . See, also : HSABB, Volume 2 (pages 157, 160-161) for an exchange of letters between Karl Waldeck and Bruckner, dated Linz, 11 November and Vienna, 20 November 1891, respectively, in which « Fräulein C. » is almost certainly a reference to Caroline, and « Anton L. » a reference to Anton Lang, Caroline's uncle ; the original of Waldeck's letter is in Saint-Florian and the original of Bruckner's letter is not extant but « Musikwissenschaftlicher Verlag » , Vienna, possesses a copy.

When Bruckner moved from Linz to Vienna, in 1868, Bishop Rüdiger agreed to keep the position of cathedral organist open for 2 years, in the event of a decision on Bruckner's part to return to Linz. Waldeck became provisional

cathedral organist, and then, on Bruckner's recommendation, was appointed to the post on a permanent basis when Bruckner finally resigned, in July 1870.

At the end of July, Bruckner informed the church authorities in Linz that he had accepted a position at the Vienna Conservatory. Just as he had earlier asked Friedrich Mayr at Saint-Florian to hold his old organist post in reserve, until he had become firmly established in Linz, he now requested that his Linz position be held in reserve, for some time, adding that it would bring him « great comfort » and « great peace of mind » if his request was granted. Thanks to the supportive intervention of Bishop Rüdiger, Bruckner was given 2 years' grace and was able to leave Linz without any nagging doubts about his future security.

See : « HSABB » , Volume I (page 98f) , for Bruckner's letter to the church authorities, dated Linz, 24 July 1868. The location of the original is unknown ; it was 1st printed in : Göllerich / Auer. Band III/1, page 457f. See : « HSABB » , Volume I (page 101f) , for Bishop Rüdiger's letter to the Government offices in Linz, dated Linz, 25 August 1868, in which the Bishop draws attention to Bruckner's « excellent qualities and merits » ; the original of this letter is in the « Ordinariatsarchiv, Linz » . See, also : Elisabeth Maier. « ABDS, Nr. 15, Dokumente » , for the draft of a letter to Bruckner, dated 24 September 1868, in which his request was officially granted. Karl Waldeck, one of Bruckner's former pupils, was his provisional replacement as organist of Linz Cathedral. See : Elisabeth Maier. « ABDS, Nr. 15, Dokumente » (pages 342-344) , for the documentation regarding Waldeck's appointment (August - September, 1868) . After Bruckner wrote to the church authorities, on 18 July 1870, formally resigning from his former position and thanking them for holding it in reserve, Waldeck was formally appointed. as definitive organist. See : « HSABB » Volume I (page 125) , for this letter. The location of the original is unknown ; it was 1st printed in : « ABB » , page 113.

During his years in Vienna, Bruckner kept in touch with Waldeck, writing to him on his Name-Day and occasionally meeting him. In **October 1871**, for instance, when Bruckner was in very low spirits because of the threat of disciplinary action being taken against him (by the Saint-Anna College administration) following an alleged « pass » at a female student, he thanked Waldeck for his support during « days of severe trial » and assured him that he would not be trying to get his old job back in Linz !

See : « HSABB » , Volume I (page 133ff) , for the texts of 2 letters from Bruckner to Waldeck, dated Vienna, 21 and 28 October 1871, respectively. The original of the former (1st published in the « Neue musikalische Presse, 14 » , 1905) is not extant, but the original of the latter is in the « Österreichische Nationalbibliothek » .

In **1891**, Bruckner spent Easter, as usual, at Saint-Florian. He was to play the organ at Linz Cathedral on Easter Sunday, 29 March, however, and, in a letter to Waldeck, confirmed that he would arrive in Linz, in good time for the service.

See : « HSABB » , Volume 2 (page 242) for the text of this letter, dated Saint-Florian, 27 March 1891. It was 1st published in the « Neue musikalische Presse, 14 » (1905) , No. 3 ; the original is not extant.

Waldeck was present at the Vienna performance of the F minor Mass conducted by Wilhelm Gericke, on **4 November**

1894. He also accompanied Bruckner to a performance of Mozart's « Requiem » in the « Hofkapelle », 2 days earlier, and attended the final rehearsal of the Mass. It was the last time the 2 old friends met. In a University lecture he gave on **5 November 1894**, Bruckner referred to the performance of the Mass and recalled how Waldeck had been primarily responsible for the « Et incarnatus est » section, as it now stood, having compared the original setting unfavourably with the parallel passage in the D minor Mass.

For an account of this lecture, see : August Göllerich and Max Auer. « Anton Bruckner, ein Lebens- und Schaffens-Bild » , Band IV/3 (1936) ; page 444f.

The performance of the F minor Mass at a « Gesellschaft » concert in Vienna, on **4 November 1894**, was intended as a 70th birthday celebration and, in fact, was one of Bruckner's last public appearances.

For Bruckner's own account of the performance (and his recollection of Karl Waldeck's criticism of the original « Et incarnatus est ») during his penultimate University lecture, on **5 November**, see : Göllerich - Auer, Band IV/3, page 444f. See, also : « GrBL » (page 114) , for Waldeck's own recollection of his criticism ; and Stephen Johnson. « Bruckner Remembered » (page 109) , Faber & Faber, London (1998) , for an English translation.

His health deteriorated rapidly in mid-November and, although there was a partial recovery, the remaining months of his life were a continual swing between relapse and slight improvement. Bruckner's last words on the Mass are contained in a letter to Siegfried Ochs, the conductor of the Berlin Philharmonic choir, who had directed 2 very successful performances of the « Te Deum » , in **May 1891** and **January 1894**, and was now contemplating a possible performance of the Mass :

« Bruckner is getting old and would really like to hear the F minor Mass again ! Please, please ! That would be the high-point of my life. But there are many changes which don't appear in the score. At the D-flat major passage in the « Credo » (“ Deum verum de Deo vero ”) - full organ, please ! Spare no stops ! And the cellist should be prominent with a very rich, warm tone at the beginning of the “ Benedictus ”. When shall I hear it ? Please reply. » (Anton Bruckner)

« In humble admiration and with greetings to the excellent Orchestra, the wonderful choir, and you, their great director. » (Anton Bruckner)

See : « HSABB » , Volume 2 (page 303) , for this letter, dated Vienna, 14 April 1895. The original has been lost ; it was 1st published in : « ABB » , page 283f.

8 years after Bruckner's death, Karl Waldeck was present at a Festival Concert given in Linz on Palm Sunday, **27 March 1904**, at which August Göllerich conducted Bruckner's Symphony No. 6 and the F minor Mass. He was deeply moved, particularly by the performance of the Mass as it brought back memories of the days of its conception. In a letter to Franz Gräßlinger, Waldeck recalled the time when Bruckner « played parts of his Mass which had been composed during a time of the most painful emotions and mental torment » .

Part of this is quoted in ; « GrBL » , page 118. Waldeck also wrote a letter to Göllicher, on the day after the performance. This is quoted in : August Göllicher - Max Auer, Band III/1, page 624. Further information about Waldeck can be gleaned from Franz Gräßlinger. « Karl Waldeck » , Linz (1905) ; Franz Gräßlinger. « Karl Waldeck. Kirchenmusikalische Streifleichter » , Linz (1911) , SchABCR, page 365f ; Franz Zamazal. « Karl Waldeck : Vergessener Bruckner-Schüler » , in : « Studien und Berichte » Nr. 65 (2005) , page 22 ; and Ikarus Kaiser. « Der Dom- und Stadtpfarrkapellmeister Karl Borromäus Waldeck und die Orgel der Stadtpfarrkirche in Linz » , in : Elisabeth Maier. ABDS Nummer 15 (2009) , pages 369-391.

...

Karl Borromäus Waldeck : geboren 21.09.1841 Sankt Thomas am Blasenstein ; gestorben 25.03.1905 Linz. Organist, Musiklehrer, Komponist. Besuchte bis 1858 die Normalschule in Linz, wo er Musikunterricht von Johann August Dürrnberger und Engelbert Lanz erhielt, anschließend war er Schulgehilfe in Grünburg / Oberösterreich und Frauenstein / Oberösterreich. Circa 1856 lernte Waldeck Anton Bruckner kennen, dessen Schüler er wurde und den er gelegentlich als Organist vertrat. 1861 kam er an eine Linzer Schule, musste seine Unterrichtstätigkeit jedoch aus gesundheitlichen Gründen bald beenden. 1868-1890 war er in Bruckners Nachfolge Linzer Dom- und Stadtpfarrorganist und 1890-1905 Domkapellmeister (als solcher Gegner des Cäcilianismus) . Zu seinen Schülern zählten Martin Einfalt, August Amadé von Pereira und Waldeck Heybal sowie sein Neffe und Nachfolger als Domkapellmeister (1905-1924) , Ignaz Gruber (geboren 26.02.1868 Linz ; gestorben 17.01.1937 Linz) .

Werke : Messen, Requiem, Te Deum, Gradualien und Offertorien, Orgelwerke (siehe Tbsp.) , Klavierstücke, Bearbeitungen.

Karl Waldeck : (Dom-)Organist und Komponist ; Sankt Thomas am Blasenstein / Linz.

Linzer Dom- und Stadtpfarrkapellmeister - 1890 folgte ihm Karl Waldeck nach.

Die Wurzeln seiner überaus herben Melancholie sind in keinen äußeren Tatsachen zu ergraben. Was lag vor ? Die Menge der Privatstunden schrumpfte zusammen und mit ihnen der Geldsäckel, aber ein Zuschuß zum Kurgebrauch wurde erbeten und gewährt, der Wunsch nach Gehaltsaufbesserung wurde gewagt in der Hoffnung, nicht taube Ohren zu finden. Bewerbungen um einen zusätzlichen Posten in der Stadt beim heruntergewirtschafteten Musikverein waren an Bruckners künstlerischen Bedingungen gescheitert (die Sänger sollten wenigstens für eine Stunde wöchentlich auf Ehrenwort pünktlich erscheinen) , Bewerbungen nach außerhalb, so um die Stelle des verstorbenen Hoforganisten Abmayr oder die um eine Beschäftigung unter König Ludwig von Bayern, schlugen fehl, aber immerhin waren die Hochherzigen in Linz nicht träge geworden. Der Kreiskommissär, der Bischof, der Domdechant Johann Baptist Schiedermayr (1778-1840) blieben ihm gewogen, den Feldzeugmeister Grafen Huyn versetzte er bei einem Besuch durch sein Orgelspiel in eine Stimmung : Ehrfurcht ! Ehrfurcht ! Ihnen voran hielt, ihm unverbrüchlich verschworen, ein Schüler aus, sein einstiger Amtsnachfolger Karl (Borromäus) Waldeck (1841-1905) . Bruckner stieß ihn einmal im Zorn über unpünktliche Meßhilfe von sich, Waldeck aber vermittelte ihm Arbeit, immer treu.

In Wien die Gesellschaft des Domdechanten Johann Baptist Schiedermayr (1778-1840) vermissen zu müssen, beunruhigte ihn bei seiner schlechten Nervenverfassung. Den Schmerz über den Tod seiner Schwester Nani, die ihm die Wirtschaft geführt hatte, meldete er Schiedermayr mit der Bitte : « In Euer Gnaden so tief fühlendes Herz lege ich meine schmerzlichen Gefühle ganz offen darnieder und bitte, Euer Gnaden wollen selbe einmal beim Heiligsten Meßopfer dem Herrn der Welt zu Füßen legen. » . Nach einer Wohltat schrieb er ihm : « Dank, ewiger Dank dem Herrn der Welt ! In dem verlassensten Zustande sandte er mir Hilfe, würdig der eines Engels ! Das habe nur ich damals empfunden ! - und jetzt staune ich, sehe ich es ein und begreife es ! Halleluja !!! » . Dem Wohltäter selbst wünschte er zum Namenstage, Gott möge seine hohen Verdienste um Kirche und Staat zum Teil schon hier auf Erden krönen. « Um die jenseitige Belohnung wollen wir beten ! » Seine festlichste Gabe für Vertraute wie seinen Linzer Nachfolger Karl (Borromäus) Waldeck (1841-1905) war die Hoffnung auf ein Leben zur Verherrlichung Gottes. Bischof Rüdiger war nach seinem Tode Bruckners Fürbitter. Er half ihm aus dem Himmel geschwind in Krankheit und Nöten, und als Rüdiger seliggesprochen werden sollte, wurde Bruckner über die Art der jenseitigen Hilfe befragt.

Literatur

Anton Bruckner als Linzer Dom- und Stadtpfarrorganist : Aspekte einer Berufung. Der Dom- und Stadtpfarrkapellmeister Karl Borromäus Waldeck und die Orgel der Stadtpfarrkirche in Linz / von Ikarus Kaiser. Elisabeth Maier. Musikwissenschaftlicher Verlag, (2009) ; 419 Seiten.

Elisabeth Maier. Anton Bruckner als Linzer Dom und Stadtpfarrorganist. Aspekte einer Berufung. Mit einem Beitrag von Ikarus Kaiser : Der Dom und Stadtpfarrkapellmeister Karl (Borromäus) Waldeck (1841-1905) und die Orgel der Stadtpfarrkirche in Linz, Wien (2009) ; 520 Seiten.

Der Dom- und Stadtpfarrkapellmeister Karl Borromäus Waldeck und die Orgel der Stadtpfarrkirche in Linz. Aus Anlaß der 100. Wiederkehr seines Sterbetags, in : Elisabeth Maier (Herausgeber) . Anton Bruckner als Dom- und Stadtpfarrorganist, Wien (2009) .

Orgel-Fantasie Entwurf Mitte der Sechzigerjahre, ausgearbeitet März 1904 ; (Seinem Neffen Ignaz Gruber gewidmet) von Karl Waldeck (1905) .

Orgel-Fantasie mit eigenem Thema, nach 1868 in Steinbach gemachten Skizzen von Karl Waldeck (1905) .

Fantasie für große Orgel Aus den Sechzigerjahren, nach dem Vorbilde Anton Bruckners von Karl Waldeck (1905) .

...

Der Komponist war ein Freund Bruckners und sein direkter (und von Bruckner empfohlener) Nachfolger an der herrlichen Chrismann-Breinbauer-Orgel im alten Dom zu Linz, die für mich optisch und klanglich zu den schönsten Orgeln aller Zeiten zählt.

Diese Orgel wurde 1760 von Franz Xaver Chrismann als Hauptorgel der Stiftskirche Engelszell errichtet.

1787 wurde sie von ihrem Erbauer persönlich in die Linzer Jesuitenkirche, die zum Dom erhoben wurde, übertragen und mit der dortigen Orgel, die aus dem Jahr 1684 stammte, kombiniert.

1857 wurde sie auf Anregung des Linzer Domorganisten Anton Bruckner von Josef Breinbauer umgebaut und in Richtung Romantik erweitert.

Diese zu Recht berühmte « Bruckner-Orgel » besitzt heute 31 Register, verteilt auf 3 Manuale und Pedal und stellt eine äußerst gelungene Synthese aus barocker und romantischer Orgel dar.

Werke

Fantasie für große und kleine Orgel (komponiert für die Weihe der großen Orgel in der Stiftskirche Wilhering im Jahr 1884) .

Orgelfantasie über Motive aus Beethovens Symfonien für Solo-Register.

Fantasie aus den Sechzigerjahren für große Orgel in G-Moll nach dem Vorbilde Bruckners (über ein Thema von Anton Bruckner) .

Präludium in G-Dur (Kaiser I/ I/ 3) .

Orgelfantasie in B-Dur (Kaiser I/ I/ 5) .

Bernhard Prammer stellt mit der sogenannten Bruckner-Orgel im Alten Dom zu Linz ein weiteres musikhistorisch bedeutsames Instrument in den Mittelpunkt seiner Einspielung. Es wurde um 1780 von Franz Xaver Krisman zunächst für die Stiftskirche Engelszell angefertigt. Von dem aufgelassenen Zisterzienserstift gelangte sie nach Linz und wurde eingepasst. Anton Bruckner, der von 1855 bis 1868 als Domorganist tätig war, veranlasste durch die Orgelbaufamilie Breinbauer mehrere Umbauten speziell nach seinen Wünschen. Es erklingen hier ausschließlich Werke von Komponisten, die für diese Orgel komponierten oder als Organisten im Alten Dom wirkten. Eine einzigartige Symbiose von Instrument und Musik.

Waldeck Familie

Franz Borgias : geboren 09.10.1831 Schwertberg / Oberösterreich ; gestorben 14.02.1866 Linz. Geistlicher. Sohn des Lehrers Josef Waldeck (1804-1877) , studierte Theologie in Linz und Wien ; 1854 Priesterweihe. Nach einer Tätigkeit als Seelsorger in Molln / Oberösterreich wirkte er als Domchorvikar (1858-1861) und Theologieprofessor (1861-1866) in Linz. Als Redakteur der Linzer Christlichen Kunstblätter (1864-1866) trat er vehement für eine Reform der Kirchenmusik ein.

Werke : (Herausgeber) Gebet- und Kirchenliederbuch (3.1869) .

Dessen Brüder Friedrich : geboren 1840 Sankt Thomas am Blasenstein / Oberösterreich ; gestorben 06.02.1918 Graz. Lehrer und Redakteur. Besuchte das Gymnasium der Jesuiten auf dem Freinberg bei Linz und trat 1858 in den Jesuitenorden ein, aus dem er jedoch 1870 wieder ausschied ; 1868-1870 war er Mittelschullehrer in Kalksburg / Niederösterreich (heute Wien XXIII) . Nach Tätigkeiten als Hauslehrer und Güterdirektor in Deutschland und Österreich-Ungarn veröffentlichte er 1900-1918 als Schriftleiter des Grazer Tagblatts Arbeiten über Land- und Volkswirtschaft, aber auch Musik- und Theaterkritiken. Er beteiligte sich an der Herausgabe der musikalischen Werke seines Bruders Karl.

Josef Waldeck (1833-1877) wirkte als Lehrer und Komponist in Ottensheim / Oberösterreich.

Literatur : I. Kaiser in : Elisabeth Maier. Anton Bruckner als Linzer Dom- und Stadtpfarrorganist (2009) ; Krackowizer / Berger (1931) ; C. Preiß in : Eduard Straßmayr (Herausgeber) , Oberösterreich Männergestalten (1926) ; BrucknerH (1996) ; Franz Scheder. Anton Bruckner Chronologie, Registerband, Verlegt bei Hans Schneider, Tutzing (1996) ; Wurzbach Nr. 52 (1885) ; Frank-Altmann (1936) ; Erhart (1998) (Amadé, Einfalt, Heybal) ; Mitten Anton Bruckner Institut Linz.

Franz Scheder. « Anton Bruckner Chronologie » , Registerband, 2 Bänd, Verlegt bei Hans Schneider, Tutzing (1996) . 2 Volumes (1 : 806 pages ; 2 : 479 pages) ; ISBN 3-7952-0854-8 .

Das umfangreiche Werk « enthält eine umfassende Zusammenstellung aller zu Bruckners Leben überlieferten Daten und Ereignisse in chronologischer Anordnung, ein Verzeichnis der hierfür durchgearbeiteten Literatur und ein ausführliches Register, das, soweit möglich, bei Personen die im Rahmen dieser Arbeit erfaßbaren lexikalischen Daten mitteilt » . (Vorwort) .

Ein entfernter Verwandter der Brüder Waldeck ist Gunter (Waldek) : geboren 26.07.1953 Linz. Komponist, Musikpädagoge und Dirigent. Absolvierte das Bruckner-Konservatorium Linz und studierte ab 1971 Romanistik an der Universität Salzburg (Magister 1978) sowie Musikpädagogik, Dirigieren und Komposition (bei Hans Eder) am Mozarteum (Magister art, 1986) . Er war 1973-1982 Gymnasiallehrer. Seit 1982 unterrichtet (2006) er Theorie und Komposition (1988 Professor) am Bruckner-Konservatorium Linz / Anton Bruckner Privatuniversität (seit 1990 stellvertretender Direktor, 2004 Habilitation in Komposition und Vizerektor) . 1995-2001 leitete Waldeck das Grieskirchner Kammerorchester, seit 2000 das Brucknerbund-Orchester Ried. In seinen häufig aufgeführten Werken versucht er « sowohl Ästhetik der Strukturen als auch Expressivität der Stimmungen zu vermitteln » .

Preis : Staatsstipendium für Komposition der Republik Österreich (1980) ; I. Preis des Kompositionswettbewerbs ORF Salzburg (1980) ; 3. Preis des Kompositionswettbewerbs Alpe Adria (1983) ; Kulturpreis des Landes Oberösterreich (1994) ; Förderungspreis für Musik des Bundesministeriums für Wissenschaft, Verkehr und Kunst (1996) .

Werke : Kantaten, Kammeroper, geistliche Vokalmusik (Kirchenoper Das Hohe Lied [Texte : Peter Paul Kaspar] 1993) , Lieder (Zyklus Ein Nest aus Nacht [Texte : Christine Busta] 1996) ; Orchesterwerke (Violinkonzert meins traurens ist

1986 ; Lacrimosa 1989) , Kammermusik, Stücke für Schlagwerk.

Schriften : Bilder und Texte im Kopf. Assoziationen als mögliche Hilfestellung bei der Arbeit mit Kompositionsstudenten in : Reinhart von Gutzeit / Leo Dorner (Herausgeber) , Querstand I. Beiträge zu Kunst und Kultur (2005) .

Literatur : Kürschners Deutsche Musik-Kalender 42004 ; MaÖ 1997 [mit Wissenschaftlicher Verlag] ; Who is who in Österreich (1997) ; MGÖ 3 (1995) ; www.bruckneruni.at (3/2006) ; person Mitten Gunter Waldeck.

...

Fin avril 1905 : Arnold Schönberg has completed the draft of the 1st half of his single-movement 1st String Quartet, up to the Trio of the Scherzo (having finished the « Sketchbook I ») , on **April 20th**, and continuing his draft at the beginning of « Sketchbook II ») . (Walter Frisch, 1993 ; page 202.)

This piece makes extensive use of the « whole-tone scale » (= 6-edo) , and its tonal contrasts are not those of different keys as much as those between tonal and atonal passages.

Fin avril 1905 : During his Easter vacation in Abazzia (now Opatija, Croatia) , Gustav Mahler writes-out the fair-copy manuscript of his 6th Symphony.

Around Hans Pfitzner's 36th birthday (on **May 5th**) , Gustav Mahler conducts the Vienna premiere of Pfitzner's Opera, « Der Rose vom Liebesgarten » (The Rose in the Love-garden) . Initially unreceptive to Pfitzner's Opera, Mahler is eventually convinced of its merits by Alma and Bruno Walter, who both admire Pfitzner's work. Mahler also takes a liking to Pfitzner's String Quartet, which is dedicated to Alma. Pfitzner is only one in a long line of men who are enchanted by Alma's beauty and intelligence, even while she is married to Mahler.

Mai 1905 : Gustav Mahler's 5th Symphony and Richard Strauß's « Sinfonia Domestica » are teamed-up at a Straßburg music Festival. Exposed to the « Domestica » for the 2nd time, Mahler's interest in the Strauß piece is a big influence on the rest of his 7th Symphony, most of which he composes in the following months. Mahler also hears Strauß play and sing his new Opera, « Salome » in a piano-score, and he is deeply impressed, and begins campaigning to have the premiere given in Vienna ; he will be unsuccessful in this because of the conservatism of Austrian royalty.

Mai 1905 : After many delays, Arnold Schönberg's Verklärte Nacht, op.4 is finally published, by Dreililien. (Pelleas und Melisande is tagged as op.5, but Marschalk does not accept it for Dreililien, and it will not be published until 1912 by Peters.) When the music-theory class he has been teaching concludes on May 15, Schönberg works on completing his 1st String Quartet over the summer.

The « Allgemeiner Deutscher Musikverein » (German General Music Association) Festival is held from **June 1st to 4th**, in Graz ; and **June 5th to 7th**, in Vienna. At the opening concert, 13 of Gustav Mahler's songs are performed and are very successful, leading to a generous offer from « Christian Friedrich Kahnt Verlag » to publish the 6th Symphony for

30,000 « Kronen » (nearly his annual Opera salary) , which Mahler readily accepts, signing the contract on **July 15th**.

(Henry-Louis de La Grange, 1999 ; page 219.)

Juin 1905 : In a letter to Alma Mahler, the 33 year old Alexander von Zemlinsky 1st announces his engagement to marry the 24 year old Ida Guttmann, younger sister of his former girl-friend Melanie, whom he had been seeing just before his involvement with Alma, in 1900-1901.

Physicist Albert Einstein, working as a clerk in a Swiss Patent Office, publishes several papers expounding his « Special Theory of Relativity » , a momentous discovery which will change science.

Einstein, an amateur violinist, had this to say about his theory :

« It occurred to me by intuition, and music was the driving force behind that intuition. My discovery was the result of musical perception. »

Juin 1905 : During Pentecost holiday, the 21 year old Anton Webern and his cousin Wilhelmine fall in love with each other (which will eventually lead to their marriage) . Under this inspiration, Webern composes a « Langsamer Satz » (slow movement) for string quartet.

Juillet 1905 : After leaving Vienna for summer vacation in « Preglhof » , and melancholy over his separation from Wilhelmine and inspired by a painting of Giovanni Segantini, Anton Webern writes a much larger String Quartet in I movement. This Quartet has a climactic section, which occurs twice, that is really impossible to analyze in terms of keys : still a lot of late-Romantic rhetoric in the style, but the ultra-chromatic counterpoint produces chords with clashing notes that cannot be analyzed in terms of traditional harmony. Recalling the criticisms about Gustav Mahler's 2nd Symphony and Arnold Schœnberg's « Verklärte Nacht » , one might say that this Webern Quartet sounds like « Tristan » on acid ... good stuff ! In some places, this Webern piece is far more advanced harmonically than Schœnberg's String Quartet of the same period.

Été 1905 : After Arnold Schœnberg finishes his 1st String Quartet, he begins a choral piece « Georg von Frundsberg » , and another String Quintet, both of which are left unfinished.

Été 1905 : Gustav Mahler composes the 1st, 3rd, and 5th movements of his 7th Symphony, completing the draft-score on **August 15th**. These movements are full of brazenly dissonant polyphony and chords, and melodic passages using successive « 4ths » . It is clear that his familiarity with Arnold Schœnberg's experiments has emboldened Mahler to stretch his naturally progressive tendencies even further. This Symphony has had a difficult reception from audiences since the beginning ; Mahler experienced considerable difficulty finding a publisher for it and, to this day, the 7th is still the least popular of all his works ; unjustly so.

The themes of the 1st movement of Mahler 7th Symphony seem to me unmistakably to be inspired by the idea of

making sonic portraits of himself, his daughter Maria, and wife Alma - a concept which undoubtedly Mahler got from his familiarity with Strauß's « Sinfonia Domestica » .

Mahler also makes a revision of the 4th Symphony. His 2nd Symphony is performed in Düsseldorf under Julius Butts at the Lower-Rhine Music Festival.

In Berlin, the firm of Gose & Tessloff publishes a monograph on Gustav Mahler by Richard Specht in its « Modern Essays » series.

The 20 year old Otto Klemperer switches to the Stern Conservatory in Berlin, and studies composition with the 36 year old Hans Pfitzner.

Arnold Schönberg takes on Egon Wellesz as a pupil.

Septembre et octobre 1905 : Arnold Schönberg composes several of the 8 Songs, Opus 6 :

« Alles » ; « Der Wanderer » ; « Am Wegrund » ; « Lockung » ; « Mädchenlied » .

16 octobre 1905 : Le chef Arthur Nikisch dirige la 3e Symphonie de Bruckner dans le cadre des « Concerts du Philharmonique » .

Fin octobre - début novembre 1905 : Arnold Schönberg also drafts a programmatic Piano Quintet, called « Ein Stelldichein » (a « rendez-vous ») , based on a Richard Dehmel poem, which will remain incomplete.

Automne 1905 : In Berlin, Richard Strauß sees Max Reinhardt's production of Hugo Hofmannsthal's « Elektra » , immediately recognizes the similarities with « Salome » , and the dramatic possibilities, and decides to write an Opera on it. (It is possible that Strauß had already seen it in late-1903, when it opened.)

8 novembre 1905 : Performance of Gustav Mahler's 2nd Symphony in Berlin, with Oskar Fried conducting and Otto Klemperer directing the off-stage instruments. Mahler goes to Berlin, sees the dress-rehearsal, tells Fried that his tempi were all wrong, complains to Klemperer of the incorrect dynamics, and goes over the work in detail. Fried will eventually go on to make the 1st complete recording of a Mahler Symphony, with this work (the 2nd) , in 1924.

When Klemperer seeks advice from Fried on how to get Mahler's attention, Fried tells him to focus on Mahler's own creative work - so, Klemperer writes a 2 hand piano arrangement of Mahler's 2nd Symphony (never published and now lost) .

Also in Berlin, Arthur Nikisch conducts the Philharmonic Orchestra with Friedrich Weidemann singing in Mahler's « Kindertotenlieder » , again, not to Mahler's taste.

La musique de Mahler sur rouleaux de piano

On his way back to Vienna from Berlin, Gustav Mahler stopped for a few hours in Leipzig, where he had an appointment with the inventors of a new music recording process of great future potential, and which had already caused a stir in Germany and even abroad. The « Welte-Mignon » piano roll recording system had been developed by the firm of Welte of Freiburg-im-Breisgau, who called it « Mignon » to underline its compactness compared to the more cumbersome devices the firm had built and hitherto marketed.

The adventure had begun in 1832, in Vöhrenbach, a little village in the Black Forest, when Michæl Welte (1807-1880) , founder of the Welte dynasty, had developed the mechanism of a musical clock which played elaborate tunes on a set of little wooden organ pipes. Soon after, Welte, a great lover of music, expanded his workshop and decided to improve the « Viennese mechanical organ » , the instrument which had acquired the summit of respectability when Mozart wrote 2 compositions for it, at the end of his life. After 3 years of work, Michæl Welte had created a monumental instrument, the « Orchestrion » , with no less than 1,100 pipes, which he presented at the international exhibition in Karlsruhe, in 1849, and later throughout the world. This instrument, a veritable Masterpiece of contemporary technique, laid the ground work for all the organs and mechanical pianos of the late-19th Century.

In 1872, the firm moved to Freiburg-im-Breisgau, capital of the Grand Duchy of Baden. Around 1885, Berthold, Michæl's son, developed a new system, later called the « Pianola » in its American version, in which the music-box cylinder (the « Orchestrion » had 3) is replaced by a paper roll whose perforations release streams of air which activate the keys of a piano through a system of pneumatic transmission. For the next 15 years, the paper rolls were made by hand by an artisan who traced on the paper with ink the positions and lengths of the future perforations by calculating with a metronome the exact timing and duration of each note in the score, and without any attempt to introduce artistic or personal considerations.

In those days, recording techniques, whether cylinders or records, still required the horn. They remained primitive, particularly for the piano (Thomas Edison's « talking machine » was mainly destined for the spoken or singing voice) . For the purposes of recording, pianists were obliged to play fortissimo, without felt dampers, and the result was consequently very disappointing. Emil Welte (1841-1923) , his son Edwin (1876-1958) , and his Alsatian son-in-law, Karl Bockisch (1874-1952) , therefore concentrated their efforts on improving Berthold Welte's mechanical piano so as to reproduce not only the notes, but the other traits particular to the performing pianist: attack accentuation, dynamics, pedal. Bockisch worked on the problem from 1901 to 1904, and in liaison with the principal German piano manufacturers developed an entirely new system capable of capturing all the nuances of a pianist's performance.

« The freedom of movement, the natural flow, the impetus of conception, the often surprising, and yet, enchanting change of tempo, in short, the things that make a performance “ artistic ”, “ personal ”. »

The 2 inventors felt their new and revolutionary machine was able to reproduce all these delicate features. The patent for the « Reproduktionsclavier » was registered on 21 May 1904. Thereafter, the firm concerned itself with building-up a repertory for the « Welte-Mignon » . Its creators showed both taste and imagination by appealing not only to the

leading pianists of the time but also to the most famous composers, who were thus given the opportunity of setting an authoritative example for the interpretation of their works.

9 novembre 1905 : Gustav Mahler makes player-piano recordings of 3 of his songs, including the Finale of the 4th Symphony, and the 1st movement « Funeral March » of the 5th Symphony, at the « Welte-Mignon » Company, in Vienna. They are the only reproducible recordings that Mahler ever made of his work as an interpreter.

« Ging Heut' Morgens ubers Feld »

« Ich ging mit Lust durch einen grunen Wald »

Symphony No. 4 (4th movement) .

Symphony No. 5 (1st movement) .

Mahler's distress over the lack of understanding of his work by contemporary conductors explains his acceptance of Welte's invitation. The greatest pianists of the era were already listed in Welte's catalogue in 1905 and 1906, and the composers included Gabriel Fauré, Edvard Grieg, Engelbert Humperdinck, Ruggiero Leoncavallo, Wilhelm Kienzl, Max Reger, Camille Saint-Saëns, and Richard Strauß. Welte had already set-up recording studios in Leipzig, Paris, and Saint-Petersburg, and by 1911, 140 artists had left living testimonies of their art to posterity on « Welte-Mignon » rolls. They remained expensive for the prospective purchaser, who had to buy a piano equipped with an apparatus patented by Welte before the First World War. The rolls themselves cost approximately 15 dollars each. Nevertheless, they were in great demand, especially in the United States. Edwin Welte and his brother-in-law Karl Bockisch toured Europe with their « Vorsetzer » in order to reproduce for concert audiences the playing of pianists and composers in their catalogue.

All the archives of the Welte Company disappeared during the bombing of Freiburg, so no documents remain describing Mahler's stop-over in Leipzig, on 9 November 1905, nor the recording session which probably took place in the show-rooms of Popper and Company, on the « Reichstraße » , using a Feurich piano. That autumn, many series of rolls by different artists were recorded, and it is likely that Edwin Welte or Karl Bockisch welcomed the renowned Director of the Vienna Opera and directed the recording session in person.

What happened during the recording session ? According to texts published by the Welte Company, the artist was seated before a grand piano equipped with the Welte system. A bath of mercury, in which electrodes connected to each key were immersed, was located beneath the keyboard ; and behind the piano, a long, narrow wooden box was placed just above the keyboard. Each key was provided with a little carbon rod which, when depressed, dipped more or less deeply into the mercury. The electric contact was prolonged as required by the « Vorsetzer » , which simultaneously printed an ink mark of corresponding size on a matrix band. On top of a flat surface next to the piano was a black-box with 2 holes apparently (according to contemporary photographs) covered with a membrane, not unlike present-day loudspeakers. Connected to the piano by wires, it completed the ultra-secret, patented invention

of the Weltes. Unfortunately, the secret of this mechanism is only partly disclosed, since all the original recording instruments were destroyed during the bombardments.

Once the matrix band was imprinted by a marking crayon, the artist was invited to wait in an adjacent hall for the colloidal graphite ink to « fix ». Then, he returned to hear the roll played back by the « Vorsetzer ». Karl Bockisch's extraordinary invention resembled a dresser or very low upright piano. It contained the same number of felt « fingers » as the piano keyboard, each as long as a human finger measured from the wrist to the tip of the nail. It was also furnished with 2 felt-shod « feet » which worked the pedals. The « Vorsetzer », then, read the matrix band and reproduced the artist's playing. To judge from the enthusiastic comments in the company's visitors' book, most of the artists were greatly impressed by the faithfulness of the reproduction. Once the artist had approved the original band, an artisan copied each perforation by hand onto a roll which was then sold, to be played either by a « Vorsetzer » or by a mechanism fitted into the piano itself. Mahler's comments in Welte's visitor's book are briefer than those of most of Welte's other recording artists, but nevertheless, show that he was deeply impressed :

« In astonishment and admiration, I join those who have preceded me (in this book) . Gustav Mahler. »

After this experience, of whose importance he was probably not fully aware, Mahler returned to Vienna early, on **10 November**, to resume preparations for the Mozart Festival, scheduled to open 2 weeks later with « Così fan tutte ». Before the end of the year, 4 more performances of Mahler's works were scheduled, of which only the 1st took place in Mahler's absence, in Strasbourg.

Mahler had hoped to give the world-premiere of Richard Strauß's « Salome », in Vienna, but, on **December 9th**, Ernst von Schuch conducts the premiere in Dresden. The critics are negative, but the Opera is wildly successful with the public and performers. Mahler's heroic efforts to have the work performed in Vienna are crushed by the censor, and « Salome » will not appear in Vienna until 1918, long after Mahler's death.

...

Gustav Mahler represents one of the keenest losses to early Classical recordings. Despite his present fame as the last of the great German Symphonic composers, during his lifetime, Mahler was better-known as a profoundly influential conductor. His obsessive intensity on the podium fueled headstrong, expressive performances of huge individuality. Mahler was the last and, perhaps, most extraordinary of all the authentic late-Romantic conductors, who never hesitated to mold or even re-write music to their own taste. Mahler records would provide an enormously valuable key toward reconstructing and understanding the lost performing style of his era. And yet, Mahler died in his prime in 1911, at age 51, without having recorded.

True, these are piano rolls, a medium with a deservedly bad reputation. The integrity of many rolls was compromised by extensive doctoring, both to correct wrong or mistimed notes and to « enhance » the original with new harmonies, runs and doublings. Even when un-corrupted, standard rolls had no quality, as all notes sounded at the same volume and with the same flat, staccato tone. Fine for a bar-room, but hardly genuine art.

Mahler's rolls, though, were made in the new Welte-Mignon system, perfected in Germany in 1903. How did it work ? We really don't know, since the proprietary process was a closely-guarded secret and the equipment was secured after each session. Apparently, the master (matrix) was made with ink markings that were then punched as 2 sets of holes - one for each note and the other for its volume. The latter was a crucial component which transformed the bland mechanical clanking of the traditional piano roll into a genuine performance which replicated the accents, dynamics and overall atmosphere of the original.

Reproduction is achieved not through a player piano, but with a so-called « vorsetzer » unit, which actually plays a concert grand using felt-tipped « fingers » activated by varying degrees of pneumatic pressure triggered by the sets of holes. The result is uncannily realistic and far superior to the limited range of the acoustic disc in conveying the « touch » of an artist. Except for a slight pumping background sound of the pneumatic bellows, the present disc has the full nuance of a genuine performance.

Mahler recorded all 4 of his rolls in a single session on November 9, 1905. He chose 2 of his songs, the vocal finale to his 4th Symphony 4 and the 1st movement of his 5th Symphony (which he had completed the previous year) , all in arrangements for piano solo. The readings are fast, impulsive and full of highly individual touches, presumably suggesting the manner in which Mahler intended his own works to be interpreted - far more akin to the hysterical passion of Jascha Horenstein or Leonard Bernstein than the cool modern approach of Herbert von Karajan or Bernard Haitink.

It may be unfair to infer Mahler's podium style, particularly with respect to other composer's works, from his piano rolls. It is far easier to whip-up instantaneous interpretive extremes using only your own hands on a piano than to impart such impulsive desires to an entire ensemble. But whether or not Mahler actually conducted this way, the rolls are our only tangible evidence of his artistic ideals and, thus, provide invaluable guidance to modern performers who strive for authenticity. And such authenticity is important, as composers of every era wrote with the intention that their works would be performed by artists familiar with the æsthetic norms of their time.

...

This really is a historic « Historic » CD. In November 1905, Mahler made 4 piano rolls for M. Welte & Sohne in Leipzig, piano rolls that properly reproduced can give us an incredibly accurate and detailed impression of how Mahler played the music. (At least, how he played it in piano transcription.)

Over the years, the performances have appeared in various LP incarnations - bafflingly so, since timings tended to vary from transfer to transfer. Now, at long last, under the supervision of that indefatigable Mahlerian Gilbert Kaplan, we have what are probably the definitive reproductions.

The transfers have been overseen by the leading authority on Welte-Mignon piano rolls, Hans Schmitz. 2 factors are of particular note. 1st, there is the fail-safe speed check - Welte-Mignon's own tempo-control test roll complemented by a

distance check that was not specified by the manufacturer but which Welte technicians always used. 2nd, there is the use, not of a piano with an in-built Welte-Mignon device, but of a modern Model-D Steinway attached to a meticulously restored Welte-Mignon « Vorsetzer » - a free-standing control unit that drives the piano of one's choice. The results of all this, recorded in Frankfurt and transferred to CD in New York, are superb. At last, we really can have Mahler the pianist as our house-guest. Interpretatively, the play-throughs have an interest that is both enormous and limited. Yet, whatever the limitations (Mahler making a one-off recording for a strange new-fangled device on a day in November 1905), there is no doubting the exhilaration and sweetness of his way with the 4th Symphony's Finale, or the authority and daunting power of his playing of the 1st movement of the 5th Symphony.

Le rouleau de piano pneumatique

Un rouleau de piano pneumatique est un support d'enregistrement permettant d'actionner un piano mécanique.

C'est une bande de papier perforée dont les trous représentent les notes ainsi que d'autres données de contrôle grâce à la position et la longueur des perforations. Ces rouleaux peuvent être rejoués avec un appareil de lecture appelé « flûte de pan », dont les premiers modèles disposaient de 58 trous, puis étendu à 65, et enfin à 88 trous : un pour chaque touche du piano et mécanismes annexes, pédales, etc. Quand les perforations passent devant les trous, les notes correspondantes sont jouées ou les pédales actionnées. Les pianos pneumatiques à 65 et 88 trous ont co-existé concurremment et certains modèles étaient équipés d'une flûte de pan de lecture à 2 rangées de trous permettant la lecture des 2 types de rouleaux.

Le rouleau de piano pneumatique a été le 1er média qui pouvait être produit et copié industriellement et a permis de diffuser rapidement et facilement de la musique.

Les premiers rouleaux ont été utilisés par Welte & Sons dans leur « Orchestrons » dès 1883. Par la suite, des centaines d'entreprises exploitèrent ce créneau florissant produisant des rouleaux ayant des tailles et des perforations différentes ; devant cette multiplicité un peu anarchique, les fabricants américains de rouleaux et de pianos pneumatiques ont établi une norme au cours de la convention de Buffalo du 10 décembre 1908.

Les rouleaux de pianos pneumatiques ont été produits en série de 1896 à 2009.

De nos jours, remplaçant facilement les rouleaux de pianos pneumatiques, les fichiers MIDI constituent un moyen moderne d'enregistrer le jeu des interprètes. Les fichiers MIDI réalisent numériquement et électroniquement ce que les rouleaux font pneumatiquement. Les logiciels d'enregistrement en données MIDI proposent également une fonction montrant l'enregistrement sous forme graphique : représentation sur écran d'un rouleau virtuel ou partition notée imprimable.

« Pianola » était une marque déposée en 1895 à Détroit par la Société Æolian de New York. Au cours des décennies suivantes, elle est devenue un nom générique pour les pianos pneumatiques, puisque Æolian fut la 1re Société à réellement commercialiser ses modèles dans le monde entier. De nombreuses autres sociétés fabriquaient des pianos

pneumatiques, mais, en Europe de l'Ouest, seule la marque « Phonola », développée par la société allemande Hupfeld, concourait dans le langage populaire. Le pianola a d'abord été présenté sous le nom de « push-up player » ou « vorsetzer » mais en France, c'est l'expression « piano player » qui s'imposa. C'était une machine de la taille d'un meuble de bureau qui était positionnée devant le clavier d'un piano ordinaire, jouant sur les touches avec des leviers en bois. L'aspiration est assurée par 2 pédales, activant des soufflets ou pompes d'aspiration en bois recouvert de tissu pour imperméables ou toile enduite. L'expression (du pianissimo au forte) peut être obtenue en faisant varier la force et la vitesse du pédalage. De même, parce que les rouleaux sont perforés à un intervalle de temps constant, toutes les fluctuations de phrasé et rubato doivent être introduites au moyen d'un levier de tempo, souvent actionné par la main droite, contrôlant la vitesse du rouleau de papier lequel est entraîné au moyen d'un petit moteur pneumatique à bielles et vilebrequin. D'autres leviers manuels existent pour contrôler les pédales douce et forté du piano.

La Société Æolian mit sur le marché des pianos avec un mécanisme pneumatique intégré dès les années 1890, et continua la production de pianos de ce type jusque dans les années 1980.

Les rouleaux arrangés sont réalisés simplement en coupant des trous dans le papier à l'aide d'un couteau et d'une règle, en utilisant une partition ou d'autres arrangements comme guide. Il en résulte un rouleau sonnante quelque peu mécaniquement.

Les « rouleaux enregistrés » (ou encodés) sont réalisés avec un piano disposant d'un dispositif d'enregistrement pneumatique ou électro-pneumatique équipé de stylets encreurs qui marquent le papier quand le pianiste joue. Des notes additionnelles peuvent ensuite être ajoutées ; de même les erreurs d'exécution sont corrigées après l'enregistrement. Le document obtenu (ou poncif) est alors utilisé comme patron lorsque les trous sont perforés sur les rouleaux destinés à la vente avec un perforateur mécano-pneumatique piloté par le patron. Cette méthode a été utilisée dès 1904 par la Société Welte, en Allemagne, avec leur piano de reproduction Welte-Mignon, qui a enregistré de célèbres pianistes comme Camille Saint-Saëns, Richard Strauß, Alexander Scriabin et George Gershwin. La Société Welte-Mignon, entre autres, a fait d'incalculables enregistrements historiques du jeu d'interprètes de renom, dont il n'existe pas d'enregistrements discographiques.

Aux alentours de 1911 commençait aux États-Unis la production de rouleaux enregistrés et expressifs permettant de restituer assez fidèlement la dynamique propre au jeu du pianiste. En fait, le Welte-Mignon, par exemple, ne permettait la variation que de 2 intensités différentes à la fois, (partie inférieure et supérieure du clavier, avec entre les 2 une frontière intermédiaire librement déplaçable), mais il y avait certaines astuces pour donner à une note isolée sa propre dynamique.

En plus de ces 2 types de rouleaux clairement différenciés, il y en avait d'autres qui comblaient l'abîme entre ces 2 instruments. Les « rouleaux enregistrés » reproduisent la valeur des notes d'un pianiste en direct, mais sans contrôle dynamique automatique, et cela permet aux propriétaires de pianola de recréer l'interprétation des experts, sans peine.

Toutefois, puisque les rouleaux n'étaient pas systématiquement enregistrés par un artiste jouant en direct, il était possible de créer de la musique impossible à jouer pour un artiste ou, plus exactement, de la musique qui n'était pas

conçue pour être jouée par un seul pianiste voire inexécutable. Plus d'une centaine de compositeurs ont écrit de la musique spécialement pour des pianos mécaniques au cours du XXe siècle, notamment Conlon Nancarrow, Igor Stravinsky, Alfredo Casella et Paul Hindemith.

Les rouleaux pour les dispositifs Duo-art, Ampico et Welte-Mignon, lesquels étaient connus comme pianos reproducteurs, pouvaient assez précisément reproduire le toucher et la dynamique de l'artiste, quand ils étaient rejoués par des pianos équipés des systèmes pneumatiques propres à chacune de ces marques lesquels ne sont pas compatibles entre eux : les trous correspondants aux variations d'intensité n'ont jamais été normalisés contrairement aux trous de lecture de notes.

Le Duo-Art avaient comme vedette des artistes comme Ignacy Paderewski, George Gershwin, Teresa Carreño, Maurice Ravel, Percy Grainger, Leopold Godowsky et Ferruccio Busoni. Les vedettes de la marque Ampico étaient Sergei Rachmaninoff, Leo Ornstein, Winifred MacBride, et Marguerite Volavy. Welte-Mignon faisait jouer des artistes tels que Gustav Mahler, Claude Debussy et Alexander Scriabin.

Des centaines de Sociétés du monde entier produisaient des rouleaux durant l'apogée de ce mode d'enregistrement (1900-1927) .

D'autres, n'utilisant pas la méthode de reproduction en direct, ont produit bon nombre d'artistes. Les plus mémorables marques américaines sont les suivantes :

QRS Company : James P. Johnson, Fats Waller, Zez Confrey, J. Lawrence Cook, Pete Wendling et Victor Arden.

U.S. Music Roll Company : Lee Sims, Robert Billings.

Imperial : Charley Straight, Roy Bargy.

Vocalstyle : Jelly Roll Morton, Walter Davison, Clarence Jones, Luckey Roberts, Charles « Cow Cow » Davenport.

Capitol/Columbia : Jimmy Blythe, Clarence Johnson.

Les rouleaux pour les pianos reproducteurs étaient généralement réalisés à partir du jeu de musiciens célèbres. Habituellement, un pianiste s'assoie à un piano d'enregistrement spécialement équipé, et la hauteur et la durée de toutes les notes jouées sont soit marquées, soit directement perforées sur un rouleau vierge. La commande des pédales douce et forté est également enregistrée.

Les pianos reproducteurs peuvent également recréer les dynamiques du jeu d'un pianiste au moyen d'un contrôle encodé spécialement, sous la forme de perforations situées sur les bords du rouleau, mais cet encodage n'était jamais enregistré automatiquement. Les diverses Sociétés avaient différents types de notations, certains techniquement élaborés (pas nécessairement plus efficace) , certains secrets et d'autres dépendants entièrement des notes manuscrites du

producteur de l'enregistrement, mais dans tous les cas ces « hiéroglyphes » de dynamique devaient être habilement traduit dans des codes spéciaux sous forme de perforations nécessaires aux différents types d'instrument.

Les rouleaux enregistrés sont joués à une vitesse spécifique. Imprimée sur l'amorce du rouleau, par exemple 70, signifie une vitesse de défilement de 7 pieds par minute au début du rouleau. Sur tous les pianos pneumatiques, le papier s'enroule sur une bobine de réception, et plus il s'enroule plus le diamètre effectif de cette bobine augmente, avec de fait la vitesse de défilement du papier, la vitesse du moteur pneumatique d'entraînement (par le biais d'une chaîne dite « galle » et d'un train d'engrenages de réduction) restant constante.

Les concepteurs des pianos pneumatiques étaient bien conscients de cette particularité, comme en témoignent de nombreux brevets de l'époque. Mais comme les enregistrements de piano de reproduction étaient généralement faits avec le même type de bobine, le tempo de la musique enregistrée est fidèlement reproduit, malgré l'augmentation progressive de la vitesse linéaire du papier.

Le jeu de pianistes et compositeurs célèbres est conservé sur des rouleaux pour pianos reproducteurs. Gustav Mahler, Edvard Grieg, Claude Debussy, Maurice Ravel, Teresa Carreño, Scott Joplin, Sergei Rachmaninoff, Alexander Nikolayevich Scriabin et George Gershwin sont parmi les compositeurs ayant été enregistrés de cette façon.

...

A piano-roll is a music storage medium used to operate a player piano, piano player or reproducing piano. A piano-roll is a continuous roll of paper with perforations (holes) punched into it. The perforations represent note control data. The roll moves over a reading system known as a « tracker bar » and the playing cycle for each musical note is triggered when a perforation crosses the bar and is read.

The majority of piano-rolls play on 3 distinct musical scales. The 65-note (with a playing range of A-1 to C#7) format was introduced in 1896 in the United States specifically for piano music. In 1900, a USA format playing all 88-notes of the standard piano scale was introduced. In 1902, a German 72-note scale (F-1, G-1 to E7) was introduced. All of these scales were subject to being operated by piano-rolls of varying dimensions. The 1908 Buffalo Convention of U.S. manufacturers standardized the U.S. industry to the 88-note scale and fixed the physical dimensions for that scale.

Piano-rolls were in continuous mass-production from around 1896 to 2008, and are still available today, with QRS Music claiming to have 45,000 titles available with « new titles being added on a regular basis ». Largely replacing piano-rolls, which are no longer mass-produced today, MIDI files represent a modern way in which musical performance data can be stored. MIDI files accomplish digitally and electronically what piano-rolls do mechanically. Software for editing a performance stored as MIDI data often has a feature to show the music in a piano-roll representation.

The 1st paper rolls were used commercially by Welte & Sons in their « Orchestrions » beginning in 1883.

A rollography is a listing of piano-rolls, especially made by a single performer, analogous to a discography.

The Buffalo Convention of December 10, 1908, established 2 future roll formats for the U.S. producers of piano-rolls for self-playing pianos. The 2 formats had different punchings of 65 and 88 notes, but the same width (1 1/4 inches or 285 millimeters) ; thus, 65-note rolls would be perforated at 6 holes to the inch, and 88-note rolls at 9 holes to the inch, leaving margins at both ends for future developments. This made it possible to play the piano-rolls on any self-playing instrument built according to the convention, albeit sometimes with a loss of special functionality. This format became a loose world standard.

Metronomic or arranged rolls are rolls produced by positioning the music slots without real-time input. The music, when played back, is typically purely metronomical. Metronomically arranged music rolls are deliberately left metronomic so as to enable a player-pianist to create their own musical performance via the hand controls that are a feature of all player pianos.

Hand played rolls are created by capturing in real-time the hand-played performance of one or more pianists upon a piano connected to a recording machine. The production roll reproduced the real-time performance of the original recording when played back at a constant speed. It is industry convention for recordings of music intended to be used for dancing to be regularized into strict tempo despite the original performance having the slight tempo fluctuations of all human performances.

Reproducing rolls are the same as hand-played rolls but have additional control codes to operate the dynamic modifying systems specific to whichever brand of reproducing piano it is designed to be played back on. The roll plays back at a fixed constant speed to preserve the inter-relationship of these control codes and the time it takes for the pianos dynamic mechanisms to operate between sequential control codes.

The player piano gives the opportunity to create music that is impossible for humans to play, or, more correctly, music that was not conceived in terms of performance by hand. Over 100 composers wrote music specially for the player piano during the course of the 20th Century. Many mainstream composers experimented with its possibilities, including Igor Stravinsky, Alfredo Casella, and Paul Hindemith ; others, including Conlon Nancarrow, made it their primary milieu.

The Duo-Art, Ampico, and Welte-Mignon brands were known as « reproducing » piano-rolls, as they could accurately reproduce the touch and dynamics of the artist as well as the notes struck, when played back on capable pianos.

Rolls for the reproducing piano were generally made from the recorded performances of famous musicians. Typically, a pianist would sit at a specially designed recording piano, and the pitch and duration of any notes played would be either marked or perforated on a blank roll, together with the duration of the sustaining and soft pedal.

Reproducing pianos can also re-create the dynamics of a pianist's performance by means of specially encoded control perforations placed towards the edges of a music roll, but this coding was never recorded automatically. Different companies had different ways of notating dynamics, some technically advanced (though not necessarily more effective) , some secret, and some dependent entirely on a recording producer's hand-written notes but, in all cases, these

dynamic hieroglyphics had to be skillfully converted into the specialized perforated codes needed by the different types of instrument.

Recorded rolls play at a specific, marked speed, where for example, 70 signifies 7 feet of paper travel in 1 minute, at the start of the roll. On all pneumatic player pianos, the paper is pulled on to a take-up spool, and as more paper winds on, so the effective diameter of the spool increases, and with it the paper speed. Player piano engineers were well aware of this, as can be seen from many patents of the time, but since reproducing piano recordings were generally made with a similar take-up spool drive, the tempo of the recorded performance is faithfully reproduced, despite the gradually increasing paper speed.

The playing of many pianists and composers is preserved on reproducing piano-roll. Gustav Mahler, Camille Saint-Saëns, Edvard Grieg, Teresa Carreño, Claude Debussy, Manuel de Falla, Scott Joplin, Sergei Rachmaninoff, Sergei Prokofiev, Alexander Nikolayevich Scriabin, Jelly Roll Morton and George Gershwin are amongst the composers and pianists who have had their performances recorded in this way.

Grieg recorded for the Welte-Mignon in April 1906, only 1 year before he died. There were 3 rolls, 2 of his « Lyric Pieces » and the « Norwegian Bridal Procession ». The « Lyric Piece », Opus 43, No. 1, « the Butterfly », is a model of phrasing ; nowadays, pianists are unlikely to play so freely, but Grieg's Mastery of his own music paints a vivid and delicate picture of a real butterfly, flitting impulsively from flower to flower.

By the time the Welte Company came to record Enrique Granados, they had considerably more experience of their own recording process, and the subtlety of dynamic shading on this roll is quite remarkable. There are many theories concerning the dynamic recording process used by Welte, but from the detail that was captured in this performance, it is clear that some form of automatic procedure was involved.

The Welte recording piano was taken to Russia in 1910, as far as we know to Saint-Petersburg and Moscow. Glazounov, Liapounov and Scriabin recorded their own works, and many pianists were represented as well, including Pouishnoff and Borowski. A notable achievement was the 1st ever recording of Mussorgsky's « Pictures at an Exhibition » by Vladimir Rebikow G. Romanowsky. In early February, Scriabin recorded about 7 or 8 rolls, 6 of which were issued, including several of his Opus 11 Preludes. His playing of the « Poème », Opus 32, No. 1, has an almost improvisatory quality ; but, then, the piece had been in existence for less than 7 years when he came to record it.

No-one yet knows for sure where Welte's Paris rolls were recorded, though the most likely studio would have been the premises of the piano firm of Eugène Moullé, who were the Welte agents in France at the time, around 1913. Gabriel Fauré was one of the French composers who paid a visit, in his late 60's, and he recorded 6 rolls, 5 of which were published, including this remarkably straight performance of his « Nocturne » in A-flat. Fauré's use of the sustaining pedal is intriguing ; he holds the pedal down over some of the changes of harmony, which was to some degree a French characteristic of the time, and yet in other sections of the music, he allows the harmonic structure to resonate much more clearly. Such is authenticity !

Duo-Art featured artists such as Ignace Jan Paderewski, George Gershwin, Maurice Ravel, Teresa Carreño, Percy Grainger, Leopold Godowsky and Ferruccio Busoni. The Ampico brand's featured artists included Sergei Rachmaninoff, Leo Ornstein, Mischa Levitzki, Winifred MacBride, and Marguerite Volavy. For Welte-Mignon, the 1st reproducing system, there played artists such as Gustav Mahler, Camille Saint-Saëns, Claude Debussy, Manuel de Falla, Alexander Scriabin, Enrique Granados, Eugène d'Albert, Josef Lhévinne, Raoul Pugno, and Carl Reinecke (who was the earliest-born pianist to record in any media format) .

Nikolai Medtner recorded for both Welte and Duo-Art, the latter being the Æolian Company's reproducing piano, introduced in March 1914. The recording of dynamics for the Duo-Art involved a musical producer, sitting at the side of the piano, and controlling 2 large dials, which transmitted an interpretation of the artist's dynamics to the recording machine. Æolian was able to perforate an « original » roll in real time, and after a few copies had been made, this was worked on repeatedly, until the pianist was content with the result. Percy Grainger often remarked that the Duo-Art represented him not as he actually played, but as he would like to have played. Such rolls are portraits rather than photographs, but they can be equally telling.

Josef Hofmann recorded rolls for a number of companies but, in the end, signed an exclusive contract with Æolian, where he was on very friendly terms with the main Duo-Art recording producer, W. Creary Woods. Hofmann's technical Mastery of the keyboard was legendary, although unlike Rachmaninov, his hands were not especially large. Sometimes, his piano rolls can be disappointing, perhaps, because he achieved so much in his early life, so that later projects lacked the excitement of youth. He was a true Renaissance Man, an expert mechanical engineer, and his Hofmann Automobile Springs were really successful in their day. This recording shows something of his sparkling sense of humour - the tip-toeing smuggler is clearly trying to avoid the authorities !

Ernest Schelling was an American, born in Belvidere, New Jersey, who studied the piano in the United States and Europe and became a good friend of Paderewski, who recorded his « Nocturne a Ragusa » (Dubrovnik) for Duo-Art. Schelling recorded Duo-Art rolls himself, but also played for Welte quite early on, in 1907. He went on to become an orchestral conductor, with a particular love of children's concerts, perhaps, fitting for a man whose own music and style of playing are rather gentle. His performance of this Chopin « Étude » has a quite magical joyfulness - what a miracle such recordings must have seemed 100 years ago !

There were hundreds of companies world-wide producing rolls during the peak period of their popularity (1900-1927) . Some other non-reproducing rolls makers of live performances are listed below together with their most memorable recording artistes.

QRS Company : James P Johnson, Fats Waller, Zez Confrey, J. Lawrence Cook, Pete Wendling and Victor Arden.

Mastertouch Piano Roll Co. Australia.

U.S. Music Roll Company : Lee Sims, Robert Billings.

Imperial : Charley Straight, Roy Bargy.

Vocalstyle : Jelly Roll Morton, Walter Davison, Clarence Jones, Luckey Roberts, Charles « Cow Cow » Davenport.

Capitol/Columbia : Jimmy Blythe, Clarence Johnson.

White-Smith Music Publishing Company versus Apollo Company, 209 U.S. 1 (1908) , was a decision by the Supreme Court of the United States which ruled that manufacturers of music rolls for player pianos did not have to pay royalties to the composers. The ruling was based on a holding that the piano-rolls were not copies of the plaintiffs' copyrighted sheet music, but were instead parts of the machine that reproduced the music.

This case was subsequently eclipsed by Congress's intervention in the form of an amendment to the Copyright Act of 1909, protecting them and introducing a compulsory license for the manufacture and distribution of such « mechanical » embodiments of musical works.

The Reproducing Piano - Early Experiments

Introduction

What marked-out the beginnings of the reproducing piano, as opposed to the normal player piano, were the early attempts to record and play-back the actual playing of pianists at the keyboard, by means of paper rolls which could be copied and to some degree mass produced. The very earliest piano recordings on paper strips were made as a means of transcribing musical ideas on to sheet music, thus, allowing the ephemeral art of improvisation to be captured on the printed page.

One can trace rudimentary mechanisms involving lead pencils or crayons back as far as the 18th Century, and Doctor Burney describes an instrument made by a German musician, Johann Hohlfeld, which he encountered on a visit to Berlin, which consisted of 2 cylinders, moving paper between them, on which, by means of a crayon, each key when pressed down by the player caused a mark to be made. The 1st attempt to develop a marking piano in any modern sense came in 1863, when an Englishman, Joseph Beverley Fenby, invented an Electro-Magnetic Phonograph, which used solenoids and inked wheels to mark-up a moving roll. The use of inked wheels is particularly important, since this was the way in which Welte was subsequently said to have produced its original master (matrix) rolls.

Jules Carpentier's Melograph and Melotrope

Other marking machines followed, though still with the aim of converting improvisation into printed form. Then, in 1881, the French electrical and telegraph engineer, Jules Carpentier, demonstrated his « Mélographe Répétiteur » at the « Exposition Internationale de l'Électricité » in Paris. This highly-ingenuous device was actually the 1st real-time perforating machine, cutting slots in moving paper by means of pairs of mechanical cutters, rotating at high-speed as the appropriate areas of the paper were pressed up against them by means of solenoids. The rolls produced in this

way had a range of 50 notes, quite advanced in comparison to the contemporary American instruments. Carpentier's machines were placed in the category of Precision Instruments, and the inventor reported that his construction team worked to tolerances of 1/100 of a millimeter, somewhat less than half a thousandth of an inch.

At this early stage, the corresponding play-back mechanism, the « Mélotrope » , was permanently installed inside the same harmonium used for the recording process but, by 1887, Carpentier had modified both devices, restricting the range to 3 octaves, allowing for the « Mélotrope » to be attached to any style of keyboard instrument, and designing and constructing an automatic perforating machine for mass-production.

It was mass-production that shaped the international market for music rolls at this time, and 1887 also saw the foundation of the Æolian Company in Meriden, Connecticut, as an effective merger of the Mechanical Organette Company of New York and the Automatic Music Paper Company of Boston. Without some automatic reproduction of dynamics, recorded music rolls for use with pianos tended to remain the preserve of enthusiasts at this early stage.

Real-Time Perforating Machines

The system was designed and built by William Thaulé, an American composer who lived in Dresden at the turn of the 20th Century, and who can be seen supervising the recording process, marked-up a blank roll of paper using pens and ink but, as early as 1894, there were real-time perforating machines in the United States which could instantly produce rolls from the playing of pianists. George Howlett Davis, an American engineer who worked for a while in the 1890's for the Automaton Piano Company of New York, patented at least 2 designs for perforating machines which could be operated from a piano keyboard. In a British patent which he applied for in 1900, he speaks of working to an accuracy of 2,200 perforations per minute, roughly 1/37th of a second. Given that player pianos can reproduce complicated music with many notes simultaneously, this is not so much worse than our present-day MIDI, which, if it is subjected to the 20 note chords sometimes played by duettists, can only manage 1/50th of a second.

But we should not jump to the conclusion that these machines were designed solely to reproduce the playing of great pianists. Whatever the intentions of their inventors, they were initially used in order to speed-up the process of manufacturing normal pianola rolls. The player-piano industry in 1900 was geared-up to produce instruments which gave the owner the ability to play music as he or she desired, and the jump had not yet been made to a form of recording which allowed only passive participation on the part of the listener. Rolls supposedly « played » by Scott Joplin, George Gershwin and many others can be clearly seen to be metronomic, meaning that every single beat has exactly the same number of perforation rows. Every case is different, of course : it is highly-unlikely that Scott Joplin recorded most of his piano rolls, while Gershwin may have transferred his playing to stencil rolls by means of some factory piano and perforating machine, but the results would then have been used as the equivalent of written-out manuscript, to be turned into normal, non-recorded and thoroughly regularized rolls. The recording of the « Rhapsody in Blue » is perhaps an exception, but once again, it is not clear how the jazz-band accompaniment found its way on to the issued rolls, and the most likely method would have been for a musical technician to have perforated it by hand on the master stencil.

The Æolian Company kept such an early recording piano in operation at its factory in Hayes, England, as late as 1911, when the above photograph was taken, though it seems clear, from the mechanical nature of the design, that it would have been hard-pressed to operate in real time. The paper on the perforating machine is the wider style with sprocket holes, used for the stencil rolls, and the system would appear to be a modification of the normal production perforating machines then in use. The playing of such heavy piano actions at a consistent speed, surrounded by oil, grease and noisy machinery, is probably far closer to Gershwin's early experiences than the elegant recording studios of Welte or Duo-Art.

Dynamic Recording

Very little in the way of recording dynamics seems to have occurred before the Welte-Mignon came on to the scene in 1904, but 2 earlier inventions foreshadowed one of the methods that Welte, and indeed others, were to use, namely the drawing of a seismographic line according to the displacement of piano keys. The 1st team to achieve this goal was a pair of Frenchmen, Alfred Binet and Jules Courtier, who used the line mainly as a means of studying the minute inflections of tempo in apparently regular piano playing. As any key was played, it squeezed a rubber tube laid underneath both the black and white sections of the keyboard, and the resulting in movement of air displaced a diaphragm, connected in turn to a pen recorder.

Carl Wilhelm Nyström of Karlstad, in Sweden, seems to have been the 1st really to have dipped his toe in the water, or, more correctly, his stylus in the wax. Nyström designed a system of dynamic recording for electric pianos by means of electrical resistances and solenoids, for which he received a Swedish patent in October 1898. It is not clear that his invention could possibly have worked in an accurate way, since it recorded a groove in a thick, wax-coated paper roll, by moving a stylus sideways in accordance with the depth of key depression, so that only the speed of displacement of the groove indicated a dynamic level, whereas it used a similar stylus to read the groove on play-back, apparently taking the actual groove position as the dynamic indicator, rather than the speed of change. Nevertheless, it takes a brave man to be the 1st to jump, and Nyström's name is deservedly represented in our historical narrative. In any case, he came back with a better idea a few years later, though by then there were other inventors in the field.

Le procédé Welte-Mignon

M. Welte & Sons, Freiburg and New York was a manufacturer of « Orchestrions » , organs and reproducing pianos, established in Vöhrenbach by Michæl Welte (1807-1880) in 1832.

From 1832 until 1932, the firm produced mechanical musical instruments of the highest quality. The firm's founder, Michæl Welte (1807-1880) , and his company were prominent in the technical development and construction of « Orchestrions » from 1850, until the early 20th Century.

In 1872, the firm moved from the remote Black Forest town of Vöhrenbach into a newly-developed business complex beneath the main railway station in Freiburg, Germany. They created an epoch-making development when they substituted the playing gear of their instruments from fragile wood pinned cylinders to perforated paper rolls. In 1883,

Emil Welte (1841-1923) , the eldest son of Michael, who had emigrated to the United States in 1865, patented the paper roll method (U.S. Patent 287,599) , the model of the later piano-roll. In 1889, the technique was further perfected, and again protected through patents. Later, Welte built only instruments using the new technique, which was also licensed to other companies. With branches in New York and Moscow, and representatives throughout the world, Welte became very well known.

The firm was already famous for its inventions in the field of the reproduction of music when Welte introduced the Welte-Mignon reproducing piano in 1904.

« It automatically replayed the tempo, phrasing, dynamics and pedalling of a particular performance, and not just the notes of the music, as was the case with other player pianos of the time. »

In September, 1904, the Mignon was demonstrated in the Leipzig Trade Fair. In March 1905, it became better known when showcased « at the showrooms of Hugo Popper, a manufacturer of roll-operated « Orchestrions » . By 1906, the Mignon was also exported to the United States, installed to pianos by the firms Feurich and Steinway & Sons. As a result of this invention by Edwin Welte (1876-1958) and his brother-in-law Karl Bockisch (1874-1952) , one could now record and reproduce the music played by a pianist as true to life as was technologically possible at the time.

From 1911 on, a similar system for organs branded « Welte Philharmonic-Organ » was produced. 13 well-known European organist-composers of the era, among them Alfred Hollins, Eugene Gigout and Max Reger were photographed recording for the organ, distinguished organists like Edwin Lemare, Clarence Eddy and Joseph Bonnet were recorded too. The largest Philharmonic Organ ever built is at the Salomons Estate of the Markerstudy Group. This instrument was built in 1914 for Sir David Lionel Salomons to play not only rolls for the organ but also for his Welte « Orchestrion » No. 10 from about 1900, which he traded in for the organ. One of these organs can also be seen in the Scotty's Castle museum in Death Valley where it is played regularly during museum tours. An organ built for the HMHS Britannic never made its way to Belfast due to the outbreak of the First World War. Today, it is playing in the Swiss National Museum in Seewen.

In 1912, a new company was founded, the « M. Welte & Sons, Inc. » in New York, and a new factory was built in Poughkeepsie, New York. Shareholders were predominantly family members in the U.S. and Germany, among them Barney Dreyfuss, Edwin's brother-in-law.

As a result of the Alien Property Custodian enactment, during the First World War, the company lost their American branch and all of their U.S. patents. This caused the company great economic hardship. Later, the depression and the mass-production of new technologies like the radio and the electric record player in the 1920's virtually brought about the demise of the firm and its expensive instruments. Other companies with similar products like American Piano Company (Ampico) and Duo-Art also began to fade from the scene at this time.

From 1919 on, Welte also built theatre organs, in particular for installation in cinemas. With the introduction of « talkies » around 1927, the demand for these also began to diminish and, by 1931, production of such instruments had

been severely curtailed. The last big theatre organ was a custom-built instrument for the « Norddeutscher Rundfunk » (NORAG) broadcasting company in Hamburg, still in place and still playing today. A number of other Welte theatre organs survive in museums.

In 1932, the firm, now with Karl Bockisch as sole owner, barely escaped bankruptcy, and began to concentrate on the production of church and other speciality organs.

The last project of Edwin Welte was an electronic organ equipped with photo-cells, the « Lichttonorgel » or « Phototone-Organ ». This instrument was the 1st ever to use analogue sampled sound.

In 1936, a prototype of this type of organ was demonstrated at a concert in the « Berliner Alte Philharmonie ». The production of these organs (in cooperation with the Telefunken Company) was halted by the Nazi-government because the inventor, Edwin Welte, was married to Betty Dreyfuss, who was Jewish.

The business complex in Freiburg was bombed and completely destroyed in November 1944. This event seemed to obliterate the closely kept secrets of the firm and their recording apparatus and recording process appeared lost forever. But, in recent years, parts of the recording apparatus for the Welte Philharmonic-Organs and documents were found in the United States. It was, then, possible to theoretically reconstruct the recording process. The « Augustiner Museum » of Freiburg keeps the legacy of the company - all that survived the Second World War.

Welte-Mignon made several organs for important churches as did Welte-Tripp. One of the last surviving instruments is in the Church of the Covenant in Boston, Massachusetts. This was restored by Austin several years ago - supposedly to the original state. It was altered by an organist in 1959 or 1960. Until that time, it has been carefully restored and re-leathered by the Reed-Treanor organ company. This included the entire combination action in the console and the manual relays in the church basement and the repair of the massive 25 HP DC motor that powered the Spencer Turbine blower. During the 2 years they cared for the organ, no tonal or structural changes were made.

Introduction

During the 2nd half of the 19th Century, the firm of Michael Welte und Söhne in Freiburg-im-Breisgau, southern Germany, achieved world renown as a manufacturer of « Orchestrions ». Over several decades, it built-up a skilled work-force, both for the construction of the instruments and for the arrangement of the music rolls which caused them to play. So, at the turn of the 20th Century, it was ideally placed to develop an experimental piano playing device, with the aim of reproducing the recorded performances of the finest pianists of the day. Edwin Welte, son of the main director of the firm, Berthold Welte, and Edwin's former school friend, Karl Bockisch, together experimented and produced the 1st reproducing piano in the world. What we now know as the Welte-Mignon was originally called, quite simply, the Mignon, an essentially French word meaning both small and pleasing, to distinguish it from the firm's other instruments, which were all considerably larger.

The one is a device fitting in front of a normal piano, and the other a piano with the player works built inside its

case. In a sense, the original Welte-Mignon was neither of these or, at the very least, it was a most unusual player piano, since it had no keyboard, and looked for all the world like an ornate side-board, often decorated in ways to complement the owner's own furnishings. Nevertheless, it was rightly regarded as the 1st true reproducing piano, in that it automatically replayed the tempo, phrasing, dynamics and pedalling of a particular performance, and not just the notes of the music, as was the case with other player pianos of the time. Its main introduction to the public took place in Leipzig, Germany in early March 1905, at the showrooms of Hugo Popper, a manufacturer of roll-operated « Orchestrions ». However, it had been demonstrated, with a limited number of recordings, at the Autumn Trade Fair in that city, in September 1904. It was launched in the United States in 1906 and, in due course, the Mignon mechanism was installed into normal pianos, especially the Steinway and the Feurich.

Musical Example

The earliest born pianist ever to record on music roll was Carl Reinecke, who came into the world on 23 June 1824, 3 years before the death of Beethoven. Reinecke was a friend of Schumann, was helped in his career by Mendelssohn, knew Brahms as a young man, and probably heard Chopin play in Paris. His 1st concert tour, of Scandinavia, took place in 1843. He taught, amongst others, Albeniz, Grieg, Karg-Elert, Sinding, Sullivan, Thalberg and Cosima Wagner. That we, in the 21st Century, should be able to hear his playing at all is a wonder in itself, but the real miracle is the quality of recording developed so early on by Welte in Germany. The Company regarded its Mignon recordings as something akin to photographs ; wrong notes were as often as not left uncorrected, and it is likely that the dynamics were automatically recorded and remained similarly un-edited. Reinecke's rolls were recorded in January 1905, when he was already 80 years old ; to be sure, one hears the uneven playing of an elderly man, but it is a man with a style of performance formed and perfected in the early-19th Century.

Mechanical Operation

In February 1909, the « Illustrierte Zeitung » of Leipzig published an article on roll-operated instruments, which included clear illustrations of the workings of a Welte cabinet player. This was a later variety of Mignon which fitted in front of a normal piano, and played it by means of felt-covered wooden fingers, the roll side 1st. It is readily apparent that the instrument was both complicated and substantial, not something to be moved about without the aid of household staff.

As with nearly all player and reproducing pianos, the Welte-Mignon is powered by suction, and that simple fact may be enough for you. It uses pneumatic valves and motors, just like any other player piano, although its valves are a little different from most. But the more complex mechanisms found within it are those which control the dynamics of the music, according to coded perforations located towards the edges of the rolls. The Mignon splits its pneumatic mechanism into 2 sections, with the division occurring between F-sharp and G above middle C. The historical reasons for this break point are not immediately clear, especially since most player pianos are divided between the E and F just below this, which is the actual halfway point of the normal keyboard.

A number of reproducing pianos make use of what are known as lock and cancel valves, allowing perforations on the

roll to be only momentary, but to have a lasting effect. This avoids the need for extended perforations, which can lead to weakness of the paper and the consequent risk of malfunction. The firm of Michael Welte and Sons was already using such devices for its organs and « Orchestrions », and so their application to the Welte-Mignon was quite a natural progression. There are 3 pairs of lock and cancel valves on each side of the Welte-Mignon dynamic control mechanism.

The Welte-Mignon Dynamic Valve Box

This animation shows only one pair of valves working, for the sake of simplicity, and to help establish an understanding of the way in which lock and cancel valves operate. The view is a cross-section through a wooden valve box, with the input signals coming via tubing from the tracker-bar, and entering the box through the 6 holes at the bottom. Above the inputs are 6 thin leather diaphragms, known as pouches, and above them the main suction supply chamber. At the side of each pouch, though too small to be sensibly illustrated, is a tiny bleed hole, whose purpose is to channel a small amount of suction to its respective tracker bar opening. The air allowed through the tracker bar by a perforation in the roll is far greater than the suction provided through the bleed hole, so it does not stop the valve from lifting as appropriate, but when the roll perforation closes, the bleed suction provides just enough to evacuate the passage to the tracker bar, thus, equalizing the pressures and allowing the valve to fall again.

Valves 1, 2, 3 and 5 have 2 functions, one of which, not illustrated in this 1st diagram, plays a part in governing the Welte-Mignon dynamic control mechanism. All the valves contribute towards locking or cancelling the operation of the 1st valve of each pair, by means of the diaphragm at the top. Short lengths of tubing channel the output of each valve to small chambers, either above or below the locking diaphragms.

The Welte-Mignon Recording Process

The Welte Company in Germany kept its recording processes a closely guarded secret and, for many years, the accepted explanation of its technique was based on the ideas of Richard Simonton, an American who had visited Edwin Welte and Karl Bockisch in the late-1940's and 1950's. In particular, Ben M. Hall, the sleeve note writer for an American series of LP recordings inspired by Simonton, entitled « The Welte Legacy of Piano Treasures », created a detailed description of the recording process, complete with explanatory photographs and drawings.

But although Richard Simonton was a real enthusiast in the promotion of Welte's « lost » musical archive, his energy and personal charm were not matched by a similar expertise on the history or technical operation of player pianos, and in the light of new documentary evidence, the theories that have been accepted for so many years have become unconvincing.

Recording the Pitches and Durations of the Notes

As the pianist played a particular note, a thin rod of metal or carbon, attached to the underside of each key, was dipped into a small cup of mercury, located in a trough under the key-bed of the piano, which spanned the whole

width of roughly 7 octaves. In this way, an electrical contact was made, without greatly affecting the touch of the recording piano, which had to remain sensitive enough for the most fastidious pianist. The system used must have been very similar to Charles Fuller Stoddard's 1908 design for the Ampico recording piano, illustrated in U.S. Patent 1,095,128.

One can certainly see a wooden compartment of some sort under the keyboard in many of the Welte recording photographs, and it is particularly clear in the case of Ferruccio Busoni's 1907 recording session in Freiburg. Also present are a number of relevant people : on the left of Busoni is Edwin Welte, followed by Karl Bockisch, whose arm is resting on the roll recording machine. Although these 2 are generally recognized as the inventors of the Welte-Mignon, modern researchers have suggested that other earlier engineers might well also have played a part. The bearded gentleman on the right, in morning dress, is Berthold Welte, who was the director of Michael Welte und Söhne in Germany. Towards the far wall is a display stand, containing the various medals the firm had been awarded, and against the wall an original Welte-Mignon keyless piano.

Despite the element of secrecy and the implied uniqueness of Welte's recording process, it is worth noting that a very similar trough can be seen in the recording photographs for the Philipps' Duca reproducing piano, so Welte were certainly not alone in this feature of their design. Arthur Friedheim, shown below, was a pupil of Franz Liszt, and at one time his assistant and secretary.

Unlike Duo-Art, Welte did not perforate music rolls in real time, but instead made ink or carbon traces on an original roll as the notes were played, and these were subsequently punched-out by hand. It is likely that the paper for these originals was white, and that it was pre-printed with 100 continuous lines, in the positions where each pitch was located. A number of similar master rolls recorded for the Welte Philharmonic Organ have survived, and one can still see the pencil and recorded ink traces, which provided a roll editor with a clear indication of where to punch-out each note.

The machine reputedly used for marking out these Welte organ rolls has survived, and today forms part of the collection at the Museum of Music Automats, at Seewen in Switzerland. It used small metal wheels which rotated as they marked the note durations, thereby, avoiding any drag on the moving roll. The following photograph was taken while the machine was still in a workshop in New Jersey, and reproduced in a CD booklet which accompanied a recording of Gustav Mahler's Welte-Mignon rolls, published in the United States in the mid-1990's. As can partly be seen, the take-up spool had adjustable edge guides, making it suitable for a variety of different sizes of roll, so there is no technical reason why it should have been restricted to recordings for the organ, as opposed to the piano. At the top left is a speed governor, similar to those found in gramophone equipment of the time and, at the front, are the individual note trackers, operated by solenoids in a lower-part of the machine, which rocked the note wheel levers and so brought the inked marking wheels into contact with the paper.

Such machines were not as uncommon as we might perhaps think. A German engineer from Berlin, Paul Böhm, had already patented a very similar mechanism in 1886, significantly at the very time Welte had begun producing paper rolls for its « Orchestrions » , and an almost identical device was still in use in that city in the years preceding the

First World War. The recording process for the Virtuola expression piano, manufactured by the Römheldt-Heilbrunn Company, of Berlin and Weimar, and exported to France under the name of « Mélodia », was depicted, in a somewhat Romantic combination of artist's drawing and retouched photograph, in an advertisement in « l'Illustration », published in Paris in late-1913.

Looking at the « Mélodia » recording mechanism in detail, the same style of trackers is immediately apparent, with what appears to be a set of thin wheels on the opposite side of a rigid metal comb, and the finished roll ends-up on a take-up spool in exactly the same position as that on the Welte machine. The note traces have been touched-up by an artist, since in practice they would have been much smaller and lighter but, in general terms, this is a note-recording machine that must have been very similar to that used by Welte in Freiburg and elsewhere. Tantalizingly, the « Mélodia » advertisement informs the Parisian public that the recording machine will be demonstrated on request, every afternoon, at the Company's studios at 39, « rue la Boétie » - how frustrating that neither the machine nor indeed the building should still be there !

Recording the Dynamic Information

In the absence of modern audio methods, the only means available of capturing music roll dynamic information in the early-1900's was to record either the length of time taken to play each individual note, or the force exerted in playing it. Generally speaking, the louder a note is to sound, the faster the key has to be struck, and the greater the energy that must be expended by the pianist in order to accelerate the fingers and arms accordingly. These fleeting variations of time or exerted force need to be measured, recorded, and converted to the 2 constantly varying tracks of dynamic coding that are all a reproducing piano can respond to. Many reproducing piano companies had no automatic means of doing this, relying instead on information noted down by a human recording producer, either as undulating pencil lines on a musical score, or, in the case of the Duo-Art, as perforated coding triggered by the use of 2 manually operated control mechanisms.

All the surviving evidence for the Welte-Mignon suggests that Welte's recording methods were relatively straightforward, using materials and mechanical designs that were already in use and readily available at its factory in Freiburg. However, since the company kept its dynamic recording processes secret, there is no authoritative description that was written by the original inventors or operators. It is abundantly clear, however, to any musician studying the performances on original Welte-Mignon music rolls, that the company had to have developed some means of recording and converting the dynamic information quite automatically. With most other reproducing piano systems, there is often the feeling that the dynamics have been carefully crafted by a roll editor ; there is a tendency to use the complete gamut, from pianissimo to fortissimo, for every roll, just to prove that the particular system can do it. In the case of the Welte-Mignon, however, there can be astounding realism at some of the most insignificant moments and, on occasions, a certain lack of detail when the musical texture becomes too complex - both signs of an automated process.

Welte dynamic coding is also difficult to edit effectively, since it is based on crescendos and diminuendos, which have an effect on all subsequent notes, until one of the various dynamic limits is reached. Ampico was not dissimilar, but it

had an extensive and well-documented editing department, with dozens of musicians and technicians, whose traces remained in existence well into the 1990's, whereas Welte simply did not. And Welte, uniquely amongst the main 4 roll recording companies, did not encourage its pianists to participate in the editing process. Indeed, there was virtually no editing process : pianists could listen to their rolls once perforated, and if they were unsatisfied with them, they could choose to record them again, but there was no suggestion of the original recordings being alterable in any way. The Welte recording contract of the British pianist, Fanny Davies, which has survived at the Royal College of Music in London, spells these conditions out very clearly.

The clearest original report that we now have is an account published in 1986 by a former audio engineer and historian of recorded sound who lived in Freiburg from the early-1950's onwards, and who had dealt personally with Karl Bockisch in the 1930's, in connection with a whole series of broadcasts of Welte-Mignon rolls on the German Radio. The engineer, Horst Wahl, informs us that in the early days of the reproducing piano, a trained musician was sometimes employed to mark-up a score with the pianist's dynamics, since the earliest automatic systems were not able to provide sufficiently musical results. This is roughly what happened at Ampico, for example. However, « Herr » Wahl then goes on to say that Welte and Bockisch did their best to avoid such a process (in our translation) :

« Welte and Bockisch worked tirelessly over several years in order to eliminate this unsatisfactory method, and they finally developed a (pneumatic action) rail with a whole series of finely graded holes, which regulated the passage of air, responded in proportion to the various loudnesses and, thereby, provided a different way of recording the dynamic shadings. »

(Horst Wahl. « Die Chronik der Sprechmaschine » , Volume 1, Düsseldorf, 1986.)

This elusive note, hidden away in a multi-volume work on the history of the gramophone, and spotted in 2014 by Gerhard Dangel of the « Augustiner Museum » in Freiburg, neatly confirms the description.

The Welte dynamic recording process most likely occurred in the following way. For each key, there were not one, but 2 sets of electrical contacts, operating at different times and positions during the playing of the particular note. One contact set, the metal rod and mercury described above, operated immediately the key was struck, and the other, a fine wire contact at the back of the piano action, was not made until the hammer had more or less reached the piano string. The 1st contact triggered a pair of small electro-pneumatic valves, of a sort commonly found in Welte organs of the time, and these did 2 things : the 1st valve operated a pneumatic mechanism which marked a note line on the master roll, and the 2nd caused suction to pass between a pair of small pneumatic motors, of roughly the same size as the note pneumatics on the early Welte-Mignon play-back mechanism.

At rest, when the recording machine was not in operation, both pneumatics of each pair were held open by springs, but in use, when no note was playing, one pneumatic was fully open, and the other fully-closed by suction, a position equivalent to the loudest fortissimo that could be measured. As soon as the 1st electrical contact was made, the 2 pneumatics began to reverse their state, through one or more carefully adjusted small orifices, similar to, but a little larger than the « bleed holes » found in normal player pianos, with the open pneumatic being gradually evacuated,

and the closed pneumatic gradually opening. Over the time interval necessary to move the key slowly enough to produce the quietest possible pianissimo, the state of the 2 pneumatics would completely reverse, with other dynamic levels being reflected by smoothly varying intermediate positions.

When the 2nd contact, at the back of the piano action, came into operation as the note began to sound, another set of electro-pneumatic valves was triggered, which also had 2 functions. Firstly, it inhibited any further change in the position of the dynamic capture pneumatics, which therefore mirrored the dynamic force with which the particular note had been played. But this individual note dynamic then had to be amalgamated with the dynamics from any other notes being played, and this was done by allowing both pneumatics of the pair to briefly pass whatever suction remained in them to a secondary pneumatic pair, of the same capacity, though not necessarily the same dimensions, as the 1st. Both pneumatics of this secondary pair were normally fully-opened by springs, but on their being closed by suction, small arms fixed to their moving surfaces potentially came into contact with the 2 blades of a light and rigid cylindrical rotor, which thereby rotated to a position reflecting the average dynamic of all notes playing in either the bass or treble section of the recording piano. As soon as the transfer of suction had taken place, and the rotor had been moved accordingly, the secondary pneumatic pair opened again, and the primary pair was reset to its potential fortissimo state.

Located at the end of each dynamic rotor was a double registering pneumatic with a movable centre board, something like one of the component pneumatics on the roll motors of late Æolian push-up Pianolas, and the 2 mechanisms were connected by means of a slide valve, attached to the centre board of the pneumatic. If the rotor slowly moved one surface of the slide valve in either direction, it uncovered a single port, which caused a fixed length of either the crescendo or decrescendo dynamic coding to be marked on the master roll. At the same time, it caused one side of the double pneumatic to be gradually evacuated, thereby, rotating the other surface of the slide valve until the port closed again. At this point, however, and assuming the rotor had not moved its position further, the double pneumatic continued to operate slowly, until the corresponding port at the other extremity of the slide valve was opened. The opposing dynamic coding would then be marked on the roll, and the double pneumatic would reverse its direction. In this way, the dynamic coding on the master roll could be made to hover, albeit rather slowly, at any dynamic level.

However, the Welte dynamic control system also allowed for accents of considerable subtlety. On the slide valve there were 2 further ports, only uncovered if the dynamic rotor changed its position substantially. The uncovering of either of these inner-ports would cause the marking of a *forzando* or *forzando piano* trace on the master roll, but only for as long as the port remained open. At the same time, it would cause the appropriate side of the double pneumatic to be evacuated quickly, thereby closing-off the open port. A further feature of the double regulators was a connection to marking pens at the sides of the master roll, allowing 2 oscillating traces to be printed in synchronism with the variations in dynamic levels. Such a trace can clearly be seen on the rather grainy photograph of the original master for Welte-Mignon roll 4119, « *Moment Exotique* », by Vladimir Horowitz, which is taken from a book entitled « *Reproducing Pianos Past and Present* », by Kent Holliday, published in 1989 by the Edward Mellen Press. This master roll is the only original Welte-Mignon master known to have survived beyond the Second World War. Unfortunately, although it was in Austin, Texas, in the 1980's, when this photograph was taken, since the credits in the book confirm this location, all trace of it has now disappeared. Kent Holliday has kindly provided a copy of the original photograph.

One final feature of the Welte-Mignon's creation of dynamics was its use of what is known in English as a mezzo-forte hook, allowing the mechanism to be restricted if desired, either above or below a fixed mezzo-forte level. 1 of 2 perforations in the roll causes either the bass or treble hook to be brought into operation, and the dynamic regulator is then held within a particular section of its overall range. The main usage of this device occurs when the music is generally loud, since it allows for substantial accents to be achieved more speedily than might otherwise be the case. However, it would be foolhardy to insert the necessary coding into the master roll after the recording had been made, since every other subsequent dynamic command would then have to be edited as well. It is much more likely that an operator switched on the equivalent hooks in the recording cabinet, which would not only have marked-up the master roll, but also have affected the double regulators and, thereby, altered the subsequent coding on the roll quite automatically.

Clearly, it was very important that the operator should make the switch while the mechanism was already in the correct part of its range, or the hook would have the reverse effect of that desired. During the 1st 16 months or so of non-experimental recording for the Welte-Mignon, most of which took place at the Popper show-rooms in Leipzig, either Karl Bockisch or Edwin Welte can be seen sitting at the recording cabinet, in a position to observe the workings of the mechanism within. There is always, without exception, someone sitting at the controls of the cabinet in the photographs taken at this time. Soon after the return of recording operations to the factory in Freiburg, however, an alteration was made to the cabinet, to allow the 2 dynamic rotors to be sited where their positions could more easily be seen at a distance, so that an operator with a remote control could sit at a table, or look over the pianist's shoulder and follow the musical score, pressing the mezzo-forte hook buttons in the secure knowledge that the mechanism was correctly positioned. The 2 holes for the indicators can clearly be seen in many recording photographs of the time, and in the photo above, of a recording by Fanny Bloomfield-Zeisler, it is also possible to see a remote cable attached to the side of the cabinet. In photos taken after the extension to the cabinet was introduced, the operator is generally standing, not sitting, and there is normally no sign of a chair, which would no longer have been essential at the cabinet itself. One may remark that the lady standing behind the recording cabinet in the photograph above is Edwin Welte's sister, Frieda, who was married to Karl Bockisch.

This, then, is the probable way in which Welte-Mignon rolls were recorded. There may have been differences of detail, but the system would have been perfectly capable of marking-up both the note and dynamic traces on master rolls, with no human intervention after the time of recording, save the punching-out of perforations as indicated by the ink traces. Careful use of measuring calipers would allow the marked dynamic information to be punched in advance of its respective notes, keeping the length of any such mark intact, but offsetting it so that the end of the resulting perforated slot terminated just a little in advance of the start of its corresponding inked marking. Once an original roll was complete, it was copied to a batch of 2nd master rolls, which were subsequently used in perforating production copies. Some musical editing of Welte rolls may have taken place, of course, but not much, given the wrong notes which turn-up with surprising frequency. By contrast, it is clear from Welte factory rolls which survive in Germany and California, that a good deal of simple editing was carried-out on the 2nd masters in the early 1920's, prior to the issuing of recordings for the later Mignon system that used green rolls, but this was done mainly for technical reasons connected with the differing ways in which the 2 systems responded to the pedalling signals. Where

dynamic changes were occasionally made, a play-back mechanism could be used to mark a dynamic line on a 2nd master roll for checking purposes from the collection at the University of Southern California.

Musical Editors

The recording producers and editors employed by Welte are not quite as well-known as those of some of the other reproducing piano companies, and it seems clear from most of the early company photographs that Edwin Welte and Karl Bockisch operated the recording machine themselves for the 1st 2 years or more. However, at least some information has survived the passage of time, and the name of Franz Xaver Franz (1857-1920), an oboist in the Freiburg town orchestra, appears on master rolls for the Welte Philharmonic Organ. The Freiburg directories show that Franz 1st moved to the town around 1878, and the fact that he should have been there so early, and that he is known to have arranged organ rolls by hand, suggests that he might well have begun working for the firm from the late-1880's, at the time it began to use music rolls for its « Orchestrons », in place of the earlier pinned barrels.

The Freiburg Orchestra was clearly a good source of part-time musical talent, and another Welte musician from within its ranks, mentioned by the organist Alfred Hollins, was Friedrich Buchali, who moved to Freiburg a little before 1905, the year in which the Welte-Mignon was launched. It is tempting to surmise that Buchali might have been the trained musician who marked-up dynamics in the earliest days of the Welte-Mignon, and he was certainly involved in notating changes of registration for the Philharmonic Organ as the organist played, since Alfred Hollins is very clear in saying so. From 1910 until 1932, Max Schreier, the Orchestra's trumpeter, marked-up the master rolls for perforation.

During the 1920's, when the new Welte 98 system was introduced on green paper rolls, it is known that the German pianist and composer, Hans Haaß, was employed as a recording producer and house pianist, and there are some signs that the master rolls were more thoroughly edited during his employ. Certainly, there must have been a great deal of work involved with the transfer of music from the Red to the Green system. Haaß can be seen in the photograph standing behind the piano, with a rather older Karl Bockisch steadying himself on Vladimir Horowitz's chair-back.

Pianists and Repertoire

The 3 German reproducing piano systems for which rolls were recorded between 1904 and the outbreak of the First World War (Welte, Hupfeld, Philipps) had a very great advantage over their subsequent American and British competitors, in that the performances of a whole previous generation of pianists were captured, so that a remarkable glimpse of the piano traditions of the 19th Century was preserved. When a new Century succeeds the previous one, it quite naturally generates a nostalgia for times past, and one can sense that the styles of piano playing, particularly in Europe, at the start of the 20th Century were firmly rooted in an earlier tradition.

The novelty and incredible fidelity of Welte's piano roll recording, as compared to early cylinders and discs, persuaded a veritable galaxy of pianists to preserve their performances at the recording piano. Franz Liszt's pupils were in the prime of their lives, and many agreed to record, 1 or 2 even attempting to play in the style of their late Master. As we have seen, Carl Reinecke (born in 1824) was the earliest-born pianist to record for Welte, followed by Theodor

Leschetizky (born in 1830) , and Camille Saint-Saëns (born in 1835) , all with styles of playing fashioned in the 1st half of the 19th Century. Grieg, Fauré and de Pachmann follow from the 1840's, though with remarkably dissimilar ways of bringing the keyboard to life. Grieg, in particular, sounds less ancient than his contemporaries, and it is to be regretted that his wonderful fluidity of phrasing is absent from most present-day interpretations of his works. All too often, « authenticity » is a synonym for applying a modern, un-Romantic style of playing to every type of Classical music.

In all, some 30 pianists born before 1860 made their way on to Welte rolls, but the historical importance of the Welte-Mignon is not limited to such early exponents of the piano. Composers such as Debussy, Reger, Scriabin, Puccini, Glazounov and Mahler recorded their own compositions, the superstars Paderewski, Hofmann and Lhévinne became best-sellers, and young giants from Vladimir Horowitz to Rudolf Serkin visited the Welte studios, in Freiburg, at the very beginnings of their careers. The repertoire they all chose was not as carefully regulated as we might expect from today's ultra-organized concert artists and, in many cases, seems almost to have been selected at the last moment. But taken overall, a library of over 3,000 important Classical recordings emerged from the enigmatic Welte recording pianos over a period of some 25 years.

Towards the end of the reproducing piano era, in the late-1920's, the Festivals at Donaueschingen and Baden-Baden set the scene for a number of special compositions for Welte-Mignon, by Paul Hindemith, Ernst Toch and other young composers, with Hindemith also using the Welte Philharmonic Organ as an accompaniment to his « Triadisches Ballett » , choreographed by Oskar Schlemmer of the « Bauhaus » in Dessau. But such esoteric music was not typical of the Mignon, which in general covered the standard Classical and Romantic repertoire, with the singular advantage that its rolls were longer than those for the later systems, so that more extended compositions could be included, without the need for hastily edited cuts. In the 1930's and the Second World War, the Welte-Mignon languished, and it was re-discovered for the world by Richard Simonton, an American who initially made recordings from Edwin Welte's own Steinway in Freiburg, and who later acquired some of the « 2nd master » rolls, taking them back to Los Angeles, where they remain today, in the care of the library of the University of Southern California. The remainder of Edwin Welte's private collection was donated by his family to the « Augustiner Museum » , in his home town of Freiburg-im-Breisgau.

Welte-Mignon Instruments

The original Welte-Mignon was a keyboardless piano, built in to a rather solid-looking case, and designed for the homes of the wealthy, where space was not a consideration. It could be supplied in a variety of designs, or built to order to fit in with a client's existing furnishings. Quite early on, Welte entered into a contract to supply the original Mignon for use on the transatlantic steamships operated by the Norddeutscher Lloyd company, including the « Kaiser » Wilhelm II. , « Kronprinzessin » Cecilie and George Washington. The grand « Gesellschaftszimmer » of the « Kaiser » Wilhelm II. bears witness to a style of living that has long since disappeared, with an ornate Bechstein grand piano in the foreground, and a Welte-Mignon in pride of place at the far end of the saloon.

Daily recitals were given on board ship in the afternoons and evenings, as can be seen from a programme from the «

Kaiser » Wilhelm II. , which dates from around 1906, to judge by the recording dates of the rolls being played. One wonders whether, even in those august circles, audiences listened in respectful silence to the musical performances ? It is all too easy to treat perforated rolls as mere background music, even when played by Paderewski !

« Welte und Söhne » were not piano-makers themselves, and the earliest Welte-Mignon instruments were based on pianos manufactured by Julius Feurich of Leipzig, who also made the piano used in the early recording sessions. Indeed, a rather proud « Herr » Feurich can often be seen in the Leipzig recording photographs, such as that of Paderewski, in which he is standing behind the piano. But, by the end of 1907, Welte were also building what were then known as cabinet players, which we would today call push-ups, fitting in front of the client's existing piano.

By the spring of 1908 and, perhaps, in response to the Hupfeld DEA, an upright reproducing piano which had been introduced by Ludwig Hupfeld in November 1907, the Mignon mechanism was being installed into upright pianos with their own keyboards, both Feurich and Steinway. These were initially much taller than normal uprights, in order to accommodate the pump at the top of the instrument, with the expression mechanisms installed under the keyboard. The piano (photo) is so ornate that the keyboard and roll mechanism are hidden behind heavily carved doors, and the whole instrument looks rather like an antique French « armoire » !

Such unusually tall upright pianos were not universally popular, however, so by Christmas 1911, the Mignon mechanism had been adapted to fit into smaller models, and this more compact style gradually took precedence. The upright in the photo below is shown in one of the display windows of the Steinway show-rooms in Hamburg, Germany, around 1920. The covers of the piano have been removed in order to reveal the mechanism, and the large 3 exhauster pump, which originated in Welte's « Orchestrions » , can just be seen at the bottom of the instrument. On the right is a display of 4 contrasting Mignon recordings of Chopin's « Nocturne » in F-sharp, Opus 15, No. 2, played by Xaver Scharwenka, Raoul Pugno, Ferruccio Busoni and Camille Saint-Saëns.

The Æolian Company in America had introduced its Grand Pianola Piano in 1909, and Melville Clark had produced an Apollo Grand as early as 1906, so there must have been some pressure on Welte to develop a version of its Mignon that would fit into a Feurich or Steinway grand. The 1st Steinway grand Weltes to be manufactured were shipped at the end of 1913, and almost all of them were built into the medium-sized « O » model. Edwin Welte himself had a Steinway Welte grand, keeping it to the very end of his life, when it was recorded for both « Columbia » in the United States and « Telefunken » in Germany.

The Welte-Mignon in Perspective

Since the Second World War, the Welte-Mignon has served as the standard bearer for the cause of the reproducing piano, and it is true that it was the 1st such instrument to be fully-developed, though only by 1 year or 2, which is not so much when seen from the distance of a whole Century. It also had the best commercial organization in the United States of all the German player-piano manufacturers, and as a result became better-known and sold more instruments than its Teutonic competitors, thereby, becoming a more likely candidate for rediscovery after the Second World War. But, in considering the Mignon's miraculous legacy, we should not ignore the equally stunning catalogues of

the Hupfeld DEA and the Philipps Duca, which have been thoroughly ignored by musicians for many years. The University of Frankfurt, which had an almost complete set of Philipps Duca rolls, sold many of them off as late as the 1990's, apparently unaware of their potential musical significance. It would be re-assuring to think that the renaissance of the Welte-Mignon might stimulate similar research and restoration of the other early reproducing piano systems.

Technically, the Mignon presents more of a challenge than, for example, the Ampico or Duo-Art. The latter 2 were designed with mass-production in mind, and so the adjustments and regulations necessary for faithful reproduction were more exactly documented at the time. Welte rolls are rarer than those for other systems, so the combination of good rolls with a good instrument has, until the recent developments of roll scanning and re-perforation, been largely a matter of chance. No reproducing grand piano responds well to being transported to a concert-hall or recording studio, because its pneumatic valves, which work to tolerances of a few thousandths of an inch, are inevitably disturbed and take many months to settle properly. It is possible that the Ampico, with its unit valves, is hardier than most, but the Welte-Mignon in particular does not like to be moved. There are 1 or 2 push-up instruments, used in combination with normal grand pianos, and these are very occasionally used in public concerts in Europe but, in general, the musical world must rely on audio-recordings to explore the range and fidelity of the Welte-Mignon repertoire.

Unfortunately, the Welte has not been well-served by the many recordings that have been made on inadequate instruments, right-up to the 21st Century. An enormous wealth of knowledge and experience was lost when Welte ended its days of recording around 1930, so the coarseness of play-back caused by a renewed learning curve amongst musicians and technical experts in the 1950's and early-1960's can perhaps be forgiven.

A Welte roll recorded by Manuel de Falla in Paris (around 1912) : it almost beggars belief that such subtlety of playing can have been captured nearly 100 years ago. There are several currently available CDs of Welte-Mignon performances, ranging from the excellent to the decidedly poor.

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Das Welte-Mignon-Reproduktionsklavier war der erste mechanische Musikautomat, der die weitgehend authentische Wiedergabe von Klavierstücken ermöglichte.

Die Firma M. Welte & Söhne in Freiburg im Breisgau war durch ihre Entwicklungen auf dem Gebiet der automatischen Musikwiedergabe mit Programmträgern und ihre Orchestrien bereits berühmt, als sie sich 1904 das Wiedergabeverfahren für das von ihnen entwickelte Reproduktionsklavier patentieren ließ. 1905 kam dieses unter dem Namen Mignon, wenig später als « Welte-Mignon-Reproduktionsklavier » auf den Markt. Dieses Instrument benutzte als Tonträger Lochstreifen aus Papier, die sogenannte « Notenrolle » oder « Klavierrolle ». Die Reproduktionseinrichtung war eine Gemeinschaftsentwicklung von Edwin Welte und Karl Bockisch.

Damit war es möglich, das einmal eingespielte Spiel eines Pianisten inklusive der Anschlagdynamik weitestgehend originalgetreu wiederzugeben. Dieses technische Wunderwerk war damals wie heute eine Sensation und erlaubt mit den

sehr wenigen wieder gut instandgesetzten Instrumenten eine authentische Wiedergabe dieser Aufnahmen. Da diese Instrumente, wie auch die Notenrollen, extrem aufwändig und teuer waren, waren sie nur für wohlhabende Kreise erschwinglich. Für den rechts unten abgebildeten Ibach-Welte-Flügel waren laut Preisliste von 1924 über 8.000 Reichsmark zu bezahlen.

In der Firmengeschichte gab es bei Welte für die Reproduktionsklaviere zwei Rollensysteme, T-100 (nach dem vorwiegend roten Rollenpapier Welte-rot genannt) und T-98 (Welte-grün genannt). Das System T-100 benutzte 100 Steuerungslöcher bei einer Rollenbreite von $12 \frac{7}{8}$ Zoll = 329 millimeter. Das System T-98 wurde später entwickelt und kam ab 1919 auf den Markt. Die Steuerung kam jetzt mit 98 Spuren aus, konnte dafür aber auch die normalen Pianola-Notenrollen mit einer Breite von $11 \frac{1}{4}$ Zoll = (rund) 286 millimeter nach dem Standard der Buffalo Convention abspielen.

1904 wurden die ersten Aufnahmen gemacht. In der Folge wurden die bekanntesten Pianisten der damaligen Zeit zu Aufnahmen für Welte-Mignon engagiert. Insgesamt bot die Firma M. Welte & Söhne bis 1932 etwa 5.300 Aufnahmen an, darunter zahlreiche Opern- und Operettenpotpourris, aber auch Unterhaltungsstücke, Schlager, Märsche und Tanzmusik.

Von 1905 bis 1909 hatte Welte & Söhne ein zweites Aufnahmestudio in Leipzig bei ihrem damaligen Generalvertreter Hugo Popper.

Im Repertoire der Welte-Klavierrollen von 1905 bis 1928 befinden sich beispielsweise Aufnahmen von Carl Reinecke, Ignacy Jan Paderewski, Ferruccio Busoni, Teresa Carreño, Artur Schnabel, Edwin Fischer, Tchélicoupe Lambrino oder Walter Gieseking. Kurz vor dem Ende der Ära der Reproduktionsklaviere um 1930 spielten noch einige der großartigsten Pianisten des 20. Jahrhunderts für Welte, darunter Vladimir Horowitz im Frühjahr 1926 - es sind die ältesten Aufnahmen dieses Pianisten. 1928 erfolgten die letzten Aufnahmen klassischer Musik mit Rudolf Serkin und Lubka Kolessa. Von da an bis zum Ende der Rollenproduktion 1932 wurde nur noch Unterhaltungsmusik aufgenommen. Zahlreiche Komponisten spielten eigene Werke ein, darunter Claude Debussy, Camille Saint-Saëns, Alexander Skrjabin, Max Reger, Edvard Grieg, Enrique Granados, Gustav Mahler, Richard Strauß und George Gershwin.

1926 komponierten Paul Hindemith, Ernst Toch und Gerhart Münch für die « Donaueschinger Musiktage (Kammermusikfest Donaueschingen) » Stücke für mechanisches Klavier « Welte-Mignon ». Die Uraufführung war am 25. Juli 1926.

Diese Stücke waren nicht von Hand spielbar. Die Möglichkeit, bei einem solchen Klavier über die Programmierung der Notenrollen fast beliebige Tonfolgen zu erzeugen, gab den Komponisten neue Freiheiten der Klanggestaltung. Folgende Werke wurden uraufgeführt :

Paul Hindemith : Rondo aus der Klaviermusik Opus 37. Bearbeitet für mechanisches Klavier.

Paul Hindemith : Toccata für mechanisches Klavier Opus 40, Nr. 1. Originalkomposition für Welte-Mignon.

Ernst Toch : Studie I. Originalkomposition für Welte-Mignon.

Ernst Toch : Studie II. Originalkomposition für Welte-Mignon.

Ernst Toch : Studie III. Originalkomposition für Welte-Mignon.

Ernst Toch : Studie IV. Der Jongleur. Für mechanisches Klavier bearbeitet.

Gerhart Münch : Sechs Studien - Polyphone Etuden für mechanisches Klavier. Introduzione Mæstoso - Prestissimo - Largo - Jazz - Andantino - Fugato. Originalkomposition für Welte-Mignon.

Für die im folgenden Jahr in Baden-Baden stattfindende Folgeveranstaltung, die « Deutsche Kammermusik Baden-Baden 1927 » vom 15.-17. Juli 1927, arrangierten und komponierten weitere Musiker der Avantgarde Stücke für Welte-Mignon. Vorgestellt wurden diese Stücke in einem Aufsehen erregenden Konzert am 16. Juli 1927, das ausschließlich Originalwerken für mechanische Instrumente gewidmet war.

George Antheil arrangierte den I. Teil seines « Ballet Mécanique » für das Welte-Mignon-Klavier.

Nikolai Lopatnikoff schrieb ein eigens dafür komponiertes Scherzo sowie eine Toccata für Klavier, die er für mechanisches Klavier bearbeitete und auf die Notenrolle zeichnete.

Hans Haaß schrieb eine Capriccio-Fuge und ein Intermezzo, beide für mechanisches Klavier.

Außerdem kamen Werke für mechanische Orgel (Welte-Philharmonie-Orgel) von Ernst Toch und Paul Hindemith zur Aufführung.

Ab 1912 gab es ein gleichartiges System für Orgeln, genannt « Welte-Philharmonie-Orgel ». Diese Orgeln waren extrem aufwändige Instrumente und meist sowohl mit automatischer Spieleinrichtung als auch von Organisten herkömmlich bespielbar. In der reichen Oberschicht bestellten Industrielle und Adelige, aber auch etwa Hotels der Spitzenklasse diese selbstspielenden Orgeln in immer größeren Dimensionen. Diese wurden meist in Räumen eingebaut, die speziell für die Orgeln geschaffen waren.

Inzwischen ist die Welte-Philharmonie-Orgel des Schwesterschiffes der Titanic, der Britannic, wiederentdeckt worden.

Der Stapellauf des Schiffes war 26. Februar 1914, am 4. August 1914 erklärte Großbritannien dem Deutschen Reich den Krieg. Es ist also unwahrscheinlich, dass das Instrument, dessen Herstellung viele Monate dauerte, überhaupt jemals nach Belfast kam. Nach dem Ersten Weltkrieg wurde das Instrument 1920 an den Stuttgarter Kamera-Fabrikanten August Nagel verkauft. Um 1935 kam die Orgel wieder zu Welte zurück und wurde 1937 im « Radium Lampenwerk Wipperfürth » eingebaut. 1969 wurde das Instrument von dem Schweizer Sammler Heinrich Weiß erworben, dessen Sammlung heute das Museum für Musikautomaten in Seewen bildet. Von den Orgelbauern, die kein Englisch konnten,

wurden die Bauteile mit « Britanik » gekennzeichnet. Die Kennzeichnung erfolgte ähnlich wie bei den Reproduktionsklavieren mit ins Holz eingeschlagenen Buchstaben und Zahlen, um so die Bauteile der in der Firma gleichzeitig gefertigten Instrumente nachher wieder identifizieren zu können. Da dies ein Prestigeprojekt war, wurde die Entwurfszeichnung bereits um 1912 oder 1913 in den Firmenprospekten für die Philharmonieorgel abgebildet, zusammen mit Photos und Zeichnungen anderer Philharmonie-Organen.

Die komplizierteste und größte Philharmonie-Organ wurde für den Theatersaal von Sir David Lionel Goldsmid-Stern-Salomons' Anwesen in Broomhill bei Royal Tunbridge Wells gebaut. Das Instrument mit 32 Registern hat zwei Spielapparate. Einen für die Welte-Organ-Rollen und den anderen für das größte Welte-Orchestrion, den Typ No. 10, das er bereits seit 1900 besaß. Außerdem ist die Organ von Hand spielbar. Der Spieltisch der Organ, der in der Mitte des Instrumentes hinter einem mannshohen Paneel verborgen ist, hat neben dem Pedal drei Manuale. Das große Eichengehäuse mit den gewaltigen Ausmaßen von über 9 Metern Breite und 6 Metern Höhe enthält rund 2.000 Pfeifen sowie diverse Perkussionsinstrumente.

Als besonderes Merkmal ist diese Philharmonie-Organ mit einer separaten Echo-Organ ausgestattet, die mit ihren 349 Pfeifen in einem speziellen Raum oberhalb der Galerie am rückwärtigen Ende des Saales steht. Auch diese Organ wurde beinahe ein Opfer des Krieges. Am 27. April 1914 war Sir David Lionel nach Freiburg gereist, um sich über den Fortschritt der Arbeiten zu informieren. Im Juli 1914 wurde das Instrument in Broomhill angeliefert. Nach dem Kriegsausbruch am 4. August wurde der für Welte in England zur Montage weilende Organbauer Johann Kaut aus Waldkirch zum Aufbau des Instrumentes herangezogen, der das Instrument mit Hilfskräften zusammen spielfertig machte. Anschließend war er bis zum Ende der Feindseligkeiten auf der Isle of Man interniert. Heute ist das Anwesen als Salomon-Centre ein Teil des Canterbury Christ Church University College. Die Organ, die seit 1940 stumm war, wurde 2005 bis 2007 aufwändig restauriert und im April 2007 der Öffentlichkeit vorgestellt. 2011 erschien eine CD mit Aufnahmen des Instrumentes, sowohl mit Arrangements für ein Orchestrion aus der Zeit um 1890, mit Aufnahmen von Edwin Lemare von 1913 sowie Organisten der Royal Academy of Music.

Für die Welte-Philharmonie-Organ wurden wie beim Reproduktionsklavier von zahlreichen bekannten Organisten Musikstücke aufgenommen und als Notenrollen verkauft. Zu diesen Organisten gehörten unter anderen Marco Enrico Bossi, Eugène Gigout, Max Reger, Alfred Hollins, Edwin Lemare, Alfred Sittard und Karl Straube.

Le procédé Philipps Duca

Introduction

« J. D. Philipps und Söhne » mirrored in Frankfurt what « Welte und Söhne » were doing in Freiburg-im-Breisgau. Johann Daniel Philipps had set-up in business on his own in 1886, having split from his existing partner, as a manufacturer of « Orchestrions » and pianos, later taking his sons into the family business. The firm was a very large one ; by 1910, it had manufactured 47 different models of « Orchestrion » , 12 different electrical pianos, 12 player pianos, 7 expression pianos, and even a roll-playing piano and harmonium combination for cinemas, not to mention its normal pianos and harmoniums, and it was introducing 5 models of the new Duca, a fully-automatic reproducing

piano, on to the market.

The 1st recordings for the Duca took place in late-1908, implying that the instrument was ready for general sale by 1909, which makes it the 3rd and last of the early German reproducing piano systems to be put on sale. As was the practice at Hupfeld, the recordings made by pianists were used not only for the full-reproducing pianos, in this case the Duca, but also for the various expression and normal player pianos which the company manufactured. By the time, the Duca came on to the market, Welte was already installing its reproducing system into upright pianos, and it is likely that the Duca cabinet model was simply one of a number of variants produced at roughly the same time, and did not precede the internal players, as was the case with the Welte-Mignon.

Musical Example

Since the Philipps Duca is so little known, there is at present no musical example, but it seems clear that the Duca was a remarkably faithful system. It is sometimes very difficult to interpret a pianist's actual sentiments behind the florid language of printed testimonials, but Frederic Lamond, a Scottish pianist who was nobody's fool, and who had recorded for Welte in 1905, was prepared in mid-1909 to assert that the Duca was « the best reproducing piano of the present time » .

The Duca Recording Process

Precious little is known about the details of recording for the Duca. In various Philipps catalogues, there are clear illustrations of the recording machine, which appears to have marked-up blank paper as the pianist played, although the only significant visible details are the feed spool, the electrical connections to a junction block underneath the piano, and what appears to be a transformer or rectifier with supply cables attached.

As with the Welte-Mignon, the connections to the piano were made electrically, not so surprising for a company which went on to develop and manufacture electrical motors and solenoids. In the photograph of Willy Rehberg at the recording piano, in May 1909, 2 separate cables can be seen running from the marking machine to points below the piano case. One is clearly a multi-core cable, perhaps with one connection for each note, joined to some form of electrical or pneumatic primary signal block, and the other is perhaps a supply cable to the presumed contacts under the keys.

The physical details of this recording process are only visible on photographs taken in 1908 or 1909, so, it is possible that the methods changed over time. By the date when Raoul Pugno made the journey to Frankfurt, in January 1910, the piano had been moved, and the marking machine was no longer visible in the recording studio. Also, in these early shots is a recording producer, shown following the score of the music being played, and on occasions marking it in pencil.

Pianists and Repertoire

Given the general lack of knowledge about the Philipps Duca, the catalogue of music rolls that was recorded was surprisingly wide-ranging. Roughly, 2 thousand titles were produced, of which some 1,400 were of Classical and light Classical music, played by the well-known pianists of the time. Inevitably, there was much duplication with the other German companies of Welte and Hupfeld, with d'Albert, Busoni, Carreño, Friedheim, Gabrilowitsch, Grünfeld, Lamond, Pugno, Saint-Saëns, Scharwenka and Schnabel being amongst the best-known to have recorded for all 3 systems.

One of the 1st pianists to record for the Duca was Carl Friedberg (1872-1955), who studied with Clara Schumann, and who was an outstanding exponent of Brahms, having formed a particular friendship with the elderly composer. He was a student and later professor at the Frankfurt Conservatory, so, it is perhaps not so surprising that he should have been amongst the 1st to try-out the local recording piano. With the piano tightly in the corner of the recording room, and the large roll of blank paper in close proximity, Friedberg would have needed considerable reserves of inspiration to turn in a suitably musical performance !

It is good to have a photograph of Artur Schnabel at a recording piano, since there has been a widely circulated rumour for many years that he did not like the reproducing piano at all. In fact, his reported quip, that he had 17 degrees of touch, whereas one particular piano only had 16, was most likely a sharp piece of black propaganda put out by Ampico, for whom he recorded in the 1920's, to give the impression that Æolian's Duo-Art worked in steps, whereas the Ampico had smooth dynamic changes. This technical distinction is not borne-out in practice, since the Duo-Art's notional steps function like miniature crescendos and diminuendos, and their effect is modified by the number of notes being played at any one time. At any rate, Schnabel recorded at least 56 rolls, for 4 different companies.

(Photo) Artur Schnabel about to record for the Philipps Duca on 15 February 1912, in Frankfurt. It must have had at least 17 degrees of touch !

Philipps Duca instruments

There were 4 main variants of the Duca, as there were of the Welte-Mignon, each with its own niche amongst the ranks of wealthy European society. Similar to the original Welte-Mignon was the cabinet model, with no keyboard, which could be finished in a decorative style to suit the existing furnishings of its prospective purchaser.

2 models of upright piano were produced at 1st, the larger looking very much like the early Hupfeld Dea uprights.

The Duca grand reproducing piano may have been the 1st such instrument to have been developed, since Welte did not install its Mignon into Steinway grand pianos until the autumn of 1913.

Finally, for those who had their own piano which they wished to keep and use for listening to Duca recordings, the push-up model fitted in front of a normal piano, and played by means of a set of felt-covered fingers, rather like the original Pianola some 15 years before.

The Philipps Duca in Perspective

The Duca has been the least well-known of the 3 German reproducing pianos from the period before the First World War. It was the last to be developed, and its catalogue was smaller than the others, though still quite substantial. Those of us who are involved with the Pianola Institute have heard hundreds of different reproducing pianos over a period of 30 or more years, and it is quite clear that only in very recent times has the expertise towards these instruments come anywhere near that of the original musicians and technicians. It is to be hoped that someone will take-up the challenge of restoring a Duca to 1st class playing condition, and ideally a restorer who is thoughtful enough to listen to and act upon musical advice.

For a start, a process of research needs to be instigated to locate collections of Duca rolls, and to prevent public institutions from selling or destroying them, as has happened in the past. It will be a most interesting process to observe.

Le procédé Ampico

Introduction

The phenomenal commercial success and sheer size of the Æolian, Weber Piano and Pianola Company, founded in the summer of 1903 by H.B. Tremaine and his colleagues, gave many of the other American piano manufacturers pause for thought. Much of the piano industry consisted of family businesses, formed in many cases in the aftermath of the Civil War, which had flourished in the late-19th Century, but which increasingly needed to amalgamate in order to survive in the world of mass-production and the consumer economy. Æolian's main competitor came to be the American Piano Company, established in 1908 as a merger between Chickering & Sons of Boston, William Knabe of Baltimore, and Haines Brothers, Marshall & Wendell, and Foster, Armstrong & Company, all of Rochester, New York. At a very early stage in its development, the new business recognized the commercial advantage of the reproducing piano, and it purchased the invention and expertise of Charles Fuller Stoddard, a young firebrand of an engineer who had begun work on patenting a practicable piano recording and play-back system by 1908 at the very latest.

At the time Charles Stoddard was designing his roll-playing instruments, which were initially known as Artigraphic players, the only existing reproducing pianos were the Welte-Mignon and the Hupfeld DEA, and it was the latter from which Stoddard seems to have drawn his inspiration, revealingly hinted at by the small but significant number of Hupfeld recordings which were converted under licence to the Ampico system. The Artigraphic was 1st launched around September 1911 and, after about a year, the name was changed to the Stoddard-Ampico, though it took a while for the change to work its way through the American piano industry. These earlier systems were simpler than the later Ampico reproducing pianos and, indeed, the Ampico was refined and modified more extensively than any of its main competitors.

By 1916, the cumbersome titles of « Ampico Artigraphic » and « Stoddard-Ampico » were quietly dropped, and the instrument became universally known as the Ampico, taking the initial letters from the name of the American Piano

Company (or Ampico) . At the same time, the dynamic coding system was expanded, and a public demonstration was held at the Hotel Biltmore in New York City, on 8 October 1916, as one of the Hotel's regular series of piano recitals. Introduced by his fellow pianist and Ampico recording artist, Victor Wittgenstein, Leopold Godowsky gave a carefully prepared recital, in which he alternated with the Ampico in the same musical repertoire, with the aim of demonstrating to sceptical ears the absolute fidelity of the new instrument. The New York Globe summed-up both the novelty and the success of the event :

« The affair at the Biltmore held last Sunday would have been a scandal 5 years ago. For fancy, that great pianist Leopold Godowsky actually permitted a music roll record of his renditions to be heard on the Ampico immediately after he personally had performed them. Indeed, as remarkable as the experiment itself is the extraordinary success achieved by the almost human instrument. »

The American Piano Company had scored a notable publicity coup, and had established the Ampico as one of the 2 major American reproducing pianos, though perhaps for copyright reasons, it always described its instruments not as reproducing, but as re-enacting the artists which recorded for it.

Musical Example

The most famous pianist to entrust his interpretations to the Ampico was Sergei Rachmaninov, whose 1st rolls were issued in 1919, a couple of years after he had left his homeland for ever. In the 1980's, the Decca Record Company published long-playing records, since transferred to CD, of Rachmaninov playing by means of an Ampico concert grand piano, constructed by Norman Evans, regulated by Denis Hall of the Pianola Institute, and recorded at the Kingsway Hall in London.

Mechanical Operation

Whereas the Hupfeld DEA controlled its dynamic output by means of 6 fixed levels, on treble and bass independently, with fast or slow crescendos and decrescendos providing intermediate shading, the Ampico used its crescendo mechanisms to provide the overall levels, modifying these by means of 6 super-imposed intensities, again on treble and bass independently. One might think of the DEA as a pair of fully-extended 6 rung stepladders on an even floor, with acrobats jumping from one rung to any other at carefully chosen speeds, whereas the Ampico provided 2 parallel floors that moved constantly up and down, with 2 6 rung stepladders whose extensions constantly varied in order to fill in the gap between the floors and the immovable ceiling. Neither system has the theoretical advantage but, in practice, the Ampico was far more commercially successful than the DEA, not least because it was manufactured and sold mainly in the United States, where the available market was much greater.

Such a similarity between the 2 types of piano suggests that Charles Stoddard based his original designs on the German system. Since the advent of digital computers, Ampico experts have for years considered that the use of 3 intensity pneumatics to create only 6, rather than 7 intensities, was something of a failure on Stoddard's part to exploit the full binary potential of his own design. However, in the light of the similarities to the DEA and the fact

that Ampico published some DEA recordings under licence, the total of 6 intensities seems far more likely to have been a deliberate choice.

The Ampico Recording Process

Charles Stoddard documented his recording processes more fully than any other reproducing piano inventor, so, it is relatively easy to be exact with regard to his methods. At the outset, he patented 2 designs for recording pianos, one a somewhat impracticable upright which would have necessitated a great deal of mechanism between the piano strings and the sound-board, and the other a later modification, allowing the recording system to be installed in a grand piano, and transcribing dynamic information on to a 2nd roll, quite separately from the note information.

In the 1st design, electrical contact was made by a set of 2 small metal rods and 2 mercury cups connected to each hammer shank. By carefully calibrating and adjusting the exact positions at which the 2 sets of contacts made and broke the electrical circuit, Charles Stoddard was able to record 2 lines on a constantly moving paper roll for each note played. At rest, and at the point where the hammer struck the piano string, one or the other contact was opened, so that no circuit was made, but during the travel of the hammer towards the string, and after the note had sounded, as long as the key remained depressed, then electricity flowed, and a line was marked on a blank roll by a stylus pressing the paper against a carbon-impregnated roller. This ingenious system resulted in a short line at the start of each note, which was inversely proportional to the force with which the pianist struck the key. The 2nd line began the instant the hammer had struck the string and begun to rebound, and so indicated the note's duration.

The 2nd design, clearly modified in the light of practical experience, used 4 rods and 4 mercury cups for each note, 1 pair of contacts marking the duration of the note on a roll moving at normal speed, and the 2nd pair completing a circuit only while the key was travelling towards its lower limit, thereby, indicating the duration of travel on a roll moving at a higher-speed. Although both these designs bear witness to an ingenious intellect, the dynamic recording process seems not to have been successful in practice, because in interviews in the 1970's, former members of Ampico's musical staff talked of the Company's early recording producers marking the sheet music with wavy lines, according to the pianist's dynamics, and made no mention of Charles Stoddard's automatic mechanisms.

One advantage of the neat electrical construction was that the contacts needed space only above the keybed of the piano, so that there was no wooden compartment to get in the way of the pianist's knees, as happened with the Welte-Mignon and the Philipps Duca. Over the years, there was more than one Ampico recording piano. In the drawer of the adjoining table was a control-box, with a press-button switch to signal to the recording machine operator in the next room that the pianist was ready to play, as well as a indicator lamp which confirmed that the recorder was in operation, and that the pianist could proceed.

In 1925 and 1926, a new Ampico recording machine was developed by Clarence N. Hickman, a young engineer taken on by the Company in 1924, who had a Ph.D. in engineering, unlike Charles Stoddard, who was largely self-taught. Stoddard's influence can nevertheless be seen in the new machine, which maintained the principle of recording a pianist's performance on 2 rolls, one for the notes and the other for the dynamic information. However, instead of

measuring the speed of key travel and marking it by inking a normal paper roll, this new apparatus used the discharge of electrical sparks through chemically prepared paper, and was able to measure the duration of the final 8th of an inch of hammer travel, to an accuracy measured in 1/1,000 of a second. The Ampico spark chronograph was widely documented in musical and scientific literature of the time, notably in a copiously illustrated article in the *Scientific American* of November 1927.

It is one thing to be able to measure the force with which a particular note is played, but quite another to convert this information into the 2 sets of perforated dynamic codes, one for treble and one for bass, which is all that a reproducing piano can respond to. If one is to believe the *Scientific American* article, then, a not inconsiderable army of musical technicians was employed by Ampico, measuring and transcribing the information on the spark chronograph rolls, and converting it by means of tables and charts into pre-ordained crescendo, decrescendo and intensity coding. Charles Stoddard was rather proud of the fact that the Schulz-Evler arrangement of Johann Strauß's « Blue Danube », as recorded by Joseph Lhévinne, took-over 5 weeks to produce, and needed over 100,000 separate operations. According to Mister Stoddard, there were 7,915 notes, each of which required 13 or more operations to prepare, although the British computer expert, Anthony Robinson, states that 8,106 is a more exact figure !

But Mister Stoddard was a wily bird, not above placing a redundant red light on his master perforating machine to impress visiting journalists, and it might perhaps be wise to take his statistics with a pinch of salt or, at least, not to extrapolate them to the whole Ampico catalogue. The spark chronograph came relatively late in the history of the Ampico, and most Ampico rolls were prepared in the older way, with musical editors marking-up scores and using their instinct and judgment to create effective dynamics.

These members of the musical staff should not be passed over without a mention ; Theodore Henrion, a Belgian who had studied with Godowsky in Vienna, was the 1st chief recording producer, until he succumbed to the New York flu epidemic around 1918. His relationship with Godowsky may well-explain why the older man played an important part in the public launch of the Ampico in 1916. Henrion was succeeded by Milton Suskind, a young Polish-German American who joined Ampico in 1916, at the age of 18, and duly changed his name to Edgar Fairchild, the surname being a rough translation of the original German. Fairchild became Rachmaninov's « personal » roll producer, and was also responsible for the editing of rolls by Lhévinne, Artur Rubinstein, Moiseiwitsch and Levitzki, amongst many others. Rumour has it that he lost his job as a result of arriving late for an important meeting with Rachmaninov, but it seems unlikely that such drastic action would have been taken simply as a result of one lapse of business etiquette. Whatever the case, he left Ampico at around the time the spark chronograph was introduced.

Other roll editors included the Czech concert pianist, Marguerite Volavy, who left her muscular mark on many rolls, and was generally known as « Madame » to her colleagues, not so much out of politeness, but because she was said to resemble the « madame » of a brothel. Adam Carroll and J. Milton Delcamp had both worked as musicians and arrangers at the Autopiano Company, and both made the move to Ampico at the outset of the 1920's.

There was clearly an indefinable « buzz » , a sense of excitement at the Ampico recording studios in the 1920's, which is less easy to express in words. One way of touching this atmosphere is to watch a surviving film (by the

British Pathé) of Edgar Fairchild playing 2 piano music with Robert Lindholm ; the latter had no connection with Ampico, but Fairchild's almost child-like delight in his own virtuosity leaps-out across the decades.

Pianists and Repertoire

Although the Stoddard Ampico was in existence for at least a couple of years before Æolian's Duo-Art was launched in March 1914, it was not at that time a major reproducing piano with a large roster of international pianists, and Æolian had lost no time in signing-up as many well-known artists as it could find, mostly on exclusive contracts. This left Ampico with less of a representative selection of pianists to call upon, though it was lucky to acquire the services of Rachmaninov, who moved to the United States about 1 year after the Ampico's main public launch in 1916. Perhaps, the Russian composer preferred to be the top dog with Ampico, rather than living in the shadow of Paderewski at Æolian.

Leopold Godowsky also migrated to Ampico, as did Josef Lhévinne, Moriz Rosenthal and Ernő Dohnányi. Rachmaninov's friend, the violinist Fritz Kreisler, was a 1st rate pianist, and made several Ampico rolls of his own compositions, and, rather bizarrely, Richard Strauß recorded the accompaniment to a number of his own songs.

From a Classical perspective, the Ampico catalogue was populated mainly by recordings from a younger generation of pianists, such as Alexander Brailowsky, Mischa Levitzki, Benno Moiseiwitsch, Erwin Nyiregyhazi, Leo Ornstein, Olga Samaroff and Robert Schmitz. Ampico also had an arrangement with the firm of Ludwig Hupfeld in Leipzig, by which it published a number of Hupfeld DEA recordings under licence, and by this means it acquired another dozen or so artists, including Grieg and Saint-Saëns. The DEA dynamic coding was not unlike the early Ampico system, so it made sense to co-operate in this way.

But where the Ampico really shone was in its repertoire of popular music. The mechanism of the Ampico, with its double valve units and carefully thought out pneumatic capacities, was snappier than the Duo-Art, and by design or good fortune, a lively band of musical arrangers and « hot » pianists gravitated around the Ampico Studios, and not only recorded their versions of the latest hits but, in many cases, created musical arrangements that almost no-one could have played by hand. Zez Confrey and Ferdie Grofé, who was Paul Whiteman's pianist, were regular Ampico recording artists, and the ingenuity of the Company's publicity department can be seen by the fact that the only musician shown in the 1925 Ampico roll catalogue actually sitting with his hands on the keyboard of the recording piano was Vincent Lopez, a dance band leader whose rolls were generally arranged by hand and not directly recorded.

Le procédé Duo-Art

Introduction

The Æolian Company was a relatively late entrant to the world of reproducing pianos, bringing the Duo-Art before the musical public in March 1914. By that time, the Welte-Mignon had been on sale for 9 years, and various American manufacturers had already stepped into the market, such as the American Piano Company, with its Stoddard-Ampico

system, which is reputed to have been launched in 1911.

There would seem to be 2 reasons for this un-characteristic tardiness on the part of Æolian, namely an unsuccessful attempt to produce a synchronized phonograph and player piano, which occupied the Æolian experimental department for many years, and an apparent belief that most music-lovers wanted to create their own interpretations on the pianola, rather than to listen passively to the performances of the great Masters. It is, perhaps, significant that, at the very outset, Æolian sought to emphasize the triple nature of its new instrument, allowing for automatic performance, personal control of standard rolls, and the direct playing of the piano by hand. Such an instrument might more aptly have been called a Trio-Art, whereas the name Duo-Art would have ideally suited a combined phonograph and player piano.

Musical Example

As was the case with the Ampico for most of its existence, the Duo-Art recording machine did not record the pianist's dynamics automatically, and so the skill and experience of the musical editors was paramount in determining how faithful a particular roll might be. This example was recorded by the young Chilean pianist, Rosita Renard, and published in the summer of 1918. It is sometimes said that the highly-edited Duo-Art rolls are more akin to portraits than to photographs, but a portrait can often be the more telling of the 2.

Mechanical Operation

Like the Themodist Pianola, the Duo-Art divided its playing mechanism into 2 halves, although the border from bass to treble occurred between E-flat and E above middle C, one note lower than on most other systems. The reasons for this difference were not documented at the time, but may have been influenced by the phonograph/player piano project mentioned above, which adopted an 85 note piano as the standard, leaving the top 3 note tracks on a normal 88 note roll to be used for synchronization purposes. The centre of such a piano would fit more closely with the Duo-Art division.

In all normal reproducing pianos, an electric suction pump powers the playing mechanism, and supplies a sufficient level of suction for the maximum loudness needed by the piano. Proprietary dynamic control mechanisms reduce this suction level in various sophisticated ways, so that a wide variety of dynamic effects is possible.

Diagram : Air is evacuated from the Duo-Art playing mechanism (the pneumatic stack) through a pipe on the left, passing through various windways inside the expression box, and thence to an electric suction pump by means of the pipe at the top of the diagram. The layout below is not necessarily representative of an actual Duo-Art installation.

Part of the Dynamic Control Mechanism of the Duo-Art

At the right, a perforated music roll passes over a tracker bar, which has holes in it connected via many small tubes to the individual note mechanisms of the instrument. At the left-hand edge of the music roll (and also at the right-

hand, which is not shown) , there are 4 special perforation positions which do not operate notes, but which instead allow atmospheric air to pass through elongated tracker bar holes, operating the valves to control one of 2 accordion pneumatics, as Æolian called them.

Each accordion has 4 separate sections, which progressively double in span, from top to bottom. Thus, Duo-Art power 1, which is operated by the outermost dynamic coding perforation on the roll, causes the top-section of the accordion to collapse, moving the left-hand end of the knife valve arm by 1/16th of an inch. Powers 2, 4 and 8, operated by adjacent perforations on the roll, collapse by 1/8, 1/4 and 1/2 of an inch respectively. The 4 dynamic coding perforations on the roll can be combined, allowing for 16 degrees of dynamic control.

An Overall Diagram of the Duo-Art Expression Mechanism

The Accordion pulls on a small wooden arm which is connected, via a rotating rod, to one end of a knife valve inside the expression box. This valve slides over a port (usually, a round hole in the case of the Duo-Art) and, as it opens the port, it allows suction from the pump to enter the large regulator pneumatic. The pneumatic closes in opposition to a coil spring, and, by means of a rod attached to its inner-surface, moves the other end of the knife valve until it also closes. Thus, a state of equilibrium is reached, with the suction applied to the stack dependent mainly on the force exerted by the regulator spring, and also to some degree on the maximum level supplied by the pump.

This binary to analogue decoding was central to the Duo-Art, and in combination with separate Theme and Accompaniment regulators, switched by Themodist style perforations at the edges of the rolls, it had the potential for creating 32 different theoretical dynamic levels. In practice, since reproducing pianos do not operate at anything like the speed of computer systems, the 32 powers were more like miniature crescendos and decrescendos, in many cases dependent on the length of the perforations which operated them, and so, the actual subtlety of dynamic shading was far greater than the theory might suggest. Besides, the response of the Duo-Art to its dynamic coding is modified by the number of notes being played, and even by any notes already played but held on by perforations that are still open. One should always remember that Duo-Art rolls were without exception edited on the pianos of the time, until they sounded right to the pianists and editors involved, and not to some theoretical standard, either of dynamics or piano tone, a point that both computer and player piano specialists should note well, before they embark on projects to bring the Duo-Art up to date.

The Duo-Art Recording Process

From the outset of the Duo-Art, in 1914, and, perhaps, a little earlier, there was a piano roll recording studio at Æolian Hall, in New York, initially at the 42nd Street premises. The 1st recording producers were W. Creary Woods and Arno Lachmund, who seem to have divided the work equally between them, if the hand-written notes on the surviving original rolls at the International Piano Archive in Maryland are to be believed. Both men were trained musicians ; Lachmund's father was a concert pianist and pupil of Franz Liszt, and Woods went on to become the Principal of the Delaware College of Music.

A similar studio was set-up in London, England, at the end of 1919, and there, the post of recording producer was taken by Reginald Reynolds, who had lately succeeded Easthope Martin as the British Æolian Company's chief Pianolist. Laurence Crump, seconded from the player department of the Æolian factory at Hayes, Middlesex, became the perforating machine engineer.

Unlike many other reproducing piano systems, the Duo-Art used a real-time perforator to produce an original roll as the artist played. This machine, patented by Edwin Votey, was capable of punching at around 3,600 perforation rows per minute, giving an accuracy, on this 1st roll, of 1/60th of a second. Dynamics were not recorded automatically, but were created on the roll as the artist played, by 2 dials and their associated mechanisms, controlled by the recording producer, who sat to the left and slightly behind the pianist.

(Photo) Reginald Reynolds and Ferruccio Busoni. The recording console and its dials can be clearly seen.

Under the keys of the recording piano was a series of electrical contacts which ran through a cable to a separate room, where the rather noisy perforating machine was housed. Until the early-1920's, there were 2 contacts for each note, but half of these were subsequently removed in order to improve the touch of the piano action. According to Gordon Iles, who worked at Æolian in London for a short period in the late-1920's, there were also 2 piano-type pedals attached to the recording console, and it seems likely that these were used in the early days, in conjunction with the extra-note contacts, as a means of automatically punching Themodist perforations in synchronization with any notes which the recording producer selected.

Once a Duo-Art original had been perforated, it was copied to a much longer stencil roll, on thicker paper, which was then used to produce several copies for editing purposes, known as trials. During the recording process, the original was pulled through on to a take-up spool, and so the paper speed slowly accelerated, and since the recording perforating machine punched at a regular 60 cycles per second, it can be clearly seen on all surviving recorded originals that the spacing between punch rows gradually increased. However, the trial rolls were produced on normal perforating machines, whose punch spacing was either 21 or 31.5 punches per inch, depending on the date of recording, and this lack of synchronization introduced a certain « fuzziness » into the trials, just as the different line standards on United States and European televisions used to mean that video-tapes copied from one system to the other were not quite as clear as the originals. Much editing time was taken-up with minute corrections of this nature, especially before 1923, when the finer perforation spacing was introduced. There is a surviving letter from Paderewski to the Æolian Company, in which he asks them to tidy-up some of his arpeggios and, in the past, this has been wrongly attributed to a lack of precision on Paderewski's part.

Whereas Welte in Germany did not invite pianists to assist with the editing of their own rolls, Æolian made a feature of asking its well-known recording artists to help polish their performances. Percy Grainger observed that the Duo-Art represented him not as he actually played, but as he would like to have played. Harold Bauer and Rudolph Ganz gave extended press interviews on the subject of piano roll editing, which Æolian then used in its advertising for the new instrument.

At the end of the editing process, the final trial was approved and signed by the pianist, and became a pattern, to be used as a proofing copy in the manufacture of the roll for commercial sale. Of course, all corrections to a trial had to be copied across to its associated stencil, since this was the style of master roll used on the production perforating machines.

Duo-Art roll speeds vary from about 50 to 120, being 5 and 12 feet per minute respectively at the start of the roll, though mostly they keep to within a range of 60 to 90. As a rough guide, a roll speed of 80, with a perforation spacing of 31.5 rows per inch, gives an accuracy in time of about 1/50 of a second at the start of the roll.

Pianists and Repertoire

The haste with which the Æolian Company introduced the Duo-Art in March 1914 is confirmed by the paucity of rolls in its 1st year. By December of 1914, there were just 100 Classical titles available, and the emphasis was on what might be termed « salon » music, rather than anything too demanding. There were also very few pianists of note in the earliest catalogue and, at the outset, Æolian was reduced to converting Grieg's Autograph-Metrostyle roll of « Papillon » in order to associate the Duo-Art with at least one great composer. Many of these early rolls were recorded by Felix Arndt, a composer of light-music and member of the Æolian Company's New York staff, who died in 1918, in the influenza epidemic. As might also be expected from a system where the musicianship and experience of the recording producers played such an important part, these early rolls are not as musically successful as later Duo-Art recordings.

In the minds of the Æolian Company's musical staff, the repertoire of the Duo-Art consisted of a number of distinct musical styles. The Classical and Light Classical rolls were allocated a particular numbering system, while lighter-music, songs and accompaniments each had their own area of the catalogue. Separate recordings were made in New York and London, with the numbers of the British Duo-Art series beginning with the letter « O » , presumably for « Orchestrelle » , the name of the Æolian Company's British subsidiary at the time the Duo-Art was launched, and not the numeral « 0 » , as is often wrongly assumed. However, some of the recordings made in London were, in fact, issued in the main American series, and probably edited in the United States as well.

Slowly, a number of better known pianists began to visit the Æolian Company's studios, as they happened to be passing through New York. Teresa Carreño, Ferruccio Busoni and Camille Saint-Saëns all made early American rolls on a non-exclusive basis. Then, Percy Grainger moved to the United States in 1915 and, since he was already in contact with the Æolian Company in London, having arranged 2 folk-songs directly for Pianola, his transition to exclusive Duo-Art recording was a very natural progression. Harold Bauer, an Englishman born in Kingston-upon-Thames, and Rudolph Ganz, from Switzerland, had similarly chosen America as their new home, and so, were persuaded to become early entrants to the Duo-Art catalogue. Then, in 1918, Paderewski signed an exclusive contract with Æolian, and gave the Company the opportunity of presenting its new reproducing piano as the world leader, rivalled only by Ampico, for which the slightly younger Rachmaninov exclusively recorded. The 3rd most highly-regarded pianist of the time, Josef Hofmann, also joined the ranks of Duo-Art artists around 1918, and so, by 1920, Æolian had created a substantial roster of pianists, and the decade of the roaring 1920's saw the greatest flourishing of Duo-Art pianos and rolls.

By 1930, when serious Duo-Art recording all but stopped, there were about 2,000 rolls in the American Classical series, and a roughly similar number of popular titles. The Æolian Company in London recorded some 350 rolls, with a mostly Classical bias, and it also perforated American series rolls for sale in Europe and the British Empire, including about a thousand popular titles for which it established its own numbering system. The style of dynamic coding used by Reginald Reynolds, the British Duo-Art recording producer, is quite different from the U.S. pattern, and from the way that individual pianos respond to these coded perforations, one can assess that British Duo-Art pianos were generally set-up to play differently (a little louder, and with a less quickly responsive sustaining pedal mechanism) from their American counterparts. During the 1930's, new popular rolls were still produced in the United States, though typically by a modified metronomic marking-up process, and not by recording at a piano. Indeed, Duo-Art dance rolls, and these include most of Gershwin's output, are not at all hand-played in the sense that they might actually represent what the performer played. Instead, musicians used a simple factory recording piano as a speedy way of notating their arrangements, and the resulting marked-up rolls were used like written-out musical manuscripts, as a basis for creating metronomic arrangements which would play consistently for singing and dancing.

Duo-Art Instruments

From the launch in March 1914, Duo-Art mechanisms were installed into Steinway upright pianos, and demonstrations were held in the Steinway salon at Æolian Hall, New York. Whereas advertisements for the Pianola and Pianola Piano had shown music-lovers as active contributors to their own enjoyment, the new style of Duo-Art advertising sought to represent a couple, or a family in deeply pensive mood, brought on by the acquisition of a new Duo-Art Pianola.

Although the Duo-Art was launched by means of upright Pianola Pianos, it took only 6 months or so for Æolian to have grands on sale as well. Like the original Welte, but unlike the Ampico and Welte Licensee, the grand pianos house the roll spool-box in a compartment above the keyboard. The earliest Steinway Duo-Art grand piano known to have survived is No. 168475, made around September 1914, and the top of the spool-box can be seen over the keyboard fall.

By 1915, Weber Duo-Art pianos were also available, and the range gradually spread to include Steck and Æolian in the United States and Britain, Gabriel Gaveau in France, and Ibach in Germany. Art-cased instruments, with ornate and expensive decoration, were especially popular in America, and many attractive designs were created and manufactured at the Æolian Company's factories.

(Photo) Weber Duo-Art grand piano with a lacquered Chinese Chippendale case.

South America was fertile ground for exports, and there were strong Æolian agencies in all the major countries. Alfredo Molina, President of El Salvador, owned a Weber Duo-Art upright, and is seen here in the early part of 1925, listening with rapt attention to his newly-acquired treasure. One may note that the Metrostyle pointer, utterly redundant in the case of Duo-Art rolls, is nevertheless standing to attention at the front of the spool-box !

Most of the grand pianos used for the Duo-Art were of small or medium size, but there were nevertheless a few concert instruments as well. In the late-1920's, Duo-Art mechanisms were installed into a small number of Steinway « D » grand pianos, but for its own concert purposes the Æolian Company built a series of Weber 9 foot grands around 1917. At least 2 of these have survived, one facilitating the return in 1985 of the late Rudolph Ganz to Symphony Hall, Chicago, where he appeared as posthumous soloist in the Liszt E-flat Piano Concerto, with the Chicago Youth Symphony Orchestra.

Another Duo-Art concert grand belonged to Queen Elizabeth of the Belgians and was, for many years, to be found in the Royal Palace at Læken, near Brussels. This instrument is now in private hands, and it formed part of the special exhibition of player pianos at the Musical Instrument Museum in Brussels, in the summer of 2007. It is shown in a photograph taken from an advertisement by the Æolian Company in Paris, which appeared several times throughout the 1920s, in the fashionable magazine, *l'Illustration*.

The original purpose of these full-sized grand pianos was as a means of publicity, and memorable advertising was certainly one of the areas in which the Æolian Company excelled. The auditorium in its Æolian Hall at West 42nd Street, in Manhattan, was the permanent home of the New York Symphony Orchestra, conducted by Walter Damrosch, and, in 1917, it arranged with the Orchestra to stage a concert in which Harold Bauer played the Saint-Saëns 2nd Piano Concerto. However, while Harold Bauer's playing issued forth from the concert grand Duo-Art in New York, the pianist himself was in Chicago, having been replaced by his recorded music rolls. Such Concertos were subsequently organized, from time to time, by both Æolian and Ampico, but the evening of Saturday 17 November 1917, seems to have been the very 1st example.

In the 1920's, not everyone had access to an adequate electricity supply, and foot-operated Duo-Art pianos were manufactured to fill this gap. These were also less expensive, and controlled only the Accompaniment side of the dynamic mechanism automatically, leaving the operator to create a dynamic level for the Theme notes by means of the foot pedals. The Steck was manufactured at the Æolian Company's factory in Hayes, Middlesex, close to the present-day location of Heathrow airport.

Towards the end of the Duo-Art period, in the very late-1920's and early-1930's, a number of innovations were brought in, partly to help keep the market going, and partly as a result of new technology. The Concertola Duo-Art console allowed a quantity of rolls to be pre-loaded on to multiple spools and, then, played in any order by means of a remote control device. In some late Duo-Art pianos, the familiar accordion pneumatic was modified so that it opened radially, like a book, and not longitudinally, as had previously been the case.

In 1932, the Æolian Company effectively took-over its main competitor, the American Piano Corporation, in an unequal merger in which Æolian was the dominant partner. Many retail and manufacturing properties were sold-off, and piano and roll manufacture was transferred to the former Ampico factory at East Rochester, New York. Ironically, the retention of the Ampico work-force and design team meant that Ampico features predominated in 1930's instruments, even though the major capital of the company had come from Æolian sources. For example, late Duo-Art grand pianos were manufactured with the rolls placed in a drawer mechanism under the keyboard, as had always been the case with

Ampico grands, and by means of a larger take-up spool and electric roll drive, both based on the Ampico « B » design, it became possible to play much longer Duo-Art rolls.

But these novelties were not ever wide-spread, and the 1930's saw the gradual decline of the Duo-Art, as indeed of all other reproducing pianos. The recording studio in New York was closed and, in the end, rolls were simply marked-up by hand, mostly by Frank Milne, a Scotsman who had emigrated to the United States early in the 20th Century, and who ended-up in charge of the musical side of roll production at the East Rochester factory. Of course, the manufacture of normal pianos continued apace, and only in April 1985 was the work-force finally laid-off. George and Elmer Brooks ran the factory for many years.

The AudioGraphic Project

As the decade of the 1920's progressed, all piano companies must have gone through relatively hard times, and Æolian encountered particular difficulties as a result of the British subsidiary losing a very substantial amount of money around 1923. Rumour has it that the deputy works manager at the Company's factory in Hayes, Middlesex, was misappropriating whole barge-loads of expensive timber and selling them off on the side. Whatever the case, Æolian made strenuous efforts to keep its piano and pianola sales buoyant, and one of the ways it chose to do this was to concentrate on the educational uses of the Duo-Art.

For many years, song rolls had been produced by various companies, with the lyric of a ballad printed at the treble side of a music roll, so that the assembled company gathered round the pianola would find it easier to sing along with the music. This was an early form of what we would now call Karaoke, and the rolls sometimes included simple illustrations.

In the mid-1920's, Percy Scholes, a well-known British music-critic and author, had the idea of extending the printed material on roll to include descriptions of the music and explanatory notes. Scholes persuaded George W.F. Reed of the Æolian Company in London to present the idea to the parent company in the United States. In a photograph, George Reed is standing 3rd from the left, and Percy Scholes 6th. For the record, the others standing are Ernest Newman, Jean Chantavoine, Isidor Philipp and Lodewijk Martelmans, all musicians or musical writers, and at the right Sir Humphrey Milford, director of the Oxford University Press.

An initial set of educational rolls was produced in England, in 1925, and Scholes gave a series of musical lectures for children at Æolian Hall, broadcast by the BBC, and preserved in his book, « The Appreciation of Music by Means of the Pianola and Duo-Art ». This roll-based activity soon led to the publication of a full-series of AudioGraphic rolls, as they came to be known, and a grand banquet was held in 1926 to launch the project publicly. Many musical writers and academic specialists were invited to contribute programme notes, which were printed at the start of each roll, and a series of artists was commissioned to produce wood-cuts for the accompanying illustrations. Photographs were also included on the rolls, especially of composers and pianists.

Most of the rolls were published in 2 editions, Duo-Art and Pianola, with consecutive catalogue numbers. Rolls D-717

and D-718, published in September 1928, were a Children's Centenary Roll of Franz Schubert, who died in 1828. Virtually, the only difference between the 2 rolls was the inclusion or omission of the automatic Duo-Art dynamic coding. Although many different musicians contributed programme notes for the rolls, Percy Scholes himself chose to address the children on this Schubert issue, and his natural good humour and wit are readily apparent.

The roll leader typically lists the pianists and musical scholars who had contributed to the AudioGraphic series, including the members of a number of international committees brought together for the purpose. In Britain, the Honorary Advisory Committee on the Educational Use of Piano Player Rolls was already in existence, and consisted of Sir Alexander Mackenzie, formerly Principal of the Royal Academy of Music, Doctor J.B. McEwen, his successor, Sir Hugh Allen, Director of the Royal College of Music, Sir Landon Ronald, Principal of the Guildhall School of Music, Sir Henry Wood, Conductor of the Queen's Hall Orchestra, Professor C.H. Kitson, Professor of Music at the University of Durham, Robin Legge, Music-Critic of the Daily Telegraph, and J. Aikman Forsyth, Committee Secretary. Similar committees had been founded in France, Germany, Spain, Belgium, the United States and the Argentine. Although these gatherings of the great and the good were formed mainly in order to give the AudioGraphic series a certain international standing, one should not forget that the important musicians of the day were quite genuinely enthusiastic towards the player piano as an educational device.

After a number of titles and printed introductions, the music on the roll begins with an abbreviated performance of Schubert's « Marche Militaire » , played by Harold Bauer and Ossip Gabrilowitsch. Since the roll being used for these illustrations is the Pianola version, there is no Duo-Art dynamic coding, but instead, instructions for expression are given to the pianist. Coloured lines mark-out the start of each bar, and delineate the various musical themes.

On the right of the roll, a series of very small perforations can be seen, punched at the start of every bar, and used to trigger a special machine at the roll factory, patented by Reginald Reynolds, which printed blue bar lines throughout the roll, very helpful to the pianist, and also useful to those following the music with a printed score.

Amongst further performances of Schubert's piano music by Paderewski, Ignaz Friedman and Alfred Cortot, there are many wood-cut illustrations of Schubert's life, and descriptions which set his music in context, all directed towards the younger listener, since this is designed as a Children's Roll. Finally, a short quiz tests the young listeners to find-out how much they have learned, and the Oxford University Press takes the opportunity to remind parents of the 3 recently published « Books of the Great Musicians » .

A separate AudioGraphic series of rolls was published in the United States, supervised by the musical educator, Charles Farnsworth, but despite the prodigious amount of work involved in the design and production of these attractive rolls, they came too late in the history of the reproducing piano to have more than a transitory effect. Significant collections of rolls were donated to various educational establishments, including the Royal Academy of Music in London, and we are lucky that more or less complete sets of both the British and American AudioGraphic rolls were deposited at the Library of Congress in Washington.

The Duo-Art in Perspective

Of all the commonly found reproducing pianos, the Ampico copes best with a lack of regulation. When such pianos were initially re-discovered in the 1950's and 1960's, therefore, the Ampico tended to play better than the rest, and this often led to its being unfairly regarded as the best system. In truth, however, all reproducing pianos have their advantages and disadvantages, and a really well-adjusted Duo-Art is the match of any Ampico. But the fine musical adjustment of a reproducing piano is the least understood art in the player piano world, and one only has to listen to many widely available CD's and LP's to be uncomfortably aware of this. It may well be that, even in the 1920's, many pianos were sold that did not live-up to the musical potential of the best rolls. The British Æolian Company's Duo-Arts responded somewhat differently to the dynamic coding than did their American counterparts. W. Creary Woods, in charge of the musical side of Duo-Art recording in New York, was well-aware of this, since he corresponded on the subject with Harold Bauer, who, as an international concert pianist, had detailed experience of the pianos on both sides of the Atlantic. That these 2 experts should have known of the problem, and that it nevertheless persisted throughout the 1920's, shows that the Company which manufactured the Duo-Art was not greatly influenced by the subtleties of interpretation. How much less likely are we, today, to find more than a tiny number of Duo-Arts in perfect condition !

The Duo-Art is, above all, a system which depends on the skill of its musical editors, since it never recorded dynamics automatically. Later rolls are, therefore, generally better than earlier ones, and this applies equally to London and to New York. The best rolls are stunningly lifelike - Percy Grainger playing Cyril Scott's « Lotus Land » , Paderewski in the wistful little Chopin « Mazurka » , Opus 17, No. 4. And yet, it is a shared and instinctive perception of our Pianola Institute audiences that the Ampico appeals to our sense of excitement, the Duo-Art fascinates our intellect, but the Welte-Mignon touches our soul. We hope this discussion of the Duo-Art will whet the appetites of those who in the past have doubted the artistic validity of the reproducing piano, of whichever system.

One of this writer's favourite Duo-Art rolls : Josef Hofmann playing one of his own compositions. A clever man, Hofmann ; it is not always known that he was also a very fine engineer and inventor, with a patented design of automobile springs that was widely used in the United States during the 1920's.

Le procédé Artrio-Angelus

Introduction

The Artrio-Angelus was a development of the normal Angelus player piano, manufactured in Meriden, Connecticut, by the firm of Wilcox and White. In the 19th Century, Meriden had grown wealthy on the back of the silver trade, with many famous plating factories situated in and around the city. Indeed, it was known as the « Silver City » for many years. Wilcox and White founded their company in Meriden, in 1877, and derived their initial capital mainly from Horace Wilcox, whose various silver companies had made him the richest man in town. The White family, on the other hand, were the experts in musical instrument manufacture, 2 generations having worked at the Estey Organ Company's factory in Brattleboro, Vermont.

As the era of the player piano dawned in the late-1890's, Wilcox and White created the Angelus, and subsequently argued unceasingly that they had been the 1st to develop such a piano player. Around 1914, when the reproducing piano began to take-over, the Company quite naturally wanted its own product to compete in the market-place, and so, Frank C. White, grandson of the founder, and the firm's technical director, set about inventing the Artrio Angelus, perhaps, deliberately choosing the name in order to be one up on the Æolian Company's Duo-Art. As happened in so many player piano companies, the recording producers for the new automatic instruments were recruited from the ranks of the expert foot-pedallers, and so, it was that Percival Van Yorx, the leading Angelus player, took on the responsibility of creating Artrio rolls from the playing of a worthy selection of fine pianists.

The Artrio Angelus was launched gradually over a period of 2 or 3 years, with a notable introduction to the music trade in New York, in June 1916. Its high-point was arguably a well-received public concert at Carnegie Hall, in February 1921, at which the Hungarian pianist, Yolandé Merö, alternated with the Artrio in the playing of the Liszt Hungarian Fantasia, accompanied by the National Symphony Orchestra, under the direction of Willem Mengelberg. However, the piano was not destined for a long career, since Wilcox and White succumbed to bankruptcy in early 1922, being sold at auction to the Hallet and Davis Piano Company. For another 3 years, the recording of Artrio rolls continued as before in Meriden, with new studios in Colony Street in the downtown area, while the reproducing mechanisms were manufactured by the Simplex Company in Worcester, Mass. Finally, in 1925, the roll department was taken-over by the QRS Music Co. of Chicago, and the repertoire was, thereby, merged with that company's Recordo expression piano.

Mechanical Operation

The pneumatic playing mechanism of the Artrio-Angelus was, in many respects, very similar to those of other reproducing pianos, with note pneumatics and valves assembled together in a pneumatic stack. Unusually, in the grand piano version of the instrument, the whole stack and expression mechanism were mounted in a drawer under the keyboard, with a cunningly designed set of pivoting rods which transmitted the movement of the note pneumatics to the piano action. There were similarities to the normal Angelus player, with its series of adjustable dynamic restrictors, and to the Duo-Art, since the Artrio used a Solo and Accompaniment system, though it had separate mechanisms for regulating the treble and the bass accompaniment levels.

The Artrio Recording Process

Since the Artrio recording department was rather small, it was inevitable that the technical means of recording and reproducing dynamics should have been tailored to suit the abilities of the Company's chief musical editor, Percival Van Yorx. Van Yorx was a very experienced player pianist, initially with Æolian and Apollo, and then, from 1901 onwards, as a demonstrator and manager for the Angelus in various American cities. In this connection, he was employed from 1906 by Wanamaker's in New York, performing regularly in the department store's large concert auditorium. When Wilcox and White began recording hand-played rolls around 1911, publishing them on the Voltem label, they took on Van Yorx to supervise the process, which grew quite naturally into the production of fully-automatic rolls for the Artrio.

It is not surprising, therefore, that the dynamic recording process developed and patented by Frank White should have been designed around a foot-pedalled player piano. 1st of all, a hand-played roll was recorded, with the note placements marked and perforated, and no doubt with indications of the pianist's dynamics notated by Van Yorx on a printed score, as was the custom at Ampico for many years. However, instead of laboriously transforming this marked-up short-hand into actual dynamic coding by hand, Van Yorx took the initial perforated roll and pedalled it at a special recording piano, and the suction levels which he generated were automatically perforated on to the edges of a master roll, while the notes were copied across at the same time. In order to be faithful to the original performance, this demanded a good deal of skill on the part of the operator, but given Van Yorx's widely recognized musicianship, it was probably very effective.

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20 novembre 1905 : Le chef Carl Pohlig dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin dans le cadre d'un concert commandité par les Sociétés Richard Wagner de Berlin et de Berlin-Potsdam.

Décembre 1905 : Gustav Mahler conducts the Vienna premiere of his own 5th Symphony. The audience is quite receptive, but the newspaper-critics give it extremely negative reviews.

Autour de Noël 1905 : Mathilde Schœnberg becomes pregnant with their 2nd child. Inspired by his happy feelings, the 31 year old Arnold Schœnberg begins his « Kammer-symphonie » (Chamber Symphony) . In the 1st edition of his « Harmonielehre » , written in 1910, Schœnberg will characterize the main opening horn theme as « stürmisch und aufwärtsstrebend » (stormily and upward-striving) , in the revised edition of 1922 as « stürmischer Jubel » (stormy rejoicing) .

Schœnberg's « Kammer-symphonie » (Chamber Symphony) is saturated (perhaps, more than any other piece in musical history) with the « 4th chords » which he had 1st tentatively used in « Pelleas und Melisande » . In 1910, he will write in his « Harmonielehre » , after describing the instance in « Pelleas » :

« Then, not until long afterwards (4 years) , in my “ Kammer-symphonie ” did I take-up 4th chords again, without recalling the previous case (i.e. , “ Pelleas ”) , and without having got to know, in the meantime, the music of Claude Debussy or Paul Dukas. Springing from an entirely different expressive urge.

Invented as a stormily upward-striving horn theme, they spread themselves out architectonically over the whole piece, and place their stamp on everything that happens. Thus, it turns-out that they do not appear here merely as melody or as a purely impressionistic chord effect ; their character permeates the total harmonic structure, and they are chords like all others. »

(Joe Monzo translation of Schœnberg, 1911 ; pages 450-451 - adapted from Schœnberg, 1978 ; pages 403-404.)

The earliest sketch of the « Kammer-symphonie » opens with a cadence on E, whereas the final version of this

beginning cadences on F ; Walter Frisch maintains that, eventually, Schönberg pitted the juxtaposition of F against E as the main tonal basis of the piece ; this seems to me too similar to the characteristic cadences in the 1st movement of Gustav Mahler's 7th Symphony to be a coincidence. For this and other reasons (chiefly having to do with similarities in intricate details of formal structure, and the prevalence of the « 4th chords ») , Schönberg was rather more familiar with Mahler's work of the previous summer on that 1st movement than he later admitted.

All in all, a real banner year for modern music, in Vienna.

1906

Début 1906 : Richard Strauß approaches Hugo von Hofmannsthal about using his version of « Elektra » for an Opera.

Universal-Edition issues a series of reprints of all of the Mahler Symphonies now in its catalog, re-publishing the 3rd and 4th, in **January** ; the 2nd, in **April** ; and the 1st, in **May**. Mahler's 6th is also published in **March**, by « Christian Friedrich Kahnt Verlag » .

11 janvier 1906 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner. Il s'agit du 12e concert de la saison.

Février 1906 : Wilhelm Gericke conducts the Boston Symphony Orchestra in performances of Gustav Mahler's 5th Symphony in Boston, Philadelphia, and New York. The newspapers report good performances but very mixed receptions from the audience.

19 février 1906 : Le chef Wilhelm Furtwängler dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

Avril 1906 : Arnold Schönberg, having used-up all the pages in his « Sketch-book II » , continues work on his « Kammer-symphonie » (1st Chamber Symphony) at the beginning of his « Sketch-book III » with the strangely beautiful lyrical theme. Schönberg has apparently either heard about, or seen the score of, Stein's « Konzertstücke » , because on the very 1st page of the sketch-book, there is a « Bezeichnung für die Vierteltöne » (notation for the quarter-tones) accompanied by a sketch of notes descending by quarter-tones from C to B-flat and, then, back-up again, in which Schönberg uses the « greater-than » and « less than » mathematical symbols to represent quarter-tone deviations from 12-tone equal-temperament by having the open-end of the symbol point towards the higher-pitch which comes either before or after the quarter-tone. This is not really a systematically logical way to use these symbols as accidentals, and may, perhaps, be the reason why he abandoned the idea.

Autour de Pâques 1906 : While on his Easter vacation, Julius Korngold receives in the mail a Cantata, called « Gold » (now lost) , written by his 8 year old son Erich Wolfgang. This finally convinces Julius of his son's talent, and he is sent to study with Robert Fuchs.

18 avril 1906 (in the early morning hours) : In America, a strong earthquake occurs in Northern California, and the earthquake and resultant fire practically destroy the city of San Francisco. Because New York banks send a lot of financial aid to San Francisco, it also becomes one of the factors which precipitate the financial crises of the next year.

The 24 year old German composer Richard H. Stein uses quarter-tones in the cello part of his « Zwei Konzertstücke » for cello and piano, Opus 26, the 1st quarter-tone piece published in the European tradition.

1er juin 1906 : Article sur Linz, la capitale de la Haute-Autriche, paru dans le « Musical Times » de Londres ...

(LINZ) Some years ago, the Town Council of this little city on the beautiful blue Danube, at the suggestion of « Herr » August Göllerich, voted a sum of money ; the interest from which, for 25 years, was to be devoted to a bi-annual Anton Bruckner Festival Concert, at popular prices. Up to the present, the 1st 6 Symphonies of the composer have been given at these concerts. Bruckner was organist at Linz Cathedral, from 1855 to 1867, when he succeeded Simon Sechter, organist of the « Hofkapelle » , becoming at the same time a professor at the Vienna « Conservatorium » . Bruckner was born, on September 4th, 1824, in Ansfelden, in the Archduchy of Upper-Austria, of which Linz is the capital. There is, consequently, some method in the Linz Town Council's madness : a laudable desire to do honour to the memory of an artist who, after suffering cruel neglect in his lifetime, is now becoming more and more appreciated in Austria and Germany, and even spoken of as the greatest Symphonist since Beethoven. The 5th of the concerts was given on April 7th, 1906, by the Linz « Musikverein » Orchestra, the program consisting of the 7th Symphony, the « Te Deum » , and a setting, for 5 part chorus and 3 trombones, of « Psalm 114 » . The last-named was performed for the 1st time, though its composition dates from the period in the 1850's when Bruckner was still organist at the « Stift » (Abbey) of Saint-Florian where, as a boy, he was a chorister. The performances of the 3 works were exceedingly fine, that of the gigantic Symphony especially creating the greatest enthusiasm. The concert attracted many visitors from Vienna and other Austrian towns, and its striking success reflects the greatest credit on the Linz « Musikverein » no less than on the little cathedral town itself, with its 60,000 inhabitants.

Juin 1906 : Just after his 9th birthday, the young Erich Wolfgang Korngold plays « Gold » for Gustav Mahler, who follows the score while Korngold plays and keeps proclaiming that the boy is « a genius ! » . Mahler urgently presses Korngold's father to send him to Alexander von Zemlinsky for the proper development of his talent, but Julius keeps Erich studying with Robert Fuchs, for 2 more years, to give him a solid grounding in traditional musical technique. Young Erich idolizes Mahler : every time someone asks him what he wants to be when he grows-up, he replies :

« Direktor Mahler ! »

Juin 1906 : Anton Webern graduates from the Vienna University with his Doctorate in Musicology, having studied mainly under Guido Adler. His dissertation is on the « Choralis Constantinus » of Dutch Renaissance composer Heinrich Isaac.

Été 1906 : During his last joyful summer vacation in the Alps, and at the peak of his life as composer, conductor, Opera director, husband, and father, Gustav Mahler composes his stupendous 8th Symphony (beginning of Part I,

beginning of Part 2) in a tremendous 6 week burst of inspiration. Mahler writes in a famous letter to Willem Mengelberg :

« Try to imagine the whole universe beginning to ring and resound. These are no longer human voices, but planets and suns revolving. »

And to Richard Specht, he said about the 8th :

« All my earlier Symphonies are only preludes to this one. In the other works, everything is subjectively tragic - this one is a great bestower of joy. »

Été 1906 : On vacation in the mountains during the summer, the 31 year old Arnold Schœnberg finishes his « Chamber Symphony » , which explores the outer-reaches of tonality, and about which Anton Webern wrote :

« It made a colossal impression. I'd been his pupil for 3 years (it had really been 2) , and immediately felt, “ you must write something like that too ! ”. Under the influence of the work, I wrote a Sonata movement the very next day. In that movement, I reached the farthest limits of tonality. Both of us sensed that, in this Sonata movement, I'd broken through to a material for which the situation wasn't yet ripe. »

Webern is obviously very inspired and begins several different pieces, for both piano and string quartet, and finishes a number of them ; it is difficult to determine which one he was describing in the above statement. One possible candidate is a piece, entitled « Sonatensatz » (Sonata movement) .

Août 1906 : Hard on the heels of his 1st « Chamber Symphony » , Schœnberg begins and composes much of a 2nd « Chamber Symphony » , which he will work on intermittently while also beginning the composition of the 2nd String Quartet, whose 1st theme's rhythm has a curious resemblance to the Anton Webern's « Sonatensatz » referred to above. Schœnberg will eventually lay aside the 2nd « Chamber Symphony » in favour of finishing the Quartet, and not complete it until 1939, in America.

Août 1906 : Despite Alma's story about Gustav Mahler's revulsion from Friedrich Nietzsche, a newspaper interview given by Mahler (published after his death) clearly illustrates his continuing reverence for, at least, some aspects of the philosopher's work.

Septembre 1906 : Anton Webern's mother dies. This event has a profound effect on the composer, and will haunt him for the rest of his life. Webern claims that all his subsequent music is written in memory of her.

22 septembre 1906 : Arnold Schœnberg's 2nd child, son Georg, is born.

Octobre 1906 : Oskar Fried conducts Gustav Mahler's 6th Symphony, in Berlin.

Octobre 1906 : Alexander von Zemlinsky finishes in Vienna (after nearly 3 years) his 3rd Opera, « Der Traumgörge » .

Octobre 1906 : Alban Berg is able to quit his job and to devote his life to music, because some real estate inherited by his mother provides the family with an income. He attends 6 performances of Richard Strauß's « Salome » .

Arnold Schönberg meets a young artist named Richard Gerstl and he and his wife both take painting lessons. (While Gerstl is 9 years younger than Schönberg, their birthdays are only 1 day apart.)

29 octobre 1906 : Création berlinoise de la 8e Symphonie de Bruckner par le chef Arthur Nikisch dans le cadre des « Concerts du Philharmonique » .

15 novembre 1906 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 9e Symphonie d'Anton Bruckner. Il s'agit du 6e concert de la saison.

6 décembre 1906 : Lettre manuscrite de félicitations rédigée par le président de la Société académique Richard Wagner, Franz Schumann, à l'occasion d'un récital donné à Vienne par la soliste Amalie Löwe accompagné par son mari (Ferdinand) au piano.

8 décembre 1906 : Le chef Eduard Kremser dirige la Cantate « Helgoland » de Bruckner (**WAB 71**) avec l'Orchestre philharmonique de Berlin accompagné du « Wiener Männergesang-Verein » (Société chorale masculine de Vienne) appuyé également par les meilleures voix de la Société austro-hongroise auxiliaire de Berlin.

Décembre 1906 : A series of strokes incapacitates Cosima Wagner, leaving her unable to run the Bayreuth Festival.

Eduard Kremser

The distinguished Austrian conductor, composer, arranger, music-critic, editor/compiler of folk and popular music, Eduard (Edward) Kremser, was born on 10 April 1838 in Vienna, and died on 26 November 1914 in Vienna. His grave of honour is situated at the Central Cemetery (« Zentralfriedhof, Wien II, Kleine Stadtgutgasse 10 ») : Section 32A, No. 48. Kremser gained great importance as a collector and editor of traditional Viennese songs.

Kremser attended business school, studied piano and music theory, and sang in amateur Choral Societies in Vienna. In 1861, he joined the famous « Männergesangverein » as rehearsal accompanist and member of the solo quartet.

In 1869, he was appointed one of several co-directors (with, for example, Max von Weinzierl but, most importantly, Rudolph Weinwurm who was apparently principal conductor from 1880 to 1899) and, upon retirement, honoured as « emeritus » conductor. Kremser co-directed with Richard Heuberger (1850-1914) during the acclaimed American concert tour of 1907.

The Dresden Male Choral Society named him an honorary member.

The city of Vienna commissioned Kremser (with the assistance of Ludwig Gruber) to put together an anthology of Viennese music to preserve this traditional heritage. The Viennese citizens were invited to submit material. Manuscripts were handed to them. A wide-range of compositions was assembled from different periods, in addition to vocal music and instrumental music. From 1911 to 1925, 3 volumes of Viennese songs and dances were published. They are called : the Kremser albums (« Kremser Alben ») . They are among the most important collections of Viennese songs. At the end of the 1970's, the Opera and concert singer, Eberhard Kummer, interpreted many of these pieces through concerts and recordings. Since then, these songs were taken-up by several other artists.

Eduard Kremser was socially and politically involved. He was named vice-President and 1st Honorary Member of the Austrian Society of Authors, Composers and Publishers (« Gesellschaft der Autoren, Komponisten und Musikverleger ») . In 1910, he became Honorary Member of the « Gesellschaft der Musikfreunde in Wien » . On 14 June 1913, he was elected President of the newly-founded Austrian Society of Composers (« Komponistenbund ») . Kremser was also assistant to the Court music-director Carl Michaël Ziehrer.

Works

Kremser gained notoriety for its effective treatment of 6 old Dutch folk-songs, including the Old Dutch thanksgiving « We come to pray » by Adriæn Valéry. He has also created even greater number of male choral works with orchestral accompaniment (old Christmas song, « Pictures of Balkans » , « Prince Eugen » , « Life is a dance ») , lieder, songs for mixed choirs, Operettas, and piano pieces.

Publication

« Wiener Lieder und Tänze » (Viennese Songs and Dances) (1912-1925) .

« Sechs Altniederländische Volkslieder » (6 Old Dutch Folk-Songs) Leipzig (1877) .

...

Eduard Kremser (geboren 10. April 1838 in Wien ; gestorben 26. November 1914 ebenda) war ein österreichischer Komponist, Arrangeur und Dirigent. Große Bedeutung erwarb er sich als Sammler traditioneller Wienerlieder.

Der gebürtige Wiener Eduard Kremser wirkte von 1869 bis 1899 als Chormeister des Wiener Männergesangsvereins, der ihn später zum Ehrenchormeister ernannte. Der Dresdner Männergesangsverein ernannte ihn ebenfalls zum Ehrenmitglied. Bekanntheit erlangte Kremser durch seine wirkungsvolle Bearbeitung von sechs altniederländischen Volksliedern, darunter dem Altniederländischen Dankgebet Wir treten zum Beten von Adriaen Valéry. Er schuf zudem selbst mehrere größere Männerchorwerke mit Orchesterbegleitung (Altes Weihnachtslied, Balkanbilder, Prinz Eugen, Das Leben ein Tanz) , Gesänge für gemischten Chor, Operetten, Lieder und Klavierstücke.

Die Stadt Wien beauftragte ihn damit, einen Sammelband zur Wienermusik zusammenzustellen und herauszugeben, um dieses traditionelle Kulturgut zu bewahren. Gemeinsam mit Ludwig Gruber trug Kremser in der Folge eine Fülle von

Kompositionen aus verschiedensten Zeiten zusammen, neben Vokalmusik auch Instrumentalmusik. Dabei fand auch lediglich handschriftlich überliefertes Eingang. Auch die Wiener Bürger waren aufgerufen worden, Material einzusenden. So entstanden zwischen 1911 und 1925 drei Bände Wiener Lieder und Tänze, kurz Kremser-Alben genannt. Sie gehören heute zu den wichtigsten Wienerliedsammlungen. Am Ende der 1970er Jahre hat der Opern- und Konzertsänger Eberhard Kummer zahlreiche Werke aus dieser Sammlung wiederentdeckt und bearbeitet und sie in Konzerten und Einspielungen präsentiert. Seither wurden die Lieder in diesen Alben von mehreren anderen Künstlern aufgegriffen und bearbeitet.

Daneben hat sich Kremser gesellschaftlich und standespolitisch engagiert. Er war Vizepräsident und erstes Ehrenmitglied der Gesellschaft der Autoren, Komponisten und Musikverleger (AKM) , ab 1910 Ehrenmitglied der traditionsreichen Gesellschaft der Musikfreunde in Wien und wurde am 14. Juni 1913 zum Präsidenten des neugegründeten Österreichischen Komponistenbunds gewählt ; Vizepräsident war Hofmusikdirektor Carl Michaël Ziehrer. Kremser hatte diese Ämter bis zu seinem Tod am 26. November 1914 inne. Seine Grabstätte auf dem Wiener Zentralfriedhof ist von der Stadt Wien zum Ehrengrab erklärt worden.

...

Eduard (Edward) Kremser, Komponist, Dirigent und Wienerlied-Sammler : geboren 10. April 1838, Wien ; gestorben 26. November 1914, ebenda. Ehrengrab Wiener Zentralfriedhof : Gruppe 32 A, Nr. 48 ; Gedenktafel (Wien II, Kleine Stadtgutgasse 10) .

Studierte nach der Handelsakademie, die er auf Wunsch seiner Eltern besucht hatte, Klavier und Musiktheorie. Nach Tätigkeit bei der Wiener Liedertafel und dem Sängerverein Leopoldstadt wurde er 1861 Korrepetitor und Mitglied des Gesangquartetts des Wiener Männergesangvereins. Seit 1869 (1869-1899) Chormeister des Wiener Männergesangvereins, erregte Aufsehen durch seine wirkungsvolle Bearbeitung von sechs altniederländischen Volksliedern und schrieb eine Reihe größerer Männerchorwerke mit Orchester (« Balkanbilder » , « Prinz Eugen » , « Das Leben ein Tanz » , « Altes Weihnachtslied ») , Operetten, Gesänge für gemischten Chor, Lieder, Klaviersachen, etc. Sammelte und edierte traditionelle Wienerlieder (« Kremser-Alben ») . 1878-1880 war Kremser Konzertdirektor des Singvereins der Gesellschaft der Musikfreunde. 1897 bis zu seinem Tod Vizepräsident der neu gegründeten AKM, in deren Auftrag er Grundlagen für die Bewertung der Musikwerke, sohin deren Classification ausarbeitete. 1899-1910 als Ehrenchormeister (gemeinsam mit Rudolph Weinwurm beziehungsweise Max von Weinzierl) leitete ; 1910 legte er dieses Amt offiziell nieder, leitete jedoch noch weiterhin Konzerte. 1913-1914 auch erster Präsident des neu gegründeten Österreichischen Komponistenbundes, Nachfolger nach seinem Tod wurde Heinrich Reinhardt. Bekannt wurde Kremser durch sein Eintreten für das Wienerlied (« Kremser-Alben ») .

Ernennung

Ehrenmitglied der Gesellschaft der Autoren, Komponisten und Musikverleger (1908) .

Preis

Orden der Eisernen Krone.

Ritterkreuz des Franz-Josef-Ordens.

Ehrenring der Stadt Wien.

Schubert-Medaille in Gold.

Ehrenchormeister des Wiener Männergesangsvereins (1899) .

Ehrenmitglied des Niederösterreichischen Sängerbundes.

Ehrenmitglied der Berliner Liedertafel.

Zahlreiche weitere Vereinsehrungen.

Werke

Fast 700 Werke :

Operetten, Klavierstücke, Lieder und Chöre (besonders für Männerchor) .

Zahlreiche Volksliedbearbeitungen.

(Herausgeber) Wiener Lieder und Tänze, 3 Bände : I (1911) ; II (1913) ; III (1915) .

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Theophil Antonicek. Eduard Kremser, in : Österreichisches Biographisches Lexikon (ÖBL) 1815-1950, Band 4, Verlag der Österreichischen Akademie der Wissenschaften, Wien (1969) ; Seite 256 f. ([Direktlinks auf Seiten 256-257](#)) .

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Bockkeller, Band 6 (2002) .

...

1906-1907 : Arnold Bax hears Bruckner's 5th Symphony in Dresden.

« At these concerts, I also listened to a Symphony of Bruckner. Beyond its “ heavenly length ”, I can remember nothing of it, except its conclusion. The Finale was cast in the shape of a formidably dull fugue and, as it showed signs of approaching its peroration, I thought to myself that, seldom or never, had I heard any orchestra pile-up such a prodigious volume of sound. It was at this precise moment that an army corps of brass instruments, which must have been crouching furtively behind the percussion, arose in their might and weighed-in over the top with a chorale, probably intended by the pious composer as an invocation to “ Der alte Deutsche Gott ”. The crash of silence at the sudden cessation of this din was as shattering upon the ears as the blow of a sand-bag. »

From : Arnold Bax. « Farewell, My Youth » , Longmans, Green & Co. , London (1943) ; page 36.

1907

4 janvier 1907 : Gustav Mahler conducts the Vienna premiere of his 6th Symphony, the last time he conducts that work. Having visited Breslau, Munich, Brünn, and Graz (twice) , at the end of 1906, to conduct his own Symphonies.

6 au 23 janvier 1907 : Gustav Mahler asks for 2 1/2 weeks leave to give further performances, and conducts his :

1st Symphony, in Reichenberg.

3rd Symphony, in Berlin (**January 14th**) .

4th Symphony, in Frankfurt.

1st, again, in Linz.

These extended absences are the catalyst for a heated campaign against Mahler in the Viennese press while he is gone, which will contribute to his decision to resign from the Vienna Opera, later in the year.

While Gustav Mahler is in Berlin, the 21 year old Otto Klemperer gets a chance to spend some time with him by showing him the way to Richard Strauß's home.

In America, Ferruccio Busoni learns of Thaddeus Cahill's « Telharmonium », a fore-runner of the synthesizer. This is an electric instrument which is capable of dividing the pitch-continuum in any desired way. It is a big inspiration to Busoni, who, after returning to Berlin, writes his little book « Sketch of a New Æsthetic of Music », in which he speculates on the most progressive musical ideas. In it, he examines possibilities for over 100 new scales which are different from the traditional major and minor, and also proposes 36-tET as a new tuning giving a mixture of 2 scales of « 3rd-tones » a semi-tone apart. The book is published, in **January 1907**, by Trieste publisher « Carlo Schmidl & Co. », printed in Berlin, and distributed by Busoni himself.

Janvier 1907 : Arnold Schœnberg's 8 Songs, Opus 6, are published by Dreililien.

Début 1907 : Arnold Schœnberg begins painting seriously.

1907 : Le chef Karl Muck dirige la première américaine de la 9e Symphonie de Bruckner, dans la version révisée de Ferdinand Löwe, avec l'Orchestre philharmonique de New York.

5 février 1907 : The Rosé Quartet premieres Arnold Schœnberg's 1st String Quartet, in Vienna. (A few weeks later, the work is published by Dreililien, as his Opus 7.)

8 février 1907 : The Rosé Quartet premieres Arnold Schœnberg's 1st « Chamber Symphony », in Vienna.

The concerts provoke 2 of the most notorious scandals in Viennese concert history ; at both of them, Gustav Mahler loudly applauds amid the booing and hissing, and nearly gets into a fist-fight.

Mahler confesses to Alma after the « Chamber Symphony » performance that he, himself, can no longer follow Arnold Schœnberg's development. He blames it on his « old age » : 46 years. Mahler had gotten into an argument with Schœnberg, at one point, over whether or not it was possible to create a « Klangfarbenmelodie » (melody of tone colours : « timbres ») by constantly shifting the orchestration of a single note ; Schœnberg was to carry-out this idea, in 1909, in the 3rd of his « Funf Orchesterstücke ». With this dispute in mind, Mahler's remark about being too old to have an ear for Schœnberg's music was, perhaps, referring directly to his loss of the ability to hear high-frequencies, due to aging and daily exposure to the volume of 100 piece Orchestras. In any case, the logic in Schœnberg's thought and music are convincing, and Mahler continues to support him all the same.

Gustav Mahler's outspoken support of Arnold Schœnberg, at a time when Mahler feels the pressure of attacks from both other musicians and the press-critics, only makes his situation at the Vienna Opera House more difficult.

11 février 1907 : Le chef Arthur Nikisch dirige à Berlin la 4e Symphonie de Bruckner dans le cadre des « Concerts du Philharmonique » .

9 mars 1907 : Arnold Schœnberg completes his « Friede auf Erden », and also begins his 2nd String Quartet, then, writes the 2 Ballades, Opus 12 (« Der verlorene Haufen » - The lost heap ; and « Jane Grey ») , which he composes

in hopes of winning a competition. Other than these few vocal pieces, since 1905, Schönberg has not written many settings of poetry, searching through a variety of poets without finding one with a large body of work to which he is sympathetic, as he had been earlier by Richard Dehmel.

Début mars 1907 : Arnold Schönberg interrupts work on the 2nd « Chamber Symphony » , to compose the choral work « Friede auf Erden » (Peace on Earth) , Opus 13. (Schönberg frequently visited Mahler during these years ; could he have been inspired to compose a piece for choir from knowledge of Mahler's most recent 8th Symphony ?)

Mars 1907 : Gustav Mahler secretly assigns a prominent role in an up-coming ballet to an unknown talented actress, Grete Wiesenthal, in defiance of the choice made by the ballet Master, Josef Haßreiter. This causes a rift between Mahler and Alfred, 2nd Prince of Montenuovo, the Court official who is in charge of the Opera, and who, up until now, has always supported Mahler. They secretly discuss the possibility of Mahler's resignation and, from this point on, Mahler steers his plans for the future in the direction of leaving Vienna.

29 mars 1907 (Vendredi-Saint) : Alban Berg talks Helene Nahowski's brother into orchestrating an official meeting. Helene's father does not approve of Berg but, after a difficult courtship, they will finally marry 4 years later. Under this heavy inspiration, Berg composes several songs, including « Die Nachtigall » .

Début du printemps 1907 : The 22 year old Alban Berg meets Helene Nahowski, who is the same age, and quickly falls in love with her.

Printemps 1907 : The 23 year old Anton Webern composes a Quintet for string quartet and piano. It is the earliest of his works for which he retains a fondness later in life and, for 20 years after his death, it is the only piece of Webern juvenilia that will be known, until the discovery of a large cache of manuscripts, in 1965.

Printemps 1907 : While visiting Vienna, on tour, Otto Klemperer gets a recommendation from Gustav Mahler which « will open all doors for me » , and he keeps it in his wallet for the rest of his long life. On Mahler's recommendation, Klemperer is appointed Chorus Master and, subsequently, conductor at the « Deutsches Landestheater » , in Prague, making his debut with Carl Maria von Weber's Opera, « Der Freischütz » .

26 avril 1907 : The composer and conductor Josef Hellmesberger, Junior, dies in Vienna at age 52.

Juin 1907 : In America, the 39 year old Scott Joplin leaves Saint-Louis, spends some time in Texarkana with his family, and in Chicago.

21 juin 1907 : The 35 year old Alexander von Zemlinsky marries Ida Gutmann.

1907 is a terrible year for Gustav Mahler :

After a 10 year reign as the Emperor of the artistic world in Europe, he finally tires of the anti-Semitic attacks and

the hard work entailed by his position of responsibility and decides he's had enough of the Vienna intrigues to dethrone him. With a financially attractive offer from New York, he decides to leave his beloved Vienna and work in America, where he expects to make a large amount of money in a few short years and, then, retire to the Viennese country-side, so that he can devote the rest of his life to composing full-time. He faces this decision with an understandable mixture of happiness and regret.

Mahler and his family go to Maiernigg, on **June 29th**. Right at the beginning of their vacation, Mahler's eldest daughter Maria gets sick, and dies after a little more than a week, on **July 12th**, before reaching her 5th birthday. Maria meant much to Mahler, and his whole world crumbles. Bruno Walter later comments on this, saying that outwardly one cannot tell, but one who knows Mahler well can sense that inwardly he is « ganz fertig » (completely finished) . As if that weren't enough, his doctor discovers that Mahler, himself, has a serious heart problem, and the doctor advises drastic changes in Mahler's active lifestyle.

The Mahlers abandon their villa in Maiernigg forever, spending the rest of the summer in Schluderbach. Again, Mahler's music, this time the 6th Symphony, seems to have foretold tragic events in his life ; awareness of having had this premonition certainly does nothing to alleviate his suffering.

Alma says that Mahler finds some consolation in reading « Die chinesische Flöte » (The Chinese Flute) , Hans Bethge's German translation of the « T'ang » Dynasty Chinese poetry. Some of these poems become the basis of his next (and, in many ways, most beautiful) piece, « Das Lied von der Erde » (The Song of the Earth) , which Alma says he begins sketching in Schluderbach as summer ends. However, « The Chinese Flute » only appears in print on **October 5th**, after Mahler's return to Vienna (only 2 weeks before his trip to Russia and Finland) , and the manuscript evidence seems to confirm Alfred Roller's statement that :

« That summer (1907) yielded no artistic fruit. In the summer of 1908, his creative drive returned. »

The Mahlers will stay in Europe until **early December**, so, it is possible that Mahler reads the book and begins conceiving « Das Lied von der Erde » in his mind sometime during the **autumn of 1907**, in Vienna, particularly since the manuscript seems to show that the 1st piece to be composed the following summer (**July 1908**) is the one entitled « Der Einsame im Herbst » (The Lonely Man in Autumn) .

Juillet 1907 : Arnold Schœnberg resumes composition of both the 1st movement of his 2nd String Quartet, Opus 10, and the 2nd « Chamber Symphony » . He drafts most of the 1st and 2nd movements of the 2nd « Chamber Symphony » , and drafts the 1st and 2nd movements of the 2nd String Quartet ; at this point, he stops work on the Symphony (until the late-1930's) and continues with the String Quartet.

Juillet 1907 : Scott Joplin makes a big move to New York.

The 26 year old Béla Bartók becomes Professor of Piano at the Budapest Royal Academy, which allows him to stay in Hungary and continue his studies of local folk-songs, particular those from Transylvania.

1er septembre 1907 : The 1st movement of Arnold Schönberg's 2nd String Quartet, Opus 10, retains only the most tenuous links to tonality.

The 37 year old Oskar Straus composes his Operetta, « Waltz Dream » , which is a huge success. It is published by Ludwig Döblinger, in Vienna.

The 10 year old Erich Wolfgang Korngold composes several waltzes and other piano pieces and songs. One of these is a Cantata entitled « Der Tod » (Death) , which he will utilize 2 years later as the opening piece (« Don Quixote's Dreams of Heroic Deeds ») of the Suite « Don Quixote : 6 Characteristic Pieces » , which his father Julius encourages Erich to write after he begins reading « Don Quixote » .

17 septembre 1907 : Ignaz Brüll dies in Vienna, at age 60.

Automne 1907 : In Vienna, plans for Gustav Mahler to become Director of the Conservatory collapse, since he decides to take the lucrative offer from New York. Mahler's friend, Guido Adler, who had been the primary force behind the proposed Conservatory re-organization, seeks to blame Alma's desire for a sumptuous lifestyle as the cause for Mahler's decision, but Mahler reassures him that he needs to make this move for his own reasons. Mahler's primary intention is to make as much money as possible in a few short seasons, so that he can build a house in the country close to Vienna, retire from conducting, and devote all of his time to composing.

3 octobre 1907 : Le chef Egon Victor Frensdorff (pseudonyme : Alfred Westarp) dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Le concert a lieu à la « Tonhalle » , auparavant appelée « Kaim-Saal » .

Brian Lamb, in the Netherlands, has sent to me an interesting old concert program. The title of the booklet is simply « Anton Bruckner Fuenfte Symphonie » . The author is given as Alfred Westarp. It contains about 40 pages of excerpts of the 5th Symphony with explanation notes. The booklet was to accompany a concert given in Munich, in 1907.

The inside cover of the booklet is signed by Victor Egon Frensdorf on October 15, 1907.

From a clipping pasted to the inside cover, it appears that the concert was not well received.

Further research (my thanks to Benjamin Marcus Korstvedt) indicates that Frensdorf was the actual author of this booklet and conductor of the concert. Alfred Westarp was a pseudonym that he used for this and other publications.

Mister Korstvedt continues by stating that :

« A couple of years ago, I came across a report in the “ Musikalischen Wochenblatt ” about a “ really nasty ” (“ recht böse ”) Bruckner concert in Munich, in late-1907, in which the “ Kaim Orchester ” performed Bruckner's Symphony No. 5 under the direction of Alfred Westarp, who is identified as the author of a “ peculiar interpretative essay that puts down in black and white a “ conception ” of this mighty work that so entirely loses the spirit of the music that one

should hardly waste any words on it ”. In conjunction with the concert, Westarp apparently denounced Löwe and Schalk for “ falsifying ” Bruckner’s manuscript version of the score. Yet, in his performance, he “ turned everything on its head ” making fortissimi into pianissimi, etc. , in a “ downright unbelievable ” way. The reporter, Paul Ehlers, described it as a “ perverse presentation ” (which evidently placed the Trio before the Scherzo (!) , as is suggested in the booklet) that did more damage to Bruckner than anything Hanslick or Dömpke ever wrote.

The music examples in the brochure, which are based on the so-called Schalk version of the Symphony, but with extensive changes dynamics, articulations, phrasing, and expression markings, give some idea of how aggressively Westarp monkeyed with the Symphony. He willfully manipulated the character of many passages to fit his very idiosyncratic, fanciful idea of the Symphony's meaning. It is perverse - if, perhaps, interesting as a historical curiosity. »

Alfred Westarp

Écrits

L'Âme des 9 Symphonies d'Antoine Bruckner (1911) .

Antoine Bruckner : L'homme et l'œuvre ; esquisse d'une caractéristique d'après des recherches personnelles inédites (1911) .

Bruckner en Allemagne (1911) .

À la découverte de la musique japonaise (1911) .

Du sentiment musical (1911) .

L'Âme du folklore musical (1913) .

Esquisse d'une psychologie de collaboration entre l'Extrême-Occident et l'Extrême-Orient (1926) .

Octobre 1907 : « The New York Times » reports that Gustav Mahler plans to conduct his 7th Symphony with the « New York Symphony Society » in the coming season, but this performance never takes place.

10 octobre 1907 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 2e Symphonie d'Anton Bruckner. Il s'agit du 1er concert de la saison.

15 octobre 1907 : Gustav Mahler conducts Ludwig van Beethoven's « Fidelio » , which will be the last Opera performance he directs in Vienna.

Mi-octobre 1907 : In America, the financial system has been volatile all summer. The out-of-control speculation results in a run on the banks and a financial crisis. New York City narrowly avoids bankruptcy only because of an infusion of money personally from John Pierpont Morgan.

19 octobre 1907 : Gustav Mahler travels to Russia, conducting concerts in Saint-Petersburg.

28 octobre 1907 : Le chef Arthur Nikisch dirige à Berlin la 2e Symphonie de Bruckner dans le cadre des « Concerts du Philharmonique » .

30 octobre au 6 novembre 1907 : Gustav Mahler goes to Helsinki for a 1 week vacation in Finland, returning to Saint-Petersburg afterward.

7 novembre 1907 : A concert featuring premieres of music by 8 of Arnold Schœnberg's students is given in Vienna ; Anton Webern's Piano Quintet and Alban Berg's Double Fugue for String Quartet with Piano Accompaniment (after the manner of a continuo) are singled-out, and get them their 1st critical notice.

11 novembre 1907 : Gustav Mahler is back to Vienna.

24 novembre 1907 : Gustav Mahler conducts his 2nd Symphony in Vienna and vows that he will never conduct there again. The 2nd is a colossal success, and the audience suddenly seems to realize that it is the end of a long era of musical excellence in that city.

Mahler and Alma leave their daughter Anna in Vienna with Alma's family.

25 novembre 1907 : Concert de l'Orchestre philharmonique de Berlin commandité par la Société Richard Wagner de Berlin-Potsdam (« Wagner-Verein Berlin-Potsdam ») . Le chef Bernhard Stavenhagen dirige la 9e Symphonie de Bruckner puis le « Te Deum » avec la participation du Chœur du Conservatoire de Brandebourg (« Chor des Brandenburgischen Konservatoriums ») - chef de chœur : Bruno Kittel. Les solistes : Jeanette Grumbacher-de Jong, Julia Culp, Paul Reimers, Arthur Heß van Eweyk.

La soirée se termine par l'exécution de la scène de « la Célébration du Graal » (« Gralsfeier aus Parsifal ») tirée de l'Opéra « Parsifal » , avec le concours du réputé ténor wagnérien Rudolf Berger.

Bernhard Stavenhagen

Le pianiste, compositeur et chef d'orchestre allemand Bernhard Stavenhagen est né le 24 novembre 1862 à Greiz, Reuss-Greiz, en Allemagne, et est mort d'une affection pulmonaire le 25 décembre 1914 à Genève, en Suisse. Après sa mort, son corps est transféré à Weimar, où se trouve son tombeau. Sa musique a été fortement influencée par Franz Liszt. En tant que chef d'orchestre, il a été un ardent défenseur de la musique nouvelle de son époque.

Stavenhagen commence l'étude du piano à 6 ans avec Wilhelm Urban (1868) . Sa famille s'installe à Berlin lorsqu'il a 12 ans, en 1874. Il est admis exceptionnellement à la « Hochschule für Musik » , en 1878. Il étudie la composition et la théorie (en leçons privées) avec Fiedrich Kiel et le piano avec Ernst Rudorff. En 1880, il reçoit le prix Mendelssohn

(« Mendelssohn-Preis für ausübende Tonkunst ») couronnant ses études. Suivent une série de concerts à travers l'Allemagne.

En 1885, Stavenhagen devient un disciple de Franz Liszt à Weimar, qui le considère comme un de ses élèves préférés. Il voyage avec lui lors de tournées de récitals ou concerts, à Rome, Budapest, Paris, Londres et Bayreuth. Après la mort de Liszt, en 1886, Stavenhagen entreprend, sur une période d'une dizaine d'années, plusieurs tournées de concerts qui le mènent à travers l'Europe, en Russie et en Amérique du Nord. Il est considéré comme un des grands virtuoses de son temps.

En avril 1890, Stavenhagen est employé à la cour du Duc de Saxe-Weimar. En juillet de la même année, il épouse Agnès Denninghof (connue comme : Agnes Denis-Stavenhagen, 1860-1945), soprano à l'Opéra de la Cour de Weimar. En 1893, il compose son 3e Concerto pour piano en si mineur. Chef d'orchestre à Weimar, il est nommé « Kapellmeister », en 1895, en reconnaissance de ses mérites. Il y dirige les premières de 6 nouveaux Opéras sur une période de 18 mois.

Après avoir démissionné de ce poste en 1898, à cause des tracasseries des membres réactionnaires de la Cour, il décroche les mêmes fonctions à Munich, après seulement 6 mois d'activité - et ce, jusqu'en 1902. Dès 1901, il se consacre à l'éducation, dans une classe de Maîtrise à l'Académie de musique de Munich et assume la direction de l'institution, la ré-organisant complètement.

En 1907, il s'installe à Genève et prend en charge les classes de piano au Conservatoire (où Liszt avait lui aussi enseigné) jusqu'à sa mort, en 1914. Il dirige l'Orchestre municipale lors des concerts d'abonnement, et donne les Ires exécutions d'œuvres de Richard Strauß, Hans Pfitzner, Gustav Mahler, Arnold Schœnberg, Claude Debussy, Maurice Ravel et Paul Dukas.

L'école de musique à Greiz, sa ville natale, porte son nom depuis 1980.

L'œuvre de Stavenhagen, qu'il considérait comme secondaire parmi toutes ses activités artistiques, est peu abondante. Les Concertos étaient souvent interprétés par ses élèves ou lui-même, avant sa disparition. Les Lieder sont dans la droite filiation de Franz Schubert jusqu'à Gustav Mahler, avec des textes au Romantisme sensible.

Parmi ses « enregistrements » sur rouleaux (procédé Welte-Mignon), on trouve une interprétation de la « Rhapsodie hongroise », Opus 122 (de 1905). Cet enregistrement suggère ce qu'il avait entendu lorsque Franz Liszt jouait la même pièce. Outre Liszt, il était réputé comme interprète de Frédéric Chopin : on retrouve (toujours sur un piano Welte-Mignon) le 5e des 6 « Chants polonais », « Mein Freuden », et la « Mélodie polonaise », Opus 74, n° 5 (dite « Gdzie lubi ») dans un arrangement de Liszt ; ainsi que Beethoven. Le critique musical viennois Eduard Hanslick le considère comme un pianiste hors-pair.

Concertos pour piano

Concerto pour piano n° I en ut majeur (1879) .

Concerto pour piano n° 2 en la majeur (édité en 1912, en réduction) . Création en novembre 1912, à Genève, avec le compositeur au podium. Le soliste est M. H. Rehborld, un élève de Stavenhagen.

Concerto pour piano n° 3 en si mineur, Opus 4 (1893) . Dédié au duc de Saxe Charles-Alexandre de Saxe-Weimar-Eisenach.

Lieder avec piano ou orchestre

« Märchenlied » (Chant de la jeune fille) , chant pour soprano et orchestre sur un poème de Bruno Eelbo.

« Ständchen » , pour baryton et orchestre sur un poème de Paul Heyse.

« Der schwere Abend » (La triste soirée) , pour baryton et orchestre sur un poème de Nikolaus Lenau.

« Suleika » , scène pour soprano et orchestre.

Œuvres pour piano seul

3 « Klavierstücke » (Presto, Pastorale, Caprice) , Opus 2, Leipzig (1882) .

3 Pièces (Capriccio, Intermezzo, Menuetto scherzando) , Opus 5, Berlin (1894) . Dédié respectivement à Carl Halir, Margarethe von Vigneau et Stefan Thomán.

3 « Klavierstücke » (Notturmo, Mazurka, Gavotte-Caprice) , Opus 10, Berlin (1906) . Dédié à Édouard Risler.

...

Bernhard Stavenhagen : Franz Liszt disciple, Court pianist, and conductor who was a strong supporter of preserving Liszt's legacy and debuting new composers.

He was one of Franz Liszt's pupils and confidantes, traveling with him around the world. He claimed that his Welte-Mignon piano-roll recording of the « Hungarian Rhapsody » No. 12 was a precise reflection of how Liszt had played it.

He became Court pianist, in April 1890, to the Grand Duke of Saxe-Weimar.

He married a soprano in the Weimar Court Opera, Agnes Denninghof, in July 1890.

He premiered the works of many composers as a conductor, including Claude Debussy.

...

The German pianist, composer and conductor Bernhard Stavenhagen was born on 24 November 1862, in Greiz, Reuss-Greiz (Germany) and died on 25 December 1914 in Geneva (Switzerland) . He played in the virtuoso style of Franz Liszt.

His 1st music education took place in his native town under Wilhelm Urban ; at the age of 12, when his family moved to Berlin, he studied with Theodor Kullak and was exceptionally admitted to the « Hochschule für Musik » , in 1878, where he studied composition and theory with Friedrich Kiel and piano with Ernst Rudorff. Being an offspring of Reinecke's piano school, Rudorff had a rather conservative approach to piano technique, promoting the principle of the « calm hand » . During his Berlin period, Stavenhagen was awarded the Mendelssohn Prize for his pianistic activity (1880) .

After the success in Berlin of Liszt's students, Arthur Friedheim and Eugène d'Albert, Stavenhagen moved to Weimar in 1885, where he soon became one of Liszt's favourite students. There, he established friendly relationships with other students of Liszt, including Moritz Rosenthal, Emil Sauer and Arthur Friedheim, with whom he visited Xaver Scharwenka in Leipzig. He followed the Master in most of his last journeys (including those to Rome, Budapest, Paris, London and Bayreuth) , acting as his secretary but also performing many of his works in important venues. Their friendship is documented by several photographs which show the intense affection between the old Master and his young student, who was later to write interesting memories about Liszt's performance and teaching, and to record a few of Liszt's piano works, among others the « Hungarian Rhapsody » No. 12 ; on several of these rolls, he added the remark « according to personal memory of Liszt » (1905) . His performance of Wagner/Liszt's « Isolde Liebestod » is an important document of the practice of a synchronization of both hands in piano performance of the late-Romantic Era, although Rattalino heavily criticizes the nature and extent of Stavenhagen's interventions on the text, in the virtuoso style, as documented by his surviving recordings.

On April 10th, 1886, Stavenhagen was chosen as the soloist in Liszt's 1st Piano Concerto during an all-Liszt programme at London's Crystal Palace, which was followed, 6 days later, by a Liszt-marathon for solo piano marking Stavenhagen's solo debut in London. The impressive programme (especially in consideration of the pianist's young age at that time : he was only 23 years old) included : « Funérailles » , « Sposalizio » , the « BACH Fantasy and Fugue » , both « Legends » , 2 Paganini « Études » , a « Petrarch Sonnet » and the « Huguenots Fantasy » . This programme was considered as standing at the crossroads of « 2 cultures, combining “ abstract ” pieces, studies and transcriptions » . When Liszt died on July 31st of the very same year, Stavenhagen was at his bedside, and he read the funeral oration at the Master's memorial service. He was later to edit many works by Liszt, and it was Stavenhagen who gave the title « Malédiction » to the work by Liszt which is now known with this name.

The following 10 years saw Stavenhagen touring central Europe, Russia and North America : he performed the « Konzertstück » by Carl Maria von Weber at the Crystal Palace, in 1886, being praised for his « rare technical ability » . However, there is a funny anecdote about Stavenhagen's habit of changing the titles of the pieces he played more often. When asked by a young lady to write a line on her autograph books, Stavenhagen turned to Rosenthal for inspiration, and he acidly suggested that Stavenhagen, having to write just one line, could simply write down his repertoire. Already, in 1887, he was invited again to London to perform Liszt's 1st Concerto at the Crystal Palace :

Stavenhagen gradually became one of the most important international virtuosos of his time and was particularly appreciated for his Chopin interpretations : for Eduard Hanslick, he was simply « the perfect pianist » , and he was highly-appreciated by Hans von Bülow, who conducted him in Beethoven's 3rd Piano Concerto (19 and 23 January 1899) , in a programme featuring works by Georges Bizet, Richard Strauß, Richard Wagner, Camille Saint-Saëns and a few of Liszt's solo piano works performed by Stavenhagen. The cadenzas written by Stavenhagen for Beethoven's 2nd and 3rd Piano Concertos were highly-appreciated at his time and are sometimes used by pianist until now.

In 1890 (the year of his marriage with singer Agnes Denninghof, 1860-1945) , the 1st important official recognition came for Stavenhagen, who was appointed the Court Pianist to the Grand Duke of Weimar and received the Order of the White Falcon, 2 years later ; in 1895, he became « Kapellmeister » of the « Hofoper » , where he premiered 6 new Operas within 18 months : such artistic choices, which promoted many works of contemporary composers elicited strong disagreement, and eventually led to his resigning in 1898. The very same year, however, he became Court Music Director in Munich, following Richard Strauß's directorship, and maintained the appointment until 1902.

In 1901, he had become Director of the « Akademie der Tonkunst » in Munich, following Karl Freiherr von Perfall's directorship and preceding Felix Mottl and Hans Bussmeyer ; here, he taught many students who were to constitute the next generation of performers and conductors, among which Ernest Hutcheson and Édouard Risler, thus handing down the Lisztean tradition into the 20th Century. Having left the post in Munich in 1903, from 1904 to 1907, he was active as a conductor and music-director in Weimar, and later in Geneva, where he also became director of the piano Master-class at the Conservatory. In Geneva, too, he continued his activity in favour of contemporary music, with works by Richard Strauß, Antonín Dvořák, Hans Pfitzner, Gustav Mahler, Claude Debussy, Maurice Ravel, Paul Dukas, Ferruccio Busoni (who was a good friend of Stavenhagen) , Mily Balakirev, Sergei Taneev and Arnold Schönberg, among others. Under Stavenhagen's management, which was defined as « splendid » , the « Popular Concerts » at Geneva had become « a veritable school of musical education » .

His interest in contemporary works is demonstrated by Stavenhagen's foundation of the « Moderne Abende » , a cycle of concerts featuring modern works ; the effectiveness of his activity for the promotion of new music is demonstrated by Carl Orff's enthusiasm after having listened to Claude Debussy's « Nocturnes » . He had also been interested in Alexander Scriabin's works, and had been one of the 1st to perform Johannes Brahms's Opus 116 : Stavenhagen's mother-in-law had been a good friend of Brahms during their youth. Stavenhagen remained in Geneva until his untimely death by pneumonia, in 1914 ; his body was later transferred to Weimar, and buried there.

Although reminiscences of most of the greatest composers of his time are discernible in Stavenhagen's compositional output, undeniably the impact of Liszt's style was the strongest and most influential : his Piano Concerto in B minor, Opus 4, is a perfect example of how the principles of cyclic form and thematic/motivic elaboration had a strong impact on Stavenhagen's style. For Maurice Hinson, it is an « impassioned transposition of the spirit of the Liszt Symphonic poem to the 3 movement Concerto format » . This Concerto, composed in 1893, was the 1st of 3 composed by Stavenhagen ; however, one of them is lost, and the other survives as a 2 piano reduction manuscript. The Concerto was performed together with Gustav Mahler's 1st Symphony at one of the very 1st performances of the « Titan » on 3 June 1894, in Weimar, during a gigantic concert in which other works by Franz Liszt, Anton Rubinstein,

Richard Wagner and Hans von Bülow were performed. Stavenhagen, as reported by his former student Klaus Pringsheim, had been one of the 1st German conductors who actively promoted the music by Gustav Mahler.

This Concerto is close in style to those by Christian Sinding (Opus 6) and Moritz Moszkowski (Opus 59) ; it was published in 1904 by Ries & Erler and Edwin A. Fleischer, lasting approximately 25 minutes. Hinson appreciates particularly the « complex harmonic and structural scheme » which « is cleverly carried-out » , as well as the « memorable » melodies, especially the « lofty, widespread, almost Brahmsian main idea, which threads through the 2 outer movements » . Stavenhagen's Concerto was recorded by the American pianist Michael Ponti in the 1970's for « Vox » , with other Concertos by late-Romantic composers. This work, featuring a large Orchestra which is masterfully exploited by Stavenhagen in a very refined orchestration, is in a highly-virtuoso style which explores the whole range of technical options of the post-Lisztian pianism. Although the work is clearly indebted to Liszt both concerning the formal organization (evidently inspired by Liszt's B minor Sonata) as well as the motivic elaboration, Stavenhagen succeeds in reconciling the « modern » approach with elements derived from the style of Johannes Brahms.

Throughout the Concerto, an extensive emotional palette is employed by the composer, ranging from the solemn pathos of the opening motif to moments of genuine playfulness, from an important fugato and Baroque-like section to episodes of pure tenderness and religious mysticism.

The 2nd movement, in particular, includes a beautiful chorale which clearly refers to the slow movement of Brahms' 1st Piano Concerto, and which alludes to the Romantic idea of the Baroque style. Among the numerous exquisite ideas of this piece, Stavenhagen inserted a quotation of Richard Wagner's « Isolden Liebestod » , which was, incidentally, a favourite of his own concert repertoire in Liszt's transcription. The Leitmotif technique is extensively used by Stavenhagen and gives extraordinary unity to the Concerto. The 3rd movement, which acts as the « recapitulation » in the gigantic Sonata form of the Concerto, is therefore strictly linked to the 1st movement ; it is characterized by a frequent use of chromaticism, often highlighted by octave scales in the piano part, and by many quotations from the preceding movements, including a dreamy fragment inspired by the 2nd movement's atmosphere.

Stavenhagen here employs an impressive range of modulations, some of which are extremely skilful ; in the final Coda, the homage to the close of Brahms's 2nd Concerto could not be more evident and, once more, acts as an ideal link between the apparently opposing worlds of Liszt and Brahms.

...

Bernhard Stavenhagen was a German pianist, composer and conductor. His musical style was influenced by Franz Liszt, and as a conductor he was a strong advocate of new music.

Born in Greiz, he commenced piano study in 1868. His family moved to Berlin in 1874 where he began studying with Theodor Kullak. He entered University there, in 1878, privately studying composition with Friedrich Kiel.

In 1885, Stavenhagen became a pupil of Franz Liszt in Weimar, travelling with him to Rome, Budapest, Paris, London and Bayreuth. After Liszt's death, in 1886, Stavenhagen embarked on a 10 year series of piano concert tours in Europe

and to North America. In April 1890, he was appointed Court pianist to the Grand Duke of Saxe-Weimar and, the following July, he married Agnes Denninghof (better known as Agnes Denis-Stavenhagen, 1860-1945), a soprano with the Weimar Court Opera. In 1893, he composed his 3rd Piano Concerto in B minor.

He fulfilled conducting appointments in Weimar, where he was appointed Court « Kapellmeister » and conducted Weimar premieres of 6 new Operas in 18 months and, from 1898, a similar appointment in Munich. Then, in 1907, he moved to Geneva, taking-over the piano Master-classes at the Conservatoire there, until his death in 1914. In subscription concerts, he conducted premieres of works by composers ranging from Richard Strauß, Hans Pfitzner and Gustav Mahler to Arnold Schœnberg, Ernest Bloch, Claude Debussy and Maurice Ravel.

After his death, his body was transferred to Weimar where he was buried.

The house where Bernhard Stavenhagen was born is located on the corner of Von-Westernhagen-Square and Brauhausgasse. Around the turn of the 19th Century, he was a well-known personality in the international music scene, and has gone down in the annals of music history as a Master student of Franz Liszt, an outstanding pianist and composer. Every November, the City of Greiz holds the Stavenhagen Competition in his honour. The city's music school carries his name.

Among his piano-roll recordings is a performance of Franz Liszt's « Hungarian Rhapsody » No. 12 ; he annotated this recording to suggest that it was how he had heard Liszt play it.

...

Bernhard Stavenhagen was one of Franz Liszt's last pupils (1885-1886) and gave the oration at Liszt's funeral in Bayreuth. From 1886 to 1900, he toured most European countries and America. He was Court conductor at Weimar from 1895 to 1898, and at the Munich Opera, from 1898 to 1907. From 1907 until his death, he taught piano at the Geneva Conservatory and conducted the Municipal Orchestra of that city. He was known for his interpretation of the works of Frédéric Chopin, and his cadenzas for Ludwig van Beethoven's 2nd and 3rd Piano Concertos are still played occasionally today.

...

German pianist, who was born at Greiz. Stavenhagen began his musical studies at an early age. His 1st teacher was Professor Rudolf, who had charge of him until he was 12, when he entered the Berlin High-School, where he pursued his studies under Frederick Kiel and Ernst Rudorff, and gained the Mendelssohn prize for harmony and thorough-bass. In 1885, he went to Franz Liszt at Weimar, and remained with him until Liszt's death, in 1886. Liszt took a deep interest in him and, from him, Stavenhagen learned much of his style of playing. He accompanied Liszt to England on his last tour in 1886, also to Rome, Budapest, Paris and to Bayreuth, where Liszt died. Stavenhagen has made many successful tours through Europe, playing with striking success at Crystal Palace and at Prince's Hall, in London, and in other cities in Great Britain and on the European Continent. He met with less success as a pianist than his talents deserved, although his playing was greatly admired. He was appointed Court pianist to the Grand Duke of Saxe-

Weimar, and succeeded Eugène d'Albert as Court conductor at Weimar and, since 1898, has been Court conductor at Munich and director of the Royal Academy of Music at Munich. Stavenhagen has gained a great reputation as a conductor since giving-up his career of pianist.

...

Bernhard Stavenhagen was a pupil of Frederick Kiel, at the « Meisterschule » , and of Ernst Rudorff, at the « Hochschule » , in Berlin, where he won the Mendelssohn prize for pianoforte playing in 1880.

He remained in Berlin for 5 years but, eventually, went to Weimar where he became a favorite pupil of Franz Liszt. He remained with Liszt, accompanying him on all his tours, until Liszt died in Weimar.

In 1890, Stavenhagen became Court pianist to the Grand Duke at Weimar and, in 1895, he became « Kapellmeister » .

Stavenhagen left Weimar in 1898 to go to Munich, as « Kapellmeister » , and was eventually elected director of the Royal Academy (1901) in that city.

In 1904, however, he retired and returned to Weimar, where lived as a teacher, pianist, and conductor.

He made several brilliantly successful piano tours through Germany, Austria, Hungary, France, Holland, England and the United States (1894-1895) .

Stavenhagen has composed a few piano pieces, of which the best-known are the « Caprice » and the « Menuetto Scherzando » .

He was an intellectual pianist of a very high-order, and is undoubtedly one of the most brilliant of the Liszt pupils.

Orchestral Works

Piano Concerto No. 1 in C major, without Opus number (1879-1880) - lost.

Piano Concerto No. 2 in B minor, Opus 4 (1894) - published by Ries & Erler, Berlin.

Piano Concerto No. 3 in A major, without Opus number (1912) . Orchestral parts are lost ; it has been re-orchestrated in a style not sympathetic to that of Stavenhagen.

« Ingeborg und Suleika » , 2 dramatic scenes for voice and orchestra, without Opus number.

Piano Works

3 « Klavierstücke » , Piano Pieces (Presto, Pastoral, Caprice) , Opus 2 (1882) - published by Ries & Erler, Berlin.

« Klavierstücke » , Opus 2, No. 1 (Presto) .

« Klavierstücke » , Opus 2, No. 2 (Pastorale) .

« Klavierstücke » , Opus 2, No. 3 (Caprice) .

3 Piano Pieces (Capriccio, Intermezzo, Menuetto Scherzando) , Opus 5 (1894) - published by Ries & Erler, Berlin.

« Klavierstücke » , Opus 5, No. 1 (Capriccio) .

« Klavierstücke » , Opus 5, No. 2 (Intermezzo) .

« Klavierstücke » , Opus 5, No. 3 (Menuetto scherzando) .

3 Piano Pieces (Notturmo, Mazurka, Gavotte-Caprice) , Opus 10 (1906) - published by Ries & Erler, Berlin.

« Klavierstücke » , Opus 10, No. 1 (Notturmo) .

« Klavierstücke » , Opus 10, No. 2 (Mazurka) .

« Klavierstücke » , Opus 10, No. 3 (Gavotte-Caprice) .

Cadenzas to Beethoven's Piano Concertos Nos. 2, 3, 4, Opus 7 (1905) .

Variation on an original theme for piano (lost) .

Spanish Suite for piano (lost) .

Piano Sonata in F major (lost) .

3 Pieces for 2 pianos (Pastorale, Caprice, Menuetto-Scherzando) (1894) - published by Ries & Erler, Berlin.

There is a version for 2 pianos of the Piano Concerto No. 3.

Songs

6 Lieder, Opus 1 :

« Lied an Meieli »

« Lied an Meieli »

« Storm' leise »

« Lied an Hafisa »

« Erste Begegnung »

« Die verschwiegene Nachtigal »

6 Lieder, Opus 9.

5 Lieder, without Opus number :

« Der schwere Abend : Die dunklen Wolken hingen »

« Der Sennerin Sonntagslied : Die Sonne geht auf »

« Ingridlied : Das Füchlein lauert unterm Birkenreis »

« Standchen : Bald versprüh'n der Strahlen Garben »

« Mädchenlied : Ich muß es einsam tragen »

2 Quartets for female voices, without Opus Number.

3 Orchestral songs for voice and piano : « Fairy Tale » , « Serenading the Heavy Evening » and ...

...

Bernhard Stavenhagen (geboren 24. November 1862 in Greiz ; gestorben 25. Dezember 1914 in Genf) war ein deutscher Komponist und Pianist.

Stavenhagen erhielt ersten Klavierunterricht durch Theodor Kullak und studierte dann bei Ernst Rudorff Klavier und bei Friedrich Kiel Musiktheorie und Komposition. Im Jahr 1879 wurde er für sein Klavierkonzert in C-Dur mit dem Mendelssohn-Preis ausgezeichnet. 1885 ging Stavenhagen nach Weimar, um bei Franz Liszt zu studieren und diesen nach Rom, Budapest, Paris, London und Bayreuth zu begleiten. Er gilt als Liszts letzter und bedeutendster Schüler und hielt auch 1886 dessen Grabrede. Nach Aussage von Zeitgenossen stand sein Spiel dem seines Lehrers Liszt am nächsten.

In den folgenden zehn Jahren unternahm er Konzertreisen durch Europa und Nordamerika. 1890 wurde er zum Hofpianisten des Großherzogs von Sachsen-Weimar ernannt, 1894 zum Hofkapellmeister. Im Juli 1890 heiratete er in Weimar Agnes Denninghoff, eine Sopranistin am Weimarer Hoftheater.[1] 1898 wurde er Kapellmeister am Münchener Hoftheater, 1899 königlicher Hofkapellmeister. Von 1901 bis 1904 war er Direktor der Akademie der Tonkunst. [2]

1907 übersiedelte er nach Genf, wo er bis 1914 die Meisterklassen für Klavier am Konservatorium leitete. Sein Nachfolger wurde José Vianna da Motta.

Als Dirigent der Abonnementskonzerte brachte er die Ur- und Erstaufführungen zahlreicher Werke und andere von Richard Strauß, Hans Pfitzner, Gustav Mahler, Arnold Schönberg, Claude Debussy, Maurice Ravel, Gabriel Fauré, Sergei Tanejew, Mili Balakirew und Ernest Bloch zur Aufführung. Er galt als Verfechter zeitgenössischer Musik.

Sein Klavierspiel ist mit Hilfe des Welte-Mignon-Verfahrens für die Nachwelt konserviert worden.

Sein Leichnam wurde in Weimar beigesetzt.

Im Jahr 1980 wurde die Musikschule (jetzt Kreismusikschule) Greiz nach Stavenhagen benannt.

...

Bernhard Stavenhagen wurde am 24. November 1862 in Greiz geboren. Seine erste musikalische Ausbildung erhielt er in seiner Geburtsstadt von Wilhelm Urban ; im Alter von 12 Jahren, nach dem Umzug seiner Familie nach Berlin, wurde er zunächst von Theodor Kullak unterrichtet und war an der dortigen Hochschule sehr anerkannt. Dort studierte er Komposition und Theorie bei Friedrich Kiel sowie Klavier bei Ernst Rudorff, der als Anhänger der Schule Reineckes eher einen konservativen Ansatz der Klaviertechnik vertrat und das Prinzip der « ruhigen Hand » förderte. Während seiner Zeit in Berlin wurde Stavenhagen der Mendelssohn - Preis für seine pianistischen Aktivitäten verliehen (1880) .

Nach dem Berliner Erfolg der Liszt-Schüler Arthur Friedheim und Eugene d'Albert zog Stavenhagen 1885 nach Weimar, wo er schnell einer von Liszts Lieblingsschülern wurde. Dort ging er freundschaftliche Beziehungen mit anderen Liszt-Schülern wie zum Beispiel Moritz Rosenthal, Emil Sauer und Arthur Friedheim ein ; mit letzterem stattete er Xaver Scharwenka in Leipzig einen Besuch ab. Er begleitete seinen Lehrer bei den vielen seiner späten Reisen (und andere Rom, Budapest, Paris, London und Bayreuth) , war sein Sekretär, führte aber auch viele Werke Liszts bei wichtigen Veranstaltungen auf. Die Freundschaft wurde durch zahlreiche Fotos dokumentiert, die die starke Zuneigung zwischen dem alten Lehrer und dem jungen Studenten zeigen. Stavenhagen schrieb später interessante Memoiren über Liszt's Aufführungen und seinen Unterricht und spielte einige von Liszt's Klavierwerken ein, darunter die Ungarische Rhapsodie Nr. 12 ; bei einigen dieser Aufnahmen merkte er « nach Liszt's eigener Erinnerung » an (1905) . Seine Aufführung von Wagner/Liszts Isoldes Liebestod ist ein bedeutendes Dokument für die Anwendung des asynchronen Gebrauchs beider Hände in der Klavierliteratur der Spätromantik I, obwohl Rattalino Art und Ausmaß von Stavenhagen's Eingriffen in den Text, wie sie in den erhaltenen Aufnahmen dokumentiert sind, stark kritisiert.

Am 10. April 1886 spielte Stavenhagen den Solopart in Liszt's. Klavierkonzert während eines reinen Liszt-Konzertprogrammes im Crystal Palace in London. Sechs Tage später gab Stavenhagen mit einem Liszt-Marathon-Klavierabend sein Solodebüt in London. Das eindrucksvolle Programm, insbesondere in Anbetracht des jugendlichen Alters des Pianisten (er war zu diesem Zeitpunkt erst 23 Jahre alt) beinhaltete « Funérailles » , Sposalizio, die BACH-Fantasie und Fuge, beide Legenden, zwei Paganini-Etüden, ein Petrarca-Sonnett und die Hugenotten-Fantasie. Dieses Programm galt als Wegscheide zwischen « zwei Kulturen, die “ abstrakte ” Stücke, Studien und Transkriptionen miteinander kombinieren » . Als Liszt am 31. Juli desselben Jahres starb, saß Stavenhagen am Sterbebett ; auch hielt er die Traueransprache bei Liszt's Gedenkgottesdienst. Stavenhagen edierte zahlreiche Werke Liszt's. Er war es, der Liszts Komposition Malédiction ihren Namen gab.

Die folgenden zehn Jahre reiste Stavenhagen durch Europa, Russland und Nordamerika. Er führte das Konzertstück von Weber 1886 im Crystal Palace auf und wurde für sein « außergewöhnliches technisches Können » gefeiert. Indessen gibt es eine lustige Anekdote über Stavenhagen's Angewohnheit, Titel von Stücken, die er häufiger spielte, zu ändern. Als er von einer jungen Dame gebeten wurde, eine Zeile in ihr Autogrammbuch zu schreiben, wandte sich Stavenhagen zur Inspiration an Rosenthal, der säuerlich vorschlug, daß Stavenhagen, wenn er nur eine Zeile schreiben dürfe, einfach nur sein Repertoire notieren könne. 4 Schon 1887 wurde er erneut nach London eingeladen, um Liszt's I. Klavierkonzert im Crystal Palace aufzuführen. Allmählich wurde Stavenhagen einer der bedeutendsten Virtuosen seiner Zeit, der besonders für seine Chopin-Interpretationen geschätzt wurde. Für Hanslick war er einfach « der perfekte Pianist ». Auch Hans von Bülow schätzte ihn sehr und dirigierte ihn in Beethoven's Drittem Klavierkonzert (19. und 23. Januar 1899) . Das Programm enthielt zudem Werke von Georges Bizet, Richard Strauß, Richard Wagner, Camille Saint-Saëns sowie einige von Liszt's Kompositionen für Klavier solo, die Stavenhagen spielte. Seine Kadenzen zum zweiten und dritten Klavierkonzert von Beethoven waren zu seiner Zeit hochgeschätzt und werden noch bis heute von Pianisten eingesetzt.

1890 (im Jahr seiner Hochzeit mit der Sängerin Agnes Denninghof - 1860-1945) erhielt Stavenhagen seine erste wichtige Anstellung als Hofpianist beim Großherzog von Weimar, zwei Jahre später wurde ihm der Hausorden vom Weißen Falken verliehen. 1895 ernannte man ihn zum Kapellmeister der Hofoper, an der er innerhalb von achtzehn Monaten sechs neue Opern uraufführte. Derlei künstlerische Entscheidungen, die Aufführungen zahlreicher Werke zeitgenössischer Komponisten zu fördern, riefen heftige Unstimmigkeiten hervor und führten letztendlich 1898 zu seinem Rücktritt. Noch im gleichen Jahr wurde er als Nachfolger von Richard Strauß Hofmusikdirektor in München und behielt diese Anstellung bis 1902. 1901 wurde er in Nachfolge von Perfall und als Vorgänger von Felix Mottl und Hans Bussmeyer Direktor der Akademie der Tonkunst in München. Hier unterrichtete er viele Studenten, die die nachfolgende Generation von Musikern und Dirigenten bildeten (zum Beispiel Ernest Hutcheson und Édouard Risler, die somit die Traditionen Liszts ins 20. Jahrhundert hinübertrugen) . Nachdem er diese Stellung 1903 verlassen hatte, war er von 1904 bis 1907 Dirigent und Musikdirektor in Weimar und später in Genf, wo er ebenfalls Leiter der Klavier-Meisterklasse des Konservatoriums wurde. Auch in Genf engagierte er sich weiterhin für zeitgenössische Musik mit Werken von Richard Strauß, Antonín Dvořák, Hans Pfitzner, Gustav Mahler, Claude Debussy, Maurice Ravel, Paul Dukas, Ferruccio Busoni (der ein guter Freund Stavenhagens war) , Mily Balakirev, Sergeij Taneev und Arnold Schönberg. Unter Stavenhagens Leitung, die als « hervorragend » bezeichnet wurde, entwickelten sich die Abonnementskonzerte in Genf zu « einer echten Schule für musikalische Erziehung » . Sein Interesse an zeitgenössischen Werken schlug sich auch in der Gründung der Modernen Abende nieder, einem Konzertzyklus mit aktuellen Werken ; die Wirkung seiner Förderung der neuen Musik zeigt auch an Carl Orffs Enthusiasmus, nachdem dieser eine Aufführung von Debussys Nocturnes gehört hatte. Darüberhinaus zeigte Stavenhagen Interesse an den Werken Scriabins, und war einer der ersten, der Brahms' Opus 116 aufführte (Stavenhagens Schwiegermutter war eine enge Jugendfreundin Brahms') . Stavenhagen blieb bis zu seinem frühzeitigen Tod 1914 (er starb an einer Lungenentzündung) in Genf. Seine sterblichen Überreste wurden später nach Weimar überführt und dort beigesetzt.

Obwohl Reminiszenzen an die meisten großen Komponisten seiner Zeit in Stavenhagens Kompositionen unverkennbar sind, sind die Auswirkungen des Lisztschen Stils zweifellos die stärksten und einflussreichsten. Sein Klavierkonzert in H-Moll, Opus 4, ist ein exzellentes Beispiel dafür, wie Prinzipien der zyklischen Form und thematisch-motivische Ausarbeitung starke Auswirkungen auf Stavenhagens Stil hatten. Für Hinson ist es eine « leidenschaftliche Transposition

des Geistes der Lisztschen Sinfonischen Dichtung in die drei Sätze der Konzertform » . Dieses Konzert, 1893 komponiert, ist das erste von dreien aus der Feder Stavenhagens ; allerdings ist eines davon verschollen und das andere nur als Manuskript in der Fassung für zwei Klaviere überliefert.

Das Klavierkonzert Opus 4 wurde zusammen mit der Ersten Sinfonie von Gustav Mahler bei einer der ersten Aufführungen des Titan (3. Juni 1894 in Weimar) gemeinsam mit Werken von Franz Liszt, Anton Rubinstein, Richard Wagner und Hans von Bülow gespielt. Stavenhagen war, so berichtete sein ehemaliger Schüler Klaus Pringsheim, einer der ersten deutschen Dirigenten, der aktiv die Musik Gustav Mahlers unterstützte. Das Konzert ist nah am Stil der Werke von Christian Sinding (Opus 6) und Moritz Moszkowski (Opus 59) . Es wurde 1904 von Ries & Erler sowie Edwin A. Fleischer veröffentlicht und dauert circa 25 Minuten. Maurice Hinson schätzte besonders « die komplexe Harmonik sowie die kluge strukturelle Anlage » und die « einprägsamen » Melodien, insbesondere die « weite, erhabene, fast brahmsische Hauptidee, die sie in den beiden Außensätzen wiederfindet » . Stavenhagens Konzert wurde in den 1970er Jahren vom amerikanischen Pianisten Michaël Pontin zusammen mit weiteren Konzerten spätromantischer Komponisten für Vox eingespielt.

Das Werk erfordert ein großes Orchester, welches Stavenhagen meisterhaft mit äußerst raffinierten Orchestrierung einsetzt. Der hochvirtuose Stil nutzt die gesamte Bandbreite technischer Möglichkeiten der Post-Lisztschen Klavierkunst. Obwohl das Werk formal (offensichtlich von Franz Liszt's H-Moll Sonate inspiriert) als auch in motivischer Verarbeitung eindeutig Liszt verpflichtet ist, gelingt Stavenhagen die Verbindung eines « modernen » Ansatzes mit Elementen, die von Johannes Brahms abgeleitet sind. Durch das Konzert hindurch verwendet der Komponist eine große Palette emotionaler Ausdrucksformen, vom feierlichen Pathos des Eröffnungsmotivs bis hin zu Momenten genuiner Verspieltheit, von einem bedeutenden Fugato und barocken Abschnitten bis hin zu Episoden reiner Zärtlichkeit und religiöser Mystik. Insbesondere der zweite Satz enthält einen schönen Choral, der sich eindeutig auf den langsamen Satz von Brahms' erstem Klavierkonzert bezieht und der auf die romantische Idee im barocken Stil anspielt. Unter den zahllosen erlesenen Ideen fügte Stavenhagen ein Zitat von Richard Wagners Isolde Liebestod ein, das übrigens in der Transkription von Liszt ein Favorit in seinen eigenen Konzertprogrammen war. Die Leitmotivtechnik wird von Stavenhagen ausgiebig eingesetzt und gibt dem Konzert eine außergewöhnliche Geschlossenheit. Der dritte Satz, der die Reprise des Konzertes in einer riesigen Sonatenform darstellt, ist deshalb streng mit dem ersten Satz verbunden. Er ist durch den häufigen Gebrauch von Chromatik, oft hervorgehoben durch Oktav-Tonleitern im Klavierpart sowie viele Zitate aus den vorhergehenden Sätzen einschließlich eines verträumten Fragments, das durch die Atmosphäre des zweiten Satzes inspiriert ist, gekennzeichnet. Stavenhagen setzt hier eine eindrucksvolle Bandbreite von Modulationen ein, von denen einige sehr geschickt sind. In der abschließenden Coda könnte die Hommage an den Schluß von Brahms' zweitem Klavierkonzert nicht offensichtlicher sein und fungiert erneut als ideale Verbindung zwischen den scheinbar gegensätzlichen Welten von Liszt und Brahms.

Werke

Klavierkonzert in C-Dur (1879) .

Klavierkonzert in A-Dur.

Klavierkonzert in H-Moll, Opus 4 (1893) .

Drei Orchesterlieder : Märchenlied, Ständchen, Der schwere Abend.

Suleika, Szene für Sopran mit Orchester.

Klavierstücke (Presto, Pastorale und Caprice) , Opus 2.

Klavierstücke (Capriccio, Intermezzo, Menuetto scherzando) , Opus 5.

Klavierstücke (Notturmo, Mazurka, Gavotte-Caprice) , Opus 10.

Literatur

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(Tilly Fleischmann war 1901-1904 Stavenhagen Schülerin und beschreibt in ihrem Buch, was sie von ihm und Berthold Kellermann über die Liszt-Tradition lernte.)

...

9 décembre 1907 : Mahler and Alma depart Vienna triumphantly to spend their 1st season in America. An impromptu gathering of admirers, mainly made-up of Schönberg's students, sees them off at the train station. They travel to Paris where they spend a few days, then, sail during the middle-weeks of the month.

Felix Weingartner succeeds Gustav Mahler as Director of the Vienna Court Opera. He retained the conductorship of the Vienna Philharmonic until 1927.

Arnold Schönberg feels a serious sense of loss with Gustav Mahler's departure from Vienna, as it was mainly Mahler who supported the work of him and his pupils ; this is a large part of the even bigger crisis experienced by Schönberg over the next year. It seems very possible that Schönberg is aware of Mahler's association of the tune « Ach, du lieber Augustin » (Ah, you dear Augustine) with tragedy, as Schönberg quotes a deliberately distorted version of this tune at the point where he writes « all is lost » in the score of the 2nd movement of his 2nd String Quartet, on which he is currently working - could this even be a personal message from Schönberg to Mahler ?

At the same time, without Mahler around to criticize his ideas, Schönberg suddenly feels the confidence to realize a new ideal of expression that he's had in mind, and finally finding a poet with whose work he feels a great deal of sympathy, he becomes strongly inspired by the style of Stefan George's poetry.

17 décembre 1907 : While Mahler and Alma are on the ship to America, Schönberg composes the 1st of his many settings of Stefan George poems, and the 1st piece to really display the hallmarks of « atonality » : « Ich darf nicht denkend » , the 1st of 2 Songs, Opus 14.

21 décembre 1907 : Mahler and Alma arrive in New York. Mahler conducts at the New York's « Metropolitan » Opera and they live at the « Hotel Majestic » in Manhattan's Upper-West Side.

1908

1er janvier 1908 : Gustav Mahler makes his « Metropolitan » Opera debut, in New York, conducting Richard Wagner's « Tristan und Isolde » .

Austria formally annexes its colony of Bosnia-Herzegovina, making it fully a province of the Austrian Empire.

2 février 1908 : Arnold Schönberg composes « In diesen Wintertagen » , the 2nd of the 2 Songs, Opus 14, in a style reminiscent of his earlier tonal work. The 2nd movement of the 2nd String Quartet is mostly drafted by now, and he begins sketching the 3rd and 4th movements, which eventually will each employ a vocal part, setting Stefan George's « Litanei » (Litany) and « Entrückung » (Rapture) , respectively. These 2 movements are originally planned to be in the reverse order in which they will eventually appear in the Quartet.

Février 1908 : Just before his 27th birthday, Béla Bartók embraces pantheism, which causes Stefi Geyer to break-off her relationship with him. Bartók contemplates suicide, then, pours his emotions into his 1st String Quartet, written during the latter part of the year. This is also his 1st major composition to show the influence of his studies into Hungarian, Romanian, and Slovak folk-songs.

16 février 1908 : Over in America, Gustav Mahler witnesses the funeral of a fireman from his 11th floor apartment, in New York. A single loud drum-stroke, which is muffled by the time it reaches Mahler's ears, leaves such an impression on him that, 2 years later, he will write it into his 10th Symphony.

5 mars 1908 : The « New York Age » newspaper publishes an article about Scott Joplin and his work on his Opera, « Treemonisha » . In a later interview, Gustav Mahler discusses « Negro music » and denounces its claim as « American folk-music » , which seems to indicate that he was, at least, a little familiar with « ragtime » . Given his old habit of reading newspaper reviews of his concerts, it's quite likely that Mahler could have read articles about Joplin in the New York papers.

At this point, the poetry of Stefan George has become a big inspiration for Arnold Schönberg.

Mars 1908 : Arnold Schönberg begins setting a non-cyclical group of 4 Stefan George poems from the cycle « Das Buch der hängenden Gärten » (Book of the Hanging Gardens) which will later be expanded into his Opus 15 :

« Da meine Lippen » (There my lips) , Opus 15, No. 4.

« Saget mir » (Say to me) , Opus 15, No. 5.

« Als Neuling trat ich » (As a beginner I stepped) , Opus 15, No. 3.

« Wenn ich heut nicht deinen Leib » (If I today not your body) , Opus 15, No. 8.

Later, Schönberg sketches another manuscript with 3 more songs :

« Friedensabend » (Peace evening) ; which will remain incomplete.

« Angst und Hoffen » (Fear and hoping) , Opus 15, No. 7.

« Jedem Werke bin ich fürder tot » (Each works am I for that dead) , Opus 15, No. 6.

Schönberg also makes sketches for settings of many other poets and for « Und Pippa tanzt » , an un-realized Opera project, while continuing to work on the 2nd String Quartet.

Printemps 1908 : The 24 year old Anton Webern is most likely finished with the composition of his « Passacaglia » for orchestra, Opus 1. This piece is frequently referred to as Webern's « graduation » work, upon finishing his lessons with Schönberg - it is not ! (That distinction goes to his next piece.)

23 avril 1908 : Mahler and Alma leave New York to sail-back to Europe.

2 mai 1908 : Mahler and Alma arrive at Cuxhaven (the sea-port near Hamburg) . They spend a few days in Hamburg. Mahler visits old friends. Alma spends time with her family. Mahler goes on to Wiesbaden.

8 mai 1908 : Alma joins Mahler in Wiesbaden for a concert which he conducts.

10 mai 1908 : Mahler and Alma arrive in Vienna. Mahler almost certainly resumes his contact with Arnold Schönberg at this time. Mahler spends only 1 week in Vienna, then, travels to Prague.

23 mai 1908 : Mahler conducts a concert in Prague. He also makes arrangements for the premiere of his 7th Symphony.

Début juin 1908 : Mahler and Alma are, again, in Vienna. The city is buzzing with preparation for Emperor Franz-Josef's « Jubilee » celebration, on **June 12th**. Wanting to escape the commotion, Mahler and Alma decide to spend their summer at a farm-house in Toblach (now, Dobbiacco, in Italy) .

10 juin 1908 : Mahler and Alma leave for Toblach.

11 juin 1908 : Back in the Alps for summer vacation, the mood is now one of resignation rather than joy for Gustav Mahler who complains to Bruno Walter of how lonely he feels, and how ... « Now, at the end of a life, I must learn to stand and walk as a beginner. » ; a reference to his Doctor's orders to moderate his amount of exercise. This is a particularly difficult blow for Mahler, whose spiritual demons in the past led him to take vigorous hikes in the forests and mountains, during which he received most of his musical inspiration.

Juin 1908 : Ferruccio Busoni writes a letter to his publisher Johannes Schmidl about an expanded version of his book, « Sketch of a New Æsthetic of Music » . But this version is never issued.

Julius Korngold finally sends his 11 year old prodigy son, Erich Wolfgang, to study with Alexander von Zemlinsky. Erich writes the 1st 2 movements of his Piano Sonata in D minor, which he later plays for Gustav Mahler, who is very impressed. Mahler also asks the young Korngold to play something his new teacher had assigned to him (a Passacaglia on a theme by Zemlinsky) and recommends that Erich use it as the Finale for the Sonata, which he does.

Été 1908 : Gustav Mahler's banker, Paul Hammerschlag, visits during the summer. Mahler expresses his interest in Chinese music. Back in Vienna, Hammerschlag buys some phonograph cylinders of Chinese music and gives them to Mahler.

Été 1908 : The summer in Gmunden is disruptive for Arnold Schönberg : he discovers his wife Mathilde and Richard Gerstl in bed together.

Été à hiver 1908 : The 23 year old Alban Berg composes 5 single-movement « Piano Sonatas » , and some remaining fragmentary, before tackling his real « Piano Sonata » , Opus I, later in the year.

Mi-juillet 1908 : Gustav Mahler apparently begins work on « Das Lied von der Erde » (The Song of the Earth) , considered by many to be his greatest work. He works on it feverishly during the rest of his vacation.

27 août 1908 : Mathilde leaves Arnold Schönberg and the children and goes back to Vienna with Richard Gerstl.

30 août 1908 : Arnold Schönberg returns with the children to Vienna, but stays without Mathilde for at least 1 month.

Spurred on by this crisis, Schönberg enters the most productive and most creative period of his career.

1908 : Le chef Willem Mengelberg dirige à 5 reprises des Symphonies d'Anton Bruckner avec le « Concertgebouworkest Amsterdam » .

Willem Mengelberg

Le chef d'orchestre néerlandais Joseph Wilhelm Mengelberg est né le 28 mars 1871 à Utrecht et est mort le 21 mars 1951 à Zuort, Sent (une commune suisse de la Basse-Engadine dans le canton suisse des Grisons) .

D'origine allemande, il est le 4e d'une famille de 16 enfants. Il étudie le piano et la composition au conservatoire de Cologne. Dans les années 1920, il compose tout en dirigeant à Lucerne une école musicale, un orchestre et un chœur.

À la tête de l'Orchestre Royal du « Concertgebouw » d'Amsterdam pendant 50 ans (1895-1945) , il est universellement reconnu comme un interprète original et puissant de Jean-Sébastien Bach, Ludwig van Beethoven, Piotr Ilitch Tchaïkovski, Richard Strauß et Gustav Mahler, dont il a été un proche dès 1902.

En raison de sa coopération avec le régime nazi lors de la Seconde Guerre mondiale, Mengelberg se voit interdire de diriger aux Pays-Bas, après 1945, pour une durée de 6 ans. Il se retire en Suisse où il attend, frustré et sans comprendre la raison de cette sanction, d'être rappelé par « son » « Concertgebouw » , mais il meurt quelques mois avant la levée de l'interdiction.

Il est l'oncle du musicologue et compositeur Rudolf Mengelberg ainsi que du compositeur, chef d'orchestre et critique Karel Mengelberg (père du pianiste et compositeur Misha Mengelberg) .

Ses enregistrements sont marqués par une grande expressivité et une liberté dans les variations de tempo. Wilhelm Furtwängler et Leonard Bernstein ont sensiblement la même approche.

Il a notamment assuré la création du 2e Concerto pour violon de Béla Bartók.

...

Les Pays-Bas possèdent, grâce à Willem Mengelberg, l'un des meilleurs Orchestres du monde : pendant 46 ans, Mengelberg a été à la tête de l'Orchestre du « Concertgebouw » d'Amsterdam qui n'avait que 7 ans d'existence lorsqu'il en prit la direction. Patiemment, il a effectué un long travail pour le hisser au niveau des plus grands, son exigence n'ayant d'égale que son enthousiasme communicatif pour la musique. Par une judicieuse répartition des programmes et des chefs invités pendant son absence, Mengelberg a fait du « Concertgebouw » l'un des rares Orchestres du monde capables de s'adapter aussi aisément aux répertoires germaniques et français, et aux musiques de toutes les époques. Il a imposé les œuvres de Gustav Mahler et Richard Strauß, qui ont souvent dirigé eux-mêmes à Amsterdam. Il a vécu en contact permanent avec la musique de son temps, faisant connaître aussi bien Tchaïkovsky, en 1896 ; que Debussy, Ravel, Schönberg et Stravinski, au début du XXe siècle ; ou Bartók, Kodály et Tansman, entre les 2 guerres mondiales.

Willem Mengelberg est né à Utrecht, le 28 mars 1871, dans une famille d'origine allemande. Il travaille avec Richard Hol, Henry Wilhelm Petri et Anton Averkamp dans sa ville natale, puis au Conservatoire de Cologne avec Franz Wüllner, Gustav Jensen et Isidor Seiss, qui lui donnent une solide formation de pianiste et compositeur. Les Ires années de sa carrière sont consacrées au piano mais il est vite attiré par la direction d'orchestre et est nommé directeur de la musique à Lucerne (1891) . Il revient aux Pays-Bas, en 1895, pour remplacer Willem Kes à la tête du «

Concertgebouw » d'Amsterdam. En 1897, il prend, en outre, la direction du « Toonkunstkoor » avec lequel il donne chaque année « la Passion selon Saint-Matthieu » de Jean-Sébastien Bach. De 1907 à 1920, il est à la tête des « Museumkonzerten » de Francfort et, entre 1911 et 1914, il dirige régulièrement les concerts de la « Royal Philharmonic Society » à Londres. En 1905, il effectue son 1er séjour aux États-Unis.

...

Pendant 50 ans, Willem Mengelberg a dirigé l'Orchestre du « Concertgebouw » d'Amsterdam qui n'avait que quelques années d'existence lorsqu'il en prit la direction en 1895.

Il a effectué un travail remarquable pour le hisser au niveau des plus grands Orchestres, son exigence n'ayant d'égale que son enthousiasme communicatif pour la musique.

En quelques années, Mengelberg a fait du « Concertgebouw » l'un des rares Orchestres du monde capables de s'adapter aisément à tous les styles et aux musiques de toutes les époques.

Il s'est engagé passionnément pour l'œuvre de Gustav Mahler et celle de Richard Strauß, qui ont souvent dirigé eux-mêmes à Amsterdam. Contrairement à ses collègues, Mengelberg s'est beaucoup intéressé à Jean-Sébastien Bach dont il a donné de nombreuses œuvres (Suites, Concertos, Cantates, Passions) . Il a été très curieux et intéressé par la musique de son temps, faisant connaître aussi bien Tchaïkovsky, en 1896, que Debussy, Ravel, Schœnberg et Stravinsky, au début du 20e siècle, ou encore Bartók, Hindemith, Kodály et Tansman entre les 2 Guerres.

Willem Mengelberg est né à Utrecht, le 28 mars 1871, dans une famille d'origine allemande. Il travaille avec Richard Hol, Henry Wilhelm Petri et Anton Averkamp dans sa ville natale, puis au Conservatoire de Cologne où il étudie la direction, la théorie et la composition avec Franz Wüllner (1832-1902) , ami et élève d'Anton Schindler qui avait été lui-même l'ami et le secrétaire de Beethoven. Il étudie le piano avec Isidor Seiss (1840-1905) qui avait travaillé avec Friedrich Wieck, le père de Clara Schumann.

Les Ires années de sa carrière sont consacrées au piano mais il est vite attiré par la direction d'orchestre et est nommé directeur de la musique à Lucerne, en 1891 (il est âgé de 20 ans !) , grâce aux chaleureuses recommandations de ses professeurs.

Il revient aux Pays-Bas, en 1895, pour remplacer Willem Kes à la tête du « Concertgebouw » d'Amsterdam. En 1897, il prend également la direction du « Toonkunstkoor » avec lequel il donnera, chaque année, la « Passion selon Saint-Matthieu » de Jean-Sébastien Bach et de nombreuses œuvres chorales.

Il dirige pour la 1re fois à Paris, en 1907, à Rome, en 1908, et se rend régulièrement à Moscou et Saint-Pétersbourg, à partir de 1909. C'est là qu'il rencontrera Modeste Tchaïkovsky qui, enthousiasmé par ses interprétations, lui confiera le manuscrit revu et corrigé de la 5e Symphonie de son frère, Piotr Ilitch. C'est cette version, négligée aujourd'hui, que Mengelberg dirigera.

De 1907 à 1920, il est à la tête des « Musuemkonzerten » de Francfort et, entre 1911 et 1914, il dirige régulièrement les concerts de la « Royal Philharmonic Society » de Londres.

En 1905, il effectue son 1er séjour aux États-Unis où il retourne régulièrement avant de prendre la direction du « National Symphony Orchestra » (1921-1929) qui deviendra, sous son instigation, l'Orchestre philharmonique de New York. Il dirige de nombreuses lres américaines.

Son répertoire varié se compose d'œuvres de :

Jean-Sébastien Bach.

Anton Bruckner (la 9e Symphonie, le 1er décembre 1927) .

Claude Debussy (« la Mer ») .

Alexandre Glazounov (la 4e Symphonie) .

Gustav Mahler (les Symphonies n° 2, 5 et 7 et « le Chant de la Terre ») .

Darius Milhaud.

Ottorino Respighi.

Albert Roussel.

Richard Strauß.

Igor Stravinsky.

Jan Pieterszoon Sweelinck.

Karol Szymanowski.

Alexandre Tansmann.

Antonio Vivaldi.

Il partagera quelques saisons avec Wilhelm Furtwängler, mais l'arrivée désastreuse d'Arturo Toscanini mettra fin à cette ère. La grande tournée européenne pour laquelle Mengelberg avait tant travaillé sera finalement dirigée par Toscanini. Suite aux intrigues du chef italien, ni Mengelberg, ni Furtwängler ne retourneront aux États-Unis.

Mengelberg apparaît à la tête des plus grands Orchestres européens et son succès est considérable.

C'est en 1933 que l'Université d'Utrecht crée une chaire à son intention.

Mengelberg a été celui qui a le plus œuvré en faveur de la musique de Gustav Mahler. Pour ses 25 ans à la tête du « Concertgebouw », en 1920, il dirigea l'intégrale des œuvres de Mahler.

Il organisa des Festivals consacrées, entre autres, à la musique française (1922) et à la musique néerlandaise (1902, 1913, 1935) .

Le compositeur Richard Strauß lui a dédié son poème symphonique « Ein Heldenleben » (Une Vie de Héros) ; Sergueï Rachmaninov, « les Cloches » ; et Zoltán Kodály, « les Variations Peacock » .

Parmi les œuvres du 20e siècle qu'il a créées, on peut citer le 2e Concerto pour violon de Béla Bartók (1939) ; le Concerto pour violon de Paul Hindemith (1940) ; « Háy János » et « les Variations Peacock » de Zoltán Kodály.

Willem Mengelberg a laissé de nombreux enregistrements d'une qualité technique remarquable. Avec l'Orchestre du « Concertgeouw », il enregistra pour les firmes « Columbia » et « Telefunken » . La radiodiffusion néerlandaise a conservé de nombreux enregistrements de concerts (1935-1944) dont la majeure partie est disponible.

...

The Dutch conductor Joseph Willem Mengelberg was born on 28 March 1871 in Utrecht, Holland, and died on 21 March 1951 in Zuort, in the Swiss canton of Graubünden. He was famous for his performances of Gustav Mahler and Richard Strauß with the « Concertgebouw » Orchestra of Amsterdam.

Mengelberg was the 4th of 15 children of German-born parents in Utrecht, Netherlands. His father was the well-known Dutch-German sculptor Friedrich Wilhelm Mengelberg. After studies in Utrecht with the composer and conductor Richard Hol, the composer Anton Averkamp (1861-1934) and the violinist Henri Wilhelm Petri (1856-1914) , he went on to study piano and composition at the Cologne Conservatory (now, the « Hochschule für Musik Köln ») , where his principal teachers were Franz Wüllner, Isidor Seiss and Adolf Jensen.

In 1891, when he was 20, he was chosen as General Music Director of the city of Lucerne (Switzerland) , where he conducted an orchestra and a choir, directed a music school, taught piano lessons and continued to compose.

4 years later, in 1895, when he was 24, Mengelberg was appointed principal conductor of the « Concertgebouw » Orchestra in Amsterdam, a position he held until 1945.

In this position, Mengelberg was to premiere a number of Masterpieces. For example, in 1898, Richard Strauß dedicated his tone poem « Ein Heldenleben » to Mengelberg and the « Concertgebouw » Orchestra, telling journalists that he « had, at last, found an Orchestra capable of playing all passages, so that he no longer needed to feel embarrassed when writing difficulties » . Among other notable premieres were those on March 29, 1939, when Mengelberg conducted the premiere of the Violin Concerto No. 2 by Béla Bartók with violinist Zoltán Székely and, on November 23,

1939, he premiered the « Peacock Variations » of Zoltán Kodály.

Mengelberg founded the long-standing Mahler tradition of the « Concertgebouw ». He met and befriended Gustav Mahler, in 1902, and invited Mahler to conduct his 3rd Symphony in Amsterdam, in 1903 ; and, on October 23, 1904, Mahler led the Orchestra in his 4th Symphony, twice in one concert, with no other work on the program. Mahler wrote to his wife Alma Mahler that this programming idea (presumably, Mengelberg's) was a « stroke of genius ». Mahler regularly visited the Netherlands to introduce his work to Dutch audiences, including also his 1st, 5th, and 7th Symphonies, as well as « Das Klagende Lied » and « Kindertotenlieder ». Mahler edited some of his Symphonies while rehearsing them with the « Concertgebouw » Orchestra, making them sound better for the acoustics of the « Concertgebouw ». This is, perhaps, one reason that this concert-hall and its Orchestra is renowned for its Mahler tradition. In 1920, Mengelberg instituted a Mahler Festival in which all the composer's music was performed in 9 concerts.

Mengelberg also founded, in 1899, the annual « Concertgebouw » tradition of performing the « Saint-Matthew Passion » of Johann Sebastian Bach, on Palm Sunday.

One criticism of Mengelberg's influence over Dutch musical life, most clearly articulated by the composer Willem Pijper, was that Mengelberg did not particularly champion Dutch composers during his « Concertgebouw » tenure, especially after 1920.

Mengelberg was music-director of the New York Philharmonic Orchestra, from 1922 to 1928. Beginning in January 1926, he shared the podium with Arturo Toscanini ; Toscanini biographer, Harvey Sachs, has documented that Mengelberg and Toscanini clashed over interpretations of music and even rehearsal techniques, creating division among the musicians that eventually resulted in Mengelberg leaving the Orchestra. However, the Mæstro did make a series of recordings with the Philharmonic for both the « Victor Talking Machine Company » and « Brunswick Records », including a 1928 electrical recording of Richard Strauß' « Ein Heldenleben » that was later reissued on LP and CD. One of his 1st electrical recordings, for « Victor », was a 2 disc set devoted to « A Victory Ball » by Ernest Schelling.

Mengelberg was described by Fred Goldbeck as « the perfect dictator / conductor, a Napoleon of the Orchestra » ; Alan Sanders writes :

« His treatment of the Orchestra was autocratic. In later years, his behaviour became extreme, and there are extraordinary stories of abusive verbal exchanges between him and his players at rehearsal. »

Berta Geißmar records an incident, in 1938, when Mengelberg rehearsed the London Philharmonic Orchestra in the « Vorspiel und Liebestod » from « Tristan » and he gave them tortuous lectures as though they had never seen the music before.

The most controversial aspect of Mengelberg's biography centers on his actions and behavior during the years of the Nazi occupation of Holland, between 1940 and 1945. His biographer, Fritz Zwart, writes (for Radio Nederland) of an interview Mengelberg had given with the “ Völkische Beobachter ”, the German Nazi newspaper ; the gist of it was

that, on hearing of the Dutch surrender to the German invaders, on May 10, 1940, he had brought a toast with a glass of champagne and had also spoken about the close bond existing between the Netherlands and Germany » .

Zwart also notes that Mengelberg conducted in Germany and in German-occupied countries throughout the War, and was photographed in the company of Nazis such as Arthur Seyß-Inquart. Explanations have ranged from political « naïveté » in general, to a general « blind spot » for criticism of anything German, given his own ancestry. After the War, in 1945, the Netherlands' Honour Council for Music banned him from conducting in the Netherlands for life ; in 1947, after an appeal by his lawyers, the Council reduced his ban to 6 years though, also in 1947, Queen Wilhelmina withdrew his Gold Medal of Honour. This notwithstanding, he continued to draw a pension from the Orchestra until 1949 when cut-off by the city council of Amsterdam. Mengelberg retreated in exile to Zuort, Sent, Switzerland, where he remained until his death in 1951, just 2 months before the expiration of his exile order.

Willem Mengelberg was the uncle of the musicologist and composer Rudolf Mengelberg and of the conductor, composer and critic Karel Mengelberg, who was himself the father of the improvising pianist and composer Misha Mengelberg.

The New Grove Dictionary of Music and Musicians (1980) entry on Mengelberg describes him as a « martinet addicted to meticulous and voluble rehearsals » ; it also notes that he did not hesitate to make what he called changes to a composer's scores when he felt it would aid clarity.

Mengelberg's recordings with the « Concertgebouw » Orchestra are marked by frequent use of an unusually prominent portamento, the sliding of the string players' left fingers from one note to another. The scholar Robert Philip has shown that Mengelberg's recordings with other Orchestras do not show this portamento, and that « the unusual approach to portamento was a stylistic feature which he developed with the “ Concertgebouw ” over a long period of rehearsal, and that it was not a style which could be transferred to other Orchestras when Mengelberg visited them » . Philip also notes that this portamento required the strings to use uniform fingering prescribed by Mengelberg, and that this was also unusual for the time, when much orchestral fingering was typically « free » , with different players fingering a passage differently. Freely bowed portamento sounded lighter than that we hear in Mengelberg's recordings, as not all players would slide on the same notes. Philip mentions recordings by the Vienna Philharmonic under Bruno Walter as examples of this style.

In addition, Mengelberg employed fluctuations of tempo that were extreme, even in an era in which tempo fluctuation was more common than in modern practice. While admirers of Mengelberg value his tempo inflections, detractors have criticized them. For example, the musicologist and music theorist Walter Frisch has argued that :

« In the Brahms performances recorded by Willem Mengelberg, tempo fluctuation too often tends to obscure the broader shape of a passage or movement. »

Frisch argues that this obscuring of structure does not result from the tempo fluctuations of 2 conductors he admires who also used much tempo inflection, Wilhelm Furtwängler and Hermann Abendroth.

In addition to his recordings of Richard Strauß's « Ein Heldenleben » , Mengelberg left discs of Symphonies by

Beethoven, Tchaikovski and Brahms, and Bach's « Saint-Matthew Passion » .

His most characteristic performances are marked by a tremendous expressiveness and freedom of tempo, perhaps most remarkable in his recording of Gustav Mahler's 4th Symphony but certainly present in the afore mentioned « Saint-Matthew Passion » and other performances as well. These qualities, shared (perhaps, to a lesser extent) by only a handful of other conductors of the era of sound recording, such as Wilhelm Furtwängler and Leonard Bernstein, make much of his work unusually controversial among Classical music listeners ; recordings that more mainstream listeners consider unlistenable will be hailed by others as among the greatest recordings ever made.

Many of his recorded performances, including some live concerts in Amsterdam during World War II, have been re-issued on LP and CD. While he was known for his recordings of the German repertoire, « Capitol Records » issued a powerful, nearly high-fidelity recording of César Franck's Symphony in D minor, recorded in the 1940's by « Telefunken » with the « Concertgebouw » Orchestra.

Due to the Dutch government's 6 year ban on Mengelberg's conducting activities, he made no more recordings after 1945. Some of his performances, in Amsterdam, were recorded on the innovative German tape recorder, the « Magnetophon » , resulting in unusually high-fidelity for the time.

Sound films of Mengelberg conducting the « Concertgebouw » Orchestra, during live concerts in Amsterdam, have survived. Among these are a 1931 performance of Carl Maria von Weber's « Oberon » Overture and a 1939 performance of Bach's « Saint-Matthew Passion » .

...

Mengelberg's early education was in his native city of Utrecht where he studied under the tutelage of Richard Hol, Henri Wilhelm Pertri, and Anton Averkamp. Mengelberg continued his studies with Franz Wüllner and Adolf Jensen, in Cologne, where he earned prizes as a pianist, violinist, and conductor. In 1891, Mengelberg assumed the directorship of the Lucerne City Conservatory. It would not take long for the young conductor to garner an excellent reputation and, in 1895, became the music-director of the prestigious « Concertgebouw » Orchestra, where he would serve until 1945. Concurrently, Mengelberg served as chief conductor of the Amsterdam « Toonkunst » Choir, an ensemble he found invaluable, marshaling his resources to perform such choral Masterpieces as Bach's « Saint-Matthew Passion » .

In 1902, Mengelberg met and befriended the great Gustav Mahler and, consequently, became a devoted champion of the legendary Austrian composer's music. During his time, Mengelberg was widely respected as a foremost interpreter of Mahler's scores. In 1920, in celebration of the « Concertgebouw » 's 25th season, he led the Orchestra in a cycle that presented all of Mahler's Symphonies. From 1907 to 1920, Mengelberg served as the director of the Frankfurt Museum Concerts and, in 1921, became the conductor of the New York International Symphony Orchestra, which he would conduct until 1929. From 1922 to 1930, Mengelberg was the principal conductor of the New York Philharmonic and, for the 1928-1929 season, shared the podium with Arturo Toscanini, a relationship that was strained and led to Mengelberg's return to Amsterdam. He was an avid supporter of contemporary music, and conducted the premieres of

many notable works by such influential composers as Zoltán Kodály, Darius Milhaud, Henk Badings, Paul Hindemith, Béla Bartók, Max Reger, and Ottorino Respighi.

Mengelberg's discography is extensive, and is represented by a host of renowned Orchestras including the « BBC » Symphony Orchestra, Berlin Radio Orchestra, Paris Radio Orchestra, New York Philharmonic and, of course, the « Concertgebouw » Orchestra. The conductor's popularity was widespread, and was exemplified by Richard Strauß' dedication of his « Ein Heldenleben » , to the Dutch conductor. In an unfortunate incident, Mengelberg was deemed a Nazi sympathizer, and was eventually exiled to Switzerland for 6 years. Consequent to his exile, his tenure at the « Concertgebouw » Orchestra was revoked, and the Gold Medal of Arts and Sciences he had been awarded was withdrawn and reclaimed by Queen Wilhelmina. While Mengelberg was banned from his native Holland, he did receive requests to conduct elsewhere, including the Soviet Union. The conductor could not accept such offers however, as his passport had been surrendered to the Dutch government. Willem Mengelberg undoubtedly was an important figure in music. His dedication to the work of Gustav Mahler and advocacy for the artistic output of his contemporaries solidified his reputation and established his career as one of the most influential of his time.

...

Willem Mengelberg was a perfectionist who meticulously rehearsed his Orchestras. He was associated with the Amsterdam « Concertgebouw » for most of his career, but was also much in demand as a guest-conductor. The Dutch conductor 1st led the Philharmonic during the 1905-1906 season ; from 1921 to 1930, he arranged his Amsterdam schedule to allow for annual trips to New York in order to conduct the Philharmonic there. The remainder of each season was handled by various guest-conductors, including Igor Stravinsky, Wilhelm Furtwängler, Arturo Toscanini, Sir Thomas Beecham and Fritz Reiner.

Mengelberg was a dynamic interpreter of the Romantic repertoire, Tchaïkovsky in particular, but also Gustav Mahler and Richard Strauß, who dedicated « Ein Heldenleben » to him. Under Mengelberg, the Philharmonic recorded for the « Victor » label, including uncut performances of Beethoven's « Coriolanus » Overture and Liszt's « les Préludes » . (With a limit of 4 minutes per side, substantial cuts were more usual.) Mengelberg's live performances exhibited thrilling orchestral precision, although the players often complained about his inordinate speechifying during rehearsals. During Mengelberg's years as conductor, the Orchestra merged with a rival ensemble, Walter Damrosch's Symphony Society. As a conductor, Damrosch was in no position to compete with the Philharmonic's current stars, Mengelberg and Toscanini. But just as Mengelberg rose to the fore by being a guest-conductor under Josef Stránský, so too was Toscanini's willfull personality beginning to eclipse Mengelberg's.

During the Second World War, Mengelberg accepted invitations to conduct in Germany ; his conciliatory attitude to the Nazis was bitterly resented and, after 1945, he was forbidden to conduct in Holland. He retired to Switzerland.

...

Willem Mengelberg's parents were both German by birth, but worked in Holland, establishing a studio for the production of church furnishings at Utrecht, in 1869. The 4th of 16 children, several of whom died young, Willem

learnt to play the organ and the piano in Utrecht, and although he was trained in the work of his father, it soon became apparent that he possessed musical skills which justified formal instruction. He, therefore, entered the Cologne Conservatory, where he studied piano under Isidor Seiss (who, in turn, had studied with Friedrich Wieck the father of Clara Schumann) and composition and conducting with Franz Wüllner, as well as music theory and composition with Gustav Jensen. Mengelberg left the Conservatory with prizes for composition, conducting and piano playing and both Wüllner and Seiss envisaged him developing his career as a pianist. His 1st professional work took place in Lucerne where, from 1892, he conducted a choir and an orchestra, directed a music school, gave piano lessons and composed. On average, he conducted one orchestral concert each month, and soon learnt that to gain the confidence of orchestral players, it was important to possess a working knowledge of all orchestral instruments.

After 3 years in Lucerne, Mengelberg was approached with the offer of the conductorship of the Amsterdam « Concertgebouw » Orchestra, in succession to Willem Kes. His initial years with the Orchestra were not always easy : his individual interpretative ideas attracted criticism and there was occasional conflict with orchestral players. During this period, he often consulted Wüllner, who not only had studied with Beethoven's friend and secretary Anton Schindler but had also known Robert Schumann and Johannes Brahms well ; he advised Mengelberg on the performance of major works such as Bach's « Saint-Matthew Passion » and Beethoven's « Missa solemnis » . After working with the « Concertgebouw » Orchestra, for several years, and establishing himself, Mengelberg began to receive invitations to conduct outside Holland : he appeared at the Richard Strauß Festival in London, in 1903, when the « Sunday Spectator » remarked that it might have been better if Mengelberg had conducted more and Strauß less ! With the Philharmonic Society of New York, he made his debut, in 1905, once again conducting the music of Richard Strauß with great success ; and, henceforth, he conducted throughout Europe, appearing in Paris (1907) ; Rome (1908) ; Moscow and Saint-Petersburg (1909) ; and London, again, in 1911. In addition, he took on the conductorship of the Frankfurt Museum Concerts, in 1907, and of the Amsterdam Philharmonic Choir, in 1908.

Having been 1st approached to accept a permanent position by the New York Philharmonic Society, in 1910, Mengelberg eventually occupied such a post after World War I, initially with the recently-established National Symphony Orchestra for the 1920-1921 season. Despite enormous success, the costs of this body were too great for its backers to sustain, and it merged with the New York Philharmonic Orchestra, in 1922 ; Mengelberg became one of its permanent conductors alongside Josef Stránský. It was largely Mengelberg's fastidious training that created an Orchestra of the 1st rank, as his 1928 recording of Richard Strauß's « Ein Heldenleben » clearly demonstrates. (A 3rd Orchestra, Walter Damrosch's New York Symphony Orchestra, had also merged with the New York Philharmonic Orchestra at the beginning of 1928.) The arrival of Arturo Toscanini, in 1926, with whom Mengelberg shared the post of chief conductor, resulted in the latter's programmes becoming more adventurous, with a strong showing by contemporary American as well as European composers ; but as had been the case with Mahler at the Metropolitan Opera before World War I, so Mengelberg too was unable to resist the influence of Toscanini, and left the Orchestra, in 1930. It was Toscanini who conducted all the concerts given by the New York Philharmonic Symphony Orchestra on its highly-influential European tour of that year.

Henceforth, Mengelberg's work was focused upon Europe and especially Amsterdam, where he had scored a major success with the Mahler Festival of 1920 at which all the Mahler Symphonies were performed. This followed his 1st

appearances with the Vienna Philharmonic Orchestra. At the 1st concert with this Orchestra, which took place on 30 December 1917, he conducted Mahler's « Das Lied von der Erde », after which Alma Mahler gave him 2 manuscripts of one of the work's movements, « Der Abschied » (one a preliminary version and other in full-score) , with the following flattering dedication :

« To the Friend of Gustav Mahler. The most wonderful interpreter of his work : Willem Mengelberg. »

At the 2nd concert, given on New Year's Day 1918, he conducted Mahler's Symphony No. 4 and Strauß' « Ein Heldenleben » .

Throughout the inter-War years, Mengelberg was a popular hero in Holland : everything he did and everywhere he travelled was news. He received numerous honours : in 1934, he was made a Grand Officer of the Order of Orange-Nassau as well as a professor of music at the University of Utrecht. However, the rise of the National-Socialist movement throughout Europe and, especially, the German occupation of Holland revealed a startling naïvety on the part of Mengelberg. In 1940, photographs were published of him as a tourist in Berlin and, 5 days later, an interview which he had given to the Nazi newspaper, the « Völkischer Beobachter » , was re-published in Holland. Mengelberg compounded the negative impression thus created by fraternising with the Nazi leaders in occupied Holland, Arthur Seyß-Inquart and Hendrik Jan Woudenberg, and by accepting conducting engagements, both in Germany and in countries occupied by the Germans. Mengelberg's bland response to criticism, that « as the sun shone indiscriminately for everyone so too was music made for all people » , ignored the reality that, under the Nazis, the sun did not shine for everyone, and that, to quote his biographer Frits Zwart :

« Even musicians, composers and their work were forced into a scheme of things which placed no value on freedom. »

Even as late as 1946, Mengelberg failed to accept any personal responsibility for his actions during World War II, writing to a friend :

« If I had done something, I could understand it, but I never got involved in anything ! »

In 1945, the Dutch authorities forbade him to conduct in Holland ever again ; this ban was commuted to 6 years, in 1947, but he was indeed never to conduct again.

Mengelberg was a highly-idiosyncratic conductor who, through extensive and detailed rehearsal, achieved by current standards the most personal of performances. His approach to interpretation is exemplified by his comments that, « the performer must help the creator » , and « faithfulness to the notes is a recent invention » . He used the several playing norms of the period, such as rubato (tempo adjustments) and portamento (sliding from one note to another, generally on the strings) in such a way as to deliberately intensify his interpretations and, frequently, adjusted dynamic markings and orchestrations with the same aim. His sense of phrasing was similar to that which might be more generally expected of a virtuoso pianist, which Mengelberg of course was. In general, he cultivated a highly-dynamic style of performance which emphasised extreme variation in order to achieve powerful emotional effects. His conducting, for instance of the Symphonies of Tchaïkovsky, may sound to modern ears almost hysterical in its intensity,

but there is no denying that these readings are effective on their own terms. Mengelberg was a close personal friend of many of the most notable composers of his day, such as Gustav Mahler, Richard Strauß, Alphons Diepenbrock and Ernest Schelling. His correspondence with Mahler reveals the depths of this friendship : in gratitude for Mengelberg's extraordinary efforts in preparing works by Mahler which the composer was to conduct in Amsterdam, the composer wrote to him :

« I am so grateful to you for your fresh and energetic initiative, your deeply sympathetic interpretation and penetrating understanding of my work. »

Richard Strauß was equally admiring of Mengelberg's work, dedicating one of his finest compositions, « Ein Heldenleben », to Mengelberg and the « Concertgebouw » Orchestra.

Mengelberg's discography is one of the largest for a conductor of his generation. He was contracted to several recording companies during his career, which covered the eras of both acoustic and electrical recording. Before its take-over by « The Gramophone Company » to form « EMI », he recorded extensively for the British « Columbia » label, from 1926 onwards, and, during the 1930's and 1940's, he made numerous recordings for the German « Telefunken » company, some of which are exceptionally rare in their original form because of the exigencies of War-time production. In addition, recordings have survived of many broadcasts, including his monumental interpretation of Bach's « Saint-Matthew Passion ». Mengelberg's troubled personal history has worked against a careful and reasoned critique of his achievements as a musician, and his large discography, both official and unofficial, has yet to be fully assessed. The recordings of Mengelberg's broadcast concerts include many vital sound documents of the 20th Century, such as the 1st performances of Béla Bartók's Violin Concerto No. 2 (with Zoltán Székely) and of Paul Hindemith's Violin Concerto (with Ferdinand Hellmann) ; Mahler's Symphony No. 4 ; all the Beethoven Symphonies ; « Ein Deutsches Requiem » of Brahms ; and works by numerous Dutch composers who were contemporaries of the conductor, as well as other composers of Mengelberg's generation such as Sergei Rachmaninov, Maurice Ravel, Zoltán Kodály, Hans Pfitzner, Paul Hindemith and Ernst Bloch. It is impossible to consider the history of orchestral performance in the 20th Century without taking into account the achievements of Mengelberg and the Amsterdam « Concertgebouw » Orchestra, and thus his recordings are of considerable significance, whilst also constituting highly-individual interpretations, possessed of an intensity rarely encountered.

...

After the Germans had occupied the Netherlands in 1940, Willem Mengelberg continued to conduct « his » « Saint-Matthew Passion » on subsequent Palm Sundays, except for the last 2 years of the War. And he continued performing for the Dutch Radio. And he continued recording for the « Telefunken » label : Symphony No. 3, « Eroica », by Beethoven) on November 11-13, 1940 ; Symphony in C and « Unfinished » Symphony by Schubert in November 1942. Just before the invasion, he had recorded « Ein Heldenleben » by Richard Strauß, and Symphony No. 9 (5) , « Aus der neuen Welt » (From the New World) by Dvořák. During the War, Mengelberg received financial and organizational help from the occupier for performances, concerts and travels. His last recording was made in November 1942, conducting « Eine kleine Nachtmusik » (A Little Night Music) by Mozart. During the War, many performances by the «

Concertgebouw » Orchestra continued to be recorded, also with Eduard van Beinum, Paul van Kempen, Eugen Jochum, and Herbert von Karajan.

When the War had started, numerous artists, especially of the younger generation and those who had just started to make a name for themselves, did not want to give-up their careers. When the War was over, many musicians like pianist Cor de Groot (Arthur Seyß-Inquart's favourite pianist) ; organist Piet van Egmond ; conductor Willem van Otterloo ; and also composer Henk Badings (director of the « Rijksconservatorium » in The Hague, from 1941 to 1944) , who all had been members of the Dutch « Kulturkammer » (Culture Chamber) , were forbidden to perform for 1 or more years but most of them were soon cleared of alledged misconduct, they were de-nazified.

Mengelberg had chosen not to deprive himself of what he had accomplished as a conductor. In order to be able to continue to do what he loved most, namely conducting « his » « Concertgebouw » Orchestra, he worked together with and for the Germans. This, despite his age. In 1940, Mengelberg was 69, an age when retirement under the given circumstances would have been logical or, at least, would have been wise. Mengelberg, like Wilhelm Furtwängler (who also did not understand the signs of the time) and many others, did not go into exile. To go to America, where Arturo Toscanini was number 1, was no option for Willem Mengelberg. He stayed in Amsterdam and secured his position.

His art was deeply rooted in the Austro-German culture. He could not deny that this was part of his own existence. However, the question of working together with and for the German occupier is not of an artistic nature. The question is a moral one :

How strong are you mentally ? How much insight do you have in a given political situation ? How far do you go in making use of the regulations ? And how far do you go in answering to the demands of the occupier ?

« How far can you go ? » seemed to be an individual matter with personal consequences. Many people believed that the Nazis would soon be stopped and, therefore, they did not work for, nor with, the occupier. But the Nazis were stopped only much later. And if Mengelberg would have helped saving the lives of 29 Jewish musicians, it was for artistic reasons only and not for a political or moral argument.

Right from the beginning, Mengelberg showed what his position was. Many judged his behaviour as « ambivalent » , as he was not taking a firm stand. He was not politically engaged and cared solely for his music business. When, in May 1940, the Netherlands were invaded by the Germans, Mengelberg was in Germany, in Bad Gastein, taking the cure and he later traveled to Frankfurt. He did not see a possibility to return to Amsterdam immediately. Sources say that he did not see the necessity to return. He 1st traveled to Austria and, from there, in early July, to Berlin to participate in the Festivities to commemorate Tchaikovsky's 100th Birthday. And it was there that he recorded Tchaikovsky's Piano Concerto No. 1 in B-flat minor, Opus 23, with pianist Conrad Hansen, just 2 months after the Germans had invaded the Netherlands on May 10th, and had bombed and burned the heart of the city of Rotterdam on May 14th, 1940. In an interview in the Nazi newspaper « Völkische Beobachter » , Mengelberg said that Europe was going « in a new direction » . The new direction was even more evident later, in 1940. In November of that year, when he conducted the Orchestra at the occasion of the founding of a section of the « NVV » : the Dutch Labour Union. The section was named « Joy and Work » (« Vreugde en Arbeid ») which was the equivalent of « Kraft durch Freude » (« KdF ») of

the German NSDAP : the National-Socialist Workers' Party. It is no wonder that, sometime later, Mengelberg conducted a concert for « Reichskommissar » Arthur Seyß-Inquart and other German officials. And there was no resistance from most of the Orchestra members when the Orchestra was to be « arianized » , purged from Jewish influences, sometime later.

This was all in stark contrast to Arturo Toscanini's attitude who did not want to conduct his Orchestra playing « Giovanezza » , the Fascist hymn, for dictator Benito Mussolini, and he left Italy for good, in 1936, to live in the United States taking his assistant, the Hungarian conductor Laszlo Halasz, with him.

Willem Mengelberg, however, wrote letters addressed to the occupier, expressing his thanks for this or that arrangement, for a supply, or for a contribution. Willem Mengelberg was allowed to travel with his Orchestra to Paris to be filmed in performance. He and pianist Cor De Groot traveled to Salzburg to perform at the « Salzburger Festspiele » (Salzburg Festival) , on August 16, 1942 ; Cor De Groot being the soloist in Beethoven's « Emperor » Piano Concerto No. 5, Opus 73.

Mengelberg was even allowed to travel to Spain and Portugal, as Dutch journalist Dick Verkijk mentions in his extensive documentation, « Radio Hilversum 1940-1945 » (Amsterdam, 1974) , while others had to follow difficult tracks, sometimes via Switzerland and through the Pyrenean Mountains, in order to reach Spain. For them, this was the only way to avoid execution, the only way to finally reach England to report to the government in exile, or to join the Allied Forces eventually. De Groot also performed in Riga (Latvia) . And, in April, 1942, the entire « Concertgebouw » Orchestra with Willem Mengelberg and Cor De Groot traveled to Vienna to celebrate the Centenary of the « Wiener Philharmoniker » , on March 1942. Cor De Groot was the soloist in the « Variations symphoniques » by César Franck, Mengelberg conducting. After the War, it was argued that Cor de Groot, by accepting many privileges and « collaborating » with the German occupier, was able to protect the lives of 2 people important to his relatives.

There were many performers, composers and artists, who did not want to become a member of the « Reichsmusikkammer » , the music-section of the « Reichskulturkammer » (Culture Chamber) , the institution which set the rules for performances and stipulated what material could be performed and what was « degenerate art » (« Entartete Kunst ») . Those who did not want to join were not allowed to perform and could hardly earn a living. (Nevertheless, the Germans were sabotaged time and time again, and the « Kulturkammer » never had a firm grip on the artistic life in the Netherlands.)

Lies the meaning of Bach's « Saint-Matthew Passion » solely in « the most beautiful music that was ever written » ? Was the appeal (as Mengelberg put it) « die Schönste Musik die je geschrieben wurde » ? Did the magnificent work of Johann Sebastian Bach not relate to a deeper consciousness ? Were there no aspects of a human and also of a political nature ? Jesus was the rebel, the society's critic. Was Mengelberg the servant of Caiaphas ?

Right from the start of his conductorship (in 1895, when he was only 24 years of age) , it became clear that the « Concertgebouw » Orchestra had a genius at its head, a director who was a great organizer, a man who had an eye for detail when executing a work, planning a performance, or starting a tour, and a musician who could instantly be

inspired by the score he had laid eyes on.

Through the years, Willem Mengelberg became not only internationally recognized ; also nationally, he was a prominent personality who did appear every so often in magazines and newspapers. He was a popular celebrity. When returning from a tour abroad and arriving at Amsterdam Central Station, newspapers would announce the arrival accompanied with a picture of the man. In magazine articles, Mengelberg checked the modern recording techniques, did take part as a juror of a contest, was photographed at a farewell dinner just before boarding a steamer to New York, etc. Mengelberg gradually became an institution and as such played a most significant role.

What would the Orchestra have become without this important but also presumptuous conductor who molded the institution to high-standards and brought it to world fame ? It probably would have been a 2nd rate ensemble.

That is why, from 1940 on, Mengelberg's foremost aim was the preservation of his Orchestra and securing his own position - no matter what. That included the well-being of his musicians ; among them, several Jews. His concern was only partly just, of course. He could have made other choices. But he did not. Leaving the country meant leaving the Orchestra that he had built during the last 45 years. That was no option. It would be a mental blow which would affect his whole being if he left his creation behind.

Because of his prominence, he was judged more severely than any other artist who had manipulated himself through the 5 year War.

How severely ? After the liberation of the Netherlands by the Allied Forces and after the Germans had capitulated in 1945, the name of Willem Mengelberg was hardly ever mentioned, except in private conversations, one would say. He was banned, his personality ridiculed. In 1947, a new dictionary of composers and compositions with the title « Muzikale Ommegang » (Musical Round-up) was published. In the paragraph about Gustav Mahler, there is no mention of Willem Mengelberg, despite the fact that he had been instrumental in promoting Mahler's music in the Netherlands, in Europe and, also, in America. Proof was the organization by Mengelberg and staff of the « Mahler Feest » (Mahler Festival) . Oddly enough, composer Henk Badings gets extensive coverage in the book, notwithstanding his alleged inclination towards the ideas of the occupier.

In the 1949 edition of « Radio Encyclopedie » , the only entry with the name « Mengelberg » is of composer and musicologist Doctor Kurt Rudolf Mengelberg, nephew of the former conductor of the « Concertgebouw » Orchestra. Kurt Rudolph Mengelberg was artistic-director of the « Concertgebouw » , from 1925 until 1935 ; and general-director, from 1935 until 1954.

The question is also why the ideas of certain conductors, composers and instrumentalists, are often on the political right side. Maybe, it is because they do not have the time to study political ideas and the evolution of society thoroughly. But, most of all, many tend to think only in structured music, of ideas organized in sound in which, for them, there is no place for external influences. This is applicable for the purely Classically-oriented musicians. Those who roamed the realm of modernistic and « avant-garde » music styles are generally rebellious.

Willem Mengelberg's behavior had not only become problematic to the Dutch music scene but also to the entire nation. In 1945, he was declared unworthy to keep his post of principal-conductor of « his » Orchestra. This verdict became definitive in 1947 ; the year in which bans on several other prominent people with questionable behavior during the War were lifted. (In Germany, the prominent conductor Wilhelm Furtwängler was allowed to perform again, in 1947.)

Mengelberg was living in Switzerland when the 1947 announcement was made that, for the next 6 years, he was not allowed to return to the Netherlands, not even for challenging the verdict. He did no longer have a valid passport.

The Dutch government did not have an eye for gray-tones but only could see black and white at the time, and the leaders announced that Eduard van Beinum was to be principal-conductor of the Amsterdam « Concertgebouw » Orchestra.

Mengelberg spent the remainder of his life in exile, in Switzerland, in his chalet, the « Chasa Mengelberg » (« Hof Zuort ») , in Graubünden. In 1950, Michæl Thomas of the Cherubini Society in London corresponded with the conductor and proposed making recordings. On August 14th, 1950, Mengelberg wrote :

« Dear Mister Thomas,

My manager Mister Johann Köning, who has shortly visited me, informed me that I still have obligations towards the “Telefunken” Company. This being the case, it is impossible for me to sign any other contract at present. I am extremely sorry to have to disappoint you and sincerely hope that we may come to some agreement later. At last, I have received a passport on condition that I do not conduct anywhere without having previously obtained a special permit from the Dutch government and which is only valid for the Benelux countries, Switzerland and Italy (not England) . However, it is a beginning and I trust further difficulties will be removed in the near future.

Believe me, dear Mister Thomas,

Yours sincerely Professor Doctor Willem Mengelberg. »

The « near future » was very short for a man his age. And it is suspected that Mister Johann Köning, did not want to burn his fingers on the possibility of making recordings by Willem Mengelberg and used the contract as a pretext. Mengelberg died on March 22nd, 1951, in Switzerland. That was, in fact, 2 years before the presentation in 1953 of the sound recording of his 1939 performance of Bach's « Saint-Matthew Passion » .

By the end of the 1940's, several intellectuals and government officials had been discussing Mengelberg's position and his importance and were proposing that the ban should be lifted. Yet, a positive action taken by the government came too late.

Dutch composer, musicologist and journalist Wouter Paap (1908-1981) is the author of a small but comprehensive 80 page illustrated biography of Willem Mengelberg, published by the Elsevier Company. The book was written in

conjunction with the Mengelberg « Documenta Musicæ » LP series, issued by the « Philips Phonografische Industrie » , in 1960. The book included a 7 inch 45 RPM disc with the performance by Willem Mengelberg and the « Concertgebouw » Orchestra of « Oud Nederlandse Dansen » (Old Dutch Dances) composed by Julius Röntgen. On the last pages, Paap recounts that, on the day Willem Mengelberg would have been 80, on March 22nd, his actual birthday, farmers of Zuort had put his body on a sleigh and brought him on the snowy path to the valley while bells were ringing. In the « Hofkirche » , in Lucerne, the Funeral Mass of Dutch composer Johannes Verhulst was performed. Ferdinand Helman, former Concert-Master of the « Concertgebouw » Orchestra, played the 2nd Movement from Bach's Violin Concerto.

On the afternoon of Saturday, March 31st, 1951, a concert was given in memory of Willem Mengelberg by the « Concertgebouw » Orchestra conducted by Otto Klemperer. The program was well-chosen and opened with Mozart's « Maurerische Trauermusik » (Masonic Funeral Music) . Then, Dutch contralto Roos Boelsma was soloist in « Der Abschied » (The Farewell) , the last song from « Das Lied von der Erde » (The Song of the Earth) . The Amsterdam « Toonkunstkoor » sang the Choral « Wenn ich einmal soll scheiden » (When I must depart one day) from Bach's « Saint-Matthew Passion » . The last work on the program was Beethoven's 3rd Symphony, the « Eroica » , with the « Marcia funebre » . It is true, Mengelberg led an intense and heroic life that he spent in the service of music and, despite everything, in the service of humanity.

...

The parents of Willem Mengelberg, Friedrich Wilhelm Mengelberg and Helena Schrattenholz, both German by birth, established themselves with their atelier for church art in Utrecht, in 1869. The immediate reason for their move to the Netherlands lay in the fact that Mengelberg senior had obtained the commission to make the church furniture for the Roman Catholic Cathedral in Utrecht after he had made the bishop's throne for the same cathedral, in 1868. He equipped numberless churches in the Netherlands with furniture. The complete furniture of the Saint-Nicholas church, in Jutphaas, designed by Alfred Tepe, came from the Mengelberg workshop. He also provided furniture for many other Roman Catholic churches including ones in Utrecht, Schalkwijk, Ijsselstein, Raalte, Abcoude, Arnhem, Kortenhoeft, Houten, Mijdrecht, Workum and Amsterdam. Altar pieces were also made in the atelier for such churches as those in Zwolle, Amsterdam, Hilversum, Harlingen, Abcoude and Apeldoorn. In Germany, work from the Mengelberg workshop found its way to Bonn, Frankfurt am Main, Cologne, München-Gladbach, Paderborn and other places. For the cathedral in Cologne, he fashioned work representations of the stations of the cross, the bronze doors for the North door and many other works of art, mostly church furniture. The increase in commissions for the work of Mengelberg was especially the result of the belief of the priest Gerardus Wilhelminus van Heukelum (1834-1910) in the work of Mengelberg and in his artistic ideals. Van Heukelum acted as the unofficial adviser to the Bishop of Utrecht, Monseigneur Andreas Ignatius Schaepman in matters of church art which, naturally, led to the work of Mengelberg coming to the attention of the bishop.

On the 28th of March 1871, Willem (actually, Joseph Wilhelm) Mengelberg was born in Utrecht. His parents were married on the 14th of February 1866. They had 16 children, born between 1867 and 1890, 8 sons and 8 daughters, some of whom died young. Willem was the 4th child. Like his brothers and sisters, he was initiated in the crafts

practised in the father's atelier, but his natural musicality gained the upper-hand. With time, his parents recognised that a professional musical training was not to be avoided. Artistic talent can be observed throughout the family trees of both the parental families.

The foundation of Mengelberg's career was laid in the Conservatory, in Cologne. He developed as a talented and hard-working pupil. For his main subjects, he studied piano under Isidor Seiss (1840-1905) who, in turn, had studied with Friedrich Wieck, the father of Clara Schumann, and composition with Doctor Franz Wüllner (1832-1902). The latter was also his teacher for conducting and he studied music theory and composition with Gustav Jensen. Mengelberg's study was a great success and he completed the course with brilliant results for piano, composition and conducting. The commendations of his teachers, Wüllner and Seiss, are mainly in the direction of a career in piano playing. Later, Mengelberg declared :

« I am much indebted to my teachers at the Cologne Conservatory and if ever I became a good musician, it is thanks to my teachers Franz Wüllner and Isidor Seiss, teachers of a rare quality with which one seldom meets. »

From 1892 onwards, Mengelberg worked in Lucerne where he could develop his many talents. There, he conducted a choir and an orchestra, directed a music school, gave piano lessons and gave concerts with his ensembles. He even found time to devote to composition. In general, one can say that his time in Lucerne was a busy one in which he gained valuable experience as a conductor, both choral and orchestral. The extent of his activities in the latter fields was, nonetheless, only of small demands in comparison with the work he was to do in Amsterdam. On average, in Lucerne, he conducted one orchestral concert a month. But the influence on his development for the future was of great importance, an importance he increased by his own curiosity to learn :

« As a young choir Master in Lucerne then, I soon noticed that I could not demonstrate on various instruments and I immediately saw that this was an unacceptable problem. I then took lessons from all the musicians in order to learn the holds from them. »

In 1895, Mengelberg was presented with the honourable request to become conductor of the « Concertgebouw » Orchestra, in Amsterdam. This ensemble had been founded in 1888, and had acquired a good name under the conductor Willem Kes. Kes, however, had found an improved position in Scotland. Mengelberg came to stand before the « Concertgebouw » Orchestra as a young man of 24. His 1st years in Amsterdam can not have always been easy for him. Complaints were made about his changing ideas about some scores, the members of the Orchestra sometimes behaved in a difficult manner and his health was not everything it might have been. Yet, Mengelberg's popularity grew steadily. In 1897, one of the critics of the Dutch press mentioned Mengelberg as « an artist of God's mercy ». With his interpretations, he managed to persuade his concert-going public and he succeeded in raising the level of the Orchestra. Gradually, his musical gifts became recognised in the Netherlands and his position grew rapidly. He became conductor of the « Diligentia » Concerts in the Hague, of the Saint-Cecilia Society and of the Philharmonic Choir, in Amsterdam.

It was especially in his 1st years in Amsterdam that he sought the advice of his teacher Franz Wüllner. He was an

influential interpreter of Beethoven because he had known Beethoven's friend and secretary Anton Schindler (1795-1864) well and had studied with him but had also known Robert Schumann and Johannes Brahms well. It was no wonder that Wüllner's musical ideas were standards for Mengelberg and probably also for his fellow students. But Mengelberg also went to his former teacher for advice on Bach interpretation. Wüllner could advice on tempos in such works as the « Missa solemnis » of Beethoven, practical solutions for instrumentation in Bach's Cantatas and for soloists for the « Saint-Matthew Passion » .

After working with the « Concertgebouw » Orchestra for a number of years, Mengelberg began to make a name and requests gradually came for him to be the guest-conductor elsewhere. When the « Concertgebouw » Orchestra took part in the Strauß Festival in London, in 1903, the « Sunday Spectator » remarked that it might have been better if Mengelberg had conducted more and Strauß less. Mengelberg received an important invitation to come to conduct the Orchestra of the Philharmonic Society in New York, in November 1905. After his performance, the « Musical Courier » described his interpretation of « Ein Heldenleben » the best there was in New York, at that moment, including that of Strauß himself. From that time onwards, the world stood open for him. He conducted for the 1st time in Paris, in 1907, and, in the same year, he took on the position as conductor of the « Frankfurter Museums-gesellschaft » and, a year later, was given the directorship of a choir equivalent to the Philharmonic Choir in Amsterdam. In 1908, he conducted in Rome. From 1909 onwards, for a number of years, he conducted in Moscow and Saint-Petersburg. In 1910, he conducted in various Italian cities and, in 1911, in London. However, because of his obligations in Amsterdam and Frankfurt, he had to refuse many invitations.

On many occasions, Mengelberg was asked to be conductor or guest-conductor of other Orchestras. In 1910, an attempt was made to engage him as permanent conductor of the Philharmonic Society in New York where Gustav Mahler then had a position. In general, Mengelberg made high financial demands in such situations and commanded the salaries of other much asked for conductors of the day such as Arthur Nikisch and Vladimir Safonoff.

In the period between 1921 and 1930, Mengelberg was working in New York for about half the concert season. He was able to train the combined former New York Philharmonic and National Symphony Orchestras to be a perfect ensemble. His spectacular recording of « Ein Heldenleben » by Richard Strauß with this Orchestra, in 1928, gives unequivocal evidence for this. From 1927 onwards, Arturo Toscanini was also conductor of this Orchestra. It is worth noting that, with the arrival of Toscanini, Mengelberg's programmes became increasingly adventurous. Yet, already before Toscanini arrived, Mengelberg involved himself far more in the work of American composers than Toscanini was ever to do.

In New York, Mengelberg gave « Original Performances » of music by Kurt Atterberg, Nicolai Beresovski, Simon Bucharoff, Alfredo Casella, Gaspar Cassadó, Darius Milhaud, Ottorino Respighi, Ernest Schelling, Bernard Wagenaar and Emerson Withorne. Besides the tested Symphonic repertoire, he also presented many 1st performances in New York or in America. Names of such composers as Ernst Bloch, James Dunn, Manuel de Falla, Pierre Ferroud, Paolo Gallico, Samuel Gardner, Heinrich Gebhard, Rubin Goldmark, Henry Hadley, Howard Hanson, Heinrich Kaminsky, Riccardo Pick-Mangiali, John Powell, Henri Rabaud, Lazare Saminsky, Karol Szymanowsky, Germaine Tailleferre, Alexandre Tansman, Deems Taylor, George Templeton-Strong and Hermann Hans Wetzler show that Mengelberg renewed the repertoire with a certain regularity over the years. Of course, Mengelberg also performed much of this repertoire in Amsterdam.

As a result of the unavoidable rivalry between the supporters of Mengelberg and Toscanini, Mengelberg left New York after a last performance with the New York Orchestra, in 1930. The proposed European concert tour of the Orchestra of the Philharmonic Society for which Mengelberg had done so much for so long, was realized in that year. But it was Toscanini who could claim the crown of success because it was he who conducted all the concerts.

It hardly need be said that many friendships grew-up over the years with the musicians and composers with whom Mengelberg worked. Gustav Mahler, Richard Strauß, Alphons Diepenbrock, Ernest Schelling and Alexander Siloti are but a few of those friends. There were, of course also, many of those from the better circles of Amsterdam who liked to be considered a friend of Mengelberg. These were naturally mostly music lovers and the admirers of the conductor and, indeed, Mengelberg kept-up close relationships with many of them including Charles Boissevain (and his associates) , Jo Beukers-Van Ogtrop and Ellie Bysterus Heemskerk, sometimes friends at 1st sight but above all friends for life.

Amongst these were also the governors of the « Concertgebouw » such as the members of the De Marez Oyens family, Hendrik de Booy (1867-1964) and R. van Rees.

The correspondence between Mahler and Mengelberg shows that it was not long after they had met at a professional level that they struck-up a friendship. Mahler was very taken-up with the lot of his Dutch colleague, whether it was to do with Mengelberg's success in America or with the final upshot of the famous « Concertgebouw » conflict of 1903-1904. It is not seldom that, through his letters, Mahler's concern can be felt. He knew only too well how difficult it was as an Orchestra conductor to get on, from day to day, with 70 or 80 musicians. Knowing of this feeling of comradeship, it is amusing to read that Mahler was happy to take-over the cellist Isaac Mossel in his Viennese Orchestra. At the height of the conflict, Mengelberg had demanded that Isaac Mossel be thrown-out of the « Concertgebouw » Orchestra. Mahler was convinced that he could gain Mastery over Mossel. There was also the friendship with Richard Strauß. Mengelberg inspired him with enthusiasm to collect glass and « verre églomisé » (gilded glass) and shared with him an interest in antiques and art.

As the years went by, Mengelberg developed a friendship with Alphons Diepenbrock that was fed by their common musical interests. Mengelberg very often performed Diepenbrock's music. But despite the fact that Diepenbrock could not initially get on so well with Mengelberg's personality, a personal relation did gradually grow. It was for the copper wedding of Willem and Tilly Mengelberg, on the 5th of January 1913, that Diepenbrock composed the wedding song, « In the chilly, rough high North » with the text by Jo Beukers (1865-1948) .

Mengelberg was the conductor when the pianist Alexander Siloti, a pupil of Franz Liszt, made his debut in the Netherlands, in November 1897. When Mengelberg was engaged as guest-conductor for a number of consecutive seasons in Russia, beginning in 1909, he performed in the series of Siloti and stayed at his home. Before and after this co-operation, Siloti and Mengelberg regularly wrote to each other. Ernest Schelling was also a gifted pianist. He had studied with Ignacy Jan Paderewski and was frequently engaged by Mengelberg. This also led to a warm relationship. Like Mengelberg, Schelling had a country house in Switzerland where he enjoyed receiving his friends. Mengelberg was often his guest. He frequently conducted Schelling's music in Amsterdam and in New York.

A number of the members of the Board of Governors of the « Concertgebouw » who served a term of office during the period in which Mengelberg conducted there, can, without exaggeration, be counted amongst his most trusted friends. The « Gedenkboek Mengelberg » (1895-1920) contains various references to these friendships. It is clear that for many Mengelberg was not immediately an easy friend. Of the many Dutch friends, a number are mentioned here who meant much to him and whose friendship lasted a number of years. Charles Boissevain was a member of the Board of the « Concertgebouw » and one of the first friends of Mengelberg when he came to Amsterdam. Together with him and members of his family, Mengelberg would make excursions down to the Rhine valley in the quiet week before Easter when the performances of the « Saint-Matthew Passion » were done with. Mengelberg sometimes went on a cure with Boissevain, in Karlsbad. Jo Beukers-Van Ogtrop was the president of the Philharmonic Choir in Amsterdam and a friend of both, Willem and Tilly Mengelberg. She was a central figure in the Philharmonic Choir and was particularly instrumental in the organisation of the concert tours made by the choir and the « Concertgebouw » Orchestra to Brussels, Paris and elsewhere. Ellie Bysterus-Heemskerk also gradually meant more and more to Mengelberg and his wife. She was a violinist with the « Concertgebouw » Orchestra through which she got to know Mengelberg. Together with her mother, she accompanied Mengelberg to America, already in the 1920's. Later, she was especially involved with the care of his scores. After Mengelberg's death, in 1951, she was gradually given the responsibility for what was later to become the Mengelberg archive, a responsibility she undertook with considerable dedication. Like other friends, she was Mengelberg's guest at his « Chasa Mengelberg » in Graubünden, Switzerland. An inscription on a photo of « Chasa Mengelberg », written by Willem Mengelberg, shows that he already counted her amongst his best friends, in 1918 :

« To “ Aunt ” Ellie Heemskerk, in memory of “ Chasa M ”. »

An illustration of Mengelberg's hospitality is given by the text written on another photo :

« To Aunt Ellie - “ work donkey ” at the “ Chasa ” from her thankful “ work horse ” OH. 31st August 1922. »

« Chasa Mengelberg » was the chalet which Mengelberg had built to his own design in Switzerland. The house was situated at an altitude of just over 7,000 feet in the Swiss canton of Graubünden. Mengelberg usually spent his holiday there, between the months of June and September. After a period of rest by himself, he would receive his guests. The numerous guests once included Hendrik, the Prince Consort. The guests were expected to write something original in the guest book, on arrival or as they left. The 1st of these books was begun in 1914.

During the years in which Mengelberg conducted the « Concertgebouw » Orchestra, his popularity grew to such an extent that he occupied the position of a national hero, perhaps best compared today with the positions of film stars and sports idols. He gradually came to belong to the category of « well-known Dutchmen ». Mengelberg was news and his triumphs in foreign countries were usually broadly publicised in the national press. Even when the famous man was ill or suffered some minor accident, had his birthday or some anniversary, his name was in the papers. Many an opportunity was taken to celebrate him and numerous honours and presents were showered on him : wreaths, beautiful albums written in calligraphy and even a car were given to him. The supreme moment was, of course, the overwhelming honour paid to him at the Mahler Festival, in 1920, but, even then, there were many impressive celebrations to come.

Mengelberg was swamped with honours and decorations. In the Netherlands, he received the following decorations :

1898 : Knight of the Order of Oranje Nassau.

1902 : Officer of the Order of Oranje Nassau.

1907 : Knight of the Order of the Dutch Lion.

1907 : Silver Medal for Arts and Sciences in the House Order of Oranje Nassau.

1913 : Gold Medal for Arts and Sciences in the House Order of Oranje Nassau.

1920 : Commander in the Order of Oranje Nassau.

1934 : Grand Officer in the Order of Oranje Nassau.

He could call himself Professor Mengelberg after being made extraordinary professor of musicology at the State University of Utrecht, in 1934. A few years before that, he had already been given an honorary doctorate at the University of Columbia, in New York. In the same period, he received royal and governmental decorations in Belgium, France, Italy, Spain and Denmark. Academic institutions and all sorts of musical Societies gave him honorary membership or an honorary position. Mengelberg's portrait was painted by such well-known artists of the day as Pier Pander, Jan Toorop, Jan Sluijters and Kees van Dongen.

Mengelberg's fame rested on his musical genius as it was expressed in his performances, many of which were recorded for posterity. One of the monuments which contributed to his fame was the yearly performance of the « Saint-Matthew Passion » by Johann Sebastian Bach. It is a pity that there is no earlier recording than the one made in 1939. There are some other distressing gaps in the rich phonographic inheritance from Mengelberg. The music of Gustav Mahler is, by no means, fully represented in recordings and it is particularly sad that there is no record of « Das Lied von der Erde » , the work which achieved singular perfection in the hands of Mengelberg, with Ilona Durigo and Jacques Urlus singing as the soloists in Mengelberg's performances for many seasons. It was with « Das Lied von der Erde » that Mengelberg made his successful 1st appearance in Vienna, in 2 performances with the Vienna Philharmonic. At the 1st concert, given on the 30th December 1917, the fanatically applauded performance was rewarded by a generous gift from Alma Mahler. This consisted of 2 manuscripts of « Der Abschied » from « Das Lied von der Erde » , one of a preliminary version and one in full-score, with the following flattering dedication :

« To the Friend of Gustav Mahler. The most wonderful interpreter of his work Willem Mengelberg. Given by Alma Maria on the 30th December 1917. »

At the 2nd concert with the Vienna Philharmonic, given on New Year's Day 1918, Mengelberg conducted Gustav Mahler's 4th Symphony and « Ein Heldenleben » by Richard Strauß.

At the end of the 1930's and before he became professor, the Amsterdam musicologist Bernet Kempers made a plea

to the Dutch government to give financial support to make a recording of Mengelberg's interpretation of « Das Lied von der Erde ». Sadly, this project was never to be realized.

The most controversial and often discussed part of Willem Mengelberg's career is the period between 1940 and 1945. A number of publications which came-out, shortly after the German invasion of the Netherlands in 1940, ensured that Mengelberg's unrivalled popularity disappeared for good for a large part of the Dutch nation. It was especially the article which appeared in the newspaper « De Telegraaf », on the 10th of July 1940, which compromised Mengelberg. It was a version of an interview which had appeared in the « Völkischer Beobachter », the German National-Socialist paper, on the 5th of July. The version published in « De Telegraaf » was commented upon with indignation in the Dutch press.

Whoever saw the photo series made by Mauritius Hartmann in Berlin, in 1940, and which was partly published in the German magazine « Der Silberspiegel », would again have had reason to turn his back on Mengelberg. On one of the photos, Mengelberg and his wife, both smiling, are looking at a poster on which his concert of the 5th of July 1940 with the Berlin Philharmonic is advertised. On other photos, Mengelberg can be seen as a tourist in Berlin. On his return from Berlin, Mengelberg gave an interview to « De Telegraaf » which appeared on the 2nd of August 1940. Mengelberg's damaged reputation was certainly not improved by this interview. The contrary was the case. The final remark ran as follows :

« I shall stay for a while in the Netherlands to have some discussions about Dutch musical life and hope to do some useful work to continue its improvement. »

Other remarks also gave, and still give, an uncomfortable feeling.

The reputation of Mengelberg was also not improved by photos of him together with such men as State commissioner Arthur Seyß-Inquart or NVV leader Woudenberg, taken on special occasions. Whether or not it was true, many people were given the impression that Mengelberg was in an animated conversation with this company.

The programmes for the music, which Mengelberg conducted during the War, show that he not only continued with his concerts in the Netherlands but also carried on as guest-conductor in other countries occupied by the Germans and in Germany itself. Famous soloists were often at his side such as the singer Henriëtte Sala, the pianists Branka Musulin, Dinu Lipatti, Soulima Stravinsky (the son of Igor Stravinsky) , the cellist Paul Tortelier and the violinist Willi (probably, Wolfgang) Schneiderhan. (The critics, a few days later, in the « Pariser Zeitung » by Doctor Heinrich Strobel shows no doubt that it handles indeed about Wolfgang. J. L.) Mengelberg's justification for his concerts in Germany and elsewhere lay in his principle, which he had openly expressed, that just as the sun shone indiscriminately for everyone, so too was music made for all people. Nonetheless, the music on the repertoire gradually became thinned down. On the 5th of July 1940, Mengelberg could give a « Special Concert » of music by Tchaïkovsky to celebrate the 100th anniversary of the birth of the composer. Then, Mengelberg could also make recordings of Tchaïkovsky's music for the German company « Telefunken ». But, in February 1944, special permission had to be asked from the state commissioner « Reichskommissar » - the highest authority, in order to give a couple of performances of Tchaïkovsky's music. He was,

after all, an « enemy » composer.

Mengelberg is often described as a man of boundless naïveté in order to explain and to play down his position in the Second World War. But it must sadly be admitted that this « naïveté » was effectively bad. It allowed Mengelberg to ignore political significance and to continue his work as a musician unabated. This, in turn, allowed the Germans to use him for their propaganda. It was, perhaps, the same borderless « naïveté » which led him to put music by Gustav Mahler on his programmes, in the Autumn of 1940. The music of his friend Mahler, as a Jewish composer, was forbidden. The « Reichskommissar » became annoyed on hearing of Mengelberg's unthinking intention to perform works by Mahler. But, as a special exception, one work by him was allowed and Mahler's Symphony No.1 was heard again.

The same « naïveté » which led him to approach the German authorities in the Netherlands on behalf of many people, Jewish and otherwise. These included the violinist Carl Flesch, the flutist Hubert Bahrwahser, Professor Ernst Laqueur, the pianist Sara Bosmans-Benedicts and many others. Whoever came to Mengelberg could count on his mediation. But the requests for help do not appear to have shaken him into awareness.

It is an extraordinary paradox that the man who had fought so hard to persuade not only musicians but also the national and international public of the importance of the music of Gustav Mahler should later acquiesce in the prejudice of a tyrant. Mengelberg somehow did not allow himself to see that the sun did not shine for everyone, that even musicians, composers and their work were forced into a scheme of things which placed no value on freedom. It cannot be doubted that the findings of the Honorary Council for music, in 1945, and the Central Honorary Council for Art, in 1947, to a large extent determined feelings about Mengelberg during his exile in Switzerland. For his attitude during the occupation, the council of 1945 imposed a sentence which forbade him to ever conduct in the Netherlands again.

Mengelberg's defence, in 1945, and his appeal, in 1947, both presented by his lawyer J. A. J. Bottenheim, the son of Mengelberg's former secretary Salomon Adriaan Maria Bottenheim, demanded a lengthy and thought provoking process. Much attention was paid to whether Mengelberg should be given the necessary documents to travel outside Switzerland, for instance to the Netherlands. Mengelberg was plagued by sickness and was often physically weak. The withdrawal of the Royal decoration, « The Honorary Gold Medal for the Arts and Sciences in the Order of the House of Orange » by Royal decree, on the 19th of March 1947, must have caused Mengelberg considerable distress at his home, in Switzerland, especially then when there appeared to be some hope that his sentence might be completely revoked or, at least, changed. This distress was increased by the decision of the Central Honorary Council. The appeal case, which was opened before the Central Honorary Council, in May 1947, ended on the 20th of October 1947 with a reduction of Mengelberg's sentence from a life-time ban to one of 6 years, until July 1951.

Until his death, on 21 March 1951, Mengelberg remained in his chalet in Switzerland. Apparently, his friends were unable to successfully make clear to him exactly what had gone wrong and the reasons for all the radical measures and decisions. His feeling of being misunderstood is expressed in his own words :

« I have never done anything wrong against my country, was always and still am a loyal subject of Her Majesty. Everything I did and did not do during almost 50 years of working in the Netherlands, including the War period, was directly or indirectly for and on behalf of my country, Amsterdam and the “ Concertgebouw ” Orchestra. Thinking that this was sufficiently understood made the shock at discovering that the opposite was thought of me deeper still. »

In 1946, his astounding « naïveté » was still apparent in words he wrote to Ellie Bysterus Heemskerk :

« If I had done something, I could understand it, but I never got involved in anything ! » (Frits Zwart)

...

Well into the 6th decade after the terrible events that wracked an entire world, the reputation of Willem Mengelberg continues to suffer from false charges of collaboration with the Nazis. Even as late as the 1978 (6th) edition of Baker's « Biographical Dictionary of Musicians » could state :

« During the occupation of Holland by the Germans, Mengelberg openly expressed his sympathies with the Nazis, and lost the high respect and admiration that his compatriots had felt for him. »

Perhaps, only with the passing of the generation that experienced this War 1st hand can emotion be separated from fact ; this it is something which must be done.

The general presumption goes something like this : Willem Mengelberg was of German stock, was German-trained and admired all things German. He actively supported his Nazi conquerors, in return for favor and high honours.

As with most myths, there are some facts that appear to support the charges. He did indeed lead the « Concertgebouw » Orchestra throughout the War, right up to the liberation of Holland, at which time he precipitously departed for Switzerland. Many of his concerts were attended by uniformed Nazi officials (as were orchestral concerts all in other occupied capitals) . Those officials, unasked, enrolled him in their cultural organizations, and he was photographed in the company of these same officials.

Mengelberg's actions were, however, hardly those of a political zealot, and the damning appearances were, to a great extent, the careful creation of the Nazi propaganda machine. Just as Sir Thomas Beecham appeared to be in the presence of Adolf Hitler, during his 1936 visit to Berlin (in fact a pasted-together photographic montage, Beecham being at his hotel that evening) , the tone of Mengelberg's supposed « collaboration » was established at the beginning of the War through falsehood. Major Dutch newspapers published a report that the conductor, then on vacation at Bad Gastein, had toasted the fall of Holland with a glass of champagne, something that was widely believed both during and after the War. A lack of repudiation (at the time) has always been held against Mengelberg, despite the fact that when this « news » article appeared there was no longer a free press in Holland and certainly no forum in which to make any rebuttal. The accompanying photograph showing the conductor with glass raised was an old one, taken after a rehearsal (not the claimed « toast ») . The « event » never happened.

It is certain that Mengelberg led an active musical life during occupation, not only in Holland, but also through tours to France, Austria, Hungary, Italy and Germany in various years. He even recorded the Tchaïkovsky 5th Symphony with the Berlin Philharmonic for « Telefunken », in July 1940, which may have been the final straw, a continuing affront to Dutch political sensitivity.

In Mengelberg's defense, his admirers cite political « naïveté » and his totally apolitical nature, for which there is considerable anecdotal evidence. His humor could be scathing and did not stop at topics that were politically acceptable to the occupying powers. One concert, in October 1940, featured the banned Mahler 1st Symphony, and he was generally aggressive in protection of all artistic matters. While it was not something talked about during the War, Mengelberg quietly used his reputation to save Jewish members of his Orchestra from deportation. After the War, when voices were needed to speak-up in his defense, public disapproval of his person was so intense that those saved were not willing to step into the spotlight of public approbation.

Mengelberg's problem was that, in June 1945, immediately after liberation when scapegoats were needed, nobody was willing to believe anything good of him. While living in Switzerland, he was brought in absentia before a military committee and sentenced to permanent exile in Switzerland, where he had a summer home near the borders with Austria and Italy. Aside from exile, his « Concertgebouw » pension was revoked and Queen Wilhelmina withdrew a previously awarded Gold Medal of Honour for Arts and Sciences. Mengelberg later decided to fight, and received quiet support from members of the musical community.

In 1947, a group of musicians, including Mengelberg's successor, Eduard van Beinum (who had seen 1st hand what happened within the Orchestra) , sent the following petition to the « Centrale Eereraad » (Central Honour Council for the Arts) :

« The undersigned artists and music lovers, having learned that the case of Professor Willem Mengelberg will shortly come-up before the Honour Council, feel compelled to bear witness to their feeling of deep acknowledgement for everything that Mengelberg has done for Dutch musical life. In the course of 50 years, he made Holland one of the most important musical centers in the world and raised our musical life to a level at which the names of the “ Concertgebouw ” Orchestra and the Amsterdam Choir were internationally known. They are convinced that it is a primary Dutch interest that the name of Willem Mengelberg, which has been symbolic of our country for half a Century, should be removed from the atmosphere of political controversy and passion in which it has become through tragic circumstances and should be returned to art, which is its historic place. »

Even in 1947, this petition caused an uproar, and while careful investigation found no pro-Nazi political activity whatsoever (or support for any degree of collaboration) , as a highly-regarded artist Mengelberg was held to a standard of enlightened perception, in which the Court decided that he should have been aware of the appearance his continuing to concertize had on public opinion. To this day, there are older Dutch citizens who believe he should have resigned from his position at the « Concertgebouw » for the duration of the War. In effect, he was sentenced for not resisting, rather than for any provable act. Despite a harsh written judgement, his exile was then commuted to 6 years, to end in July 1951.

As it was, the term of exile proved to be a death sentence. Not every country that suffered German aggression was concerned by Mengelberg's War-time activities ; offers of engagements from as far away as the Soviet Union were received, but could not be accepted because the conductor's passport was held by Dutch authorities ; without it, he could not leave Switzerland. Had he ventured forth, he would have functioned as a Stateless person but, in the stubborn Dutch way, he accepted what had been handed down and lived quietly until his death, a week short of his 80th birthday.

Mengelberg was not forgotten. New American Classical labels such as « Mercury » struck deals with German labels like « Telefunken » for U.S. issue (on 78 rpm discs) of a few of his War-time recordings, and « Telefunken » eventually released some of these on early LP's under their own name. « Philips » also selected « Concertgebouw » radio broadcasts for a Dutch LP series, and gave the Schubert 9th and Mahler 4th Symphonies wider circulation. These transfers eventually made their appearance on CD, and have circulated intermittently. In the digital age the conductors' legacy has been most effectively promoted by small companies offering historic reissues.

Had Mengelberg chosen to « sit out » the War or, at least, restrict his activities to his home Orchestra, perhaps things might have been different. Wilhelm Furtwängler did not live much longer than Mengelberg (although, of course, he was younger, and in better health) , but once the German was declared free of Nazi taint, he became one of the most sought-after conductors in Europe ; in fact, his widow believes Furtwängler's inability to say « no » led to overwork that contributed to his final illness. From his later studio recordings and many taped concerts grew the cult of his art that flourishes today. Mengelberg suffered heart problems during the War, but had he survived it with his reputation intact, doubtless would have been offered new recording opportunities (on tape) , and with them a new public. As it is, while he has not been forgotten, Willem Mengelberg has become a specialist favourite, one whose high-powered recordings of familiar Classics must be heard through 78 rpm clicks or acetate crackle, or more dimly when these supposed defects are filtered. Luckily for us, techniques of 78 rpm transfer have shown great improvement in the last few years, and the best reveal more than ever before of his greatness. It is to be hoped that the final judgement of history will rest on what Willem Mengelberg accomplished, not on untruth and misrepresentation.

Long may his art be preserved.

...

Joseph Willem Mengelberg was a Dutch conductor, famous for his performances of Gustav Mahler and Richard Strauß with the « Concertgebouw » Orchestra. Mengelberg was the 4th of 15 children of German-born parents in Utrecht, Netherlands. His father was the well-known Dutch-German sculptor Friedrich Wilhelm Mengelberg. After studies in Utrecht with the composer and conductor Richard Hol, the composer Anton Averkamp (1861-1934) and the violinist Henri Wilhelm Petri (1856-1914) , he went on to study piano and composition at the Cologne Conservatory (now, the « Hochschule für Musik Köln ») , where his principal teachers were Franz Wüllner, Isidor Seiß and Adolf Jensen. In 1891, when he was 20, he was chosen as General Music-Director of the city of Lucerne, in Switzerland, where he conducted an Orchestra and a choir, directed a music-school, taught piano lessons and continued to compose. 4 years later, in 1895, when he was 24, Mengelberg was appointed principal conductor of the « Concertgebouw » Orchestra, a position he held until 1945.

In this position, Mengelberg was to premiere a number of Masterpieces. For example, in 1898, Richard Strauß dedicated his tone-poem « Ein Heldenleben » to Mengelberg and the « Concertgebouw » Orchestra, telling journalists that he « had at last found an Orchestra capable of playing all passages, so that he no longer needed to feel embarrassed when writing difficulties » . Among other notable premieres were those on March 29th, 1939, when Mengelberg conducted the premiere of the Violin Concerto No. 2 by Béla Bartók with violinist Zoltán Székely ; and, on November 23rd, 1939, he premiered the « Peacock Variations » of Zoltán Kodály.

Mengelberg founded the long-standing Mahler tradition of the « Concertgebouw » . He met and befriended Gustav Mahler in 1902, and invited Mahler to conduct his 3rd Symphony in Amsterdam, in 1903 ; and, on October 23rd, 1904, Mahler led the Orchestra in his 4th Symphony twice in 1 concert, with no other work on the program. Mahler wrote to his wife Alma Mahler that this programming idea (presumably Mengelberg's) was a « stroke of genius » . Mahler regularly visited The Netherlands to introduce his work to Dutch audiences, including also his 1st, 5th, and 7th Symphonies, as well as « Das Klagende Lied » and « Kindertotenlieder » . Mahler edited some of his Symphonies while rehearsing them with the « Concertgebouw » Orchestra, making them sound better for the acoustics of the « Concertgebouw » . This is, perhaps, one reason that this concert-hall and its Orchestra is renowned for its Mahler tradition. In 1920, Mengelberg instituted a Mahler Festival in which all the composer's music was performed in 9 concerts.

Mengelberg also founded, in 1899, the annual « Concertgebouw » tradition of performing the « Saint-Matthew Passion » of Johann Sebastian Bach on Palm Sunday. One criticism of Mengelberg's influence over Dutch musical life, most clearly articulated by the composer Willem Pijper, was that Mengelberg did not particularly champion Dutch composers during his « Concertgebouw » tenure, especially after 1920.

Mengelberg was music-director of the New York Philharmonic Orchestra, from 1922 to 1928. Beginning in January 1926, he shared the podium with Arturo Toscanini ; Toscanini biographer Harvey Sachs has documented that Mengelberg and Toscanini clashed over interpretations of music and even rehearsal techniques, creating division among the musicians that eventually resulted in Mengelberg leaving the Orchestra. However, the Mæstro did make a series of recordings with the Philharmonic for both the « Victor Talking Machine Company » and « Brunswick Records » , including a 1928 electrical recording of Richard Strauß' « Ein Heldenleben » that was later re-issued on LP and CD. One of his 1st electrical recordings, for « Victor » , was a 2 disc set devoted to « A Victory Ball » by Ernest Schelling.

Mengelberg was described by Fred Goldbeck as « the perfect dictator/conductor, a Napoleon of the Orchestra » .

Alan Sanders writes :

« His treatment of the Orchestra was autocratic. In later years, his behaviour became extreme, and there are extraordinary stories of abusive verbal exchanges between him and his players at rehearsal. »

Berta Geißmar records an incident in 1938 when Mengelberg rehearsed the London Philharmonic Orchestra in the « Vorspiel und Liebestod » from « Tristan und Isolde » and he gave them tortuous lectures as though they had never seen the music before.

The most controversial aspect of Mengelberg's biography centers on his actions and behaviour during the years of the Nazi occupation of Holland, between 1940 and 1945. His biographer Fritz Zwart writes (for Radio Nederland) of an « interview Mengelberg had given with the “Völkische Beobachter”, the German Nazi newspaper. The gist of it was that, on hearing of the Dutch surrender to the German invaders on May 10th, 1940, he had brought a toast with a glass of champagne and had also spoken about the close bond existing between the Netherlands and Germany. » Zwart also notes that Mengelberg conducted in Germany and in German-occupied countries throughout the War, and was photographed in the company of Nazis such as Arthur Seyß-Inquart. Explanations have ranged from political « naïveté » in general, to a general « blind spot » for criticism of anything German, given his own ancestry. After the War, in 1945, the Netherlands' Honour Council for Music banned him from conducting in the Netherlands for life ; in 1947, after an appeal by his lawyers, the Council reduced his ban to 6 years, though also in 1947, Queen Wilhelmina withdrew his Gold Medal of Honour. This notwithstanding, he continued to draw a pension from the Orchestra until 1949 when cut-off by the City Council of Amsterdam. Mengelberg retreated in exile to Zuort, Sent, Switzerland, where he remained until his death in 1951, just 2 months before the expiration of his exile order. Willem Mengelberg was the uncle of the musicologist and composer Rudolf Mengelberg and of the conductor, composer and critic Karel Mengelberg, who was himself the father of the improvising pianist and composer Misha Mengelberg.

Mengelberg's recordings with the « Concertgebouw » Orchestra are marked by frequent use of an unusually prominent « portamento », the sliding of the string players' left fingers from one note to another. The scholar Robert Philip has shown that Mengelberg's recordings with other Orchestras do not show this « portamento », and that « the unusual approach to “ portamento ” was a stylistic feature which he developed with the “ Concertgebouw ” over a long period of rehearsal, and that it was not a style which could be transferred to other Orchestras when Mengelberg visited them ». Philip also notes that this « portamento » required the strings to use uniform fingering prescribed by Mengelberg, and that this was also unusual for the time, when much orchestral fingering was typically « free », with different players fingering a passage differently. Freely-bowed « portamento » sounded lighter than that we hear in Mengelberg's recordings, as not all players would slide on the same notes. Philip mentions recordings by the Vienna Philharmonic Orchestra, under Bruno Walter, as examples of this style.

In addition, Mengelberg employed fluctuations of tempo that were extreme even in an era in which tempo fluctuation was more common than in modern practice. While admirers of Mengelberg value his tempo inflections, detractors have criticized them. For example, the musicologist and music theorist Walter Frisch has argued that « in the Brahms performances recorded by Willem Mengelberg, tempo fluctuation too often tends to obscure the broader shape of a passage or movement ». Frisch argues that this obscuring of structure does not result from the tempo fluctuations of 2 conductors he admires who also used much tempo inflection : Wilhelm Furtwängler and Hermann Abendroth.

Mengelberg made commercial recordings in the United States with the New York Philharmonic Orchestra for « Victor » (1922-1930) and « Brunswick » (1926-1927) . In Amsterdam with the « Concertgebouw » Orchestra, he made a series of records issued in various countries on the « Columbia » and « Odeon » labels (1926-1932) as well as 2 works recorded for the Dutch branch of « Decca », in 1935. Mengelberg recorded with the « Concertgebouw » Orchestra and the Berlin Philharmonic Orchestra for « Telefunken » (1937-1942) . After his death, « Philips » issued recordings of live-performances recorded by Dutch radio services, and these have been re-issued by « Decca » . In addition to his

recordings of Richard Strauß's « Ein Heldenleben » , Mengelberg left discs of Symphonies by Beethoven, Tchaikovsky and Brahms, and Bach's « Saint-Matthew Passion » .

His most characteristic performances are marked by a tremendous expressiveness and freedom of tempo, perhaps most remarkable in his recording of Mahler's 4th Symphony but certainly present in the aforementioned « Saint-Matthew Passion » and other performances as well. These qualities, shared (perhaps, to a lesser extent) by only a handful of other conductors of the era of sound recording, such as Wilhelm Furtwängler and Leonard Bernstein, make much of his work unusually controversial among Classical music listeners ; recordings that more main-stream listeners consider unlistenable will be hailed by others as among the greatest recordings ever made.

Many of his recorded performances, including some live-concerts in Amsterdam during World War II, have been re-issued on LP and CD. While he was known for his recordings of the German repertoire, « Capitol Records » issued a powerful, nearly High-Fidelity recording of César Franck's Symphony in D minor, recorded in the 1940's by « Telefunken » with the « Concertgebouw » Orchestra. Due to the Dutch government's 6 year ban on Mengelberg's conducting activities, he made no more recordings after 1945. Some of his performances in Amsterdam were recorded on the innovative German tape-recorder, the « Magnetophon » , resulting in unusually High-Fidelity for the time. Sound films of Mengelberg conducting the « Concertgebouw » Orchestra, during live-concerts in Amsterdam, have survived. Among these are a 1931 performance of Weber's « Oberon » Overture and a 1939 performance of Bach's « Saint-Matthew Passion » .

...

The celebrated Dutch conductor, Josef Willem Mengelberg, studied in Utrecht under Richard Hol, Henri Wilhelm Petri and Anton Averkamp and then went to the Music School in Cologne to study under Franz Wüllner and Adolf Jensen ; he took 1st prize in piano, composition and orchestral conducting.

Willem Mengelberg made his debut as a pianist, at a very young age, and took-over leadership of the Lucerne City Conservatory, in 1891. Only 4 years later, in 1895, he was nominated musical director of the « Concertgebouw » Orchestra of Amsterdam, and did not leave this post until 1945. At the same time, he became conductor of the internationally famous Amsterdam « Toonkunst » choir, which he incorporated into performances of orchestral works requiring large choirs, such as his annual performance of the « Saint-Matthew Passion » (BWV 244) by Johann Sebastian Bach. He met and befriended Gustav Mahler, in 1902, after which date Mengelberg tirelessly promoted Mahler's works. From 1907 to 1920, he conducted the Frankfurt Museum concerts and, from 1921 to 1929, the New York National Symphony Orchestra. During this time, he entrusted the « Concertgebouw » Orchestra to various principal guest-conductors, such as Bruno Walter, Karl Muck and Pierre Monteux. Mengelberg then returned to Amsterdam after differences with Arturo Toscanini, with whom he had conducted the New York Orchestra on equal terms (1928-1929) . Utrecht University set-up a chair for him, in 1933, but he never taught there other than holding his inaugural lecture. He was forbidden to work in Holland, in 1945, due to his co-operation with the occupation troops and went to Switzerland for the rest of his life.

Willem Mengelberg is one of the most important Gustav Mahler interpreters of his generation. In 1920, he conducted

the « Concertgebouw » Orchestra of Amsterdam in all 10 Mahler Symphonies, in 9 concerts for his 25th anniversary with the Orchestra. He promoted contemporary music and conducted 1st performances of the works of the following composers : Henk Badings Symphony No. 1 (1930) and Symphony No. 3 (1935) ; Béla Bartók 2nd Violin Concerto (1939) with Zoltán Székely ; Paul Hindemith « Der Schwanendreher » (1935) with assistance from the composer and « Konzert für Violine und Orchester » (1940) ; Zoltán Kodály Suite from « Hary Janos » (1927) and « Felszallott a pava » (1939) ; Darius Milhaud « Carnaval d'Aix » (1926) ; Max Reger « Konzert im alten Stil » (1912) ; and Ottorino Respighi « Concerto in modo misolido » (1924) .

...

During his half-Century with Amsterdam's « Concertgebouw » Orchestra, Willem Mengelberg was at the epicentre of Dutch music making. The blazing intensity of his performances and his imposing stage presence won him legions of adoring fans. His inspired use of rubato, or « borrowed » time, is still widely admired. His rise to fame was rapid and comprehensive. He studied in Utrecht and Cologne before being appointed general music-director of the city of Lucerne, aged just 20, where he conducted an orchestra and choir, directed a music school and gave piano lessons. 4 years later, in 1895, he found himself at the helm of the « Concertgebouw » Orchestra.

Within a short time, Mengelberg had turned the « Concertgebouw » into a world-class outfit. His achievements seem all the more astonishing considering his young age and relative inexperience. Even the notoriously exacting Gustav Mahler was bowled over by the « Concertgebouw » 's performances of his 1st and 3rd Symphonies during a visit to the Netherlands, in 1903. He considered Mengelberg an unparalleled interpreter of his music. In 1898, Richard Strauß dedicated his swashbuckling « Ein Heldenleben » to Mengelberg and his Orchestra. Sergei Rachmaninov (who had played his 2nd and 3rd Piano Concertos under Mengelberg) followed suit, in 1913, with his Choral Symphony « The Bells » .

Mengelberg conducted the world-premiere of Béla Bartók's 2nd Violin Concerto with Zoltán Székely, in 1939. He was now at the height of his powers and in demand throughout Europe and America as a guest artist. However, his cooperative relationship with Nazi Germany left him with few friends. He was banned from conducting in the Netherlands and stripped of his Dutch passport, in 1945. He spent the remainder of his life in exile in Switzerland. His hypnotic style of conducting is captured in compelling recordings of Richard Strauß' « Ein Heldenleben and Franz Liszt's « les Préludes » . But for full immersion, his heartfelt rethink of Gustav Mahler's 4th Symphony is an experience that should not be missed.

Mengelberg developed a prominent portamento (sliding between notes) techniques with the strings of the « Concertgebouw » Orchestra, which can be clearly heard on his recordings.

...

The Dutch Symphonic conductor Willem Mengelberg was formed in the Romantic tradition. During his tenure with the Amsterdam « Concertgebouw » Orchestra (1895-1945) , he developed it into one of the world's finest ensembles.

Trained as a pianist at the Cologne Conservatory, he became a conductor at Luzern (Switzerland) , in 1891. He became renowned as an interpreter of Ludwig van Beethoven, Gustav Mahler, and Richard Strauß, who dedicated his tone poem « Ein Heldenleben » (A Hero's Life) to Mengelberg. He toured widely with the « Concertgebouw » , was regular conductor (1911-1914) of the London Symphony and the Royal Philharmonic Society, and was guest-conductor (1921-1930) of the New York Philharmonic (and of its predecessor, the National Symphony, before the merger of both) , serving, for several years, as co-conductor with Arturo Toscanini.

Near the end of World War II, Mengelberg fled the Netherlands for Switzerland. In 1945, a Dutch Council convicted him, « in absentia » , of having been a Nazi collaborator and sentenced him to exile for life (later reduced to exile for 6 years) .

...

Wilhelm Furtwängler's only contemporary to approach and even, perhaps, surpass him on occasion was the Dutch conductor, Willem Mengelberg. His recordings, too, have witnessed a spectacular come-back, although in his case the Jews are far more uncomfortable. Henry Fogel cannot bring himself to utter a dispensatory word on his behalf. While Furtwängler was little more than emotionally or artistically sympathetic to National-Socialism, Mengelberg was dedicated heart and soul to Adolf Hitler. He coined 1940's German invasion of Holland as his country's liberation from Jewish tyranny. Like Furtwängler, his reputation was world-wide and he would have been welcomed in the United States, where he could have lived-out his life in safety. Instead, he publicly endorsed the greatness of National-Socialism at every occasion and performed all over the « Reich » . Even so, he was a vigorous champion of Dutch music and all of Holland's best modern composers owed their early success to him.

Mengelberg was dedicated heart and soul to Adolf Hitler.

Like Furtwängler, Josef Willem Mengelberg's reputation was world-wide !

No less importantly, Mengelberg molded the Amsterdam « Concertgebouw » Orchestra into what many regarded as the finest Symphonic ensemble ever put together. The man's contributions to music are staggering. Even so, he never joined any National-Socialist organisation (Dutch or German) , and did not work for the War effort, save to perform concerts for troops on R&R , German as well as Dutch, and all the other Aryan nationalities who banded together under the Swastika to fight Soviet Communism. He was content to lend the weight of his legendary reputation to support National-Socialism and did what he could for it with the thing he knew best : conducting great music better than anyone else in the world !

For this harmless involvement in the Movement, Willem Mengelberg was sentenced to death in absentia (i.e. , condemned without a hearing) by Holland's Allied-dominated Supreme Court after the War. Fleeing for his life, he found refuge in Spain. It is to Francisco Franco's eternal credit that he refused to turn-over the proscribed musician to the Dutch authorities for extradition and execution. Broken in spirit and health, the Mæstro never again lifted his

baton to call forth the incomparably magnificent sounds only he knew how to conjure from an orchestra. He died in exile 6 years later, condemned and despised by his own countrymen, but cherished and protected by beloved foreigners. The once supreme Amsterdam « Concertgebouw » he created declined under the mediocrity of more politically-correct directors like bland Bernard Haitink, until the orchestra scarcely rated as a world-class organisation. Yet, his ghost is avenging itself on all these post-War no-accounts, who are rapidly being forgotten, while Mengelberg's recordings enjoy a resurgence of unprecedented popularity.

...

Willem Mengelberg (geboren 28. März 1871 in Utrecht ; gestorben 22. März 1951 in Zuort, Sent, Graubünden ; eigentlich Joseph Wilhelm Mengelberg) war ein niederländischer Dirigent und Komponist.

Mengelbergs Eltern Friedrich Wilhelm Mengelberg und Helena Schrattenholz waren von Geburt Deutsche und waren 1869, zwei Jahre vor seiner Geburt, von Köln nach Utrecht gezogen, wo sie ein Atelier zur Herstellung von Kirchenmöbeln und Altargegenständen begründeten. Mengelberg war das vierte Kind und hatte 15 Geschwister. Er studierte Klavier und Komposition an der Hochschule für Musik Köln. Sein erster Auftritt als Dirigent erfolgte mit dem dortigen Gürzenich-Orchester. 1892 wurde er Generalmusikdirektor in Luzern. 1895 wurde er als Nachfolger von Willem Kes, der eine damals als besser geltende Stellung beim Scottish Orchestra antrat, Leiter des Concertgebouw-Orchesters in Amsterdam. Von 1907 bis 1920 nahm er darüber hinaus eine Tätigkeit als Dirigent des Frankfurter Museumsorchesters an. Mengelberg war danach auch in den USA tätig, von 1922 bis 1928 als Musikdirektor der New Yorker Philharmoniker und damit als Rivale von Arturo Toscanini, der seit 1926 ebenfalls dieses Orchester dirigierte. Mengelberg gab die Stelle auf, nachdem sich aufgrund grundsätzlicher Differenzen mit Toscanini das Orchester in ein Toscanini- und ein Mengelberg-Lager zu spalten begann. Außerdem verlangte man von ihm häufigere Programmwechsel, wofür Mengelberg (der ausgiebig probte und während der Proben außerdem noch lange Ausführungen über den Komponisten machte) die Probenzeit nicht für ausreichend bemessen hielt.

In den Niederlanden war Mengelberg, der das Concertgebouw-Orchester zu einem der virtuosesten Orchester der Welt machte, zu dieser Zeit ein Nationalheld, der mit Ehrungen überschüttet wurde. Man machte ihn 1898 zum Ritter des Ordens von Oranien-Nassau, 1902 zum Offizier desselben, 1907 zum Ritter des Ordens vom Niederländischen Löwen. Außerdem erhielt er 1907 die Silber- und 1913 die Goldmedaille der Künste und Wissenschaften im Hausorden von Oranien. 1920 wurde er Komtur, 1934 Großkomtur des Ordens von Oranien-Nassau. Außerdem erhielt er 1934 eine außerordentliche Professur für Musikwissenschaft an der staatlichen Universität Utrecht. Porträts von Mengelberg wurden durch die Künstler Pier Pander, Jan Toorop, Jan Sluijters und Kees van Dongen erstellt.

Anfang Juli 1940 sank sein Stern in den Niederlanden, nachdem ein Interview mit dem Völkischen Beobachter im De Telegraaf nachgedruckt wurde, ebenso durch ein weiteres Interview im August 1940 mit dem Telegraaf, das als abfällig gegenüber dem niederländischen Musikleben gedeutet wurde, sowie durch eine Fotoserie, die ihn in Berlin, und andere vor einem Konzertplakat mit den Berliner Philharmonikern zeigte. Mengelberg kooperierte während der Besatzungszeit 1940 bis 1945 mit den Deutschen und gab Konzerte für führende Nationalsozialisten wie Arthur Seyß-Inquart, was ihm internationale Kritik eintrug. Mengelberg rechtfertigte seine internationale Tätigkeit mit dem Vergleich, daß, so wie die

Sonne für alle scheine, die Musik für alle Völker da sei. Noch im Herbst 1940 führte er die 1. Sinfonie von Gustav Mahler auf. Außerdem verhandelte er für Juden und niederländische Staatsbürger (Carl Flesch, den Flötisten Hubert Barwahser, Ernst Laqueur, die Pianistin Sara Bosmans-Benedicts und viele weitere) mit den deutschen Besatzungsbehörden. Aufgrund dessen erging zu Mengelbergs 70. Geburtstag 1941 eine Anweisung an die deutsche Presse, den Geburtstag mit einer gewissen Reserviertheit zu begehen, da Mengelberg sich « sein Leben lang für Gustav Mahler eingesetzt (hat) », sich in München abfällig über Deutschland geäußert (hat) und heute noch (1941) 12 Juden in seinem Orchester beschäftigt » .

Mengelberg erhielt 1945 im Rahmen der Entnazifizierung ein zunächst lebenslanges, nach der Berufungsverhandlung 1947 auf sechs Jahre reduziertes Auftrittsverbot in den Niederlanden. Sein Pass wurde eingezogen, und man erkannte ihm seine Ehrungen ab. Mengelberg begriff diese Maßnahmen nicht. Er berief sich darauf, daß seine gesamte Tätigkeit in 50 Berufsjahren nur dem Wohle der Niederlande, der Stadt Amsterdam und des Concertgebouw-Orchesters gedient habe und daß er fälschlicherweise geglaubt habe, dies sei in der Öffentlichkeit auch verstanden worden. 1946 schrieb er an Ellie Bysterus Heemskerk (eine Geigerin im Concertgebouw-Orchester) :

« Wenn ich etwas getan hätte, würde ich es verstehen, aber ich bin nie in etwas verstrickt gewesen. »

In seinem Exil in Zuort in der Schweiz erhielt er bis 1949 noch die Pension des Concertgebouw-Orchesters, bis der Rat der Stadt Amsterdam auch diese strich. Mengelberg starb zwei Monate vor dem Ende des verkürzten Auftrittsverbots. Nach Mengelbergs Tode dirigierte Otto Klemperer für ihn ein Gedächtniskonzert. Klemperer bewunderte Mengelberg eher als einen musikalischen beziehungsweise einen Orchestertrainer denn als einen Dirigenten. Ein Glückwunschtelegramm, das Mengelberg an Hitler gesandt haben soll, bezeichnete Klemperer als eine « Dummheit » .

Mengelberg, der unter dem Einfluss seines Kompositions- und Dirigierlehrers Wüllner stand, war ein begeisterter Anhänger von Richard Strauß, dessen Ein Heldenleben ihm gewidmet ist. Er bevorzugte unter den Komponisten aber nicht nur Strauß sowie Beethoven. Auch dem Werk von Schönberg, Pijper, Hindemith, Reger und Diepenbrock verhalf er zu Anerkennung, zum Teil durch niederländische Erstaufführungen.

Er begründete 1899 jährliche Aufführungen von Bachs Matthäus-Passion am Palmsonntag und einen jährlichen Beethoven-Zyklus und widmete Künstlern wie Mahler und Strauß auch zahlreiche Musikfeste.

Mit Mahler, dessen Musik er 1903 kennengelernt hatte, war er befreundet. Er förderte ihn durch die Aufführung seiner Werke in den Niederlanden. Ein Höhepunkt war das Mahlerfest in Amsterdam zum 25-jährigen Dirigentenjubiläum Willem Mengelbergs im Jahr 1920. Mengelberg hatte Mahlers Sinfonien mit dem Komponisten selbst studiert und die Partituren Takt für Takt mit Bemerkungen versehen. Mengelbergs Aufnahme von Mahlers 4. Sinfonie gilt daher als den Intentionen des Komponisten besonders nahestehend.

1960 ist mit den Einspielungen Mengelbergs aus den Jahren 1939 bis 1940 die erste Gesamtausgabe von Beethovens Sinfonien erschienen. Mengelberg tritt darin als ein konservativer Tonkünstler hervor, schmissig, aber auch (etwa in der 6. Sinfonie) einfühlsam, ja, verspielt bis hin zur Ironie.

Insgesamt nahm Mengelberg für eine Reihe von Plattenfirmen etwa 90 Werke kommerziell auf, außerdem etwa 40 weitere für den niederländischen Rundfunk.

Ehrungen

1898 : Ritter des Ordens von Oranien-Nassau.

1902 : Offizier des Ordens von Oranien-Nassau.

1907 : Ritter des Ordens vom Niederländischen Löwen.

1907 : Silbermedaille der Künste und Wissenschaften im Hausorden von Oranien.

1913 : Goldmedaille der Künste und Wissenschaften im Hausorden von Oranien.

1920 : Komtur des Ordens von Oranien-Nassau.

1934 : Großkomtur des Ordens von Oranien-Nassau.

1934 : Außerordentliche Professur für Musikwissenschaft an der staatlichen Universität Utrecht.

1938 : Rembrandt-Preis der Stiftung F.V.S., verliehen durch die « Hansische Universität Hamburg » .

L'Orchestre du « Concertgebouw » d'Amsterdam

L'Orchestre royal du « Concertgebouw » (« Koninklijk Concertgebouworkest ») est l'Orchestre symphonique le plus important et le plus célèbre des Pays-Bas.

Son nom provient du « Concertgebouw » d'Amsterdam, le bâtiment (réputé pour son acoustique) où il donne la plupart de ses concerts. Son titre « royal » lui a été conféré par la reine Beatrix en 1988.

Le « Concertgebouw » est inauguré le 11 avril 1888 mais ce n'est que quelques mois plus tard que l'Orchestre du même nom est fondé. Son 1er concert a lieu le 3 novembre 1888, l'Orchestre étant alors dirigé par Willem Kes.

7 ans plus tard, c'est Willem Mengelberg qui en devient le principal chef d'orchestre. Il reste à sa tête jusqu'en 1945, soit durant 50 ans, un laps de temps assez inhabituel pour un directeur musical (2 autres exemples célèbres sont Evgeni Mravinski à l'Orchestre philharmonique de Léningrad et Eugene Ormandy à l'Orchestre de Philadelphie) .

Mengelberg est généralement considéré comme le chef ayant donné à l'Orchestre sa carrure internationale. Durant son « règne » , on compte parmi les invités de l'Orchestre les noms prestigieux de Richard Strauß, Gustav Mahler, Claude Debussy, Igor Stravinsky, Béla Bartók, Edward Elgar, Serge Rachmaninov, Serge Prokofiev.

En 1945, c'est Eduard van Beinum qui succède à Mengelberg. Après son décès subit, en 1959, Bernard Haitink et

Eugen Jochum se partagent la direction ; le 1er restant le chef principal jusqu'en 1988.

L'Orchestre est sous le patronage de la reine consort Máxima, épouse du roi Willem-Alexander des Pays-Bas.

Les directeurs musicaux

Willem Kes (1888-1895) .

Willem Mengelberg (1895-1945) .

Eduard van Beinum (1945-1959) .

Bernard Haitink (1959-1988) , chef lauréat depuis 1999.

... Poste partagé avec Eugen Jochum, de 1959 à 1963.

... Poste partagé avec Kirill Kondrachine, de 1978 à 1981.

Riccardo Chailly (1988 - 2004) , chef émérite depuis 2004.

Mariss Jansons (2004 -) .

Les œuvres du Romantisme tardif font partie du répertoire de prédilection de l'Orchestre royal du « Concertgebouw » . Ses interprétations de Gustav Mahler, Anton Bruckner et Richard Strauß font particulièrement référence. L'Orchestre est régulièrement cité comme l'un des meilleurs du monde. Sa sonorité soyeuse, sa transparence, la chaleur et la beauté de ses pupitres, l'ampleur de ses grands tutti en ont fait un Orchestre de légende, comparable dans sa perfection et sa « signature sonore » aux Philharmoniques de Vienne et de Berlin.

...

The Royal « Concertgebouw » Orchestra (in Dutch : « Koninklijk Concertgebouworkest ») is the 1st Symphony Orchestra of the Netherlands, based at the Royal « Concertgebouw » (concert-hall) in Amsterdam. In 1988, Queen Beatrix conferred the « Royal » title upon the Orchestra.

The « Concertgebouw » opened on 11 April 1888. The « Concertgebouw » Orchestra, however, was not founded until a little later. It gave its 1st concert in the « Concertgebouw » , on 3 November 1888, under the principal conductor for its 1st 7 years, Willem Kes.

In 1895, Willem Mengelberg became chief conductor and remained in this position with the organization for 50 years, an unusually long tenure for a music-director. He is generally regarded as having brought the Orchestra to a level of major international significance, with a particular championing of such (then) contemporary composers as Gustav Mahler and Richard Strauß.

For approximately its 1st 75 years, the « Concertgebouw » Orchestra had a somewhat complicated roster of conductors. In addition to the chief conductor, the Orchestra had conductor positions titled « eerste dirigent » (1st conductor) , who assisted the chief conductor with programming, and « tweede dirigent » (2nd conductor) , who did « what he was told » . During Mengelberg's time as chief conductor, several of these 1st conductors included : Karl Muck (1921-1925) ; Pierre Monteux (1924-1934) ; Bruno Walter (1934-1939) ; and Eugen Jochum (1941-1943) . Musicians who served as « 2nd conductor » included composers : Cornelis Dopfer, Evert Cornelis and Eduard van Beinum.

In 1945, because of the controversy over his relationship with the Nazi occupying forces during the German occupation of the Netherlands, during World War II, Mengelberg was removed as chief conductor and, subsequently, banned from conducting. The ban was initially imposed for the remainder of his life, but after an appeal, reduced to 6 years, applied retroactively from 1945. Mengelberg died in 1951 just before the end of his sentence, thus never conducting the Orchestra after 1945.

From 1945 to 1959, the Orchestra's principal conductor was Eduard van Beinum, who had debuted with the Orchestra, in 1929. He had become the 2nd conductor of the Orchestra, in 1931, and co-principal conductor, in 1938. One of his specialties was the Symphonies of Anton Bruckner, and Van Beinum made commercial recordings with the Orchestra of Bruckner's 8th and 9th Symphonies for the « Philips » Records. Van Beinum served as sole chief conductor of the Orchestra after World War II until his sudden death on the « Concertgebouw » podium, from a fatal heart attack in April 1959.

Bernard Haitink made his debut with the « Concertgebouw » Orchestra, on 7 November 1956. After Van Beinum's death, from 1961 to 1963, Haitink and Eugen Jochum shared the post of chief conductor of the Orchestra. Haitink became sole chief conductor, in 1963, and served in this post until 1988. At some point, during Haitink's time, the conductor system was simplified to have an assistant conductor instead of 1st and 2nd conductors. Conductors who served in this capacity included Edo de Waart and Hans Vonk. The recording profile of the Orchestra increased most dramatically under Haitink, with many recordings for the « Philips » Records, as well as « EMI » and « Columbia » Records. In the early 1980's, the Dutch government threatened the Orchestra with reductions in its government subsidy that could potentially have led to the dismissal of 23 musicians from the Orchestra. Haitink threatened to resign in protest, and the financial situation was eventually settled. In 1999, Haitink was named the Orchestra's Conductor Laureate.

Riccardo Chailly made his debut with the « Concertgebouw » Orchestra, in 1985, and was elected that year as their next chief conductor to succeed Haitink. As the 1st non-Dutchman to hold the post, Chailly served as chief conductor from 1988 to 2004. His recordings with the Orchestra include complete Mahler and Brahms Symphony cycles and several Bruckner Symphonies. He is a strong advocate of modern music and recorded shorter works of Shostakovich, the complete « Kammermusiken » of Paul Hindemith, and the orchestral works of Igor Stravinsky, Olivier Messiaen and Edgard Varèse. After his departure, in 2004, Chailly was named Conductor Emeritus of the Royal « Concertgebouw » Orchestra.

The Orchestra enjoyed a close relationship with Gustav Mahler and championed many of his Symphonies, with an especially worthy Festival of his music being the 1920 Mahler Festival. Other conductors who worked closely with the «

Concertgebouw » Orchestra included Pierre Monteux, Eugen Jochum, George Szell and Kirill Kondrashin, who was the « permanent guest-conductor » , from 1978 until his death in 1981.

Another factor in creating the Orchestra's distinct character is that the « Concertgebouw » Orchestra has had only 6 chief conductors, setting it apart from Orchestras of similar age and caliber. The nearly 1,000 recordings that the Orchestra has to its credit have also contributed to this reputation. The Orchestra also serves as one of the Opera Orchestras for productions of the Dutch National Opera.

L'édifice du « Concertgebouw » d'Amsterdam

Le « Concertgebouw » (« bâtiment de concert » , en néerlandais) est une salle de concert d'Amsterdam située dans l'arrondissement d'Oud-Zuid. Elle sert notamment de résidence à l'Orchestre royal du « Concertgebouw » .

Grâce à sa superbe acoustique, elle est considérée comme l'une des meilleures du monde pour la musique symphonique, aux côtés du « Musikverein » de Vienne et du « Symphony Hall » de Boston. Près de 800 concerts s'y tiennent par année, pour un total de 850,000 personnes accueillies, ce qui en fait l'une des salles de concert les plus visitées du monde.

La décision de construire une grande salle de concert à Amsterdam est prise en 1881 par 6 citoyens notables de la ville. La cause invoquée est l'état désastreux de la vie musicale de la capitale des Pays-Bas, qui ne compte à l'époque que de petites salles, à l'acoustique très pauvre. Est alors choisi pour construire cette nouvelle salle l'architecte néerlandais le plus en vue à l'époque à Amsterdam : Adolf Leonard (Dolf) van Gendt. Il s'inspire du « Neue Gewandhaus » de Leipzig (construit 2 ans auparavant mais détruit en 1943 par des bombardements) pour dessiner un bâtiment dans le style néo-Classique. La construction commence en 1883, dans un pré situé bien au-delà de ce qui étaient alors les limites de la ville. 2,186 piliers de 12 à 30 mètres de profondeur sont implantés dans le sol, qui, sableux, ne se prédisposait pas à une telle construction. Celle-ci s'achève en 1886 mais la salle est contrainte de rester fermée pendant 2 ans, pour cause de querelles incessantes entre les commanditaires et le Conseil municipal qui ne s'entendent pas, notamment sur la construction des routes d'accès et sur l'éclairage public à apporter à celles-ci.

La salle du « Concertgebouw » ouvre enfin ses portes, le 11 avril 1888, par un concert inaugural. Un Orchestre de 120 musiciens et un chœur de 500 personnes est assemblé pour l'occasion, pour un programme rassemblant des œuvres de Wagner, Händel, Bach et Beethoven.

Dès son ouverture, on a regretté que la salle ne disposât pas d'un orgue. L'argent nécessaire à l'achat d'un tel instrument a été réuni en 1890, à la suite de l'organisation d'un concert et d'une loterie. C'est le facteur d'orgue d'Utrecht, Michaël Maarschalkerweerd, qui fut choisi pour réaliser l'instrument. L'architecte Dolf van Gendt fut, quant à lui, rappelé pour dessiner le buffet.

L'orgue a été soigneusement restauré à la fin du 20e siècle par Flentrop Orgelbouw. 2 ans et demi de travail ont été nécessaires pour moderniser le mécanisme et redonner à l'instrument toute sa sonorité d'origine. Une inauguration après cette restauration a eu lieu le 18 mars 1993.

Le bâtiment du « Concertgebouw » est constitué de 2 salles :

La Ire, d'une capacité de 2,000 places environ, est appelée grande salle (« Grote Zaal ») . C'est celle qui accueille les concerts de musique symphonique - et que l'on désigne, la plupart du temps, quand on emploie le terme de « Concertgebouw » . Sa forme est du type « boîte à chaussures » (Shoe Box) et ses dimensions sont les suivantes : 44 mètres de long par 28 mètres de large et 17,5 mètres de haut.

Le temps de réverbération y est de 2,8 secondes sans public et de 2,2 secondes avec, ce qui rend la salle idéale pour le répertoire symphonique en général et, plus particulièrement, pour le répertoire post-Romantique (comme, par exemple : Bruckner, Mahler et Strauß) . Cette excellente acoustique a rendu la grande salle du « Concertgebouw » célèbre dans le monde entier sans que l'on ne connaisse exactement les raisons de ce miracle sonore.

Les noms de nombreux compositeurs Classiques sont inscrits sur les corniches des balcons et les murs de cette salle :

Bernard Zweers.

Anton Bruckner.

Gustav Mahler.

César Franck.

Alphons Diepenbrock.

Claude Debussy.

Cornelis Dopper.

Richard Strauß.

Julius Röntgen.

Béla Bartók.

Antonín Dvořák.

Georg Friedrich Händel.

Jean-Baptiste Lully.

Domenico Scarlatti.

Wolfgang Amadeus Mozart.

Luigi Cherubini.

Carl Maria von Weber.

Hector Berlioz.

Frédéric Chopin.

Franz Liszt.

Richard Wagner.

Charles Gounod.

Carl Reinecke.

Cornelis Schuyt.

Jacob Obrecht.

Jan Pieterszoon Sweelinck.

Orlando di Lasso.

Johannes Wanning.

Jacobus Clemens non Papa.

Piotr Ilitch Tchaïkovsky.

Igor Stravinsky.

Johan Wagenaar.

Max Reger.

Maurice Ravel.

Willem Pijper.

Franz Schubert.

Felix Mendelssohn-Bartholdy.

Robert Schumann.

Johannes Verhulst.

Niels Gade.

Anton Rubinstein.

Louis Spohr.

Ludwig van Beethoven.

Johannes Brahms.

Franz-Josef Haydn.

Johann Sebastian Bach.

La 2e salle, plus petite et de forme ovale, appelée petite salle (« Kleine Zaal ») , mesure 20 mètres de long par 15 mètres de haut. Elle est consacrée aux concerts de musique de chambre et aux récitals.

...

The Royal « Concertgebouw » (in Dutch : « Koninklijk Concertgebouw ») is a concert-hall in Amsterdam, Holland. The Dutch term « Concertgebouw » literally translates into English as « concert building » . On 11 April 2013, on occasion of the building's 125th anniversary, Queen Beatrix bestowed the Royal Title « Koninklijk » upon the building, as she did previously on to the Royal « Concertgebouw » Orchestra. Because of its highly-regarded acoustics, the « Concertgebouw » is considered one of the finest concert halls in the world, along with places such as Boston's « Symphony Hall » and the « Musikverein » in Vienna.

The architect of the building was Adolf Leonard van Gendt, who was inspired by the « Gewandhaus » in Leipzig, built 2 years earlier (and destroyed in 1943 by Allies bombing) .

Construction began in 1883 in a pasture that was then outside the city, in Nieuwer-Amstel, a municipality that, in 1964, became Amstelveen. 2,186 piles of 12 to 13 metres (40 to 43 feet) in length were sunk into the soil.

The hall opened on 11 April 1888 with an inaugural concert, in which an Orchestra of 120 musicians and a chorus of 500 singers participated, performing works of Wagner, Händel, Bach, and Beethoven. The resident Orchestra of the « Concertgebouw » is the Royal « Concertgebouw » Orchestra (« Koninklijk Concertgebouworkest ») , which gave its 1st concert in the hall, on 3 November 1888, as the « Concertgebouw » Orchestra (« Concertgebouworkest ») . The Main Hall (« Grote Zaal ») seats 1,974, and is 44 metres (144 feet) long by 28 metres (92 feet) wide, and 17 metres (56 feet) high. Its reverberation time is 2.8 seconds without audience, 2.2 seconds with, making it ideal for the

late-Romantic repertoire such as Bruckner, Mahler and Strauß.

A smaller, oval-shaped venue, the Recital Hall (« Kleine Zaal »), is located behind the Main Hall. The Recital Hall is 20 metres (66 feet) long by 15 metres (50 feet) wide. Its more intimate space is well-suited for chamber music and Lieder. The Recital Hall possess 437 seats.

When the « Concertgebouw » was built, acoustics were something of a black art. As in ship building, designers drew upon what had worked in the past without entirely understanding the underlying science. When the building was completed, the acoustics were not perfect, and a lot of effort went into fine-tuning the aural ambience. During later restorations, particular care has been taken not to alter the materials used for interior decoration with this in mind. In the 1980's, the hall embarked on extensive fund raising for renovations after the hall was found to be slowly sinking into the ground. Pi de Bruijn was the architect for the contemporary annex to the original hall.

Today, some 900 concerts and other events per year take place in the « Concertgebouw », for a public of over 700,000, making it one of the most-visited concert halls in the world.

...

1er septembre 1908 : Arnold Schönberg finishes his 2nd String Quartet, the work which, more than any other, documents the breakaway from traditional concepts of tonality. He dedicates this score to his wife, Mathilde.

Schönberg quotes a distorted version of the popular tune « Ach, du lieber Augustin » (Ah, you dear Augustine) in the 2nd movement of his 2nd String Quartet, at a point where he writes : « All is lost. » - perhaps, a personal message to Mahler ? Schönberg revamps the 3rd and 4th movements so that each include a vocal-part setting on poems by Stefan George, and switches their order, and finally abandons the workings of traditional tonality in the last movement of this piece, writing the 1st piece of truly atonal music, to George's words :

« I feel the air of other planets. »

Richard Strauß finishes his Opera, « Elektra », which will be his last work in a progressive style.

The 15 year old Alois Hába enters the teacher's training college in Kromeriz, begins to develop an interest in Czech nationalism, and hears the works of Bedřich Smetana and Richard Wagner for the 1st time.

5 septembre 1908 : Gustav Mahler travels to Prague for rehearsals of his 7th Symphony.

Début septembre 1908 : Gustav Mahler completes « Das Lied von der Erde » .

Mahler tells Bruno Walter :

« I believe it is the most personal thing I have yet created. »

Again, there is a drastic change in his style, as he enters his « 3rd (and final) period ». Alma in her book recalls how, when their 4 year old daughter Maria had a tracheotomy in 1907, Mahler had paced back and forth in the next room, and as he approached the door to Maria's room, he recoiled each time he heard the horrible wheezing sound of her breathing.

The flutter-tonguing of the woodwinds at the beginning of the 1st movement, « Das Trinklied vom Jammer der Erde » (The Drinking-song of Earthly Sorrow) may be intended to portray Mahler's recollection of this event.

The entire piece is a setting of poems from Hans Bethge's « The Chinese Flute », which are German adaptations of ancient Chinese poems, with several of Mahler's own additions and adaptations to the text, and forms a sort of synthesis of song-cycle and Symphony.

19 septembre 1908 : Gustav Mahler conducts in Prague the premiere of his 7th Symphony with the Czech Philharmonic Orchestra, receiving only a lukewarm reception. Arnold Schönberg misses the premiere, remaining in Vienna alone due to his marital crisis, but several of his students are among the group of young Mahler admirers who attend. During rehearsals and after the performance, Mahler revises the score. The public reception of Mahler's last 3 Symphonies has been cool, and it will take 1 year of corresponding with publishers to find one (the small firm of Bote & Bock) willing to print the 7th. He returns the Toblach, the next day, and, over the next 3 weeks, completes the orchestral score to « Das Lied von der Erde » .

Automne 1908 : Anton Webern writes-out his own copy of Arnold Schönberg's « Friede auf Erden », and it is most likely around this time that he composes « Entflieht auf leichten Kähnen » (Flee in light boats) , Opus 2, which is likewise for a cappella chorus, on a text by Stefan George. This piece, and not the « Passacaglia », is the last one Webern composed under the guidance of Schönberg.

In his 1st work written after « graduation » from Schönberg's teaching, but still following very closely in Schönberg's footsteps, Webern is also inspired to set 14 of Stefan George's poems as songs, over the next year. Some of these are eventually published about a decade later as 5 Songs from « Der siebente Ring », Opus 3, and 5 Songs on poems of Stefan George, Opus 4, the other 4 being discovered posthumously and published in 1970. As with Schönberg, the George poems open-up Webern's style, and are also his 1st « atonal » compositions. (Sketches of 2 of them also indicate Webern's passing interest in micro-tonality.)

Arnold Schönberg threatens to commit suicide if Mathilde does not return to him.

27 septembre 1908 : Betraying a further evolution of his style, Arnold Schönberg composes the draft of Opus 15, No. 13, « Du lehnest wider eine Silberweide », the 1st piece without any reference to a key, setting a text which describes the lover getting in a boat while his beloved refuses to join him as he drifts away under the weeping willows. It seems that Schönberg's interest in micro-tonal vocals, as inferred from Anton Webern's experiments with the

same (no micro-tonal sketches survive from Schœnberg) , probably began at this time, with this change in style : the vocal part of this song is declamatory, with no trace of the lyricism in Schœnberg's previous songs.

Octobre 1908 : Mainly at the instigation of Anton Webern, Mathilde leaves Richard Gerstl and comes-back home to Arnold Schœnberg. This sours Mathilde's relationship with Webern for the rest of her life.

Now with a much more cynical attitude about love, because of his wife's affair, Schœnberg decides to expand his settings of « Das Buch der hängenden Gärten » (Book of the Hanging Gardens) , of which he has already completed Opus 15, Nos. 3 to 8, into a full cycle of 15 songs, utilizing the whole central section of Stefan George's book, which is an interlude about the discovery of love, whose mood progresses from lyrical to menacing.

19 octobre 1908 : Gustav Mahler travels to Munich to rehearse his 7th Symphony in prevision of its Munich premiere.

27 octobre 1908 : Gustav Mahler conducts the 2nd performance of his 7th Symphony for its Munich premiere.

Début novembre 1908 : Gustav Mahler returns to Vienna for 1 more week.

Richard Gerstl waits, in vain, for an invitation to the up-coming concert of music by Arnold Schœnberg's students. Having disrupted Schœnberg's marriage, of course, he never receives one.

4 novembre 1908 : The distraught Richard Gerstl commits suicide at age 25, making a bonfire of his paintings in his apartment and, then, hanging himself in front of a mirror (rumour also has it that he stabbed himself 1st) .

5 novembre 1908 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner. Il s'agit du 5e concert de la saison.

5 novembre 1908 : Gustav Mahler leaves Vienna, stops over in Berlin, then, visits with old friends upon arriving in Hamburg for an up-coming concert. Alma and daughter Anna (with her governess) arrive a few days later.

8 novembre 1908 : A concert is given in Vienna featuring works by Arnold Schœnberg's students, including the premieres of Anton Webern's « Passacaglia » , Opus 1, and Alban Berg's 12 « Variations on an Original Theme » for piano. Gustav Mahler possibly attends this concert and, also, probably witnesses an early rehearsal of Schœnberg's 2nd String Quartet which he finds difficult to follow.

The Gerstl suicide and the events which precipitated it (his wife's affair with Gerstl) appear to have a powerful effect on Schœnberg ; during the next year, he will compose 4 incredibly original major pieces at an astonishingly fast pace.

Initiating a long-range project, Schœnberg begins sketching his music-drama, « Die glückliche Hand » (literally, « The Lucky Hand » , meaning something like : « The Magic Touch » , in idiomatic English) , which is based very closely on the Gerstl-affair. He also writes the libretto, as well as very elaborate directions for lighting, with deliberate

correlations between colour and sound. The characters include 12 « spectral voices » (right at the time when he began putting into practice his radically new idea of using the 12 tones of the 12-edo chromatic scale as independent elements of the harmonic fabric) and a « mythical beast », and the work is, perhaps, the eeriest product of « expressionism » (a genre already noted for eeriness) . He will return to this piece on and off for 5 years, completing it finally in 1913.

9 novembre 1908 : Le chef Arthur Nikisch dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

9 novembre 1908 : Gustav Mahler conducts, in Vienna, the concert featuring Beethoven's 7th Symphony.

12 novembre 1908 : The Mahlers depart from Cuxhaven, for Mahler's 2nd season in America.

16 novembre 1908 : In New York, the « Metropolitan » Opera season begins with Arturo Toscanini conducting Giuseppe Verdi's « Aida » (while Gustav Mahler is still on the ship) . It is a tremendous success for Toscanini who, from this point, on will be at odds with the other conductor at the « MET » : Mahler.

18 novembre 1908 : Le chef Siegfried Ochs dirige la création berlinoise du « Psaume 150 » de Bruckner (**WAB 38**) avec l'Orchestre et le Chœur du Philharmonique, accompagnés par la soprano Jeanette Grumbacher-de Jong.

22 novembre 1908 : The Mahlers arrive in New York, this time living at the « Hotel Savoy » at the corner of 59th Street and 5th Avenue. Mahler has negotiated to begin his season by conducting 3 concerts with the New York Symphony Orchestra.

Du 6 jusqu'au 17 décembre 1908 : Anton Webern is in Berlin, looking for work. At this time, he loves Claude Debussy's Opera, « Pelléas et Mélisande » .

8 décembre 1908 : Gustav Mahler gives the American premiere of his 2nd Symphony with the New York Symphony Orchestra.

21 décembre 1908 : Premiere, in Vienna, of Arnold Schönberg's 2nd String Quartet by the Rosé Quartet. Again, the Schönberg premiere causes a scandal, with more shouting than music. Rosé answers the outcry by scheduling a repeat in **January 1909**. Schönberg's published attacks to the critics's behavior mark the beginning of his long literary career.

Autour du 25 décembre 1908 : In Vienna, the 11 year old Erich Wolfgang Korngold begins serious work on his pantomime, « Der Schneemann » (The Snowman) , the plot of which is written by he and his father, and which will occupy him until **Easter of 1909**.

1909

25 janvier 1909 : Richard Strauß's Opera, « Elektra » (his most progressive music-score) , is premiered in Dresden,

under Ernst von Schuch.

Février 1909 : The 34 year old Arnold Schönberg sketches the song, « Am Strande » (On the beach) , which will remain incomplete, and finishes his song-cycle, « Das Buch der Hangenden Garten » (Book of the hanging gardens) , Opus 15, which contains the 1st pieces which do not refer to traditional tonality at all, and about which he says :

« I have succeeded for the 1st time in achieving an ideal of form and expression that I have had in mind for quite some time, but for which I had previously lacked the courage to execute. »

A letter written later this year shows that Schönberg had been interested in micro-tonality. Considering his later comments on lack of instruments to play micro-tones (in « Harmonielehre ») , and the possible similarities with Anton Webern's work discussed below, his interest in them was probably in connection with the dispassionate declamatory style of the vocal parts written during the 2nd phase of composition of the Stefan George Lieder, Opus 15 (September 1908 - February 1909, particularly in No. 13 « Du lehnest wider eine Silberweide » and « 14 Sprich nicht ») , since both works after Opus 15 will be for instruments alone.

Sketches for 2 of Anton Webern's George-songs, « An Bachesranft » (At the brook's edge) and « Das lockere Saatgefilde » (The relaxed seed-realms) , contain indications for micro-tonal pitches, which are eventually abandoned. At the end of the « Bachesranft » sketch, Webern wrote the same micro-tonal accidentals Schönberg used (see : Arnold Schönberg's letter to Ferruccio Busoni, from 24 August 1909) , showing how true Schönberg's statement was that :

« I have to keep all of my new ideas secret from Webern, because he steals everything as soon as I mention it. »

But, apparently, this worked both ways ...

Webern's notation for the micro-tonal pitches uses little crosses in place of note-heads, which are identical to the notation used a few years later by Schönberg for the « Sprechstimme » (speech-voice) in the published scores of his « Gurrelieder » , « Pierrot lunaire » , and « Die glückliche Hand » and which, therefore, seems to indicate that Webern was the one who originated this idea at least 1 year before Schönberg used it.

13 février 1909 : Arnold Schönberg pays for the 1st publication of his 2nd String Quartet.

19 et 22 février 1909, respectivement : Arnold Schönberg is eager to apply his new melodic and harmonic techniques to instrumental forms, and also composes the 1st and 2nd of his 3 Piano Pieces, Opus 11.

The 1st of these is considered to be the 1st completely atonal composition. Schönberg detests the term « atonal » with which the critics tag his work, preferring « pantonal » , but the negative term sticks like glue and, in later years, Schönberg will use it himself in his own writings.

Mars 1909 : Première américaine de la 8e Symphonie d'Anton Bruckner donnée par le chef allemand Max Fiedler à la tête de l'Orchestre symphonique de Boston.

Max Fiedler

The German conductor and composer Max Fiedler (born August Max Fiedler) was born on 31 December 1859 in Zittau, Saxony, Germany (near the current Czech and Polish borders) ; and died on 1 December 1939 in Stockholm, Sweden. He was especially noted as an interpreter of Johannes Brahms.

Fiedler 1st studied the piano with his father, who conducted the accompanying Orchestra when Max made his 1st public appearance at the age of 10, in 1870, playing Mozart's Piano Concerto in A (K. 488) . Continuing his musical studies in Zittau with the organist Gustav Albrecht, who had been a pupil of Felix Mendelssohn, Fiedler then entered the Leipzig Conservatory in 1877, where the director, Carl Reinecke, was his piano teacher. He graduated in 1882, with exceptional honours, alongside his friend and colleague Karl Muck. Fiedler also studied composition and was active in the city's musical life, developing a close relationship with Julius Spengel, a friend of Brahms.

Fiedler himself knew Brahms sufficiently well for the composer to ask him to substitute for him in a performance of his Piano Concerto No. 2, an invitation which Fiedler politely declined. He almost certainly heard Brahms conduct the 1st Leipzig performances of his Symphony No. 2, early in 1878 (though Ethel Smyth later wrote that Brahms « had the knack of rubbing Orchestras the wrong way. Moreover, the “ Gewandhaus ” musicians were antagonistic to his music ») and his Violin Concerto on New Year's Day, 1879, with the dedicatee, Joseph Joachim, as soloist, though Jan Swafford writes that it « turned-out a scrambling affair, with Joachim unnerved by all the last-minute revisions and Brahms even more tense on the podium than usual » . As a young man, he conducted Brahms' Symphonies in the presence of the composer who, not given to reticence when expressing himself, does not appear to have complained of Fiedler's interpretations.

Having found work teaching at the Hamburg Conservatory, Fiedler was soon much in demand as a pianist, winning high-praise for his « soft tone » . His 1st appearance on the conductor's podium came during the 1885-1886 season in a performance of his own composition (a Symphony) , and his 1st complete concert in late-1886. Encouraged to persevere by his 1st wife, he soon became one of the most popular conductors active in Hamburg, alongside Hans von Bülow, whose musicianship he admired and whose baton technique he adopted. While it was not to be until 1903 that he took-over the direction of the Hamburg Conservatory and, 1904, that of the Hamburg Philharmonic Orchestra, from 1898 onwards, Fiedler was active abroad as a guest-conductor, appearing in Russia (where he was compared to Arthur Nikisch and Felix Weingartner) , Madrid (1899) , Paris (1901) , Turin (1904) , Rome (1906, 1908) and London (1907, 1908) . Throughout this period, he developed a reputation as a major interpreter of the music of Brahms, as well as a conductor with « complete Mastery » of the Orchestra.

In 1908, Karl Muck, then the conductor of the Boston Symphony Orchestra, recommended Fiedler as his successor as conductor of the Orchestra, and he was duly appointed, having already appeared in the United States during 1905, when he had conducted the New York Philharmonic Orchestra alongside Willem Mengelberg and a year before the

guest appearance of a German conductor noted for his Brahms, Fritz Steinbach. Although he spent 4 years at the helm in Boston, his conducting attracted some criticism, especially for his volatility as an interpreter, which was viewed as pleasing « the general public » rather than « connoisseurs » . Among his achievements there, he conducted in 1909 the world-premiere of Paderewski's massive Symphony in B minor, entitled « Polonia » .

Fiedler returned to Hamburg in 1912, where Siegmund von Hausegger was now in charge of the Philharmonic Orchestra ; and since co-residence was likely to be difficult, given his own status as a former conductor of this Orchestra, Fiedler withdrew to Berlin, where he became an active guest-conductor of the city's various Orchestras. In 1916, a Berlin music-critic hailed him as « the greatest Brahms conductor of the present-day » and, during the same year, he accepted the position of conductor of the Essen Orchestra, in succession to Hermann Abendroth, who was moving to Cologne to replace Steinbach.

In Essen, Fiedler consolidated his reputation as a major figure in German musical life, conducting a wide repertoire that included contemporary composers such as Walter Braunfels, Karol Szymanowski and Arthur Honegger, as well as each year organizing a Festival devoted to a major single composer. In addition, he guest-conducted the Berlin Philharmonic occasionally and, from 1927, was co-conductor of the Essen « Folkwangschule » . In 1929, he married for the 2nd time and, in 1934, gave-up his position in Essen, returning once more to Berlin where he conducted the Berlin Radio Orchestra, as well as that of Hamburg. During 1939, he made a series of farewell appearances in Berlin and Essen but, towards the end of the year, he became fatally ill, dying in Stockholm, Sweden, just a few weeks short of his 88th birthday.

Fiedler made several commercial recordings, all of music by Brahms, apart from 2 Overtures by Carl Maria von Weber. He recorded the « Academic Festival Overture » , the Symphony No. 2, 2 movements from the Piano Concerto No. 2 and the Symphony No. 4 with the Berlin Philharmonic Orchestra. In addition, a number of his later radio performances have been preserved : these include accounts of Brahms' Violin Concerto and Schumann's Symphony No. 1, from Berlin. Because of his contemporary stature as an interpreter of Brahms and his direct contact with the composer, it is easy to consider Fiedler's performances of Brahms as being in some way « authentic » . However, the English writer Christopher Dymont has written that, while Fiedler was a conductor who « most fully explored every facet of Brahms' emotional world » , nevertheless, his performances, because of their constant shifts of tempo and mannered phrasing (for instance, the frequent introduction of unwritten « luftpausen ») reflected an interpretative model that owed far more to von Bülow than to Brahms. Dymont concluded that, in Fiedler's recording of the Symphony No. 4, for instance, « Brahms' demands for flexibility are here supplied in over-abundance » . On the other hand, it is known that Brahms conducted his music with occasional unwritten tempo changes. Nonetheless, even if Fiedler's recordings do represent a highly-individualised interpretative approach, they still allow a fascinating glimpse into a world of musical performance only imperfectly chronicled, for historical reasons, by the gramophone.

Fiedler's own compositions include a Symphony, an Overture, a Piano Quintet, a String Quartet, piano pieces and songs.

Fiedler had a son named Max George Fiedler (1898-1977) . The younger Fiedler came to the United States in about 1925. From 1930 on, he was engaged in advanced diesel engine research in the hopes of building a cleaner, quieter, and lighter automotive diesel engine. He gave a paper entitled, « A New Theory of Diesel Combustion » , in 1939, the

year his father died, at the Franklin Institute in Philadelphia, Pennsylvania. A paper discussing Fiedler's work and putting it into a modern context by Baxter and Hiltner was published by ASME, in 2001.

...

Max Fiedler was born in Zittau, Saxony, where his father was « Musikdirektor ». Max's brother, Hermann Fiedler (1862-1945), and sister, Elise Fiedler, were scholars who moved to England for University teaching. Hermann Fiedler became Head of the German Department of Oxford University. Max Fiedler studied piano and conducting in Leipzig and, then, beginning in 1882, at the Hamburg Conservatory. Max Fiedler made his 1st appearance with the Berlin Philharmonic in 1897. He conducted the Hamburg Philharmonic from 1904 to 1908. In 1905, Fiedler was the 1st German conductor to guest at the Augusteo Orchestra of Rome. He made his American debut with the New York Philharmonic Society, in December, 1905; and the London Symphony Orchestra, in June, 1907. This led to his invitation to conduct the Boston Symphony, it was widely said at the recommendation of Karl Muck. Incidentally, Max Fiedler was not a relation to Arthur Fiedler, the later « Boston Pops » conductor. Unlike his predecessors, Fiedler's conducting experience was orchestral, not with the Opera. In Boston, Fiedler programmed contemporary music, such as Richard Strauß (1864-1949), Alexander Glazunov (1865-1936), Claude Debussy (1862-1918), Jean Sibelius (1865-1957) and Frederick Delius (1862-1934), as well as the Austro-Germanic core repertoire. Fiedler and the Boston Symphony were also the 1st to perform the Bruckner Symphony No. 8 in the United States, in March, 1909. However, not all critics were favourable to Fiedler in Boston :

« Fiedler was selected because of his warm personal friendship with Doctor Muck and as a result of the latter's suggestion. Friendship, however, is no mark of merit. »

Observers said that Fiedler introduced marked accelerations and extremes of tempo in a way, some critics felt, not as called for by the score. This may have resemblances to what some feel to be the mannered interpretations of Willem Mengelberg. Fiedler, according to more than one source, also had the reputation as being something of a « martinet » with Orchestras. After Boston, Fiedler returned to Germany, where he became Music Director of the Essen Orchestra, from 1916 to 1933. Max Fiedler also continued to teach, including in Cologne, and among his students was Einar Hansen, future 1st violin with the Boston Symphony Orchestra, from 1926 to 1965. Max Fiedler continued to conduct a number of German Orchestras and make recordings well into the period of the 3rd « Reich ».

...

Max Fiedler (1859-1939) is one of only 2 conductors with a direct link to Johannes Brahms to have recorded his works; the other is Felix Weingartner. Yet, as Christopher Dymont pointed-out in a pair of articles published in « Classical Record Collector », a decade ago (Summer and Autumn, 2002), it would be an over-statement to call him a « protégé » of the composer. Fiedler knew Brahms personally, and likely heard him conduct on a few occasions; however, it was as a follower of Hans von Bülow that Fiedler learned what he believed to be the authentic Brahms style, a highly-subjective, rhythmically free approach that was at odds with the more restrained Classicism of Fritz Steinbach, who provided a model for the young Weingartner. Nevertheless, by early in the 20th Century, Fiedler had

earned the reputation in Germany as a Brahms specialist, and it was in that capacity that he made his only commercial records for « Grammophon / Polydor », all of which are presented here.

The B-flat Concerto set has an interesting history. Originally recorded over 3 days, in June of 1939, with 4 takes made for nearly every side, Ney was unhappy with some of the results, and wrote to the conductor in the fall of that year about scheduling a remake session. Fiedler was on tour in Stockholm at the time, and replied that it would have to wait until his return. However, his death there, in December of that year, appeared to doom the project.

Ultimately, « Grammophon » scheduled a session for April of the following year with a « ghost » conductor (who remains unknown, although Alois Melichar has been suggested as a likely suspect) . 5 of the 12 sides were done over, with the original Fiedler-conducted takes remaining on Side 3 of the 1st movement (CD 2, Track 3, 8:41 to 13:11) , all of the 2nd and 3rd movements, and the 1st side of the 4th movement (to 3:18 on Track 6) . As far as I am aware, this is the 1st release to acknowledge the extent of Fiedler's participation.

Multiple sources were assembled for each recording, and the best portions of each were used for transfer. The overture and the 4th Symphony came from laminated American Brunswicks ; the 2nd Symphony mostly from black label 1930's « Polydor » pressings ; and the Concerto from 3 different 1940's « Grammophon » and « Polydor » editions. Even so, some inescapable noise and distortion inherent in the original recordings remain.

Like his near contemporary, Fritz Steinbach, whose conducting the composer specially approved, Max Fiedler was a famous Brahmsian. Alas, Steinbach died in 1916, at the age of 61, leaving behind him disciples (Arturo Toscanini, among others) but no recordings. Fiedler, by contrast, died a few weeks before his 80th birthday, leaving behind revered recordings of the 2nd and 4th Symphonies, recordings which have long been of absorbing interest to students of Brahms interpretation as well as to students of late-19th Century performance practice. In this sense, no Brahms library can properly be said to be complete without them.

It was because of this that I was rather taken aback by a remark in the printed insert which accompanies « Beulah » 's new 2-CD set. After criticizing earlier transfer engineers for taking-out too much surface noise and with it the « guts » of the Berlin sound, the writer adds :

« I suppose the tempos remain but that is about all. »

All ? My dear fellow, the interest of these performances lies 1st and foremost (not to mention finally and most importantly) in the tempos : in the way they are chosen, established, and shrewdly modified by Fiedler in the course of performances which so interestingly live, move and have their being. There are other points of interest. The nature of the use of string portamentos : in the case of Fiedler and the Berlin Philharmonic, the selective and highly-discriminating use of it. But it is tempo which is of paramount interest.

Ironically, it is this which enables one to give the present set a qualified welcome. The sound may be awful, but the tempos are plainly audible. « Beulah » 's transfers are unsatisfactory, not because of the decision to leave in high-levels of surface noise, but because of the generally poor and distractingly dissimilar quality of the various 78rpm

discs from which the CDs have been made. Since « Biddulph » 's transfers (WHL003/4) are equally unsatisfactory, a search should be initiated forthwith by a skilled transfer engineer for a good clean set of 78's of these remarkable and historically important performances.

(Richard Osborne, Gramophone, October 2000.)

...

Like George Henschel and Arthur Nikisch, the kindly-eyed Max Fiedler, Saxon-born, busy in Hamburg, a friend of Johannes Brahms, had a term of service with the Boston Symphony, from 1908 to 1912. Later, he landed in Essen, conducting in this musically-speaking rather obscure territory for many years before winding-up his career as a freelance in Berlin during the 1930's, running into trouble with the Nazis for programming the Mendelssohn Violin Concerto. He died in Stockholm, shortly after the Second World War started in 1939, he was guest-conducting there regularly and shopping perhaps, like the expatriate « Berliner » , Leo Blech (who had no choice in the matter !) for a Scandinavian haven.

20 years ago, one could write that Fiedler was a virtually forgotten conductor : yes, he had shared repertorial protein with Richard Strauß, Oskar Fried and Hans Pfitzner during « Polydor » 's heyday of electrical recording in the last years of Weimar Berlin, but his fabled « 78's » of Brahms' 2nd and 4th Symphonies, with the « Academic Festival Overture » , acting as an encore, skipped the vinyl years so far as I know. Recently, the return of these gems on CD (plus, the 1939 Brahms' 2nd Piano Concerto with Elly Ney, the Berlin broadcasts of Schumann's « Spring Symphony » , Mozart's C minor Concerto with Lubka Kolessa, and the Brahms' Violin Concerto with Siegfried Borries) have awakened aficionados to the treasure. The ultimate Brahmsian has been found - even if he's only left us the horn call from the 1st Symphony under his wing-collared portrait.

Fiedler's way, of course, is not the only way, but his genial, tender, big-boned style (he would ask his basses to dig in to produce a deep Rembrandtian colour, and he loved the 3rd horn when, with a little extra encouragement, it might take full-toned flight in tandem with lyric strings) remains mightily convincing. Proper Fiedlerites understand that his fluid tissue of tempo modification fits hand-to-glove with Brahms' frequent changes in mood and texture. The modifications are generous, and he doesn't cover his tracks every time, but be advised that Fiedler was a perfectionist of rhythm, he creates a structure in which freedom equals grace.

No better introduction to Fiedler's generous gallery of rubati than a stroll (sometimes a run) through his Berlin Philharmonic Brahms' 4th, dated 1930. The allegro non troppo announces the score and Fiedler, noticing the gentle tidal flow of the opening theme in the violins with its lovely downward-then-upward yawns, begins no faster than an innocent andante, a non-literalism that sounds for all its « wrongness » utterly right. Felicitous deceptions like this happen all the time. Now, Fiedler's non allegro is a tempo conducive to audible remarks from supporting players and when, at measure 5, the horn department turns from harmony to melody, or at any rate near-melody, providing with the 3rd and 4th horns' linked and sloping whole notes a kind of beacon in sound, Fiedler the light-house keeper lets it shine forth with unusual clarity and size. Involved here is the same 3rd horn smiled upon by a lyrical Fiedler in

Brahms' 2nd Symphony as it answers more prominently than usual the soaring piano dolce of the 1st violins, at bar 46 in the opening movement.

But Fiedler's opening tempo in the 4th is, he knows very well, not a practical long term investment given the thrust of pages to follow, so he finds an escape phrase soon as he can : Brahms provides it in the 8th bar with the arrival of ardent hairpin'd sequences in the violins, this is where Fiedler shifts to allegro in a flash, as if the wind had suddenly come-up. A daring shift, but cloaked amazingly by the altered configuration of Brahms' innocent page.

Now, Fiedler is in the ballpark of tempo (well, there's still some broadening along the way) which will work for that heavens-eyeing theme in cellos and horns at Letter C, a theme he phrases warmly, luxuriantly, passionately, just a wisp of resignation hovering behind its B minor : Brahms is almost Mozartian here, facing the expressive content of the music in more than one direction.

The theme at Letter C would be lyricism enough for any self-respecting 2nd subject in a Sonata form movement, but Brahms like Mozart has more, a small colony of thematic inspiration in fact. Following a syncopated intra-subject transition dissolving into the sweetest of sequence-strewn benedictions, he floats a wonderfully engaging melody across the orchestral sky, mezzo-forte in flute, clarinet and horn, minor turned to major. Fiedler seizes on the wistfulness that seems the core emotion here, furthering his lyric cause with an « allegretto » (infrequently chosen by conductors, alas) perhaps, a 3rd of the way-up, the metronome from that slow tidal opening toward the high-gear of his Letter C.

Brahms still full of invention as his 1st movement exposition approaches its close offers overlapping « adieux » of high-winds and horn, a light fanfare over trilling timpani, then, quick little motivic fragments pp ma ben marcato. Fiedler makes the pauses around these fragments just a little longer than we expect, like an extra-glance at the forbidden. Then, his tempo boils-up and he's ready for the cross-cuttings of Brahms' cinematic development, several brief variations in which lively contrasts are packaged into a pocket drama easily submitting to generous tempo modification. Fiedler has a field day here, convincing us even when he abandons slightly his respect for a totally organic line.

Up and down the tempo goes, like a chart of profit and loss.

Now, with Brahms' elliptically entered recapitulation moving toward the heightened tragic rush of the movement's Coda, Fiedler is relatively more pressing than in the exposition. The gruff and terrifying canon made from a chopped-up, granitized opening theme, we are at measure 393, he treats as a major obstacle, a jagged wall of sound that must be pryed from the page, as if with a crowbar (and then, sprung from a magnificent tension) , he speeds on, joltless as is his preference, reaching a near-dizzy tempo (40 beats to the minute faster than his bar 1) before Brahms' Coda pounds to its close.

The passacaglia Finale of the 4th with its assorted dramas and micro-climates as its variations unfold is always an interesting interpretive challenge : Erich Leinsdorf in his ultra-conservative « The Composer's Advocate » preaches a straight and narrow path for this music in terms of tempo (which he, himself, was quite capable of abandoning !) but life is not so simple, the artistic life at any rate, as Max Fiedler reminds us with his « No Expressivity Left Behind »

performance - and this is not to suggest that his account of the passacaglia is in any way overdone. Although those who say po-tah-to instead of po-ta-to doubtless will, and that is their privilege.

Conductors, Liberal and Conservative alike, can't help noticing that this telescopic wonder has elements suggestive at least of a slow introduction (theme) , 1st subject (variations 1, 2, 3) , slow movement (4, 5, 6) , Scherzo (7, 8, 9) , slow again (especially, 10 and 14-15, also somewhat 12) . In line with this thinking, Fiedler strides very broadly through the giant chords of the 1st 8 measures, becoming even slower as he goes, invoking more the *energico e passionato* of Brahms' direction than the *allegro*.

With the 1st variation, he is a little faster, and with the 2nd, a little faster again, as the music seems to unwind like balls of string toyed with by cool kittens in the wind department. Brahms subtitles the 4th variation *largamente* and this not illogically produces a slightly slower tempo from Fiedler as he positively dances to the dotted rhythm. The stormy weather, at variation 7, with equal logic produces a bit of acceleration, then, at the long-noted and quiet number 10 with its magically dark close, he is *sostenuto* as can be, and with the *piano dolce espressivo* Brahms requests for the famous and much argued-over flute solo he takes his time. The depths of « *adagio* » are reached, however, in the *espressivo* of the quiet brass chords in 14 and 15, music that seems to reach for some ineffable cleansing of the soul.

In 1931, Fiedler followed his landmark 4th with an equally distinguished Brahms 2nd and it includes one marvelous detail, a secret almost, that I want to share with you. Note that he is just made of the 2nd's opening page a seamless yawn of lyricism. Then, at the deceptively innocent milepost of measure 20, where the melodic motion of the winds gives way to broad support-chords, Fiedler seeing clearly that the crescendo begun in the winds 3 measures earlier from the level of piano has now peaked, says the score, on nothing more than another piano followed immediately by a *diminuendo* (!) , it seems utterly appropriate, he reasons (and Brahms, himself, might be leaning over his shoulder here and egging him on) to ask his 1st violins who are going about their own business, a big *p dolce* statement, to suggest, ever so subtly, an increase in gentleness just here, a 3rd or more of the way through a poetically suspended note, this judicious and infrequently invoked option having the effect of allowing us to see spread before us the most blessed Elysian CLEARING, the violins shedding critical hairs of weight from their tone, floating more than they did a mini-moment before as they attacked the beginning of their promontorial note. A case here, perhaps, of May I Nibble at the Neighbors' *Diminuendo* ? To spell-out all the magic of dynamics in a score can tie a composer in knots. So who comes to the rescue ? That fellow with a baton or fingers to wave at the Orchestra.

Come to think about it, if this commentator with a truck-load of phantom nuances in his listening notes may be so bold : a more palpable violin *diminuendo* at measure 20 would not unhinge the Earth from its moorings. More praise for Fiedler : his Brahms 2nd Piano Concerto with Elly Ney is a lovely performance, imperturbable but never bland, the music cradled, deposited on a number of Cloud Nines, with a *Finale* unrivalled perhaps in my experience for its embracing of the *grazioso* in Brahms' *allegretto* marking.

No less fine is the Berlin Radio Schumann « Spring » Symphony with its drum and bass-oriented textures, Germanic but not pejoratively so. Verdant chords are as mellow as the euphonious thud of a Mercedes door closing. The Symphony's introduction is delightfully suspenseful : spring will burst all over !

BRAHMS : Academic Festival Overture, Opus 80 (recorded in 1931 with the Berlin Philharmonic Orchestra) .

Matrix Nos. : 1171 and 1172 bi. Ist published on « Grammophon » , 27271.

BRAHMS : Symphony No. 2 in D major, Opus 73 (recorded in 1931 with the Berlin Philharmonic Orchestra) .

Matrix Nos. : 1162 ½, 1163 ½, 1164½ 1165 ½, 1166, 1167½, 1168, 1169 and 1170 bi. Ist published on « Grammophon » , 95453 through 95457.

BRAHMS : Symphony No. 4 in E minor, Opus 98 (recorded in 1930 with Berlin State Opera Orchestra) .

Matrix Nos. : 993, 994, 995 ½, 1001, 997 ½, 998 ½, 999, 1000, 1002 ½, 1003 ¾ and 1004 ½ bi. Ist issued on « Grammophon » , 95356 through 95361.

BRAHMS : Piano Concerto No. 2 in B-flat major, Opus 83 (recorded on 1, 2 and 5 June 1939 and 29 April 1940, with the Berlin Philharmonic Orchestra and pianist Elly Ney) .

Matrix Nos. : 14704, 14712, 11393, 14744, 11414, 11424, 11433, 11443, 11453, 11464, 14721 and 14734 GS 9. Ist issued on « Grammophon » , 67566 through 67571.

...

Brahms : Violin Concerto in D major, Opus 77. Siegfried Borries, violin ; Berlin Radio Orchestra (26 October 1936) .

Schumann : Symphony No. 1 in B-flat major, Opus 38. With Berlin Radio Orchestra (11 December 1936) .

Previously unreleased broadcast transcriptions from the archives of « Deutsches Rundfunkarchiv » (DRA) . A co-production with « Deutsches Rundfunkarchiv » . AAD - Total time : 72:17.

Max Fiedler (1859-1939) was a friend of Johannes Brahms, known as an exemplar of authentic Brahms interpretation, directly influenced by his hearing the composer's own performances. His 1st important post was with the Hamburg Philharmonic, in 1904. He was a guest with the New York Philharmonic during the 1905-1906 season, conducting the London Symphony in 1907, and becoming music-director of the Boston Symphony in 1908. He made few commercial recordings and we are fortunate to have these previously unpublished recordings of his art. He was already 76 at the time these recordings were made ; however, the 1st impression of these recordings is one of youthful abandon, tempered by years of experience with this repertoire. Those who are familiar with Fiedler's commercial recordings will note the similarities, such as the wide range of tempos employed and the pervasive warm expression of his music making.

Siegfried Borries (1912-1980) plays here with unbridled Romanticism, full of juicy slides. It makes him a good match for Fiedler, who is firmly in the late-19th Century tradition of tempo extremes, frequent adjustments of basic tempos, stark contrasts, and a penchant for heart-on-sleeve expressiveness. This is Brahms as rarely (if ever) heard nowadays,

though probably this is how Brahms, himself, heard his music performed, and likely similar to how he conducted it himself. The high-quality of both the soloist and Orchestra is shown by their largely flawless performance in concert. It's a truly great reading that every aficionado of Romanticism needs to hear.

For a number of reasons, the performances fascinate. Fiedler, who knew Brahms and was considered a major exponent of his music, here gives support in the composer's Violin Concerto that is as fine as any I know. A similar fascination is provided by Fiedler's account of the Schumann. Here is an interpretive style that is not likely to be heard today. Fiedler favours a wide parameter of tempos within a movement, almost halting the pulse for a 2nd subject, only to whip it up again at the end of a key structural section welcome animation and pointed sparkle contribute to making the reading attractive as well as historically important.

...

August Max Fiedler (geboren 31. Dezember 1859 in Zittau, Oberlausitz ; gestorben 1. Dezember 1939 in Stockholm) war ein deutscher Dirigent, Komponist und Pianist.

Er erhielt Unterricht bei seinem Vater, dem sorbischen Musiklehrer Karl August Fiedler, und später am Leipziger Konservatorium von 1877 bis 1880 bei Gustav Albrecht. Von 1882 bis 1908 war er am Hamburger Konservatorium als Professor tätig. 1904 wurde er dort auch Dirigent der Philharmoniker. Er unternahm ausgedehnte Konzertreisen. Nach seinem Debüt in Amerika 1905 trat er häufig mit den New Yorker Philharmonikern auf. Von 1908 bis 1912 war Fiedler Leiter des Boston Symphony Orchestra. Nach seiner Rückkehr nach Deutschland wurde er Generalmusikdirektor der Stadt Essen. Dieses Amt hatte er bis 1934 inne. In seinen letzten Lebensjahren war er vor allem in Berlin und Stockholm als Gastdirigent tätig.

...

Printemps 1909 : Alban Berg completes his Piano Sonata, Opus 1, and also composes the 2nd and 3rd songs of his 4 Songs, Opus 2.

9 avril 1909 : Mahler and Alma leave New York to sail-back to Europe.

19 avril 1909 : Mahler and Alma arrive in Paris, where they will spend the rest of the month. This is their only long stay in Paris during which Mahler has no commitments and, so, they are mainly tourists.

Autour de Pâques 1909 : A little before his 12th birthday on Mai 29th, Erich Korngold completes the piano version of his pantomime, « Der Schneemann », the piece which will make him famous as a child prodigy. As a result of several music-critics being impressed upon receiving the private printing of Erich's compositions from his father Julius, articles begin appearing in newspapers in cities, near Vienna. Moritz Benedikt, editor of the « Neue Freie Presse », realizes that his paper can no longer ignore Erich's talent but, also, that it would be improper to have Erich's father write the article, so Ernst Décsey is hired.

The 28 year old Béla Bartók and the 26 year old Zoltán Kodály travel into the Hungarian country-side to collect and research old Magyar folk-melodies. Bartók marries his piano student, Márta Ziegler.

Avril 1909 : Le beau-père d'Alma Mahler, le peintre Carl Moll, souhaitait que Rodin réalisât le portrait de Gustav Mahler pour rendre hommage au musicien à la suite de son départ de l'Opéra de Vienne en 1907. La rencontre entre les artistes, tous 2 au faite de leur gloire à cette époque, fut arrangée, et Rodin fit poser Mahler une douzaine de fois à partir du mois d'**avril 1909**.

2 versions du portrait virent alors le jour, l'une traitée dans un style traditionnel et réaliste, qui servit notamment pour la réalisation du marbre connu sous le nom d'« **Homme du XVIIIe siècle** » ou « **Mozart** » :

Ce portrait est inspiré par la tête du compositeur Gustav Mahler, dont Rodin avait réalisé le buste en bronze en 1909. Présenté au Salon de la Société nationale des Beaux-arts de la même année sous le titre « Buste XVIIIe siècle, il prit, dès 1914, celui de Buste marbre sous le nom de Mozart. Comme dans beaucoup d'œuvres de cette période, la tête émerge d'un bloc de marbre peu dégrossi, le sculpteur jouant du contraste des surfaces ainsi créé.

La manière particulière dont Rodin conçoit le portrait est intéressante : le visage de Gustav Mahler devient celui de la Musique qu'incarne le musicien absolu qu'est Mozart. On passe ainsi d'un portrait à une sorte d'allégorie, ce qui n'est pas rare chez Rodin ; on peut en effet songer à « La France », à « L'Aurore » avec le visage de Camille Claudel ou à des portraits détournés de « Mrs » Russell.

L'autre intitulé « **Gustav Mahler** », au modelé plus vif et nerveux conférant au visage une forte expressivité, traduite ici en bronze. Par l'ajout de matière sur le front et autour des yeux, le sculpteur rend le regard du compositeur et chef d'orchestre plus aigu, faisant écho aux propos de celui-ci lorsqu'il affirmait :

« Si je n'étais pas obligé de porter des lunettes, je dirigerais avec mes yeux. » (Paul Clémenceau, 1989)

Une série de bronze fut réalisée par la fonderie Rudier à partir de 1910 et l'œuvre fut exposée avec succès dans toute l'Europe dès 1911.

Rodin qui ignorait tout de Mahler, son modèle, réalisa plâtre puis bronzes. De mémoire, le sculpteur exécuta post-mortem le portrait émergeant du bloc brut sans socle de marmor. Le cou s'érigeait du marbre rugueux, la chevelure finement burinée casquait le visage apaisé. Son front poli s'émancipait de la pierre.

...

Carl Moll has commissioned a bust of Gustav Mahler from Auguste Rodin, and so, Mahler meets and sits for Rodin every morning during his stay in Paris. Rodin sculpts a clay bust of Mahler and makes several bronze copies. During this time, Mahler also meets the 25 year old Alfredo Casella for the 1st time. Casella has studied all 6 of Mahler's published Symphonies, and Mahler is impressed with Casella's own compositions (his 2nd Symphony is very imitative of

Mahler) and authorizes Casella to write the 2 piano 4 hand arrangement of his 7th Symphony.

...

The composer Gustav Mahler and the sculptor Auguste Rodin, arguably the greatest composer and the greatest sculptor of the time, met in Paris. Both were transitional figures in their respective fields, representing the end of an era in their creative work. Their respective legacies nevertheless also inaugurated new ideas and inspired younger composers and sculptors. Rodin sculpted 2 portraits of Mahler, one of which (in pure white marble) is the main focus of the article. The refinement and beauty of this work is different from Rodin's male portraits in that the head is stylised like many of his female portraits, an ambiguity compounded by the fact that Alma Mahler, the composer's wife, wrote in her memoirs that Rodin fell in love with his model during the sittings. An understanding of the marble bust calls for an analysis of the life and work of the composer, fraught with ambiguities — as reflected in that superb portrait.

...

Composer Gustav Mahler and sculptor Auguste Rodin met briefly in Paris, just long enough for Mahler to sit for a bust by Rodin. Both were transitional figures in terms of their art. The 49 year old Mahler who sat for Rodin was a man full of contradictions in both his life and his art. Setting eyes on Mahler Rodin must have perceived the individual configuration of his face, shaped by his life and art. As an experienced portraitist Rodin must have realised that :

« The face, indeed, symbolizes the self and signifies many different facets of the self. » (John Synnott, 1989 ; page 607.)

However, it is not clear how much he knew about the actual circumstances of the composer. An understanding of Rodin's portraits of Mahler calls for an in-depth analysis of his life and work, both fraught with ambiguities - as reflected especially in the marble bust.

...

Mahler's time was not altogether spent with musicians. The account of his 12 sittings for Auguste Rodin, in April 1909, is fascinating. Both men were previously unaware of the other's existence, never mind fame : they were informed of both by friends - a task made easier, not more difficult, by Rodin's ignorance of German and Mahler's of French.

1er mai 1909 : Mahler and Alma return to Vienna.

Frederick Delius may have met Gustav Mahler in Leipzig in the 1880's, and certainly did at the « Allgemeiner Deutscher Musikverein » in Essen, in 1906 (performances of « Sea-Drift » and Mahler 6th Symphony) . He tried in 1908 to organize a Festival of New Music in Liverpool, and asked Mahler to come and conduct his 2nd Symphony. There was a friendly exchange of letters but the event never came-off. A more long lasting friend was Ferruccio Busoni, whom Mahler had already known for some years. They met again in New York, at New Year of 1910. Mahler

immediately offered to conduct Busoni's « Turandot Suite », which he did that same March. Busoni also appeared as soloist under Mahler's baton. The warmth of their friendship is reflected in Busoni's letters to his wife. And he was there, at the end : the Italian composer travelled on the boat which took Mahler on his last journey back to Europe.

Gustav Mahler's links with Charles Ives are altogether more tenuous. Round a minimum of fact about Ives's 3rd Symphony, which Mahler may or may not have seen in a copyist's office, has been woven a cloud of myth. Dispelling this « might have been » demonstrates Henry-Louis de La Grange's forensic skill at its briskest and most rigorous.

...

Gustav Mahler arrivait de son séjour parisien. Il avait posé tous les jours chez Auguste Rodin. Edgard Varèse le visitant à Vienne, lui a-t-il confié qu'il fut quelques semaines le secrétaire, ou le modèle de Rodin ?

He also met Claude Debussy and Maurice Ravel around this time. He continued to support himself and his wife by copying music. He met Gustav Mahler and Richard Strauß during this period, and Strauß made representations, on Varèse's behalf, to help him find work. In 1910, Varèse's daughter, Claude, was born. On December 15, 1910, « Bourgogne » was performed in Berlin, where its reception was stormy. Varèse would later destroy the score, his last link with his pre-War past.

Edgard Varèse rencontre Gustav Mahler

Early 1909 : The 25 year old Frenchman Edgard Varèse finished his Symphony for large orchestra (composed between 1907 and early 1909) inspired by the style of Richard Strauß. It is titled « Bourgogne », with the dedication : « À mon grand-père, Claude Cortot. » (the grandfather to the pianist Alfred Cortot, a 1st cousin of Varèse) . Varèse was also working on a previous Symphonic poem, « Gargantua » , that will remained unfinished.

31 mai 1909 : Edgard Varèse knocks on Gustav Mahler's door in Vienna, and spends the afternoon showing him the music-score of « Bourgogne », his recent Symphony for large orchestra. He hopes Mahler will accept to give the premiere (Varèse was less interested in Mahler's compositions) . Mahler was impressed, but he found the piece too complicated, and his heavy conducting schedule for the year ahead was full, in any case. So, he sent Varèse on his way with kind words and a letter of recommendation. The 2 men will never meet again. (Varèse will destroy the manuscript of « Bourgogne » in 1962.)

(If Mahler had felt more certain of his position with the New York Philharmonic Orchestra, it is possible that he might have dared a performance. Much closer to his heart was Mahler's championship of Arnold Schœnberg.)

During these years, Varèse became acquainted with Erik Satie and Richard Strauß, as well as with Claude Debussy and Ferruccio Busoni, who particularly influenced him at the time. He also gained the friendship and support of Romain Rolland and Hugo von Hofmannsthal, whose « Œdipus und die Sphinx » he began setting as an Opera that was never completed.

...

« Cher Monsieur, j'ai vu Mahler qui a été très gentil et me charge de bien vous saluer. »

(Edgard Varèse à Hugo von Hofmannsthal)

Avant de publier « Amériques », Edgard Varèse avait écrit de nombreuses œuvres sous influence straussienne, dont il ne reste qu' « Un grand sommeil noir », un chef-d'œuvre sur un texte de Paul Verlaine. En 1909, il était allé rendre visite à Gustav Mahler à Vienne pour lui montrer la partition de « Bourgogne », autre poème symphonique d'inspiration straussienne pour grand orchestre. Au lendemain de la première de l'œuvre donnée par Josef Stránský à Berlin, le 15 décembre 1910, Varèse décidait de détruire tous ses manuscrits et entrait dans une période de silence de 5 ans.

C'est à l'initiative de Richard Strauß que le chef bohémien Josef Stránský (un ancien élève d'Anton Bruckner et de Robert Fuchs au Conservatoire de Vienne) dirige, le 15 décembre 1910, l'Orchestre « Blüthner » de Berlin lors de la création du 1er Poème symphonique d'Edgar Varèse, « Bourgogne » .

En 1902, Josef Stránský rencontre dans l'un des bars de Berlin une jolie jeune fille et lui promet de lui faire parvenir un billet pour l'Opéra ; ce qu'il ne pas fait. Furieuse, elle rédige une lettre à Richard Strauß qui est interceptée par la jalouse Paula de Ahna. L'épouse demande alors le divorce. Après de nombreuses années, sur la base de cet épisode véridique, Strauß écrit l'Opéra, « Intermezzo » .

Le chef d'orchestre et compositeur tchèque Josef (Joseph) Stránský est né le 9 septembre 1872 à Humpolecz, en Bohême (Humpolec se trouve 16 kilomètres au nord-est de Pelhřimov, à 23 kilomètres au nord-ouest de Jihlava et à 89 kilomètres au sud-est de Prague en République tchèque) ; et est mort le 6 mars 1936 à New York. Sa tombe se trouve au Woodlawn Cemetery dans le Bronx. Il a été aussi un collectionneur et marchand d'art. Il s'est installé aux États-Unis et a dirigé le « New York Philharmonic Orchestra », de 1911 à 1923.

Stránský passe son enfance à Humpolec. Il commence à étudier la médecine, d'abord à Prague et puis à Leipzig. C'est là qu'il est l'élève en théorie de Salomon Jadassohn, ainsi qu'avec Antonín Dvořák et Zdeněk Fibich ; puis il part étudier au Conservatoire de Vienne avec Robert Fuchs et Anton Bruckner. En 1896, il retourne à Prague et passe son diplôme d'État de médecine. Ensuite, il se consacre exclusivement à la musique.

En 1898, il décroche le poste de « Kapellmeister » au Théâtre allemand (« Deutsche Theater ») de Prague, dirigé par Angelo Neumann. En 1903, il obtient le même poste au Théâtre Municipal de Hambourg. En 1909 et 1910, il est invité à diriger l'Orchestre « Blüthner » de Berlin.

En 1911, Stránský est choisi par le « New York Philharmonic Orchestra » pour remplacer Gustav Mahler lors de la mort de celui-ci, en 1911. Certains commentateurs ne voient pas Stránský comme un digne successeur de Mahler.

Richard Strauß d'abord, qui pensait que Stránský donnait plutôt une mauvaise réputation de l'Allemagne à l'étranger (en Allemagne, il était considéré comme un bohémien et, à New York, considéré comme un Allemand un peu guindé) .

Aux États-Unis, le périodique « Musical America » écrit :

« Après beaucoup de bouleversements, de recherche et de négociation, le “ New York Philharmonic ” a engagé Josef Stránský. Sans manquer de respect à Monsieur Stránský, il y a des raisons dans ces circonstances qui évoquent une des fables d'Ésope, lorsqu'une montagne a finalement accouché d'une souris. »

Un autre article, cette fois dans le « New York Times » à propos du salaire du chef, commence ainsi :

« Les bailleurs de fonds de l'Orchestre philharmonique de New York seront intéressés d'apprendre que le monde artistique allemand est rempli d'étonnement sur l'engagement de Josef Stránský de Berlin, en tant que successeur du dernier, Gustav Mahler. »

On prétend que Stránský a été choisi au détriment d'autres candidats tels que Oskar Fried (que Mahler lui-même voulait comme successeur) , Gustav Brecher et Bruno Walter, en raison de ses exigences financières plus faibles.

Cependant, durant son mandat avec l'Orchestre philharmonique, Stránský reçoit des éloges pour ses interprétations de Franz Liszt et Richard Strauß par l'éminent critique Henry T. Finck du « New York Evening Post » .

Cependant, Daniel Gregory Mason (du même journal) exprime son mécontentement avec ce qu'il a appelé « le Wagnérien, Lisztien et Tchaïkovskien servi à la louche pour nous, par Stránský de la “ Philharmonic Society ” » , et ose appeler le chef d'orchestre un « total incompetent en musique » .

Dans une critique encore plus acerbe publiée dans l' « American Mercury Magazine » de Henry Louis (H.L.) Mencken, le critique D. W. Sinclair écrit :

« Succédant à une des plus grandes figures de la musique moderne, Gustav Mahler, Stránský se maintint pendant si longtemps, non pas tant par ses aptitudes musicales que par son charme personnel et son intelligence sociale. »

Henry-Louis de La Grange caractérise Josef Stránský comme un chef « consciencieux mais sans intérêt » , qui a permis au niveau élevé atteint par Gustav Mahler, de retomber.

De son installation en 1911 jusqu'à la fin de la saison 1919-1920, Josef Stránský a dirigé tous les concerts du « New York Philharmonic » . Il a dirigé le 1er enregistrement de l'Orchestre, produit par « Columbia Records » . Il a été élu membre honoraire de la « Phi Mu Alpha Sinfonia Fraternity » , la fraternité nationale pour l'homme en musique, et, en 1917, est accueilli par la « Fraternity's Alpha Chapter » au « New England Conservatory of Music » de Boston. En 1921, le « New York Philharmonic » fusionne avec le « National Symphony » , dirigé par Willem Mengelberg ; c'est la création du tout nouveau « State Symphony Orchestra of New York » . Pour la saison 1922-1923, Josef Stránský dirige la 1^{re} moitié de saison ; et Mengelberg, la seconde. Stránský quitte ensuite l'Orchestre. Il laisse finalement la carrière musicale pour devenir marchand d'art, spécialisé dans la « Période rose » de Pablo Picasso.

...

The 1st performance (the only one of his early orchestral works to be properly performed in his lifetime) of the Symphonic poem « Bourgogne » in Berlin, on 5 January 1911 (the work is dedicated to Varèse grandfather, Claude Cortot, who died the week before) , caused a scandal. Most of his other early-scores were lost, but « Bourgogne » survived, only to be destroyed 40 years later by the composer himself in a fit of depression. Could the work have provided some early evidence as to how the Varèse of the later radical experiments in sound came to be ?

As things stand, we know little about the early development of Varèse. Other than a single song, the earliest work of his that survives is « Amériques » , which was composed in 1921 when he was already 38 years old. It was the 1st piece he composed in New York, after leaving Europe in 1915. Varèse described the work as a new start in a new idiom and publicly rejected the 15 or so named compositions he had composed earlier in Paris and Berlin.

What happened to those pieces ? Incredibly, most of them were destroyed by a warehouse fire at his publishers, in 1918, during the Berlin up-risings that marked the end of the First World War. Only « Bourgogne » , and a single song, « Un grand sommeil noir » survived, because Varèse had kept the scores with him. « Bourgogne » was written in 1907 and premiered at the « Bluthner Hall » in Berlin, 3 years later - it was the 1st of his compositions to be performed in public. And it caused a riot : the original of many riots caused over the years by Varèse first performances.

Varèse had studied in Paris, between 1904 and 1907, where his teachers were Vincent d'Indy at the « Schola Cantorum » (1903-1905) ; Jules Massenet and Charles Marie Widor at the « Paris Conservatoire » (1905-1907) . Although d'Indy was initially supportive, the gap between the 2 inevitably widened - d'Indy wanted to create disciples, and Varèse would have none of it.

He later told Igor Stravinsky :

« The teachers, in Paris, were all ruled like music-paper. »

Others were more sympathetic. The poet and librettist Hugo von Hoffmannstahl, the composer Richard Strauß, and the novelist Romain Rolland used their combined influence to help secure the 1st performance of « Bourgogne » . Ferruccio Busoni was in the audience for the premiere, and Claude Debussy corresponded with Varèse sympathetically both before and after the event.

Inspired by the wild area of Burgundy (Bourgogne) where he grew-up, the Symphonic poem seems likely to have included some Impressionist and Romantic influences, in spite of the composer's resistance to turning into « a little d'Indy » . Reviewing the performance, however, the Berlin music-critic Bruno Schrader described it as « an infernal din, mere caterwauling » . On the other hand, Alfred Kerr thought it « full of fascinating beauties » . The audience rioted far more than they did at the performance of Arnold Schœnberg's « Pelléas et Mélisande » , which was played in the same week. In any case, by 1913, Varèse was a veteran of such scandals, to the extent that he could sit through the

famous premiere of « le Sacre du printemps » , on **May 29th**, with no surprise.

Varèse biographer, Fernand Ouellette, comments :

« He simply thought of the Russian composer as having done his duty. »

Edgard Varèse

Originaire d'Italie et de Bourgogne, Edgard Varèse reconnaît avoir été fortement marqué par l'architecture romane de l'abbaye de Saint-Philibert de Tournus. Il y a un rapprochement à établir entre la nature des murs, la puissance des gros piliers et sa musique.

« S'il y a quelque beauté ou quelque force dans ma musique, c'est à Saint-Philibert de Tournus que je le dois. »

(Varèse)

Son père Henri, un ingénieur, lui interdisant la musique, Edgard Varèse (maintenant arrivé à 18 ans) quitte ses études d'ingénierie à la Polytechnique de Turin et reçoit des leçons informelles de Giovanni Bolzoni, le directeur du Conservatoire de Turin. Ensuite, il s'inscrit à la « Schola Cantorum » (institution fondée par des élèves de César Franck) où il étudie avec Vincent d'Indy et Albert Roussel (1903-1905) ; puis se dirige vers le Conservatoire de Paris (1905-1907) où ses professeurs sont Jules Massenet and Charles Marie Widor (en composition) . Varèse n'achèvera pas ses études.

Il se déplace à Berlin, où il rencontre notamment Richard Strauß, Ferruccio Busoni et le chef Karl Muck. En 1913 il revient à Paris, où il fait la connaissance de Romain Rolland et de Claude Debussy. Ces diverses rencontres sont décisives pour son développement futur. Mais, en 1915, déçu par les moyens offerts aux compositeurs, il décide d'émigrer à New York.

Depuis son arrivée à Paris, Varèse avait su s'entourer de l'élite artistique : Picasso, Cocteau, Appolinaire, Modigliani qui tous cherchaient à rompre avec le passé. Mais malgré ce bouillonnement culturel, il décide de quitter Paris pour aller vivre à Berlin où il espère trouver un public plus large d'esprit et apte à comprendre sa musique.

Varèse n'est guère affecté par le Romantisme finissant de Gustav Mahler ou de Richard Strauß. Il se lie avec Claude Debussy, sera très marqué par « le Sacre du Printemps » d'Igor Stravinsky (créé en 1913) , découvrira Arnold Schönberg et la musique atonale lors de son séjour berlinois du début des années 1910, ce contemporain de Béla Bartók (influences de la musique populaire) et d'Olivier Messiaen (un peu plus jeune, dont il partage finalement assez peu l'esthétique) , marquera fortement les compositeurs avant-gardistes d'après 1945 : György Ligeti, Iannis Xenakis, Karlheinz Stockhausen, Pierre Boulez, Pierre Henry.

...

Né le 22 décembre 1883 à Paris, Edgard Varèse est le fils d'un ingénieur, ancien polytechnicien, Henri Varèse, et de sa femme Blanche-Marie Cortot. Il passe une partie de sa jeunesse à Villars, dans le sud de la Bourgogne, où il est élevé par son grand-père maternel, Claude Cortot. En 1892, Edgard doit suivre ses parents à Turin. Après le décès de sa mère, et alors que les conflits avec son père atteignent leur paroxysme, notre protagoniste quitte Turin pour sa ville natale, en 1903.

Dès l'année suivante, il est reçu à la « Schola Cantorum » où il suit notamment les cours de Vincent d'Indy (composition, analyse musicale et direction d'orchestre) ou d'Albert Roussel (contrepoint et fugue) . Si les relations avec le premier ne tardent pas à se dégrader, une longue amitié le liera au second. Profitant des ressources de la bibliothèque de la « Schola » où il travaille désormais (recommandé, pour l'anecdote, par son cousin, le pianiste Alfred Cortot) , le musicien développe en parallèle un intérêt particulier pour l'histoire de la musique ainsi que pour l'œuvre des « Maîtres du passé » comme Guillaume de Machaut, Claudio Monteverdi, Henrich Schütz ou encore Marc-Antoine Charpentier, qui influenceront notamment sa carrière de chef d'orchestre, débutée à Turin où il avait remplacé au pied levé un chef d'orchestre pour une représentation de « Rigoletto » .

Lorsqu'il est reçu au Conservatoire, le 8 janvier 1906, Varèse y voit l'occasion de s'éloigner de d'Indy et il quitte la « Schola » . C'est en effet Charles-Marie Widor qui va désormais lui enseigner la composition, avec succès : le jeune homme se montre particulièrement à l'aise avec la technique du contrepoint. Il compose déjà (son 1er Opéra, « Martin Pas » , date de 1895) , mais sans qu'on connaisse aucune de ses créations : ainsi, la 1re œuvre qu'il ne détruira pas (ou qui ne sera pas perdue) sera « Amériques » , bien des années plus tard.

Bien qu'il ait reçu une bourse de la ville de Paris, en 1907, et que cette ville lui permette de fréquenter d'autres grands artistes tels que Picasso, Apollinaire, l'actrice Suzanne Bing (dont il partagera la vie jusqu'en 1913) ou, bien sûr, des homologues compositeurs, Varèse juge cette ville inadaptée à ses aspirations musicales. Ainsi, à partir 1908, il voyage entre Paris et Berlin, rencontrant et sympathisant pendant cette période nombre d'autres contemporains tels que Claude Debussy, Richard Strauß, Ferruccio Busoni ou encore Romain Rolland, et assistant à Paris à la création du « Sacre du Printemps » d'Igor Stravinski (on retrouvera l'influence du Russe dans « Amériques » ou au sein de la plus tardive « Arcana ») . Mais, lorsque la Première Guerre mondiale éclate et qu'il se voit réformé pour raisons de santé, Edgar Varèse décide de rejoindre les États-Unis où il débarque le 29 décembre 1915.

...

Lorsque Edgard Varèse disparut à New York, ce grand créateur solitaire était depuis longtemps considéré, malgré les scandales qu'il avait provoqués, comme un de ceux ayant le plus profondément marqué le passage du XXe siècle. Né d'une mère bourguignonne et d'un père d'origine italienne, il commença à travailler (en cachette de son père) l'harmonie et le contrepoint à Turin, où sa famille s'était installée en 1892. Ayant regagné Paris en 1903, il entra à la « Schola Cantorum » en 1904, étudiant auprès de Vincent d'Indy et Albert Roussel ; puis au Conservatoire en 1905, auprès de Charles Marie Widor. Il écrivit en 1905 « Prélude à la fin d'un jour » , pour 120 musiciens ; et, en 1906, une « Rhapsodie romane » , pour orchestre. L'année 1906 le vit aussi fonder la chorale de l'Université populaire du

faubourg Saint-Antoine, avec laquelle il donna des concerts publics.

De 1907 à 1914, Varèse vécut principalement à Berlin, où il se lia avec Ferruccio Busoni, Richard Strauß, le chef Karl Muck et l'écrivain Hugo von Hofmannsthal. En 1908, il fit à Paris la connaissance de Claude Debussy, à qui il révéla les Ires œuvres atonales de Arnold Schœnberg, et commença « Œdipe et le Sphinx », Opéra sur un livret de Hofmannsthal (il devait y travailler jusqu'en 1914) . Le Poème symphonique « Gargantua » devait, lui aussi, demeurer inachevé, mais un autre, « Bourgogne », fut créé à Berlin le 15 décembre 1910 (Varèse ne devait détruire le manuscrit qu'en 1962) . En 1911, il entreprit « Mehr Licht », qui, remanié, prit place l'année suivante dans l'Opéra « les Cycles du Nord » . Le 4 janvier 1914, il dirigea avec grand succès un concert de musique française à Prague. La Guerre le surprit à Paris, et tous ses manuscrits demeurés à Berlin devaient y être détruits par l'incendie d'un entrepôt.

Mobilisé durant 6 mois, puis réformé, Varèse partit pour les États-Unis en décembre 1915.

...

Edgard Varèse (« Edgar » pour les Américains) naît à Paris d'une mère française. Mais c'est sans doute dans la relation avec son père, ingénieur italien, que le jeune Varèse construit son rapport radical à l'Histoire : un rapport positif, voire scientifique, animé par un désir d'arrachement au présent. Ingénieur, voilà certes le modèle des sciences que le compositeur ne reniera jamais ; pourtant à 20 ans, en 1903, lorsqu'il quitte l'École Polytechnique de Turin pour regagner Paris, Varèse n'hésite pas à rompre simultanément toute relation avec son ingénieur de père, de même que, plus tard, il brisera radicalement les liens avec la tradition musicale. Du père, si l'on veut, Varèse garde le souvenir des lumières scientifiques et rejette la loi ; de même que, de l'histoire, il garde l'esprit de lumière prophétique et dénonce le poids patrimonial.

Paris retrouvé, il étudie d'abord avec Vincent d'Indy à la « Schola Cantorum » (jusqu'en 1905) , alors toute jeune école privée pour « esprits libres » et ne fréquente qu'après la classe de Charles Marie Widor, au Conservatoire (entre 1905 et 1907) . Un séjour à Berlin lui permettra de connaître Ferruccio Busoni, lequel lui conseillera de « trouver des formes personnelles en premier lieu » . De retour à Paris, il assiste à la création du « Sacre du Printemps » d'Igor Stravinsky (en 1913) dont l'ostinato puissant l'aura profondément secoué et l'influencera longtemps.

...

Edgard (Victor Achille Charles Varèse) was born in Paris, but when he was only a few weeks old, he was sent to be raised by his great-uncle and other relations in the small town of Le Villars, in the Burgundy region of France. There, he developed a very strong attachment to his maternal grandfather, Claude Cortot (also grandfather to the pianist Alfred Cortot, a 1st cousin of Varèse) . His affection for his grandfather out-shone anything he felt for his own parents.

After being reclaimed by his parents in the late-1880's, young Edgard was forced, in 1893, to relocate with them to Turin, Italy, in part, to live amongst his paternal relatives, since his father was of Italian descent. It was here that he

had his 1st real musical lessons, with the long-time director of Turin's Conservatory, Giovanni Bolzoni. In 1895, he composed his 1st Opera, « Martin Pas », which has since been lost. Now, in his teen years, Edgard, influenced by his father, an engineer, enrolled at the Polytechnic of Turin and started studying engineering, as his father disapproved of his interest in music, and demanded an absolute dedication to engineering studies. This conflict grew bigger and bigger, especially after the death of his mother in 1900. Varèse left home for Paris, in 1903.

From 1904, he was a student at the « Schola Cantorum » (founded by pupils of César Franck) , where his teachers included Albert Roussel and Vincent d'Indy ; afterwards, he went to study composition with Charles-Marie Widor at the Paris Conservatoire. During this period, he composed a number of ambitious orchestral works, but these were only performed by Varèse in piano transcriptions. One such work was his « Rhapsodie romane » , from about 1905, which was inspired by the Romanesque architecture of the cathedral of Saint-Philibert in Tournus. In 1907, he moved to Berlin and, in the same year, he married the actress Suzanne Bing, with whom he had 1 child, a daughter. They divorced in 1913.

After being invalided-out of the French Army during World War I, Varèse moved to the United States, in December 1915.

...

Edgar (Victor Achille Charles) Varèse (he would later add a « d » to his 1st name) was born in Paris on December 22, 1883 ; his father was from the Piedmont region and his mother was a Parisienne. As his father's work entailed much travel, Varèse was several weeks old when he was entrusted to the care of his uncle Joseph and his wife, who lived in Villars. When Varèse was 7, his father moved his family to Turin. Varèse felt very isolated there and grew estranged from his father. Varèse attended his 1st concerts in Turin and was exposed to the music of Richard Wagner, Richard Strauß, Claude Debussy, and Jean Sibelius. Varèse began, when he was 17, to spend his pocket money secretly taking harmony and counterpoint lessons from the Director of the Conservatory, Giovanni Bolzoni.

When Varèse was 11, he composed his 1st « Opera » , « Martin Paz » , based on a Jules Verne novel, to amuse his friends. His childhood was divided between Paris and relations in Burgundy. Varèse's father attempted to mold his son into following him in business, insisting that he take courses in engineering and mathematics. His father was not pleased with Varèse's choice of profession, preferring him rather to pursue a career in either mathematics or science. When Varèse found his son becoming too interested in the grand piano in the family home, he locked the keyboard shut. The strain between Varèse and his father grew so great that, after Varèse moved to Paris, he never saw his father again. By the age of 14, Varèse had already set his sights on being a composer.

In 1903, Varèse left home for Paris and, the following year, entered the « Schola Cantorum » . Varèse left the school in 1905, and entered the « Conservatoire National de Musique et de Déclamation » to study composition under Charles Marie Widor. Varèse supported himself during these hard times by working as a musical copyist and later found employment in a library.

While at the « Schola Cantorum » , Varèse met « avant-garde » artists from fields other than music ; he numbered Max Jacob, Pablo Picasso, and Juan Gris among his acquaintances. Varèse's sources of inspiration frequently came from outside the musical sphere ; he studied topics as diverse as alchemy and Leonardo da Vinci's note-books. He later observed that music was the « art-science » . Given his scientific education, he was particularly drawn to the work of physicists. Unfortunately, none of his works from this period has survived. In 1906, Varèse founded the Choral Society of the People's University, an educational establishment for working-class people in the « faubourg Saint-Antoine » . Varèse's personal life was also settling down ; on November 5, 1907, he married Suzanne Bing.

In late-1907, Varèse left Paris for Berlin, where he would remain for most of the next 6 years ; he had been impressed by Ferruccio Busoni's « A New Æsthetic of Music » and wanted to study under him. Busoni encouraged Varèse, and Varèse was later to state :

« I owe him a debt of gratitude. »

He also met Claude Debussy and Maurice Ravel around this time. In early 1909, Varèse finished his Symphony, titled « Bourgogne » and began work on a Symphonic poem, « Gargantua » . He continued to support himself and his wife by copying music. He met Gustav Mahler and Richard Strauß during this period, and Strauß made representations, on Varèse's behalf, to help him find work. In 1910, Varèse's daughter, Claude, was born. On December 15, 1910, « Bourgogne » was performed in Berlin, where its reception was stormy. Varèse would later destroy the score, his last link with his pre-War past.

Despite the controversy, Varèse continued composing. 3 years later, Suzanne Varèse decided to return to Paris to resume her acting career, and they were amicably divorced. The outbreak of World War I caught Varèse in Paris, and he was unable to return to Berlin until after the War, in 1922, when he discovered that the warehouse in which his manuscripts had been stored had been completely destroyed by fire.

Varèse entered the military in April, 1915 ; after 6 months he asked for a transfer, but a medical ...

...

Beset by domestic difficulties, the family of Edgard (Victor Achille Charles) Varèse entrusted him to the care of his maternal aunt and uncle who lived in Villars, Burgundy. Varèse split his early years between Paris and Burgundy until his family settled in Turin, Italy, in 1893. Although his father strongly discouraged his interests in music, Varèse soon became enamored of late-Romantic composers such as Richard Wagner and Richard Strauß as well as Impressionist composers such as Claude Debussy and Paul Dukas. At age 12, Varèse composed an « Opera » based on a novel by Jules Verne for performance by his schoolmates. He later received informal music lessons from Giovanni Bolzoni, director of Turin Conservatory, and, at age of 19, decided to pursue a career in music despite the urging of his father to study engineering. Varèse, nevertheless, remained interested in science and technology, which played a major role in his musical development.

Estranged from his father, Varèse moved to Paris and, in 1904, was accepted at the « Schola Cantorum », studying composition and conducting with Vincent d'Indy, counterpoint and fugue with Albert Roussel, and medieval and Renaissance music with Charles Bordes. However, he became disenchanted with d'Indy's teaching and, in 1905, was accepted as a student in Charles-Marie Widor's class at the « Conservatoire National de Musique et de Déclamation ». During this period, he composed a number of works for orchestra and for piano, all of which were subsequently destroyed in a fire or by Varèse's own hand. In 1906, Varèse founded the Choral Society of the People's University, conducting the group in various concerts. In 1907, he met actress Suzanne Bing at the « Conservatoire ». They were married the same year and had one child.

After his marriage, Varèse became dissatisfied with musical life in Paris and moved to Berlin. There, he sought-out composer Ferruccio Busoni, whose « Sketch for the Æsthetic of a New Music » (1907) Varèse greatly admired for its daring predictions of future musical styles that would abandon the traditional tonal system and rely on music-making « machines » .

In 1909, Varèse completed his most ambitious work to date, a large symphony titled « Bourgogne », and began work on a Symphonic poem, both compositions drawing from the works of Richard Strauß and Gustav Mahler. The work was performed in 1910 ; but it provoked a hostile reaction, and Varèse later destroyed the manuscript.

Although Varèse continued to develop his interest in non-traditional modes of creating music, he reacted harshly to the « Futurist Manifesto » of 1913, arguing that the futurists' use of noise in musical composition remained trivial. Varèse claimed that noise could be useful in music only insofar as it became transformed into new sounds and timbres, thereby, revealing its « spirit » . These ideas, influenced by both Busoni and Hoene Wronsky, a physicist-musicologist with whom he had earlier become enamored, were published in Francis Picabia's Dadaist magazine « 391 » .

In 1913, Varèse returned to Paris, and he and his wife divorced. He later (probably 1921) married Louise Norton, a poet and translator. They had no children. In Paris, Varèse became interested in the « dynaphone », an electric instrument invented by Jean Bertrand. Meanwhile, Varèse's career as an orchestral conductor began to gain momentum in 1914 with a successful appearance in Prague. But the First World War made it impossible for Varèse to successfully pursue conducting opportunities in Europe, so, in 1915 he moved to New York City.

...

Despite his output of only slightly more than a dozen compositions, Edgard Varèse is regarded as one of the most influential musicians of the 20th Century. His concept of « organized sound » led to many experiments in form and texture. He was constantly on the look-out for new sound sources (working throughout his life with engineers, scientists and instrument builders) , and was one of the 1st to extensively explore percussion, electronics, and taped sounds. He was, as Henry Miller called him :

« The stratospheric Colossus of Sound. »

Varèse spent his early childhood in Paris and Burgundy. His father wanted him to study math and engineering in preparation for a career in business. However, Varèse pursued music, studying at the « Schola Cantorum » with Albert Roussel and Vincent d'Indy and at the Paris Conservatoire with Charles Marie Widor. Varèse moved to Berlin, in 1907, in part to meet Ferruccio Busoni ; Varèse had been impressed with Busoni's « Sketch for a New Æsthetic in Music » (1907) , which anticipated many of Varèse's own later explorations. Unfortunately, of the music Varèse wrote during that time, only one song survives. The other manuscripts were destroyed in a warehouse fire.

...

Edgard Varèse was born in Paris of a Corsican family, but his youth was spent in Italy, where he received an engineer's training and degree. He was equally interested in music, and after preliminary study at the Turin Conservatory, he continued at the « Schola Cantorum » in Paris under Vincent d'Indy and Albert Roussel ; followed by the Conservatory under Charles Marie Widor. He was a brilliant student and won a composition prize sponsored by the city.

In 1907, Varèse moved to Berlin, where he came under the influence of Richard Strauß and Ferruccio Busoni. He conducted a chorus and wrote an Opera, « Œdipus und die Sphinx » , on a libretto by Hugo von Hofmannsthal. Varèse also wrote a Symphony which was performed, but all of these early compositions were destroyed in a fire. With the outbreak of World War I, Varèse left for the United States.

...

Mai 1909 : The 24 year old Alban Berg writes the last of the songs which he will include in his « Sieben Frühe Lieder » (7 Early Songs) for voice and piano (orchestrated in 1928) .

Mai 1909 : Arnold Schönberg composes the 1st of his « Funf Orchesterstücke » (5 Pieces for Orchestra) , Opus 16.

23 mai 1909 : Arnold Schönberg finishes the draft of the 1st piece of his « Funf Orchesterstücke » , Opus 16.

9 juin 1909 : Arnold Schönberg finishes a fair-copy of the 1st piece of his « Funf Orchesterstücke » , Opus 16.

Juin 1909 : Arnold Schönberg works on the 2nd and 3rd pieces of his « Funf Orchesterstücke » , Opus 16.

15 juin 1909 : Arnold Schönberg finishes a fair-copy of the 2nd piece of his « Funf Orchesterstücke » , Opus 16.

Mi-juin 1909 : The 25 year old Anton Webern completes 5 Movements for his String Quartet, Opus 5, which are even more radical-sounding than Arnold Schönberg's pieces, so far. The pieces still exhibit the technique of « developing variation » , but some of them are extremely short, and will influence both Schönberg and Berg.

26 juin 1909 : Spending the summer in Toblach, in what is now the Italian Alps, Gustav Mahler signs his 1st contract

with Universal-Edition, for the publication of his 8th Symphony.

Fin-juin 1909 : Arnold Schœnberg goes with his family and friends to spend the summer at Steinakirchen-am-Forst, and full of confidence and enthusiasm over his attainment of a long-sought « new mode of musical expression », he spends the month of July working on the last 2 of the Orchestral Pieces of Opus 16.

Hugo von Hofmannsthal begins working on an original libretto, loosely adapted from Louvet de Couvrai's novel, « Les amours du chevalier de Faublas » and Molière's comedy, « Monsieur de Pourceaugnac », for Richard Strauß's 5th Opera, « Der Rosenkavalier », which they want to be in a light-hearted comic style. After seeing Schœnberg's latest work, Strauß has turned his back on the musical progressivism that he, himself, helped to initiate.

Été 1909 : Sometime during the summer, Alban Berg composes the 1st of his 4 Songs, Opus 2, for medium voice and piano.

Été 1909 : The 12 year old Erich Wolfgang Korngold assembles his « “ Don Quixote ” : 6 Characteristic Pieces for piano », adapting his earlier Cantata, « Der Tod », as the opening piece of this work.

1er juillet 1909 : Arnold Schœnberg finishes a fair-copy of the 3rd piece of his « Funf Orchesterstücke », Opus 16. It is an experiment in « Klangfarbenmelodie » (tone-colour melody) : very little harmonic movement with overlapping entrances of the instruments.

Juillet et août 1909 : Gustav Mahler works feverishly to compose his entire 9th Symphony. Its 1st movement makes a deep impression on all those to whom he plays it, especially Alban Berg.

Mi-juillet 1909 : Arnold Schœnberg writes to Richard Strauß about his Orchestral Pieces :

« There is absolutely nothing Symphonic about them, quite the opposite - no architecture, no construction. Purely a diverse, uninterrupted alternation of colours, rhythms, and moods. »

17 juillet 1909 : Arnold Schœnberg completes the 4th of his « Funf Orchesterstücke » (5 Pieces for Orchestra) , Opus 16.

28 juillet 1909 : Arnold Schœnberg sends the score of the 1st 4 of the 5 Pieces to Richard Strauß asking for a performance, but Strauß replies that his audience is far too conservative to accept these « daring experiments », and adding that it is unlikely that Schœnberg will find any conductor willing to perform them (a severe blow to the confidence Schœnberg had expressed about his hoped) for reception of these pieces.

Now ready to tackle an Opera project, Arnold Schœnberg asks Marie Pappenheim to furnish him with a libretto.

Fin-juillet 1909 : Ferruccio Busoni sends Arnold Schœnberg a copy of his « Sketch of a New Æsthetic of Music » .

7 août 1909 : Arnold Schœnberg completes the 3rd (and last) of the 3 Piano Pieces, Opus 11. A few days later, he completes the last of the 5 Pieces for Orchestra, Opus 16.

Août - septembre 1909 : Cycles Beethoven, Brahms, Bruckner donnés par l'Orchestre philharmonique de Munich.

24 août 1909 : Arnold Schœnberg writes a letter to Ferruccio Busoni commenting on both the latter's description of « 3rd-tones » , and a notation Schœnberg had previously devised for « quarter-tones » using the mathematical signs « < » and « > » as accidentals. He tells Busoni that he ultimately rejects the use of micro-tones. (He will explain why, 1 year later, in « Harmonielehre » .)

27 août au 12 septembre 1909 : Immediately after writing the letter to Ferruccio Busoni follow 2 incredible weeks during which Arnold Schœnberg composes his amazing « mono-drama » « Erwartung » (Expectation) , Opus 17, on Marie Pappenheim's libretto, with a morbid story-line and a solo female character who is psychotic. The piece has been called « athematic » (as well as atonal) , since there are no recognizable repetitions of any motifs, and it marks the sharpest break with tradition in the history of European music. Schœnberg's letter to Busoni speaks about his desire to free his music from all formal bounds, and to express « pure feeling » - this is exactly what he achieved in « Erwartung » . He will later write in 1929 :

« The aim is to represent in slow-motion everything that occurs during a single second of maximum spiritual excitement, stretching it out to half an hour. »

Septembre 1909 : Arnold Schœnberg also signs a publishing contract with Universal-Edition. The success of Universal does a lot towards disseminating the work of both he (and, ultimately, also Berg and Webern) and Mahler.

Septembre 1909 : Anton Webern, brooding over his mother's death, 3 years before, composes his 6 Pieces for Orchestra, Opus 6. The original version uses a huge orchestra, which will be toned-down in the revised 1928 version.

Octobre 1909 : The 12 year old Erich Wolfgang Korngold completes his 1st Piano Sonata (in D minor) .

2 septembre 1909 : Gustav Mahler completes the draft of the orchestral score of his 9th Symphony.

17 septembre 1909 : Gustav Mahler returns to Vienna.

26 septembre 1909 : Gustav Mahler travels to Holland.

2 octobre 1909 : Gustav Mahler conducts his 7th Symphony in The Hague.

3 et 7 octobre 1909 : Gustav Mahler conducts his 7th Symphony twice in Amsterdam, with Oskar Fried present on the composer's invitation.

8 octobre 1909 : Gustav Mahler travels to Paris to join Alma and daughter, Anna.

12 octobre 1909 : Gustav, Alma and Anna sail from Cherbourg to America for Mahler's 3rd season there.

19 octobre 1909 : The Mahlers arrive in New York, living again at the Hotel Savoy in Manhattan. Having given-up his position at the « Metropolitan » Opera, he directs a season of concerts leading the re-organized New York Philharmonic Orchestra.

3 novembre 1909 : Arnold Schœnberg attends the Vienna premiere of Gustav Mahler's 7th Symphony conducted by Ferdinand Löwe, and is greatly impressed by Mahler's music, even despite his reservations about Löwe's abilities as an interpreter of Mahler. Schœnberg sends a glowing letter to Mahler telling him what a powerful impression the work left on him, writing to Mahler that :

« I am now wholly yours. »

After this confession, and considering the prevalence which Schœnberg gave to « 4th-chords » in his « Kammer-symphonie », composed just after Mahler did the same in his 7th, it is hard to believe Schœnberg when he will write the following summer in his « Harmonielehre » :

« It is possible, it is indeed probable, that others besides me have written these chords (4th-chords) . Perhaps, Mahler, Strauß, or Pfitzner. But I do not know. They have never come to my attention. Maybe, I simply have not noticed them. It is, by no means, my intention to secure here a priority for myself. To do so is of too little importance to me, for I know too well that is not what matters.

(Arnold Schœnberg, 1978 ; page 404 - footnote *.)

Décembre 1909 : Gustav Mahler's 7th Symphony is published by Bote & Bock.

Paul Landau edits a new version of the play « Wozzeck » in Georg Büchner's « Collected Works » . Landau uses Franzos' reading of the words of the play (the only one available to him) , but revises the ordering of the scenes. Alban Berg will later use this version for his Opera, although he apparently believes that it is the version by Franzos.

The 12 year old Erich Wolfgang Korngold begins composing his Piano Trio in D major, Opus I. Julius Korngold, because of his position as the leading Viennese music-critic, is apprehensive about revealing his young son Erich's amazing talent as a composer to the public.

Décembre 1909 : Julius Korngold decides to issue 3 of Erich Wolfgang's compositions (Piano Sonata No. 1 ; « “ Don Quixote ” : 6 Characteristic Pieces » ; and « Der Schneemann ») in a privately-printed and numbered edition, to musician friends and associates, with a preface stating explicitly that the pieces are not to be brought to the attention

of the public. The responses are all extremely enthusiastic, including an often-quoted one by Richard Strauß in which Strauß encourages Julius to get Erich away from composing and to take him skiing and sledding "lest his young brain becomes prematurely tired and worn out before it reaches its full productivity".

16 décembre 1909 : Gustav Mahler conducts his 1st Symphony in New York.

Circa 1910 : An ostensibly later issue of the Ferdinand Löwe and Josef Schalk arrangement of the 3rd Symphony by Anton Bruckner which has a plate-number signifying that it is actually a re-issue of the Gustav Mahler - Rudolf Krzyżanowski arrangement. In the « Internationale Bruckner-Gesellschaft Mitteilungsblatt » No. 27, of June 1986, Nigel Simeone explains that :

« Löwe's and Schalk's arrangement was widely circulated and often re-printed. It is probable that, on this occasion, the publisher (Rättig/Lienau) or more likely the printer (Josef Eberle) selected the " correct " (i.e. : Löwe and Schalk) title-page but the " wrong " (older) plates with the same plate number (165) but with different letters preceding the number. The result is a well-disguised " Titelaufgabe " (edition with new title-page) of Mahler's earliest publication, the most significant of all Bruckner 4 hand arrangements. »

1910

Janvier 1910 : Oskar Fried conducts the 2 « Nachtmusiken » (Nocturnes : the 2nd and 4th movements) from Gustav Mahler's 7th Symphony, in Berlin.

Autour de janvier et février 1910 : Alban Berg composes the 4th song of his 4 Songs for medium voice and piano, Opus 2, and begins drafting the 1st movement of his String Quartet.

Fin-janvier 1910 : Gustav Mahler responds from New York to Arnold Schönberg. Mahler also tells him that he possesses his score of the privately-published 2nd String Quartet (Opus 10) with him, and that he studies it, from time to time. But he confesses that « it is difficult » for him to follow.

7 février 1910 : Le chef Arthur Nikisch dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

Février 1910 : Arnold Schönberg composes 2 very short pieces for chamber orchestra, and a fragment of a 3rd piece shortly after (published in 1962 as : 3 Pieces for Chamber Orchestra) , which embody, more than anything else he ever wrote, the ideals propounded in his 1909 letters to Ferruccio Busoni : an expression of pure feeling, without logical musical development or architecture. Schönberg was apparently influenced in part by Anton Webern's 5 Movements for String Quartet, Opus 5, but Webern's pieces are not as radical as Schönberg's.

Arnold Schönberg had gone confidently into bold new areas of musical expression during 1909, with his 3 Piano Pieces, Opus 11, « Fünf Orchesterstücke » (5 Pieces for Orchestra) , Opus 16, and the « mono-drama » « Erwartung » , but the lack of understanding for these pieces from composers who were close friends (Richard Strauß, Max Reger,

Ferruccio Busoni, and Gustav Mahler) now causes a period of intense self-doubt. After abandoning the 3 Pieces for Chamber Orchestra, he spends the rest of 1910 working intensively on his « Harmonielehre » text-book and composes nothing significant for a whole year, all the while being drawn more closely into his small circle of supporters, who were mainly his students. He, meanwhile, continues to work on the text of his Opera project, « Die glückliche Hand » .

3 mars 1910 : Le chef Carl Muck dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 20e concert de la saison.

17 mars 1910 : Béla Bartók's 1st String Quartet is premiered in Budapest.

30 mars 1910 : Gustav Mahler dirige « sa version révisée » de la 4e Symphonie de Bruckner à la tête du Philharmonique de New York.

Mahler's marked score that he used at that performance became a part of the Philharmonic's Orchestra library.

Originally published on highly-acidic paper, the score had become so fragile that it was impossible for anyone to handle. In 2013, through the generosity of Jan and Mark Schapper, the score was preserved so that it could be photographed and studied.

Clark University music professor Benjamin Marcus Korstvedt, the 1st scholar to extensively study this score, observed that :

« Mahler's treatment of the Finale removes more than one 3rd of the music. He radically altered the nature of this movement, effectively transforming it from an epic statement into a shorter and lighter piece by systematically deleting each appearance of the stormy 3rd theme group, adjusting some dynamics, and a bit of the orchestration, and re-working a key-modulation. The result clearly goes against Bruckner's intentions, but does have a certain logic of its own. »

Obviously, the score was used in subsequent performances, and a few of the marks were made by individuals other than Mahler.

As for the orchestra parts used at the 1st Philharmonic performance, the Library catalog indicates that Mahler took the parts with him when he went to Europe and did not return them. Then, needing to explain why the parts were irrevocably lost to the Philharmonic, the librarian wrote : « He died » .

The parts do exist in Vienna marked with the official New York Philharmonic stamp at the « Musiksammlung » of the « Wienbibliothek » . Doctor Korstvedt, who has studied the parts in Vienna, reports that the markings on the parts line-up with the marks in the score and that some contain performance timings written by the Philharmonic musicians. For instance, the tuba part is signed in pencil :

« Fred Geib March 30 1910/ Philharmonic Orch./ Gustav Mahler Conductor. »

Reviews of the concert ...

THE PHILHARMONIC CONCERT

LAST ONE OF THE HISTORICAL SERIES IT WAS.

A Work Not Heard Here Before Is No Historical - Anton Bruckner's Symphony in E-Flat Admirably Played - Some More Music by Richard Strauß.

The final historical concert of the Philharmonic Society took place last night at Carnegie Hall. The programme consisted entirely of orchestral numbers which were Pfitzner's Overture to « Das Christ-Elflein », Anton Bruckner's « Romantic » Symphony in E-flat, the Prelude to Acts I and 2 of Richard Strauß's Opera « Guntram » and, of the same composer, « Till Eulenspiegel ». Gustav Mahler conducted and the audience was very small.

That we live in an automobile-age he already been noted by no less an authority than the President of these United States, but even he would marvel at the rapid making of musical history. So swiftly is it manufactured that a hitherto unheard composition finds its way into historical programme. Thus, does the voice of musical record speak with the laconic comprehensiveness of Friar Bacon's celebrated brazen head, which uttered but one sentence :

« Time is, time was, time's past. »

But stop. Pfitzner's magic name may be unknown to darkest New York, but his Overture was performed in Boston, in 1907, the very year in which it was accorded the honour of performance at Munich. It was written as the introduction to a fairy-play by Ilse von Stach, which was a failure in 1908. All that is left of it is this Overture.

It is a pleasing composition and could be heard again. It does not belong to the class of musical profundities, but has a blood relationship to such delightful fancies as Humperdinck's « Hänsel und Gretel ». Many of its musical incidents seem to belong to the obvious, and it is frankly tuneful in a good old fashioned way now out of favour in Germany. Considering that the composer is classed among the revolutionists, this is something for which we should give thanks. The work was excellently performed last night and the chosen few appeared to enjoy it.

The Bruckner Symphony, again, gave music-lovers an opportunity to study the methods and mannerisms of a deeply serious mind, perhaps too absorbed in its own operations. The 1st movement of this Symphony is crowned with consummate Mastership in development and orchestral treatment. Its thematic material is fecund and is ingratiating in itself. The most callous listener could hardly fail to discern some of its beauty. Yet here, as too often in other places, Bruckner did not know when he was through, and his over-worked repetitions and long drawn Coda detract from the excellence of the movement.

There is less of the open-air in the slow-movement than in the 1st, yet here again, one is drawn under the spell of the composer's intellectual concentration. This is thoughtful music, and the thinking listener can find fertile matter in it. But it does not touch the emotion quite so quickly as some other slow-movements. It is the romance of the midnight oil rather than of the field and meadow.

The Scherzo echoes the ardour of the chase. It is a delightful Scherzo albeit some of its phrases are a trifle abrupt. The Finale is the least interesting of the 4 movements. It seems laboured and without clearness of purpose. The Symphony was superbly played and the reading was what might have been expected from Mr. Mahler, whose own music betokens him a sympathizer with the ways of Bruckner.

PHILHARMONIC GIVES WORK OF COMPOSER NEW TO CITY

Music by Hans Pfitzner Proves an Interesting Novelty.

NEW STRAUSS PIECES ALSO

Programme of Last Historical Concert Filled with Surprises by Gustav Mahler.

For the 5th and last historical concert of the Philharmonic Society, which took place last night in Carnegie Hall, Gustav Mahler provided the most interesting programme he has offered New Yorkers this season. He brought forward, as an introductory number, the work of a composer absolutely unknown in New York, the Symphony of a man who has been sadly neglected here, and 2 pieces of music by no less a man than Richard Strauß which were practically new to local music-lovers, strange as that may seem in a city so flavoured with performances of works by Germany's most famous musician. Here was enough material surely to furnish the flavour of novelty for several of the regular subscription concerts ; yet, Mahler preferred to burn this musical ammunition at a single concert of a series that has drawn comparatively small audiences throughout the season.

The biggest, if not the most exhilarating work of the evening was Anton Bruckner's 4th Symphony, known generally as the « Romantic » . Boston heard this Symphony on February 11, 1899, but records do not show a performance as recent here, though New York had the honour of the 1st American production, on March 16, 1888, under Anton Seidl. Bruckner's 7th, 8th and 9th Symphonies have been produced in Carnegie Hall within a few years, though not often enough to make the general public familiar with their « grandeur » and beauty. Owing to the opposition of a few persons, who made light not only of the music, but aimed shafts at those responsible for its production, there was little to encourage repetitions. Doctor Muck, for instance, instead of receiving thanks for presenting the 8th and 9th Symphonies, had to put-up with abuse instead.

Last night's novelty, announced earlier in the season but dropped suddenly without explanation only to be taken-up once more at the 11th hour, was Pfitzner's « Das Christ-Elflein » , music written to Ilse von Stach's Christmas fairy story by that name. It was high-time to introduce to New Yorkers a work of Hans Pfitzner, who is considered by some

persons, notably by Rudolf Louis, one of Bruckner's critical champions, « the only pure and authentic genius among composers of the present time » . He was born on May 5, 1869, in Moscow, from parents of German origin. His father was a violinist, who played in various orchestras, including that of the Moscow Opera House, and in the Municipal Theatre in Frankfort-on-the-Main ; his mother, a pianist, pupil of Villoing, teacher of Rubinstein.

In 1886, Pfitzner entered the Hoch Conservatory of Music in Frankfort, where he continued his musical studies for 4 years under Iwan Knorr and James Kwast. His 1st work to attract attention was the Opera, « Der Arme Heinrich » , which had its premiere in Mayence, on April 2, 1895. Another Opera, « Die Rose vom Liebesgarten » , was produced for the 1st time in the year 1901, in Elberfeld. Other compositions are incidental-music to Ibsen's « Des Fest auf Solhaug » ; an Overture and 3 pieces for orchestra written for Kleist's « Kätchen von Hellbron » ; « Columbus » for 8 part chorus « a capella » ; several songs with orchestra and piano accompaniments ; a Sonata, Opus 1, for piano and cello ; a Piano Trio, Opus 8, and a String Quartet.

The unfamiliar Strauß music Mahler chose to present last night consisted of the Preludes to the 1st and 2nd Acts of that composer's 1st Opera, « Guntram » , which quite easily adapts themselves to concert performances. Strauß's tone-poem, « Till Eulenspiegel » , following closely after the Preludes as the final offering of the evening, showed clearly and interestingly the contrast between Strauß's early and later styles. For « Guntram » , which proved to be an absolute failure, and has not been thought worth reviving, marked a crisis, a dividing line, in Strauß's artistic career, his subsequent works revealing less of the serious idealism which is expressed in this work.

Persons who shunned last night's concert for fear at the length of Bruckner's Symphony need not have been scared away, for it did not occupy more than 3 quarters of an hour. Gustav Mahler had made liberal cuts in the score - a big one in the Andante, an ample one in the Scherzo and several extensive slashes in the last movement - and that reduced the work to dimensions more agreeable to New Yorkers.

It must be said, however, that the Symphony in E-flat major is, as a whole, somewhat disappointing even to Bruckner enthusiasts, and does not compare in nobility, inspiration, freedom of expression and sublimity of utterance to the other compositions of Bruckner heard here, in New York. There are moments, it is true, particularly when the composer calls on the unrestrained powers of the brass choir, in which the good organist of the Vienna « Hofkapelle » obtains heaven-storming effects, but these pinnacles are separated by gulfs in which Bruckner seems to be fumbling for something that he cannot say intelligibly.

There is less polyphony in the « Romantic » than in the composer's later efforts, hence the music is clearer to the ear at 1st hearing. It has, too, a simpler, more naive melodic character and, even in the Andante, with its funeral rhythm, the pathos, which Bruckner expresses so poignantly in his great Adagios, does not run nearly as deep as one might expect. The Scherzo, which the composer has labelled « The Hunt » , is more descriptive in character, with its fanfare and its « Ländler » dance movement, than Bruckner is wont to be.

The last movement, which presents a difficult problem for the musical analyst, hardly provides as much musical marrow as Bruckner devotees lead one to expect, though there are moments in this, as in the other sections, when the

composer shows the hand of the Master in his harmonic combinations, contrapuntal workmanship and ear-filling instrumentation. On the whole, the 1st movement must be set-down as the most effective and the most inspired, even though the melodic material in itself conveys no important message.

It is impossible to do justice, at this time, to all of the music provided last night and one hearing of Pfitzner's « Christ-Elflein » is hardly sufficient to give a comprehensive idea of this work, not to mention the composer's powers. At 1st hearing, there is little or nothing which stands-out strikingly as a new and original contribution to musical expression. But the sympathetic listener, who realizes that Pfitzner has no ambition to puzzle and confound, but writes in order to give vent to what is in his heart, will observe exceedingly individual but refined harmonic traits in this charming composition and a melodic idiom that is spontaneous and characteristic. Let us hear more music of Pfitzner by all means.

Strauß's « Guntram » music can also bear repetition well. Though there is little of the cacophony of the creator of « Elektra » and « Salome » in these Prelude, their thematic content bears the unmistakable mark of the great composer's singular genius and represents more than an interesting document in the composer's brilliant career.

Throughout the evening, the Orchestra under Mahler's virtuosic guidance played like a band of virtuosi.

MUSIC AND DRAMA

The Philharmonic Historic Cycle.

The Philharmonic Society's series of historic concerts was brought to a close last night, at Carnegie Hall. The programme comprised Pfitzner's Overture, « Christ-Elflein », Bruckner's « Romantic » Symphony, and 3 Strauß pieces : 2 « Guntram » Preludes and « Till Eulenspiegel » .

To most of those in the audience, Pfitzner was an unknown quantity. In Germany, he occupies a place of some prominence, as may be inferred from the fact that the « Neue Musik-Zeitung » of March 17 is a Pfitzner number, with articles on his career, his Operas, his songs and chamber compositions, and his literary essays and criticisms. Rudolf Louis tries to explain why Pfitzner's fame has been slow in growing. He has not been helped by sensational subjects, like Strauß, nor by an amazing fertility, like Reger, nor by his commanding position, like Mahler. After hearing the Overture referred to, one is inclined to add to this, that if his other pieces are like it, there may be another reason why Hans Pfitzner has not made more of an impression, and that is that he has nothing new to tell us. His Overture seems to be mere « Kapellmeister » music, without a trace of originality.

Bruckner also suffered for similar reasons. There are traces of individuality in his Symphonies, but there is not enough of melodic novelty to ensure legitimate success, and Bruckner was too sincere, and not sufficiently clever, to secure illegitimate success by sensational means. He had the extraordinary good fortune of numbering several of the greatest conductors among his pupils ; yet, they have not been able to help him. Mr. Mahler and his admirable musicians gave a glowingly eloquent exposition of the « Romantic » Symphony, and if they made no converts, it was not their fault.

Pfitzner, Bruckner, and Strauß are not a trio to draw a multitude, and yesterday's audience was the smallest of the season. It would have been a relief if the last number had been Dvořák's « Scherzo capriccioso » in place of the « Till Eulenspiegel » , which has been played about half a dozen times this season, and the Dvořák piece only once, although it is quite as clever as Strauß's piece, and has, besides what Strauß's lacks, the advantage of spontaneous and original melody. It is to be hoped that Mr. Mahler will, next season, give us less of Strauß and more of his own works, which he has unduly neglected this year.

A great treat is in store for music-lovers tomorrow afternoon and Saturday evening when Mr. Mahler will preside over performances of the greatest of all Symphonies, Beethoven's 9th, with which the Philharmonic season comes to a close. It will be preceded by the Choral Fantasia. The soloists are to be Corinne Rider-Kelsey, Viola Waterhouse, Janet Spencer, Dan Beddoe, Paul Duffault, and Herbert Watrous - an exceptionally good sextet, while the excellent Bach Choir of Montclair will sing the choral music.

THE PHILHARMONIC CONCERT

Music by Pfitzner, Bruckner, and Strauß at Last of Historical Series.

The Philharmonic Society gave last evening the last concert of its historical series, which, like several of the recent ones in this series, have been concerned with modern composers a little out of chronological sequence. Thus, Bruckner was the central-point of this concert, and with his name were joined those of Hans Pfitzner and Richard Strauß. Pfitzner is known only by name to the New York musical public. The composition played last evening was the Overture to a Christmas fairy-play called : « Das Christ-Elflein » - the « Little Christ Elf » . It would go far to confirm what the composer has declared about himself, that he is an « old-fashioned melodist » . Its themes are largely old-fashioned melodies, though there is a modern spirit in some of Pfitzner's harmonic treatment and some modern refinements of orchestration. And there is furthermore the suggestion or a legend, a dramatic narrative in the music, which is agreeable and interesting without being profound or eloquent.

Bruckner's 4th Symphony, called the « Romantic » Symphony, had not been heard in New York for many years. Anton Seidl 1st played it here, in 1888. Yet, last night's performance showed it to be considerably more worth rehearing than the Symphonies of Bruckner that have been played here, in recent years. It is more interesting in its substance, more spontaneous, more concise, than those others. It has a more truly Symphonic structure, and its themes are more significant and truly musical. There is less of the laborious and arduous work in development, dry elaboration in counterpoint, and other technical devices in which the composer so often loses himself. It is, in fact, a work that can be listened to with true pleasure, without weariness to the flesh.

Some of this impression, no doubt, was due to the truly superb interpretation which the Symphony received at the hands of Mr. Mahler - a performance that proclaimed even more unmistakably than they have been proclaimed before the Mastery and authority of the conductor. It showed his insight and entire sympathy with Bruckner's music, of which he is a chief-exponent, and, as well, the fine skill of the Orchestra, which is steadily gaining for itself the right to be

called a virtuoso organization. The freedom, breadth, and brilliancy of last night's performance, its many sided eloquence, did much to carry conviction for the music. The exposition of the 1st movement is superb, with its themes of real beauty and expressiveness. The Andante, like a solemn march, is also an interesting and, in certain passages, a noble and deeply touching movement, with a beautiful solo for the viola.

The Scherzo is filled with the music, and the rhythms or hunting horns ; and there are delightful effects of rhythm and of orchestral colour. The Finale is more common-place, and shows Bruckner's weakest side, the lack of organic structure and logical development : a fondness for repeating in different keys and intervals the same phrase leading nowhere of belabouring his material with fruitless toil. The instrumentation in this Symphony is singularly fine, with effects that are new and striking. And yet, it might easily be that this work, which seemed so interesting and that really touched and thrilled, as it was played last evening, might lose much of its effect in a performance less masterly than Mr. Mahler's.

The music of Strauß that was played, consisted of the Preludes to the 1st and 2nd Acts of the Opera « Guntram » . Strauß is far from at his best in them, and they doubtless lose something, besides, by being cut-off from their dramatic connection. At the end came a dazzlingly brilliant performance at the « Till Eulenspiegel » tone-poem. The audience at the ...

...

14 avril 1910 : The 12 year old Erich Wolfgang Korngold's « Der Schneemann » is premiered in its 4 hand piano version, in Vienna, at a « soirée » held by the wife of the Prime minister, and causes a sensation. The success is so great that another performance is prepared for an expensive benefit concert on **April 26**, which sells-out. Prince Montenuovo (the Court Chamberlain) brings the work to the attention of the Emperor Franz-Josef, and a production is planned for the Vienna Court Opera, later in the year, which requires that it be performed by the Orchestra - thus, Alexander von Zemlinsky, then, teaches Korngold orchestration by having Erich observe as Zemlinsky scores « Der Schneemann » .

...

The history of the manuscripts and the printed score of Charles Ives 3rd Symphony, after 1904, is highly interesting :

The manuscript score was finished in 1904.

In 1909, Ives made a revised score (lost) .

In 1911, an ink copy was made from the 1909 score (lost) .

Avril 1910 : While having the score of his 9th Symphony copied by Tams, in New York, Gustav Mahler sees the score of Charles Ives' 3rd Symphony at Tams's office and asks Emil Hanke to have a copy of it. Musicians who played under

Mahler will much later tell anecdotes of having heard or performed it in Munich, but none of their stories have ever been substantiated. Nevertheless, Mahler had a genuine interest in discovering new music by American composers for his New York concerts, and it is understandable that he would be interested in Ives, because of the strong links between their compositional techniques.

...

Although there is no conclusive evidence that Charles Ives and Gustav Mahler ever met, Mahler had seen the manuscript and talked of premiering the 3rd Symphony with the New York Philharmonic Orchestra. There is also a story, which Ives put about, that Mahler took the score back to Europe, planning to conduct it there. Mahler's death, in 1911, prevented any such performances, and the alleged score has never been located.

...

It is supposed that copyist Emil Hanke's full-score manuscript of Charles Ives' 3rd Symphony was given to Gustav Mahler who was the conductor of the New York Philharmonic Orchestra.

...

There is the legend that Gustav Mahler may have seen part of Charles Ives' 3rd Symphony through their mutual New York copyist Emil Hanke and it is also possible that Mahler may have been the missing link in Arnold Schönberg's early knowledge of Ives.

...

Elliott Carter remarks that Gustav Mahler's attitude towards polyphony, towards simultaneity of different materials, is curiously like that of Charles Ives and quotes in support of this view the now well-known passage on polyphony from Natalie Bauer-Lechner. The New York copyist Emil Hanke's score (the so-called « Tams' » score) of Ives's 3rd Symphony was, it seems, taken by Mahler to Europe in 1911 (with an eventual performance in view) , shortly before he died. Ives, himself, gives an account of how this happened :

« When the 3rd Symphony was being copied in, I think, Tams' office, Gustav Mahler saw it and asked to have a copy - he was quite interested in it. »

Ives may have heard Mahler conduct the New York Philharmonic (in 1910 or 1911) but, apparently, recalled no details of the programme.

...

Charles Ives makes an interesting aside about the 3rd Symphony in his « Memos » :

« When the 3rd was being copied in, I think, Tam's Copying office, Gustav Mahler saw it and asked to have a copy - he was quite interested in it. »

(Charles Ives. « Memos » , edited by John Kirkpatrick, New York, 1972 ; page 55, note 1 - and pages 121, 137.)

Mahler « apparently » took the score on his return to Vienna, then, performed the Symphony in Munich, in the summer of 1910. The manuscript disappeared after his death, in 1911.

It's a fascinating scenario to consider. Sadly, no corroborating evidence now exists, and some now dispute the veracity of Ives' story.

5 avril 1910 : The Mahlers leave New York and sail-back to Europe.

12 avril 1910 : The Mahlers arrive in Paris, visit with their close friends there (the « Dreyfus Quartet ») .

17 avril 1910 : Gustav Mahler conducts his 2nd Symphony in Paris.

Then, the Mahlers travel to Rome, where Mahler is to conduct 3 concerts, but with most of the players already on summer vacation, it is a disaster and Mahler cancels the last concert.

29 avril 1910 : Le chef Ernst von Schuch dirige la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

3 mai 1910 : The Mahlers return to Vienna. Mahler already begins rehearsing singers and choruses for the fall premiere of his 8th Symphony.

Mai 1910 : The 25 year old Alban Berg completes the 1st movement of his String Quartet, Opus 3, and begins overseeing rehearsals of it, which probably also teaches him a lot about string technique. He also embarks on composing the 2nd (and final) movement of the Quartet.

Alexander von Zemlinsky is working on his Opera, « Kleider machen Leute » (Clothes make the man) .

Alma Mahler has not been feeling well, so, Mahler decides that she and Anna should spend 6 weeks at the spa in Tobelbad. He takes them there on **June 1st**, then, he returns alone to Vienna. Shortly after her arrival at the spa, the 30 year old Alma meets the handsome and brilliant 27 year old architect Walter Gropius, and they fall in love with each other and have a passionate affair during the whole month of **June**.

21 mai 1910 : Gustav Mahler negotiates a contract with Universal-Edition for the publication of « Das Lied von der Erde » and his 9th Symphony. He also buys land in Semmering for the country-home he plans to build soon for his

retirement.

Vers le 29 mai 1910 : Around his 13th birthday, Erich Wolfgang Korngold completes his Piano Trio in D major, Opus 1, which he rightly sees as his 1st fully-mature work.

Juin 1910 : Gustav Mahler begins traveling to coordinate the rehearsals for the monumental premiere of his 8th Symphony coming in Munich, in **September**.

10 juin 1910 : Gustav Mahler goes to Leipzig for choir rehearsals.

14 juin 1910 : Gustav Mahler goes to Munich for rehearsals of choirs and the orchestra.

Du 15 au 23 juin 1910 : The 26 year old Anton Webern composes in Klagenfurt his 4 Pieces for violin and piano, Opus 7.

À partir du 21 juin 1910 : Gustav Mahler is sensing from Alma's letters that something is not quite right.

26 juin 1910 : Gustav Mahler leaves Munich bound for Toblach, but he decides to take a detour to Vienna and, then, to Tobelbad to see Alma and Anna.

Vers la fin-juin 1910 : The 35 year old Arnold Schœnberg completes the text for his Opera project, « Die glückliche Hand » .

Été 1910 à 1911 : Arnold Schœnberg is absorbed in writing his « Harmonielehre » (Treatise on harmony) text-book. Mostly a review of traditional Austro-German harmonic theory, it ends with such wild new ideas as chords built on 4ths, unresolved passing-tones, and « Klangfarbenmelodie » (tone-colour melody) , and includes speculations on micro-tonality and unrestricted use of the chromatic scale. He gives as main reasons for rejecting micro-tones :

The lack of instruments so tuned, and the increased harmonic resources available with his particular use of the regular 12-edo chromatic scale. Schœnberg's influence will go a long way towards entrenching 12-ET ever deeper into Western musical practice for the rest of the 20th Century.

After spending the week-end visiting Alma and Anna, in Tobelbad, Gustav Mahler leaves on **July 3rd**.

4 juillet 1910 : Gustav Mahler stops in Graz to visit friends, then, continues to Toblach on the **5th**. He receives many greetings for his 50th birthday, which he must answer, and, then, is engaged in difficult negotiations with New York about his fee for the extra-concerts he must conduct in the up-coming season ; the final agreement is for \$ 23,000 (equivalent to about \$ 500,000 in 2009 dollars) . Then, he hopes to begin composing his 10th Symphony (unfinished) .

There is a section near the very end of Mahler's 10th Symphony which uses typical « ragtime » chord progressions and voice-leading, which leads to believe that Mahler may have become familiar with some « ragtime » (probably, Scott Joplin's) while living in New York. As an habitual reader of the reviews in the newspaper music-sections, Mahler, in New York, would not have failed to see mention in the local papers of Joplin's ambition to produce his « ragtime » Opera, « Treemonisha » .

Gustav Mahler once said to writer, journalist and music-critic William Ritter :

« One can learn from everything, even jazz. »

(Henry-Louis de La Grange, 2008 ; page 259.)

The 2nd movement of the 10th Symphony features almost constantly changing meters, probably the 1st piece of music to do so (a few years before Igor Stravinsky's famous use of this in « le Sacre du Printemps » , which may also reflect Mahler's familiarity with the syncopated rhythms of Scott Joplin's « ragtimes » .

Juillet 1910 : Alban Berg completes the 2nd (and final) movement of his String Quartet, Opus 3.

Vers la mi-juillet 1910 : Alma finally leaves Tobelbad and joins Mahler in Toblach, but continues corresponding with Walter Gropius every few days.

Fin-juillet 1910 : Walter Gropius writes a love-letter to Alma which he « accidentally » addresses directly to Mahler, and, thus, Mahler discovers that they have been having an affair, and is shattered. Alma, sensing that the time is right to seize power over their relationship, bitterly blames his lack of interest in her life and work for causing her to flee to Gropius. A week of conflict and argument ensue.

2 août 1910 : Arnold Schönberg, now in a desperate financial situation, writes to Gustav Mahler begging for a loan of money for 2 months rent. Mahler immediately sends a bank transfer, and never asks to be repaid.

Gustav Mahler's 10th Symphony manuscript : last page of Scherzo II (4th movement) , with Mahler's messages to Alma about the drum-stroke ending the movement :

« Du allein weist was es bedeutet. Ach ! Ach ! Got ! Leb'wol mein Saitenspiel ! leb'wol leb'wol leb'wol - Ach wol. Ach Ach. »

(You alone know what it means. Oh ! Oh ! God ! Farewell my lyre ! farewell farewell farewell - Oh well. Oh oh.)

Vers le 4 août 1910 : Alma Mahler has been pleading with Walter Gropius to make no attempt to come and see her, but ignoring her, Gropius shows-up in Toblach. Mahler tells Alma :

« Whatever you do will be right. Make your decision. »

He demands that she choose between them. Having convinced her that abandoning him would quite literally cause his death, Alma sends Gropius away. But she secretly still continues a regular correspondence with Gropius, expressing her love for him, looking forward to having a life and child with him after Mahler is dead, and even signing her letters to Gropius as « your wife » .

août 1910 : Gustav Mahler suffers a nervous breakdown over the feeling of betrayal. Mahler's manuscript of the unfinished 10th Symphony is littered with anguished messages to Alma which express Mahler's torment over the Gropius affair.

Alma's cruel reproaches also force Mahler to awaken to the realization of how little attention he has been giving to her, and also what a mistake it was to force her to stop composing ; he reconciles with her in this respect, delighting in playing and singing her songs (and, even according to Alma, overestimating their value) and now encourages her to compose and publish her work. Mahler is so delighted that Alma chose to stay with him that his love for her reaches an intensity it never had before. At the same time, he realizes that Alma loves Gropius, and that he must indulge her intention to continue to see him discreetly.

août 1910 : Anton Webern composes in Klagenfurt 2 Songs, Opus 8, on poems by Rainer Maria Rilke.

26 août 1910 : In a famous meeting, Gustav Mahler travels all the way to Leiden, in the Netherlands, to consult the psychologist Sigmund Freud, who is about to end his holiday on the Dutch coast.

Freud identifies a mother-fixation in Mahler, and Mahler also reveals his childhood experience of witnessing an argument between his parents, at which he ran-out into the street and encountered an organ-grinder playing « Ach, du lieber Augustine » , forever associating the vulgarity of popular music with tragedy in his compositions.

The discussion with Freud does help Mahler to restore his emotional equilibrium but, from this point on, he will continue to consider himself a slave to Alma's love, so much so that she even complains about his obsession to it in a letter to Gropius, written on the day of Mahler's meeting with Freud, and fearing for Mahler's sanity.

On the train coming home from Leiden, Mahler writes a poem to Alma which includes the lines :

« Together flowed into a single chord / My trembling thoughts and my roaring feelings. »

After returning to Toblach, with only 6 days available to work on the 10th Symphony before traveling to Munich to begin final rehearsals for the 8th Symphony, Mahler adds an outburst based on this idea to the last and 1st movements of the 10th. The 1st movement contains a climax culminating in this 9 note dissonant chord :

Because of the long-held « A » and the dissonance of the chord, this sonic inspiration for this passage seems to me

to be the tuning-up of the Orchestra before a rehearsal or performance. This chord is also almost identical to those at the climax of the 1st movement of Mahler's 2nd Symphony. The emotional inspiration is clearly the trauma Mahler has just experienced over Alma's affair with Walter Gropius.

Fin d'été 1910 : Alexander von Zemlinsky leaves Vienna to begin his conducting post, in Prague.

With Zemlinsky gone from Vienna, the 13 year old Erich Wolfgang Korngold's apprenticeship is over, and his compositions already sound like the work of a fully mature man. Over the 2nd half of 1910, he composes his 2nd Piano Sonata, Opus 2, in E major ; and 7 « Märchenbilder » (Fairy-tale pictures) for piano, Opus 3. Korngold refers to the orchestration of the « Märchenbilder » as the end of his studies under Zemlinsky, but Korngold had only composed a few of these before Zemlinsky moved to Prague. (The orchestrated version was never published.)

Le 8 septembre 1910, Wilhelm Furtwängler quittait Munich pour Strasbourg où il séjourna jusqu'au 1 avril 1911, logeant sur le « Nikolaus Ring 11/II » chez une certaine Madame Beike. L'activité musicale de la Ville (alors allemande) était sous la coupe de Hans Pfitzner et de ses assistants Richard Fried et Hermann Büchel. Furtwängler deviendra son 3e assistant et dirigera 16 représentations de 6 Opéras qu'il ne dirigera plus par la suite. La presse fut très mitigée : un journal parla de son interprétation des « P'tites Michu » comme ayant « la légèreté d'un éléphant » , un autre écrivit que celle de « Martha » « laissa beaucoup à désirer » .

Elisabeth Furtwängler écrivit dans ses souvenirs :

« Il fut alors appelé à Strasbourg où Pfitzner tenait les rênes. Néanmoins, il put diriger quelques Opéras. Dans “ la Chauve-Souris ”, il dut se déguiser en gitan, portant une barbe noire et jouer la partie de piano durant la fête en l'honneur du Prince Orłowski. »

Ceci est confirmé par le programme des 27 et 28 février 1911.

Furtwängler ne reviendra que 2 fois à Strasbourg : le 6 décembre 1911 pour diriger son « Te Deum » et, le 29 avril 1932, à l'occasion du Festival de Musique lors d'une tournée de la Philharmonie de Berlin.

9 septembre 1910 : Arnold Schönberg begins to compose the draft score for his Opera, « Die glückliche Hand » , but composes only a few short disconnected sketches while he is preoccupied with the writing of the « Harmonielehre » (Theory of Harmony) text-book, begun in 1909.

12 septembre 1910 : Gustav Mahler premieres his great 8th Symphony (nicknamed : « Symphony of a thousand ») in Munich, a musical event the size and spectacle of which has never been seen before - even the hall was specially built for the event. Mahler becomes dismayed with the circus-like atmosphere created by the advertising, but with the addition of the awe-inspired music (flawlessly executed by its massive body of performers, thanks to a whole summer of rehearsals for which Mahler traveled feverishly all over central Europe) , it is, by far, the crowning achievement of Mahler's life as both conductor and composer, and an event that will be remembered for decades afterward by all who

were present. Among those attending are Arnold Schönberg, Anton Webern, Richard Strauß, the Korngolds, Otto Klemperer, Oskar Fried, Bruno Walter, Arnold Rosé, Alfredo Casella, Leopold Stokowski, Stefan Zweig, and Thomas Mann. The occasion also provides the 1st meeting between Korngold and Strauß.

Fin-septembre 1910 : The 46 year old Richard Strauß finishes his Opera, « Der Rosenkavalier » , marking an abrupt regression in style, back to a more Romantic-era idiom.

Arnold Schönberg's 3 Pieces for Piano, Opus 11, are the 1st of his compositions to be published by Universal-Edition (with whom he will have a long association) , and also the 1st of his atonal compositions to appear in print.

...

Hugo Heller, who had been brought to Vienna by Ignaz Brandt, owner of the Press of the Viennese People's Bookshop, in 1894, opened his own shop in September 1905, at Number 3 « Bauernmarkt » , where once the 1st printer of Karl Kraus' « Die Fackel » had its offices and where we find the birthplace of Franz Grillparzer, at Number 10.

Im Haus Bauernmarkt Nr. 3 (auf der Abbildung vorne links) wurde die erste Ausgabe der Fackel gedruckt. Hier firmierte vom ersten Heft an bis zur Nr. 81 von Ende Juni 1901 auch die Geschäftsstelle der « Fackel » (vergleiche das Impressum des ersten Heftes in Katalog Marbach, 38) . Der Verleger und Drucker Moriz Frisch gründete im Oktober 1901 (Kraus befand sich nach dem Tod Annie Kalmars auf einer dreimonatigen Skandinavienreise) die « Neue Fackel » und weitere Nachfolgezeitschriften (« Im Feuerschein » , « Im Fackelschein ») . Erst nach 15 Prozessen erlangte Karl Kraus seine Rechte am Titel der Zeitschrift wieder. Die Fackel erschien seitdem im Selbstverlag, der Druck ging an Jahoda & Siegel (vergleiche « Der “ Fackel ”-Lauf » , 49) . Das Haus wurde 1903 abgerissen. Eine biographische Anekdote über den Verleger Moriz Frisch teilt Friedrich Torberg in seiner « Tante Jolesch » mit (Torberg, Seite 80 f.) .

...

The business soon developed into the « Kunstkabinett Hugo Heller » , a kind of cultural center in itself with its own press concert series, theatrical agency and antiquarian book-shop. The likes of Karl Kraus, Arthur Schnitzler, Sigmund Freud and Egon Friedell numbered among Heller's customers. The parody that Friedell wrote on Alexander Roda-Roda's « Commander in Chief's Knoll » , entitled « A Soldier's Life in Peacetime » , was published here. Friedell, himself, often spoke on the premises. Heller was also a benefactor to the young Arnold Schönberg, who expressed his gratitude in the form of a portrait. Indeed, one of the 1st exhibitions of Schönberg's paintings took place in Heller's Art-Gallery, in **October 1910**, where « In the lecture by Wassermann (on love) at Heller's » reads an entry in Schnitzler's Notebooks for the **28th of February 1908**.

After the turn of the 20th Century, Arnold Schönberg began to paint. He started in 1906, with guidance from Richard Gerstl, who was his only teacher. After the friendship with Gerstl ended, he continued on his own, turning-out literally hundreds of paintings and drawings within a few years. This doesn't mean that he abandoned composing or teaching or writing about music, or that he conducted less or fought less vehemently to get his works performed. He simply

wanted to paint as well, and incredibly he somehow found the time to do so ; I would almost say that he « invented » the time to paint.

Among his works were portraits of family members, friends, and admirers, as well as caricatures, set designs, and still lifes. But above all, as we have seen, there were self-portraits, so many that he probably holds the all-time record for the number of them that he executed. There is no doubt that he was a talented painter, especially when it came to colour, but a Rembrandt he was not, nor even a Kokoschka. Let's face it, today, his pictures are of interest primarily because they were painted by him, the controversial composer whom many believe to have been among the musical greats.

It so happens that, during the period when he was painting, he was in serious financial difficulties. He had to provide for his children, Trudi and Görgi, who were then only 8 and 4 and, of course, for his wife Mathilde. Very little cash was coming-in from his students, to many of whom he gave lessons for free because they could not pay for them. Certainly, he received next to nothing for his musical compositions.

The situation worsened from day to day with debts beginning to pile-up, until finally one day in 1910, he realized that some drastic measures had to be taken and sounded-out various friends. Someone suggested that he should try selling his paintings, and with the help of some admirers, he managed to put together a one-man show at the Heller Art-Gallery, one of Vienna's leading exhibitors. It was made clear to one and all that this was a move born of utter desperation - Schœnberg needed money desperately not only to support his family but also to continue his work. Out of consideration, Hugo Heller, owner of the gallery, had agreed to accept a commission of only 20 % .

8 octobre 1910 : Arnold Schœnberg has the 1st exhibition of his paintings, at « Hugo Heller & Cie » Book-store and Art-Gallery, addressed « Bauermarkt Nr. 3 » . Pictures by Oskar Kokoschka, Egon Schiele and Gustav Klimt could also be seen. Gustav Mahler anonymously buys 3 of Schœnberg's paintings to give him much-needed financial support. (The String Quartets Nos. 1 and 2 are played for the inaugural viewing.)

The Exhibition included quite a few self-portraits ; portraits of Mathilde and the children, Gustav Mahler, Alexander von Zemlinsky, Alban Berg, and « Erwartung » librettist, Marie Pappenheim ; « The Critic » ; and so on, about 50 paintings in all. The event was enlivened by the performance of several of Schœnberg's compositions.

Amazingly, most of the paintings were sold almost at once, and the proceeds turned-out to be enough to keep the proverbial wolf from the door for quite some time to come ; in fact, the sum exceeded Schœnberg's wildest expectations. Who had purchased them was anybody's guess, but it really didn't much matter.

1 year or so, later, Schœnberg received a letter from his friend Anton von Webern. There were some special circumstances connected with the sale of the paintings that Webern was aware of and wanted to unburden himself of at this time. Webern had initially promised that he wouldn't tell a soul about it and had kept his word until now. However, the person concerned had recently died and, now, Webern was free to speak ; indeed, he felt obliged to do so. And what was the secret ? All of the paintings had been purchased by a single individual, none other than Gustav

Mahler.

...

Wassily Kandinsky will later write an homage to Schönberg's paintings, named « The Pictures » (1912) . By that year, Schönberg, realizing his amateurism, stopped exhibiting with the « Blaue Reiter » group of artists.

The Bohemian-Austrian poet and novelist Rainer Maria Rilke had lectured at Hugo Heller's Book-Shop as early as 1907, when the Austrian painter Egon Schiele was already in Vienna. As one of the central gathering places for modernist artists, writers, and critics, Schiele must certainly have been aware of the book-shop and may well have attended these talks or heard of them from acquaintances who frequented the events staged at Heller's.

...

When the paintings of Arnold Schönberg were exhibited, beginning on **October 8th, 1910**, at the book-store and art-gallery of Hugo Heller, they had, naturally, created a sensation. This was not altogether to the good, for, as Egon Wellesz puts it :

« Even people who had nothing to do with music, on the strength of the impression they gained from the exhibition, now believed they had the right to express an opinion on Schönberg, the composer. »

But, on the other hand :

« A chosen few felt the inner necessity that urged the solitary artist to express himself visually, and were, thus, able to penetrate more deeply into his music. »

Wassily Kandinsky, the revolutionary Russian « non-objectivist » , became a staunch admirer of Schönberg, and defended him, not only in his general writings about art but also in a special study written for the 1912 volume. Kandinsky defined the aim of painting as the presentation of an internal impression in an external, visible form. He felt that few contemporary pictures satisfy this definition, for too much art is cluttered-up with unnecessary details which contribute nothing to the achievement of this essential aim.

Schönberg, on the contrary, paints :

« Not in order to paint a “ pretty ” or “ charming ” picture, but in an effort to set down his subjective “ emotions ” alone in permanent form. Scarcely thinking about the picture itself while he paints, and dispensing with objective results, he uses only those means which, at the moment, appear to him to be indispensable. Not every professional painter can boast that he creates in this way ! Or, in other words, infinitely few professional painters possess the power, the heroism, the strength of renunciation which would enable them to leave alone all the diamonds and pearls of the painter's art or to reject them even when they force themselves of their own volition into the artist's hand.

Schœnberg goes directly towards his goal, or through his goal proceeds only to that result which is necessary in this specific instance. »

Or, as Kandinsky put it more concisely a little later on, Schœnberg's painting may best be termed « only-painting » , that is, art without frills, furbelows, non-essentials, or « social significance » .

...

« Art » was a serious business for Arnold Schœnberg. His interest in painting led him to Wassily Kandinsky, the Russian abstract expressionist who was living in Munich, and Schœnberg became a member of the « Blaue Reiter » movement. His paintings were exhibited in 1910 at the Book-Store and Art-Gallery of Hugo Heller, in Vienna.

Kandinsky commented on his work :

« Schœnberg's pictures fall into 2 categories : on the one hand, the portraits and landscapes painted directly from nature ; on the other hand, heads imagined intuitively, which he calls “ visions ”. The former Schœnberg designates as finger exercises, which he feels he needs, but which he does not particularly value, and which he does not like to exhibit. The others he paints (just as rarely as the 1st sort) to express emotions that find no musical form. These 2 categories are extremely different. Internally, they stem from one and the same soul, caused to vibrate in one case by external nature and, in the other, by nature within. »

...

Arnold Schœnberg took painting lessons, beginning around 1906, from Richard Gerstl who, long after his death, was recognized as one of the leading exponents of Austrian Expressionism. For personal reasons involving Gerstl's love-affair with his 1st wife, Schœnberg later, in general, denied Gerstl's influence which, in any case, was not lasting ; Schœnberg remained an amateur and his painting was secondary to his life's work as a composer and teacher. He executed approximately 60 paintings and 200 drawings : only 12 of the extant paintings are dated ; 11 from 1910 and 1 from 1912 ; most of this output dates from before the end of 1912, during a period of personal and professional difficulty. Schœnberg's paintings are generally small in size and fall into 2 groups : a series of technically inept portraits and occasional landscapes, on the one hand ; and highly-expressive visionary works, on the other. Schœnberg's most impressive pictures are the « Blicke » , « gazes » in the form of faces, which emphasize the act of looking. Although technically weak, some of these pictures, in exorcizing « Angst » and giving form to extreme states of mind, have an expressive power found elsewhere in contemporary Viennese painting only in the work of Oskar Kokoschka and Egon Schiele. The painting « Red Gaze » , along with works such as « Tears » , belong to early Viennese Expressionism, with its densely claustrophobic atmosphere. Schœnberg also shared with the other representatives of Viennese Expressionism an interest in producing self-portraits, in his case as much for self-assurance as for the constant questioning of his own identity. Schœnberg's paintings, like his music, were derided by the Viennese critical establishment. In 1910, the book-seller Hugo Heller put on an exhibition showing 40 of Schœnberg's paintings, which received almost universally sceptical and sarcastic reviews. On the other hand, Vasily Kandinsky praised Schœnberg's painting, which he showed in a

« Blaue Reiter » exhibition in Munich, in 1911. In 1912, an exhibition in Budapest, « Neukunst Wien », showed his work with that of Schiele and his friends. After 1912, Schönberg ceased to exhibit as a painter, and his artistic activity decreased sharply ; he produced mostly drawings, including a number of portraits of members of his family. Schönberg's painting is sometimes seen as a synæsthetic « adjunct » to his music.

...

Arnold Schönberg se consacra à la peinture entre 1908 et 1911, après le suicide de Richard Gerstl, et exposa ses œuvres, à partir du **8 octobre 1910**, à la galerie viennoise de Hugo Heller. À cette occasion, le musicien Gustav Mahler lui acheta 3 œuvres tandis que le peintre russe révolutionnaire Wassily Kandinsky, grandement influencé par ses compositions musicales, manifesta son admiration pour son œuvre. Ce dernier l'invita d'ailleurs à participer à la Ire exposition des peintres du mouvement « Blaue Reiter » tenue en 1911-1912, à Munich, et échangea avec lui ses idées sur la création jusqu'au début de la Première Guerre mondiale. Schönberg peignit en tout 65 peintures à l'huile, dont une titrée « L'Enterrement de Gustav Mahler » (1911) , ainsi que des aquarelles et des dessins. On a émis l'hypothèse qu'il se mit à peindre pour vaincre son obsession née de la liaison adultère entre Richard Gerstl et sa femme Mathilde. On a avancé également une autre explication, à savoir qu'il chercha à dresser un parallèle entre la musique et la peinture. En dehors de quelques paysages, il peignit surtout des portraits de ses amis proches et des auto-portraits.

8-10 octobre 1910 : Arnold Schönberg puts on a one-man show of his artworks, exhibiting 47 water-colours and oils at Hugo Heller's Art-Gallery and Book-Shop, in Vienna. Thus, at the very same time that he was jumping from one compositional project to the next, he was also opening-up a whole new region of artistic expression, one that he clearly took very seriously, and one that has to have taken a significant amount of his time.

...

12 octobre 1910 : Gustav Mahler hears rehearsals of Arnold Schönberg's 2nd String Quartet, which is performed at Hugo Heller's book-store and art-gallery since the opening of the exhibition (along with the 1st String Quartet) . Schönberg is also appointed teacher of composition at the Imperial Academy for Music.

Hugo Heller

L'éditeur viennois Hugo Heller est né le 8 mai 1870, à Alba, en Hongrie ; et est mort le 29 novembre 1923 à Vienne. Propriétaire d'une librairie - galerie d'art, il a publié, dès 1906, les Iers écrits du mouvement psychanalytique.

À l'automne de 1902, sur l'initiative de Wilhelm Stekel, Sigmund Freud réunit autour de lui un groupe d'intéressés, qui prend le nom de « Psychologische Mittwoch Gesellschaft » (Société psychologique du mercredi) et qui, chaque mercredi, discute de psychanalyse. La « Société psychologique du mercredi » est la Ire Société psychanalytique au monde, elle réunit notamment : Rudolf Reitler (1865-1917) ; Max Kahane (1866-1923) ; Ludwig Jekels (1861-1954) ; Wilhelm Stekel (1868-1940) ; Hugo Heller (1870-1923) ; Alfred Adler (1870-1937) ; Paul Federn (1871-1950) ; Eduard Hitschmann

(1871-1957) ; Max Graf (1875-1958) ; Hanns Sachs (1881-1947) ; et Otto Rank (1884-1939) . Il permet également l'impression et la parution du 1er numéro, le 28 mars 1912, de la revue « Imago » .

En 1906, Hugo Heller mène une enquête sur la lecture et les livres appréciés par les personnalités en vue. Il publie son étude en décembre, dans le 1er fascicule des « Neue Blätter für Literatur und Kunst » , qui comprend 32 réponses et une introduction écrite par Hugo von Hofmannsthal. Dans son étude, Heller a recueilli les avis de Sigmund Freud, de Peter Altenberg, de Hermann Bahr, d'August Forel, de Hermann Hesse, d'Ernst Mach, de Thomas Masaryk, de Peter Rosegger, d'Arthur Schnitzler et de Jakob Wassermann. Ce texte a été ré-édité sous forme de brochure, en 1907 et en 1931.

...

The Viennese book-seller, art-gallery owner and concert agent, Hugo Heller, was born on 8 May 1870, in Alba, Hungary ; and died on 29 November 1923 in Vienna. He was the 2nd Viennese publisher of Sigmund Freud's works.

Heller founded his own book-shop in 1905, in Vienna, comprising a book-store, an art-gallery at which, in 1909, he organized an exhibition of 40 paintings by Arnold Schœnberg, and a reception hall, as well as being the proprietor of a concert agency. He was an early publisher of Sigmund Freud's works.

Personal contact allowed Jewish women artists to be admitted to the hermetic art associations. The most important at the Secession were Hermine Ostersetzer (1874-1909) , the wife of the publisher and art-dealer Hugo Heller (1870-1923) , and Ilse Twardowski-Conrat, the sister of Erika Tietze-Conrat (1883-1958) , a well-known art historian.

...

When Hugo Heller finished his secondary education, he trained as a book-seller and contributed to founding the « 1st populist book-shop in Vienna » . In 1905, he founded his own book-shop (Hugo Heller & Cie.) comprising a publishing-house, an art-gallery, and a reception-hall. Many exhibitions and conferences were organized in this richly endowed book-shop by contemporary poets and artists such as Arnold Schœnberg, Rainer Maria Rilke, Hugo von Hofmannsthal, Jakob Wassermann, and Thomas and Heinrich Mann. In response to the cultural orientation of this book-shop, its clients came from the intellectual elite of Vienna.

Sigmund Freud was one of the regular customers and, in 1907, he gave a conference, « Der Dichter und das Phantasieren » (Creative Writers and Day-Dreaming, 1908) , to Heller's literary-minded public. Relations between Hugo Heller and Freud were not based solely on Freud's interest in literature ; they were also consolidated by Heller's interest in psychoanalysis. He was of the small circle of the founding members of the « Wednesday Society » , where he delivered his 1st paper : « Zur Geschichte des Teufels » (On the History of the Devil) . Even before Lou Andréas Salomé was invited to attend the « Wednesday Society » , Heller had already given them an account of the work of this author who was already enshrined in the mists of legend. His daughter, Maggie Heller, was one of the pioneers of psychoanalytic teaching. In 1906, she organized a survey of writers and scientists, asking them to list « 10 good books

» . Arthur Schnitzler, Ernst Mach, and Peter Altenberg, along with Freud and others, responded to the survey, which Heller published under the title : « Vom Lesen und von guten Büchern » (Reading and good books) .

During World War I, Heller took-over the scientific section of the Deuticke publishing-house and became the « real publisher of the house of Freud » . For Heller, this change in Deuticke also reflected the new interest of psychoanalysis in terms of its applications for the mind sciences and the broadening of its readership toward a more general public. In the literary, but also the social-democratic context of this publishing-house, the following works of Freud were published : « Delusions and Dreams in Jensen's “ Gradiva ” » (1907) , « Totem and Taboo » (1912-1913) , the « Collection of short-writings on the theory of the neurosis » (4 volumes, 1907-1909) and « Introductory Lectures on Psychoanalysis » (1916-1917) . Its catalogue of authors also included analysts like Otto Rank and Alfred von Winterstein.

Hugo Heller also took the risk of publishing 2 psychoanalytic reviews, the « Internationale Zeitschrift für (ärztliche) Psychoanalyse » and « Imago » , after several other publishers had backed-down. Theodor Reik, who was working in Heller's book-shop at the time, took charge of the 2 reviews. During the First World War, the publishing-house suffered from production conditions that went from bad to worse, with the result that it became problematic to produce the 2 reviews. Finally, Heller publications could no longer ensure a regular production of books. As a result, Freud's work, « Zur Vorbereitung einer Metapsychologie » (Toward the Preparation of a Metapsychology) , which he had entrusted to Heller, never went to print and is considered to have been lost.

In 1912, when Arthur Schnitzler celebrated his 50th birthday patiently enduring the scandal surrounding his « Professor Bernhardi » , as his wife began to express growing dissatisfaction about the course of her singing career, it was Hugo Heller's report about the Christmas sales of his « Collected Work » that consoled him. At the end of **March**, Heller made plans for a private performance of « Professor Bernhardi » at the German People's Theater, plans, like those for a performance in Bratislava, that never materialized. The book-dealer would frequently take-up Schnitzler's cause. For example, on **February 19th, 1921**, in the middle of the « Reigen » scandal the show-windows of the book-shop were smashed because copies of « Reigen » were on display. The culprit's instrument of destruction was found at the scene of the crime : a brick wrapped in a clerical newspaper.

After the creation of the « Internationaler Psychoanalytischer Verlag » , in 1919, Hugo Heller handled only the distribution of periodicals and books. After World War I, although still a member of the Viennese Psychoanalytic Association, he no longer attended their meetings. When he died on November 29, 1923, an obituary in the « Internationale Zeitschrift für Psychoanalyse » observed that Viennese Psychoanalytic Society had lost one of its oldest members.

...

Hugo Heller, Sozialdemokrat, Buch- und Kunständler, Redakteur, Verleger, Theateragent, Konzertveranstalter : geboren 8. Mai 1870, in Alba, Ungarn ; gestorben 29. November 1923, in Wien.

Als einer der ältesten Mitglieder der Vereinigung war er (gemeinsam mit Max Graf) wahrscheinlich schon Ende 1902 zur Psychologischen Mittwochgesellschaft bei Freud gestoßen und blieb bis zu seinem Tod 1923 Mitglied. Er verlegte unter anderem Freuds Traumdeutung, Totem und Tabu und psychoanalytische Periodica.

Sohn des jüdischen Ehepaares Alexander und Franziska Heller zur Welt. Sein Vater war Fruchtagent, die Familie lebte in bescheidenen Verhältnissen, dürfte nicht vor 1876 nach Wien übersiedelt sein, wechselte oft die Wohnung und lebte zuerst im 2.

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4 octobre 1910 : On Emperor Franz-Josef's Name-Day, the orchestrated version of the 13 year old Erich Wolfgang Korngold's ballet-pantomime, « Der Schneemann » , is performed at the Vienna Court Opera, and causes a sensation. The « cafés » of Vienna are filled with gossip about the Korngolds, father and son, many people suspecting that Julius or Alexander von Zemlinsky were the real composers of the music.

Mi-octobre 1910 : On their way to America, Gustav Mahler allows Alma to travel alone to Paris, and he knows that she is going there to have a liaison with Walter Gropius. Mahler travels alone to Berlin and Hamburg,

17 octobre 1910 : Le chef Ferdinand Löwe dirige la 1re Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

18 octobre 1910 : Gustav Mahler sails alone from Cuxhaven. Alma takes the train to Cherbourg and meets Walter Gropius there, on the ship. The Mahlers sail for the last time to America, this time bringing along their daughter Anna, and staying again at the Hotel Savoy, in Manhattan. During the course of the winter, in New York, Alma confesses in her letters to Gropius that Mahler has become a most attentive husband, and she expresses genuine happiness.

14 novembre 1910 : Le chef Ferdinand Löwe dirige la 2e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

21 novembre 1910 : Le chef Ferdinand Löwe dirige la version de 1890 de la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

24 novembre 1910 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 5e Symphonie d'Anton Bruckner. Il s'agit du 7e concert de la saison.

5 décembre 1910 : Le chef Arthur Nikisch dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

30 mars 1910 : Le chef Gustav Mahler dirige la 4e Symphonie de Bruckner (version de 1888 éditée par Albert J. Gutmann, « fortement abrégée et ré-orchestrée » par Mahler) avec l'Orchestre philharmonique de New York.

(Cet arrangement a été enregistré par le chef russe Gennadi Rozhdestvensky sur étiquette « Melodiya » .)

This fascinating score of the Bruckner 4th (as marked-up by Gustav Mahler for a 1910 performance) is now available to view online. (John F. Berky)

<http://archives.nyphil.org/index.php/artifact/407eb349-c014-460e-8c8e-e8d32148aba6/fullview#page/1/mode/2up>

The 1st New York Philharmonic performance of Anton Bruckner's Symphony No. 4 « Romantic » was conducted by Gustav Mahler, on March 30, 1910. Mahler's marked score that he used at that performance became a part of the Philharmonic's Orchestra library.

Originally published on highly-acidic paper, the score had become so fragile that it was impossible for anyone to handle. In 2013, through the generosity of Jan and Mark Schapper, the score was preserved so that it could be photographed and studied.

Clark University music professor Benjamin Marcus Korstvedt, the 1st scholar to extensively study this score, observed that :

« Mahler's treatment of the Finale removes more than a 3rd of the music. He radically altered the nature of this movement, effectively transforming it from an epic statement into a shorter and lighter piece by systematically deleting each appearance of the stormy 3rd theme group, adjusting some dynamics, and a bit of the orchestration, and reworking a key modulation. The result clearly goes against Bruckner's intentions, but does have a certain logic of its own. »

Obviously, the score was used in subsequent performances, and a few of the marks were made by individuals other than Mahler.

As for the orchestra parts used at the 1st Philharmonic performance, the Library catalog indicates that Mahler took the parts with him when he went to Europe and did not return them. Then, needing to explain why the parts were irrevocably lost to the Philharmonic, the librarian wrote :

« He died. »

The parts do exist in Vienna marked with the official New York Philharmonic stamp at the « Musiksammlung » of the « Wienbibliothek » . Doctor Korstvedt who has studied the parts in Vienna reports that the markings on the parts line-up with the marks in the score and that some contain performance timings written by the Philharmonic musicians. For instance, the tuba part is signed in pencil « Fred Geib, March 30, 1910 / Philharmonic Orchestra / Gustav Mahler Conductor. »

2 August 2015 - Good day, Mr. Berky

In relation with your interesting article on the Mahler concert of the Bruckner 4th, I thought you would be interested in having the music-critic reviews. (Gilles Houle)

Hi, Gilles

They have been posted Here :

<https://www.abruckner.com/editorsnote/news/nypmahlerB4/>

Thanks !

(John Berky)

Great ! (GH)

1910-1919

Le 1er enregistrement orchestral de la « Deutsche Grammophon Gesellschaft » est commercialisé en 1910 : il s'agit du 1er mouvement du Concerto pour piano de Edward Grieg avec Wilhelm Backhaus qui, 2 ans auparavant, a gravé son 1er disque pour la firme, avec des extraits du « Clavier bien tempéré » de Bach. Un autre pianiste célèbre, Ignace Jan Paderewski, signe son 1er disque, en 1911.

En 1913, la « DGG » fait sensation avec son 1er enregistrement intégral d'une œuvre orchestrale : la 5e Symphonie de Beethoven, avec le Philharmonique de Berlin sous la baguette de son chef principal, Arthur Nikisch, paraît en 4 disques double-face, vendu 9,50 Deutsche Mark le disque (l'équivalent d'environ 1,70 € actuel) ; en Grande-Bretagne, l'enregistrement est publié en disques simple-face sur plusieurs mois. Paraissent également à cette époque des extraits de « Parsifal » de Wagner avec le Philharmonique de Berlin dirigé par Alfred Hertz.

Au début de la Première Guerre mondiale, les biens de la « Deutsche Grammophon Gesellschaft » sont confisqués par le gouvernement allemand, sous prétexte que la firme est anglaise et qu'ils appartiennent donc à l'ennemi. En 1916, les firmes allemande et anglaise (cette dernière est destinée à devenir la firme « EMI » moderne) se scindent. La « DGG » ne peut plus utiliser la marque « His Master's Voice » (la Voix de son Maître) ni exporter d'Allemagne des disques enregistrés à l'étranger.

Comme la firme ne peut plus vendre de disques de grands noms comme Caruso, Melba et Patti, il lui faut bâtir un nouveau répertoire. Au cours des années suivantes, les enregistrements se focalisent sur les meilleurs artistes d'Allemagne et d'Europe centrale.

1911

1911 : Les manuscrits du Finale de la 9e Symphonie de Bruckner sont prêtés au musicologue Max Auer, pour analyse.

Janvier 1911 : Oskar Fried conducts Gustav Mahler's 7th Symphony, in Berlin.

9 janvier 1911 : Le chef Ferdinand Löwe dirige la version de 1889 de la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

26 janvier 1911 : Ernst von Schuch conducts the premiere of Richard Strauß's « Der Rosenkavalier » , in Dresden. It is immensely popular, with premieres following in the next few weeks in Nuremberg, Munich, Hamburg, Vienna, Berlin, and Milan, and will remain Strauß's most successful Opera.

30 janvier 1911 : Le chef Ferdinand Löwe dirige la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

Février 1911 : Gustav Mahler's 8th Symphony is published by Universal-Edition.

Février 1911 : Against his doctor's advice to relax, Gustav Mahler has kept-up a feverish pace with his conducting work, becomes seriously ill and collapses during a New York performance on **February 21st**.

Mahler returns to Europe for treatment in Paris.

When this is unsuccessful and it becomes obvious that he is dying, he is taken-back to Vienna to be buried in his adopted home-town.

Even on his death-bed, he laments :

« What's going to happen to poor Schœnberg now that I'm gone ? » , which illustrates vividly his faith in Schœnberg's gift.

9 février 1911 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 9e Symphonie d'Anton Bruckner. Il s'agit du 16e concert de la saison.

13 février 1911 : Le chef Ferdinand Löwe dirige la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

Wilhelm Furtwängler rencontre Bruno Walter qui dirige, le **22 février 1911**, la 1re exécution allemande d'une Symphonie de sa composition.

19 février 1911 : Breaking a year long hiatus in his musical output, Arnold Schœnberg composes the 1st 5 of « 6 Little Piano Pieces » , Opus 19, No. 2. Instead of continuing to push-on into new territory, as he had done in 1909 and 1910, he reverts back to the idiom of his earlier atonal pieces.

Felix von Weingartner resigns from the Vienna Opera, and Hans Gregor, a theatrical director and not a conductor, replaces him as Director. Bruno Walter tries, repeatedly during the season, to terminate his contract.

27 février 1911 : Le chef Ferdinand Löwe dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

6 mars 1911 : Le chef Ferdinand Löwe dirige la 8e Symphonie et le « Psaume 150 » (WAB 38) de Bruckner avec l'Orchestre philharmonique de Munich. La soliste pour le Psaume : la mezzo-soprano Charles Cahier.

Avril à septembre 1911 : The 14 year old Erich Wolfgang Korngold composes his 1st piece for orchestra, « Schauspiel Overtüre » (Overture to a play) , Opus 4, which is premiered in December by the Leipzig Gewandhaus Orchestra under Nikisch.

10 avril 1911 : Le chef Ferdinand Löwe dirige la 9e Symphonie et le « Te Deum » de Bruckner avec l'Orchestre philharmonique de Munich.

In Vienna, the 39 year old Willi Möllendorf and his partner Jörg Mager build quarter-tone harmoniums.

3 mai 1911 : The 26 year old Alban Berg marries Helene Nahowski.

15 mai 1911 : Un article du chef d'orchestre Egon Victor Frensdorff (pseudonyme : Alfred Westarp) paru dans la « Revue musicale » de Lyon.

L'Âme des 9 Symphonies d'Antoine Bruckner

Le signataire de l'étude ci-dessous, Monsieur Alfred Westarp, doit diriger, le **23 mai**, à un concert de la S. M. I. , une partie de la IXe Symphonie de Bruckner, musicien au culte duquel il s'est consacré, et il vient de fonder à Paris un cours d'interprétation musicale : dans lequel on étudiera « l'expression de l'âme par les sons » . La mentalité musicale de Monsieur Westarp est, certes, toute différente de la nôtre, et nos lecteurs pénétreront peut-être mal la pensée de ce musicographe allemand. Malgré cela, nous n'hésitons pas à insérer cette brève étude dont l'auteur a souhaité la publication dans notre « Revue » (note de la direction) .

Il n'y a aucun moyen d'expression qui soit plus profond et plus immédiat que la musique. C'est pourquoi le développement de l'art musical a commencé plus tard que celui des autres arts. C'est pourquoi aussi la musique n'est pas encore arrivée à la vérité sentimentale. Tous les créateurs musicaux transposent leur tempérament personnel dans le formalisme naïf de la tradition musicale et leur grandeur est en raison de la vivification de ces formes.

Considérons à ce point de vue l'œuvre de Bruckner ...

Chaque son est l'expression d'un sentiment musical. Un seul son contient tous les autres et tout le développement de

l'œuvre. Ainsi, toutes les Symphonies de Bruckner commencent par un seul son ou par les sons de l'accord parfait. L'analyse des données naturelles qui sont contenues dans ce son unique a lieu sous l'action de la volonté intérieure de l'artiste. Le commencement de l'œuvre est plongé dans le crépuscule. L'incertitude est d'autant plus profonde que la volonté de l'artiste est plus personnelle. Le plus long des préludes de Bruckner est celui de sa 5e Symphonie. Mais la plupart de ses thèmes n'ont pas l'aspect d'une primitivité mélodique. Dans la 5e Symphonie, la mélodie, le soi-disant thème, n'apparaît qu'après quelques pages de vacillement. La 8e Symphonie ne parvient qu'assez tard dans sa tonalité. L'accord parfait comme remplaçant du seul son initial est à la base par exemple des 4e, 6e et 7e Symphonies.

Il va sans dire qu'une telle tonalité primordiale doit être autrement exécutée qu'une tonalité finale. La tonalité finale exprime la dissolution de la volonté personnelle dans la nature primitive des lers harmoniques. La tonalité primordiale n'est que l'expression de l'intensité changeante du son unique. Celle-ci doit se faire sentir dans l'exécution du commencement de l'œuvre. La notation habituelle découvre ici son insuffisance ; et la barre de mesure surtout n'a qu'une valeur relative.

La force créatrice du son unique se manifeste aussi dans les points d'orgue dont Bruckner appréciait la liberté d'expression, par exemple, dans la 1re partie de la 7e Symphonie.

Le développement de l'intensité du son unique ou de son accord parfait n'est cependant pas encore assez logique dans notre musique. C'est la pauvreté des rythmes qui en est la cause. La répétition et la symétrie de nos rythmes empêchent le cours naturel de la progression intérieure. Les surexcitations de l'intensité, que tout le monde reproche à Bruckner, ne sont que les conséquences de cet illogisme des moyens d'expression qu'une intensité changeante a à sa disposition. Aucun tempérament musical n'a jamais été plus profondément logique que celui de Bruckner. Cette logique, cependant, n'ayant pas encore été approuvée publiquement, se cachait dans l'inconscient.

La même logique gouverne aussi les sons différents qui résultent de l'intensité croissante du son primordial, qu'ils soient isolés ou groupés. Les groupes à 2 forment la multiplicité la plus délicate. Toute musique différenciée consiste dans la variation des groupes de 2 sons, qui sont plus ou moins entrecoupés par des sons isolés. La demande de mélodie, c'est-à-dire de retour dans la tonalité détruit le développement logique des sons. Bruckner a souffert aussi de cet illogisme de la tradition musicale. Et c'est ici que l'énigme de la forme de Bruckner trouve sa solution. Nous y reviendrons.

La direction des sons, dont l'intensité augmente, est généralement descendante. La direction des sons dont l'intensité diminue, est généralement ascendante. Ces 2 règles psychologiques sont mises en valeur par Bruckner comme par tout véritable musicien. Une augmentation de l'intensité qui se sert d'une montée de sons est anormale et elle exprime une surexcitation de la volonté. C'est ainsi que les 2 lres paires d'intervalles de la 1re Symphonie de Bruckner montent avec violence, pour retourner bientôt dans la direction descendante qui est naturelle à toute intensité musicale qui va grandissante ; tandis que la surexcitation du tempérament de Bruckner trouve à peine la direction naturelle dans le 1er thème de la 1re partie de la 8e Symphonie.

L'apparition d'un thème, d'une mélodie, dont nous avons constaté l'illogisme psychique, est presque toujours

accompagnée d'une surexcitation, qui ne s'exprime pas seulement par une intensité exagérée mais aussi par une direction anormale. Dans la 5e Symphonie et dans la 9e, déjà l'apparition du 1er thème est précédé par une montée anormale de la direction des sons. Dans la 7e Symphonie, c'est le 2e thème de la 1re partie (page 7 de la partition de piano à 2 mains) qui ne se produit que par une telle montée anormale, accompagnée d'une disharmonie douloureusement criarde. La suite la plus compliquée des thèmes se trouve dans le Finale de la 8e Symphonie et ce Finale est lui-même, par conséquent, le plus compliqué des 8 Symphonies de Bruckner.

La direction normale des sons est l'essence même des trilles. Certains trilles jouent un rôle très important dans le Finale de la 1re Symphonie, et dans la 1re partie de la 2e Symphonie. C'est le trille de la 2e Symphonie qui engendre le mordant (page 9 de la partition de piano à 2 mains) par la préposition et l'adjonction d'un son. C'est à tort que l'on qualifie le mordant de la 1re partie de la 7e Symphonie de wagnérianisme.

Même dans la partie la plus mélancolique que Bruckner ait jamais écrite, dans la 1re partie de la 6e Symphonie, c'est la règle de la direction normale du développement des sons qui nous révèle la volonté du compositeur malgré l'insuffisance de la notation. Dans la 4e mesure de cette 1re partie, les soi-disant triolets ne sont qu'une suite de 2 groupes de 2 sons qui sont entrecoupés par un son isolé. Dans chacun des 2 groupes, le son le plus grave est le plus intense. De même, tous les triolets qui se trouvent dans les Symphonies de Bruckner s'expliquent par la simple logique des sons comme expression d'une émotion changeante qui demande une certaine liberté de la mesure. On a fait gravement tort à la musicalité de Bruckner en expliquant ces triolets comme un rythme de danse. Cette incompréhension a fondamentalement défiguré le caractère de la 4e Symphonie, dont le Scherzo et le Finale débordent de triolets. On sait que Bruckner même a entretenu cette erreur par une explication programmatique de sa 4e Symphonie. Il semble que les interprètes de Bruckner n'aient pas pu oublier ce programme de la Symphonie, bien que Bruckner lui-même l'ait abandonné. Les 1res interprétations d'un grand musicien furent toujours extérieures et trompeuses.

L'intensité psychiquement normale, exprimée dans la direction normale des sons, anime aussi le 1er thème de la 5e Symphonie (page 5 de la partition de piano à 2 mains). Ce thème se détaille tout naturellement dans une suite de 2 sons accouplés, dont le plus grave est le plus intense. Seul le 3e son du thème est indépendant ; l'octave qui forme la fin décroît en montant.

Nous venons de parler de sons indépendants dans les thèmes de Bruckner ; et de ces sons indépendants, nous arrivons à la question de la forme des Symphonies de Bruckner. L'incompréhension de la forme de Bruckner a été jusqu'ici l'obstacle le plus important à sa gloire. On lui demandait d'après les habitudes de la tradition musicale des unités thématiques qui devaient être bien distinctes les unes des autres. Nous avons déjà vu que la sensibilité délicate de Bruckner plus que celle de tout autre compositeur qui l'a précédé, n'éprouvait que les multiplicités les plus délicates, c'est-à-dire les unités de 2 sons au plus, au lieu des unités thématiques. Au lieu de distinguer des unités thématiques, Bruckner développe ses formations tonales comme aucun autre compositeur ne l'a jamais fait avant lui.

Nous voyons, par cet admirable exemple, que l'activité créatrice d'un compositeur consiste dans l'emploi des éléments fertiles que chaque son et le plus minime groupement de sons lui offre. Nous plaignons de nouveau l'insuffisance de la

notation qui ne permet pas encore aux compositeurs la confession écrite des procédés de leur âme musicale. La naïveté de la notation s'associe à la naïveté de la théorie musicale pour empêcher les instincts du compositeur d'entrer dans sa conscience.

Pour donner des exemples de développement des sons chez Bruckner, je devrais copier à peu près toutes les 9 Symphonies. Ce serait blesser des organismes que de détacher des parties de ces œuvres pour les présenter dans leur isolement. Qu'on se donne la peine de considérer tranquillement une de ces Symphonies, soit la 1re, soit la 9e. On ne pourra être que profondément touché de cette vivacité des sentiments musicaux.

Dans cette étude de l'âme des Symphonies de Bruckner, on devra cependant éliminer tout ce qui est plutôt primitif que personnel, tout ce qui est plutôt mélodique. C'est de cette façon seulement qu'on réussira à découvrir les sentiments personnels du compositeur et leur développement. Bruckner même, étant obligé par la tradition musicale de faire des thèmes de ses formations tonales, nous rend cette tâche assez lourde, quoiqu'il entreprenne, une fois lui aussi, de débarrasser une de ses compositions de quelques intervalles d'octaves. Nous sommes obligés d'agir beaucoup plus sobrement encore : car notre conscience n'est plus voilée par des besoins mélodiques comme l'était celle de Bruckner. Les thèmes traditionnels se détailleront ainsi et on aura un développement contenu de relations tonales. Je donne comme exemples les soi-disant 3 thèmes de la 1re partie de la 9e Symphonie de Bruckner, pages 6, 8 et 12 de la partition de piano à 2 mains.

Les répétitions de thèmes, que la tradition prescrit et que Bruckner n'évite pas toujours entièrement, seront aussi moins sensibles après l'analyse des soi-disant thèmes. Les répétitions ont toujours arrêté le cours logique des sentiments musicaux. Bruckner s'en rendait compte et la forme de ses Symphonies s'est modifiée d'après les nécessités de la logique dans ce sens aussi. Il suffit pour s'en convaincre de lire ou de jouer la 1re partie de la 8e Symphonie, par exemple.

Les dernières parties des Symphonies de Bruckner sont naturellement les plus différenciées au cours du développement qui mène du confus au distinct. C'est pourquoi on leur a reproché encore plus qu'aux autres parties leur manque de forme au point de vue de la tradition musicale. Après avoir constaté 3 « thèmes » dans les 1res parties, l'énumération des « thèmes » n'en finissait plus dans les dernières et on était dans le plus profond embarras. Pour ma part, je ne connais aucun Finale de Symphonie qui m'ait semblé plus logique que celui de la 8e Symphonie de Bruckner.

...

La pénétration psychique des formations mélodiques nous est facilitée par la prédilection accordée par Bruckner à l'homophonie. Son contrepoint n'est plus le contrepoint de l'école, même dans le Finale de la 5e Symphonie. Il est assez rare que Bruckner se laisse encore aller à conduire une suite tonale dans une direction opposée à celle d'une autre.

L'expression polyphone de Bruckner est encore plus à la merci de l'harmonie traditionnelle que l'expression homophone qui souffrait de la mélodie traditionnelle. Car la mélodie en elle-même était exempte d'un règlement, étant assez

étroitement liée par son essence mélodique même. Tandis que l'harmonie polyphone était exposée à la crue lumière de l'intelligence qui a été jusqu'ici l'ennemi mortel du sentiment musical. Nous ne nous étonnons pas que le courage disharmonique de Bruckner fût, par conséquent, un peu affaibli. Ce sont les temps présents qui y remédieront. Malgré tout, Bruckner nous a donné des polyphonies assez expressives, par exemple, dans les 6e, 8e et 9e Symphonies. À mesure que ses formations mélodiques s'affinent, ses formations harmoniques se compliquent comme autant de reflets de la délicatesse de son âme qui alla grandissante pendant toute sa vie.

(Alfred Westarp)

...

18 mai 1911 : Gustav Mahler dies at age 50. His last word is : « Mozartl » - a diminutive nickname, something like « my little Mozarty » .

The end of an era viewed in retrospect by many as a « golden age » in Viennese music. Gustav Mahler's early death has an extremely profound effect on everyone in the Mahler and Schönberg circles.

Juin 1911 : Arnold Schönberg writes the last of his « 6 Little Piano Pieces » , Opus 19, as a memorial to Gustav Mahler.

Juin - juillet 1911 : Anton Webern composes the 1st and 4th pieces of his « 5 Pieces for Orchestra » , Opus 10.

Été 1911 : Arnold Schönberg's « Harmonielehre » is published with a dedication to Gustav Mahler's memory. The book was intended to be dedicated to Mahler while he was alive, in recognition of his superiority not only as an artist but also as an intellect and a human being.

Schönberg calls Mahler : « A Saint. »

The iconoclastic « Harmonielehre » will bring Schönberg as much notoriety as did his radical compositions.

Été 1911 : Arnold Schönberg composes the end of Scene 2 and the opening of Scene 3 of his Opera, « Die glückliche Hand » , the 1st significant music he produces for this project.

Été 1911 : Anton Webern composes the 2nd, 3rd, 4th, and 5th of his « 6 Bagatelles for String Quartet » , Opus 9.

A revised and enlarged version of Ferruccio Busoni's book, « Sketch of a New Aesthetic of Music » , is published in English translation.

The 30 year old Béla Bartók composes his Opera, « A Kékszakállú herceg vára » (Bluebeard's Castle) , for a competition. The 1st judges who review it reject it for its « lack of theatricality » , and it is possible that the musical

judges never even see the score.

Août 1911 : The 37 year old Arnold Schœnberg becomes involved in an altercation with a neighbour in his building ; when it turns violent, Schœnberg abandons his Vienna apartment and stays with Alexander von Zemlinsky at lake Starnberg (Starnbergersee) , in southern Bavaria.

Fin-septembre 1911 : Arnold Schœnberg decides to leave his devoted students behind and to move back to Berlin, with a job giving lectures at the Stern Conservatory.

In Berlin, Arnold Schœnberg finally finishes the orchestration of his huge « Gurrelieder » , composed 10 years ago in a style from which he has by now moved away completely. He says later that this stage of work on the piece involved only minor bits of composition, primarily in « Klaus the fool » 's melo-drama, which involves the earliest use of « Sprechstimme » (speech-voice) , where the singer follows the rhythms precisely, but only sings the pitches tenuously, gliding away quickly as in speech. This technique is apparently a result of Schœnberg's (and his former pupil Anton Webern's) interest in micro-tonality, and is one that will be used by Schœnberg throught his long career.

Arnold Schœnberg had written positively about the possibility of micro-tonality in music in his « Harmonielehre » , but dismissed it as being impractical, mainly because of the lack of instruments ; note that he left Vienna at precisely the time that some composers there made those instruments available. Even though he was certainly exposed to Ferruccio Busoni's micro-tonal ideas while in Berlin, he probably did not get the opportunity to actually hear micro-tonal music, as Busoni wrote none ; given the micro-tonal activity in Vienna in the next few years by Willi Möllendorf and Jörg Mager (and, a bit later, Alois Hába) , Schœnberg and his circle might have explored quarter-tones further had Schœnberg stayed in Vienna.

20 novembre 1911 : Gustav Mahler's « Das Lied von der Erde » is premiered posthumously under Bruno Walter in Munich. Alban Berg travels there from Vienna to attend, and Anton Webern from Berlin ; Arnold Schœnberg wishes to go but cannot because he begins a lecture series in Berlin. Upon returning to Berlin, Webern plays it for him on the piano.

Back in Vienna immediately afterward, Alban Berg begins sketching his « Altenberg » Lieder.

Décembre 1911 : The « Schauspiel Overtüre » (Overture to a play) , Opus 4, by Erich Wolfgang Korngold is premiered by the Leipzig « Gewandhaus » Orchestra under Arthur Nikisch.

Décembre 1911 : Arnold Schœnberg composes « Herzegewächse » (Foliage of the Heart) , Opus 20, has the premiere in Vienna of « Friede auf Erden » , and his « Harmonielehre » is published. He begins touring to other European cities to conduct his works (Amsterdam, Saint-Petersburg, London) , conductor Hermann Scherchen going with him.

21 décembre 1911 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 4e Symphonie d'Anton Bruckner. Il s'agit du 10e concert de la saison.

1912

22 janvier 1912 : Le chef Arthur Nikisch dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

Février 1912 : Wilhelm Furtwängler se rend à Hambourg avec son amie, Lilli Dieckmann, et fait la connaissance de Arthur Nikisch qui donne 2 concerts, les 9 et 23 du mois.

Josef Karl Tautenhayn, junior

11 février 1912, 11 heures du matin (dans le grand-hall - « Festsaal » - de l'édifice principal de l'Université de Vienne, au n° 1 de la « Universität ») : To celebrate the 50th anniversary of foundation of the Vienna Academic Choral Society (« Akademische Gesangverein ») , unveiling ceremony of a commemorative plaque honouring Anton Bruckner. The project was initiated by the Professors of the Faculty of Philosophy of the University of Vienna and it was funded by the Choral Society, itself.

The musical director August Göllerich pronounces the official speech. For the occasion, 2 works by Bruckner are performed by the « Akademische Gesangverein » and the « Wiener Konzertverein » .

The relief image of the Austrian composer (a profile of the head looking to the left) previously created by sculptor and medalist Josef Tautenhayn, junior (1868-1962) , is now placed on the 1st tier of a monumental marble tablet made of 2 superimposed rectangular reddish slabs. A laurel wreath linear border surrounds the upper-plate, on 3 sides, which symbolizes with distinction the Master of Saint-Flourain. The relief can be easily compared with a black-and-white picture taken from the archives of the University of Vienna (by R. Fenzl) : Josef Tautenhayn Junior probably decided to represent Bruckner at an advanced age. On the photograph, the Master has a round face, a very short hair-cut, wears a jacket, a shirt and a bowtied. Although the shape of the almost bald head and the shape of the nose show similarities, the composer looks overall much older, which is mainly due to the distinctive forehead wrinkles. (Tautenhayn focuses mainly on the head, giving no details of clothing) .

On the request of the artist and the Choral Society, the memorial is hanged to the wall (by 4 prominent salient metal brackets) in Section 28 (to the right of stairs VII) of the left-passage of arcades (« Arkadenhof ») of the University's main building.

The following inscription is chiseled, in large gilt letters, underneath the portrait :

« Anton Bruckner, Honorary Doctor of the University of Vienna, 1824-1896. “ Non confundar in æternum ”. Academic Choral Society. Vienna. »

« Anton Bruckner. Ehrendoktor der Wiener Universität MDCCCXXIV-MDCCCXCVI (1824-1896) . »

« Non confundar in aeternum »

« Ich werde nicht zuschanden werden in Ewigkeit. »

« Akademischer Gesangsverein Wien »

The imposing University Palace on Vienna's splendid new « Ring », in the immediate vicinity of the parliament, the City Hall, the « Burgtheater » and the Votiv Church, shows that the University was intended to hold an important position in Vienna. The building occupies an area of 161 metres by 133 metres and was originally intended to contain all the faculties.

In 1871, architect Heinrich had studied the older University buildings in Bologna, Padua, Genoa and Rome during a trip to Italy. The arcaded Court (« Arkadenhof »), modelled on the « Palazzo Farnese » in Rome, was intended by him to be a « Hall of Fame » for the University. The many sculptures and plaques testify to the capacity of scholars who have worked here.

The Court was intended to be a « campo santo » to commemorate renowned University teachers and a recreation area for young people engaged in studies. The 1st memorial was erected in 1888 to commemorate the lawyer Julius Glaser. Today, there are some 150 sculptures and reliefs of Viennese scholars, and, among them (as the only woman), is the poet and honorary doctor of the University, Marie von Ebner-Eschenbach. Especially noteworthy is the commemorative group by the sculptor Carl Kundmann (1892), which is dedicated to the Austrian educational reformers Leo Graf Thun-Hohenstein, Franz Exner, and Hermann Bonitz. There are also remarkable sculptures by such important artists as Franz Xaver Messerschmidt, Caspar Zumbusch, Richard Kauffungen, Josef Tautenhayn Junior, and others. The centre of the Court-yard has been occupied since 1910 by the Kastalia Fountain (« Kastalia-Brunnen »), the « Spring of Wisdom », that was created by Edmund Hellmer. In 1926, it was decreed that a term of 10 years must pass between the death of a scholar and the erection of a memorial in the arcade.

Josef Hermann Tautenhayn

The Austrian medalist and sculptor Josef Hermann Tautenhayn was born in 1837 in Vienna and died in 1911. He was the father of Josef (Karl) Tautenhayn, junior.

Josef Hermann studied at the Academy (1854-1860) under Carl Radnitzky (1818-1901) and sculpture under Franz Lukas Bauer (1798-1872), then, at the engravers' Academy of the Imperial mint. After his return from a study trip through Italy, France, and England, undertaken in 1869-1872, he was appointed Imperial engraver of coins and medals, and, in 1881, professor at the Academy.

Among a large number of choice medals those commemorating the coronation of Franz-Josef as king of Hungary (1867); the Imperial Silver Wedding (1879); and the bicentennial of the Relief of Vienna from the Turks (1883), are the most noteworthy. His plastic work on a large-scale includes a group of the « Birth of Athens », and statues for

the University of Vienna, also statues for the Art-Historical Museum and the Houses of Parliament.

...

Josef Karl Tautenhayn, Bildhauer und Medailleur : geboren 23. (auch 10.) September 1868 Wien ; gestorben 8. Februar 1962. War Schüler seines Vaters, der Wiener Kunstgewerbeschule und der Wiener Akademie der bildenden Künste ; Studienaufenthalt in Paris. 1914-1922 im Hauptmünzamt beschäftigt, danach lebte er als freischaffender Künstler und Lehrer für Medaillenkunst an der Akademie. Er fertigte und andere das Anton Bruckner-Relief in den Arkadengängen der Universität Wien, die Gedenktafel am Sterbehaus Wolfgang Amadeus Mozarts und die Ludwig van Beethoven- sowie die Franz Schubert-Gedenktafel an der Alservorstadt Pfarrkirche (Wien VIII) .

...

Wiener Bildhauer, Münz- und Medaillengraveur Josef Tautenhayn der Jüngere (Junior) . Sohn des gleichnamigen Wiener Medailleurs. Er studierte an der Wiener Kunstgewerbeschule von 1886 bis 1889 und an der Akademie der bildenden Künste in Wien von 1889 bis 1892 bei Edmund von Hellmer (1850-1935) . Das Ziselieren, eine Form der Metallbearbeitung, lernte Tautenhayn bei Waschmann und Kellermann. Ab 1902 war Tautenhayn Mitglied des Hagenbundes, einer Wiener Künstlervereinigung. Außerdem war er Mitglied des Wiener Künstlerhauses. Von 1914 bis 1922 war Josef Tautenhayn der Jüngere Münz- und Medaillengraveur am Staatlichen Hauptmünzamt. Er unterrichtete außerdem an der Akademie der bildenden Künste. Tautenhayn reiste laut Fink unter anderem nach Paris, wo er 1898 im « Atelier Deloyes » eine Lehre absolvierte. Im Oktober 1958 erhielt Josef Tautenhayn der Jüngere eine Ehrenmedaille der Stadt Wien. Er lebte als 92-jähriger in Wien Hietzing. Zu Beginn des Jahres, am 9. Februar 1962, verstarb der Künstler.

Eines der ersten Werke von Josef Tautenhayn dem Jüngeren war laut Fink eine Porträtmedaille des Wagnersängers Ferdinand Jäger um 1893. Das Denkmal Anton Bruckner von Josef Tautenhayn wurde durch den Akademischen Gesangsverein finanziert und 1912 im Arkadenhof der Universität Wien enthüllt. Von der Hand Josef Tautenhayns des Jüngeren stammt auch die Gedenktafel an der Alserkirche (Ludwig van Beethoven und Franz Schubert) sowie die Gedenktafel am Sterbehaus Wolfgang Amadeus Mozarts. Laut Fink umfasst das Lebenswerk Josef Tautenhayn des Jüngeren 192 Nummern, darunter vor allem Großplastiken und Porträtmedaillen.

Werke

1893 : Medaillenportrait von Ferdinand Jäger.

1894 : Ein Doppelkinderportrait, Plakette und Silberguß.

1894 : Helene Odilon, Plakette mit Silberguß.

1895 : Kinderportrait, Plakette in Bronze.

1896 : Zwei Mädchenportraits, Plakette in Bronze.

1896 : Bruckner-Medaille in Bronze.

1898 : Damenspende zum Ball der Stadt Wien, Prägeplakette.

1899 : Serpentinentänzerin.

1904 : Wocheiner Tunnel.

1905 : Karawanken-Tunnel.

1906 : Karl Hollitzer, Bauunternehmer.

1910 : Ferdinand Löwe, Pianist und Komponist.

1912 : Zwei Schubert Medaillen.

1912 : Denkmal Anton Bruckner.

1913 : Erinnerungsmedaille an die Befreiungskriege.

1917 : Kappenzeichen für die Sappeurtruppe.

1920 : 50. Geburtstag Franz Lehars.

1923 : Seipel Medaille.

1923 : Hermann Graf Kayserling.

1924 : Richard Strauß.

1925 : Johann Strauß 100. Geburtstag.

1926 : Franz Schalk.

1926 : Wilhelm Furtwängler.

1927 : Denkmal für Mustafa Kemal Pascha.

1927 : Ludwig van Beethoven 100. Todestag.

1928 : Zwei Schubert Medaillen.

1930 : Anton Eiselberg.

1931 : Medaille für Mozart-Gemeinde.

1932 : Franz-Josef Haydn 100. Todestag.

1934 : Richard Strauß 70. Geburtstag.

1935 : Bruckner-Fest.

1936 : Ferdinand Raimunds 100. Todestag.

Denkmal Anton Bruckner im Arkadenhof der Universität Wien

Das Denkmal des Komponisten Anton Bruckner (1824-1896) wurde von dem Bildhauer, Münz- und Medaillegraveur Josef Tautenhayn dem Jüngeren (Junior) (1868-1962) für den Arkadenhof der Universität Wien geschaffen und am 11. Februar 1912 enthüllt.

Das Denkmal für Anton Bruckner wurde aus zwei übereinander gesetzten rechteckigen rötlichen Marmorplatten angefertigt und an der Wand des linken Gangs im Arkadenhof angebracht. Im oberen Drittel befindet sich eine oktagonale Vertiefung, aus der sich das Porträt des Komponisten im Profil im Relief erhebt. Der Bildhauer zeigt Bruckner in fortgeschrittenem Alter mit Falten, kahlem Kopf und vom Betrachter aus nach links blickend. Die Darstellung konzentriert sich auf den Kopf und weist keinerlei Anzeichen von Kleidung auf. In großen vergoldeten Lettern befindet sich unter dem Reliefporträt folgende Inschrift :

« Anton Bruckner. Ehrendoktor der Wiener Universität MDCCCXXIV-MDCCCXCVI (1824-1896) . »

Darunter befindet sich die lateinische Inschrift :

« Non confundar in aeternum »

Übersetzt :

« Ich werde nicht zuschanden werden in Ewigkeit. »

Den Abschluß bildet der Hinweis auf die Stifter der Tafel « Akademischer Gesangsverein Wien » .

Die monumentale Marmortafel wird von vier markant hervorstechenden Befestigungsklammern aus Metall an der Wand gehalten. Eine Lorbeergirlande umrahmt die obere Platte an drei Seiten und symbolisiert die Ehrung und Auszeichnung des Komponisten.

Der akademische Gesangsverein widmete der Universität Wien anlässlich der 50-jährigen Stiftungsfeier des akademischen Gesangsvereins ein Denkmal für Anton Bruckner, welches zuvor vom Bildhauer Josef Tautenhayn ausgeführt worden war. Es wurde gewidmet, um im Arkadenhof der Universität Wien aufgestellt zu werden. Das Professoren-Kollegium der philosophischen Fakultät sprach sich für die Errichtung des Denkmals aus. Vom akademischen Senat wurde die Inschrift « Anton Bruckner, Ehrendoktor der Wiener Universität, geboren am 4. September 1824, gestorben am 11. Oktober 1896. “ Non confundar in æternum ” » beschlossen. Widmung und Zirkel sollten in einer nicht auffallenden Form angebracht werden. Auf Wunsch des Künstlers und des Verbandes wurde als Aufstellungsort das Feld 28 rechts von der Stiege VII bestimmt. Anlässlich der Enthüllung des Denkmals fand am 11. Februar 1912 um 11 Uhr im großen Festsaal der Universität Wien eine Feier statt. Direktor August Göllerich hielt die Festrede, der akademische Gesangsverein und der Wiener Konzertverein brachten zwei Werke von Anton Bruckner dar.

Die Darstellung des Komponisten im Denkmal kann gut mit einem schwarz-weiß-Foto aus dem Archiv der Universität Wien verglichen werden : Josef Tautenhayn hat sich wohl entschlossen Anton Bruckner in fortgeschrittenem Alter darzustellen. Das Foto wurde wahrscheinlich in jüngeren Jahren Anton Bruckners angefertigt. Auf der Fotografie hat Bruckner ein rundliches Gesicht und sehr kurz geschnittene Haare. Im Relief auf der Denkmalplatte im Arkadenhof der Universität Wien kann man von solchen Details nur wenig erkennen. Die Kopfform und die Form der Nase weisen zwar Ähnlichkeiten auf, insgesamt wirkt er aber deutlich älter, was vor allem auf die prägnanten Stirnfalten zurückzuführen ist. In der Fotografie ist der Komponist als Brustbild wiedergegeben, er trägt Jackett, Hemd und gebundene Fliege.

Als weiterer Vergleich dient eine etwa 7 centimeter hohe rechteckige Porträtplakette mit der Darstellung Anton Bruckners im Profil. Sie wurde von Josef Tautenhayn dem Jüngeren ausgeführt und stammt aus der Sammlung seines Großneffen Wolfgang Tautenhayn. Die Plakette trägt die Signatur des Künstlers « JOSEF TAUTENHAYN JUNIOR » Parallelen zur Fotografie sind eindeutig erkennbar, was sowohl das Porträt betrifft, als auch die Wiedergabe von Kleidung. Die Kopfform stimmt mit jener am Denkmal Anton Bruckners überein, aber wirkt er in der Plakette wesentlich jünger. Anton Bruckner trägt wie auf der Fotografie ein Hemd mit Fliege, darüber ein Jackett und er hat ebenfalls sehr kurz geschnittene Haare. Grundsätzlich könnte die Plakette eine Vorstufe zum Denkmal sein, da die Modellierung der Kopfform durchaus Parallelen zu jener im Denkmal aufweist. Die Plakette wurde um die Lebensdaten des Komponisten ergänzt.

In der Plaketten- beziehungsweise Medaillon-Sammlung von Josef Tautenhayns Großneffen Wolfgang Tautenhayn befindet sich auch ein kleines rundes Medaillon mit der Darstellung des Kopfes Anton Bruckners die auch weitgehend mit dem Denkmalporträt übereinstimmt. Auf diesem kleinen Medaillon wirkt der Komponist jedoch noch ein bisschen jünger als auf der Denkmalplakette, da der Umriss des Haaransatzes fein und deutlich herausgearbeitet wurde. Knapp unterhalb des Halsansatzes befindet sich die Signatur des Künstlers.

Zur Datierung des Medallions, wie auch zur Plakette, ist nichts bekannt. Beides könnte noch vor der Arbeit am Denkmal entstanden sein und zur Erarbeitung des Porträts des Komponisten beigetragen haben. Im Denkmal konzentrierte sich Josef Tautenhayn der Jüngere (Junior) besonders auf das Profilporträt, das er ohne Kleidung und ergänzender Umschrift herausarbeitete. Erst unterhalb des Porträts werden Name, Titel und Lebensdaten in gold gefassten Versalien sichtbar.

Besonders auffällig an diesem Denkmal ist die Maserung des rötlichen Marmors, die das Porträt in die Oberfläche einbindet und deren Verlauf die individuellen Gesichtszüge des Komponisten beeinflussen. Das Porträt wirkt durch diese Linienführung besonders weich modellierung und fein herausgearbeitet.

...

Der Arkadenhof der Universität bildet das (ideelle) Zentrum des Hauptgebäudes der Universität Wien. Der Architekt der Universität Heinrich von Ferstel plante die Kommunikationswege dieses Monumentalbaus so, daß die Arkaden die zentrale Schnittstelle zu sämtlichen Gebäudeteilen und dadurch zum kommunikativen Herzstück werden sollte. In Zusammenarbeit mit seinem Berater, dem Kunsthistoriker Rudolf von Eitelberger, entwickelte Ferstel den Gedanken, diesen hochfrequentierten Raum als Raum des Andenkens an die bedeutenden Wissenschaftler zu gestalten. Im Juni 1885 beschloß der Akademische Senat diese Wissenschaftler durch Büsten und Plaketten zu ehren. Seit der Aufstellung des ersten Denkmals für Julius Glaser im Jahr 1888 wurden 152 weitere Gelehrtendenkmäler hier angebracht. Allerdings wurde im Arkadenhof der Universität Wien bis heute keine einzige Frau für ihre wissenschaftlichen Leistungen geehrt.

Im Arkadenhof der Universität Wien wurden zwischen 1889 und 2002 mehr als 150 Professoren der Universität Wien geehrt. Eine monumentale Granitintarsie in der Mitte des Hofes macht seit 2009 auf das Fehlen von Wissenschaftlerinnen in diesem Kontext aufmerksam.

Den Denkmälern der Universität, macht den Arkadenhof zum Ort der « lebendigen » Begegnung mit den Vertretern der Wiener Wissenschaftsgeschichte. Hier werden die Denkmäler nicht nur als Stellvertreter für die Wissenschaftler und dementsprechend als Ausgangspunkt für ein biographisches Interesse gesehen, sondern erstmals auch als bemerkenswerte künstlerische Leistungen, die teilweise von den führenden BildhauerInnen der jeweiligen Zeit entworfen wurden.

Tautenhayn, Familie

Wiener Künstlerfamilie, deren Stammvater Hermann Karl (Carl Hermann) Tautenhayn (geboren 03.11.1810 Adorf im Vogtland / Deutschland ; gestorben 19.07.1885 Wien) nach Wien übersiedelte, wo er als Graveur und Stempelschneider wirkte. Sein Sohn Josef Hermann : geboren 05.05.1837 Wieden (heute Wien IV) ; gestorben 01.04.1911 Wien. Medailleur. Schüler der Wiener Akademie der bildenden Künste, wurde 1859 Élève an der Graveursakademie des Hauptmünzamtes und dort 1862 Münzgraveur. 1874-1881 war er Leiter der Graveursakademie und 1881-1905 Professor an der Akademie der bildenden Künste. Als einer der wichtigsten Wiener Medailleure fertigte er und andere die Franz Schubert-Medaille des Wiener Männergesang-Vereins (zur Enthüllung des Schubertdenkmals im Wiener Stadtpark 1872) und die

Otto-Nicolai-Medaille der Wiener Philharmoniker.

...

Josef Tautenhayn, sein Vorname früher auch Joseph geschrieben (geboren 5. Mai 1837 in Wien ; gestorben 1. April 1911 ebenda) war ein österreichischer Bildhauer und Medailleur.

Josef Tautenhayn war ein bedeutender Vertreter seines Berufes. Ab 1862 war er Münzgraveur beim Hauptmünzamt, ab 1874 Leiter der Graveurakademie und von 1881 bis 1905 Professor an der Akademie der bildenden Künste in Wien. Seine Schüler waren und andere die Medailleure Rudolf Marschall und Richard Placht.

Er schuf zahlreiche Gedenk- und Porträtmedaillen sowie skulpturalen Schmuck und kunstgewerbliche Arbeiten für Bauten der Wiener Ringstraße, unter anderem die allegorischen Figuren der Exekutive und der Legislative für den Pallas-Athene-Brunnen vor dem Parlamentsgebäude. Er schuf Werke für die Wiener Universität, das Kunsthistorische Museum und das Reichsratsgebäude.

Für seine Verdienste und der hohen Qualität seines Schaffens wurde er zum Kaiserlich und Königlich Kammerlieferanten ernannt.

Im Jahr 1912 wurde in Wien Rudolfsheim-Fünfhaus (15. Bezirk) die Tautenhayngasse nach ihm benannt.

Er war der Vater des Bildhauers und Medailleurs Josef Tautenhayn der Jüngere, des Komponisten Karl Tautenhayn und des Schauspielers Ernst Tautenhayn.

Grab Ehrengab Wiener Zentralfriedhof ; Tautenhayngasse (Wien XV) .

Richard Karl Tautenhayn : geboren 29.03.1865 Wien ; gestorben 12.03.1947 Wien. Bildhauer und Keramiker. Studierte an der Wiener Kunstgewerbeschule, an der Akademie der bildenden Künste und in Berlin (1888) . Lehrer an der Fachschule für Keramik in Znaim (Znojmo / Tschechische Republik) . Von ihm stammen und andere Bildnisbüsten von Johannes Brahms und Franz von Suppè (Zentralfriedhof) . Richard Tautenhayn spielte auch Violine und zog eine Opernsängerkarriere in Betracht (Schüler Josef Gänsbachers) .

Laura Tautenhayn (verheiratet Kledus) : geboren 01.05.1870 Wien ; gestorben 22.10.1927 Wien. Sängerin. Studierte angeblich am Konservatorium der Gesellschaft der Musikfreunde und debütierte am Berliner Ronacher-Theater. 1893-1894 gehörte sie dem Opernensemble des Grazer Stadttheaters an. Bald danach heiratete sie einen Baumeister oder Architekten namens Kledus und beendete ihre Karriere.

Karl Hermann Tautenhayn : geboren 08.08.1871 Wien ; gestorben 25.11.1949 (nicht 1939) Wien. Bankbeamter, Akkordeonist, Komponist. Erhielt ab seinem 10. Lebensjahr Klavierunterricht und besuchte das Wiener Theresianum sowie die Handelsakad. 1887-1889 studierte er mit wenig Erfolg am Konservatorium der Gesellschaft der Musikfreunde

Violoncello, Klavier und Chorgesang, hauptberuflich war er Hauptkassier bei der Ersten Österreichischen Spar-Casse. Bereits in den 1890er Jahren gründete er ein Trio (Akkordeon, Violine, Gitarre), das bald zum Quartett (2. Violine) erweitert wurde und mit dem er Konzertreisen nach Amerika, Italien und Deutschland unternahm. Langjähriges Mitglied des Wiener Männergesang-Vereins sowie 1922 Gründer und Leiter des Tautenhayn-Quartetts - Alt-Wiener Kammerquartett Tautenhayn : Max Weißgärber (1. Violine), Otto Straßer (2. Violine), Anton Sonderegger (Kontragarre); Schrammelmusik - mit dem er bis 1945 sehr erfolgreich war und auch im Radio (Wiener Abende) auftrat. Werke : Lieder, Klavierwerke, Orchesterstücke, Quartettbearbeitungen. - Nachlass : WStLB.

Ernst Tautenhayn : geboren 03.04.1873 Wien ; gestorben 30.08.1944 Zlabings, Mähren / Deutsches Reich (Slavonice / Tschechische Republik) (auch Wien, begr. 08.09.1944 Wien-Zentralfriedhof) . Schauspieler und Sänger. Gab sein Debüt am Berliner Lindentheater und stand 1893-1895 in Graz im Engagement. 1895-1897 am Carltheater und 1897-1900 am Linzer Theater, anschließend am Deutschen Landestheater in Prag. Ab 1910 war Tautenhayn wieder an verschiedenen Wiener Theatern tätig (Raimundtheater, Theater an der Wien, Wiener Bürgertheater, Johann Strauß-Theater), 1938-1943 an der Volksoper Wien. 1936-1937 gastierte er auch an der Staatsoper (Frosch in Die Fledermaus von Johann Strauß Sohn) . Ernst Tautenhayn zählte zu den Publikumslieblingen der so genannt Silbernen Wiener Operettenära und sang in zahlreichen Operetten von Franz Lehár, Leo Fall, Oscar Straus, Heinrich Berté, Emmerich Kálmán und andere. Ab 1941 unterrichtete er an der neu gegründeten Operettenschule der Stadt Wien.

Grab ehrenhalber (Zentralfriedhof) 1949.

Dessen Frau Therese Tautenhayn (geborene Schiener) : geboren 13.10.1874 Innsbruck ; gestorben 08.05.1966 Wien. Sängerin (Sopran, Soubrette) . Debütierte 1895 in Salzburg, sang 1896 in Wiener Neustadt / Niederösterreich und 1898-1900 in Linz, wo sie ihren späteren Mann kennen lernte (Trauung 1900 Prag) . Es folgten noch Soubretten-Auftritte am Deutschen Theater in Prag und 1912-1915 am Theater an der Wien.

Maximilian Tautenhayn : geboren 11.10.1874 Wien ; gestorben 24.12.1959 Wien. Beamter und Sänger. Hauptberuflich Beamter im Verkehrsministerium beziehungsweise bei den Bundesbahnen, trat jedoch auch als sehr beliebter Sänger von Wienerliedern in Erscheinung.

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...

22 février 1912 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans le « Te Deum » d'Anton Bruckner. Les solistes : Gertrud Bartsch, Bertha Grimm-Mittelmann, Rudolf Jäger et Alfred Kase. À l'orgue : Karl Straube. Suivra en seconde partie l'Oratorio « Scènes du Faust de Gœthe » (« Szenen aus Gœthes Faust ») de Robert Schumann, avec les solistes Reinhold Gerhardt, Marie Hering-Warbeck, Hildegard Gebhardt, Kaethe Reiche-Handke et Kurt Taut. Il s'agit du 18e concert de la saison.

Fin-février 1912 : Arnold Schœnberg is to conduct his « Pelleas und Melisande » , in Prague. With Anton Webern

following him from Berlin, Alexander von Zemlinsky already in Prague, and Alban Berg and several other Vienna students joining, it is a big reunion of the « Schönberg Circle ». Webern presents Schönberg with a copy of the « Tribute Book », written by Schönberg's students about him, in hopes of interesting other students in studying with him.

12 mars 1912 : Arnold Schönberg composes « Gebet an Pierrot » for « Pierrot lunaire » .

Fin-mars 1912 : The 37 year old Arnold Schönberg composes the 1st song for his cycle « Pierrot lunaire », featuring his novel « Sprechstimme » (speech-voice) technique.

Fin-mars 1912 : Arnold Schönberg takes a trip to Prague.

Fin-mars 1912 : The 27 year old Alban Berg begins composing his « 5 Orchestral Songs to Picture-Postcard Texts by Peter Altenberg », Opus 4, completing the 1st song (probably, the No. 4) **before April 10th**. Berg, then, has to interrupt the composition of this set until **July**, to make a piano-vocal arrangement of the 3rd and 4th movements of Arnold Schönberg's 2nd String Quartet.

Avril - mai 1912 : Arnold Schönberg composes virtually all the rest of « Pierrot lunaire » featuring « Sprechstimme » (speech-voice) throughout.

Avril - mai 1912 : The 28 year old Anton Webern is occupied with writing a 2 piano reduction of Arnold Schönberg's « 5 Pieces for Orchestra ». Then, he goes on vacation in Klagenfurt and Vienna, with a mountain climb in between, stops in Berlin to see his teacher Schönberg.

Fin-avril 1912 : Feeling that he is finally ready to compose a big piece, Erich Wolfgang Korngold begins (a few weeks before his 15th birthday, on **May 29th**) his « Sinfonietta » in B major.

21 juin 1912 : Anton Webern moves to Stettin to begin a new job at the Theater.

26 juin 1912 : At a music Festival in Vienna, Bruno Walter gives the « posthumous » premiere of Gustav Mahler's 9th Symphony, and conducts the Vienna premiere of « Das Lied von der Erde » .

The Mahler 9th Concert is framed by 2 concerts featuring music of Arnold Schönberg and his students, notably Schönberg's « Buch der hängenden Garten » and 2nd String Quartet, Alban Berg's Piano Sonata, Opus 1, and Anton Webern's 4 Pieces for violin and piano - and, this time, surprisingly, the « new music » is a big success with the audience but the newspaper-critics still hate it. The brochure accompanying these concerts contains the 1st critical study of the music of Berg and Webern.

Juillet 1912 : Arnold Schönberg completes his « Pierrot lunaire » .

Arnold Schœnberg's « Pelleas und Melisande » is published by Universal-Edition, in Vienna, as his Opus 5 ; and « Fünf Orchesterstücke » (5 Pieces for Orchestra) is published by Peters, in Leipzig, as his Opus 16. Schœnberg receives only 500 « Gulden » as payment for the latter (in contrast to the high-fees that had been earned by Gustav Mahler and Richard Strauß for their works) .

Alma sets-up the « Mahler Foundation » , to award prize money to worthy young composers in Vienna, with Richard Strauß, Ferruccio Busoni, and Bruno Walter as jurors. The immediate reason for its existence is to continue Mahler's financial support for Schœnberg, and so, the 1st grant is given to him.

Juillet 1912 : Alban Berg completes the 2nd of his 5 « Altenberg Lieder » , Song No. 3.

After finishing his studies, the 19 year old Alois Hába gets a job as teacher in Bilovice, a small-town near the Hungarian border, and continues his musical studies independently.

Août 1912 : Schœnberg gets back to serious work on his Opera, « Die glückliche Hand » , which contains his 1st use of « sprechgesang » with a full choir of voices. By now, Schœnberg has rejected the ideas he expressed in his 1909 letters to Ferruccio Busoni, and his new work relies much more on traditional musical architectural procedures, as is plainly evident in comparing « Die glückliche Hand » with his other Opera, « Erwartung » .

At the same time, he conceives a huge « theater piece » based on Honoré de Balzac's religious novel, « Seraphita » , comprising 9 scenes presented over the course of 3 evenings, with a huge chorus and orchestra ... but, musically, not much progress is made on this project.

Août 1912 : The 15 year old Erich Wolfgang Korngold completes the un-orchestrated score of his « Sinfonietta » in B major, Opus 5, a work that is on a much grander scale than its title implies (really a full-blown Late-Romantic Symphony) , and begins his Violin Sonata in G major, Opus 6.

Fin-août 1912 : Alban Berg announces the completion of the 3rd of his « 5 Orchestral Songs to Picture-Postcard Texts by Peter Altenberg » (the No. 5) , and the beginning of the 4th (the No. 2) .

Fin-septembre 1912 : Alban Berg finishes his « 5 Orchestral Songs to Picture-Postcard Texts by Peter Altenberg » with the last song (the No. 1) .

5 octobre 1912 : Le chef Rudolf Siegel dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (il s'agit d'un « Concert Élite » sous la supervision de J. Sachs) .

Rudolf Siegel

Through Hans Pfitzner's recommendation and the suggestion of both « Frau » Lilli Dieckmann and Ida Boy-Ed, Wilhelm Furtwängler applied for an appointment to succeed Hermann Abendroth (1883-1956) as music-director in Lübeck, in

the spring of 1911. He almost did not get the job. An experienced conductor named Rudolf Siegel had long been lined-up for the position, but custom dictated that there should be a competition among 4 contestants anyway. When Ernst Wendel, one of the contestants, dropped-out because he learned that the contest was « fixed » in favour of Siegel, Furtwängler applied to take his place.

...

Deutscher Dirigent, Chorleiter, Komponist und Jurist.

Der Abstammung nach Thüringer.

Urenkel Bernhard Kleins.

Zunächst Jurist (Referendar und Doktor juris) .

Dann Musikstudium bei Engelbert Humperdinck in Berlin und (bis 1907) bei Ludwig Thuille in München.

Wirkungsorte : Berlin, Ebing/Bamberg, Essen, Königsberg/Preußen, Krefeld, Mannheim, München.

1906-1907 : Dirigent in Essen.

1908-1912 : Dirigent in München.

Mai 1911 : Im Prinzregententheater Hans Pfitzners Armen Heinrich als Erstaufführung dirigiert.

1912-1914 : Dirigent in Berlin.

1914, 1916-1917 : Dirigent in Königsberg.

1919-1930 : Generalmusikdirektor in Krefeld.

Danach Gastdirigent in Berlin.

Seit 1945 : Lebte er in Ebing bei Bamberg, zuletzt in München.

War im Vorstand des ADMV tätig, auf dessen Tonkünstlerfesten 1906, 1918 und 1930 neue Tonschöpfungen von ihm erklangen.

Kinder

Ralph Maria Siegel (1911-1972) : Deutscher Komponist und Texter.

Enkel

Ralph Siegel (1945-) : Deutscher Musiker, Schlagerkomponist und Musikproduzent.

Schüler

Werner Josten (1885-1963) : Komponist.

Verlinkte Personen

Engelbert Humperdinck : Deutscher Komponist der Spätromantik.

Karl Richard Lepsius : Deutscher Ägyptologe, Sprachforscher und Bibliothekar.

Hans Pfitzner : Deutscher Komponist, Dirigent und Verfasser antisemitischer Schriften zur Musik.

...

Rudolf Siegel (geboren 12. April 1878 in Berlin ; gestorben 4. Dezember 1948 in München) war ein deutscher Dirigent, Chorleiter, Komponist und Jurist.

Siegel studierte Rechtswissenschaften und schloß mit der Promotion ab. Anschließend war er Schüler unter anderem von Engelbert Humperdinck in Berlin und Ludwig Thuille in München. 1906-1907 dirigierte er in Essen und ab 1910 in München. Hier leitete er die Konzertgesellschaft für Chorgesang und führte 1911 Hans Pfitzners Oper Der arme Heinrich im Prinzregententheater als Konzert auf.

Seit 1912 lebte er in Berlin und war Dirigent des Philharmonischen Orchesters. Am 23. Mai 1914 kam im Stadttheater Essen aus Anlass des Tonkünstlerfestes seine Lustspiel-Oper Herr Dandolo zur Aufführung. Er komponierte auch 12 deutsche Volkslieder, für Klavier zu 3 Händen. 1914 bis 1917 leitete er die Musikalische Akademie in Königsberg und fungierte 1918-1919 als Oberdramaturg in Mannheim.

Im Jahr 1919 wurde er Städtischer Musikdirektor und Dirigent der Konzertgesellschaft in Krefeld. Von 1922 bis 1930 amtierte er hier als Generalmusikdirektor. Später trat er als Gastdirigent in Berlin und München auf.

Siegel war ein Enkel des Ägyptologen Karl Richard Lepsius und der Vater von Ralph Maria Siegel sowie der Großvater von Ralph Siegel.

Werke

12 deutsche Volkslieder für Klavier für 3 Zeiger.

Werke für Orchester und Chöre.

Herr Dandolo, komische Oper, Opus 4 (1914) - München.

Gestaltung

Engelbert Humperdinck : Königskinder.

Max von Schillings : Moloch, Opus 20.

...

« Königskinder » (les Roitelets) , conte lyrique en 3 actes sur un poème de Ernst Rosmer (1866-1949) ; version française de Robert Brussel ; musique d'Engelbert Humperdinck (1854-1921) ; réduction pour piano et chant de Rudolf Siegel, éditeur Max Eschig, Paris (vers 1912) .

...

16 octobre 1912 : The melodrama « Pierrot lunaire » is premiered at the « Berlin Choralion-Saal » with Albertine Zehme as the vocalist.

It is quite a success with the audience, while the critics remain hostile. Igor Stravinsky attends a rehearsal and is impressed ; his enthusiastic reception of Schönberg's progressive style will provide much inspiration for his experiments in « le Sacre du Printemps » .

18 octobre 1912 : Le chef Oskar Fried dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Ce concert est organisé par l'imprésario (de Gustav Mahler) Emil Guttmann.

25 octobre 1912 : The 48 year old Richard Strauß premieres at the « Hoftheater Stuttgart » his latest Opera, Ariadne auf Naxos (again, in a more old-fashioned style) , based on the German libretto by Hugo von Hofmannsthal. The director is Max Reinhardt.

9 novembre 1912 (2e concert symphonique de la saison 1912-1913 à Lübeck) : Le chef Wilhelm Furtwängler dirige la 7e Symphonie de Bruckner, les « Kindertotenlieder » de Mahler (avec Marya Freund) et l'Ouverture « Der fliegende Holländer » de Wagner.

Décembre 1912 : Arnold Schönberg conducts his « Pelleas und Melisande » in Saint-Petersburg.

12 décembre 1912 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 4e Symphonie d'Anton Bruckner. Il s'agit du 10e concert de la saison.

16 décembre 1912 : Le chef Arthur Nikisch dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

27 décembre 1912 : Arnold Schönberg sketches the beginning of the final scene for his « Seraphita » project, which he says in a letter to Alma Mahler « requires a chorus of at least 2,000 singers » , but work on this progresses no further.

1912-1914

1912-1914 : Le chef (et organiste) Evert Cornelis dirige à 3 reprises des Symphonies d'Anton Bruckner avec le « Concertgebouworkest Amsterdam » . Il est l'un des rares chefs, à l'époque, à programmer ses compositions.

En 1908, le directeur Willem Mengelberg lui demande, en vain, de devenir assistant-chef à l'Orchestre du « Concertgebouw » . Mais Cornelis accepte finalement l'offre en 1909. Il sera responsable de l'élargissement du répertoire de l'Orchestre autant en musique contemporaine (Claude Debussy, Maurice Ravel) qu'en musique ancienne (Jean-Sébastien Bach) .

Evert Cornelis

The organist and conductor Evert Cornelis was born on 5 December 1884 in Amsterdam and died on 23 November 1931 in Bilthoven, a village in the Dutch province of Utrecht. At the Amsterdam Conservatory, he studied organ and piano under Jean-Baptiste Charles de Pauw and composition under Bernard Zweers. He became organist of the Lutheran Church in Amsterdam and conducted also the « Concertgebouw » Orchestra.

The Holland Bach Choir (« Het Bach Koor Holland ») was founded in 1921 by Johan Schoonderbeek to serve as the choir of the Netherlands Bach Society. In 1927, Evert Cornelis took-over the direction of the choir.

...

Evert Cornelis (Amsterdam, 5 december 1884 - Bilthoven, gemeente De Bilt, 23 november 1931) was een Nederlandse dirigent en organist.

Hij was de zoon van de « werkmán » Arnold George Cornelis en Evertje Oostervink. Hij groeide op in een gereformeerd, amuzikaal milieu, maar toch trad zijn talent al vroeg aan het licht.

Op 6 februari 1908 trouwde hij met Hilda Whitley. Zij kregen een dochter en een zoon, Evert Cornelis (junior) , die jurist werd en na de Tweede Wereldoorlog directeur en intendant was van verschillende culturele instellingen, waaronder het Residentie Orkest, het Holland Festival en De Nederlandse Opera.

Met steun van Daniël de Lange kreeg Cornelis een beurs voor de muziekschool en als 15-jarige ging hij naar het Amsterdamsch Conservatorium. Zijn docenten waren Jean-Baptiste Charles de Pauw (orgel en piano) en Bernard Zweers (compositie). Na het behalen van de Prix d'Excellence voor orgel in 1904 was hij organist in Ouderkerk aan de Amstel en later, tot 1923, in de Oude Lutherse kerk in Amsterdam. Toen al stond hij bekend om zijn gevarieerde repertoirekeuze. Zo brak hij een lans voor de muziek van Max Reger, die toen « moeilijk » werd gevonden.

Omdat zijn belangstelling meer uitging naar het dirigeren, werd hij in 1904 repetitor bij de Koninklijke Vlaamse Opera in Antwerpen en later assistent-dirigent bij de kortstondig heropgerichte Nederlandsche Opera van Cornelis van der Linden. Tussendoor begeleidde hij de sopraanzangeres Alida Loman-Lütkeermann (1869-1932) op een tournee door Nederlands-Indië en Australië in 1907.

Nadat hij al in 1908 vergeefs aan Willem Mengelberg had gevraagd of hij tweede dirigent kon worden bij het Concertgebouworkest, nodigde deze hem in 1909 inderdaad daartoe uit. Aanvankelijk had hij een ondergeschikte positie, maar gaandeweg wist hij zich onmisbaar te maken. Hij breidde het repertoire van dit orkest uit met zowel eigentijdse klassieke muziek als oude muziek, waarvoor Mengelberg en de andere tweede dirigent Cornelis Dopper minder belangstelling hadden. Tot zijn voorkeuren behoorde ook de muziek van Claude Debussy en Maurice Ravel.

In 1918-1919 raakte hij verwickeld in het conflict tussen Matthijs Vermeulen en het bestuur van het Concertgebouworkest. Vermeulen had een persoonlijke aanval op Dopper gericht en het programmabeleid van Mengelberg in krachtige bewoordingen bekritiseerd. Toen het conflict escaleerde, werd een concert van Evert Cornelis verstoord door actievoerders, onder wie de kunstenaar en activist Erich Wichman en de componist Daniël Ruyneman. Daarbij gaf hij openlijk te kennen dat hij het eens was met de kritiek van Vermeulen en zijn medestanders. Dit kostte hem zijn baan als tweede dirigent. Mengelberg liet merken dat hij in de ambitieuze en vooruitstrevende Cornelis een bedreiging zag. Hij sprak zelfs van « de staatsgreep van Evert Cornelis », die echter slechts zijdelings bij het tumult betrokken was en ook na zijn ontslag bleef getuigen van « de buitengewone betekenis van Mengelberg als orkest-dirigent ».

Vervolgens hield hij zich enkele jaren vooral bezig met solospel, kamermuziek, koördirectie en het begeleiden van de Belgische sopraan Berthe Seroen (1882-1957), met wie hij in totaal veertien jaar samenwerkte. De Seroen-Cornelisavonden hadden groot succes.

In 1922 werd hij aangesteld als chef-dirigent van het Utrechts Stedelijk Orkest (USO). Het abrupte vertrek van zijn voorganger Jan van Gilse (na langdurige conflicten met Willem Pijper en met het bestuur van concertzaal Tivoli) had het orkest gedemoraliseerd, maar Evert Cornelis wist het weer tot bloei en op hoog peil te brengen. Met een zowel gedurfde als doordachte repertoirekeuze, die hij voorzag van uitvoerige programmatoelichtingen, introduceerde hij veel Nederlandse en buitenlandse muziek uit de 20e eeuw (van onder meer Igor Stravinsky, Arthur Honegger, Béla Bartók, Zoltán Kodály, Arnold Schönberg en Anton Webern), maar ook uit andere stijlperiodes. Hij behoorde tot de weinige dirigenten die in die tijd symfonieën van Bruckner programmeerden. In het bijzonder prezen critici zijn vertolking van de Symfonie in D van César Franck. Hij was een pleitbezorger van de Franse componist Charles Tournemire, die twee

werken aan hem opdroeg. Met het USO gaf hij ook concertante uitvoeringen van complete opera's, zoals Claude Debussy's « Pelléas et Mélisande », met Berthe Seroen in de rol van Mélisande. Ook koos hij Britse muziek die in Nederland zelden aan bod kwam, van onder anderen Frederick Delius en Ralph Vaughan Williams. Zijn programma's maakten zoveel indruk, dat nog 25 jaar na zijn dood de muziekpublicist Wouter Paap schreef :

« Voor de muzikkenner is het een even groot genot, de programma's van Evert Cornelis door te nemen, als het voor de wijnkenner een genoegen is, de catalogus van zijn wijnhandelaar in ogeschouw te nemen. »

Ook op het gebied van de authentieke uitvoeringspraktijk van barokmuziek was hij een pionier, bijvoorbeeld in het gebruik van het klavecimbel voor de basso continuo. Na het overlijden van Johan Schoonderbeek in 1927 leidde hij ook De Nederlandse Bachvereniging en voerde daarmee als eerste Bachs Matthäus-Passion en Johannes-Passion uit in complete vorm zonder de gebruikelijke coupures. Hij was ook de eerste in Nederland die voor de Messiah van Händel, die altijd in het Duits werd gezongen, de Engelse tekst gebruikte.

Ondanks een zwakke gezondheid gold Cornelis als een actief musicus en harde werker. Lijdend aan een ongeneeslijke ziekte kwam hij twaalf dagen voor zijn dood nog zijn bed uit om een abonnementsconcert te dirigeren. Kort voor zijn 47e verjaardag overleed hij in zijn woonplaats Bilthoven.

1913

4 janvier 1913 : Décès d'Ignaz Bruckner, le frère cadet d'Anton ; 9e enfant de la famille.

Né le 28 juillet 1833, au prise avec de violentes convulsions. Il va finir par survivre mais non sans conséquences. Il héritera d'une faiblesse au niveau des yeux et sera considéré toute sa vie comme un demi simple d'esprit. Dès 1851, Ignaz Bruckner va agir comme jardinier à Saint-Florian, jusqu'à ce que sa vision commence à se détériorer. Après quoi, il sera transféré en tant que domestique au monastère ; une de ses fonctions principales consistera à être responsable du bon fonctionnement du soufflet de l'orgue pneumatique abbatiale du facteur Josef Mauracher (II/10 ; « Sub and Super Octaves ») situé dans la Chapelle mariale (« Marienkapelle ») . Ignaz est toujours resté proche de son frère Anton.

In der Marienkapelle befindet sich eine von Anton Bruckners Brüder Ignaz gestiftete pneumatische Orgel von Josef Mauracher aus dem Jahre 1903 (II/10 ; Sub- und Superoktavkoppeln) .

Lors de la rédaction du testament (1893) , Ignaz et sa sœur Rosalie (célibataires) furent nommés les héritiers légaux.

La plupart des journaux personnels de Bruckner qui ont survécu sont devenus la propriété de sa sœur, Rosalie Hueber qui résidait à Vöcklabruck. Ils seront finalement vendus par la famille Hueber à la Bibliothèque Nationale d'Autriche qui va aussi en acheter 1 ou 2 autres de particuliers.

À la fin de sa vie, Ignaz deviendra une source d'informations inestimable après la mort de son célèbre frère, le II

octobre 1896.

Quelques témoignages d'Ignaz Bruckner :

« Je ne me souviens de rien de papa lorsqu'il se sentait bien. Mais je me souviens de lui lorsqu'il était très malade. À une occasion, il m'a appelé par mon nom et je me suis tout de suite enfui. Je me rappelle de lui, couché dans son lit ... »

« Maman comparait souvent mon frère Anton à papa. Des années plus tard, mon frère était devenu physiquement plus robuste que lui. »

« Quand papa est mort, il portait une soutane noire et un bonnet de nuit, aussi de couleur noir. »

« J'ai bien aimé la musique lors de l'enterrement de papa. Je riaais beaucoup. La dame officiant comme fossoyeure m'a dit : Tu ne dois surtout pas rire, c'est ton père qui est mort. »

« Je me souviens encore de la nourriture qui a été servie à l'enterrement. Parce qu'il s'agissait d'un jour de jeûne, nous avons eu droit à du Grießschmarrn (crêpes de semoule) . Il y avait aussi des boulettes de pain, du raifort, du riz et du raisin ! »

« La dernière chose dont je me souviens est de savoir comment nous sommes arrivés au village d'Ebelsberg. »

(Le père du jeune Bruckner rendra l'âme le 7 juin 1837. La mère et le reste de ses enfants déménageront à Ebelsberg - à environ 75 minutes au nord de Saint-Florian - seulement 6 semaines après le décès.)

« Je ne sais rien au sujet de mon frère. Il n'a jamais joué avec moi. Il avait des amis plus grands que moi. »

« Mon frère m'a souvent raconté comment il jouait au voleur dans les prés, en compagnie d'autres garçons de son âge. Lorsqu'ils finissaient par l'attraper, ils lui assénaient de grands coups de bâton dans le dos. Rusé, Anton avait prévu le stratagème : il enfilait, pour la circonstance, de vieux pantalons très rapiécés afin de mieux se protéger. Il ressentait beaucoup de satisfaction à être frappé sans ressentir de douleur. »

(Le port de vêtements amples par Anton Bruckner durant toute sa carrière origine des escarmouches et des rituels de poursuite en compagnie de son frère Ignaz et des garçons de l'école alors que Bruckner finissait toujours par jouer le rôle du souffre douleur : ses vêtements amples lui servaient alors de protection. De plus, cette tenue inhabituelle lui permettra de se sentir plus à l'aise aux claviers de l'orgue.)

« Papa remarquait lorsqu'Anton rentrait (trop) tard de ses cours de chant. Furieux, il essayait de l'attraper par les cheveux mais il ne réussissait que partiellement. Mon frère prenait alors la fuite sans que papa ne lui fasse de mal. »

« Les professeurs d'Anton sont malheureusement disparus trop tôt. Mon frère était plus exigeant que quiconque. Dans les dernières années, il me disait : Un jour, tu devras entendre une de mes Symphonies ! Et je lui répondais : Je ne les comprend pas. Ce n'est pas grave, répliquait t-il d'une voix forte, tu dois quand même en entendre une ! »

Janvier 1913 : Bruno Walter becomes the « Royal Bavarian “ Generalmusikdirektor ” » in Munich.

14 février 1913 : Le chef Georg Schumann dirige le « Psaume 150 » de Bruckner (**WAB 38**) avec l'Orchestre philharmonique de Berlin et le Chœur de la « Sing-Akademie », accompagnés par la soprano Anna Hesse.

Georg Schumann

The German composer, pianist, conductor and pedagogue Georg Alfred Schumann was born on 25 October 1866 in Königstein, Saxony (Germany) ; and died on 23 May 1952 in Berlin (Lichterfelde-West) .

He was the son of Clemens Schumann (1839-1918) and the older brother of Camillo Schumann. He studied the violin and organ with his father and grandfather, and even ended-up getting taught by Friedrich Baumfelder, a well-known German composer, pianist, and conductor of his day. He later was a student at the Leipzig Conservatory for 7 years, conducted an Orchestra in Danzig, from 1891 to 1896 ; and, from 1896 to 1899, the Orchestra in Bremen. In 1900, he became professor and music-director at the « Sing-Akademie » in Berlin. In 1907, he became a member of the Prussian Academy of Arts ; in 1918, he was named vice-President and finally, in 1934, President.

Orchestral Works

« Liebefrühling » , Overture.

« Lebensfreude » , Overture.

« Zur Karnevalszeit » , Orchestral suite.

Serenade for large orchestra, Opus 34 (1902) .

« Variationen und Gigue über ein Thema von Georg Friedrich Händel » , Variation for orchestra, Opus 72 (1925) .

« Humoreske in Variationsform : Gestern Abend war Vetter Michel » , Humoresque for orchestra, Opus 74 (1925) .

Symphonies

Symphony in B minor (1887) (aka : « Prize-Winning Symphony » , « preisgekrönte Symphonie ») .

Symphony in F minor, Opus 42 (1905) .

Chamber Music

2 Violin Sonatas.

1 Cello Sonata.

1 Piano Quartet.

2 Piano Quintets.

Piano Trio No. 1, Opus 25.

Piano Trio No. 2, Opus 62.

Other Piano pieces.

Lieder

600 Folk-songs.

« Kaiserliederbuch »

Choral works with orchestra

« Amor und Psyche » , for soloists, choir and orchestra, Opus 3 (1888) .

« Ruth » , Oratorio, Opus 50 (1908-1909) .

« Totenklage »

« Sehnsucht »

« Das Tränenkrüglein »

...

Georg Alfred Schumann (geboren 25. Oktober 1866 in Königstein/Sachsen ; gestorben 23. Mai 1952 in Berlin Lichterfelde-West) war ein deutscher Komponist, Pianist, Dirigent, Pädagoge und von 1900 bis 1952 Direktor der Sing-Akademie zu Berlin.

Georg Schumann war der Sohn des Stadtmusikdirektors Clemens Schumann (1839-1918) und ältere Brüder des Komponisten Camillo Schumann. Weitere Geschwister waren Alfred Schumann (1868-1891) , welcher zuletzt Konzertmeister bei den Bremer Philharmonikern gewesen war, und Clemens Schumann junior (1876-1938) , von 1900 bis 1936 Geiger in der Dresdner Staatskapelle.

Während Georg Schumanns musikalische Ausbildung in Dresden von dem sächsischen « Orgelkönig » Carl August Fischer und dem einstigen Julius-Otto-Schüler Friedrich Baumfelder weitergeführt wurde, trat er bereits als Solist mit Johann Nepomuk Hummels Klavierkonzert in A-Moll auf und erweckte durch eine selbst komponierte Klaviersonate die Aufmerksamkeit des Komponisten und Dozenten Carl Reinecke, der ihm eine Freistelle am Leipziger Konservatorium vermittelte, wo er von 1882 bis 1888 vor allem bei ihm studierte. Begegnungen mit Franz Liszt, Anton Rubinstein, Johannes Brahms, Arthur Nikisch, Gustav Mahler, Joseph Joachim, Carl Halir und Max Bruch befruchteten nach und nach Schumanns künstlerische Entwicklung.

Nach Tätigkeiten als Dirigent und Chorleiter des Gesangs-Vereins in Danzig (1890) und des Philharmonischen Chores und Orchesters in Bremen (1896) wurde er 1900 zum Direktor (1950 Ehrendirektor) der Sing-Akademie zu Berlin gewählt. 1907 erfolgte seine Berufung als Mitglied, 1918 als Vizepräsident und 1934 als amtierender Präsident der Preußischen Akademie der Künste, deren Meisterschule für Komposition er als Nachfolger von Max Bruch von 1913 bis 1945 leitete. Zu seinen Schülern gehörten und andere Hans Uldall, Shukichi Mitsukuri und Pantscho Wladigerow.

Von diesen Positionen aus hat Georg Schumann das Deutsche und insbesondere das Berliner Musikleben entscheidend mit beeinflusst. Gemeinsam mit Richard Strauß und anderen gründete er die Genossenschaft deutscher Tonsetzer (die heutige GEMA) deren Ehrenmitglied er wurde. Er war Mitbegründer des Verbandes Deutscher Konzertchöre, setzte sich im « Hilfsbund für deutsche Musikpflege » für notleidende Künstler ein und holte und andere Musiker wie Arnold Schönberg an die Akademie der Künste.

Er war Initiator des Erwerbs und der Erhaltung des Bachhauses Eisenach und dessen Ausgestaltung als Museum durch die Neue Bachgesellschaft mit direktem Einverständnis von Kaiser Wilhelm II. , bei dem er wegen finanzieller Unterstützung des Vorhabens warb. Durch eine persönliche Bürgschaft, Benefizkonzerte (und andere mit der Sing-Akademie zu Berlin und dem Berliner Philharmonischen Orchester in Eisenach 1905) sowie eine rege Sammeltätigkeit unterstützte und förderte Schumann dieses Projekt.

Mit Unterstützung Sergiu Celibidaches, des Dirigenten des Philharmonischen Orchesters sowie des Leiters des Berliner Philharmonischen Chores, Hans Chemin-Petit, arbeitete er für den Wiederaufbau des Musiklebens in Berlin nach 1945.

Schumann ist der ausgehenden Spätromantik zuzuordnen. Als Vorbilder lassen sich zunächst Johannes Brahms und Robert Schumann (mit Georg Schumann nicht verwandt) nennen.

Er schrieb über 100 Kompositionen, vor allem Chorwerke, zum Beispiel Oratorien, Kammermusik und Orchesterwerke, darunter eine preisgekrönte Symphonie (H-Moll Sinfonie) , das Chorwerk Amor und Psyche Opus 3 (1888) , das erst am 4. November 2003, in der Philharmonie Berlin nach über 50 Jahren vom Philharmonischen Chor Berlin wieder aufgeführte Oratorium Ruth Opus 50 (1908) , Variationen und Gigue über ein Thema von Georg Friedrich Händel Opus 72 (Orchester-Variation 1925) , eine Humoreske in Variationsform, Gestern Abend war Vetter Michel da Opus 74 (Orchester-Humoreske 1925) sowie die meisten Bearbeitungen für das so genannte « Kaiserliederbuch » , herausgegeben auf Veranlassung Seiner Majestät des Deutschen Kaisers Wilhelm II. , eine äußerst umfangreiche Sammlung von über 600 Volksliedern in älteren und neueren Sätzen, im Volksmund « Des Kaisers Liederbuch » , oder kurz « Kaiserliederbuch » genannt.

Georg Schumann erhielt zahlreiche Ämter, Auszeichnungen und Ehrungen. Neben den bereits erwähnten wurde er 1901 zum Königlichen Professor an der Friedrich-Wilhelms-Universität Berlin ernannt, 1909 zum Meister der Zelterschen Liedertafel und 1916 zum Ehrendoktor der Philosophischen Fakultät der Friedrich-Wilhelms-Universität Berlin. Er erhielt den Beethoven-Preis 1933, die Goethe-Medaille für Kunst und Wissenschaft 1934 und den Titel des Ehrendirektors der Sing-Akademie zu Berlin 1950.

Für seine Lebensleistung wurde Georg Schumann aus der Hand von Bundespräsident Doktor Theodor Heuß als erster Deutscher 1951 mit dem « Großen Verdienstkreuz » der Bundesrepublik Deutschland geehrt.

Sein Wohnhaus im Berliner Villenviertel Lichterfelde-West wird von der Georg Schumann Gesellschaft als Museum und Veranstaltungshaus geführt (Georg Schumann Haus) . Seine Grabstätte auf dem Parkfriedhof Berlin-Lichterfelde ist Ehrengrab des Landes Berlin.

...

Georg Alfred Schumann (geboren 25. Oktober 1866 in Königstein/Sachsen ; gestorben 23. Mai 1952 in Berlin Lichterfelde-West) trat bereits während seines Studiums am Leipziger Konservatorium als Pianist und Komponist erfolgreich in Erscheinung. Nach Tätigkeiten als Dirigent und Chorleiter in Danzig und Bremen wurde er 1900 zum Direktor (1950 Ehrendirektor) der Sing-Akademie zu Berlin berufen. 1907 wurde er Mitglied, 1918 Vizepräsident und 1934 amtierender Präsident der Preußischen Akademie der Künste, deren Meisterschule für Komposition er als Nachfolger von Max Bruch von 1913 bis 1945 leitete.

Von diesen Positionen aus hat Georg Schumann das Deutsche und insbesondere das Berliner Musikleben entscheidend mit beeinflusst :

Gemeinsam mit Richard Strauß und anderen gründete er die Genossenschaft deutscher Tonsetzer (die heutige GEMA) , deren Ehrenmitglied er ist. Er war Mitbegründer des Verbandes Deutscher Konzertchöre, setzte sich im « Hilfsbund für deutsche Musikpflege » für notleidende Künstler ein und holte und andere Musiker wie Arnold Schœnberg an die Akademie der Künste.

Georg Schumann und Johann Sebastian Bach

Bachhaus EisenachGegen den Trend der Zeit rang Georg Schumann zeitlebens um eine authentische Wiedergabe der Bachschen Werke. Ohne ihn gäbe es wohl das Geburtshaus Johann Sebastian Bachs in Eisenach nicht mehr. Er war es auch, der sich durch eine persönliche Bürgschaft für den Erwerb und Erhalt des Bachhauses einsetzte und das Bach-Museum durch Benefizkonzerte und eine rege Sammeltätigkeit förderte. Georg Schumann editierte Werke von Johann Sebastian Bach und seinem Sohn Carl Philipp Emanuel Bach.

52 Jahre Direktor der Sing-Akademie

Seit 1900 leitete Georg Schumann die Sing-Akademie zu Berlin. Diese Tätigkeit wurde zu seiner Lebensaufgabe. Ohne die traditionelle Bachpflege zu vernachlässigen, führte er den Chor in dem halben Jahrhundert seines Direktorats an die Moderne heran. Werke von Edward Elgar, César Franck, Giuseppe Verdi, Franz Liszt, Anton Bruckner und Max Reger sowie zahlreiche zeitgenössische Kompositionen wurden von der Sing-Akademie unter seiner Leitung, oft als Uraufführungen, zu Gehör gebracht. Mit dem auf 600 Mitglieder angewachsenen Chor begann Georg Schumann mit Reisen nach Italien, Osteuropa und Skandinavien über Berlin hinaus zu wirken. Neben dem Berliner Philharmonischen Orchester, mit dem der Chor regelmäßig musizierte, wurde die Sing-Akademie zu Berlin zum wichtigsten musikalischen Botschafter der Stadt im Ausland.

Georg Schumann litt wie viele seiner Kollegen unter den politischen Zuständen des III. Reiches, aber trotz zahlreicher Angebote aus dem Ausland hat er « seine Lebensaufgabe » (die Sing-Akademie zu Berlin) nicht im Stich gelassen. Seiner Voraussicht ist es zu verdanken, daß das für die Musikwelt unersetzbare Notenarchiv der Sing-Akademie (1999 in Kiew in der Ukraine aufgefunden und 2001 wieder in den Besitz der Sing-Akademie nach Berlin gebracht) rechtzeitig ausgelagert wurde, bevor Brandbomben das Haus am Festungsgraben zerstörten.

Bachhaus Eisenach Ebenso gelang es Georg Schumann, die Sing-Akademie zu Berlin dem Zugriff des Propaganda-Ministeriums zu entziehen, indem er sie unter Wahrung ihrer rechtlichen Selbständigkeit der Preußischen Akademie der Künste anschloß. Dies verhinderte ein Verbot nach Kriegsende und sicherte ihr unter alliierter Besatzung das Überleben. Zusammen mit Sergiu Celibidache, dem damaligen Leiter des Berliner Philharmonischen Orchesters, und Hans Chemin-Petit, Komponist und Leiter des Philharmonischen Chores, begann er, trotz seines hohen Alters bereits 1945 das Berliner Musikleben wieder zu beleben.

Für seine Lebensleistung erhielt er 1951 aus der Hand von Bundespräsident Doktor Theodor Heuß als erster Deutscher das Große Verdienstkreuz der Bundesrepublik Deutschland.

...

Georg Alfred Schumann (geboren 25. Oktober 1866 in Königstein/Sachsen ; gestorben 23. Mai 1952 in Berlin Lichterfelde-West) kam als zweites von zwölf Kindern des Stadtmusikdirektors Clemens Schumann zur Welt. Der Vater war sein erster Musiklehrer, und mit ihm trat er eines Tages in Stücken für zwei Violinen und Orchester auf, auch in den beliebten « Waldkonzerten » der Stadtkapelle auf der Festung Königstein. Der Großvater mütterlicherseits, Kantor Friedrich Wilhelm Müller, unterrichtete ihn im Orgelspiel. Nach dessen Tod übernahm der zwölfjährige (!) sogar vorübergehend den kirchenmusikalischen Dienst. Das sogenannte « Schumann-Haus » in Königstein wurde ab 1868 zu seiner Kindheitsstätte und zum Geburtshaus der später ebenfalls berühmten Brüder, dem Organisten und Komponisten Camillo Schumann (1872-1946) und der beiden Geiger Konzertmeister Alfred Schumann (1868-1891) und Kammermusiker der Staatskapelle Dresden Clemens Schumann junior (1876-1938) .

Während Georg dann in Dresden nacheinander von dem sächsischen « Orgelkönig » Carl August Fischer und dem einstigen Julius-Otto-Schüler Friedrich Baumfelder weiter ausgebildet wurde, trat er schon als Solist mit Hummels Klavierkonzert in A-Moll auf und erweckte durch eine selbst komponierte Klaviersonate die Aufmerksamkeit des Komponisten und Dozenten Carl Reinecke. Der vermittelte ihm eine Freistelle am Leipziger Konservatorium, wo er von

1882-1888 vor allem bei ihm studierte. In dieser Zeit trat er als Pianist und Komponist erfolgreich in Erscheinung. Begegnungen mit Franz Liszt, Anton Rubinstein, Johannes Brahms, Arthur Nikisch, Gustav Mahler, Joseph Joachim und Max Bruch befruchteten nach und nach Schumanns künstlerische Entwicklung.

Seine im Rahmen eines Kompositionswettbewerbs des Berliner Konzerthauses preisgekrönte « H-Moll Sinfonie », die unter 57 eingereichten Werken ausgewählt worden war sowie das Chorwerk « Amor und Psyche » Opus 3, 1888, machten ihn schlagartig als formgewandten Komponisten in Deutschland bekannt. Über die schon beachtlichen Stationen des Dirigenten des Danziger Konzertvereines (gerade einmal 24jährig) und 1896 des Philharmonischen Chores und Orchesters in Bremen, gelangte Georg Schumann schließlich 1900 als Nachfolger Martin Blumners zu dem Amt, in dem er wie kein anderer ein halbes Jahrhundert prägendes leisten sollte - seine Berufung im Jahre 1900 zum Direktor (1950 Ehrendirektor) der Sing-Akademie zu Berlin.

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April-Mai 1913 : Konzertreise der Sing-Akademie zu Berlin nach Mailand, Turin und Bologna ; Aufführungen der Johann Sebastian Bachschen Passionen sowie des Deutschen Requiems von Johannes Brahms ; Erstaufführungen in Italien.

Oktober 1926 Konzertreise nach Osteuropa ; Prag, Brünn, Wien und Budapest ; Johann Sebastian Bach, H-Moll Messe ; Ludwig van Beethoven, « Missa solemnis » ; Georg Friedrich Händel, Israel in Ägypten.

Mai 1927 : Konzert in der Mailänder Scala ; Johann Sebastian Bach, H-Moll Messe ; Georg Friedrich Händel, Israel in Ägypten.

Oktober 1930 : Konzertreise nach Stockholm, Oslo, Göteborg und Kopenhagen ; Johann Sebastian Bach, H-Moll Messe ; Georg Friedrich Händel, Israel in Ägypten.

April 1935 : Konzertreise nach Kopenhagen ; Johann Sebastian Bach, Johannes-Passion ; Georg Friedrich Händel, Israel in Ägypten.

März 1939 : Konzertreise nach Rom, Neapel, Venedig (Teatro La Fenice) , Florenz (Palazzo Vecchio) , Bologna ; Johann Sebastian Bach, H-Moll Messe, Matthäus-Passion ; Franz-Josef Haydn, Die Jahreszeiten (6 Konzerte in 12 Tagen) .

Neben dem Berliner Philharmonischen Orchester, mit dem der Chor regelmäßig musizierte, wurde die Sing-Akademie zu Berlin zum wichtigsten musikalischen Botschafter der Stadt im Ausland. Georg Schumann litt wie viele seiner Kollegen unter den politischen Zuständen des III. Reiches, aber trotz zahlreicher Angebote aus dem Ausland hat er « seine Lebensaufgabe » (die Sing-Akademie zu Berlin) nicht im Stich gelassen. Seiner Voraussicht ist es zu verdanken, daß das für die Musikwelt unersetzbare Notenarchiv der Sing-Akademie (1999 in Kiew / Ukraine wieder aufgefunden und 2001 nach Berlin an die Sing-Akademie zu Berlin zurück gegeben) rechtzeitig ausgelagert wurde, bevor Brandbomben das Haus am Festungsgraben zerstörten.

Ebenso gelang es Georg Schumann, die Sing-Akademie zu Berlin dem Zugriff des Propaganda-Ministeriums zu entziehen, indem er sie unter Wahrung ihrer rechtlichen Selbständigkeit der Preußischen Akademie der Künste anschloß. Dies verhinderte ein Verbot nach Kriegsende und sicherte ihr unter alliierter Besatzung das Überleben. Zusammen mit Sergiù Celibidache, dem damaligen Leiter des Berliner Philharmonischen Orchesters, und Hans Chemin-Petit, Komponist und Leiter des Philharmonischen Chores, begann er trotz seines hohen Alters bereits 1945 das Berliner Musikleben wieder zu beleben. Für seine Lebensleistung erhielt er 1951 aus der Hand von Bundespräsident Doktor Theodor Heuß als erster Deutscher das Große Verdienstkreuz der Bundesrepublik Deutschland.

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20 février 1913 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 6e Symphonie d'Anton Bruckner. Il s'agit du 19e concert de la saison.

20 février 1913 : Le chef Werner Wolff dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Werner Wolff est le fils du fondateur du Philharmonique, Hermann Wolff. Enfant, le jeune Werner a eu le privilège de rencontrer à la maison les plus grands musiciens de son temps : Johannes Brahms, Camille Saint-Saëns, Anton Bruckner, Anton Rubinstein et Piotr Ilitch Tchaïkovsky.

Werner Wolff est l'auteur d'une biographie sur le Maître de Saint-Florian : « Anton Bruckner, rustic genius », éditée pour la 1re fois en 1942 par E. P. Dutton & Co. , Inc. , New York (298 pages) .

Werner Wolff

The German-born conductor and musicologist Werner Wolff was born on 7 October 1883 in Berlin and died on 25 November 1961 in Rüslikon, Switzerland. He was conductor of the Hamburg Opera and founded the Chattanooga Opera Association in Chattanooga, State of Tennessee, USA.

He was the son of Hermann and Louse Wolff. His father was a founder of the Berlin Philharmonic Orchestra and a secretary to conductor and composer Hans von Bülow. Werner Wolff's mother discouraged her son's early interest in music as a profession, so he took a law degree at Baden, but continued to compose music as an avocation. Encouraged in his interest by prominent musicians in Berlin, he studied at the Leipzig Conservatory during the years before World War I.

Following his musical training, Wolff took positions with Opera companies in Danzig, Düsseldorf, and Prague before becoming a conductor for the Hamburg Opera, in 1917. He continued with the Hamburg Opera until 1932, developing a reputation as one of the leading conductors in Germany.

Wolff and his wife, Operatic soprano Emmy Land, emigrated to the United States in 1938, fleeing Nazism. They resided in New York until Wolff was employed as head of the music department at Tennessee Wesleyan College in Athens, Tennessee, and Land became voice and music teacher at the same school. In the early 1940's, they were hired by the University of Chattanooga and the Cadec Conservatory of Chattanooga, Tennessee as teachers. In 1942, Doctor Wolff wrote a book entitled : « Anton Bruckner, rustic genius » .

Interested citizens learned of the Wolffs' Operatic expertise from their great success in Europe (mainly in Hamburg and Vienna) and asked them to organize a Chattanooga Opera Association which they did in 1943. Madame Emmy Land Wolff died in 1955 and Doctor Wolff retired from Opera 4 years later and returned to Rüslikon, Switzerland, where he died in 1961. Many feel that this couple created a sensation with their Opera productions in Chattanooga. The Opera company they founded (now part of the Chattanooga Symphony and Opera) is still active.

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Werner and Emmy Land Wolff played significant roles in the creation of the Chattanooga Opera and enhancing the popularity of Opera in Chattanooga. Werner Wolff was born in Berlin on October 7, 1883. His father, Hermann Wolff, founded the Berlin Philharmonic, and Werner grew-up in the company of famous musicians and conductors. As a young man, Werner expressed an interest in making a career of music. His mother, Louse, however, dissuaded him from taking-up such an uncertain career and encouraged him to enter the legal profession. At the turn of the 19th Century, he entered school at Baden and took a degree in law. His heart remained set on music, though, and he continued to compose. By the early 1910's, his talent came to the attention of several prominent Berlin musicians, whose praise ended parental opposition to Werner's musical aspirations.

In the years before World War I, he studied at the Leipzig Conservatory. A series of positions with Operas in Danzig, Düsseldorf, and Prague followed. In 1917, he became conductor of the Hamburg Opera, where he remained until 1932. During his tenure, he established himself as one of Germany's leading conductors. At Hamburg, he met and married Emmy Land, the Opera's leading soprano, known for her performances at the Vienna « Volksoper », the Hamburg Opera, and the Berlin State Theater.

The couple fled Nazi-controlled Europe in 1938. They 1st settled in New York City and lived there until Tennessee Wesleyan College in Athens named Doctor Wolff head of the Music Department and hired Mrs. Land Wolff as music teacher. During their short tenure at Tennessee Wesleyan, they frequently drove to Chattanooga to participate in the city's lively community of music-lovers. In 1940, the University of Chattanooga and Cadek Conservatory hired the couple to teach Opera. They immediately set-out to make changes in the repertoire since they assessed the Cadek's typical recital pieces as dull and out of touch.

As a remedy, the Wolffs introduced Operatic performances into the recitals. After one of these wildly popular events, Chattanooga music enthusiast, Stella Ball Wietzel, determined that the city needed a full-time Opera company. She approached several prominent businessmen, who immediately agreed to support the project. Less than 1 month later, on August 24, 1943, the newly-formed Chattanooga Opera Association entrusted Wolff with conductorship of the fledgling organization. The speed with which the Opera company developed amazed the Wolffs, who told the « Chattanooga Times » that, in Europe, the same developments would have taken at least 6 months, if not a year.

The Wolffs dedicated themselves to producing high-quality performances and tapped into a pool of enthusiastic local amateur singers. During the Opera's 1st year, the Wolffs produced 4 performances (all held at the Central High-School auditorium) : « Carmen », « Hänsel und Gretel », and sections from « Der fliegende Holländer » and « Cavalleria Rusticana ». Though amateur productions, Doctor Wolff viewed his and his wife's work as building a foundation for a professional Opera company. In doing so, the Wolffs created the 1st Opera company in Tennessee and helped other mid-size cities see that Opera could flourish outside of major metropolitan areas.

The couple continued working with the Chattanooga Opera through the mid-1950's. Emmy died of a heart attack on November 11, 1955. Earlier in the day, she had been overseeing practice sessions for the upcoming performance. Werner retired from the Chattanooga Opera, in 1959, and moved to Rüsclikon, Switzerland. He continued writing music reviews for the « Chattanooga Times » from Europe, until he died on November 25, 1961.

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The « Chattanooga Times » reported, on 20 October 1943, that 1,400 music-lovers gathered at Central High-School to hear the Chattanooga Opera Association's presentation of « Carmen » . Hard work by Doctor Werner Wolff, the former conductor of the Hamburg Opera, and his wife, Emmy Land Wolff, a leading soprano from Hamburg, brought Opera to a reality.

Werner Wolff was born in 1888, the son of a famous concert manager, Herman Wolff, who was one of the foremost names in music in Europe and founder of the Berlin Philharmonic Orchestra. In his parents' home, young Werner met many of the great musicians of the time : Johannes Brahms, Camille Saint-Saens, Anton Bruckner, Anton Rubinstein and Piotr Ilitch Tchaïkovsky. After a brief detour with a law degree, Werner became an acclaimed European conductor, serving as the director of the Hamburg Opera for 17 years.

Emmy Land Wolff got her musical start in Vienna, and was soon called to be a dramatic soprano in the State Opera House in Hamburg. She subsequently performed in numerous concerts and grand Operas throughout Europe.

During the 1930's, the Wolffs saw that they could not conform to the Nazi idea of music reflecting only « the inborn German philosophy » . With their daughter, \$ 60 and assistance from fellow musicians, they left Hamburg in 1938 to come to the United States. Arriving in New York, they were advised by friend and fellow expatriate Walter Damrosch to leave New York for a part of the country not so crowded with European musicians escaping the Nazis. The Wolffs found their way to Tennessee Wesleyan College, in Athens. Wolff remarked :

« We were given a gracious and friendly welcome by most of the people of Athens, although a few looked upon us as German spies. But the world was at the threshold of War, and we understood. I read the works of Mark Twain as a boy, and I think I understand American psychology. »

News of such prominent musicians relocating to Tennessee began to filter to the larger community of Chattanooga. In 1942, the Wolffs came to Cadek Conservatory. Their willingness to devote their talent and experience to amateur Opera productions, sometimes with just a few singers and a piano, made Chattanooga unique among cities of comparable size.

The 1st Opera under the Wolffs' leadership was « Il Trovatore » , performed on a tiny stage at the University of Chattanooga, with stage direction by Dorothy Hackett Ward. Local singers Milton Allen, who later served as music supervisor for Hamilton County Schools for many years, James Sasse and Carol Jones appeared in the 1st production. Jay Craven, clarinetist, remembers being instructed by Doctor Wolff :

« Don't play notes, play music. »

Tom Wolfe, a long-time Opera supporter, pointed-out that Doctor Wolff was particularly adept at identifying promising young singers. One was a young Beverly Sills, who came to town in 1955 to sing Dona Elvira in Mozart's « Don Giovanni » . On her 1980's farewell tour, she sang at the Tivoli and expressed her thanks to Chattanooga for helping

to launch her brilliant career.

Madame Wolff died in 1955 and was buried in Forest-Hills Cemetery. Wolff continued conducting until 1959. After 17 seasons, his parting wish was :

« May Opera survive and thrive. »

The « Times » commented that Opera had grown from mere piano accompaniment to full-stage presentation, Symphony Orchestra and guest stars from the Metropolitan and New York City Opera companies during his time. Once retired, Wolff returned to Europe and died in Switzerland in 1961. A « Times » editorial commented :

« He left an area enriched as a result of his directorship for many years of the Chattanooga Opera, to which he and his late wife brought their long experience, acquaintanceship for decades with internationally famed artists, and their own keen and infectious sensitivity and talent. Wolff will be buried far from his beloved Emmy Land Wolff. But the very distance separating them will serve to emphasize the limitless breadth, significance and satisfaction of the art they so nobly served. »

In 1985, the Chattanooga Opera Association merged with the Chattanooga Symphony to create the nation's 1st joint Symphony and Opera company. Recent productions have included : « Amahl and the Night Visitors » , « The Pirates of Penzance » , « The Tabasco Opera » (1894) , and concerts of Opera arias and choruses.

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Werner Wolff (geboren 1883 ; gestorben November 1961 in Rüslikon, Schweiz) war ein deutscher Dirigent und Schriftsteller.

Wolff wurde 1883 als Sohn des Berliner Konzertagenten Hermann Wolff geboren. Er war bis 1928 zusammen mit seiner Ehefrau Emmy Land (1889-1955) an der Hamburger Oper tätig. Anschließend ging er nach Amerika, wo er in Chattanooga, Tennessee eine Oper gründete. Wolff betätigte sich auch als Schriftsteller, so schrieb er ein Buch über Anton Bruckner.

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23 février 1913 : The « Gurrelieder » is finally premiered, in the « Große-Saal » of the « Musikverein » , under the direction of Franz Schreker. It is Arnold Schönberg's 1st big triumph in his native city ; the by-now-very-old-fashioned piece is a resounding, even overwhelming, success, the greatest of his long career. Schönberg, bitter over the scandals from the audiences and hostility of the critics at the previous concerts of his more progressive works, refuses to acknowledge the audience's tremendous 15 minute ovation, turning his back to them, bowing only to the performers, and exiting.

Shortly after this, Schönberg makes his 1st tentative contact with Josef Matthias Hauer, who will later also claim priority as inventor of a 12 tone method.

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La question de la paternité de la dodécaphonie en tant que composition avec 12 sons a longtemps été le sujet d'âpres disputes. Un contemporain et compatriote viennois de Arnold Schönberg, le compositeur Josef Matthias Hauer (1883-1959), avait en effet développé, à la même époque que lui, un système dont le rigorisme et le concept de base semblait en tous points similaire. Schönberg et Hauer se connaissaient, se fréquentaient et, au début, s'estimaient assez pour tenter de concilier leurs 2 méthodes qui se distinguaient tout de même par certains aspects ; le système de Schönberg est plus flexible que celui de Hauer, qui, lui, ne permet la répétition de la série de base que dans le sens où celle-ci est écrite, et non pas également à l'envers (en crabe : « Krebs »), transposée d'un ton, etc. Mais peu à peu, l'intransigeance méthodologique de Hauer, combinée au manque de reconnaissance qu'il expérimentait par rapport à son rival et aux élèves de celui-ci, le rendit assez amer pour que les 2 hommes se séparassent. Hauer a longtemps revendiqué pour lui-même le rôle du garant d'un dodécaphonisme (Hauer n'utilisant pas de séries au sens strict) réellement orthodoxe. Alors que Schönberg n'avait jamais cessé de se tourner, dans l'image qu'il se faisait du rôle du compositeur, vers un passé qu'il idéalisait, Hauer annonce dans son radicalisme novateur certaines écoles « anti-Schönbergiennes » des années 1970, notamment le minimalisme.

Quant au terme « dodécaphonisme », il a été utilisé pour la 1re fois par René Leibowitz.

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10 mars 1913 : Le chef Arthur Nikisch dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert »).

Le « Skandalkonzert » dirigé par Schönberg

When the « Konzerthaus » opened as the home of the « Konzertverein » Orchestra, establishing another essentially « conservative » institution, Viennese music and concert life was, again, shaken to its core, as it had been in 1870 with the performance of Richard Wagner's « Die Meistersinger von Nürnberg » at the Imperial Opera House.

31 mars 1913 : The « Akademischer Verband für Literatur und Musik » gave a concert in that bastion of tradition, the « Goldener Saal », with a program played by the « Konzertverein » Orchestra conducted by Arnold Schönberg. It consisted of Anton von Webern's « 6 Pieces for Orchestra », Opus 6 ; Alexander von Zemlinsky's « Mæterlinck » Songs (Nos. 1, 2, 3, 5), in their orchestrated version ; Schönberg's « Chamber Symphony », Opus 9 ; the 2nd and 3rd of Alban Berg's « Altenberg » Songs ; Gustav Mahler's « Kindertotenlieder » ; and it was to conclude with Wagner's Prelude to « Tristan und Isolde ». In response to the Webern and Schönberg works, the audience was mildly rowdy, but, after the Berg songs, all order broke down, and the Mahler could not be performed. As Richard Neutra, a noted architect, recorded in his diary :

« Tonight, I was at the concert Schönberg conducted. From the start, the people, that is some people, began to boo, laugh, and shout. There was ceaseless talking, yelling, and tramping around. The rabble simply sensed that there was someone ready for easy slaughter, someone who was fair game. It was all quite natural, but revolting beyond measure to witness. People who relate to art, as little as I, to card games continually made jokes which were considered brilliant by their respective lady companions. At times, I was almost beside myself. After the Schönberg Symphony (which, despite everything, gave me an impression of power and of being a true work of art) a hellish noise brake-out ; on the 2nd balcony, a few persons were thrown-out after a rough scuffle. For inexplicable reasons, Berg's songs were interrupted by a resounding whinnying noise. Prior to that, Loos had become so incensed that he almost committed acts of violence. Schönberg shouted threats into the auditorium. The songs could barely be finished. Then, all restraints broke down. People challenged each other, were forcibly separated by others, roared, laughed, whistled. Across from me, Arthur Schnitzler quietly sat in the 2nd loge. Somebody called to the audience to deport itself in a civilized manner or leave. Somebody yelled back " Lausub " (Rascal) . The 1st jump down into the crowd and vigorously boxed the ears of the one whom he suspected having insulted him. Everybody in the hall followed these events with fascination. Then, more bellowing. A uniformed policeman shouted something. Everything seems comical to me now, but while I was there, my whole body shook with anger. The musicians left the hall - the mob had succeeded in breaking-up the concert. Down below, they were quarrelling about something. Oscar Straus acted as mediator. The public is like a cowardly beast, foreign and hostile to art, which retaliates by shouting down and inciting others against what seems fair-game because it is compelled to bow to whatever is generally accepted. »

This scandal was a mortal blow to the « Verband » , which lost members and eventually disbanded. Alban Berg was disturbed by some false reports in the press and futilely tried to have retractions published. Anton Webern escaped to an Adriatic spa. Schönberg returned to Berlin. And Zemlinsky went to Prague.

The **March 1913** concert was not the 1st time music by Schönberg and his students had been disturbed in public performances, and it certainly would not be the last. But as Schönberg himself believed, he was destined to follow in the tradition and, at the same time, break from it. He would not give-up on his goal of allowing new music to be heard in an environment that would foster its understanding. To this end, in 1918, Schönberg conducted 10 open rehearsals for his « Chamber Symphony » , Opus 9, the goal being to allow the audience to become intimately familiar with one piece by Schönberg through the processes of rehearsing. The publicity release underscored this desire :

« Arnold Schönberg, at the request of Hugo Heller Concert Management, has agreed to perform his " Chamber Symphony " , introduced in Vienna several years ago by the Rosé Quartet and the Wind Ensemble of the Court Opera, in a manner new to current concert format. Rather than giving a single performance, Arnold Schönberg plans to hold a series of 10 open-rehearsals. In the final rehearsal, the work will be played in its entirety, at least once without interruption.

In this way, the listener is offered the opportunity to hear the work often enough to grasp it in detail as well as in its entirety. It will be of interest to the audience, and especially to musicians, to be able to follow the performance preparation of such a difficult work from the very beginning. »

Contrary to this notice, at the last « rehearsal » of Opus 9 was played twice, between which architect and critic Adolf Loos read his Essay, « Beethoven's Disease of the Ear ». The series was a success for both musicians and non-musicians.

31 mars 1913 : The famous Vienna concert, nicknamed « Skandalkonzert » (or « Watschenkonzert ») , sponsored by the « Wiener Konzertverein » (Vienna Concert Society) , is conducted in the « Große-Saal » of the « Musikverein » by Arnold Schönberg. The audience takes his revenge because Schönberg refused to acknowledge the audience's tremendous 15 minute ovation at the premiere of the « Gurrelieder » , on **February 23rd**.

The programm is composed of the following pieces :

Premiere of Anton Webern's « 6 Orchesterstücke » (6 Pieces for Orchestra) , Opus 6.

Nos. 1, 2, 3, and 5 of the orchestral version of Alexander von Zemlinsky's « Mæterlinck » Songs (eventually published as Opus 13) with soloist Margarete Bum.

Arnold Schönberg's « Kammer-symphonie » (« Chamber Symphony ») in one movement, No. 1, Opus 9.

(The audience responds disruptively to the Webern and Schönberg pieces.)

Premiere of No. 2 and No. 3 from Alban Berg's « 5 Orchestral Songs on Picture-Postcard Texts by Peter Altenberg » , Opus 4, with soloist Alfred J. Boruttau. (Both the lyrical and musical side of this premiere were seen as provocative.)

It was during Alban Berg's Songs that the fighting began. The audience, shocked by the expressionism and experimentalism of the « Second Viennese School » called for both poet and composer to be committed, despite it being public knowledge that Peter Altenberg was already committed to the « Steinhof » asylum, at the time. Though not present at the concert, he was granted leave to attend the dress-rehearsal that morning and, 3 days later, he wrote a prose sketch depicting Alma Mahler there.

For Berg's « Altenberg Lieder » , the « Skandalkonzert » had lasting consequences : the songs were not performed again until 1952, and the full-score did not appear in print until 1966.

Consequently, the scheduled performance of Gustav Mahler's 1st « Kindertotenlieder » (« Nun will die Sonn' so hell aufgeh'n ») to be sang by the soloist Maria Freund, to conclude the concert, was cancelled with the arrival of the police.

Press reports from the period mention tumultuous riots : the followers of Schönberg, his student Berg, and opponents yelling at each other, throwing things, disturbing the performance, destroying furniture. A punch administered by concert organizer Erhard Buschbeck became the subject of a lawsuit, whereby Operetta composer Oscar Straus, heard

as a witness, testified it had been the most harmonious sound of the entire evening !

The newspapers report on the event is not found in the « Arts » section but rather in the « Urban Crimes » section. It goes down in history as the « Skandalkonzert » , and is still today known as the worst riot in Viennese concert history.

The famous « fracas » at the premiere of Igor Stravinsky's « The Rite of Spring » took place in Paris, 2 months later, on **29 May 1913**.

...

Le « Skandalkonzert » donné le **31 mars 1913** par le « Wiener Konzertverein » (aujourd'hui, le « Wiener Symphoniker ») sous la direction d'Arnold Schönberg a eu lieu dans la grande salle du « Musikverein » de Vienne.

Durant la représentation, le public, choqué par un programme expressionniste et expérimental typique de la « Seconde École de Vienne » , a commencé à protester provoquant un début de scandale artistique. Le concert s'est achevé prématurément. Un combat entre l'organisateur du concert Erhard Buschbeck et le compositeur d'Opérettes Oscar Straus a abouti à un procès.

Le programme comprenait :

La première des 6 pièces pour orchestre, Opus 6, d'Anton von Webern.

Les Quatre Lieder pour orchestre sur des poèmes de Maurice Maeterlinck d'Alexander von Zemlinsky, avec la soliste Margarete Bum.

La Symphonie de chambre (en un seul mouvement) n° 1, Opus 9, d'Arnold Schönberg.

Les « Altenberg Lieder » , Opus 4, d'Alban Berg, chantés par le soliste Alfred J. Boruttau. Le texte et l'écriture musicale de ces lieder ont été perçus comme une pure provocation.

Le 1er « Kindertotenlieder » (« Nun will die Sonn' so hell aufgehn ») de Gustav Mahler, que devait chanter la soliste Maria Freund pour clore la soirée, n'a pu être représenté à la suite de l'interruption du concert avec l'arrivée de la police.

Ces réactions violentes ont dissuadé Alban Berg de représenter à nouveau ses « Altenberg Lieder » . Ils ne l'ont été à nouveau qu'en 1952 et leur partition n'a été imprimée qu'en 1966.

...

Tout le monde connaît le « Musikverein » pour le mythique et prestigieux concert du Nouvel An mais, comme tout théâtre digne de ce nom, il abrite aussi des scandales. Le plus connu, provoqué par un concert de la « Seconde École de Vienne », est le « Skandalkonzert » du **31 mars 1913**, surnommé aussi le « concert des gifles » (« Watschenkonzert »).

Ainsi, Arnold Schönberg se rend à Vienne pour diriger au « Musikverein » un concert de musique contemporaine avec au programme sa Ire Symphonie de chambre, des morceaux de ses élèves Anton Webern, Alban Berg et de Alexander von Zemlinsky et le 1er « Kindertotenlieder » de Gustav Mahler.

Mais l'Orchestre ne jouera jamais ce dernier morceau car la salle devint soudainement le théâtre d'une scène de bagarre qui ne prit fin qu'avec l'arrivée de la police. Le public était pourtant resté relativement silencieux pendant les 3 Iers morceaux, mais lors de l'un des « Altenberg Lieder » d'Alban Berg un éclat de rire foudroyant se répandit dans la salle, suivi par nombreux sifflets et agitation de trousseaux des clés. La guérilla pouvait commencer : Anton Webern se leva de son fauteuil et cria en direction du public de se taire, quant à Schönberg, il arrêta sa direction et annonça que tout fauteur de troubles sera évacué du Théâtre. Oscar Straus, compositeur de l'Opérette, « Un rêve de valse », remonta sur scène, provoqua Schönberg en duel et lui donna un gifle !

« Malheureusement, les concerts à Vienne ne sont pas au service de l'art ; ils sont purement politiques. La réception du public à une œuvre est déjà prévue d'avance ; les gens viennent au concert avec des idées bien arrêtées. Selon moi, cela nuit au succès de mes “ Gurrelieder ”. »

Telle est la déclaration de Schönberg faite le lendemain à l'hebdomadaire allemand, « Die Zeit ». S'il avait en reçu une belle gifle lors du concert du **31 mars**, il avait néanmoins été acclamé à peine 1 mois auparavant, toujours au « Musikverein », pendant l'exécution de ses « Gurrelieder ». C'était le **23 février**, les détracteurs de Schönberg, prêts à faire sonner leurs trousseaux de clés, se transformèrent en nouveaux adeptes, certains en étant même arrivés jusqu'aux larmes : Schönberg devint le héros du moment. Mais, appelé sur scène à la fin du concert, il tourne le dos au public et ne recueillit pas ses applaudissements pour faire, au contraire, la révérence à l'Orchestre.

Toutefois, ce n'est pas cette impolitesse qui provoqua la rixe au théâtre, 1 mois plus tard. Le **31 mars**, ce sont les lieder de Berg à bouleverser le public. Le directeur Hermann Scherchen, présent au concert, témoigne :

« Le chanteur se plonge sans réserves dans les “ Altenberg Lieder ”. Quand il prononça les mots “ Schaut ins Unendliche hinaus », placés dans la composition de telle façon que la voix porte ce texte de plus en plus bas, jusqu'à ce que le dernier “ hinaus ” s'élève de la tonalité la plus grave, jusqu'à un pianissimo de 2 octaves plus aigu, pour devenir une voix de fausset, un foudroyant éclat de rire, “ ha, ha, ha, ha », retentit dans la salle, comme s'il avait été prémédité. »

Les lieder de Berg avaient, en effet, fait scandale car ils étaient inspirés par Peter Altenberg, pilastre autrichien à l'écriture impressionniste, interné à cette époque au « Steinhof », l'hôpital psychiatrique où le public incontrôlable souhaitait précisément envoyer Schönberg et ses partisans. C'était, selon les détracteurs du concert, une musique

démentielle écrite sur le texte d'un dément. Et le pauvre Altenberg, présent aux répétitions sous la surveillance d'un infirmier déclara à Berg sur ses lied :

« C'était comme si quelqu'un raclait sans arrêt des assiettes avec des couteaux ! »

Le scandale finit avec un procès au tribunal qui fit la « une » des journaux. Tout Vienne en parlait, y compris Richard Strauß. Si Schönberg s'en sortit avec une gifle, le « Skandalkonzert » eut des conséquences plus graves pour les « Altenberg Lieder » de Berg qui ne furent ré-exécutés qu'en 1958, et publiés seulement en 1966. Il faut néanmoins se souvenir que 1913 fut une année riche en scandales : peu après, le **29 mai 1913**, ce fut le tour de Igor Stravinsky qui, avec son « Sacre du Printemps », provoqua l'indignation à la salle du nouveau Théâtre des Champs-Élysées, inaugurée 1 mois avant.

...

Das Skandalkonzert von 1913 (auch Watschenkonzert) war ein musikgeschichtlich einzigartiges Ereignis, das am 31. März 1913 im Musikvereinsaal in Wien stattfand.

Es spielte das Orchester des Wiener Konzertvereins, der Vorläufer der Wiener Symphoniker, unter der Leitung von Arnold Schönberg. Das Publikum war entsetzt über die neuartige Musik der zeitgenössischen Komponisten, die größtenteils dem Expressionismus und der zweiten Wiener Schule angehörten. Während des Konzerts kam es zu einem Tumult, sodaß es vorzeitig abgebrochen wurde, als die Anhänger Schönbergs diesen gegen seine Gegner verteidigen mußten.

Im Laufe dieser Ausschreitungen soll der Schriftsteller Erhard Buschbeck, damals leitendes Mitglied des « Akademischen Verbandes für Literatur und Musik », der dieses Konzert veranstaltet hatte, einen die Aufführung störenden Konzertbesucher geohrfeigt haben. Im darauffolgenden gerichtlichen Nachspiel stellte der Operettenkomponist Oscar Straus, der mit Arnold Schönberg seit ihrer gemeinsamen Zeit bei Ernst von Wolzogens Überbrettel verfeindet war, fest : das Klatschen der Ohrfeigen « war noch das Melodiöseste, das man an diesem Abend zu hören bekam » .

Programm

Aufgeführt wurden :

Anton von Webern : Sechs Stücke für Orchester, Opus 6.

Dieses Werk erlebte bei diesem Konzert seine Uraufführung, auf dem Programmzettel wurde es als Opus 4 bezeichnet.

Alexander von Zemlinsky : Vier Orchesterlieder nach Gedichten von Mæterlinck, Solistin : Margarete Bum (Uraufführung) .

Arnold Schönberg : Kammer-symphonie, Opus 9, in einem Satz.

Die Kammersymphonie wurde bereits 1907 uraufgeführt, für die Aufführung von 1913 erstellte Schönberg eine Fassung für Orchester mit erweiterten Streichern und Bläsern. Diese Fassung ist nicht mit der Fassung Opus 9b identisch, letztere entstand 1935 und wurde in diesem Jahr uraufgeführt.

Alban Berg : Zwei Orchesterlieder nach Ansichtskartentexten von Peter Altenberg (aus einem Zyklus) , Opus 4, Solist : Alfred J. Boruttau (Uraufführung) .

Der Zyklus der Altenberg-Lieder besteht aus fünf Liedern ; am 31. März 1913 waren nur zwei Lieder zur Aufführung vorgesehen (nämlich die Nummern 2 und 3) . Diese Uraufführung war in musikalischer Hinsicht so provokant, daß das Konzert nach dem zweiten Lied infolge von Tumulten abgebrochen werden mußte.

Zu der geplanten Aufführung von Gustav Mahlers Kindertotenliedern mit Maria Freund als Solistin kam es nicht mehr.

Die Uraufführung von Schönbergs Gurre-Liedern am 23. Februar 1913, die ebenfalls im Großen Musikvereinsaal unter der Leitung von Franz Schreker stattfand, wurde ein überwältigender Erfolg. Doch der Komponist, gekränkt durch die frühere konservative Haltung des Wiener Publikums, weigerte sich den Applaus entgegenzunehmen. Dafür rächte sich das Publikum einige Wochen später im « Skandalkonzert » , anlässlich der nächsten Aufführung zeitgenössischer Werke im Musikvereinsaal am 31. März 1913.

Presseberichte jener Zeit sprechen von tumultartigen Ausschreitungen : die Anhänger Schönbergs, seine Schüler und Gegner hätten sich gegenseitig angeschrien, beworfen, die Aufführung gestört, das Mobiliar zerstört etc. Mehrmals hätten empörte Konservative aus dem Publikum fluchend die Bühne erklommen, um Arnold Schönberg zu ohrfeigen. Als dieser drohte, man werde mit Hilfe der öffentlichen Gewalt Ordnung schaffen, soll der Tumult erst richtig losgegangen sein.

...

Avril - mai 1913 : The 28 year old Alban Berg, who for 12 years has written only songs and chamber music, writes 4 pieces for clarinet and piano, in the same type of miniaturist aphoristic style, then, being used by Arnold Schönberg and, especially, Anton Webern. He also tells Schönberg about his plans to compose a Symphony after his planned trip to Berlin, in **June**.

Mai 1913 : Alban Berg is reading « Vom Tode » , a new German translation of Maurice Mæterlinck's « la Mort » (Death) , probably in hopes of finding an inspiration for an Opera.

Vers la fin-mai 1913 : The Schönbergs move to number 17a on « Berlinerstraße » , in Berlin-Südende, the 2nd floor of a house partly owned by Albertine Zehme.

29 mai 1913 : In Paris, at the « Théâtre des Champs-Élysées » , under the direction of Pierre Monteux, Igor Stravinsky premieres his ballet, « le Sacre du Printemps » (The Rite of Spring) . As with the Schönberg concerts in Vienna, a few months earlier, the sharply divided opinions of the audience lead to a riot, probably the most famous in the history of

Classical music. The work is now recognized as a milestone in the history of European music, not only for its almost constant dissonance, but particularly for the constantly changing time-signatures of the last section (for a work which presaged this, refer to the 2nd movement of Mahler's 10th Symphony) .

Juin 1913 : Alban Berg visits Arnold Schœnberg at his new house in Berlin, and experiences a rehearsal and performance of Schœnberg's « Pierrot lunaire » prepared especially for him, and it makes an indelible impression. But on the last day of the visit, upon showing his tiny clarinet pieces to Schœnberg, Berg is harshly criticized - most likely because Schœnberg perceives that Berg is going against his nature by writing such small fare. Schœnberg knows that Berg has a flair for drama, and encourages him to write an Opera, and also to compose a suite of dances for his big orchestral piece, instead of the Symphony which Berg was planning. The harshness of Schœnberg's criticism leaves a deep scar on Berg's psyche. The orchestral piece which will result (« Drei Orchesterstücke » : 3 Pieces for orchestra, eventually to become his Opus 6) is obviously a reaction to Schœnberg's rough words.

18 juin 1913 : Upon going to Trahütten for the summer, steeped in his admiration of Gustav Mahler's 9th Symphony (especially its 1st movement) and taking Arnold Schœnberg's censure seriously to heart, Berg tries to begin composing the recommended « suite » with a « Präludium » for very large Orchestra, but finds that his compositional tendency keeps leaning towards designing a Mahlerian Symphony with a vocal solo in the last movement from Honoré de Balzac's novel, « Seraphita » , to satisfy his need to write « something big » .

By this time, Richard Strauß has decided to retreat from the expressionism and modernity which was displayed in his Opera, « Elektra » , and has regressed to a more old-fashioned idiom, 1st evidenced by his latest Opera, « Der Rosenkavalier » . Strauß goes along with the other jurors (Ferruccio Busoni and Bruno Walter) in awarding Schœnberg the « Mahler Foundation » grant, for the 2nd year in a row, but he confides to Alma that :

« Schœnberg would do better to shovel snow (the lowest-paying and most menial job in Berlin) than to scribble on music-paper, but give it to him anyway ... who knows what posterity will think ? »

Schœnberg finds-out about these comments and writes a nasty letter about Strauß. Their previously warm friendship is over.

À partir de l'été 1913 : Erich Wolfgang Korngold is composing his 1st Opera, « Der Ring des Polykrates » , Opus 7.

Juin - juillet 1913 : Anton Webern finishes his 6 Bagatelles, Opus 9, with the composition of the 1st and the 6th.

Été - automne 1913 : Having worked on his music-drama « Die glückliche Hand » , on and off for 5 years, Arnold Schœnberg gets down to serious work on it, while vacationing in Göhren on the island of Rügen.

Août 1913 : The 16 year old Erich Wolfgang Korngold completes his Sonata in G major for violin and piano, Opus 6.

Septembre 1913 : Erich Wolfgang Korngold finishes the orchestration of his Sinfonietta in B major for large orchestra,

Opus 5, a work whose title fails to convey its true size and scope : it is in every respect a large Late-Romantic Symphony, sounding like the work of a man far older than a teenager. The theme of the Scherzo's Trio is very much like the music Korngold will later write for the movies in Hollywood, and which will set the tone of film-scores for decades.

Korngold began sketching the work in the **Spring of 1912** (about a year after his childhood mentor, Gustav Mahler, died) , just before his 15th birthday and finished the sketches in **August 1912**. The orchestration of it dragged on for another year, until **September 1913**, by which time Korngold had composed his Violin Sonata, Opus 6.

Septembre - début octobre 1913 : Arnold Schönberg interrupts work on his music-drama « Die glückliche Hand » , to compose the complex orchestral song « Seraphita » , on Stephan George's German translation of a poem by Ernest Dowson - the title is the only thing this has in common with his stalled theater-piece project of the same name. (In 1916, Schönberg will join it with 3 other songs, to comprise 4 Songs for voice and orchestra, Opus 22.)

La musique de Bruckner sur rouleaux de piano

Automne 1913 :

Bruckner on Piano Rolls

(The following information was supplied by Rex Lawson of the Pianola Institute in London.)

Anton Bruckner's music also found its way on to piano-rolls. The firm of Hupfeld, located in Leipzig, Germany, certainly published the whole of the 4th Symphony on roll, as early as the autumn of 1913. Since the automatic reproducing piano was so prevalent in the United States, many Americans tend to think that all piano-rolls are recordings, in the sense that they represent some particular performance. That is not the case, however, and the Hupfeld, rolls, like the majority of piano-rolls, were simply transcriptions from the sheet music.

The Hupfeld catalogue supplement was published in the autumn of 1913. It came between the general catalogue, published in September, and the Christmas supplement, for that same year. They fitted the work on to 6 rolls, splitting the 1st and last movements into 2 each.

This particular entry deals with their series of 73-note rolls, one of their proprietary standards, but they also issued Bruckner on their full-scale, 88-note series. John F. Berky saw some rolls, many years ago in Buffalo.

Le procédé Hupfield DEA

The Hupfield DEA Reproducing Piano

Introduction

Whereas the « Welte-Mignon » was developed by a firm that specialized in « Orchestrons » and pipe organs, Ludwig Hupfeld's company was already a manufacturer of piano-players and player-pianos, well before it launched the DEA reproducing piano, which it seems at the outset to have spelled in capital letters. It must have come as something of a nasty surprise to Hupfeld that « Welte and Sons » , from a provincial town like Freiburg, had by late-1904 stolen a march on the whole German musical establishment, especially since Hupfeld was based in Leipzig ; one of the main commercial centres of early 20th Century Germany.

Hupfeld had introduced its « Phonola » , a foot-pedalled piano-player with a range of 72 notes, in the autumn of 1902, at the Leipzig Michaelmas Fair, and this innovative instrument included separate bass and treble sections, split between F and F# above middle C. The division of the mechanism, in this way, allowed melodic lines to be highlighted much more effectively than on any existing instruments, and it is remarkable that Hupfeld failed to patent the idea which, subsequently, became the accepted standard for the whole industry, though with the division transposed down by a semi-tone.

The « Phonola » was essentially the invention of Robert Frömsdorf, a brilliant and self-taught pneumatic engineer, who was manager of the main Hupfeld factory, in Leipzig, no doubt with a dedicated work-force under his command. Although the DEA was also developed under Frömsdorf's direction, and he can be seen operating the roll-marking machine in 1 or 2 of Hupfeld's recording session photographs, he nevertheless died in August 1908, within a year of the instrument's public launch, and at the rather early age of 48.

Back in 1905, as an initial reply to the « Welte-Mignon » , and as a 1st step towards developing a reproducing piano of its own, Hupfeld published its « Künstlermusikrollen » (Artists' Music Rolls) , which it began to record in the autumn of that year. Pianists visited the Hupfeld studios in central Leipzig, in similar fashion to those who were recording for the « Welte-Mignon » , at the « Popper Salon » , a few streets away. Although the resulting hand-played rolls were immediately available for the « Phonola » , with printed dynamic markings for the player to follow, they were also designed with Hupfeld's recent « Phonoliszt » in mind, an expression piano powered by an electric suction pump, with 3 levels of automatic dynamics, and variable speed crescendos between the levels. The grand-piano used for recording was linked pneumatically to the machine that marked the Master rolls, and an additional 5 tubes allowed for limited dynamic information to be recorded in real time. It is not yet clear whether there were separate sets of dynamic tubes for the treble and bass, since the « Phonola » had a divided mechanism, whereas the « Phonoliszt » did not.

It took Frömsdorf and his team another 2 years to perfect their 1st true reproducing piano, and the « Meisterspiel » DEA, to use its full title, was most likely introduced to the world at 5 o'clock on the afternoon of Saturday, 16 November 1907, at the opening of the new Hupfeld show-rooms in Berlin, at No. 123 « Leipziger Straße » . An audience of over 100 musicians, dignitaries and press attended the opening concert and, by all accounts, the DEA made an excellent impression, sharing the programme with a live « Phonola » player.

The pianist, Alfred Grünfeld, who heard the new instrument some 4 weeks later, was happy to state that he was «

absolutely astonished at the note-for-note faithful reproduction of my playing, by means of the DEA. During my career as an artist, I have been able to examine and play all the other similar recording and reproducing instruments, and I can honestly say that not one of them is the equal of the DEA. »

Strong sentiments, though a careful reading of Grünfeld's comments reveals that he was simply reporting that the DEA was different from other reproducing pianos which, in those days, could only have meant the « Welte-Mignon » , and not that it was necessarily better !

In many respects, Hupfeld's main business divided neatly into 2 areas, at this time, with the « Phonola » catering for the domestic market, and the firm's numerous styles of « café » pianos and « Orchestrions » fulfilling the demand for music in hotels, restaurants and other public places. The loudly trumpeted Artists' Music Rolls were used for many of the different piano-based instruments which Ludwig Hupfeld manufactured and, in view of this similarity of repertoire between the firm's various player pianos, expression pianos and piano « Orchestrions » , the DEA itself was less prominent than it might have been with a smaller, more specialised firm. Nevertheless, it remained in Hupfeld's catalogues throughout the decade of the First World War, until it was finally replaced by the « Triphonola » , around 1920.

Musical Example

We are not aware of any Hupfeld DEA that plays to the standards of the other instruments and, so, in order to give a reasonable flavour of the performances which the instrument could produce, it seems sensible to provide a recording of one of the « Künstlermusikrollen » which were such a feature of the DEA's repertoire. Alexander Scriabin played 14 of his own compositions on the Hupfeld recording piano, and these were issued on Hupfeld's various types of music roll. The composer expressed his approval of the recording process in glowing terms :

« I am certain that the future belongs to the “ Phonola ” Piano, which, on an artistic level, leaves nothing to be desired. »

An musical example, with dynamics added by foot, is taken from Scriabin's 3rd Piano Sonata, the 3rd and 4th movements, recorded in January 1908, in Leipzig, according to correspondence surviving at the Scriabin Museum, in Moscow. Scriabin's playing was well-known for its intimate character, in contrast to Rachmaninov's more expansive style.

Alexander Scriabin (1872-1915) , from the Hupfeld Artists' Music Roll Catalogue, around 1908. Recorded by the Composer in Leipzig (January 1908) . This roll was played back on a Steck grand Pianola Piano in London, in June 2009.

The DEA Recording Process

Hupfeld began recording piano-rolls, as opposed to arranging them from the score, in late-1905, at which time, the

main instruments available to play them were the « Phonola » and the « Phonoliszt » . The « Phonola » was foot-pedalled, and, so, there was no automatic dynamic coding on « Phonola » rolls, but the « Phonoliszt » had 3 levels of loudness, and it was theoretically possible to capture, at least, something of a pianist's dynamic shading. When the DEA was introduced, in late-1907, its 6 dynamic levels neatly doubled those of the « Phonoliszt » , and its mechanism provided variable crescendos and decrescendos, in addition. Luckily, we have both a Leipzig patent from 1908, and a written description from a contemporary music theorist, so it is possible to work-out with some certainty how Hupfeld recorded its rolls, at this early stage.

Ludwig Riemann, a music educationalist from Essen, in western Germany, visited the Hupfeld studios on more than one occasion, not least because he recorded 3 duet rolls with Gustav Riemann who was, at one time, the manager of Hupfeld's Leipzig show-room, and one suspects that the 2 men might have been related. Ludwig Riemann states that he was present when Edvard Grieg recorded his rolls, which we know to have been on 11 April 1906, and he co-operated with Doctor Otto Neitzel of Cologne in the writing of a guide to Hupfeld's « Phonola » and DEA repertoire, « Musikästhetische Betrachtungen » . In one of his many other books, « Das Wesen des Klavierklanges » , Riemann describes how the Hupfeld recording system used pneumatic means for marking note lines on a Master roll, while 5 further lines were available for dynamic recording. He, then, mistakenly concludes that 5 lines equates to 5 dynamic levels but, of course, the absence of any lines would, no doubt, have represented the quietest playing, and, so, 5 lines fits neatly with the DEA's 6 dynamic levels.

A patent was awarded in January 1908, 1 month after the DEA was launched, to Walter Bernhard of Leipzig, for a recording system that used exactly this style of dynamic line, though the patent drawings depict only 4 lines and 5 dynamic levels. At the time, Bernhard was a manager for the rival firm of Popper and Co. , so his invention may well have had more to do with that firm's reproducing piano, the « Stella » . But he confirms the point about the absence of dynamic lines indicating the quietest level, and he also suggests that the mechanism might be split into different sections, for treble and bass, or as desired. As we have observed elsewhere, pneumatic reproducing pianos were only ever capable of producing 2 levels at any one instant, and those levels had to be split between treble and bass.

The method Bernhard uses is certainly ingenious, and involves the piano key operating not just one, but 2 separate hammer mechanisms. The normal piano hammer hits the string in the usual way, while the 2nd strikes a mechanism that causes an increasing number of sprung electrical contacts to be made, as the note is played more loudly. The sets of contacts, in each half of the piano, are connected in parallel with each other, and separate outputs for the treble and bass lead to electrically operated pens at the edges of a blank Master roll. The net effect of this manner of recording is to preserve the peak levels at every instant and, for each half of the piano separately, in contrast to the « Welte-Mignon » , which recorded the averages. In all probability, Hupfeld used a similar, though pneumatically operated system, where the dynamic signals from the piano were sent by tubes rather than wires, but the principles of the system remain essentially the same.

Once perforated, such a recorded roll would instantly have provided a performance with 6 basic dynamic levels, and the DEA roll editors could then have created gradual crescendos and diminuendos, in order to shape the music more subtly. It is easy to understand how the Hupfeld dynamic recording process managed to reduce the editing time that

would otherwise have been necessary, in order to produce music rolls of a convincing quality.

Pianists and Repertoire

The DEA catalogue was the smallest of the main reproducing piano systems, with fewer than 1,200 titles having been produced by 1914, of which around 450 had already been deleted, to judge from the catalogue issued in that year. Many of the pianists who recorded for « Welte » also took the opportunity of setting down their performances at Hupfeld's studios, so there were few surprises in the listings, though the composers Max Bruch, Leo Fall, Franz Lehár and Gabriel Pierné made their 1st appearances on the reproducing piano and, for some reason, Ignacy Paderewski was absent.

Hupfeld's wide range of piano-based instruments, including the « Phonola » and « Phonoliszt » , was reflected in the DEA popular and Operatic repertoire, a great deal of which was mechanically arranged, rather than hand-played. Much has been made, especially by modern-day recording companies who publish transfers of famous pianists on roll, of the determination of reproducing piano producers to preserve the performances of the great composers. This somewhat Romantic notion is put into perspective by the correspondence between Hupfeld and Scriabin, in January 1908, which makes it clear that the Russian composer was only being invited to play works of his that were not already in Hupfeld's catalogue. It was clearly the repertoire, and not the performance style, that was uppermost in the minds of Hupfeld's roll editors.

Despite the relatively small size of its catalogue, Hupfeld made a good effort to provide a representative choice of music, with 8 Beethoven Piano Sonatas, at least 12 of Franz Liszt's Hungarian Rhapsodies, the Liszt Sonata in B played by the composer's secretary, Arthur Friedheim, and several Concertos, including the Grieg played by Wilhelm Backhaus, and the Chopin E minor played by the 70-year-old Francis Planté who, 60 years before, had lived in Paris at a time when Chopin himself was still performing. Planté's interpretation must surely be the most authentic performance of the work that has come down to us and, perhaps, Hupfeld's musical staff had the same thought, because it was used as the high-point of one of the DEA's 1st important public concerts, on 25 November 1908, at the « Hôtel de Pologne » , in Leipzig, at which Planté played the solo part, « in absentia » , on a « Meisterspiel » DEA grand-piano, while the accompaniment was performed on a Solodant « Phonola » grand, by the expert « Phonoliszt » and DEA recording producer, Fredy Prokesch.

Divided as it is into several sections according to musical style, the DEA catalogue's distinction between « Classical » and « modern and parlor » music is, at 1st sight, rather strange to a 21st Century reader ; Brahms counts as modern, while Liszt on the whole does not, and Giovanni Sgambati, who died in 1914, is treated as a Classicist, whereas that unlikely champion of contemporary music, Johann Strauß, stands by contrast in the modern section. Perhaps, these are merely slips of the pen from the hands of individual recording producers, but we do well to remember how transitory our perspectives of music can be in the long-term. One may search without any success at all, for Mahler or Bruckner, regarded nowadays as the highest peaks to which young conductors can aspire !

Hupfeld DEA Instruments

Initially designed as an interior player in an upright « Rönisch » piano, the DEA was subsequently installed into « Rönisch », « Blüthner », « Grotrian-Steinweg », « Lipp » and « Schiedmayer » grands, and was also available as a push-up, or « Vorsetzer », with felt-covered fingers operating on the keyboard of a normal piano. Hupfeld entered into a contract with the French piano firm, Pleyel, shortly before the First World War, resulting in a brand of instrument known as the « DEA-Pleyela » .

Hupfeld upright pianos, based typically on Rönisch models, were remarkably substantial creations, with much of the internal workings overflowing at the back of the piano case. It is often remarked that, given the choice between using 1 screw or a 100, Hupfeld always chose the 100, and the construction of DEA upright pianos is no exception !

...

Septembre - octobre 1913 : Anton Webern finishes the 5 Pieces for Orchestra, Opus 10, by composing the 3rd, 2nd, and 5th.

The 38 year old Franz Schmidt composes his 2nd Symphony.

The 20 year old Alois Hába writes his 1st compositions, displaying an unwillingness to « follow the rules » that he will maintain all his life.

10 octobre 1913 : Le chef Rudolf Siegel dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

20 octobre 1913 : Le chef Siegfried Ochs dirige le « Te Deum » de Bruckner avec l'Orchestre et le Chœur Philharmonique de Berlin. Les 4 solistes berlinois sont : Lillian Wiesicke, Marta Stepelfeldt, Richard Fischer, Eugen Brieger. À l'orgue : Bernhard Irrgang.

23 octobre 1913 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 2e Symphonie d'Anton Bruckner. Il s'agit du 2e concert de la saison.

31 octobre 1913 : Le disciple de Bruckner, le chef Ferdinand Löwe, dirige à Vienne le 2e mouvement (Andante molto) de la Symphonie en fa mineur (**WAB 99**) , dite « Symphonie d'étude » .

The review in the « Neue Freie Presse » commented on his affectionate interpretation but was rather lukewarm in its assessment of the movement itself.

8 novembre 1913 : Arnold Schönberg finally completes « Die glückliche Hand » . This score's careful coordination of text, music, action, and lighting makes it, perhaps, the closest realization to Richard Wagner's « Gesamtkunstwerk » (Total-art-form) idea to be achieved-up to this time.

30 novembre 1913 : The premiere of Erich Wolfgang Korngold's of Sinfonietta in B major for large orchestra, Opus 5, is given in Vienna, conducted by Felix von Weingartner (to whom the work is dedicated, in thanks to his support of Korngold) , and is a sensational success (resulting in further performances all over Europe and America) which is envied by Anton Webern in a letter to Alban Berg.

3 décembre 1913 : On Anton Webern's 30th birthday, the premiere of Franz Schmidt's 2nd Symphony (in a style reminiscent of Richard Strauß and Max Reger, with homage to the grandiosity of Anton Bruckner) takes place in Vienna. Rather traditional and Late-Romantic in style, it is successful, which irks those in the Schönberg circle.

This is Schmidt's longest Symphony and it employs a huge Orchestra. The central movement (of 3) is a highly-ingenious set of variations, which are grouped to suggest the characters of slow movement and Scherzo. The complex scoring of this magnificent Symphony renders it a considerable challenge for most Orchestras.

Autour de Noël 1913 : Erich Wolfgang Korngold completes the piano-score of his 1st Opera, « Der Ring des Polykrates » .

1914

Début 1914 : Arnold Schönberg is making arrangements to produce a film version of « Die glückliche Hand » (silent, of course, with live orchestral or organ accompaniment) , but the project never reaches fruition.

The Bruckner Archive recently acquired a letter written in 1914 by conductor Siegmund von Hausegger. Von Hausegger's name will forever be linked to the music of Anton Bruckner thanks to his premiere performance of the Orel Edition of the Bruckner Symphony No. 9.

The letter (dated in Berlin on **February 13, 1914**, is a letter of recommendation written to (and for) “ Herr ” A. Persinger. It reads as follows :

« “ Herr ” Persinger was through one season the 2nd concert Master of the “ Blüthner Orchester ” and was, as such, active in my Symphony Orchestra. He has fulfilled his duties in an excellent, diligent and reliable manner, and this is highlighted by his outstanding technical and musical ability.

I must emphasize the great zeal and earnestness with which Mister Persinger fulfilled his task.

Siegmund von Hausegger »

My thanks to Dietmar Achenbach for his assistance in translating the letter. (John F. Berky)

1914 : 4 bi-folios (doubles feuillets) du Finale de la 9e Symphonie de Bruckner, en possession du pianiste et disciple

Cyrill Hynais, sont expédiés à la Bibliothèque « Impériale et Royale » de Vienne. Et ils seront classifiés le 14 avril 1915.

3 janvier 1914 : Le chef Carl Maria Artz dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Carl Maria Artz

Le compositeur et chef d'orchestre allemand Carl Maria Artz est né le 14 juin 1887 à Düsseldorf, dans la région de Sondershausen-Altenbeuren ; et est mort en 1963.

Artz fait ses études aux Conservatoires de Düsseldorf, de Dresde et de Leipzig. Il enseigne ensuite le chant et entame une carrière de chef d'orchestre.

Pendant les années difficiles de la Grande Guerre, Artz, en chef audacieux, décide de créer à Berlin (en 1916) la 2e Symphonie, Opus 17, de Heinz Tiessen. Il s'agit de l'une des toutes premières compositions à insérer les sections contrastantes dans un seul mouvement symphonique. Arnold Schönberg l'avait fait quelques années plus tôt (1906) avec sa « Symphonie de chambre », Opus 9.

De 1940 à 1945, Artz devient le directeur musical du « Loh-Orchester Sondershausen » .

Parmi ses compositions, citons : I Opéra ; le Poème symphonique « Am toten Maar », Opus 26 ; I Quatuor à cordes ; et diverses pièces pour piano.

Également, 4 Lieder pour voix soliste et piano composés sur des textes de Joseph von Eichendorff. Ils sont dédiés, avec le plus grand respect, à Son Altesse Royale, la Grande-Duchesse Louise de Bade :

« Gute Nacht », « Stimmen der Nacht », « Der Friedensbote », « An ... » .

5 janvier 1914 : Le chef Bruno Kittel dirige le « Psaume 150 » de Bruckner (**WAB 38**) avec l'Orchestre philharmonique de Berlin, le Chœur Bruno Kittel et la soprano Rita Bergas. Il s'agit d'une 1re exécution dans le cadre d'un concert populaire éducatif. En 2e partie : la 9e Symphonie de Beethoven (avec 4 autres solistes) .

Bruno Kittel

The German violinist and choral conductor Bruno Kittel was born on 26 May 1870 in Entenbruch, near Posen (Germany) ; and died on 10 March 1948 in Wasserberg, near Cologne (Germany) .

Kittel studied in Berlin with Émile Sauret and Gustav Exner (Violin) ; Robert Radecke, Ludwig Bussler and Arno Kleffel (Music Theory and Conducting) ; Jenny Meyer and Franz Betz (Singing) .

He played in theatre orchestras there. From 1901 to 1907, he was conductor of the Royal Theater Orchestra in Brandenburg. He was also director of the Brandenburg Conservatory until 1914. In 1902, he established the « Kittelsche-Chor » , which quickly developed into one of the finest Choral Societies of Europe, and with which he made many tours. He was director of the Stern Conservatory in Berlin, from 1935 to 1945.

Bruno Kittel occupied a leading place in Europe during the 1st half of the 20th Century. He is also known for his work with conductors Oskar Fried and Wilhelm Furtwängler (the Berlin 1942 edition of Ludwig van Beethoven's 9th Symphony is a robust performance that also includes the soprano Tilla Briem) . Notwithstanding limited sonics, the 1941 recording of Mozart's « Requiem » is a moving account ; heightened by elite-status choral singing and by the masterly orchestral control of the « Berliner Philharmoniker » , the « tableau » is not complete without the very good (and sometimes impressive) soloists. It is a Classic reading of this Masterpiece : power, tension and the heavenly sense of a tragic era, but not without an unmistakable mozartian temperament. This recording is meaningful because it is one of the 1st studio recordings (maybe the very 1st) of the work. It also documents music-making during the Nazi regime. The somewhat somber light of the work is well-reflected by this performance and, despite the precarious quality of sound, we do hear a certain amount of details.

Bruno Kittel also produced some Bach, including a very good version of the « Saint-Matthew Passion » (**BWV 244**) .

...

Bruno Kittel (geboren 26. Mai 1870 im Forsthaus Entenbruch, Kreis Czarnikau, Provinz Posen ; gestorben 10. März 1948 in Wasserberg bei Köln) war ein deutscher Chorleiter und Violinist.

Sein Vater war Förster. Kittel studierte in Berlin bei Émile Sauret und Gustav Exner (Violine) , bei Robert Radecke, Ludwig Bussler und Arno Kleffel (Musiktheorie und Dirigieren) sowie bei Jenny Meyer und Franz Betz (Gesang) .

1896 bis 1901 arbeitete er als Geiger im Orchester der Königlichen Hofoper Berlin, 1901 bis 1907 war Kittel Dirigent des dortigen königlichen Theaterorchesters. 1901 bis 1914 zudem als Direktor des Brandenburgischen Konservatoriums für Musik in Berlin tätig. Der Chor des Konservatoriums wurde ab 1907 mehrfach zu Konzerten mit den Berliner Philharmonikern herangezogen.

Seine Anstellung im Jahre 1928 als Leiter des Hochschulchors der Hochschule für Musik entwickelte sich bald zum Fall Bruno Kittel : das preußische Kultusministerium verweigerte ihm, nach dem Weggang von Alexander von Zemlinsky, mit dem er sich zunächst die Leitung teilte, die Stelle ganz und unbefristet zu übertragen, obwohl die Hochschulleitung Kittel unterstützte. 1930 trat Kittel zurück.

Im Mai 1933 wurde Kittel Mitglied der NSDAP. Im Mai 1935 erfolgte seine Berufung zum Direktor des Konservatoriums der Reichshauptstadt Berlin, dem früheren Stern'schen Konservatorium. 1936 trat er dieses Amt an und behielt es bis 1945. Im April 1936 Ernennung zum Professor durch Adolf Hitler. Ab 1939 Leiter der Pflugschaft Chorleiter in der Fachschaft Musikerziehung der Reichsmusikkammer.

1902 gründete er den Bruno Kittelschen Chor (auch Bruno-Kittel-Chor) , der sich rasch zu einer der angesehensten Chor-Vereinigungen in Europa entwickelte. Eine der ersten Großtaten Kittels und seines Chores waren die beiden ersten Gesamtauführungen von Felix Dræsekkes Mysterium Christus : am 6./13./20. Februar 1912 in Berlin und am 5./12./16. Mai 1912 in Dresden. Nach der Machtergreifung Hitlers wurde der Chor zunehmend mit repräsentativen Konzerten betreut. 1942 erfolgte die Umbenennung des Chores in Deutscher Philharmonischer Chor (Bruno-Kittel-Chor) . Eine Aufführung des Requiems von Mozart im November 1944 ist das letzte nachgewiesene Konzert des Chores.

Seit Jahren hatte sich in Berlin, ursprünglich aus kleinen Anfängen, noch eine weitere Chorvereinigung entwickelt, die jüngste dieser Gattung, die in dieser Zeit Bedeutung gewann. Bruno Kittel hatte zunächst nur ein paar junge Mädchen und junge Männer mit hübschen, frischen Stimmen um sich geschart, mit denen er anfänglich nur kleinere, anspruchslose Werke auf das sorgfältigste einstudierte. In verhältnismäßig kurzer Zeit entstand ein stattlicher, gemischter Chor jugendlicher, unverbrauchter Stimmen, dem man die Freude am Musizieren anmerkte. Bald konnten größere Aufgaben in Angriff genommen werden, und der « Kittelsche Chor » mit seinen strahlend reinen, vorzüglich geschulten Stimmen rückte allmählich in die vorderste Reihe der Chorvereinigungen auf. Nach dem Tode von Siegfried Ochs wurde der Kittelsche Chor häufig zur Mitwirkung in den Philharmonischen Konzerten herangezogen. Wenn Kittel auch als Orchesterdirigent nicht bedeutend war, so hat er doch als Chorleiter Hervorragendes geleistet.

Bruno Kittel spielte Mozarts « Requiem » in der romantischen Tradition mit großem Chor und Orchester ein. Von den gleichzeitigen Bestrebungen Karl Straubes in Leipzig ... scheint Kittel wenig beeinflusst ... Dennoch beeindruckten die « Matthäuspassion » und das Mozart- « Requiem » in der Interpretation Bruno Kittels. Sein Chor verschmolz zu einem einheitlichen, symphonischen Klangkörper entsprechend dem Ideal Richard Wagners, so daß Chor und Orchester eine bruchlose Einheit bilden. Sie betonen durch Langsamkeit der Tempi den großen Ernst und die Schwere von Mozarts Musik.

Franzpete Messmer im Beiheft zur CD-Veröffentlichung des Requiems (1998) .

...

15 janvier 1914 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner. Il s'agit du 12e concert de la saison.

26 janvier 1914 : Le chef Arthur Nikisch dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

Mars 1914 : The 29 year old Alban Berg begins composing a March and a Waltz for his projected Symphony-suite. He finishes the March before leaving Vienna for the Summer.

Printemps 1914 : The 16 year old Erich Wolfgang Korngold completes the orchestration of his 1st Opera, the I Act « Der Ring des Polykrates » , Opus 7, and begins sketching the music for his 2nd, « Violanta » , Opus 8, on which he will work for the rest of this year.

28 mars 1914 (7e concert symphonique de la saison 1913-1914 à Lübeck) : Le chef Wilhelm Furtwängler dirige la 8e Symphonie de Bruckner. Au même programme : air extrait de l'Opéra « la Clémence de Titus » de Mozart, interprété par Ilona Durigo ; 5 Lieder de Schubert avec Ilona Durigo, et Furtwängler au piano.

5 avril 1914 : Le chef Hermann Henze dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

May 1914 : Alban Berg attends several performances of the play « Wozzeck » , in Vienna ; it is unknown today whether it is the version of Karl Emil Franzos or that of Paul Landau. Berg is immediately inspired to write an Opera based on it (using Landau's version) .

Juin 1914 : Anton Webern composes the 3 Little Pieces for violoncello and piano, Opus 11, some of the shortest pieces ever written.

Été 1914 : Arnold Schœnberg spends the summer mostly in Murnau, working on a large Symphony which is to remain unfinished after many years of work - the project eventually morphs into « Die Jakobsleiter » (Jacob's Ladder) .

Converti au protestantisme en 1898 comme de nombreux juifs « arrivés » ayant choisi à l'époque l'assimilation, gage d'une certaine respectabilité, Arnold Schœnberg dut néanmoins se préoccuper de l'antisémitisme, ce qui l'amena à repenser sa propre religion. À priori, l'origine de Schœnberg, compositeur on ne peut plus germanique de tradition, n'a pas d'intérêt musical. Or, il est clair que des œuvres comme l'Oratorio inachevé « Die Jakobsleiter » (l'Échelle de Jacob) , l'Opéra inachevé (coïncidence ?) ; « Moses und Aron » (Moïse et Aaron) , également superstitieux, Schœnberg élimina le second « a » d'Aaron afin de ne pas se retrouver avec un titre de 13 lettres ; et la pièce de théâtre « Der biblische Weg » (le Chemin biblique) marquent l'évolution et l'approfondissement de son interrogation.

28 juin 1914 : Austria views Serbia's growing power with suspicion. Archduke Franz Ferdinand, the heir to the Austrian throne, is assassinated in Sarajevo (then, part of the Austro-Hungarian Empire) , and the fragile system of European political alliances breaks down. Austria makes demands on Serbia, but Serbia wants to negotiate, so without waiting for clarification.

Juin et juillet 1914 : While Helene Berg is away at the Karlsbad spa for the summer, Alban Berg is alone in Vienna teaching and composing. Rather than continuing with the Symphony, he completes the « Präludium » and decides to use it as the 1st of « Drei Orchesterstücke » (3 Pieces for Orchestra) , to become his Opus 6, makes the March the 3rd piece, and transforms the Waltz idea into the 2nd piece « Reigen » (Round-dances) . He continues his work even more intensively after going to Trahütten for the summer, on **July 21st**.

...

July 1914 was the month that changed the world. On **28 June 1914**, Archduke Franz Ferdinand was assassinated, and just 5 weeks later, the Great Powers of Europe were at War. But how did it all happen ?

Would there be War by the end of the day ? It certainly seemed possible : the Serbs had only until 6:00 pm to accept the Austrian demands. Count Leopold Berchtold had instructed the Austrian representative in Belgrade that nothing less than full-acceptance of all 10 points contained in the ultimatum would be regarded as satisfactory. And no one expected the Serbs to comply with the demands in their entirety - least of all, the Austrians.

When the Serbian cabinet met that morning they had received advice from Russia, France, and Britain urging them to be as accommodating as possible. No one indicated that any military assistance might be forthcoming. They began drafting a « most conciliatory » reply to Austria while preparing for War : the Royal family prepared to leave Belgrade ; the military garrison left the city for a fortified town 60 miles south ; the order for general mobilization was signed and drums were beaten outside of « cafés » , calling-up conscripts.

How would Russia respond ? That morning, the Tsar presided over a meeting of the Russian Grand Council where it was agreed to mobilize the 13 army corps designated to act against Austria. By afternoon, « the period preparatory to War » was initiated and preparations for mobilization began in the military districts of Kiev, Odessa, Moscow, and Kazan.

Simultaneously, Sergei Sazonov tried to enlist German support in persuading Austria to extend the dead-line beyond 6:00 pm, arguing that it was a « European matter » not limited to Austria and Serbia. The Germans refused, arguing that to summon Austria to a European « tribunal » would be humiliating and mean the end of Austria as a Great Power. Sazonov insisted that the Austrians were aiming to establish hegemony in the Balkans : after they devoured Serbia and Bulgaria, Russia would face them « on the Black Sea » . He tried to persuade Sir Edward Grey that if Britain were to join Russia and France, Germany would then pressure Austria into moderation.

How would Britain respond ? Sir Edward Grey gave no indication that Britain would stand shoulder-to-shoulder with the Russians in a conflict over Serbia. His only concern seemed to be to contain the crisis, to keep it a dispute between Austria and Serbia. « I do not consider that public opinion here would or ought to sanction our going to War over a Servian quarrel. » But if a War between Austria and Serbia were to occur « other issues » might draw Britain in. In the meantime, there was still an opportunity to avert War if the 4 disinterested powers « held the hand » of their partners while mediating the dispute. But the report he received from Saint-Petersburg was not encouraging : the British ambassador warned that Russia and France seemed determined to make « a strong stand » even if Britain declined to join them.

When the Austrian minister received the Serb reply at 5:58 pm, on Saturday, he could see instantly that their submission was not complete. He announced that Austria was breaking-off diplomatic relations with Serbia and immediately ordered the staff of the delegation to leave for the railway station. By 6:30 pm, the Austrians were on a train bound for the border.

That evening, in the « Kaiservilla » at Bad Ischl, Emperor Franz-Josef signed the orders for mobilization of 13 army corps. When the news reached Vienna, the people greeted it with the « wildest enthusiasm » . Huge crowds began to form, gathering at the « Ringstraße » and bursting into patriotic songs. The crowds marched around the city

shouting : « Down with Serbia ! Down with Russia ! » In front of the German embassy, they sang « Wacht am Rhein » ; police had to protect the Russian embassy against the demonstrators. Surely, it would not be long before the guns began firing.

28 juillet 1914 : L'Empereur Franz-Josef signe dans son bureau de l'aile-ouest de la « Kaiservilla » , la déclaration de guerre à la Serbie (et, le même jour, la célèbre déclaration « À mes peuples ») , qui aboutira rapidement au déclenchement de la Première Guerre mondiale, celle-là même qui conduira à la chute de la monarchie danubienne.

...

Despite it's size, the « Kaiservilla » is the place where many diplomatic meetings takes place and it is in his office at the « Kaiservilla » where Emperor Franz-Josef signs the fatal Declaration of War on Serbia. This results in the First World War and eventually, the end of the Habsburg monarchy.

...

Austria declares War on Serbia. Russia responds by sending troops to guard its border with Austria. 4 days later, Austria's ally Germany declares war on Russia. 2 days after that, Germany declares War on France and invades Belgium to begin a push toward the French border. The following day, England declares War on Germany. World War I has begun, changing life in Europe for everyone, forever.

With the start of the War, the 21 year old Alois Hába, dissatisfied by small-town life, moves to Prague and becomes a pupil of Vítězslav Novák at the Conservatory. Here, he analyzes Claude Debussy, Max Reger, Alexander Scriabin, and Richard Strauß, and studies non-functional harmonization of Moravian folk-melodies.

2 août 1914 : Alban Berg announces that he has completed the « Präludium » of his « Drei Orchesterstücke » .

15 août 1914 : In Panama, Central America, the Panama Canal construction is finished by the United States, and the canal is officially opened. The ship route from New York to San Francisco is cut from 14,000 to 6,000 miles.

23 août 1914 : Alban Berg announces the completion of his « Drei Orchesterstücke » but the middle-piece, « Reigen » , is not yet finished.

Automne 1914 : After sending the completed scores of the « Präludium » and « Marsch » from « Drei Orchesterstücke » with a dedication to Arnold Schœnberg for his 40th birthday, Alban Berg spends most of the fall working on a piano reduction of Schœnberg's « Kammersymphonie » .

15 octobre 1914 : Le chef Carl Maria Artz dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

30-31 octobre 1914 : Leopold Stokowski conducting Bruckner ...

One can only imagine what a Bruckner Symphony would sound like in the hands of conductor, Leopold Stokowski. That thought came to the fore recently when a concert program from the Philadelphia Orchestra verified a performance of the Bruckner Symphony No. 4. The concert took place exactly 100 years ago (1914) .

Bruckner's « Romantic » Symphony was the 1st work on the program followed, after intermission, with the Violin Concerto by Edouard Lalo followed by the Hungarian Rhapsody No. 1 by Franz Liszt - exactly the opposite order in which the works would be performed today.

30 novembre au 4 décembre 1914 : Arnold Schœnberg composes « Alle, welche dich suchen » (All who seek you) .

3 décembre 1914 : Le chef Arthur Nikisch dirige à la « GroÙer Saal » le « Leipzig Gewandhaus Orchester » dans la 2e Symphonie d'Anton Bruckner. Il s'agit du 8e concert de la saison.

5 décembre 1914 (3e concert symphonique de la saison 1914-1915, à Lübeck) : Le chef Wilhelm Furtwängler dirige la 4e Symphonie de Bruckner. Au même programme : l'Ouverture « Der Freischütz » de Weber et le Concerto pour piano de Schumann, avec la soliste Ilse Fromm.

Fin 1914 : Arnold Schœnberg turns his attention to religious poems by Rainer Maria Rilke, setting 2 of them as songs accompanied by Chamber Orchestra.

1914-1918

Patriote autrichien dans l'âme (et, plus tard, nostalgique de l'Empire des Habsbourg) , Arnold Schœnberg se porte, malgré son âge relativement avancé, volontaire durant la Première Guerre mondiale et sert à l'arrière. Cet engagement lui vaudra l'animosité de Claude Debussy, tout aussi patriote que lui, mais du bord opposé.

...

Arnold Schœnberg will serve on active duty twice during the War, and his major work during the next decade is on « Die Jakobsleiter » (Jacob's Ladder) , which will remain unfinished.

World War I brought a crisis in the development of Schœnberg. Military service disrupted his life when, at the age of 42, he was in the army. He was never able to work un-interrupted or over a period of time and, as a result, he left many unfinished works and undeveloped « beginnings » . On one occasion, a superior officer demanded to know if he was « this notorious Schœnberg, then » . Schœnberg replied :

« Beg to report, sir, yes. Nobody wanted to be, someone had to be, so I let it be me. »

According to Norman Lebrecht, this is a reference to Schönberg's apparent « destiny » as the « Emancipator of Dissonance » .

In what the music-critic Alex Ross calls an « act of War psychosis » , Schönberg drew comparisons between Germany's assault on France and his assault on decadent « bourgeois » artistic values. In August 1914, while denouncing the music of Georges Bizet, Igor Stravinsky and Maurice Ravel, he wrote :

« Now comes the reckoning ! Now, we will throw these mediocre kitschmongers into slavery, and teach them to venerate the German spirit and to worship the German God. »

The deteriorating relation between contemporary composers and the public led him to found the « Society for Private Musical Performances » (« Verein für musikalische Privataufführungen ») in Vienna, in 1918. He sought to provide a forum in which modern musical compositions could be carefully prepared and rehearsed, and properly performed under conditions protected from the dictates of fashion and pressures of commerce. From its inception through 1921, when it ended because of economic reasons, the Society presented 353 performances to paid members, sometimes at the rate of 1 per week. During the 1st year and a half, Schönberg did not let any of his own works be performed. Instead, audiences at the Society's concerts heard difficult contemporary compositions by Alexander Scriabin, Claude Debussy, Gustav Mahler, Anton Webern, Alban Berg, Max Reger, and other leading figures of early 20th Century music.

...

Alban Berg thinks a lot about his 1st (and only completed) Opera, « Wozzeck » , preparing the way to compose it after the War.

The teenage Erich Wolfgang Korngold finishes the orchestration of his 2nd Opera, the 1 Act « Violanta » , Opus 8, which is produced on a double-bill with « Der Ring des Polykrates » in Munich, on **28 March 1916**, under Bruno Walter.

1915

1er janvier 1915 : On New Year's Day, Arnold Schönberg composes « Mach mich zum Wächter deiner Weiten » (Make me the watchman of your expanses) .

14 janvier 1915 : Concert-bénéfice dédié aux ressortissants nécessiteux autrichiens et hongrois. Le chef Siegfried Ochs donne la première berlinoise de la Grande Messe en fa mineur de Bruckner (**WAB 28**) avec l'Orchestre et le Chœur Philharmonique de Berlin.

Les solistes : Clara Senius, Paula Weinbaum, Paul Schmedes, Anton Sistermans.

Les solistes de l'Orchestre : Julius Thornberg, Willi Høeber, Paulus Bache.

À l'orgue : Bernhard Irrgang.

Second Chœur : Le « Anna-Schultzen-von-Asten-Chor » (chef de chœur : M. Herrmann) .

Au même programme : Création mondiale de la cantate profane en 4 mouvements « Frieden » (1914) d'Emil von Řezníček (1860-1945) , pour 4 solistes, chœur mixte et orchestre (Introduction ; Danse macabre ; Paix ; Épilogue) .

25 janvier 1915 : Le chef Arthur Nikisch dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

15 février 1915 : Le chef Max Fiedler dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Une répétition (en tenue de concert) , ouverte au public, avait eu lieu la veille, sur l'heure du midi.

Au début de 1915, le « Kapellmeister » Arthur Bodanzky partit pour l'Amérique et le choix de son successeur s'avéra des plus difficiles. Les plus fameux chefs de l'époque postulèrent pour ce poste mais le public de Mannheim rêvait d'avoir Arthur Nikisch comme nouveau « Kapellmeister » . À l'époque, personne ne songeait à Furtwängler. À la différence de Lübeck, la principale activité de Mannheim concernait l'Opéra. Le 1er chef avait en charge le répertoire lié à l'Opéra ainsi que les 8 concerts symphoniques de l'Académie. Furtwängler avait, en fait, une certaine expérience théâtrale mais il avait dirigé très peu d'Opéras. Le 23 mars 1915, un comité de 5 membres se rendit à Lübeck pour assister à la représentation de « Fidelio » dirigée par Furtwängler. Ils furent tellement impressionnés qu'ils l'invitèrent à devenir le nouveau « Kapellmeister » de Mannheim. C'est ainsi que la Ville hérita d'un jeune chef inconnu.

Durant la Première Guerre mondiale, Carl Hagemann qui avait été Intendant de l'Opéra de Mannheim, de 1906 à 1910, fut à nouveau invité à ce poste, à partir de 1915. Il entama ainsi un 2e mandat de 5 ans : la seconde Ère Hagemann coïncidera avec l'Ère Furtwängler. Mannheim accueillit le jeune chef avec enthousiasme. Bertha Geißmar, la future secrétaire de Furtwängler, et qui appartenait à une vieille famille de la ville, écrivit dans ses souvenirs :

« Les citoyens de Mannheim avaient pris l'habitude de considérer leur Kapellmeister comme une espèce de demi-Dieu dont les faits et gestes constituaient l'essentiel des potins journaliers. »

Tout ce qu'il disait et qu'il faisait devenait le thème du jour. Furtwängler, qui était de nature plutôt timide, supportait difficilement cette popularité et, au début, avait pris l'habitude de se cacher derrière le dos de Oskar Grofé (un ami intime de Hugo Wolf) qui avait pris le jeune débutant sous sa protection.

Furtwängler et son assistant Felix Lederer se partageaient le répertoire : le nom du 1er apparut sur les affiches des Opéras de Gluck, Mozart, Wagner, Bizet, Verdi, alors que le 2e dirigeait Puccini ou des œuvres comme « le Chevalier à la rose » . D'autres œuvres que Furtwängler dirigea pour la 1re fois lui-même ou pour la 1re fois à Mannheim telles que « Violanta » d'Erich Wolfgang Korngold, ou les Opéras de son Maître, Max von Schillings (comme la « Mona Lisa ») , ou celles de Sekles ou de Klenau ont désormais disparu du répertoire. « Fidelio » fut le 1er Opéra que Furtwängler dirigea à Mannheim, le 7 septembre 1915, et Beethoven eut la part belle dans les programmes des concerts de l'Académie qui avaient lieu dans la « Musensaal » et dans la « Niebelungensaal » de Rosengarten.

L'excellente relation entre Furtwängler et Mannheim cessera brutalement pendant la saison 1932-1933 : le 26 mai 1933, en effet, un concert devait réunir les membres de la Philharmonie de Berlin et ceux de l'Orchestre du Théâtre, c'est-à-dire 170 musiciens. Les autorités nazies demandèrent à Furtwängler de remplacer son 1er violon, Simon Goldberg, en raison de ses origines juives, ce qu'il refusa catégoriquement. Le chef renonça à sa citoyenneté d'honneur, n'apparut pas à la réception qui suivit le concert et déclara qu'il ne mettrait plus les pieds dans cette ville. Il y reviendra néanmoins 22 ans plus tard, le 20 mai 1954, à l'occasion du 175e anniversaire de l'Académie, dirigeant, le 20 mai, l'Orchestre berlinois dans les 5e et 6e Symphonies de Beethoven.

18 février 1915 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 4e Symphonie d'Anton Bruckner. Il s'agit du 18e concert de la saison.

25 mars 1915 : Le chef Carl Maria Artz dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

11 novembre 1915 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 4e concert de la saison.

11 novembre 1915 : Le chef Hermann Henze dirige la création berlinoise de la 1re Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

16 novembre 1915 (2e concert académique de la saison 1915-1916 à Mannheim) : Le chef Wilhelm Furtwängler dirige la 4e Symphonie de Bruckner. Au même programme : le Concerto pour cordes de Vivaldi et le Concerto pour violon (n° 2 ou n° 4) de Mozart, avec le soliste Carl Flesch.

2 décembre 1915 : Le chef Erich Wendel dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la « Gesellschaft der Musikfreunde zu Berlin » (Société des Amis de la Musique de Berlin) .

16 décembre 1915 : Le chef Carl Maria Artz dirige la 2e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

1915 : Willi Möllendorf has another quarter-tone harmonium built, this time with a special keyboard. In 1917, he gives a presentation on it, in Vienna, which is so successful that he repeats it, 10 days later.

The 2nd German edition of Ferruccio Busoni's « Sketch of a New Æsthetic of Music » , further revised and enlarged, is published in Leipzig, in 1916. Picked-up by a book-club, it achieves much wider distribution this time.

Alois Hába is drafted into the Austrian Army and sent to the Russian front, to the Italian front in 1917 and, then, to Vienna, in early 1918, where he is assigned the collection of Slovakian soldier's songs. Inspired by recitals given by Willi Möllendorf, Hába writes his 1st quarter-tone piece, « Suite in the quarter-tone system » , for 2 pianos tuned a

quarter-tone apart. He studies with Jan Brandts-Buys, then, Richard Stöhr, and becoming dissatisfied with these strict counterpoint lessons, in the spring of 1918, becomes a student of Franz Schreker, who brings-out his more radical tendencies.

1916

1916 : Un autre bi-folio (double feuillet) , provenant d'une source privée, du Finale de la 9e Symphonie d'Anton Bruckner est remis à l'Académie de musique de Vienne (« Wiener Musikakademie ») .

10 janvier 1916 : Le chef Arthur Nikisch dirige la 2e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

3 février 1916 : Le chef Werner Wolff dirige, en première, le 2e mouvement (Andante molto) de la Symphonie d'études en fa mineur (**WAB 99**) de Bruckner avec l'Orchestre philharmonique de Berlin.

10 février 1916 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner. Il s'agit du 15e concert de la saison.

18 février 1916 : Le chef Rudolf Gerhard Schwarz dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Rudolf Gerhard Schwarz

The Austrian conductor Rudolf Gerhard Schwarz was born in Vienna, studied with Professor Robert and composer Hans Gál. He made his conducting debut in Düsseldorf, in 1924. He moved to Karlsruhe in 1927, as 1st conductor but was dismissed by the Nazis, in April 1933, because he was a Jew. He was imprisoned by the Nazis, in 1939-1940, doing forced labour from 1941, and re-arrested in 1942 ; deported to Auschwitz in May 1943 and, after Sachsenhausen, ending-up in Belsen concentration camp in 1945. After the end of World War II, he moved to England, where he held conducting positions with the City of Birmingham Symphony Orchestra and the BBC Symphony Orchestra.

1923-1927 : « Co-répétiteur » at the Düsseldorf Opera under George Szell.

1924 : Debut as conductor.

1927-1933 : Conductor at the « Badisches Landestheater Karlsruhe » under Josef Krips.

1936-1941 : Musical director of the « Jüdischer Kulturbund Berlin » .

1943 : Deportation to Auschwitz, « death march » to Sachsenhausen, Bergen-Belsen.

1945 : In Sweden.

1947-1951 : Music-director of the Bournemouth Symphony Orchestra.

1951-1957 : Music-director of the City of Birmingham Symphony Orchestra.

1957 : Chief-conductor of the BBC Symphony Orchestra.

1964 : Director.

1967 : Music-director of the Northern Sinfonia Newcastle upon Tyne.

...

The Austrian-born conductor (of Jewish ancestry) Rudolf Gerhard Schwarz was born on 29 April 1905 in Vienna and died on 30 January 1994 in London. He became a British citizen and spent the latter half of his life in England.

Schwarz was born in a Jewish family and, at the age of 6, began piano lessons followed shortly by the violin. His father was opposed to his son's ambition to become a conductor. Money for music lessons and gallery tickets at the Opera came from him given lessons himself. He studied with the composers Richard Robert, Hans Gál and Richard Strauß. At the age of 17, he played viola in the Vienna State Opera Orchestra and the Vienna Philharmonic Orchestra, in 1922, and he made his conducting debut in Düsseldorf as assistant to Georg Szell, in 1924. Schwarz also acted as director of the Choral Society in Rheydt.

After Opera experience in Düsseldorf, Schwarz moved to Karlsruhe, in 1927, as 1st conductor at the State Theatre alongside Josef Krips and Joseph Keilberth. There, he conducted all Wagner Operas except « Tristan und Isolde », and led Symphonic concerts. The Civil Service Law of 7 April 1933 led to his dismissal by the Nazis because he was Jewish.

In 1936, he became a director of the « Kulturbund Deutscher Juden » (JKB) in Berlin, a German-Jewish cultural organization backed by the Nazi Propaganda Ministry of Josef Goebbels, which allowed Jewish artists to perform for Jewish audiences. He also conducted in Gothenburg, between 1936 and 1938. The Nazis imprisoned him, from 1939 to 1940. When the « Kulturbund Deutscher Juden » was dissolved, in 1941, he was deported to Auschwitz, but Wilhelm Furtwängler's wife, Zitla, secured his release. He was, then, sent to Sachsenhausen and ended-up in Belsen concentration camp, in 1945. While at Auschwitz, he suffered a broken shoulder-blade, which inhibited his gestures as a conductor in later life. The effects of this injury on his conducting style can be seen in a DVD of him conducting the Finale of the Brahms Violin Concerto with David Oistrakh, in May 1958.

It is not clear why Schwarz did not attempt to leave Germany in 1939. Possible explanations include the security of his employment with the « Kulturbund Deutscher Juden » and the difficulty of finding work elsewhere.

After the end of World War II, Schwarz went to Sweden to recover from typhoid and, there, met his future 2nd wife Greta. In 1946, he received an offer to join Berlin Opera as conductor, which he refused.

He was preparing to go to America when, in 1947, his brother in London sent him an advertisement for a post in Bournemouth. After the trial concerts, the Orchestra voted unanimously for his appointment, in 1947, to lead the newly-reformed Bournemouth Municipal Orchestra, despite objections from the Musicians' Union which tried to prevent his appointment on the grounds that there were already too many non-British musicians in the country. He was central to rebuilding the Bournemouth Municipal Orchestra, with notable performances of Ludwig van Beethoven's 9th Symphony ; Gustav Mahler's « The Song of the Earth » with Kathleen Ferrier and Richard Lewis ; and Arnold Bax's 3rd Symphony at Festival Hall, in 1951. The workload was immense, as Schwarz was required to lead 150 concerts in his 1st season.

Schwarz received praise from Thomas Beecham as an « able conductor » for his work with the Bournemouth Orchestra and, subsequently, held Principal Conductor positions with the City of Birmingham Symphony Orchestra (1951-1957) and the BBC Symphony Orchestra. With the BBC Symphony Orchestra, he was praised for his efforts « to reach the truth of the music » . However, in the 1961-1962 season, his interpretation of Gustav Mahler's Symphony No. 9 was criticized in the press as « blatant misrepresentation » , and as moving « from bad to worse » . In addition to press criticism, Schwarz contended with the appointment, in 1959, of William Glock as Director of Music at the BBC. Conflict between Glock and Schwarz, over such matters as style and repertoire, may have contributed to the conductor's departure from the organization, in 1962.

In 1964, Schwarz was appointed Artistic Director and Principal Conductor of the Northern Sinfonia, where he served until 1973. Schwarz returned to Bournemouth as a regular guest, from 1970 to 1979, and also held guest appointments in Bergen, and with the English Opera Group and National Youth Orchestra. In June 1973, he was appointed a Commander of the Order of the British Empire.

Schwarz received much praise from Northern Sinfonia musicians who played under him : violinist Martin Hughes said that his « sense of rhythm, structure and tempo was exceptional » and clarinetist George McDonald reflected that « he made the Sinfonia listen to themselves (blend with each other) . He helped form the Orchestra's style and gave them musical discipline. »

Oboist Janet Craxton praised his selflessness, while David Patmore considers that he « may not have been a great conductor, but he certainly was a great musician » .

Simon Rattle acknowledged Schwarz as a « formative influence » who taught him « the paramount importance of imposing his pulse on the music he played » . According to Rattle, Schwarz never « gave any interpretation that didn't have a real truth about it » .

Schwarz's 1958 recording of Gustav Mahler's Symphony No. 5 with the London Symphony Orchestra, originally for the « Everest » label, has been highly-praised. In addition, he conducted for many Concerto recordings, as well as the Dvořák « Slavonic Dances » (BBC Symphony Orchestra) , and Liszt « Hungarian Rhapsodies » (Philharmonia Orchestra) . He started and ended his recording career with the Bournemouth Orchestra : several Overtures, in the early 1950's, and an LP of Schubert Overtures, in 1980 (all « EMI ») . There are further broadcast recordings by Schwarz in the British Library Sound Archive.

...

Rudolf Gerhard Schwarz (geboren 29. April 1905 in Wien ; gestorben 30. Januar 1994 in London) war ein britischer Dirigent und Pianist österreichischer Herkunft.

Schwarz studierte Musik und andere bei Hans Gál in Wien. Von 1923 bis 1927 war er unter George Szell Korrepetitor an der Düsseldorfer Oper, von 1927 bis 1933 unter Josef Krips Kapellmeister am Badischen Landestheater in Karlsruhe. Im April 1933 wurde er wegen seiner jüdischen Herkunft entlassen. Von 1936 bis 1941 wirkte Schwarz als Musikalischer Leiter des Jüdischen Kulturbundes in Berlin. 1943 erfolgte seine Deportation in das KZ Auschwitz, von wo er über das KZ Sachsenhausen schließlich in das KZ Bergen-Belsen kam. 1945 konnte er nach Schweden ausreisen. Von 1947 bis 1951 war er musikalischer Leiter des « Bournemouth Symphony Orchestra », von 1951 bis 1957 Musikdirektor des « City of Birmingham Symphony Orchestra ». 1957 wurde er Chefdirigent des « BBC Symphony Orchestra », 1967 Intendant der « Northern Sinfonia Newcastle upon Tyne » .

Une page « inconnue » : Furtwängler à Lille, en 1916

Wilhelm Furtwängler a toujours affirmé qu'il avait refusé de donner des concerts (durant la Seconde Guerre mondiale) dans les pays occupés par les troupes allemandes. (Il est vrai que les tournées européennes de la Philharmonie de Berlin furent assurées par Hermann Abendroth, Eugen Jochum, Clemens Krauß ou Hans Knappertsbusch.) Pourtant, sur un plan purement historique, ceci n'est pas totalement exact et une découverte récente vient le prouver mais les faits se déroulèrent durant la Première Guerre mondiale ! En effet, l'Opéra de Lille (ville alors occupée par les armées allemandes) reçut, en 1916, la visite de 2 chefs d'orchestre « réputés » : Fritz Reiner et Wilhelm Furtwängler.

« Automne 1914. Lille reçoit de plein fouet la déferlante allemande. La ville a été déclarée ouverte puis, à la fin de l'été, remise en état de défense avec de piètres moyens, moins de 3,000 hommes. Début octobre, les troupes allemandes ont mis le siège devant la ville. Après une dizaine de jours de bombardements, les troupes françaises ont capitulé le 12 octobre. 200 civils ont été tués ; 300 blessés ; 200 soldats ont péri dans les combats. La ville est en ruines, 1,500 immeubles ont été détruits. L'Opéra, encore en chantier, n'a pas été touché. Lille s'installe à l'heure allemande. Une occupation dure, difficile, brutale qui laissera des traces dans la mémoire collective. » (J. M. Duhamel : « Lille, un Opéra dans la ville » aux Éditions la Voix du Nord, 2003.)

Il convient ici de narrer brièvement l'histoire de l'Opéra (ou des Opéras successifs) de Lille. Une « Comédie » avait été inaugurée en 1702 qui accueillit, durant près de 80 ans, une partie de la vie musicale et théâtrale lilloise. Dès 1781, on décida de construire un « Grand Théâtre » dans le style de la Salle Favart de Paris : les travaux furent confiés à l'architecte Michel Lequeux (qui sera assassiné à 31 ans, en 1786, par un ouvrier du chantier) . L'ouverture eut lieu le 16 avril 1787. Le 6 avril 1803, un incendie le détruisit. Il fut rapidement décidé d'en construire un nouveau. 100 jours plus tard, le 30 novembre, fut achevé le Théâtre Sébastopol (provisoire) . Dès 1907, un concours fut officiellement ouvert aux architectes, en vue de la construction du futur Opéra qui échut à Louis-Marie Cordonnier. L'inauguration fut annoncée pour l'automne 1914 quand la Première Guerre mondiale éclata. Le 3 août, l'Allemagne déclara la guerre à la France ; le 4, les troupes allemandes envahirent la Belgique ; le 24, les principales armées allemandes entrèrent dans

le nord de la France, repoussant les lignes alliées sur une ligne de front qui allait du Pas-de-Calais à l'Alsace, englobant la Champagne et la Lorraine. Lille restera durant toute la guerre en zone allemande.

Un an après leur installation à Lille, les Allemands s'intéressèrent au nouveau bâtiment qui n'était pas terminé. Le 8 novembre 1915, la « Kommandantur » demanda au Maire Charles Delesalle de le remettre en état d'exploitation. Celui-ci refusa de reprendre les travaux et d'exécuter des ordres allemands. Début décembre, les allemands réquisitionnèrent le théâtre et des soldats le remirent en état. L'inauguration eut lieu le 25 décembre par une représentation d'« Iphigénie en Aulide » de Goethe, jouée par une troupe allemande. Ce n'est qu'au printemps suivant qu'une véritable programmation fut mise en place, l'inauguration « officielle » ayant lieu le 6 juin 1916 par un concert de gala. Durant 2 années, de nombreuses troupes d'outre-Rhin (Opéras de Chemnitz, Stuttgart, Lübeck, Schwerin, Karlsruhe, München, Hambourg, Augsburg, Bremen, Berlin) viendront ainsi à Lille, interprétant tout un répertoire germanique (théâtre et Opéra). Ainsi, le 19 mai, le ténor Richard Tauber se produisit à Lille. L'hiver 1916 vit un grand nombre de représentations wagnériennes (« Tannhäuser », « le Vaisseau fantôme », « Lohengrin », « Parsifal ») ; en mai 1917, ce furent « les Noces de Figaro » ; en novembre, le « Ring » ; en décembre, « Tristan ». On se doute que ces productions n'étaient données que devant des publics allemands essentiellement militaires (d'où l'appellation de « Théâtre aux Armées ») - et, irrégulièrement, au profit des infirmières.

Le 29 avril 1916, Fritz Reiner, venant du « Semperoper » de Dresde, dirigea à Lille une représentation de « Carmen » avec la cantatrice Agnès Wedekind-Klebe, dans le rôle-titre, et Fritz Soot, dans celui de Don José. Cette représentation était la 99e dans la programmation du « Deutsches Theater », suggérant ainsi une importante activité artistique alors que ...

« au même moment, la population locale était en butte aux exactions de l'occupant. Tandis que l'on jouait Beethoven et Offenbach sous les ors de l'Opéra, commencèrent les évacuations forcées de civils. Pour la seule période de Pâques 1916, qui coïncida avec la 1re vague de ces rafles, 10,000 hommes et femmes furent arrêtés et dirigés vers la Belgique et l'Allemagne. Les déportations se poursuivirent jusqu'au printemps 1918. » (J. M. Duhamel, Opus cité.)

C'est dans ce contexte que, fin mars 1916, Wilhelm Furtwängler arriva à Lille avec la troupe de l'Opéra de Mannheim. Un autre chef l'avait précédé en février-mars : Steinbach mais la presse ne cite jamais son prénom. (Nous ignorons s'il s'agit du célèbre Fritz Steinbach de Cologne ou de son frère qui était également chef d'orchestre.)

Pour connaître l'activité de Furtwängler à Lille, il faut s'immerger dans le journal allemand de l'époque, le « Liller Kriegszeitung ». On y apprend qu'il a dirigé « Fidelio » de Beethoven (mais à une date incertaine que l'on peut situer entre le 1er et le 3 avril) et un concert symphonique, le 6. Selon d'autres sources (en particulier, une thèse d'un étudiant de l'Université de Lille, Olivier Denoyelle), il aurait également dirigé « les Contes d'Hoffmann » et « la Chauve-souris », ce qui reste à prouver. En effet, dans le n° 86 du « Liller Kriegszeitung », daté du 13 avril (le journal ne paraissait que 2 fois par semaine), il est indiqué qu'après « les Contes d'Hoffmann » fut jouée « la Chauve-souris » sous la direction du « Kapellmeister » Otto Urach (qui dirigea une autre représentation des « Contes », si l'on en croit le n° 84 du 7 avril). Furtwängler a-t-il dirigé une ou plusieurs représentations sans que la presse en rende compte ? Ceci est plausible mais non avéré. Par contre, dans le n° 83 du « Liller Kriegszeitung », en date

du 4 avril, on trouve le compte-rendu suivant :

« L'exécution de " Fidelio " fut l'une des meilleures que nous ayons vue et entendue à Lille. Elle eut lieu sous la direction énergique et enflammée du " Hofkapellmeister " de Mannheim, Wilhelm Furtwängler. Melle Sophie Wolf, de Cologne, chanta Léonore, alors que Rudolf Ritter, de Stuttgart, nous remplit de joie dans le rôle de Florestan. Il faut saluer Karl Amster, en Fernando ; Alfons Schützendorf, en Pizzaro ; Otto Helgers, en Rocco ; Else Jülich, en Marcelline ; Hans Bollmann, en Jacquino. Le public quitta le théâtre avec la conscience d'avoir assisté à l'une des plus profondes manifestations de l'âme allemande et après avoir manifesté en applaudissant bruyamment les artistes, d'avoir partagé un sentiment durable de cordiale gratitude. »

Quant au concert symphonique, il eut lieu le jeudi 6 avril et comprenait un programme très « furtwänglerien » car uniquement consacré à Beethoven : l'Ouverture d' « Egmont », le Concerto pour violon (avec Félix Berber) et la 5e Symphonie. Le « Liller Kriegszeitung » écrivit brièvement (le n° 85 du 10 avril) :

« La souveraineté se ressentit dans la fascination de cet Art éminent. »

L'Histoire se répétera à l'aube de la seconde guerre mondiale :

« Le 10 mai 1940, les armées allemandes déferlent sur la Belgique, les Pays-Bas et le Luxembourg. Lille est bombardée les 18 et 26 mai. Le lendemain, la ville est encerclée. Une fois encore, les combats d'une invasion éclair ont dévasté le Nord-Pas-de-Calais. La France est sonnée. C'est le " coma de l'été 40 ". À 20 ans de distance, l'Histoire se répète. Comme en 1914, les allemands vont mettre en place une occupation particulièrement dure et font pression pour que les théâtres rouvrent au plus vite. Il s'agit, cette fois, d'une décision politique diligente de Berlin par les services de Goebbels. C'est un véritable Théâtre allemand qu'on veut installer à Lille, le seul de ce type en France, partageant ce " privilège " avec les Opéras d'Oslo et de La Haye. Les principes appliqués 20 ans auparavant sont repris puisqu'il s'agit d'inviter des artistes d'outre-Rhin, troupes complètes pour les Opéras et grands Orchestres symphoniques. Le 13 janvier 1941, l'Opéra de Cologne vient donner " les Noces de Figaro " mais la 1re saison du " Deutsches Theater " de Lille est véritablement inaugurée le 10 mai avec un concert consacré à la musique de scène d' « Egmont » de Beethoven. Au début de l'année 1942, la chape de plomb qui s'abat sur les Juifs de France n'épargne pas les villes de province ni les milieux artistiques. À partir de juillet, le port de l'étoile jaune est obligatoire. Le 11 septembre, 520 personnes sont arrêtées dans les départements du Nord et du Pas-de-Calais et regroupées à Lille. Une semaine plus tard, elles arrivent à Auschwitz. À partir de 1944, des rumeurs commencent à circuler sur un repli du " Deutsches Theater " à Nancy. Dans les semaines suivantes, l'essentiel de la troupe est dissout. Le 3 septembre, les troupes britanniques entrent en libérateurs à Lille. Le 26 septembre, le Grand Théâtre est rendu aux Lillois avec un programme de musique française (Honegger, Dukas, Saint-Saëns) . » (J. M. Duhamel, Opus cité.)

23 octobre 1916 : Le chef Arthur Nikisch dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

9 novembre 1916 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la

4e Symphonie d'Anton Bruckner. Il s'agit du 5e concert de la saison.

1917

1917 : The Boston Symphony Orchestra is the 1st major Orchestra to record for the Victor Talking Machine Company.

Victor, then, was the leading phonograph and phonograph recording company in the United States and, probably, in the world. It soon also soon owned 50 % of its nearest world rival, when on December 5, 1920, had purchased half of the shares of the Gramophone Company. Until 1917, Victor had not successfully recorded a full Symphony Orchestra, nor did they have the recording location to do so. Then, with the construction of the 8h Floor Auditorium of the Victor headquarters, the « Victor New Office Building No. 2 » , in 1917, Victor finally had a suitable recording location for a full Symphony Orchestra. This led on October 2, 3, 4 and 5, 1917, to Victor's 1st full orchestral recordings. These were of the Boston Symphony Orchestra under Karl Muck directing. These recordings were followed on October 22, 1917, by the 1st recordings of the Philadelphia Orchestra under Leopold Stokowski.

From the surviving recordings and contemporary comment, it is clear that Karl Muck was one of the great conductors of the Boston Symphony Orchestra.

27 janvier 1917 : Le chef Ferdinand Löwe dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

23 février 1917 : Le chef Rudolf Siegel dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

5 mars 1917 : Le chef Arthur Nikisch dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

29 mars 1917 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 3e Symphonie d'Anton Bruckner. Il s'agit du 21e concert de la saison.

11 octobre 1917 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 2e Symphonie d'Anton Bruckner. Il s'agit du 2e concert de la saison.

5 novembre 1917 : Le chef Arthur Nikisch dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

6 novembre 1917 (2e concert académique de la saison 1917-1918 à Mannheim) : Le chef Wilhelm Furtwängler dirige la 8e Symphonie de Bruckner. Au même programme : 3 « chinesische Gesänge » de Braunschweig, avec la soliste Eva Bruhn ; 4 Lieder de Schubert : « Verklärung ; an den Mond ; an eine Quelle ; im Frühling » avec Eva Bruhn et Furtwängler, au piano.

8 novembre 1917 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la

3e Symphonie d'Anton Bruckner. Il s'agit du 6e concert de la saison.

20 décembre 1917 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 11e concert de la saison.

1918

25 janvier 1918 (Berlin) : Le chef Wilhelm Furtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Léonore » n° 3 de Beethoven et le Concerto pour piano de Schumann, avec le soliste Max Pauer.

20 février 1918 : Le chef Ferdinand Löwe dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

24 février 1918 : Parution dans le journal « der Tag », d'un texte de Wilhelm Furtwängler : « Anmerkungen zu Beethovens Musik » (Remarques sur la musique de Beethoven) .

12 avril 1918 (concert académique extraordinaire à Mannheim) : Le chef Wilhelm Furtwängler dirige la 8e Symphonie de Bruckner. Au même programme : le 5e Concerto pour piano (« Empereur ») de Beethoven, avec le soliste Edwin Fischer.

14 mars 1918 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 9e Symphonie d'Anton Bruckner. Il s'agit du 21e concert de la saison.

4 août 1918 : Austria surrenders. The former Austrian Empire is now broken-up into several different pieces, comprising the new nations of Austria, Czechoslovakia, and Hungary, and other parts of the former Empire now belonging to Yugoslavia, Roumania, Poland, Ukraine (as part of the Soviet Union) , and Italy.

Immediately after the surrender, Alban Berg goes to Trahütten on leave and composes 2 large « melodrama » scenes from « Wozzeck », which use Arnold Schönberg's « Sprechstimme » vocal technique.

12 septembre 1918 : Le chef Hermann Scherchen dirige la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Hermann Scherchen

Le chef d'orchestre allemand Hermann Scherchen est né le 21 juin 1891 à Berlin et est mort le 12 juin 1966 à Florence des suites d'une attaque cardiaque.

Fils d'aubergiste, né dans un quartier ouvrier de Berlin, Hermann Scherchen, très vite passionné par la musique, connaît les chemins de traverse d'un autodidacte. Jeune, il apprend à jouer de l'alto et devient altiste dès l'âge de 16 ans. De 1907 à 1910, il joue régulièrement avec l'Orchestre Blüthner et, temporairement, avec l'Orchestre philharmonique de Berlin. C'est sa rencontre, en 1911 avec Arnold Schönberg, dont il est assistant pour préparer la création du « Pierrot lunaire », qui change tout. L'œuvre intéresse Scherchen par bien des points. Écrite dans une atonalité libre, annonçant l'atonalité ordonnée du sérialisme, elle s'inscrit dans un nouveau monde musical, rompant avec les théories Classiques. Grand érudit, ayant étudié pratiquement toutes les dernières recherches musicologiques, Hermann Scherchen se reconnaît pleinement dans ces audaces et devient l'un des plus fervents défenseurs des créateurs contemporains. Le « Pierrot lunaire » est créé à Berlin, le 16 octobre 1912, par Schönberg lui-même, et une tournée durant laquelle Scherchen fait ses débuts de chef d'orchestre est organisée en Allemagne.

En 1914, Hermann Scherchen devient l'un des chefs de l'Orchestre symphonique de Riga pendant sa saison d'été, mais, lorsque la Première Guerre mondiale éclate, il devient prisonnier civil de guerre jusqu'à la fin des hostilités. Il revient ensuite à Berlin, où il fonde un Quatuor à cordes qui porte son nom, ainsi qu'une Société musicale, la « Neue Musikgesellschaft » (Société de nouvelle musique), qui organise des concerts de musique moderne avec le concours d'artistes tels que Adolf Busch, Artur Schnabel et Béla Bartók. En 1919, il crée « Melos », une revue consacrée à la musique contemporaine puis, l'année d'après, devient lecteur à la « Musikhochschule ». En 1921, on le retrouve à la tête de l'Orchestre du « Konzertverein » de Leipzig, puis, de 1922 à 1924, à Francfort, où il remplace Wilhelm Furtwängler pour les « Museumskonzerte ». Dès 1923, il est l'un des membres fondateurs de la S.I.M.C (Société Internationale de musique contemporaine) et établit des liens très étroits avec la ville de Winterthur, où il dirige régulièrement jusqu'en 1947, prenant même, pour un certain temps, le poste de directeur du Collège de musique. En 1923, il dirige l'une des toutes premières exécutions de « L'Histoire du soldat » d'Igor Stravinsky avec Carl Ebert comme récitant.

Parmi ses « premières » de l'époque, on peut citer : les 3 fragments du « Wozzeck » d'Alban Berg ; l'air de concert « Der Wein » de Berg, avec la soprano Ruzena Herlinger ; le « Concerto à la mémoire d'un ange » du même, donné en première audition par la S.I.M.C. à Barcelone, le 19 avril 1936, soit 3 mois après le décès du compositeur ; de nombreuses œuvres de Paul Hindemith et l'Opéra en quarts de ton « Matka » (la mère) du Tchèque Alois Hába. Au début de l'automne 1924, Scherchen et Hindemith, organisent du 15 au 18 septembre, un petit Festival à Francfort-sur-le-Main consacré à Arnold Schönberg, dont le 50e anniversaire avait eu lieu le 13. Le programme comprend, entre autres, « Das Buch des hängenden Gärten » (le Livre des jardins suspendus) ; la Symphonie de chambre ; des pièces pour piano, avec le concours d'Eduard Steuermann ; et le « Pierrot lunaire » .

Scherchen écrit à Schönberg :

« En tant que musiciens, nous voulons ainsi vous faire honneur, avec nos propres forces, sans absolument aucune commission de financiers ignorants. Je ferai pour la « Symphonie de chambre » des répétitions tellement approfondies que vous n'aurez ensuite plus aucun travail technique à faire et que vous pourrez musicalement faire avec l'ensemble ce que vous voudrez. Cher Monsieur Schönberg, faites que ce Festival soit possible par votre venue. Paul Hindemith vous le demande aussi chaudement que moi-même. »

En 1928, Hermann Scherchen devient le directeur-général de la musique à Königsberg, poste qu'il occupe jusqu'en 1931. Par ailleurs, il devient chef de l' « Orchestre de l'ORAG », mais il en prend congé en 1933, en même temps qu'il quitte l'Allemagne nazie, en raison de son opposition au régime en place. Lors de son internement en Russie, il s'était senti proche de la Révolution d'Octobre et on lui prêta, dès lors, une sympathie pour l'idéal communiste. Il profite de son exil pour voyager beaucoup, travaillant à Bruxelles, à Vienne ou en Suisse comme chef-invité. Il finit par s'installer définitivement dans ce pays, d'abord à Neuchâtel, puis à Zürich, où il occupe un minuscule 2 pièces qu'il partage avec sa mère. En 1936, il est à Budapest et compte Rolf Liebermann parmi ses élèves :

« Pendant 6 semaines, nous ne vîmes pas l'Orchestre, relate ce dernier. Il nous confiait la “ direction ” d'une Symphonie dont il était le seul exécutant. Il chantait tout, tenant chaque pupitre tour à tour. Parfois, il changeait de méthode et nous dirigeait à son tour. Ainsi, nous apprenait-il le métier en éliminant tout ce qui lui était extérieur. Il ne nous enseignait ni à faire un geste élégant ni à danser sur l'estrade ni à prendre des poses théâtrales. »

En 1937, il crée à Vienne l'Orchestre « Musica viva », avec lequel il donnera son dernier concert, le 10 mars 1938, en raison de l' « Anschluß ». Il épouse alors la compositrice chinoise Xiao Shuxian, avec qui il aura 3 enfants, dont Tona Scherchen-Hsiao, elle-même devenue compositrice.

De 1944 à 1950, il dirige l'Orchestre de la Radio de Beromünster, la station de radiodiffusion de Zürich. Lorsque les 3 principaux Orchestres des radios de Suisse alémanique (Zürich, Berne et Bâle) s'unissent, ils prennent le nom de « Studio Orchester », et Scherchen en devient le directeur musical. Dans l'immédiat après-guerre, il reçoit plusieurs propositions pour revenir en Allemagne : chef principal de l'Orchestre philharmonique de Berlin, de l'Orchestre du « Gewandhaus » de Leipzig ou de l'Orchestre Radio-Symphonique. Plus, même : on lui offre un poste à l'Opéra d'État de Berlin ainsi que la direction artistique du Conservatoire de Leipzig. Scherchen refuse tout en bloc, préférant créer à Bruxelles sa maison d'édition « Musica viva », destinée à publier les œuvres des auteurs contemporains.

L'année 1950 marque, pour Scherchen, la fin d'une première vie. Sa mère (peut-être son seul repère) meurt à 88 ans ; sa femme Xiao Shuxian le quitte, il rompt toute collaboration avec la radio suisse et se sépare, après 28 années de collaboration, du « Collège de Musique » de Winterthur. Poursuivi par son « ombre rouge » ; ayant fait, un peu maladroitement au retour d'un concert à Prague, l'apologie de la culture des pays de l'Est, il est en proie à une vindicte sans fin et préfère démissionner de toutes ses fonctions en Suisse alémanique. Il trouve refuge dans le Tessin, à Gravesano. Il rencontre alors la mathématicienne roumaine Pia Andronescu, qui va le sauver du suicide. Elle devient sa femme et la future mère de ses 5 derniers enfants, dont l'aînée, Myriam, a consacré sa vie non seulement à la mémoire de son père, mais aussi à la ré-édition des enregistrements de concert et de studio de son père grâce à la firme discographique « Tahra », fondée en compagnie de René Trémine. De plus en plus intéressé par les recherches électro-acoustiques, Scherchen crée, en 1954, avec le soutien de l'UNESCO, le « Studio de Gravesano », aboutissement d'un vieux rêve qu'il date lui-même des années 1920 :

« Je fis ainsi construire un studio avec 5 murs, et non 4, avec un plafond incliné, donc un local sans aucune ligne parallèle, raconte-t-il. J'expliquai à l'architecte : “ Écoutez-moi bien. Par cette disposition, je veux essayer d'amortir toutes les interférences et les ondes stationnaires. Je veux également minimiser les particularités du local. ” L'idée, au fond, était la suivante : chaque pièce est un individu, petit ou grand, capitonné ou nu et cet individu revêt

différemment chaque son qui existe dans l'espace. Une pièce aux murs nus crée un long écho et rejette fortement les hautes fréquences. C'est-à-dire que l'ambiance donne la coloration sonore à chaque musique qui y est jouée. Pourtant, il n'existe pas d'ambiance convenable du point de vue du son, il n'y a que des cas particuliers. »

Ce studio expérimental d'électro-acoustique donne lieu à de nombreux congrès. Dans ce cadre, Scherchen publie les « Graversaner Blätter ». En 1956, il est nommé avec Josef Krips Premier chef de l'Orchestre symphonique de Vienne et effectue de nombreux enregistrements. Pendant 1 an (1959-1960), il prend la direction de la « Nordwestdeutsche Philharmonie » à Herford, en Westphalie du Nord ; ce sera son dernier poste permanent. Durant toutes ces années d'après-guerre, il est fréquemment invité à diriger en France, en Angleterre et en Italie. C'est également en 1950 qu'il se lie avec la firme « Westminster », pour laquelle il réalisera la plupart de ses enregistrements.

Sa passion pour la musique contemporaine fait de Scherchen un pionnier. Grâce à lui, et à sa faculté de perpétuelle quête, beaucoup de compositeurs du XXe siècle peuvent pleinement éclore. Ardent défenseur de la Seconde école de Vienne (Arnold Schönberg, dont il enregistre une vertigineuse version d' « Erwartung » avec Magda László ; Alban Berg ; et Anton Webern) . Il dirige aussi le Richard Strauß de la fin des années 1940 ; Edgar Varèse ; Albert Roussel ; Paul Dessau ; ou, encore, certaines œuvres de son élève, Karl Amadeus Hartmann, auteur de l'Opéra « Simplicius Simplicissimus », au livret duquel il a collaboré. Véritable découvreur de talents, il sait tendre la main à de jeunes compositeurs sériels comme Bruno Maderna, Pierre Boulez, Boris Blacher, Norman Del Mar, Walter Gøehr, Iannis Xenakis ou Luigi Dallapiccola, qui trouvent ainsi une audience internationale :

« Comment pourrais-je dire tout ce que je lui dois en tant que compositeur ? », interroge Dallapiccola.

« 15 de mes œuvres ont figuré régulièrement dans ses programmes et 4 ont été créées par lui, en particulier, “ le Prisonnier ” au “ Mai florentin ” de 1950, que l'on voulait saboter et que seules l'autorité et la conviction de Hermann Scherchen sauvèrent. »

D'hier à demain, celui que Xenakis appela l'accoucheur de la musique a, de fait, noué les liens improbables entre toutes les époques. Créateur de plus de 200 œuvres contemporaines, il compte sans doute parmi les chefs d'orchestres du Siècle au plus vaste répertoire, allant de Giovanni Gabrieli et Bonaventura Cavalieri à Luigi Nono et Karlheinz Stockhausen.

Parce qu'il est intransigeant, déterminé, engagé dans son Siècle et dirige, la plupart du temps, sans baguette, beaucoup voient en Hermann Scherchen une figure excentrique alors qu'il n'en est rien. Certes, il occupe une place atypique dans l'univers des chefs d'orchestre du XXe siècle, car il est un ennemi juré de la routine. Curieux de tout, enthousiaste et infatigable travailleur (il n'exécute jamais une œuvre contemporaine sans une étude préalable fort minutieuse de la partition) , il a toujours cherché à trouver le point d'union entre hier et aujourd'hui. Conscient que tout est affaire d'héritage, il s'est ouvert à toute nouveauté sans jamais couper les racines qui l'unissaient à la tradition.

S'il sait parfaitement expliquer (les séances de répétitions le montrent exigeant mais en dialogue permanent avec ses musiciens) , il sait aussi écouter. Ce musicien né a été à bonne école, comme l'atteste une lettre au vitriol d'Arnold

Schœnberg en 1914 :

« Cher Scherchen, j'ai plusieurs choses importantes à vous dire au sujet de la répétition d'hier de la " Symphonie de chambre ". D'abord, les bonnes : l'ensemble est bien travaillé. Mais, à part quelques rythmes hasardeux ou inexacts et quelques endroits qui ne donnent rien du tout, presque tout le reste aurait pu faire une excellente impression si (et maintenant, j'en viens aux mauvaises, que je dois dire énergiquement et auxquelles je souhaite que vous prêtiez la plus grande attention) vos tempi n'étaient tout du long trop vifs. Vous semblez tomber dans l'erreur qui consiste à confondre tempérament et vitesse !! Mais le tempérament en lui-même ne veut rien dire, et si cela signifie quelque chose comme tempérament fougueux, c'est pour moi sans valeur aucune. Débarrassez-vous de cette erreur et faites de la musique avec un tempérament réservé, retenu !! La chose la plus importante : c'est l'Adagio. Vous le jouez presque comme un Allegro !!! Le début doit en être calme, méditatif, et la progression ne doit rien avoir de passionné, mais ce doit être l' " intériorité " qui " s'intensifie ". Pour poursuivre : toute la ré-exposition est précipitée. Tout devient confus, aucune note n'est claire. Utilisez autant d'expression qu'il y a dans la pièce et n'essayez pas d'en donner toujours plus. »

S'il existe un terme pour exprimer ce que pouvait être son style, on le trouve dans le titre de l'un de ses essais, « l'Essence de la musique » , ou dans ces quelques conseils adressés à Rolf Liebermann :

« Il est inutile d'apprendre à diriger. Contente-toi d'étudier les partitions. Tu ne feras jamais un geste faux si tu entends bien le morceau dans ta tête. »

Certes, l'homme dérouté parfois, tant il infuse une sincérité passionnée et personnelle sans jamais être dictatoriale dans ses interprétations de Mozart, Vivaldi (fascinante lecture des « 4 Saisons » avec Julian Olevsky) ou, encore, Beethoven (avec l'une des plus puissantes exécutions de la Symphonie n° 3) , et des enregistrements légendaires des Concertos pour piano avec Paul Badura-Skoda. Il fait également renaître Bach, Haydn (dont il est le premier à réaliser un enregistrement intégral des « Symphonies londoniennes ») ou, encore, Purcell. Toute œuvre devient, avec lui, œuvre nouvelle à recréer car le temps n'a rien arrêté, ni figé ; tout, au contraire, continue.

Le compositeur anglais Humphrey Searle écrit ceci au sujet de Scherchen :

« Avec lui, la musique prend vie sans le secours d'aucun artifice virtuose. Scherchen, en fait, n'est nullement un chef virtuose qui veut imposer sa personnalité au public, écrit. Ce qu'il recherche, c'est d'exprimer ce qu'il ressent que le compositeur avait à l'esprit quand il écrivit l'œuvre et d'en faire une expérience vivante, pas un " musée Classique ". »

Il est vrai que, parfois, Scherchen tord le cou à certaines œuvres : il existe notamment un enregistrement de la 5e Symphonie de Gustav Mahler à laquelle Scherchen a apporté de nombreuses corrections, rayant une partie importante des notes. Mais Scherchen préférera toujours la critique ouverte à toute tentative d'influence sur les critiques. C'est encore en pionnier qu'il enregistrera pour la 1re fois un bon nombre des Symphonies du compositeur viennois (à savoir la n° 1, dite « Titan » ; les n° 2, n° 3, n° 5, n° 7, n° 8, ou « Symphonie des mille » ; n° 9 et n° 10) . Son travail sur Bach, avec l'orchestration de « l'Art de la fugue » , qu'il dirige le 14 mai 1965 à Lugano, offre une

Maîtrise exceptionnelle de l'Orchestre où il choisit les timbres non pas comme une fin en soi, mais pour mieux éclairer l'organisation de l'œuvre. Aux cordes interrogatives répondent des vents affirmatifs :

« Il s'ensuit une dialectique de l'exposition et de l'expression propre à l'œuvre elle-même qui me semble se rapprocher considérablement de l'idéal que je vise. À savoir, communiquer à l'auditeur le message auditif apparemment le plus docte et le plus ardu d'une manière immédiate. » , explique Scherchen.

Sans doute par désir pédagogique, Scherchen a écrit plusieurs traités sur la musique et la direction d'orchestre. Par générosité et, toujours, curiosité, il prend sous son aile de jeunes débutants comme Francis Travis, qui fut d'abord son assistant avant de voler de ses propres ailes, ou Igor Markevitch, qui allait également devenir l'un des plus grands chefs d'orchestre du Siècle.

Toujours dans les années 1950, Hermann Scherchen dirige les premières de « Das Verhör des Lukullus » de Paul Dessau ou, encore, du « König Hirsch » de Hans Werner Henze. Il correspond toujours avec Schönberg dont il a créé à Darmstadt « la Danse autour du Veau d'Or » extraite de l'Opéra « Moses und Aron » . Par ailleurs, Scherchen travaille sur la partition pour son ami et collègue Hans Rosbaud qui en assure la première, le 12 mars 1954 à Hambourg. Scherchen, lui, dirigera l'ouvrage à Berlin, en 1959, en version scénique. Vieillissant et à moitié aveugle, Schönberg interroge le chef d'orchestre sur l'avenir de « Die Jacobsleiter » (« L'Échelle de Jacob ») . Il écrit :

« Je ne pourrai vous dire la formation requise pour “ Die Jacobsleiter ” qu'après avoir repris le travail dessus. Mon projet, dans la mesure du possible, est d'employer des bois par moins de 4 et des cuivres normaux.

1) Style : ce n'est pas une composition dodécaphonique, mais correspond au style de mon “ Erwartung ” et de “ Die Glückliche Hand ”.

2) Je suppose que cela durera 3 quarts d'heure. Mais je peux me tromper. Cela peut tout aussi bien durer 1 heure 1 quart. Je ne sais plus. »

Après être allé aux États-Unis pour diriger le « Philadelphia Orchestra » en 1964, celui que les Américains surnomment « le Magicien de Gravesano » retourne en Suisse. Le 12 juin 1966, il succombe à une crise cardiaque alors qu'il se trouve à Florence pour diriger « L'Orfeide » de Gian Francesco Malipiero.

...

Le chef d'orchestre allemand Hermann Scherchen joua un grand rôle dans la diffusion de la musique contemporaine. Altiste à la Philharmonie de Berlin, de 1907 à 1910, il débute comme chef d'orchestre en 1911, année où il crée la « Symphonie de chambre » , Opus 9, de Schönberg. Après la Première Guerre mondiale, il fonde en Allemagne la « Neue Musikgesellschaft » (Société de musique nouvelle) et la revue « Melos » , dont il est rédacteur en chef pendant 2 ans (jusqu'en 1921) . Anti-Nazi convaincu, il quitte l'Allemagne dès 1933, fonde à Bruxelles la revue « Musica viva » et, de 1944 à 1950, dirige aux radios de Zürich et de Beromünster. En 1954, il fonde à Gravesano un studio de musique électro-acoustique, et y édite les « Gravesaner Blätter » . En juillet 1951, quelques jours avant la mort du compositeur

absent, c'est lui qui dirige à Darmstadt la Ire audition fragmentaire de l'Opéra « Moses und Aron » de Schönberg (scène autour du Veau d'Or, Acte II) . De son art témoignent des enregistrements légendaires, consacrés notamment à Schönberg, à Mahler et, en ce qui concerne le répertoire Classique, aux cantates de Bach et à une intégrale des Symphonies « londoniennes » de Haydn (réalisation sortant de l'ordinaire par le tempo très lent de ses Adagios et Andantes, mais à laquelle son souffle confère une singulière grandeur) .

« La musique n'a pas à être comprise. Elle doit être écoutée. » (Hermann Scherchen)

Œuvres créées par Hermann Scherchen

Arnold Schönberg : « Symphonie de chambre » n° I en si bémol (1911) .

Paul Hindemith : « Kammermusik » n° I, à Donaueschingen (31 juillet 1922) .

Paul Hindemith : « Konzertmusik für Bläserorchester » , Opus 41 (24 juillet 1926) .

Paul Hindemith : « Der Lindberghflug : Vorspiel » , à Baden-Baden (27 juillet 1929) .

Alban Berg : « Der Wein » , avec la soprano Ruzena Herlinger, à Königsberg (4 juin 1930) .

Alban Berg : Concerto pour violon, connu sous l'appellation de « Concerto à la mémoire d'un ange » , créé à Barcelone par la S.I.M.C. avec le soliste Louis Krasner (19 avril 1936) .

Albert Roussel : « Æneas » , ballet pour chœur et orchestre, à Bruxelles (31 juillet 1935) .

Alois Hába : « Matkà » , Opéra, à Munich (1930) .

Anton Webern : « Das Augenlicht » , à Londres (1938) .

Anton Webern : « Variations » , Opus 30 (1943) .

Richard Strauß : Symphonie pour 13 instruments à vent (1946) .

Karl Amadeus Hartmann : « Miseræ » , poème symphonique, à Prague (1935) .

Karl Amadeus Hartmann : Symphonie n° I, dite « Overtüre » ou « Tentative pour un Requiem » (1947) .

Luigi Dallapiccola : « Le Prisonnier » , créé à Florence au cours du « Mai florentin » (2 décembre 1950) .

Arnold Schönberg : « La Danse autour du Veau d'Or » , extrait de l'Opéra « Moses und Aron » , à Darmstadt (2 juillet 1951) .

Luigi Dallapiccola : « Chants de Libération » (1955) .

Paul Dessau : « Das Verhör des Lukullus » d'après Bertold Brecht, créé à l'Opéra d'Etat de Berlin (17 mars 1951) .

Edgard Varèse : « Déserts » , créé au Théâtre des Champs-Élysées à Paris avec l'Orchestre philharmonique de l'ORTF (2 décembre 1954) - enregistrement disponible sur étiquette « Tahra » (TAH 599/600) .

Karlheinz Stockhausen : « Kontrapunkte » n° 1, créé à Cologne avec l'Orchestre symphonique de la WDR (26 mai 1953) .

Luigi Nono : « Il canto sospeso » , créé à Cologne avec l'Orchestre de la « West Deutsche Rundfunk » (24 octobre 1956) .

Karl Werner Henze : « König Hirsch » , créé à Berlin avec l'Orchestre du « Städtische Oper » (23 septembre 1956) .

Iannis Xenakis : « Pithoprakta » , créé à Munich dans le cadre du Festival « Musica viva » avec l'Orchestre du « Bayerische Rundfunk » (8 mars 1957) .

Iannis Xenakis : « Achorriopsis » , créé à Buenos Aires avec l'Orchestre du « Teatro Colón » (20 juillet 1958) .

Iannis Xenakis : « Terretektorh » , créé dans le cadre du Festival de Royan avec l'Orchestre philharmonique de l'ORTF (3 avril 1966) .

Darius Milhaud : « Fiesta » sur un texte de Boris Vian, créé à Berlin-Ouest (3 octobre 1958) .

Wolfgang Fortner : « Corinna » d'après Gérard de Nerval, créé à Berlin-Ouest avec l'Orchestre du « Städtische Oper » (3 octobre 1958) .

Claude Ballif : « À Cor et à cri » , créé au Théâtre des Champs-Élysées à Paris avec l'Orchestre de l'ORTF (30 décembre 1965) .

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The German conductor Hermann Scherchen was born in Berlin. Originally a violist, he played among the violas of the Blüthner Orchestra of Berlin while still in his teens. He conducted in Riga, from 1914 to 1916, and in Königsberg, from 1928 to 1933, after which he left Germany in protest at the Nazi regime and worked in Switzerland. Along with the philanthropist Werner Reinhart, Scherchen played a leading role in shaping the musical life of Winterthur for many years, with numerous premiere performances, the emphasis being placed on contemporary music. From 1922 to 1950, he was the principal conductor of the City Orchestra of Winterthur (today known as « Orchester Musikkollegium Winterthur ») .

Making his debut with Arnold Schönberg's « Pierrot lunaire » , he was a champion of 20th Century composers such as Richard Strauß, Anton Webern, Alban Berg and Edgard Varèse, and actively promoted the work of younger contemporary composers including Iannis Xenakis and Luigi Nono.

He was the teacher of Egisto Macchi, Marc Bélanger, François Bernier, Frieda Belinfante and Karl Amadeus Hartmann, and contributed to the libretto of Hartmann's Opera « Simplicius Simplicissimus ». He also premiered Hartmann's early work, « Miseræ ». Conductor Francis Travis was a pupil, then conducting assistant, for 5 years.

He is probably best-known for his orchestral arrangement (and recording) of Bach's « The Art of Fugue ». His 1953 « Lehrbuch des Dirigierens » (Treatise on Conducting) is a standard textbook. His recorded repertoire was extremely wide, ranging from Antonio Vivaldi to Reinhold Glière.

Like Vasily Safonov and (in later life) Leopold Stokowski, Scherchen commonly avoided the use of a baton. His technique, when in this mode, sometimes caused problems for players ; an unidentified BBC Symphony Orchestra bassoonist told the singer Ian Wallace that interpreting Scherchen's minuscule hand movements was like trying to milk a flying gnat. According to Fritz Spiegl, Scherchen worked largely through verbal instructions to his players and his scores were peppered with reminders of what he needed to say at each critical point in the music.

However, Scherchen did not always dispense with the baton. The film of his rehearsal of his edition of Bach's « The Art of Fugue » with the CBC Toronto Chamber Orchestra shows him using a baton throughout, and very effectively.

After a brief marriage to actress Gerda Müller, Scherchen married Chinese composer Xiao Shuxian. A daughter, Tona Scherchen, was born to them in 1938. She has also made a name for herself as a composer. The last of his 5 wives was the Zürich based Romanian mathematics teacher Pia Andronescu, with whom he had 5 children : Myriam, David, Esther, Nathan and Alexandra.

He died in Florence, survived by a number of children, from 5 wives and other women.

One his sons was Wolfgang (« Wulff ») Scherchen. Wulff's 6 year relationship with Benjamin Britten started when he was aged 13. John Bridcut describes the passionate exchanges of letters between the famous composer and the young boy in Britten's « Children » .

Until 2014, his daughter, Myriam Scherchen, co-ran the music label « Tahra » , which released officially authorized historical recordings of conductors such as Scherchen, Wilhelm Furtwängler, Willem Mengelberg and others, generally drawn from primary recorded sources. « Tahra » ceased business after the death of the co-principal of the label, René Trémine.

His sister Helen was married to the Hungarian psychoanalyst Sándor Radó.

« Music does not have to be understood. It has to be listened to. » (Hermann Scherchen)

Scherchen recorded an unusually wide range of repertoire, from the Baroque to the contemporary. His Mahler recordings, made before Mahler became a part of the standard repertoire, were especially influential ; so too were his recordings of Bach and Händel, which helped pave the way for the period-performance practice movement. Included as well were significant recordings of music by Haydn, Beethoven, Berlioz, Tchaikovsky, Glière, Bartók, Schœnberg and many

others.

In 1960, Hermann Scherchen recorded works by Max Reger with alto Margarete Bence and the « Nordwestdeutsche Philharmonie », including : « Eine Lustspielouvertüre » (A Comedy Overture) ; Serenade for orchestra ; Romantic Suite for Orchestra ; « An die Hoffnung » ; Variations and Fugue on a Theme of Beethoven ; and Variations and Fugue on a Theme by Mozart.

In 1996, « Tahra » published the only commercially released recording of Gian Francesco Malipiero's complete « l'Orfeide ». It was a remastered live recording of the 7 June 1966 performance at the « Teatro della Pergola », in Florence, conducted by Scherchen only 5 days before his death. The cast included : Magda Olivero and Renato Capecchi (TAH 190/191) .

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The eminent German conductor, Hermann Scherchen, was mainly self-taught in music. He learned to play the viola and was a violist, from 1907 to 1910, in the Berlin Blüthner Orchestra and, on a temporary basis, at the Berlin Philharmonic Orchestra. He met Arnold Schönberg and made his debut with Schönberg's « Pierrot lunaire », in 1912.

In 1914, Hermann Scherchen became conductor of the Riga Symphony Orchestra. He was interned in Russia during the First World War. In 1918, he returned to Berlin and founded the New Music Society and a String quartet that bore his name. 1 year later, he created « Melos », a journal devoted to contemporary music. In 1920, he was reader at the Berlin Music College. He took-over the Leipzig Concert Association Orchestra, in 1921, and succeeded Wilhelm Furtwängler as conductor of the Frankfurt Museum Concerts. From 1923 (until 1947) , he worked regularly with the Winterthur Orchestra and was director of the Winterthur « Collegium Musicum » for a time. In 1923, he was a founder member of the International Society for Contemporary Music, on whose behalf, he also appeared as conductor. In 1928, he moved to Königsberg where he was chief musical director (until 1931) and principal conductor (until 1933) of the Eastern Radio Symphony Orchestra. In 1933, he left Germany and worked as guest-conductor in various countries. He created Orchestras and Journals in Brussels, Vienna and Switzerland, all with the name « Ars Viva » or « Musica Viva » and all devoted to contemporary music. From 1944 to 1950, he was conductor of the Zürich Radio Orchestra, which was renamed Beromünster Radio while he was working there. After the Second World War, he gave classes at the Venice Biennale and in Darmstadt. In 1950, he founded the « Ars Viva » publishing house in Zürich, publishing forgotten or unknown works by Classical and contemporary composers. He was also interested in electro-acoustic music and, with the support of UNESCO, founded a sound studio in 1954, in Gravesano (Switzerland) . From 1959 to 1960, he was conductor of the North-West German Philharmonic, his last permanent post. Scherchen is certainly one of the most important figures in the world of music in the 20th Century. He unearthed new talents but without neglecting old traditions. Even today, his interpretations of Mozart and the Romantics are unequalled. Scherchen was one of the few conductors who conducted without a baton.

Hermann Scherchen was responsible for many important 1st performances, including works by :

Arnold Schœnberg : Chamber Symphony No. 1 (1911) ; Alban Berg : 3 Fragments from the Opera « Wozzeck » (1924) ; « Der Wein » (1929) and Concerto for Violin and Orchestra (1936) ; Alois Hába « Matkà » (1930) ; Karl Amadeus Hartmann « Miseræ » (1934) and Symphonic Overtures (1947) ; Albert Roussel « Æneas » (1935) ; Anton Webern Variations, Opus 30 (1943) ; Richard Strauß Symphony for 13 Wind Instruments (1946) ; Luigi Dallapiccola « Il prigioniero » (1950) and « Canti di liberazione » (1955) ; Paul Dessau « Das Verhör des Lukullus » (1951) ; Karlheinz Stockhausen « Kontrapunkte I » (1953) ; Edgar Varèse « Déserts » (1954) ; Hans Werner Henze « König Hirsch » (1956) ; Boris Blacher « Abstract Opera » No. 1 (1957) ; Iannis Xenakis « Pithoprakta » (1957) ; « Achorripsis » (1958) and « Terreteklorh » (1966) ; and Claude Ballif « À Cor et à cri » (1962) .

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German conductor and champion of 20th Century music. He was influential in the careers of many contemporary composers.

Hermann Scherchen was musically self-taught. Early in his career, he played the viola and, for a time, he toured with the Austrian composer Arnold Schœnberg. Interned in Russia during World War I, he returned to Berlin after the War and there, in 1918, founded the « Neue Musikgesellschaft » (Society for New Music) . He edited the music journal « Melos » , in 1920-1921. In 1933, he fled Germany for Brussels, where he edited the journal « Musica Viva » (1933-1936) . He conducted also in Spain, France, and elsewhere in Europe, during and after World War II ; he made his American debut with the Philadelphia Orchestra, in 1964.

Scherchen collaborated with avant-garde composers in introducing their works in recordings and live performances. He recorded with the Orchestras of Vienna, London, and Paris and devoted particular attention to the works of Baroque Masters and of Ludwig van Beethoven. Serving as an important link between Schœnberg and his School and the younger composers, Scherchen influenced the careers of Luigi Nono and other leading mid-Century composers, especially in Italy.

Scherchen wrote several books, including the « Lehrbuch des Dirigierens » (Handbook of Conducting, 1929) ; « Vom Wesen der Musik » (The Nature of Music, 1946) ; and « Musik für Jedermann » (Music for Everyman, 1950) .

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Hermann Scherchen was one of the leading conductors in the middle part of the 20th Century, especially valued for his pioneering performances of the contemporary music of his time. He was essentially self-taught as a musician and became a violist in the Blüthner Orchestra and the Berlin Philharmonic when he was 16. In 1911, he was an assistant to Arnold Schœnberg in the preparation of « Pierrot lunaire » for performance. Following its Berlin premiere, the piece was taken on a tour in which Scherchen conducted. He became the conductor of the Riga Symphony Orchestra in 1914, but was soon interned by the Russians as an enemy alien when World War I started. He returned to Germany after Russia left the War to found the « Neue Musikgesellschaft » and the Scherchen Quartet. In 1919, he founded a militant magazine called « Melos » .

He succeeded Wilhelm Furtwängler as the director of the Frankfurt Museum Concerts, in 1922, and, in the same year, began a long relationship with the Winterthur « Musikkollegium » in Switzerland. From 1928 to 1933, he was the « Generalmusikdirektor » in Königsberg. He frequently conducted contemporary music Festivals, especially with the International Society for Contemporary Music, with which he was connected from its founding in 1923. Among his premieres in the 1920's and 1930's were the 3 Fragments from the Opera « Wozzeck » by Alban Berg and the quarter-tone Opera « Matkà » (Mother) by Alois Hába. He left Germany immediately upon the rise of the Nazis to power, in 1933, settling in Switzerland, where he became music-director of the Zürich Radio Orchestra and also gave courses in conducting, which became a regular summer school in Switzerland in 1939. In the same year, he founded the « Ars Viva » Orchestra. He married the Chinese composer Hsiao Shu-sien. They had a daughter, Tona Scherchen-Hsiao, born in 1937, who went back to China with her mother in 1949. She became a noted composer, especially after she moved to France in 1972.

Scherchen resumed his continent-wide activities after World War II ended. He was director of the Zürich Radio Orchestra (1944-1950) and, in 1950, with the support of UNESCO, opened a studio for electro-acoustic research in 1954, in Gravesano, the village where he lived. He continued his writing about new music in the Gravesano « Blätter ». Unlike many conductors of his generation, his « new music » was not merely the new music of his youth, but the continuing evolution of new music. In the 1950's, he conducted the premieres of such works as Luigi Dallapiccola's « Il prigioniero » ; Paul Dessau's « Das Verhör des Lukullus » ; and Hans Werner Henze's « König Hirsch ». He was the 1st to play any music from Arnold Schœnberg's Opera « Moses und Aron » in Darmstadt (1951) , edited it for its 1st performance under his colleague Hans Rosbaud, and led its 1st performance in Berlin. He did not appear in the United States until 1964 when he conducted the Philadelphia Orchestra.

He was the author of a leading text on conducting and of many articles supporting modern music. He suffered a heart attack while conducting Gian Francesco Malipiero's « Orfeide », in Florence, and died 4 days later.

Publications

« Lehrbuch des Dirigierens » (A Textbook of Conducting) , Leipzig (1929) , Mainz (1956, 1972) .

« Das moderne Musikempfinden » (Feeling for Modern Music) , Zürich (1946) .

« Musik für jedermann » (Music for Everyone) , Winterthur (1950) .

« Alles hörbar machen » (So that everything may be heard) , a collection of letters (1972) .

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Hermann Scherchen, Dirigent, Pädagoge, Komponist, Bearbeiter, Musikschriftsteller, Musikverleger : geboren am 21. Juni 1891 in Berlin-Schöneberg, Deutschland ; gestorben am 12. Juni 1966 in Florenz, Italien.

Als Sohn eines Gastwirts, erhielt Scherchen bereits in jungen Jahren Violinunterricht, seine musikalische Ausbildung erfolgte ansonsten im wesentlichen autodidaktisch. Nachdem er als Bratscher in verschiedenen Orchestern gewirkt hatte, trat er 1912 zum ersten Mal öffentlich während der Uraufführungstournee von Arnold Schönbergs « Pierrot lunaire » als Dirigent in Erscheinung und erhielt zwei Jahre später in Seebad bei Riga seine erste Festanstellung als Dirigent eines Symphonieorchesters. Während des Ersten Weltkriegs war Scherchen als Zivilgefangener im Ural interniert. Dort konnte er weitere Erfahrungen als Dirigent, Bratscher und Lehrer sammeln, bildete sich in Literatur, Philosophie sowie Akustik weiter und widmete sich darüber hinaus der Komposition von Kammermusik und Liedern. Die Erfahrungen im revolutionären Russland sowie darüber hinaus den Kontakt zu Arnold Schönberg beschrieb Scherchen später als die prägendsten Erlebnisse in seinem Leben.

Zurück in Deutschland im Jahr 1918 nahm Scherchen eine breitgefächerte Tätigkeit als Dirigent und Vermittler Neuer Musik auf, die ihn bis Anfang der 1930er Jahre zu einem der gefragtesten Dirigenten seiner Generation machte. Neben seiner Haupttätigkeit als Dirigent spielten für ihn dabei auch die Arbeit als Pädagoge, Orchestergründer und -erzieher, Organisator von Arbeitstagen, Forscher, Komponist und Bearbeiter, Schriftsteller, Herausgeber von Zeitschriften und Musikeditionen sowie als Musikverleger eine große Rolle. Sein Engagement für Neue Musik verband er mit einem ausgeprägten Interesse für das moderne Musiktheater, die Symphonik von Gustav Mahler, Anton Bruckner und Ludwig van Beethoven sowie die Musik der Vorklassik.

Scherchen wirkte nach seiner Rückkehr nach Berlin als Dirigent verschiedener Orchester in Leipzig, Frankfurt am Main, Winterthur (ab 1922) und Königsberg (Ostmarken Rundfunk) . Tourneen führten ihn zudem durch ganz Europa, in den 1930er Jahren auch nach Palästina und China. Sein Einsatz für die neue Musik zeigte sich und andere in zahlreichen Uraufführungen, so etwa von Werken Alban Bergs, Ernst Kroneks oder Alois Hábas. Seine Fähigkeiten als Dirigent gab Scherchen auch als Lehrer weiter, praktisch in verschiedenen Dirigierkursen, und andere an der Musikhochschule in Berlin, und theoretisch in seinem 1929 publizierten « Lehrbuch des Dirigierens » . Institutionelles Engagement zeigte er mit der Gründung der Neuen Musikgesellschaft sowie der Musikzeitschrift « Melos » 1919 beziehungsweise 1920. Zu Scherchens Schaffen gehörte auch, ohne daß er einer Partei angehört hätte, das dezidierte Bekenntnis zur politischen Linken. Musikalisch zeigte sich dies in seiner Arbeit als Bundesdirigent des Arbeitersängerbundes, für den er Chorwerke, Arrangements und Textierungen anfertigte. Außerdem komponierte er verschiedene politische Kampflieder.

Hermann Scherchen war schon vor 1933 aufgrund seines vehementen Eintretens für die Neue Musik sowie wegen seiner Kontakte zu jüdischen Kreisen und zur Arbeiterbewegung öffentlich diffamiert worden (PauliH 1993, Seite 54) . Mit seiner Übersiedlung in die Schweiz 1933, die er selbst zunächst nicht als Exil verstand, entzog er sich der drohenden Verengung seiner künstlerischen Freiräume sowie politischen und ethischen Auseinandersetzungen. Zu formellen Aufführungsverboten im « Dritten Reich » war es zum Zeitpunkt seines Exils jedoch noch nicht gekommen. (Scherchens eigene Angaben zu seinem Exil sind nicht immer zutreffend. - PauliH 1993, Seiten 53-55.) Neben dem Dirigieren und Unterrichten organisierte Scherchen nach 1933 verschiedene Arbeitstagen, deren Ziel und andere die Beschäftigung mit der in Deutschland verbotenen Musik war. Seine Bemühungen um die Vermittlung Neuer Musik erhielten 1935 eine neue Facette. In Brüssel gründete er den Musikverlag « Ars viva » , der neben der Publikation unbekannter älterer Werke vor allem der Verbreitung zeitgenössischer Partituren und Textbücher, etwa von Karl Amadeus Hartmann und

Wladimir Vogel sowie der Zeitschrift « Musica viva » diene. Scherchen gilt als « glücklicher Emigrant », da er in der Schweiz, zeitweise auch in Frankreich, Belgien und England, nach 1933 seine Karriere weiterverfolgen und ausbauen konnte (PauliH 1999) . Die Vielfalt seiner Tätigkeiten und der häufige Wohnortwechsel sind bei ihm nicht als exiltypisch zu werten, sondern entsprechen vielmehr seiner Lebensweise vor 1933 ebenso wie nach 1945. Während des Zweiten Weltkriegs erfuhr sein Wirken jedoch eine räumliche Begrenzung auf die Schweiz. Wirtschaftliche Schwierigkeiten im Exil waren ebenfalls nicht ursächlich auf die Exilsituation zurückzuführen, sondern darauf, daß er sich auf die finanziell riskante Gründung des Ars viva Verlags einließ.

Nach 1945 weitete Scherchen seine beruflichen Aktivitäten aus. Er setzte seine Tätigkeit beim Musikkollegium Winterthur fort, wurde im Zuge einer umstrittenen Neuorganisation des Studio-Orchesters beim Radio Beromünster, der Schweizerischen Rundfunkgesellschaft in Zürich, zu dessen Leiter ernannt, und überdies übertrug man ihm die Leitung der Nordwestdeutschen Philharmonie Herford. Scherchen setzte sich für die neue Komponistengeneration um Karlheinz Stockhausen, Hans Werner Henze, Rolf Liebermann, Luigi Nono, Iannis Xenakis und andere ein und war Dozent bei den Darmstädter Ferienkursen sowie bei der Biennale in Venedig. 1950 gründete er den Musikverlag « Ars viva » in Zürich neu. Eine Remigration in die BRD oder die DDR, wo er 1951 die Uraufführung von Paul Dessaus « Das Verhör des Lukullus » leitete, erwog Scherchen selbst dann nicht, als er 1950 seine Dirigiertätigkeiten für den Schweizer Rundfunk sowie für das Musikkollegium Winterthur aufgeben mußte. Nachdem er wegen seiner unverhohlenen Sympathie für den Kommunismus mehrfach ins Visier der Schweizer Behörden (bis hin zur Überwachung seiner Post 1944) geraten war, brachten sein Gastdirigat beim Prager Frühling 1950 sowie seine aktive Teilnahme bei der sich anschließenden « Tschechischen Kulturwoche » der Partei der Arbeit in Basel, die als « kommunistische Propagandaveranstaltung » der « Totengräber unseres Staates » (LienertKL 2009, Seite 235) bewertet wurde, das Faß sowohl beim Vorstand des Musikkollegiums Winterthur als auch bei der liberalen Partei der Stadt Basel und ihrem Presseorgan zum Überlaufen und führten zur Beendigung der erwähnten Engagements. Dennoch blieb Scherchen in der Schweiz. Er zog allerdings nach Gravesano ins Tessin, wo man ihn nicht als persona non grata behandelte. Dort richtete er 1954 mit Hilfe der UNESCO ein Experimentalstudio ein, das auf die Erforschung der Schallplatten-, Radio- und Fernsehtechnik ausgerichtet war. Die Ergebnisse seiner Forschung publizierte er seit 1955 in den « Gravesaner Blättern » . Zu einer Einbürgerung in die Schweiz, die er zuletzt im Tessin beantragte (20 Jahre früher hatte der Schweizerische Musikerverband schon beim bloßen Gerücht dieses Wunsches dagegen opponiert) , kam es nicht mehr, da er am 12. Juni 1966 in Florenz starb. Scherchens Interpretationen, insbesondere der Zweiten Wiener Schule, von Ferruccio Busoni, Luigi Dallapiccola, Paul Hindemith, Sergej Prokofjew und Igor Strawinsky, gelten als richtungweisend. Viele seiner Aufnahmen sind auch heute noch auf Tonträgern erhältlich, ebenso sind seine Schriften teilweise in Nachdrucken herausgekommen.

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Hermann Carl Julius Scherchen (geboren 21. Juni 1891 in Berlin ; gestorben 12. Juni 1966 in Florenz) war ein deutscher Dirigent und Komponist.

Nach frühem Violinunterricht in der Kindheit studierte Scherchen an der Berliner Musikhochschule. 1907 begann er seine Musikerlaufbahn als Bratschist im « Blüthner-Orchester » , dem Vorgänger des Berliner Symphonie-Orchesters (heute : Konzerthausorchester Berlin) und als Aushilfe bei den Berliner Philharmonikern und in der « Krolloper » . Das

Handwerk für seinen späteren Beruf des Dirigenten erlernte er hauptsächlich als Autodidakt.

In die 1910er Jahre fielen zwei prägende Ereignisse. Entscheidend für seine berufliche und künstlerische Entwicklung wurde 1911 seine Begegnung mit Arnold Schönberg, mit dem er für die Uraufführung von dessen « Pierrot lunaire » (1912) als Dirigent zusammenarbeitete, welches er im folgenden Jahr auch auf einer Tournee dirigierte. 1914 war er in Jūrmala als Dirigent des Rigaer Symphonieorchesters angestellt. Nachdem er zu Beginn des Ersten Weltkriegs in Lettland als feindlicher Ausländer von den Russen interniert worden war, wo er weitere Erfahrungen als Dirigent, Bratscher und Lehrer sammelte und sich auch der Komposition von Kammermusik und Liedern widmete, erlebte er als ziviler Kriegsgefangener in einem Lager im Ural 1917 die russische Oktoberrevolution mit.

1918 übersetzte er das Arbeiterlied Brüder, zur Sonne, zur Freiheit aus dem Russischen ins Deutsche. Von der musikalischen Avantgarde Russlands beeindruckt kehrte er nach Berlin zurück. Er gründete ein Streichquartett (« Scherchen-Quartett »), die Musikzeitschrift für zeitgenössische Musik « Melos » und die Neue Musikgesellschaft Berlin. Daneben begann er seine Lehrtätigkeit an der Hochschule für Musik Berlin und wurde Leiter zweier Arbeiterchöre. In den folgenden Jahren dirigierte er in Leipzig (1920-1921) das « Orchester des Konzertvereins » und in Frankfurt am Main (1922-1924) als Nachfolger von Wilhelm Furtwängler. Er war Leiter der Museumskonzerte der Frankfurter Museums-gesellschaft und wirkte in Winterthur (1922-1950), als Generalmusikdirektor in Königsberg (1928-1931) und war daneben bis 1933 musikalischer Leiter des dortigen Rundfunksenders. In Winterthur machte er als Dirigent das von Mäzen Werner Reinhart geförderte Stadtorchester des Musikkollegiums Winterthur europaweit bekannt.

Ab 1923 engagierte sich Scherchen in der Internationalen Gesellschaft für Neue Musik (IGNM). In diesem Umfeld lernte er auch Karl Amadeus Hartmann kennen, zu dessen Mentor er wurde. 1926 dirigierte Scherchen erstmals bei den Donaueschinger Musiktagen. Scherchen gehörte der KPD zwar nicht als Mitglied an, stand aber politisch links und war ein großer Freund der Sowjetunion. 1933 verließ er wegen seiner Ablehnung des Nationalsozialismus Deutschland. In Brüssel gründete er den Musikverlag « Ars viva », der neben der Publikation unbekannter älterer Werke vor allem der Verbreitung zeitgenössischer Partituren und Textbücher, etwa von Karl Amadeus Hartmann und Wladimir Vogel sowie der Zeitschrift « Musica viva » diente, aber keinen langen Bestand hatte. 1937 zog er in die Schweiz.

Nach dem Zweiten Weltkrieg war Scherchen von 1945 bis 1950 musikalischer Leiter beim Radioorchester Zürich, welches in Radio Beromünster umbenannt wurde, und Chefdirigent des Studioorchesters beim Schweizer Rundfunk. Ab 1950 engagierte er sich bei den Darmstädter Ferienkursen für Neue Musik und verhalf vielen der damaligen Avantgarde-Komponisten zu Uraufführungen. Im selben Jahr gründete er den Musikverlag « Ars viva » in Zürich neu. 1951 leitete er an der Berliner Staatsoper die Uraufführung von Paul Dessaus « Das Verhör des Lukullus ». 1954 gründete Scherchen in seinem Wohnort Gravesano mit Unterstützung der UNESCO ein Studio für Forschungen auf dem Gebiet der Elektroakustik (Rundfunk- und Aufnahmetechnik), wo Komponisten wie Vladimir Ussachevski, Luc Ferrari, François-Bernard Mâche und vor allem Iannis Xenakis arbeiteten. Die Ergebnisse dieser Forschungen veröffentlichte Scherchen in den « Gravesaner Blättern ».

Von 1959 bis 1960 war er außerdem Chefdirigent der Nordwestdeutschen Philharmonie in Herford.

Scherchen setzte sich in seiner Karriere wie kaum ein zweiter Dirigent für die Neue Musik ein. Er dirigierte viele Uraufführungen, darunter Werke von Arnold Schönberg, Alban Berg, Anton Webern, Paul Hindemith, Ernst Křenek, Richard Strauß, Karl Amadeus Hartmann, Edgar Varèse, Luigi Nono, Luigi Dallapiccola, Paul Dessau, Boris Blacher, Hans Werner Henze, Alois Hába, Albert Roussel, Claude Ballif, Karlheinz Stockhausen und Iannis Xenakis. Daneben gründete er Ensembles, die sich der Aufführung zeitgenössischer Musik widmeten, und Zeitschriften, die sich publizistisch um deren Verbreitung bemühten.

Scherchen war als Dirigent für unkonventionelle Interpretationen bekannt. So existiert eine Aufnahme der 5. Sinfonie von Gustav Mahler, in welcher Scherchen erhebliche Striche in der Partitur vornahm (möglicherweise, um eine einstündige Radioübertragung zu ermöglichen). Auch gehörte er zu den Ersten, die Beethovens Metronomangaben ernst nahmen, was auf einigen seiner Aufnahmen zu hören ist.

Zu seinen Schülern gehörten Karl Amadeus Hartmann, Ernest Bour, Bruno Maderna, Luigi Nono, Francis Travis und Harry Goldschmidt.

Während eines Konzerts in Italien 1966 erlitt er einen Herzinfarkt und verstarb wenige Tage darauf.

Elias Canetti portraitiert in seinem Buch *Das Augenspiel - Lebensgeschichte 1931-1937* (1985) Scherchen - der als Charakter nicht unproblematisch war - in dem Kapitel *Der Dirigent* außerordentlich scharf.

Hermann Scherchen war zunächst verheiratet mit Auguste Maria Jansen ; der Ehe entstammt der Sohn Karl Hermann Wolfgang (Wulff) , geboren 1920, späterer Partner Benjamin Britzens. 1927-1932 war er verheiratet mit der Schauspielerin Gerda Müller, danach mit der chinesischen Komponistin Xiao Shuxian (Hsiao Shu-hsien) . 1937 wurde ihre gemeinsame Tochter Tona Scherchen geboren. Diese kehrte 1949 mit ihrer Mutter nach China zurück. Später machte sie sich einen Namen als Komponistin, vor allem nachdem sie 1972 nach Frankreich gezogen war.

Seine Schwester Helena war mit Sándor Radó verheiratet, den er während dessen Flucht 1944 eine Zeit lang in seiner Wohnung in Genf versteckte.

Familie

Hermann Scherchen war zunächst verheiratet mit Auguste Maria Jansen ; der Ehe entstammt der Sohn Karl Hermann Wolfgang (« Wulff ») , geboren 1920, späterer Partner Benjamin Britzens. 1927-1932 war er verheiratet mit der Schauspielerin Gerda Müller, danach mit der chinesischen Komponistin Xiao Shuxian (Hsiao Shu-hsien) . 1937 wurde ihre gemeinsame Tochter Tona Scherchen geboren. Diese kehrte 1949 mit ihrer Mutter nach China zurück. Später machte sie sich einen Namen als Komponistin, vor allem nachdem sie 1972 nach Frankreich gezogen war.

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Auszeichnungen

1930 : Verleihung des Ehrendoktors der Philosophie (Albertus-Universität Königsberg) .

1957 : Deutscher Kritikerpreis.

1961 : Silberne Medaille der Stadt Paris.

1961 : Ehrenmitgliedschaft der Internationalen Gesellschaft für Neue Musik.

Werke

Lehrbuch des Dirigierens, Leipzig (1929) .

Lehrbuch des Dirigierens, Schott, Mainz, Nachdruck (2006) .

Vom Wesen der Musik, Winterthur (1946) .

Musik für Jedermann, Winterthur (1950) .

Alles hörbar machen : Briefe eines Dirigenten 1920-1939, Berlin (1976) .

Aus meinem Leben, Berlin (1984) .

Schallplattenaufnahmen von mehreren hundert Werken vom Barock bis zur Moderne (wenige noch im Handel erhältlich) .

Society for Private Musical Performances

Automne 1918 : Arnold Schönberg returns to live in Vienna for the 3rd time, and founds the « Society for Private Musical Performances » (« Verein für musikalische Privataufführungen ») , in order to rehearse and perform difficult contemporary music properly.

Schönberg has the intention of making carefully rehearsed and comprehensible performances of newly-composed music available to genuinely interested members of the musical public. In the 3 years, **between February 1919 and 5 December 1921** (when the « Verein » had to cease its activities due to Austrian hyper-inflation) , the organization gave 353 performances of 154 works in a total of 117 concerts.

Circumstances permitting, concerts were given at the rate of 1 per week, with each programme consisting entirely of modern works. The range of music included was very wide, the « allowable » composers not being confined to the «

Schœnberg circle » but drawn from all those who had (as he himself put it) a real face or name. During the Society's 1st 2 years, in fact, Schœnberg did not allow any of his own music to be performed ; instead, the programmes included works by Gustav Mahler, Richard Strauß, Ferruccio Busoni, Max Reger, Igor Stravinsky, Erich Wolfgang Korngold, Béla Bartók, Claude Debussy, Maurice Ravel, Erik Satie, Anton Webern, Alban Berg, and many others.

The players at these events were chosen from among the most gifted young musicians available, and each work was rehearsed intensively, either under Schœnberg himself or by a « Vortragsmeister » (Performance Director) specifically appointed by him. Clarity and comprehensibility of the musical presentation was the overriding aim, with audiences sometimes being permitted to hear « open rehearsals » , and complex works sometimes being played more than once, in the same concert.

Only those who had joined the organization were admitted to the events : the intention was to exclude « sensation-seeking » members of the Viennese public (who would often attend concerts with the express intention of whistling derisively at « modern » works by blowing across their house-keys) as well as keep-out hostile critics who would attack such music in their publications : a sign displayed on the door (in the manner of a police notice) would state that :

« Kritikern ist der Eintritt verboten. » (Critics are forbidden entry.)

Applause was not permitted after the performance of any work on the program.

A successor Society under the ægis of Alexander von Zemlinsky, with Arnold Schœnberg as Honorary President and Heinrich Jalowetz and Viktor Ullmann among the « Performance Directors » , operated in Prague, **from April 1922 to May 1924**. At its peak, its membership was over 400, substantially larger than the Vienna Society - and, also unlike the Vienna Society, whose membership was largely made-up of professional musicians, the membership of the Prague Society was chiefly amateurs : a study published in 1974 instances « civil servants, writers, doctors, lawyers, university and school teachers, businessmen, actors and painters » , as well as « students and musicians of all kinds » .

...

In 1918, Arnold Schœnberg founded the « Verein für musikalische Privataufführungen » (Society for Private Musical Performances) , in Vienna. At the age of 44, Schœnberg was widely considered one of the most important and influential composers of his time. After his experiences in the conservative Viennese music life, culminating in the horrors of the infamous « Scandal-concert » of **March 31, 1913**, Schœnberg must have felt that the time had come to introduce a different way of presenting new music to an interested audience.

With Schœnberg as president and with a board of 19 friends and students an interesting format was developed : weekly concerts which would only be open to members of the « Verein » , music-critics were not allowed and audible approval or disapproval was not permitted.

The programs would remain secret until the evening of the concert. Compositions would be presented at the highest-level of performance standards. They would be repeated preferably 2 to 4 times during the season, sometimes even twice during the same concert, in order to understand the music better. Radio broadcasting was not introduced until 1923 and as gramophone records with this repertoire were not available, the repetition was very valuable ; even in today's music life it can be helpful.

The « Verein » 's main goal was « to provide artists and art-lovers with a real and precise knowledge of modern music » . It was also stated that this was a Society « not for the composers, but for the audience » . In sharp contrast to the common rehearsal practice in Vienna, during those days, the concerts of the « Verein » would be prepared aiming for the highest-standards « with care and thoroughly » . Schönberg and his « Vortragsmeister » (literally : « performance-Masters » , functioning as « rehearsal-Directors » Alban Berg, Anton Webern, Erwin Stein, Eduard Steuermann and Benno Sachs) were securing that the specific work could be properly presented in a performance. The performing musicians were carefully selected and only those who were sincerely interested in the music were accepted. Any display of virtuosity for its own sake was not tolerated.

The « Verein » was active in Vienna, from 29 December 1918 until 5 December 1921, when the economic crisis in Austria made further activities impossible. The repertoire performed in these 3 years contained songs, piano pieces, chamber music (Violin Sonatas, Cello Sonatas, Piano Trios, String Quartets) , smaller choral works, and orchestral compositions by mainly contemporary composers of different styles, from Gustav Mahler and Richard Strauß to the most recent music. The repertoire also included many composers whose works do not belong to the Central European tradition. The orchestral works would be presented in arrangements for piano solo, piano 4 hands or 2 piano's (6 hands or 8 hands) , again, with « the highest-standards of concert performance » .

The « Verein » was not intended as a vehicle for for a specific type of music or for Schönberg himself. Max Reger (of whom 23 compositions were performed) and Claude Debussy (16 compositions performed) were the composers most presented and it was not until the 3rd season of the « Verein » that Schönberg introduced some of his own music. After the « Verein » in Vienna had been disbanded, another 3 seasons in Prague were presented with a total of 20 concerts, under presidency of Alexander von Zemlinsky, from May 25, 1922, until May 31, 1924. As had been the case in Vienna, Max Reger and Claude Debussy were performed most often, now followed by Schönberg, whose compositions were programmed by Zemlinsky.

Numerous 1st performances, as well as several world-premieres, were presented by the « Verein » . When looking at the 2 most popular composers of the « Verein » , Max Reger and Claude Debussy, who not only were the most performed but who also were celebrated at concerts that were exclusively devoted to their music, it is remarkable that the « Verein » acknowledged certain qualities in both Debussy and Reger and that our time only appreciates Debussy and seems to have forgotten about Reger. Can it be that our present music life does not do justice to the music of Reger, who was considered a genius by Schönberg ?

Since the days of Haydn, Mozart and Beethoven, the use of piano reductions of orchestral music or even of string quartets had been a customary way of getting acquainted with new music. One could play the music at home, and

repeat it as much as desired. Before technical progress made sound reproduction possible, this was not only the general way to become familiar with certain compositions. It also allowed presenting them in concert in this format, when the available funds would not allow the engaging of an Orchestra. In Schönberg's view, one would always be able to understand the real content of the music in these piano arrangements, sometimes even better, as there would be no distraction by an orchestration that might impress on its own. In the brochure of the « Verein » , it reads :

« In this manner, it is namely possible to hear and judge modern orchestral works stripped of all sound effects that only an Orchestra produces and of all of its sensory aids. Thereby, invalidating the common reproach that this music owes its effect solely to its more or less rich and striking instrumentation and does not possess all of the features which formerly were characteristic of good music : melodies, richness of harmony, polyphony, perfect form, architecture, etc.

For the 2nd season of the « Verein » , ambitious plans were made to arrange orchestral compositions for large chamber ensembles, still using the piano but including strings and winds, in order to preserve more of the original orchestral colours. The combination of several string and wind instruments with piano so far only existed in a few relatively insignificant works in the repertoire until Arnold Schönberg, in 1912, composed his « Pierrot lunaire » , Opus 21, for « Sprechstimme » and the unprecedented combination of flute/piccolo, clarinet/bass-clarinet, violin/viola, violoncello and piano.

Schönberg started the use of a new and richer type of arrangement for the « Verein » with his own 1920 arrangement of Gustav Mahler's « Lieder eines fahrenden Gesellen » for what would soon become the standard ensemble : flute, clarinet, 5 string instruments (string quartet and double bass) , piano and harmonium, in this case with the exceptional addition of percussion.

The main principle of Schönberg's model of arranging was to leave from the original orchestration not only the string parts but also 2 or more of the wind parts as much as possible untouched. The remaining woodwind parts and additional string parts were given to the harmonium and the piano was pre-dominantly used for brass, harp and percussion parts.

Schönberg's method of arranging also served as a model for all other later « Verein » ensemble arrangements by his students : Erwin Stein, Karl Rankl, Hanns Eisler, Benno Sachs and Rudolf Kolisch. The arranging probably took place under Schönberg's guidance. The « Verein » ensemble performed only 6 of the total of 17 orchestral compositions that were arranged : Gustav Mahler's « Lieder eines fahrenden Gesellen » and 4th Symphony ; Max Reger's « Romantische Suite » , Opus 125 ; Arnold Schönberg's 5 Orchestra Pieces, Opus 16 ; Anton Webern's 5 Orchestra Pieces, Opus 10, and 6 Orchestra Pieces, Opus 6. The other 11 arrangements remained unperformed until the revival of this particular « Verein » enterprise, much later at the end of the 20th Century.

Projects of the « Verein » as announced in the last season included the performances of chamber ensemble versions of all of Beethoven's Piano Concertos and Violin Concerto ; Reger's Violin Concerto and Piano Concerto ; Mozart's Piano Concerto in C minor, KV 491 ; Brahms's Violin Concerto and 2nd Piano Concerto ; plus Anton Bruckner's 7th Symphony.

Concerning Bruckner's Symphony, the prospectus mentions that it would be artistically necessary to remove the usual cuts. Of all these mentioned works, only the Reger Violin Concerto and Bruckner's 7th Symphony were arranged, but not performed.

The concept of arranging or even re-writing music for other, usually smaller ensembles has a long history and it still exists today in many forms. Composers often arrange their own music or that of others, ranging from very literal transcriptions to very free versions. Of course, these arrangements often had (and still have) to do with a lack of funding, as was the case in Vienna, around 1920. This situation led Schönberg to use the « Verein » chamber ensemble, with its new format in between the original Orchestra version and the piano reduction.

Such a reduction obviously means that one loses the potential massive sound of the Orchestra, and also the many colours of the full orchestration but, on the other hand, one gains the individual expression of the solo strings and the different energy of a chamber ensemble.

...

For the dedicated Brucknerian, for the student of the 1920's, in general, or the « Second Viennese School » , in particular - indeed, for any open-minded or broad-minded listener.

When Arnold Schönberg (together with Alban Berg and Anton Webern) founded his « Verein für musikalische Privataufführungen » , in November 1918, his intention was to present music (and not just contemporary music) which he regarded as under-valued, or deserving of particular promotion and attention. It was, as Berg put it in a prospectus, « not a Society for composers, but exclusively for the public » : in fact, the press was expressly excluded, and applause (as well as expressions of displeasure) forbidden. After 118 concerts, the Society was disbanded in September 1921 - 1 month before this version of Bruckner's 7th Symphony was completed, an accident of history which meant that its 1st performance (by the Thomas Christian Ensemble) had to wait until 19 March 2000.

Remember that, however much Schönberg and his 3 student-transcribers genuinely valued this music, the sound culture of the 1920's (by now, relatively linear, disciplined and monochrome) was very different to the massively colourful, organ-like sonorities favoured by Bruckner. Written as it was for a diminutive ensemble of limited range (in terms of both dynamic and sonority) , it was inevitable that this grandest of Symphonic essays should re-emerge as an exercise in textural « dieting » - more objective, but equally revealing ; more analytical, but no less involving ; more intimate, but almost as dramatic as the original.

Although the arrangement as a whole was jointly engineered by 3 of Schönberg's then-students, the 1st and 3rd movements were largely Hanns Eisler's work, whereas Erwin Stein worked on the Adagio, and Karl Rankl on the Finale. There are no discernible fingerprints which we can attach to any of these. In fact, working as they did in evident haste, they seem all to have adopted a common method of retaining orchestral string parts from the original score without significant alteration, with the clarinet taking the wind solos, the horn the brass, and the piano and harmonium being used where harmonic weight is required, for example in tuttis or wind and brass chords. To a large

extent, therefore, these are arrangements of convenience, not great artistry.

What you most lose is the sheer weight and range of orchestral tone-colour. Bruckner's string tremolandi are crudely exposed on individual instruments, the great outbursts of brass instruments (in the Scherzo, for example) lack impact, and the solemn harmonic voice of the great Adagio is belittled by such a diversity of solo lines.

Advantages ? Hey, don't rule these out ! The intimacy of a small ensemble such as this is a very effective means of highlighting contrapuntal dialogue, and introducing light and shade into Bruckner's massive (sometimes dense) tuttis. So, detail emerges afresh as if caught in a spotlight. In the process, one is made more aware of the historical links between the « Second Viennese School » and its Schubert-Bruckner-Mahler ancestry. « Chamberised » Bruckner, as here, connects well with the Mahler of the 9th and the Schönberg of the « Chamber Symphony » . Listeners with an ear for such musical « family trees » will find this arrangement especially absorbing and illuminating.

...

Hanns Eisler, Erwin Stein, and Karl Rankl made this arrangement for Arnold Schönberg's « Society for Private Musical Performances » , a group that put on concerts for members only, with the press banned and any approval or disapproval of the music or the performances (which the founders modestly touted as « exemplary ») forbidden. But this outfit had a problem : it couldn't afford an Orchestra. So much of the music they played was in chamber arrangements. In this case, Bruckner's 100 players Orchestra with expanded brass section is portrayed by a string quintet making do for an entire orchestral string section, while the brass chorus is played by 1 horn and a piano duet ; 1 clarinet plus harmonium handle the woodwind parts. In this version, Bruckner's « Cathedral in Sound » is more suggestive of a chapel.

The « Society for Private Musical Performances » had the good fortune to go broke before this derangement could be played ; the score was lost and forgotten. This fortunate state of affairs ended 80 years later when a musicologist named Hans Winking found it in Schönberg's archives. It finally was brought to life in a concert in Cologne, in 2000. In this era where, if given the chance, someone will record anything, here it is on CD.

I have to say that the members of the Thomas Christian Ensemble are good musicians who play extremely well. The results are not unmusical. The poignant opening phrase of the Symphony sounds promising, as Andrew Joy's rich French horn sound soars-out. But, then, the string quintet's tremolando sounds like a silent movie band playing a bad suspense cue, not at all the hushed and reverent effect Bruckner intended. And so, it goes from there. There are occasional interesting nuances of timbre and atmosphere, but these are surrounded by long, texturally threadbare sections. When trying to duplicate Bruckner's awesome crescendos, the ensemble turns raw and shrill. And it's not helped by MDG's sound, recorded at a loud orchestra-size level.

Post-Verein

Since 1918, the « Verein » has had a lasting influence on the presentation of new music and it became the source of

inspiration for many organizations for new music, from the early 1920's until our present times ; it has served as model for many concert Societies and Festivals after the Second World War and it still is influencing serious music presenters all over the world.

The renewed interest in the arrangements of the « Verein » started in the late 1970's. Most of the re-discovering and presenting of the arrangements of the « Verein » can be attributed to the « Schœnberg Ensemble » . The « Schœnberg Ensemble » , founded by the present writer (Henk Guittart) , in 1974, emerged from an ensemble of students at the Royal Conservatory in The Hague, The Netherlands. I was the ensemble's violist and artistic leader, and as such responsible until 1988 for the development of the repertoire. When I visited for the 1st time, in 1978, the newly-build Arnold Schœnberg Institute, in Los Angeles, as part of my research regarding performance practice questions and the studying of the manuscripts of Arnold Schœnberg, I found in the archives besides some interesting Schœnberg manuscripts of early compositions also many « Verein » arrangements.

The « Schœnberg Ensemble » started performing and recording most of these arrangements and we probably gave the 1st performance, or at least the 2nd performance after the Viennese « Verein » , of many of the « Verein » arrangements between the years 1978 and 1990. Already in the early 1980's, the « Schœnberg Ensemble » decided to continue the « Verein » tradition by commissioning composers-arrangers to build additional repertoire while using the « Verein » model of arranging. The value of performing these « Verein » and « post-Verein » arrangements, in today's music life, still lays in presenting underexposed repertoire, with obvious exceptions of composers such as Claude Debussy, Richard Wagner, Anton Bruckner and Gustav Mahler.

In the past 30 years, many ensembles world-wide have performed and recorded « Verein » arrangements, often to great acclaim. Our initiative to create new « Verein » arrangements has also been followed by many others, ensembles and composers-arrangers, in an increasing way.

In the past 20 years, I have conducted most of the « Verein » arrangements, remaining basically true to the original arrangement while comparing it with the original orchestral score and correcting obvious mistakes.

Until 2011, when I started revising many of the arrangements, I had restricted myself to minor changes in instrumentation, but closer inspection of the arrangements in comparison with the original instrumentation led me to the conviction that it would be in the spirit of the « Verein » to improve the instrumentation choices during rehearsal, thus, keeping it a lively art. This, I did often in co-operation with the musicians. It felt even more justified because many of the pieces were not performed during the days of the « Verein » , and actually never even rehearsed. This has led me in certain cases to add instruments, and exchange voices, particularly in the keyboards.

(Henk Guittart)

...

Der im November 1918 in Mödling bei Wien gegründete und 1921 wieder aufgelöste Verein für musikalische

Privataufführungen ging auf eine Initiative des österreichischen Komponisten Arnold Schönberg zurück.

Ziel des Vereines war es « Künstlern und Kunstfreunden eine wirkliche und genaue Kenntnis moderner Musik zu verschaffen ». Dies sollte im Rahmen nicht-öffentlicher Konzerte, nur vor zahlenden Vereinsmitgliedern, stattfinden. Schönberg selbst übernahm Präsidentschaft und Programmauswahl, unterstützt von einem 19-köpfigen Vorstand aus dem Kreis seiner Freunde und Schüler. Eine wichtige Intention des bald auch als « Schönberg-Verein » bekannten Unternehmens war es, missliebige Pressevertreter von Aufführungen fernzuhalten (Konzerte und Uraufführungen der vorangegangenen Jahre endeten mehrfach als Skandale mit entsprechenden Zeitungskritiken, besonders berühmt wurde das von Schönberg geleitete Skandal- oder Watschenkonzert vom 31. März 1913) . So blieben, geregelt in umfangreichen Statuten, nicht nur Beifalls- und Missfallenskundgebungen, sondern auch Pressebesprechungen untersagt. Zur Gewährleistung eines gleichmäßigen Besuches wurden Programme vorher nicht bekanntgegeben. Die Programme wurden intensiv geprobt und aus didaktischen Gründen oft mehrfach wiederholt.

In den 3 Jahren des Bestehens fanden 117 Konzerte statt, bei denen 154 zeitgenössische Kompositionen aufgeführt wurden. Proben und Konzerte erfolgten und andere im Wiener Konzerthaus, Wiener Musikverein oder dem Festsaal des Kaufmännischen Vereins. Zu den aufgeführten Komponisten zählten beispielsweise Gustav Mahler, Richard Strauß, Ferruccio Busoni, Max Reger, Igor Strawinsky, Erich Wolfgang Korngold, Béla Bartók, Claude Debussy, Maurice Ravel, Erik Satie, Alban Berg und Anton Webern. Erst 1920 wurde auch ein eigenes Werk Schönbergs ins Programm genommen. Die Ausführenden waren überwiegend Schönberg-Schüler. Da kein Orchester zur Verfügung stand, wurden teilweise eigens Bearbeitungen für Kammermusikensemble erstellt, beispielsweise von Schönbergs 5 Orchesterstücken, Opus 16, Anton Bruckners 7. Sinfonie, Gustav Mahlers 4. Sinfonie oder Claude Debussys « Prélude à l'après-midi d'un faune » .

Bevor der Verein im Dezember 1921 wegen Geldmangels infolge der Inflation in Österreich aufgelöst werden mußte, versuchte Schönberg noch durch einen Außerordentlichen Abend Geld aufzutreiben : Am 27. Mai 1921 fand ein Konzert mit vier Walzern von Johann Strauß Sohn statt, die von Arnold Schönberg, Alban Berg und Anton von Webern für Streichquartett, Klavier und Harmonium arrangiert wurden, die Autographe wurden im Anschluß versteigert.

Alban Berg : Prospekt des « Vereins für musikalische Privataufführungen » , September 1919.

...

Remaining in Vienna, Lois Hába attends Arnold Schönberg's « Private Society » concerts and studies Schönberg's works, becoming particularly influenced by the « athenatic » style used by Schönberg, in « Erwartung » . He works as proof-reader at Universal-Edition, which enables him to study many of the most recent scores by Schönberg and his students, and results in the 1st publication of his compositions (including the 2nd String Quartet, his 1st major quarter-tone work) . Hába follows Franz Schreker to Berlin, in 1920, finds his 1st success as a composer there, and begins publishing theoretical treatises.

10 octobre 1918 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 4e Symphonie d'Anton Bruckner. Il s'agit du 1er concert de la saison.

15 octobre 1918 (1er concert académique de la saison 1918-1919 à Mannheim) : Le chef Wilhelm Furtwängler dirige la 9e Symphonie de Bruckner. Au même programme : Concerto pour violon (n° 2 ou n° 4) de Mozart, avec la soliste Eva Bernstein ; et le poème symphonique « Don Juan » de Richard Strauß.

30 novembre 1918 : Le chef Wilhelm Furtwängler dirige, à la « Großer Konzerthaus-Saal », la 4e Symphonie de Bruckner avec le « Tonkünstler-Orchester » de Vienne. Au même programme : le poème symphonique « Don Juan » de Richard Strauß ; et les « Lieder eines fahrenden Gesellen » de Mahler interprétés par le chanteur Hans Duhan du « Wiener Staatsoper » .

L'Orchestre autrichien du « Tonkünstler »

The Austrian « Tonkünstler » Orchestra (« Tonkünstler-Orchester Niederösterreich ») is based in Vienna and in « Sankt Pölten », Lower-Austria.

The Orchestra's name has its origins in the « Tonkünstler-Sozietät, Wien », which was organizing concerts in the era of Franz-Josef Haydn and Wolfgang Amadeus Mozart. This name lived on in the Viennese « “ Tonkünstler ” Orchestra Association », which was founded at the beginning of the 20th Century. The 1st concert was performed in 1907 at the « Musikverein » presenting works of Karl Goldmark, Edvard Grieg, Franz Liszt and Ludwig van Beethoven. In 1913, the Viennese « Tonkünstler » Orchestra were the 1st to perform Arnold Schoenberg's « Gurrelieder ». The « Sunday Afternoon Concerts » of the Orchestra were very popular with the Viennese audience. During World War I, the Orchestra had to merge with the so-called « Vienna Concertverein » due to financial hardships. The association continued to organize concerts until 1933.

In the mid-1930's, the National-Socialist conductor Leopold Reichwein founded a new Orchestra, which took the name « N.S. Wiener Tonkünstlerorchester » after Austria was annexed by Germany in 1938. The Orchestra, then, became the « Gausymphonieorchester Niederdonau » in 1939. It was doing concerts throughout World War II, mostly with the « Kraft durch Freude » (KdF) and in supporting the « Wehrmacht ». The Orchestra re-named itself in 1945 to « Landessymphonieorchester Niederösterreich ». In 1946, this ensemble tied to the « Tonkünstler » tradition and called itself « Niederösterreichisches Tonkünstlerorchester » (Lower-Austrian « Tonkünstler » Orchestra) . The tradition of « Sunday Afternoon Concerts » was also revived. In 2002, the Orchestra underwent a re-structuring process and is now called : « Tonkünstler-Orchester Niederösterreich » (« Tonkünstler » Orchestra of Lower-Austria) . The « Tonkünstler » was the 1st Austrian Orchestra with a division focused solely on music education.

From 2004 to 2009, Kristjan Järvi was principal-conductor of the Orchestra, and his work with the Orchestra included a commercial recording of Leonard Bernstein's « Mass ». In the 2009-2010 season, Andrés Orozco-Estrada, who was the Orchestra's assistant-conductor for 2 years, took-up the post of principal-conductor. His contract with the Orchestra is through the 2014-2015 season, after which he is scheduled to step-down as principal-conductor. In November 2013, the Orchestra announced the appointment of Yutaka Sado as its next principal-conductor, effective with the 2015-2016 season, with an initial contract of 3 years.

The « Tonkünstler » Orchestra has its residencies in Vienna and Lower-Austria. In Vienna, they perform concerts in the « Golden-Saal » of the « Musikverein » . The « Musikverein » « Glass Hall » serves as the Orchestra's rehearsal-room. As the State Orchestra of Lower-Austria, « Tonkünstler » have a 2nd residency in the « Festspielhaus » of « Sankt Pölten » . From summer 2007, the Orchestra is also « Orchestra in residence » at the international Grafenegg Music Festival.

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The « Tonkünstler » is the only Austrian Symphony Orchestra to boast 3 residencies. The « Sunday Afternoon Concerts » at the Vienna « Musikverein » have a tradition that stretches back over 60 years and remain the « Tonkünstler » 's most successful concert cycle to date. The « Festspielhaus » of « Sankt Pölten » was officially opened by the « Tonkünstler » , on 1 March 1997. As resident Orchestra, they have catered to a variety of genres since then with Opera, dance and educational projects, as well as an extensive range of concerts. They, thereby, form a large and integral part of the cultural life of the Lower-Austrian State capital. In Grafenegg, the « Tonkünstler » have 2 acoustically outstanding venues at their disposal in their capacity as Festival Orchestra : the « Auditorium » and the « Wolkenturm » . The latter was also officially opened by the « Tonkünstler » . Each year, the Midsummer Night's Gala (broadcast on radio and television in Austria as well as in several other European countries) opens the summer season in Grafenegg.

The political and social events and upheavals of the 20th Century have left their mark on the Orchestra's history. The 1st concert by the Viennese « Tonkünstler » Orchestra took place in the Vienna « Musikverein » , in October 1907, with 83 musicians performing. The conductors that night were Oskar Nedbal, a student of Antonín Dvořák, Hans Pfitzner and Bernhard Stavenhagen, a student of Franz Liszt. The « Tonkünstler » gave the 1st performance of Arnold Schönberg's « Gurre-Lieder » under the direction of Franz Schreker, in 1913 ; and Wilhelm Furtwängler was Principal Conductor, from 1919 to 1923. In the years that followed, the Orchestra worked with conductors such as Bruno Walter, Otto Klemperer, Felix Weingartner, Hans Knappertsbusch and Hermann Abendroth.

The « Tonkünstler » have been the State Symphony Orchestra of Lower-Austria since 1945. They have fulfilled the cultural, artistic and educational mandate this entails year on year through their extensive range of concerts at various locations across the region, including the New Year's concert series, as well as through music education projects and their commitment to contemporary music in Lower-Austria. The « NÖ Tonkünstler BetriebsgesmbH » was founded in 2001. A decisive factor in securing the Orchestra's future was the signing of a permanent subsidy agreement with the State of Lower-Austria and the associated incorporation into the « NÖ Kulturwirtschaft GesmbH » , which has since served as the Orchestra's cultural management organisation.

In 2003, the « Tonkünstler » was the 1st Austrian Orchestra to establish a department for music education. The « Tonspiele » (Sound Festival) is among the most extensive music education programmes in Austria.

Soloists who have collaborated with the Orchestra include :

Renée Fleming, Joyce DiDonato, Angelika Kirchschrager, Lisa Batiashvili, Sol Gabetta, Michael Schade and Daniel Hope as well as pianists Rudolf Buchbinder, Fazıl Say, Kit Armstrong and Lang Lang. Sought-after virtuosos such as pianist Maria João Pires, oboist Albrecht Mayer, violinists Augustin Hadelich, Christian Tetzlaff and Arabella Steinbacher as well as harpist Xavier de Maistre will perform in the upcoming 2015-2016 concert season as guest-soloists.

Tours have taken the « Tonkünstler » to Great Britain, Germany, Spain, Slovenia, the Baltic States and, several times, to Japan. In the 2013-2014 concert season, they went on an extended tour to Great Britain with Andrés Orozco-Estrada. A tour to Japan that is to last several weeks is in the works for May 2016 under the direction of the new Chief Conductor Yutaka Sado.

Numerous CD recordings reflect the Orchestra's versatile artistic profile. These include the Symphony No. 2 « Lobgesang » by Felix Mendelssohn-Bartholdy and Gustav Mahler's Symphony No. 1, both conducted by the then Music Director Andrés Orozco-Estrada. In 2014, Symphonies Nos. 1 and 3 by Mendelssohn-Bartholdy were released on CD ; Symphonies Nos. 4 and 5 are to follow in 2015. The complete recording of all 4 Symphonies by Johannes Brahms was also released in 2015. 2013 saw the release of the « Symphonie fantastique » by Hector Berlioz on « Cēms Classics » , also under the direction of Andrés Orozco-Estrada. Other recording projects include Leonard Bernstein's « Mass » , Joseph Haydn's Paris Symphonies and Ludwig van Beethoven's Symphony No. 9 in a version by Gustav Mahler, all under the direction of Kristjan Järvi. Mendelssohn-Bartholdy's « Sommernachtstraum » , Schumann's « Manfred » , Franz Schmidt's « Das Buch mit sieben Siegeln » as well as « Desert Music » by Steve Reich and « Zeitstimmung » (Rough Music) by Heinz Karl Gruber are also available. The CD « ZEIT : PUNKTE » was released in 2012, featuring 3 commissioned works.

The « Tonkünstler » feature in the « Tonkünstler » programme on Austrian radio every last Thursday evening of the month. The regional public radio for Lower-Austria, « ORF Radio Niederösterreich » , presents previews of musical highlights, information on current « Tonkünstler » projects and on other performances in the Lower-Austrian musical events calendar. The book « Die Tonkünstler. Orchester-Geschichten aus Wien und Niederösterreich » was published in 2007 on the occasion of the Orchestra's Centennial anniversary. Contributions by Otto Biba, Ernst Kobau, Philipp Stein, Markus Hennerfeind, Wilhelm Sinkovicz, Walter Weidringer and editor Rainer Lepuschitz examine previously overlooked or neglected aspects of Austrian Orchestral history.

Important Dates

1907 : The « Wiener Tonkünstler-Orchester » is founded with 83 musicians ; 1st concert on **10 October 1907**, at the Vienna « Musikverein » . Conductors : Oskar Nedbal, Hans Pfitzner, Bernhard Stavenhagen.

1913 : Premiere of the « Gurre-Lieder » by Arnold Schönberg with the Philharmonic Choir conducted by Franz Schreker.

1919-1923 : The principal-conductor is Wilhelm Furtwängler.

1932-1933 season : The guest-conductors are Bruno Walter, Otto Klemperer, Felix Weingartner, Hans Knappertsbusch, Hermann Abendroth.

1932 : Merger between the « Wiener Tonkünstler-Orchester » and the « Wiener Concertverein » ; disbandment of the « Wiener Tonkünstler-Orchester » as an organization.

1933-1944 : The « NS Wiener Tonkünstlerorchester » and the « Gausymphonieorchester Niederdonau » are under Austrofascist and National-Socialist regimes.

After 1945 : The « Niederösterreichisches Landes-Symphonie-Orchester » (State Symphony Orchestra of Lower-Austria) gives numerous concerts in Lower-Austria, but primarily in Vienna.

6 October 1946 : Revival of the « Sunday Afternoon Concerts » in the Vienna « Konzerthaus » with a « Bruckner Memorial Concert » .

Since 1949 : « Sunday Afternoon Concerts » at the Vienna « Musikverein » .

27 January 1950 : Constitutive meeting of the organization the « Niederösterreichisches Tonkünstlerorchester » .

1954-1965 : Over 240 concerts for the Lower-Austrian Chamber of Labour.

1955-1988 : Concerts in the arcaded court-yard of Vienna City Hall.

1957 : Diploma concert with Zubin Mehta and Claudio Abbado.

Autumn 1957 : Tour of Germany with pianist Elly Ney.

1963-1975 : The music-director is Heinz Wallberg.

September 1979 : Tour of the United States.

1985 : 1st tour in Japan.

June 1992 : 2nd tour in Japan.

1995-2000 : The music-director is Fabio Luisi.

June 1996 : 3rd tour in Japan.

1 March 1997 : Opening of the « Festspielhaus » of « Sankt Pölten » with Gustav Mahler's Symphony No. 2, « Resurrection », since then, it is the resident Orchestra at « Sankt Pölten » .

2000-2003 : The music-director is Carlos Kalmar.

1 March 2002 : Founding of the « Niederösterreichische Tonkünstler Betriebsgesellschaft m.b.H. » .

2003 : Re-location of the management and the music-library to the « Festspielhaus » of « Sankt Pölten » .

2003 : Founding of the « Tonspiele » music education department.

2004-2009 : The music-director is Kristjan Järvi.

2005 : Signing of a permanent funding agreement with the State of Lower-Austria ; incorporated into the « NÖ Kulturwirtschaft » umbrella organization.

2007-2008 season : Jubilee season celebrating 100 years of the « Tonkünstler » .

21 June 2007 : Opening of the « Wolkenturm » , in Grafenegg ; Ist Grafenegg Festival, since then, the resident Orchestra at the Festival.

8 November 2007 : Ist plugged-in concert at the Vienna « Musikverein » .

2008 : Opening of the « Auditorium » , in Grafenegg.

2009-2015 : The music-director is Andrés Orozco-Estrada.

From the 2015-2016 concert season : The chief-conductor is Yutaka Sado.

...

Eminent conductors : Kurt Wöb, Heinz Walberg, Gustav Koslik, Robert Heger, Volkmar Andreae. The Orchestra's repertoire comprises both standard orchestral works and contemporary music (often commissions works from contemporary composers) .

Principal conductors

Leopold Reichwein (1933-1939) .

Bert Costa (1939-1943) .

Friedrich Jung (1944-1945) .

Kurt Wöb (1946-1951) .

Gustav Koslik (1951-1964) .

Heinz Wallberg (1964-1975) .

Walter Weller (1975-1978) .

Miltiades Caridis (1978-1988) .

Isaac Karabtchevsky (1988-1994) .

Fabio Luisi (1994-2000) .

Carlos Kalmar (2000-2003) .

Kristjan Järvi (2004-2009) .

Andrés Orozco-Estrada (2009-2014) .

Yutaka Sado (2015-)

Tonkünstler-Orchester Niederösterreich

Das Tonkünstler-Orchester ist das Symphonieorchester des Landes Niederösterreich.

Die Residenzen des Orchesters sind in Wien im Musikverein und in Niederösterreich im Festspielhaus Sankt Pölten. Im Sommer sind die Tonkünstler als Orchestra in Residence des Musik-Festival Grafenegg in Grafenegg tätig, wo es mit der Open Air-Bühne Wolkenturm und dem Konzertsaal Auditorium weitere Spielstätten gibt. Im Rahmen des Kulturauftrags als niederösterreichisches Landesorchester gastieren die Tonkünstler regelmäßig in allen Landesbezirken.

Am 10. Oktober 1907 fand im Wiener Musikverein das erste Konzert des Wiener Tonkünstler-Orchesters statt, das bis 1914 als eigenständiges Orchester bestand und noch bis 1933 für den Verein Wiener Tonkünstler-Konzerte spielte. Mitte der 1930er Jahre trat das nun von Leopold Reichwein dirigierte Orchester unter anderem als Orchester des Kampfbunds für deutsche Kultur im Wiener Konzerthaus auf. Nach der Fusion des Wiener Tonkünstler-Orchesters mit dem Wiener Concertverein sowie der Auflösung des Vereins « Wiener Tonkünstler-Orchester » wurde das Orchester in « Wiener Tonkünstler-Orchester » umbenannt. Kurz nach dem Anschluß firmierte das Orchester unter dem Namen N.S.

Wiener Tonkünstlerorchester. Aus dem N.S. Wiener Tonkünstlerorchester wurde im Jahr 1939 das Gausymphonieorchester Niederdonau, das sich insbesondere in der Betreuung der Wehrmachtssoldaten sowie für die Kraft durch Freude engagierte. Nach dem Ende des Zweiten Weltkriegs wurde das Orchester in Niederösterreichisches Landes-Symphonie-Orchester und kurze Zeit später in Niederösterreichisches Tonkünstler-Orchester umbenannt und die Reihe der Sonntagnachmittagskonzerte wieder ins Leben gerufen. Seit einer Umstrukturierung im Jahr 2002 heißt das Orchester Tonkünstler-Orchester Niederösterreich.

Das « zweite » Wiener Tonkünstler-Orchester wurde primär von Leopold Reichwein geleitet. Mit dem Übergang zum Gausymphonieorchester im Jahre 1939 übernahm den Posten des Chefdirigenten der Steirer Bert Costa. Dieser wurde im Jahr 1941 zur Wehrmacht eingezogen, so daß das Orchester von nun an von wechselnden Dirigenten geleitet wurde. Im Jahr 1944 übernahm der musikalische Leiter der Reichsparteitage Friedrich Jung die Leitung des Orchesters.

Den Chefdirigenten Kurt Wöb (1948-1951) ; Gustav Koslik (bis 1964) ; Heinz Wallberg (bis 1975) ; Walter Weller (bis 1978) ; Miltiades Caridis (bis 1988) ; Isaac Karabtchevsky (bis 1994) ; Fabio Luisi (bis 2000) ; Carlos Kalmar (bis 2003) ; und Kristjan Järvi folgte mit Beginn der Saison 2009-2010 der Kolumbianer Andrés Orozco-Estrada, der seit der Spielzeit 2013-2014 als designierter Orchesterchef der Houston Symphony wirkt. Ab der Saison 2015-2016 ist Yutaka Sado Chefdirigent der Tonkünstler.

Die Mitglieder arbeiteten mit Gastdirigenten wie Jeffrey Tate, Bruno Weil, Andrew Litton sowie dem « Principal Guest Conductor » Michail Jurowski. In der Geschichte arbeitete das Ensemble auch mit Dirigenten wie Clemens Krauß, Paul Hindemith, Arvid und Mariss Jansons, Zubin Mehta und Christoph von Dohnányi zusammen. Zu den solistischen Partnern des Orchesters zählten unter anderem Christa Ludwig, Renée Fleming, Tamar Iveri, Angelika Kirchschrager, Michæl Schade und Bryn Terfel sowie Katia und Marielle Labèque, Arthur Grumiaux, Alfred Brendel, Wolfgang Schneiderhan und Lang Lang.

Die Zusammenstellung der Konzerte umfasst bekannte sowie selten gespielte Werke. Die Einbeziehung von Genres wie Jazz und Weltmusik im Rahmen der Plugged-In-Reihe erweitert das Repertoire des Orchesters. Darüber hinaus spielt das Orchester Auftragskompositionen von Krzysztof Penderecki, Kurt Schwertsik, Arvo Pärt, Christian Muthspiel, Heinz Holliger und Tan Dun. Als erstes österreichisches Orchester richteten die Tonkünstler 2003 eine Abteilung für Musikvermittlung ein, die Workshops für Menschen aller Altersstufen auf Konzerten und Musiktheaterbesuchen anbietet.

Im Rahmen von Konzertreisen gab das Orchester Konzerte in Großbritannien, Spanien, den baltischen Ländern, Japan sowie in Deutschland, Tschechien, Slowenien, Ungarn und Kroatien.

Die ersten Einspielungen des Orchesters fanden und andere mit dem Dirigenten Fritz Busch statt - auf den LP- und CD-Veröffentlichungen firmierte das Orchester unter unterschiedlichsten Namen und spielte Werken von Franz Schubert, Ignace Joseph Pleyel, Anton Bruckner, Gustav Mahler, Richard Strauß und Johann Strauß ein. Es erschienen auch Neuaufnahmen mit Werken von HK Gruber (Zeitstimmung / « Rough Music ») und Franz Schmidt (Das Buch mit sieben Siegeln) . 2009 erschien Leonard Bernsteins « Mass » . Im selben Jahr wurden zwei CD-Serien beim Wiener Label Preiser Records aufgenommen. In den Serien « Tonkünstler Live » und « Grafenegg-Live » erschienen seither Joseph

Haydn's Pariser Symphonien sowie Beethovens 9. Symphonie in der Fassung von Gustav Mahler. 2010 wurden die Serien um Aufnahmen mit Werken von Gustav Mahler (Symphonie Nr. 1) ; Felix Mendelssohn-Bartholdy (Ein Sommernachtstraum ; Symphonie Nr. 2 Lobgesang) ; und Robert Schumann (Manfred) erweitert.

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2 décembre 1918 : Le chef Arthur Nikisch dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

5 décembre 1918 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner. Il s'agit du 8e concert de la saison.

1919

1919 : Dans sa biographie intitulée « Bruckner : Versuch eines Lebens » (Bruckner : essai sur le survol d'une vie) publié à Berlin, l'un des anciens élèves du Maître, l'auteur et critique musical Ernst Décsey (1870-1941) , mentionne pour la 1re fois qu'un total de 75 bi-folios (doubles feuillets) compose le Finale de la 9e Symphonie.

Ernst Décsey : « Bruckner : Versuch eines Lebens » , Severus Verlag, Taschenbuch - Nobel Press (Janvier 1920) ; 250 pages / Schuster & Loeffler, Berlin-Leipzig (1921) ; 231 pages / Deutsche Verlags-Anstalt (1922) ; 234 pages.

Dem auch als Organisten und Musikpädagoge hervorgetretenen Anton Bruckner (1824-1896) blieb lange die Anerkennung der Zeitgenossen als einer der innovativsten Komponisten seiner Epoche verwehrt ; erst 1884 gelang ihm mit der Uraufführung seiner 7. Symphonie der Durchbruch. Neben seinen spätromantischen acht Symphonie eine neunte blieb unvollendet, ist Bruckner auch als Kirchenmusiker hervorgetreten. Der Autor Ernst Décsey (1870-1941) hat Romane und Libretti sowie zahlreiche Musikerbiografien verfasst. Nachdruck der Erstaussgabe aus dem Jahr 1920. Seite 236.

1919 : Le chef Willem Mengelberg dirige, à 3 reprises, des Symphonies d'Anton Bruckner avec le « Concertgebouworkest Amsterdam » .

1919 : L'Orchestre du « Gewandhaus » de Leipzig met au programme un cycle complet des Symphonies de Bruckner, 23 ans après le décès du compositeur autrichien.

But, in the wake of German and Austrian military defeat in World War I, this was a time of political and economic instability, of uneasiness with the immediate cultural past. The Bruckner Cycle was a painful reminder of the ill-fated era of Emperor Wilhelm II. Younger composers, performers and audiences of the new age of the Weimar Republic rejected the old guard, embracing modern technology (radio, film, recordings) , exploring more remote periods of music and celebrating popular music. Bruckner's monumental Symphonic designs seemed especially anachronistic to Weimar modernists, who had adopted the Chamber Symphony as the the new orchestral ideal.

16 janvier 1919 : Le chef Erich Engelhorn dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

22 janvier 1919 : Le chef Wilhelm Furtwängler dirige la 4e Symphonie de Bruckner avec le « Konzertvereins-Orchester » de Munich. En début de programme : l'Ouverture « Léonore » n° 2 de Beethoven. Il s'agit du 6e concert d'abonnement de la saison.

20 février 1919 : Le chef (national-socialiste) Camillo Hildebrand (1876-1953) dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Camillo Hildebrand

Camillo Hildebrand wurde am 31. Januar 1872 in Prag geboren, wo Antonín Dvořák am dortigen Konservatorium einer seiner Lehrer während des Musikstudiums war. Nach dem Studium ging er nach Frankfurt, wo er unter anderem Johannes Brahms begegnete. Später wurde er erster Kapellmeister in Heidelberg, Mannheim, Aachen und Mainz. Von 1912-1919 dirigierte er das Philharmonische Orchester in Berlin. Nach dem ersten Weltkrieg war er zwei Jahre lang Operndirektor in Freiburg und ging dann wieder zurück nach Berlin. Der Kapellmeister Camillo Hildebrand war von 1928-1932 der künstlerische Leiter der Orchestervereinigung Berliner Musikfreunde eingetragener Verein.

Er komponierte zu Beginn des Dritten Reichs zahlreiche Jubelstücke auf die neuen Machthaber wie « Brandenburgs S.A. sind wir », « Jungvolk marschiert », « Lied deutscher Mädchen (Hitlermädel) », « Lied der N.S. Frauenschaft », « Sturmlied der rheinischen S.A. » etc. , alle im Verlag Nationalistisches Volksliederbuch.

Darüber hinaus schuf er zahlreiche Chöre, Lieder, Orchesterstücke und auch Symphonien. Im zweiten Weltkrieg verbrannten viele seiner Kompositionen. Ende 1944 ging der Professor Camillo Hildebrandt nach Sonderhausen, wo er am 13. Januar 1953 hochangesehen starb.

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14 avril 1919 : Le chef Hermann Scherchen dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Selon un magnifique programme imprimé, Wilhelm Furtwängler devait diriger tous les concerts du Festival Beethoven de Vienne, du **14 au 24 juin 1919**. Nous ne savons pas pourquoi Felix Weingartner et Oskar Fried le remplacèrent.

7 octobre 1919 : Le chef Siegfried Ochs dirige la Grande Messe en fa mineur de Bruckner (**WAB 28**) avec l'Orchestre et le Chœur Philharmonique de Berlin. Les solistes : Maria Thanner-Offer, Hildegard Braun, Fritz Huttman, Wilhelm Guttman. À l'orgue : Walter Fischer.

9 octobre 1919 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la Ire

Symphonie d'Anton Bruckner. Il s'agit du 1er concert de la saison.

16 octobre 1919 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 2e Symphonie d'Anton Bruckner. Il s'agit du 2e concert de la saison.

30 octobre 1919 : Le chef Hermann Scherchen dirige la 1re Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Concert commandité par « Die neue Musik-Gesellschaft eingetragener Verein » (Société de nouvelle musique) .

31 octobre 1919 : Le chef Werner Wolff dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

6 novembre 1919 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 3e Symphonie d'Anton Bruckner. Il s'agit du 5e concert de la saison.

4 décembre 1919 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 4e Symphonie d'Anton Bruckner. Il s'agit du 8e concert de la saison.

9 décembre 1919 (4e concert académique de la saison 1919-1920 à Mannheim) : Le chef Wilhelm Furtwängler dirige la 5e Symphonie de Bruckner. Au même programme : le poème symphonique « im Ringen um ein Ideal » de Georg Schumann ; et le 4e Concerto pour piano de Beethoven, avec la soliste Frieda Kwast-Hodapp.

12 décembre 1919 (Francfort) : Le chef Wilhelm Furtwängler dirige la 5e Symphonie de Bruckner avec le « Frankfurter-Museumsgesellschaft Orchester » . Au même programme : le 5e Concerto pour piano (« Empereur ») de Beethoven, avec le soliste Eugène d'Albert.

18 décembre 1919 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 5e Symphonie d'Anton Bruckner. Il s'agit du 10e concert de la saison.

1920

À partir des années 1920, de nombreux partisans de Bruckner viendront à la défense de ses Symphonies (chacun à leur façon) en les qualifiant de « musique absolue » . Robert Haas, August Halm et Ernst Kurth en seront les principaux acteurs.

La controverse sur la validité des 1res versions autographes sont au cœur de ce que l'on appellera, de la fin des années 1920 aux années 1940, le « Problème Bruckner » . Ce qui sera compliqué par la perte de la plupart des manuscrits originaux transmis à l'imprimeur.

Ernst Kurth

The Swiss music theorist Ernst Kurth was born on 1 June 1886 in Vienna and died on 2 August 1946 in Bern. He studied music history at Vienna University under Guido Adler (a student of Anton Bruckner and Eduard Hanslick), completing his doctorate in 1908 with a dissertation on Christoph Willibald Gluck's Operatic style. After a period as a conductor, and as a teacher at the « Freie Schulgemeinde Wickersdorf », he took his « Habilitation » in Bern, in 1912, with a dissertation entitled « Die Voraussetzungen der theoretischen Harmonik und der tonalen Darstellungssysteme » (The Requirements for a Theory of Harmony and Systems of Tonal Representation), Max Drechsel Verlag, Bern (1913). He was appointed a « Privatdozent » in 1920, and, from 1927 to his death, held the chair in musicology.

Between 1917 and 1931, he produced 4 substantial and highly-influential books, in which he drew upon the ideas of Arthur Schopenhauer, Henri Bergson, and Sigmund Freud in examining Bach's counterpoint, Wagner's harmonic style, and Bruckner's music from a cognitive point of view, harnessing for musical purposes the concepts of kinetic energy (in melody) and potential energy (in chords) :

« Grundlagen des linearen Kontrapunkts : Einführung in Stil und Technik von Bach's melodischer Polyphonie » (Foundations of Linear Counterpoint : Introduction to Style and Technique in Bach's Melodic Counterpoint), Max Drechsel Verlag, Bern (1917) ; Max Hesse Verlag, Berlin (1922) .

« Romantische Harmonik und ihre Krise in Wagners " Tristan " » (Romantic Harmony and its Crisis in Wagner's " Tristan "), Paul Haupt Verlag, Bern und Leipzig (1920) ; Max Hesse Verlag, Berlin (1922) .

« Bruckner », 2 volumes, Max Hesse Verlag, Berlin (1925) .

« Musikpsychologie » (Music Psychology), Max Hesse Verlag, Berlin (1931) .

...

In a relatively short publishing career of about 15 years, Ernst Kurth wrote 4 enormously influential works : « Grundlagen des Linearen Kontrapunkts » (Foundations of Linear Counterpoint), « Romantische Harmonik und ihre Krise in Wagners " Tristan " » (Romantic Harmony and its Crisis in Wagner's « Tristan »), « Bruckner, and Musikpsychologie ». Kurth is also the author of a monograph on « Bruckner », in 2 volumes, Max Hesse Verlag, Berlin (1925) ; a portrait of the composer as an artist, as well as an analysis of a conception of musical form.

Since the 1940's, Kurth was gradually eclipsed by other theorists (notably, Heinrich Schenker) .

Heinrich Schenker had a low opinion of Ernst Kurth's work :

« What child would not see, exactly as does Kurth, that these notes in Bach ascend, these descend, but child and Kurth must say why only up to this height, this depth. » (DLA 69.930/12, April 3, 1924.)

However, Kurt's concept of « developmental motif » has remained influential. A developmental motif is one which gradually changes or grows, becoming a structural carrier of formal developments. An example is the triadic motif heard at the beginning of the 1st movement of Beethoven's 3rd Symphony (« Eroica ») which only becomes a closed theme at the culminating closing of the movement. Unfortunately, only a small selection of excerpts from Kurth's writings was translated into English by Lee A. Rothfarb.

...

Ernst Kurth studied with the musicologist Guido Adler, in Vienna. In 1912, he began teaching musicology at the University of Bern, becoming a professor in 1920. He acquired fame with his book entitled « Foundations of Linear Counterpoint » (1917) ; Russian translation (1931) , which concentrates on an analysis of the compositions of Johann Sebastian Bach. Among his most important works are « Romantic Harmony and Its Crisis in Wagner's "Tristan" » (1920) and a monograph on Anton Bruckner (volumes 1-2, 1925) , which provides a portrait of the composer as an artist, as well as an analysis of a conception of musical form. Kurth expounded his ideas on the nature of creative work in « Music Psychology » (1931) .

...

The monograph on Bruckner, Kurth's most ambitious analytical effort, arose from years of teaching about the Symphonies and choral works to a variety of audiences. He taught the music in public lectures, attended by non-matriculants, and took it upon himself to introduce the Symphonies to the wider Berne community in Wickersdorf-style lecture-demonstrations. As early as 1917, he offered a public lecture series on the Symphonies, all 9 of which were played in 4 hand piano arrangements, and, in 1918, gave a course entitled « Bruckner as Symphonist » . In the winter term of 1922-1923, he taught a seminar on Bruckner's harmony. The tone and analytical style of Bruckner reflect its formal as well as informal pedagogical origins.

The basis for Kurth's extensive analyses of the Symphonies is a portrayal of Bruckner as a visionary, as a quintessential mystic and embodiment of the expiring Romantic period. Like August Halm, Kurth considered Bruckner's music the zenith of late-19th Century harmonic technique and formal design, a consummate blend of Beethoven's thematic and formal procedures with Franz Schubert's and Richard Wagner's harmonic practices. Musicians and scholars had overlooked Bruckner's genius, Kurth claimed, because they had heard only the superficial traits of the music : the hierarchical binary periodicity, with Bruckner's habitual doubling and halving of rhythmic values and phrase lengths ; his predictable 3 theme Sonata and otherwise transparent ternary movements ; or, worse, alleged formal inconsequentiality and gargantuan amorphousness (Eduard Hanslick and his cohorts Gustav Dompke and Max Kalbeck) . For Kurth, such qualities were insignificant compared to the convulsive, explosive inner forces that invigorated such externalities. In focusing on static formalities, critics had neglected the dynamic shaping process that imbued the music, not only with grandeur and power, but with the very formal logic and sustained creative strength that Hanslick and others had denied Bruckner's music. As Kurth put it, critics « did not comprehend the large dimension and became lost in details » .

The key to understanding Bruckner's music is, therefore, an awareness of its underlying dynamism, its « control of force through space and time ». Just as counterpoint represents a balance of streaming and congealing forces, similarly form is a balance - a « transition » - between musical dynamicism and formal staticism. Form is neither the pure streaming of the formation process nor the pure fulfillment of borders, but rather the transition, the active transformation of the former into the latter. In music, form is neither movement nor its synoptically grasped rigidity, neither flux nor outline, but rather the lively struggle to grasp something flowing by holding on to something firm. Not the shape (« Form ») but the shaping (« Erflirmung ») is crucial. Form is not inert. Rather, it pulsates with tensions and counter-tensions, which represent the motion of a composer's creative psyche. Kurth calls such pulsations « waves », which range in magnitude from local « component waves » (« Teilwellen ») to cumulative, global « Symphonic waves » (« symphonische Wellen »). Formal action consists in variously paced, steadily mounting intensifications, which peak in « Apex waves » (« Gipfelwellen »). These are followed by one or more « reverberatory waves » (« Nachwellen ») and a « discharge » (« Entladung »). With his wave theory, Kurth verifies analytically that Bruckner's Symphonies are, indeed, logically shaped « sonic forms in motion ».

In order to do this, Kurth probes the interior substance of the music, the internal form. He examines escalatory and de-escalatory processes, involving, among other things, increasing and decreasing rhythmic activity ; thickening and thinning texture ; expanding and contracting register ; brightening and darkening timbre ; tonally near and distant harmonies (i.e. , luminescent « sharp-side » chords and dusky « flat-side » chords) ; or combinations of these techniques. The waves do not undulate in regularized crests and troughs but rather overlap variously, with no clear boundaries. Larger waves supersede smaller ones irregularly, but with clear processive logic. Kurth refers to « engthwise » and « crosswise » profiles (« Längsschnitt, Querschnitt ») in order to depict these multi-dimensional undulations. Exterior form (themes, transitions, etc.) is borne by interior form. Accordingly, we must penetrate to the latter before we can grasp and fully experience the formal logic and vitality of Bruckner's Symphonies.

Ernst Kurth was, of course, not the 1st to delve into Bruckner's music. A number of life-and-works-style books on Bruckner did of course exist, for example Max Auer's Bruckner and Oskar Lang's « Anton Bruckner ». But discussions of the Symphonies in such works were primarily biographical and only topographically or hermeneutically analytical. August Halm's « Die Symphonie Anton Bruckners » is a notable exception in this regard. It is one of the earliest substantive analytical studies of the Symphonies. Unlike Kurth's book, it does not offer a complete analysis of each Symphony. However, it does probe deeply into the formative processes in each of the movement types (Scherzo, Adagio, etc.) as illustrations of Bruckner's formal dynamism. As such, it was an important forerunner of Kurth's monograph, as was Leo Funtek's booklet « Bruckneriana ».

Like « Grundlagen und Romantische Harmonik », Bruckner turned-out to be controversial, only more so, partly because of the split opinion on the music itself (remnants of the Bruckner-Brahms feud) and partly because of Kurth's innovative methodology. His psychologically oriented, intuitive methods ran headlong into the traditional German formalistic, scientific methods. Frank Wohlfahrt, author of a book on Bruckner's Symphonies, praised Kurth's work for its synthetic quality, its clarity and compellingly objective explanations, and commended Kurth for outstanding scholarly intuition. Georg Gohler asserted precisely the opposite. He accused Kurth of vagueness, unscholarly method, «

colossal prolixity » , « unnatural expressions » , and of general floweriness. « Heaven protect German musicology » , Gohler appealed, « from books like Kurth's becoming a school of thought » .

August Halm, « Die Symphonie Anton Bruckner » , Georg Müller Verlag, Munich (1914) .

Like Kurth, Halm intended his Bruckner book for professionals and amateurs :

« I do not want to overlook addressing myself particularly to those who, for whatever reason, cannot find access to these music-theoretical, primarily technical compositional discussions, or do not themselves want to try to find access. For I would like to have written this my book also for such individuals. » (xiv)

Ernst Kurth was also fond of Karl Grunsky's « Anton Bruckner » which gives cursory, hermeneutic analyses of all 9 Symphonies, movement by movement (pages 53-99) . More important than the analyses for Kurth's « Bruckner » , though, is Grunsky's notion of dynamic form (pages 40-41) as an externalization of mental life (pages 26, 40, 45) .

...

Ernst Kurth (geboren 1. Juni 1886 in Wien ; gestorben 2. August 1946 in Bern) war ein Schweizer Musiktheoretiker und Musikpsychologe österreichischer Herkunft.

Kurth studierte Musikwissenschaft bei Guido Adler in Wien und erlangte 1908 den Doktorgrad mit einer Dissertation über die frühen Opern Glucks. Nach kurzer Tätigkeit als Dirigent und als Lehrer in der freien Schulgemeinde Wickersdorf habilitierte er sich 1912 in Bern mit den Voraussetzungen der theoretischen Harmonik. Er war seit 1920 Privatdozent und hatte von 1927 bis zu seinem Tod den Lehrstuhl im neu gegründeten musikwissenschaftlichen Seminar inne.

Kurths Werk, von der Philosophie Schopenhauers und zeitgenössischen Strömungen der Psychologie beeinflusst, beschäftigt sich mit dem Verhältnis von musikalischen Phänomenen zu Vorgängen in der Psyche. In den Grundlagen des linearen Kontrapunkts (1917) erklärt er die Satztechnik Johann Sebastian Bachs als ein Produkt von energetisch gedachten Wellenbewegungen einzelner Linien. Kurth entwickelt hier das der Physik entlehnte Begriffspaar von potentieller und kinetischer Energie (Erstere im Auflösungsbedürfnis von Akkorden, Letztere in der Gestalt der melodischen Linie) .

Die Romantische Harmonik und ihre Krise in Wagners « Tristan » (1920) betrachtet die Harmonik des 19. Jahrhunderts und ihre Geschichte unter einem philosophisch-psychologischen Blickwinkel. Die Ursache von Akkorden und ihren Verbindungen liegt für Kurth nicht in physikalischen Phänomenen, sondern in unbewussten psychischen Spannungszuständen. « Das Wesen der Harmonik » sei « das Überfließen von Kraft in Erscheinung » und Akkorde « Reflexe aus dem Unbewußten » . Im Zentrum der Arbeit steht Richard Wagners Tristan und Isolde als Höhe- und Wendepunkt in der Geschichte der Harmonik. Der Tristanakkord und seine Behandlung reflektieren als akustische Erscheinungen « das unerfüllte, leidvolle Liebesehnen, das aus zartester Regung zu stürmischer Gewalt anschwillt, und

unerfüllbar wieder in sich selbst zu endlosem Sehnen zurücksinkt » . (Wagners Erläuterung zum Tristan-Vorspiel) .

Bruckner (1925) verbindet eine gründliche Künstlerbiographie mit einem neuen Ansatz zur Formenlehre, in dem das Entstehen der Form, die « Formung » ins Blickfeld rückt und die Vorstellung von Form als einer vorgegebenen Schablone verdrängt.

Die von Musiktheoretikern und -psychologen gleichermaßen wenig beachtete Musikpsychologie (1931) versteht sich als Gegenentwurf zu Stumpfs Tonpsychologie, indem sie Kurths Konzept der unbewussten psychischen Energie und ihr Verhältnis zu musikalischen Phänomenen systematisch zusammenfasst.

August Halm

Bien qu'il ait pu être considéré comme la « conscience musicale de son temps » , le compositeur et musicographe allemand August Otto Halm (1869-1929) est une personnalité beaucoup moins connue et prisée des historiens de la théorie musicale que son contemporain Heinrich Schenker (1868-1935) ou que son aîné Hugo Riemann (1849-1919) . L'une des raisons de cette notoriété moindre réside probablement dans la nature des écrits de Halm, destinés à un public plus large, et s'appuyant pour cette raison sur une technicité beaucoup plus feutrée. August Halm aborde l'analyse musicale dans une optique radicalement différente de celle de Schenker, avec qui il sera en contact épistolaire à partir de 1916 : il n'a pas pour objectif de construire un système théorique applicable de façon uniforme, mais de produire des lectures contextuelles caractérisées par une « orientation phénoménologique » (page 55) . À partir des années 1960, et plus encore à partir de la décennie suivante, la théorie schenkérienne a rencontré aux États-Unis une soif de formalisation théorique qui en a fait à la fois l'objet d'étude et l'outil privilégié des théoriciens pendant au moins 3 décennies Celle de Riemann, nettement moins diffusée sur le continent nord-américain, a toutefois connu un regain d'intérêt inattendu à partir des années 1980, alors que les théories dites « néo-riemanniennes » remettaient à l'honneur la classification très singulière des progressions harmoniques, que le célèbre pédagogue avait développée dans les années 1880 et 1890. Les écrits de Halm, à l'inverse, ne contiennent à l'ère vue rien qui ait pu susciter un tel engouement de la part de la « music theory » : ils promeuvent une philosophie de l'écoute et de l'analyse musicales bien plus qu'une méthode analytique.

...

The German composer, writer on music, music-critic and theorist August Halm was born on October 26, 1869, in Grossaltdorf and died on February 1, 1929, in Saalfeld. He was an influential figure in German music education, and advocate of Anton Bruckner.

Son of an pastor, Halm was tutored early in piano and violin, attended Gymnasium in « Schwäbisch-Hall » , then studied protestant theology and music composition in Tübingen. From 1893 to 1895, he studied under Josef (Gabriel) Rheinberger and Felix Weingartner at the « Königliche Musikschule » in Munich. His 1st professional post, from 1895 to 1903, was as conductor of the Society for Classical Church Music in Heilbronn, and custodian of that city's music archive. From 1903 to 1906, he worked as a music teacher at the private country boarding school in Haubinda, and

then, from 1906 to 1910, at the « Freie Schulgemeinde » in Wickersdorf, holding several appointments as a conductor and briefly becoming music-critic of the « Süddeutsche Zeitung » in Stuttgart. From 1914 to 1920, he was a music instructor at the teachers' college in Esslingen am Neckar, returning to Wickersdorf in 1920. His wife from 1913 was Hilda Wyneken, sister of the founder of the « Freie Schulgemeinde, Gustav Wyneken » . Halm died unexpectedly of complications from an appendix operation.

As a composer, Halm wrote Symphonies, incidental music, chamber music, keyboard works, vocal-music, broadly speaking in late-Romantic style, and pedagogical works. In July 1910, Wyneken founded a « Society for the Publication of the Works of August Halm » to ensure the survival of Halm's compositions. Gustav Wyneken founded a Halm Society in summer 1929 ; it existed up until 1995, when it was absorbed into the Society for Music History in Baden Württemberg.

...

August Halm (1869-1929) was a composer and theorist whose writings on music, especially his « Harmonielehre » (1900) and « Von zwei Kulturen der Musik » (1913) , were widely known and highly-respected in the early 20th Century, particularly in Germany. In « Von zwei Kulturen der Musik » , Halm describes 2 historical cultures of music, opposes them dialectically, and identifies their synthesis. His 1st culture (melody) is exemplified by Bach's fugues. The 2nd culture (harmony) is exemplified by Beethoven's works in Sonata form. Halm believed a 3rd culture that united the previous 2 had arisen in Bruckner's Symphonies, the subject of his next book, « Die Symphonie Anton Bruckners » (1914) . In « Von zwei Kulturen » , Halm demonstrates the way that these 2 cultures are different manifestations of dynamic forces in music. To Halm, a well-written fugal subject contains the seed from which the entire piece is generated. A fugue will only be as good as its subject, for its listener must be able to immediately apprehend the dynamic course of the piece. In contrast, the Sonata form is the form of opposition that gains its energy from the working-out of its 2 primary key areas. His idea of the organic nature of form is clear in his description of the fugue as the « formula of individuality » and the Sonata as the « formula of the collective activity of many individuals » , that is, an « organism in the large » . Halm's « Von zwei Kulturen » also provides us with valuable commentary on analytical practices of the time, as Halm criticizes the hermeneutic approaches taken by theorists such as Hermann Kretzschmar (1848-1924) and the narrative approach taken by critics like Paul Bekker (1882-1937) . Halm believed that analysis or criticism that relied upon hermeneutic description or imposed narratives not only failed to educate one on the merits of good music and musical form, but also encouraged one to evaluate music according to the inventiveness of the analyst or critic. It is my hope that the English version presented here will introduce many readers to Halm's unique perspective on music and criticism.

August Halm and Heinrich Schenker

From 1916 through late-1927, August Halm and Heinrich Schenker exchanged publications with one another, and conducted a correspondence that is of particular interest for its substantive discussions of aesthetic and music theoretical matters. The 2 men were in agreement that European music was in a period of decline and was in need of revitalization. By contrast, they were in fundamental disagreement on many other issues, not least on their

evaluation of the music of Anton Bruckner. Yet, each considered it worthwhile to maintain contact with the other for his own advantage : Schenker saw Halm as a useful spokesman for his work, while Halm was hopeful that Schenker would be a supporter of his music and writings.

50 items of correspondence are known to survive between Schenker and Halm ; those from Halm to Schenker survive at OJ 11/35 (28 items : 1917-1929) , and OC 12/7-17 (3 items : 1923-1924, those from Schenker to Halm in the « Deutsches Literatur-Archiv » as DLA 69/930 (16 items : 1917-1927) , and OC 1/B (3 items: 1916-1922) .

Lee Rothfarb, « August Halm : A Critical and Creative Life in Music »

(University of Rochester Press, 2009 ; xix 293 pages, Eastman studies in music.)

In the early 1900's, August Halm was widely acknowledged to be one of the most insightful and influential authors of his day on a wide range of musical topics. Yet, in the 80 years since his untimely death at age 59 (in 1929) , Halm (the author of 6 widely read books and over 100 essays) has received much less attention than such contemporaries as Hugo Riemann, Heinrich Schenker, Ernst Kurth, and Arnold Schönberg. Lee Rothfarb's engaging and deeply researched study provides the missing images that comprise the multi-faceted life of this astute musical sage. « August Halm : A Critical and Creative Life in Music » begins by setting the cultural stage and examining Halm's life with rich details from unpublished personal letters, diaries, notebooks, and lecture notes. Further Chapters explore Halm's notion of musical logic and his proposal that the evolution of compositional technique had, by his day, culminated in 3 successive musical « cultures » epitomized in Bach (Fugue) , Beethoven (Sonata) , and Bruckner (Symphony) . Another Chapter examines, for the 1st time anywhere, Halm's own compositions, their motivating aesthetic premises, and their connection with late-20th Century post-modernism. The volume closes with an assessment of Halm's significance for present-day music theory, including its branches that deal with narrativity, plot theory, embodiment, and semiotics.

Halm's subject matter and creative activities ranged widely, and he aimed at maintaining a style that would be accessible and intriguing to music amateurs and music educators at all levels. Lee Rothfarb's book (written in the same spirit) will interest not only music theorists and musicologists but also composers and classroom and private music teachers.

Lee Rothfarb is Professor of Music at the University of California, Santa Barbara. His previous publications include « Ernst Kurth as Theorist and Analyst » and « Ernst Kurth : Selected Writings » .

...

A strange sense of melancholia kept coming over me as I was reading Lee Rothfarb's absorbing study of August Halm. Perhaps, it had something to do with the repeated vexations of Halm's life, such as his perpetual frustration in finding stable and satisfying employment. Maybe it was that he never seemed to have settled the question of his vocation : was he a music educator or a theologian ? A theorist or a critic ? A composer or a conductor ? He made efforts in

all those areas, yet, each seemed only a piece of some greater ambition, some greater project that never quite materialized in his life. Then, again, there was the obvious discontent he felt (and expressed in his writings) about the sorry state of musical culture as he scanned the landscape of Europe in the 1st decades of the 20th Century. Like Heinrich Schenker, with whom he enjoyed an avid correspondence, his « theory », if we may call it that, was conservative in its pedigree, yet, almost utopic in its aspiration. Of course, Halm never attained the fame of Schenker (and it is not hard to detect an obvious intimidation in the tone of many of his letters to his Viennese counterpart) . One is not surprised to learn that, at the end of his life, he lamented that no one would be reading his writings in another 20 years (page 173) .

Fortunately, this prophecy has proven not quite accurate. Thanks to Lee Rothfarb's book, we can learn a great deal about Halm's writings today, and many of us will hopefully be inspired by this critical biography to start reading some of them ourselves. (I) They are well worth the effort. I found it somewhat gratuitous for Rothfarb to justify at the end of his book the significance of Halm's words (Chapter 7, « Halm's Oeuvre : Wisdom and Prophecy ») on account of the surprising intimations they hold for much of the new « critical analysis » that we have witnessed in recent decades or the « return to tonality » by many composers. Still, there is no doubt that Halm could be a bracing voice for so many of us who are trying to incorporate critical perspectives within our music analyses. If Halm's writings were not the future of music criticism *avant la lettre*, they might still provide an invigorating tonic to our ongoing disciplinary conversations.

The life of August Halm was comparatively uneventful, although Rothfarb has industriously dug-up just about every piece of evidence one could hope to find in piecing together his biography. (Rothfarb has not only exhausted the archives for his book, he evidently interviewed and befriended descendants of Halm still alive in Germany for additional information and documentary material ; tellingly, the end notes of the book come to some 77 pages, over a 3rd as long as the text itself !) The basic facts of Halm's life are easy to recount from Rothfarb's 1st Chapter (« An Intellectual and Creative Life in Music » , pages 1-47) . He was born in 1869 in Schwäbisch Hall, in Baden Württemberg, and rarely ventured far beyond this southwest corner of Germany. His initial training at Tübingen for the Protestant clergy was soon derailed by his passion for music, and he left his 1st church appointment, in 1893, to pursue advanced compositional studies in Munich with the composer Josef Rheinberger, then one of the leading doyens of music education in Bavaria. While Halm ended-up deeply disappointed by his studies with Rheinberger, whom he considered to be hopelessly pedantic, the experience obviously had the effect of cementing his determination to pursue a career in music (13) . More importantly, it was in Munich that Halm began to recognize the need for a new kind of music education that would break through the academicism and elitism he found pervading the Munich Conservatory.

In 1895, Halm passed his final examinations in Munich and accepted an appointment in the city of Heilbronn as director of the « Verein für klassische Kirchenmusik » . This would be only the 1st of some half-dozen minor appointments over the following years, in which Halm was called variously to teach piano and violin to children, to conduct amateur choirs or youth orchestras, and to give lectures on the appreciation of music to a generally untutored audience. A happy exception occurred in 1906, when Halm received an offer to teach at the Free School in Wickersdorf (in southwest Thuringia) founded by Gustav Wyneken, an early champion of educational reform in Germany. Halm recognized in Wyneken a kindred spirit, and the 2 became life-long friends. (Indeed, Halm ended-up marrying

Wyneken's daughter, Hilda, in 1913.) Above all, music bound the 2 together ; Wyneken was convinced that music should be a vital component of any educational curriculum for youth (and adults, for that matter) , and he found an ideal partner for his designs in Halm. It was at Wickersdorf that Halm began developing many of the ideas that would soon be presented in later publications.

Halm stayed in Wickersdorf for only 4 years, whereupon (due to political tensions at the school and the sudden departure of Wyneken) , he accepted a conducting position in Ulm. Over the next few years, Halm struggled financially, taking on various other low-prestige teaching or conducting positions, failing to gain any of the more elite academic or journalistic appointments to which he applied. Still, the years between 1910 and 1919 were certainly some of the most productive for Halm. During this time, he published his 2 most important books : « Von zwei Kulturen der Musik » (1913) ; and « Die Symphonie Anton Bruckners » (1914) . In addition, he began churning-out a large number of essays and reviews for various regional music journals and newspapers. (2) It was during this difficult period, too, that Halm made his most concerted efforts in composition, though he had trouble securing very many performances given the strains of the war. In 1919, Wyneken returned to the Free School at Wickersdorf, newly re-opened after the War years. 1 year later, a grateful and relieved Halm rejoined his friend in their old stomping grounds to remain there for the remaining 9 years of his life.

It is worth rehearsing these details of Halm's biography, as they underscore how un-dramatic and provincial his career was. Located for most of his life away from the major musical and cultural centers with which we associate many other German musicians of the early 20th Century (Vienna, Leipzig, Berlin) , Halm was left to develop his own ideas in relative isolation. Still (or perhaps consequently) , the result is a truly original corpus of writings of quite ambitious scope. Halm addresses a gamut of topics in his books and articles, ranging from questions of contemporary music, music theory and music education to analytic essays on his favored triumvirate of composers : Bach, Beethoven, and Bruckner. Thanks to Lee Rothfarb's superb study (which builds on a number of earlier articles that have appeared over the past few years) , English-speaking music theorists can now see what they have been missing.

It's probably not accurate to refer to a Halmsian « theory » of music, for he was never as systematic and disciplined a thinker as, say, Heinrich Schenker, or even Ernst Kurth, for that matter. Still, there are many unifying ideas in his writings. To begin with, Halm early on developed a strong antipathy to many modernist elements that he began hearing in the music of his contemporaries (although he never developed the noxious strains of nationalist chauvinism that we read in Schenker) . Above all, attempts by composers to move beyond or repress tonality in their music were in his mind grave errors. For tonality was the great unifying (and universal) logos of music ; learning to harness the dynamic potential of tonality was not just a stylistic choice for a composer, since tonality was precisely the source of music's affective and (ultimately) spiritual content.

Halm was also deeply distressed about the sorry state of music theory and criticism. On the one hand, he believed most systematic theories to be too sterile in their abstractness and alienating in their pseudo-scientific pretensions. (Here, he was undoubtedly thinking of someone like Hugo Riemann.) On the other hand, he rejected just as vehemently attempts to reach the masses through the crutches of poetic hermeneutics. The many pleasant stories that writers such as Paul Bekker or Hermann Kretschmar penned to accompany their discussions of Beethoven Symphonies

were, in Halm's view, childish, shallow, and distracting ; they drew the listener's attention away from the music itself into a fantasy land of pictures and imaginative drama. Not that music lacked drama, of course. But it was a drama not of characters, but of forces, of spirit, and above all, of musical logic. What was needed, Halm became convinced, was a kind of grown-up hermeneutics in which listeners learned to sense those life-giving forces that pulsed through the greatest musical works, to learn how the greatest composers manipulated the various parameters of music (melodic, rhythmic, harmonic, formal) in order to control the ebb and flow of musical energy. For it was in this alchemy of musical forces that the greatest Masterworks of music evinced their true spiritual content.

Halm's repeated emphasis upon the spiritual element of music may seem obvious evidence of his strong religious views. But Halm used the term « Geist » in a more philosophical, Hegelian sense of objective spirit ; it is a spirit that is both intellectual and historical. If we are to look for the real evangelical credentials in Halm's writing, I think Rothfarb is correct that we look towards the zeal with which he tried to speak to the broadest audience of music lovers possible (pages 16-22) . More than, perhaps, any other major music theorist since Johann Mattheson, Halm mounted the pulpit in the public sphere by regularly publishing his musical views and analyses in a variety of newspapers and journals aimed at non-specialists. He was convinced that the true appreciation of great music was not reserved for the elite or connoisseurs ; music was something that (like the Christian gospel) anyone could learn to know if only they would open their hearts and minds.

Or maybe their bodies ? For in Halm, we have a distinctly corporeal kind of music theory in which musical elements seem to have palpable physical effects. The energetic forces that course through the greatest musical works are ones that can be felt by a listener and must be expressed by performers. Indeed, apprehending these forces was key to any true understanding of music, and the job of music criticism was to make as clear as possible how a particular musical work expresses and controls these forces.

We know today, of course, that a concern for musical energy was hardly unique to Halm. Numerous theorists prior to Halm discussed issues of musical dynamics and energy in their writings. (And no one has taught us more about the history of energetics in musical thought than Rothfarb himself : see Rothfarb 2002.) Over the course of Chapters 2 and 3, we learn how much of Halm's understanding of energetics derived from a number of immediate predecessors in music theory, psychology, and philosophy who developed theories of musical dynamics, musical logic, and empathetic perception in their writings : Karl Grunsky, Theodor Lipps, Johannes Volkelt, and especially Robert Vischer (pages 48-88, passim) . But it was Halm who most clearly saw the implications of this work for the field of music.

Halm felt the purest expression of musical energy in unconstrained melody. And there was no composer who better understood this (and projected it in his music) than Johann Sebastian Bach. In Bach's melodic Mastery, we can hear absolute musical motion in its most elemental state. This is what made Bach's fugues so powerful. Each fugal subject seemed to contain in itself a kernel of bound-up energy that is then released and given full expression in the course of its contrapuntal unfolding.

Yet, Halm was not some latter-day apostle of Rousseauian æsthetics in the primacy he gives to melody. For harmony was equally endowed by nature (or, at least, the overtone series) with energetic force - especially in the major 3rd of

the harmonic triad. (Ernst Kurth would later characterize the difference between harmonic energy and melodic energy as « potential » versus « kinetic » , respectively.) What harmony possessed that melody did not, though, was a potential to become form defining. By exploiting the capacity of harmony to articulate moments of closure or temporal suspension through a dampening of melodic motion, composers discovered means of creating large-scale architecture. This is seen ideally in Sonata form, in which melody becomes necessarily subordinated to the forces (and constraints) of harmonic drama. Here, Beethoven stands as the paradigmatic composer.

Bach's fugal art and Beethoven's Sonata compositions illustrate the 2 primary ways musical forces may be unleashed and then controlled. It is a thesis that Halm called the « 2 cultures » of music and that is elaborated in his 1st major book, « Von zwei Kulturen der Musik » from 1913. While he produced many other writings, as mentioned, they all can be fitted more or less within the general framework he sets-up in this book (cited hereafter in its 2nd edition as Halm, 1920) .

Now, there has been a great deal of mis-perception concerning Halm's 2 cultures, and we can be grateful to Rothfarb for offering one of the most succinct and clarifying discussions of the concepts in his book (especially, in Chapter 4, pages 89-107) . (3) As defined by Halm, the cultures are not to be understood as narrowly conceived historical « genres » of music. Nor are they meant to tell a story of just 2 composers. It is, rather, a story of 2 competing dynamics of music whose interrelation and tension can be seen as drivers of the whole history of music.

For Halm, fugue represents the most primal element of music : motion in time. It is the individual idea, the single theme that generates its own form. It is thus the principal of natural unity. The Sonata, on the other hand, represents structure in space ; it is the collective in music and manifests itself in the principal of opposition or division. Here themes and melodies are subordinated to the form - or more accurately, to harmonic forces.

In calling the Sonata the form of division, Halm does not mean by this what we might at 1st guess, given our penchant to think of Sonata form as a binary structure based on the opposition of tonic and the dominant (or other non-tonic key areas) . His is a far more organic sense of opposition in which the Sonata damps the natural tendency of melody towards uninhibited development. This is partly due to the use of contrasting themes and key areas, to be sure. But the point is that musical energy is more controlled and cultivated in the Sonata in order to allow for the greater structural expanse of the genre. If the fugue represents unconstrained melodic flow, the Sonata represents constrained movement and energy.

To further elaborate the differences between fugal and Sonata cultures, Halm adds a number of other dialectic pairs in the course of his book : fugue is natural, while the Sonata is material ; in the fugue, Bach « com-poses » (« kom-poniert ») while, in the Sonata, Beethoven « dis-poses » (« dis-poniert ») ; the fugue represents the detail, the Sonata the general ; they represent solidity and malleability, respectively, the active versus the passive. In one striking metaphor, Halm suggests that the fugue might be seen as the individual citizen while the Sonata represents the « state » (page 96 ; Halm 1920, page 34) .

All these dialectics can make the reader dizzy. Still, I think Halm was drawing a critically important phenomenological

distinction in the ways we think (and talk) about music as a temporal phenomenon and as an architectonic structure. This difference can perhaps be most clearly grasped by considering the different natures of a fugal theme and a Sonata form theme.

For Halm, the theme was the most important element of any composition. If the theme was poorly conceived or inappropriate to the genre, it would be fatal for the subsequent music. (This is perhaps why so much of Halm's analytic attention in « Von zwei Kulturen » is directed to the thematic material.) In the fugue, Halm tells us in a pithy formulation, the form serves the theme, whereas in the Sonata it is the theme that serves the form. This is why, Halm observed, so many of Beethoven's Sonata themes are less individualized ; they are shorter, often unremarkable, even banal motives that need the dramatic context and development of the Sonata form to reveal their nature. In an analysis of Beethoven's « Tempest » Sonata, Halm shows how the ambiguity of the opening (the very question of what the « 1st theme » of the movement is) underscores the processive element that constitutes the real dynamics of the music. Whereas a fugal theme can in one sense be self-sustaining, a Sonata theme is unformed and dependent. It needs the ecology of the movement for its nature to emerge, whereas a fugue theme creates its own environment, so to speak.

At its best (and this means in selected moments of Beethoven) , the Sonata has the capacity of creating unrivaled musical dramas. By following the logic of thematic and harmonic development, Beethoven produces a sense of « consequential succession » (« Folgerichtigkeit ») in his music. Yet, this logic requires a sensitivity to (and exploitation of) the tension created in juxtaposing melodic and harmonic forces. Only certain kinds of themes work well in a Sonata context. This is why Halm thought Mozart's Sonatas, for all their obvious lyricism and beauty, were ineffective. The leisurely and self-sustaining themes of Mozart's music provided insufficient means (or necessity) for subsequent development. This is also why so many composers after Beethoven failed to understand the true nature of the Sonata, so bound are they to the tyranny of « Formenlehre » .

Yet, even Beethoven, like Homer, would occasionally nod. Halm could be surprisingly critical of Beethoven for lapses in his musical judgment. Consider his harsh assessment of an opening theme from Beethoven's String Quartet No. 14 in C-sharp minor (Opus 131, movement 7) :

« The symmetry is flatly laid-out ; stated but not realized. A call, an order, but no law ; just a phrase. Strong, but weak within itself. Tense, but without any inner tension itself, without inner content. Competent, but not good. An outward appearance of life, but with no life. It is as far from real life as mere prettiness is from color. » (4)

One senses that Halm sometimes felt that the whole Sonata form construct contained in itself a fatal flaw with its dependence upon division, opposition, and closure. Not without a touch of disparagement, I think, did he, at one point, compare the Classical Sonata to an ant colony ; Halm (1920) , page 253. All this suggests that, however historically necessary the Sonata may be in the history of music, it represents something of a loss over the unity that was found in the fugue. The massive architectonic structures afforded by the Sonata came at the expense of the free-flowing melodic energy of fugal culture.

As with any structural dualism, Halm's thesis regarding the 2 cultures can be criticized for its Procrustean rigidity. For in dividing Classical music into 2 essentially opposing camps, Halm often ignores moments (and whole repertoires) that do not fit easily into his schema. Consider his analysis of the subject from Bach's B-flat minor fugue from Book 2 of the « Well-Tempered Clavier ». Halm's discussion covers some 12 pages of text, making it one of the most intensive and sustained analytic examples we have by him ; Halm (1920) , pages 206-218. The subject, as he correctly notes, is a small miracle of concealed motivic repetition unfolded with intricately accumulating rhythmic energy. And indeed, it does seem to exude the unconstrained melodic flow Halm celebrates as the hallmark of fugal culture. But while his observations of the 4 bar theme are acutely sensitive, not a word is said about the remaining 97 measures of the fugue. It's an odd omission, for the development of this 4 voiced fugue contains some of the most virtuosic contrapuntal invention all of the « Well-Tempered Clavier » , with a « tour de force » of double counterpoint (at both the octave and the 10th) , points of close imitation, and a thema inversum (treated simultaneously with the recta subject in double counterpoint and close points of imitation) . In the thicket of this contrapuntal morass, it's sometimes hard to know how the subject is able to project its unique dynamic profile. At the very least, it seems clear that Bach had a number of things on his mind when composing this fugue other than just the dynamics of the subject.

Was there a way that the Sonata could ever recapture some of those melodic forces of fugal culture ? Fortunately, there did indeed seem to be a way, a possible « 3rd » culture shown to us by Anton Bruckner. For in the Symphonies of Bruckner, we find a brilliant reconciliation of fugal and Sonata cultures. This becomes the theme of Halm's subsequent book, « Die Symphonie Anton Bruckners » (1914) .

Halm's advocacy of Bruckner was not as idiosyncratic as it might 1st seem. While historians have fixated upon the Brahms-Wagner rivalry at the end of the 19th Century (and the debate over who was the true heir of the legacies bequeathed by Bach and Beethoven) , there was, at the same time, a small but enthusiastic cabal of Bruckner enthusiasts who worked vigorously to promote his Symphonies. Halm stood-out, though, by offering « the 1st thoroughgoing analytical monograph devoted to Bruckner's Symphonic output as a whole » (page 111) . In Halm's ear, Bruckner was the composer who more than anyone else understood how to incorporate the temporal flow of melody within the spatial architecture of the Sonata through his « art of escalation » (« Steigerung ») . (Ernst Kurth later subsumed this idea within his notion of « wave dynamics » .) By scaling and concatenating all tonal and thematic blocks of sound in a process that Halm called « epic succession » , Bruckner was able to sustain a sense of movement and connection over massive expanses of time.

What today might we learn from Halm ? As we read his critical discussions of works by Bach, Beethoven and Bruckner (or, at least, those sections that are translated for us by Rothfarb) , it never is clear quite how we might appropriate his ideas in our own analyses. There is nothing systematic about his outlook, as I have already mentioned. We have a highly-developed vocabulary of adjectives and images by which Halm attempts to capture in words some of the intensities of musical energy and compositional logic. (And readers who know Rothfarb's earlier study of Ernst Kurth will not be surprised find in the present book sensitively nuanced translations of Halm's analytic vocabulary.) But I fear that no amount of translational fidelity can teach us how we are to apply concepts such as « consequentiality » , « intensification » , or « epic succession » to our own analyses of music with any empirical rigor. One sometimes

wonders how much of an improvement all of this is over Paul Bekker or Hermann Kretschmar.

At their best, Halm's analyses display acute, focused listening ; he subjects single themes or moments in a piece of music (as in the B-flat minor fugue subject) to excruciating examination. Halm's analyses are a celebration of the detail ; he shows exquisite sensitivity to the placement of a single dotted rhythm, the use of a mordent at just this moment, the precise length of a rest or pause, the appearance of a single chromatic inflection or a repeated note. Each is analyzed for its potential energy-building (or inhibiting) role, for its contribution to the overall logic of the music. But this hardly adds-up to a theory. For all his sensitive insights, Halm's judgments remain the subjective observations of a connoisseur. When he wants to rise above thematic detail to make broader generalizations, Halm often has recourse to only the vaguest metaphysics or oracular judgments. What does it mean, for example, for Halm to describe a theme of Bach « possessing spiritualization of symmetry » (« Vergeistigte der Symmetrie » , 1920, page 231) ? Or consider his gnomic dictum that the best theme is a cosmic, necessary achievement. It does not speak, but it shows in itself that which must be shown. The light of pre-existence shines from it ; not only logic, but also the supralogical, metalogical, and its law is made known through it. It is a portrait, not just a simple image or likeness, of eternal life. (5)

As this last quotation suggests, Halm could not seem to escape using the very hermeneutic poetics that he elsewhere so derisively dismissed. More than once, he lapses into the most rhapsodic of descriptive metaphors. Consider this passage concerning a moment in the development section of Beethoven's « Pastoral » Symphony, 1st movement :

« After the climax of all this excitation, or if you will, this ecstasy, the stormy back and forth tossing causes the motive to be torn loose from the harmony, as if it were abducted from solid ground and driven by clouds and winds. The motive's impression of strength soon gives way to exuberance, but then a sense of unsteadiness and wavering sets in, a sense of exhaustion. » (6)

Halm could be a very scolding critic. We have already had occasion above to mention his criticisms of Beethoven. But not even Bach and Bruckner could escape the censorious gaze of the school Master. For all the brilliance of these later 2 artists, there were moments (and whole pieces) in which each inexplicably let his guard down, becoming temporarily numbed to the deficiencies of a given theme, some ungrounded harmony, or a superfluous repetition ; e.g. Halm (1920) , pages 239-241) . Composing is obviously hard work.

It is thus something of a surprise to learn from Rothfarb how self-confident Halm seemed to be about his own tries at composition (Chapter 6, pages 130-166) . He seemed quite sure that his own works correctly reflected his æsthetic desiderata. But it's hard to share his faith, at least given the sampling of excerpts in Rothfarb's book. For after a brief period early on in which Halm seemed to move precipitously close to a kind of extended chromatic tonality in the mold of Hugo Wolf or Max Reger, he quickly retreated to a more conservative, idiosyncratic strain of neo-Classicism. While admitting that his style was imitative of earlier historical styles (he openly characterized himself as a compositional traditionalist and « epigone ») , he claimed it was still « original » in the most authentic sense of the word - as music in accord with its origins. With his typical dialectics, Halm defended the virtues of « Originalität » (original-ness) against the narcissistic ambition of « Originellität » (innovativeness) that lures so many younger artists

astray ; page 131. But I suspect the resulting works we are given tastes of a Symphony in D minor for strings, a few inventions and fugues for keyboard, and an ambitious Concerto in C major for piano will hardly convince many readers today. They certainly don't convince Rothfarb, who turns-out to be a much harsher critic of Halm the composer than I would have expected (pages 136-137) .

Lee Rothfarb ends his study by pondering the legacy of August Halm. He notes both his influence upon later writers, as well as the prescience of Halm for our own academic culture of music analysis. I certainly agree with his 1st point. Halm has been an important if unacknowledged source for ideas that we have learned from more familiar music-critics such as Jacques Handschin, Theodor W. Adorno, and Carl Dahlhaus. Indeed, for those readers familiar with Dahlhaus' writings on Beethoven, one will come away from Halm's writings with a shock of recognition. (7) But I am not so sure that Halm is a reliable ally of our many contemporary music theorists who have attempted to explore musical processes as dramatic metaphor (e.g. Marion Guck, Fred Maus, and Peter Kivy) or who have thought of music in terms of embodied correspondences (David Lidov, Janna Saslaw, Candace Brower, and Arnie Cox) . (8) Certainly, there are congruencies in all their writings. But Halm was much too dogmatic of a critic in his judgments, too much of a stylistic reactionary. I also don't share Rothfarb's belief that Halm's strong defense of tonality in the early 20th Century has much to say for us today (page 185) . While the question of « tonal oder nicht tonal » may have been an animating one for earlier generations of musicians, is it something we worry about so much anymore ?

Perhaps, we should worry about it. Maybe we should be concerned that so much music today no longer possesses the power to move us with the urgent, moral force it seemed to in the past. Maybe we should be worried about a system of education in which music occupies a largely peripheral role in the up-bringing of our children, and in which contemporary criticism and analysis have become so abstruse and insulated as to be virtually irrelevant to any greater public discourse. Are these concerns that are no longer tenable in our cynical, post-modern age ? Are they merely utopic visions of a latter-day John the Baptist ? If so, Halm would see it as our loss - and our failing. For whatever else we may say, August Halm was convinced music played a vital role in human society that entailed the gravest responsibilities on the part of its composers, critics, and listeners.

Here must have been the cause of the melancholy I felt when finishing Rothfarb's book. August Halm lived a world in which music (and theories about music) truly mattered. It is in most ways a lost world to us today. To be sure, it was never perfect in Halm's own day, either, as he would have been the 1st to tell us. But, for a fleeting moment in a small school at Wickersdorf, at least, his vision seems to have been realized. Is it no longer realistic of us to hope for anything similar today ? Might it be possible to recapture the same sense of moral purpose and spiritual urgency that Halm saw for the vocation of music theory ? These are questions we might well find worth pondering today in our own melancholic culture of disciplinary dyspepsia.

Since Halm started-out his career as a preacher (and we see now that he never really left the pulpit) , it is only fitting that I give him the final word :

« We must decide whether we want to view music as existing for the sake of humanity or to view humanity as existing for the sake of music. Through duty to music, or through our participation in its existence and welfare, we

declare ourselves as belonging to a humanity obligated to the spiritual dimension ; that we acknowledge human dignity ; the fact of being human, in the labor in the interest of Spirit. (9)

Works Cited

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Lee Rothfarb, « Energetics » in The Cambridge History of Western Music Theory, edited by Thomas Christensen, Cambridge University Press, Cambridge (2002) ; pages 927-955.

Janet Schmalfeldt, « In the Process of Becoming : Analytic and Philosophical Perspectives on Form in Early 19th Century Music » ,Oxford University Press, New York (2011) .

Footnotes

(1) Rothfarb was hardly the 1st scholar to take note of Halm. In 1978, Siegfried Schmalzriedt published an anthology of articles written by Halm that included a sympathetic introductory essay on Halm's life and writings ; Halm (1978) . But Rothfarb's book completely eclipses Schmalzriedt in both breadth and depth.

(2) Schmalzriedt counts over 270 of these smaller writings in his bibliography. A few of his major essays were collected and published in a volume, in 1916, that he entitled somewhat enigmatically, « Von Grenzen und Ländern der Musik » ; about 3 dozen others were later collected and reprinted by Schmalzriedt in « Von Form und Sinn der Musik » ; Halm (1978) , see : note 1.

(3) It is a scandal that this book has never been translated into English, though it went through 3 editions in German (1913, 1920, and 1947, respectively) . For the time being, English readers can consult the dissertation by Laura Lynn Kelly (2008) .

(4) Halm (1920) , pages 247-248 ; my translation. This passage, by the way, is typical of Halm's stuttered, gnomic style of writing, particularly in the climax to his analytic Chapters. (One senses the rhetoric of a preacher in them.) It may be instructive to give it in the original here :

« Die symmetrie platt hingelegt ; constatiert, nicht geschehend. Ein Ruf, ein Befehl, kein Gesetz ; gerade noch ein Satz. Gewaltsam, aber in sich schwach. Spannend, aber selbst ohne innere Spannung, ohne inneren Halt. Tüchtig, aber nicht

gut. Ein äusserer Lebensgang, aber kein Leben ; von wirklichem Leben so fern, wie Buntheit von Farbigkeit. »

Also see : the critical comments on pages 156-157 of the same volume.

(5) Halm (1920) , page 251 :

« Ein solches Thema bester Art ist eine kosmisch notwendige Arbeit. Es redet nicht, sondern ist ; es erscheint in ihm, was erscheinen musste, das Licht der Präexistenz strahlt aus ihm ; nicht nur Logik, sondern das Ueberlogische, Metalogische, der Logos gibt sich in ihm kund ein Bild, nicht nur rein Abbild und Gleichnis von ewigem Leben. »

(6) Halm (1920) , page 89 :

« Nach dem Höhepunkt der Erregung oder, wenn wir so wollen, der Ekstase lässt dieses stürmische Hin- und Widerspiel des von der Harmonie verlassenen, als wie dem festen Boden entführten und von Wolken und Winden getriebenen Motivs den Eindruck des Mächtigen bald in den des Uebermütigen, dann aber in den des Haltloseren, des Zerflatterns, ja der beginnenden Erschöpfung übergehen. »

(7) Janet Schmalfeldt's recent book can be read as yet a 3rd generation iteration of ideas whose lineage can arguably be traced back to Halm ; Schmalfeldt (2011) .

(8) Rothfarb discusses these authors on pages 174-179.

(9) From an article entitled « Musikalischer Schülkursus » , published in 1911 ; quoted in Rothfarb, page 16.

...

August Halm (geboren 26. Oktober 1869 in Großaltdorf in Württemberg ; gestorben 1. Februar 1929 in Saalfeld / Saale in Thüringen) war ein deutscher Komponist, Theologe und Musikpädagoge.

August Halm kam als dritter Sohn von Hermann Friedrich Halm und Charlotte Auguste (geborene Kulmbach) zur Welt. Der Vater war zu jener Zeit Pfarrer in Großaltdorf. Sein Studium der Theologie an der Universität in Tübingen verband er mit einem Studium der Komposition. Als ein Lehrer und Förderer galt hierbei der akademische Musikdirektor Emil Kauffmann. Nach der Jahrhundertwende lernte er Hermann Lietz, Gustav Wyneken und Paul Geheeb kennen. In den Jahren 1906 bis 1910 sowie in der Zeit von 1920 bis 1929 war er an der Freien Schulgemeinde Wickersdorf nahe Saalfeld tätig.

Halm galt als der bedeutendste Musikerzieher und Wortführer der Musikalischen Jugendbewegung. Als Komponist blieb er in dem Bestreben, die Kompositionstechniken der Fuge und der Sonate miteinander zu verbinden, hinter seinem Vorbild Anton Bruckner zurück. Er machte sich jedoch als Musikästhetiker wie auch als Musikschriftsteller einen bedeutenden Namen. Seine Schriften zeichnen sich durch eine direkte, einleuchtende und klare Sprache aus.

Oskar Lang

Oskar Lang, « Der Ur-Bruckner », « Die Musik » Nr. 28 (1935), page 260 :

« Einschneidender noch als die Retuschen sind die Kürzungen, denn sie zerreißen das Formgefüge und machen dadurch zu öfteren Malen den Entwicklungsablauf unverständlich. Wie durch solche Ausmerzungen der Bau des ganzen Satzes entstellt, ja geradezu unkenntlich gemacht wurde, ist einleuchtend. Die Originale sind uns bisher vorhgehalten worden ; wir haben nicht nur ein Recht, sondern die Pflicht, sie zu verlangen. »

Oskar Lang (1884-) , « Anton Bruckner, Wesen und Bedeutung » , 1st edition, Verlag C. H. Beck, München (1924) , 116 pages ; 2nd edition (1942) ; 3rd edition, Biederstein, München (1 January 1947) ; 143 pages, leaf of plates : music, port. ; 24 cm x 16 cm ; Bibliography page 142 ; « Zeittafel » page 143-144 ; « Aus dem Schrifttum » page 142.

Oskar Lang's advocacy of a slower and rather static way of conducting Bruckner Symphonies, as early as 1924, pre-dates the Robert Haas editions by 10 years.

...

15 janvier 1920 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 6e Symphonie d'Anton Bruckner. Il s'agit du 13e concert de la saison.

19 janvier 1920 : Le chef Arthur Nikisch dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

21 janvier 1920 : Le chef Hans Pfitzner dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

6 février 1920 : Le chef Werner Wolff dirige la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

12 février 1920 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 17e concert de la saison.

13 février 1920 : Le chef Wilhelm Furtwängler dirige, à l' « Alte Philharmonie » , la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : le 2e Concerto pour piano de Brahms, avec le soliste Edwin Fischer.

19 février 1920 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner. Il s'agit du 18e concert de la saison.

11 mars 1920 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 9e Symphonie et le « Te Deum » d'Anton Bruckner. Les solistes : Ilse Helling-Rosenthal, Marta Adam, Hans Lißmann et Wolfgang Rosenthal. Il s'agit du 20e concert de la saison.

17 avril 1920 : Le chef Wilhelm Furtwängler dirige, à la « Musikverein-Saal », la 9e Symphonie de Bruckner avec le « Tonkünstler-Orchester » de Vienne. En début de programme : l'Ouverture « Léonore » n° 2 de Beethoven.

Du 6 au 21 mai 1920 : « Mahlerfest », Amsterdam, the Netherlands. Ist Gustav Mahler Festival ever !

Special Guests (present)

Prince Henry of the Netherlands (1876-1934) .

Willem Mengelberg (1871-1951) , conductor, jubilaris, friend of Gustav Mahler.

Alma Mahler (1879-1964) , wife of Gustav Mahler.

Anna Justine Mahler (« Gucki ») (1904-1988) , daughter of Gustav Mahler.

Carl Julius Rudolf Moll (1861-1945) , Alma Mahler's stepfather.

Arnold Schœnberg (1874-1951) , composer, friend of Gustav Mahler.

Anton von Webern (1883-1945) , composer.

Alphons Diepenbrock (1862-1921) , composer, friend of Gustav Mahler.

Guido Adler (1855-1941) , music historian, friend of Gustav Mahler.

Emil Hertzka (1869-1932) , Viennese chief of Universal-Edition.

Mathilde Mengelberg-Wubbe (1875-1943) , wife of Willem Mengelberg.

Mathilde Schœnberg (1877-1923) , wife of Arnold Schœnberg, sister of Alexander von Zemlinsky (1871-1942) .

Gertrude Færstel (1880-1950) , soprano - she sang at the Vienna « Hofoper » from 1906 to 1912 ; known for her solo-part in Symphony No. 4.

Alexander Schmuller (1880-1933) , Russian-Dutch violinist and conductor, his successor at the Rotterdam Philharmonic

was Eduard Flipse (1896-1973) .

Leonid Kreutzer (1884-1953) , pianist, known for his performances of contemporary composers.

Peter van Anrooy (1879-1954) , composer.

Nadia Boulanger (1887-1979) , composer and music-teacher.

Alfredo Casella (1883-1947) , composer.

Carl Nielsen (1865-1931) , composer.

Catharina van Rennes (1858-1940) , composer.

Julius Röntgen (1855-1932) , composer.

Florent Schmitt (1870-1958) , composer.

Johan Wagenaar (1862-1941) , composer.

Bernard Zweers (1854-1924) , composer.

Oskar Bie (1864-1938) , conductor.

Hermann Abendroth (1883-1956) , conductor.

Adrian Boult (1889-1983) , conductor.

Otto Klemperer (1885-1973) , conductor.

Artur Schnabel (1882-1951) , composer and pianist.

Willem Royaards (1867-1929) , theater innovator.

Special Guests (invited but not present)

Bruno Walter (1876-1962) , conductor, friend of Gustav Mahler - not present due to commitments in Germany.

Franz Werfel (1890-1945) , 3rd husband of Alma Mahler (1879-1964) - did not receive the invitation of Alma on time.

Not invited ?

Natalie Bauer-Lechner (1858-1921) , Austrian violist, close and devoted friend of Gustav Mahler.

Ferruccio Busoni (1866-1924) , composer.

Anna Bahr-von Mildenburg (1872-1947) , soprano.

Selma Kurz (1874-1933) , mezzo-soprano.

Marie Gutheil-Schoder (1874-1935) , soprano.

Margaretha Rita Merlitschek-Michalek (1875-1944) , mezzo-soprano.

(Group picture) Identified presonality :

No. 24 : Alban Berg (1885-1935) .

No. 44 : Gertrude Förstel (with striped dress) .

No. 45 : Alexander Schmuller.

No. 49 : Mathilde Mengelberg-Wubbe (1875-1943) (with white hat) .

No. 52 : Leonid Kreutzer.

No. 57 : Alma Mahler (1879-1964) (with dark hat and dark scarf) .

No. 61 : Arnold Schœnberg (1874-1951) (with dark hat, pin and umbrella) .

No. 65 : Mathilde Schœnberg.

No. 80 : Carl Julius Rudolf Moll (1861-1945) .

Patron of the organizing committee

Prince Henry of the Netherlands (1876-1934) .

Organizing committee

Jo Beukers-van Ogtrop (1865-1948) .

Hendrik Freijer (1876-1955) .

Rudolf Mengelberg (1892-1959) , cousin of Willem Mengelberg.

Administration

Travel and accommodation expenses for the guests where payed by the organizing committee.

For guests from abroad, permits and visas where arranged.

On request by the organizing committee, the Union of the Netherlands (in foreign countries) arranged excursions for the guests :

Visits to the Rijksmuseum and the diamond grindery of the Asscher Company.

2 Boat trips (one through the Amsterdam harbour) .

Reviews

In May 1920, the 1st ever Mahler Festival was held in Amsterdam under the conductor Willem Mengelberg. The Viennese composer Egon Wellesz wrote a detailed report on the events in two separate articles for the Neue Freie Presse which I have translated. One was at the beginning of the festival and the other at its conclusion. It's not only interesting to read about these early performances at a time before gramophone and broadcasting, but it reminds us of how unstable the world still was. The photograph that accompanies this article shows Alma Mahler in the middle with a broad dark hat and a white blouse and loose wrap with Arnold Schœnberg on the right (her left). Sitting on the floor is Richard Specht (third from the right); Standing in the middle is Egon Wellesz and in the crowd we also see the publisher Emil Hertzka; Egon's wife Emmy Wellesz; Alma's step-father Carl Moll; Guido Adler and Anton von Webern. This photo must have been taken on the free day described by Wellesz in the accompanying article. Much of the admiration for Mengelberg and general optimism that was expressed by Wellesz was to be betrayed, as demonstrated in the following post in a letter from Mengelberg's office to Wellesz in 1949.

17 May 1920 : « Neue Freie Presse » , Doctor Egon Wellesz ...

It's a degree of recognition that no other composer could possibly expect. In the coming days, here in Amsterdam, we shall hear the complete works of Gustav Mahler. A sequence of events and coincidences has meant that the combination of a culture-mad citizenry along with the conductor Willem Mengelberg, tireless efforts to establish Mahler, have established Amsterdam as a citadel where his Symphonies are cultivated as nowhere else. Thus, a circle is completed that started with genius, inflamed a conductor to be the prophet of new, never-heard-before beauty, a new

greatness and now having inspired a large community, they in devoted gratitude, return to their provider in order to honour him.

Willem Mengelberg has been conductor of the « Concertgebouw » Orchestra in Amsterdam for 25 years - he has brought it to a standard that could never have been imagined. One has no feeling of any separation between musicians and conductor ; rather together, they form a higher-unity that grows closer in the course of performance. This is an understanding that can only develop over a period of decades of mutual hard work and discipline. The best is merely just good enough. This singleness of purpose between conductor and Orchestra is even carried over to the public who, over the years, have come to understand the works of Mahler as nowhere else - not even in Vienna itself. It was here, in Amsterdam, that Mahler enjoyed his 1st, unqualified success ; and it was from here that he returned home with new inspiration and a desire to carry-out new work. It was here that, in 1903, he conducted his 1st and 3rd, in 1904 ; his 2nd and 4th, in 1906 ; his 5th and 7th, in 1909. And if one takes in the number of performances conducted by Mengelberg which were taking place around the same time as those conducted by the controversial Mahler, then one can come to appreciate how it is that the Chorus and the Orchestra have become the composer's own instruments of choice : Amsterdam is to the cultivation and preservation of Mahler's music what Bayreuth, in its more glorious years, was to Wagner.

Isn't it odd that, as a Viennese, one has to travel to Amsterdam to celebrate Mahler's 60th birthday ? Vienna, which is so besotted with both the arts and artists, simply ignored this event. And it is here in our but appreciative Amsterdam, that the spirit of Mahler thrives. Everyone here appears to have known him, to have adored and valued him. His eccentricities were met with the healthy respect one brings to such personalities - personalities in which such things are both anticipated and appreciated. The spirit that dwells in his Symphonies, the mystic and the religious are deeply felt. The reception here has been open for the broadest arc of his creativity ; the significance of the most minute detail followed him here. One maintained in this city, without betraying oneself or one's artistic opinions, a respectful distance to the artist.

Mengelberg was meant to have received a particular recognition from his friends in Amsterdam ; instead of personal recognition, he requested that Amsterdam be the city where a Mahler Festival could be held to which people from all over the world would come in order to hear all of Mahler's work in Mengelberg's definitive interpretation. The still unclear (political) relationships which continue to plague our world today did not seem to represent the slightest hindrance to this goal. The Festival committee took-up the challenge with unprecedented generosity. It was decided to make those participants from beyond the Dutch borders Holland's special guests (they covered the arrangements for travel, accommodation and all expenses) only because of this act of generosity was it possible for us Viennese to attend.

The journey started in a happy mood for our small group of fellow-travellers in the comfortable, not too crowded carriages of the « Holland Express » . We crossed all borders without difficulties and arrived without any delays in Amsterdam. We were met by members of the Festival committee who took charge of our luggage and brought us all to our respective quarters : some in hotels and some in private accommodation. The tickets to all of the events were already waiting for us in our quarters, along with the programme. Everything worked perfectly : nothing was forgotten

- every need, no matter how trivial was met. The Viennese were met with particular generosity and courtesy. The locals are well-aware of the deprivations and difficulties we still suffer in our homeland and have tried their best to make us as comfortable as possible, if only to make their sympathy and understanding clear to us, that even abroad, we are united by a shared, and valued culture. It was in this context that the Viennese were accorded the principal addresses in the opening events.

« Hofrat » (Imperial Court Council ; a uniquely Austrian title) Guido Adler opened the events with a warmly appreciative speech in Mahler's memory that touched on the artist and the man. He spoke of their common home and their youthful years together along with their very 1st departure into the wide world. He spoke about the roots of Mahler's creativity and its relationship with the nature of the folk-song, march rhythms and (militaristic) signal calls that characterize his works. He recalled both the military and the country-folk poetry that would develop into his « Wunderhornlieder » .

Paul Stefan gave a lively speech without notes about Mahler, the Theatre director. He sketched-out in short sections what Mahler had contributed to the stage-craft of Opera and how he managed to force the visual presentation to ever more fantastic and enchanting images - he outlined everything that he achieved in order to reach never imagined experiences. Both speeches were received with the greatest of sympathy. The 3rd speech was delivered by the Italian Alfredo Casella who has also spent a good deal of time in France. His speech was a profound declaration for a new, international life of the artistic and intellectual spirit. He accentuated how for the 1st time since the end of the War, people from all countries had come together where the concepts of friend, foe and neutral no longer existed - such was the spirit of Mahler that had been able to create this unity. He concluded with something we all felt :

« Art has always existed apart from worldly matters. It will no longer be debased or exalted as a means of propaganda that supports or defiles different peoples. Humanity now unites those who previously had called each other enemies. To the ruthlessness of war-fare that had previously broken all spiritual bonds and after the flood of hate and distrust had now appeared the dove of peace. »

One arrives in the auditorium of the « Concertgebouw » for the very 1st Festival event. The podium is covered with wreaths of red azaleas and laurel trees have been placed behind the seating for the Chorus that surrounds the Orchestra. At the very front is a bust of Mahler. Mengelberg walks-out to applause that last many minutes, followed by a vacuum-like silence. He makes a gesture and the Chorus rises without a sound. A sharp wrap of the baton and we hear the opening of « Das Klagende Lied » .

A rehearsal with Mengelberg : the hall is divided from the stage by a large curtain - where, normally, the Chorus are sat, we find musicians and conductors from everywhere in the world, whom Mengelberg has specially invited to observe him at work. It is only here since Mahler's own lifetime that it is possible to experience what a rehearsal of one of his works should be. External perfection is demanded and any passage that even slightly sounds shoddy is repeated. After the general rehearsal, Mengelberg meets the strings the following day to rehearse a particular figure in the 1st violins with the Concert-Master. At another point, he brings in the celli and rehearses a « cantilena » passage until he achieves the intensity of desired expression. There was never a loud or discourteous word. The Orchestra knows that

everything he demands is fully-justified and yields without question to his will.

Mengelberg's significance in this city is felt in the manner by which all of Amsterdam is caught-up in the spirit of the Festival. The music shops all offer scores of Mahler Symphonies in their displays, and the book-stores all offer copies of a publication in honour of Mengelberg, meant as a permanent manifestation of what he has achieved. The original consists in its entirety of 7 volumes of testimonies (including a volume of drawings) by musicians and important personalities of his time. It was presented to him in special chest designed by (Jan) Toorop, which now holds pride of place in his home, itself a tiny museum filled with paintings, wood-cuttings and stained glass. One notes that the influence of this man extends well beyond his own discipline as conductor. His mere presence has had a galvanizing and determining effect on all the local arts. He is an educator in the highest-meaning of the word ; both servant to the work and its creative interpreter. He has taken on a responsibility, the successful execution of which was doubted by many. Nevertheless, he seems to have managed it and without fatigue. As proof, on every 2nd day from the 6th to the 21st of May, he will perform a work of Mahler. It is this work of love and indeed piety with which he will build his most lasting monument.

31 May 1920 : « Neue Freie Presse » , Doctor Egon Wellesz ...

This is the very 1st time that one has the opportunity of becoming acquainted with the complete works of Mahler. It is the most difficult of all cycles to pull-off. Only a very few will last the course. All weakness will be doubly felt, all the limits of talent will be unforgivably apparent. So much of devoted relevance has been written already throughout this journey that I feel that I can save myself the words needed to express thoughts on each individual work, by relating instead the totality of the experience. One thing that must be 1st stated is that Mahler's works come into sharper relief through their cyclic performance. One work simply prepares us for the next without one overshadowing the other. One experiences an upward journey from the 1st piece to his 9th Symphony and there is not one work that one would feel did not belong in its rightful place. What both Mengelberg and his Orchestra have accomplished in these last days borders on the incomprehensible.

One of Germany's leading conductors said to me after a performance, that he would rather give-up altogether after experiencing such accomplishment. But the musicians are also aware of their unique central role, amongst the Viennese Arnold Schoenberg, who attended each and every rehearsal. And there were other representatives from America, Sweden, Norway, Germany and Italy. The precision of the bowing under the Concert-Master Zimmerman and the warmth of sound were astonishing. The moment Mengelberg hears the slightest discrepancy, he responds with « Systematic ! » which means « not good » . At this point, he starts to rehearse without mercy each and every individual tone and every point within the phrasing. « System » is the word that encapsulates his method with the Orchestra over the last 25 years. In reality, « System » is simply a means of achieving exactness in execution, not losing one's head and to maintain a consistent pulse and tempo. For our ears, we find the oboes sound very strange. They have a strong nasal sound and are weaker in dynamic than our Viennese instruments. The flutes, on the other hand, are dignified and full-sounding ; trumpets and trombones are excellent. Another extraordinary brass player is the bass-tuba, who wears gloves in order that his fingers not have direct contact with the keys of his instrument.

Mengelberg's conducting gestures are precise. He beats sharply and energetically with the right-hand. His left, often balled in a fist, is used for conveying expression and indicating entrances. He reaches climaxes by swinging his entire, rather small body about before this hot-head rises above proceedings. He has an agreeable manner of dealing with his Orchestra which comes from many years working in mutual trust and understanding with the same people. Occasionally, the atmosphere in rehearsals seems to balance on a knife-edge ; at this point, he tells a joke and rescues the situation. He rehearses long stretches and, only afterwards, does he tell the Orchestra what he wishes to change. He not only explains the technical, he tells the Orchestra what the individual intentions of the composer were. When he speaks with his sonorous, resonant voice, nobody else makes a sound. One senses an inner-contact, and it is in this manner that he can achieve the best results from his players - just as a virtuoso gets the best out of his instrument. They tune precisely and co-operate through each rehearsal of a transitional passage. Nobody thinks of marking during rehearsal - Mengelberg demands full sound at all times and the highest-degree of tension and concentration. One of the typical rehearsal programmes went along the following lines :

From 9h00 until 13h00, he rehearses the 4th and 5th Symphonies. In the evening, there are rehearsals of the 9th and 5th from 20h00 to 22h00. At 22h00, he rehearses the Chorus for the 8th Symphony while the 2nd Concert-Master rehearsed the « Adagietto » from the 5th. He makes sure that the musicians are rested during their breaks. They're given milky coffee and an endless supply of cheese sandwiches. After rehearsals, Mengelberg returns home and studies the scores for the next day's rehearsals until deep in the night.

Yet, there is nothing that is taken for granted on his part. He gets-up in the morning, refreshed and must re-establish his authority from zero - he betrays no sense of entitlement by replacing his attempts to achieve expression by mere routine. For us who have come to observe, it's a revelation the way he can create tension without snapping and elicit emotion without losing control. These Festival performances are unique. They have never been matched in the devotion shown by those giving the performances or those attending them. Any attempt at repeating such a venture will be doomed to failure - if there is a repetition of such an undertaking, it would demand an entirely different approach. It is the 1st time that we have the entirety of Mahler's work separated from its creator and finally launched into the wider world. Mahler no longer belongs just to Vienna, to Austria or to Europe, but has now been handed-over to the entire world. For example : this winter, the 8th Symphony will be performed in New York, and Mengelberg will continue to present Mahler's works in various other American cities. This elementary effect of Mahler's music on the masses of music-lovers must come as a surprise to those who had admired him from the very beginning. But that his day of musical resurrection would be so soon - well none of us could ever have anticipated it.

Amsterdam's Mahler Festival is set chronologically with performances of his Symphonies and orchestral songs and can be heard over 9 evenings' of performances to which may be added 4 public rehearsals and 5 performances of international, contemporary chamber-music. The performances start in Amsterdam at 19h30 and carry-on until 22h30 or even 23h00. In the 1st concert on the 6th of May, we heard « Das Klagende Lied » , « Lieder eines fahrenden Gesellen » and the 1st Symphony. One could not have heard a more complete version of « Das Klagende Lied » even under Mahler himself. This work of exuberant youthful talent, orchestrated by the experienced composer, was offered to devastating effect. Just as surprising in its impression, was the effect of the last movement of the 1st Symphony, which many, including myself, regarded until the present performance as one of his weakest works. Mengelberg knew how to

draw the pieces together in order to create an entirely different picture.

The next day brought us the lectures about Mahler that we have already reported as well as a general rehearsal of the 2nd Symphony. This was followed, the next day, with a performance that will never be forgotten by those who were present and able to appreciate the mystery and quietness of the Chorus' entrance : « Arisen - yes ! Arisen ! » after the call in the horns and the trumpets. Nor can we forget the performance of « Urlicht » or the powerful surge of the final when Mengelberg extracted the final reserves of both Chorus and Orchestra.

The performance of the 3rd Symphony, on Monday the 10th of May, resulted in a particular celebration for Mengelberg. The Prince Consort Heinrich handed-over both laurel and floral wreaths and was introduced to both visiting and local music-lovers, all of whom had made the effort to honour the life and work of Gustav Mahler. The 4th Festival concert, on Wednesday the 12th of May, brought us the 4th and 5th Symphonies. The latter, in Holland as in Vienna, one of the most seldom performed. Yet, under Mengelberg's direction, it left an exceptional and lasting impression. The 4th, on the other hand, was met as more of a « succès d'estime » . The combination of both Symphonies in a single evening's performance was a challenge to any public while, at the same time, offering a unique opportunity of comparing the 2 works. It is apparent that, in the 4th symphony, Mahler can be heard departing from the style of his earliest works as he begins to become more polyphonic. Within the 5th symphony, this principal has already developed masterly.

The following day was completely free and brought both performers and listeners a well-needed period of respite. In the afternoon, we set-out together to view an Indian steamship which offered an opportunity of viewing the local harbour in the course of its day-to-day activities as we watched the arrival of freighters, no doubt returning from the colonies in order to unload their goods. Everything appeared to be a part of a greater whole and offered the impression of a population that seemed to have survived the scorched earth of recent years and now, with double energy, was bringing different nations together with a broader cultural mission.

One anticipated the performance of the 6th Symphony with a certain anxiousness. This work is also less well-known in Amsterdam than its predecessors and « Das Lied von der Erde » . And, again, we experienced a triumph. If I recall the 1st performance of this work in Vienna under Mahler, I sense that, here, the percussion and brass are softer - indeed, almost muted in comparison. The last movement, which must be one of the greatest and most plastic of any within Mahler's Symphonies, was particularly rewarding under Mengelberg's direction. He was able to control the steady development to the climax by unyielding control and instrumental balance, never arriving too soon, and splendidly unravelling the dense knot of musical subjects.

The 7th Symphony has a very special place for Mengelberg as he owns Mahler's manuscript and sees it very much as « his » Symphony. However, there are many inward connections that give this Symphony its own Amsterdam attachment. Mahler's 1st « Nachtmusik » was inspired by Rembrandt's « Night-Watchman » . Mengelberg explained to the Orchestra that the music is not to be understood by the painting itself, but in the sequence of visions that viewing the picture unleashed in Mahler : a nightly round ; moonlight on the rooftops of the city ; lovers whispering ; the distant sounds of a herdsman's bells. Mengelberg explained the meaning of the work - the technical aspects have long been settled. 2 weeks before the performance, he handed-over to his trusted deputy Dopfer both the strings and

brass so that could be rehearsed separately and prepared to the point that Mengelberg needed only to file away a few rough edges, thus, adding wings to the work's spirit.

Following the performance of the 7th, the chronological sequence of works was disrupted in order to accommodate the technical requirements demanded of the 8th Symphony. There followed, therefore, the most transfigured of Mahler's works : « Das Lied von der Erde » and the 9th Symphony, the performance of which fell on the day commemorating Mahler's death. It is not possible to express in words the reverence that was demonstrated by this performance, the mystical transformation of the musicians. With the sound of the last note resonating in the hall, there followed only silence, which was maintained as we departed from the auditorium.

The monumental high-point of the Festival was the grandiose performance of the 8th symphony. The 1st violins were led by Carl Flesch ; the violas by Adolf Busch. The 1st soprano was as ever Mrs. Gerturd Förstel ; 2nd soprano was Mrs. Noordewter-Reddingtus ; the altos were Mrs. Cahier and Mrs. Burigo ; the tenor, Mister Urlis. At the piano sat Leonid Kreutzer. Again, there were endless rehearsals that went on until deepest night, and involved both Chorus and Orchestra. These were followed by individual rehearsals with the soloists, with the harps and with the piano. All stood in the grip of the transcendental, indefatigable power of Mengelberg and everyone marvelled and allowed him to do with them as he wished.

In addition to the fullness of the Symphonic performances were added 5 chamber performances on the free-days in-between. These took place under the direction of Professor Alexander Schmuellers and in organization with the pianists Lamond, Kreutzer, Schnabel, Mrs. Stokowski and Moritz Löwensohn, the marvellous cellist. Together, they presented a series of representative contemporary chamber-music recitals consisting of works by, amongst many others, the Italian composer Casella, the Frenchman Florent Schmitt, and an important vocal work by Artur Schnabel.

An additional 2 lectures were offered to bring the work and person of Gustav Mahler closer to the public. Felix Salten gave us a graphic depiction of the atmosphere that Mahler's work elicited and the role that was played by both his person and the city of Vienna ; Richard Specht, the trusted biographer of Mahler, spoke of the artist and the triumphs of his vision, which Mengelberg has so visibly transmitted to us all in recent days. It has been agreed that these lectures will be kept as a perpetual memorial to this Festival in Amsterdam and are to be published.

There is something special about the performance of works in the context of a Festival. While we experienced these days, we already sensed the memory of earlier performances slipping away, only to remain as something we cannot describe. Yet, despite this, something permanent survives that will bind all of us together as we go our separate ways throughout the world.

That this event could take place at all is thanks to the committee led by his Excellence Köell, Mister K. van Rees and Mister Dudok van Heel. For the production and presentation of the programme along with the writing of the accompanying notes, we thank Mister Rudolf Mengelberg, who also organised the guest-lists and events. For the administration of the Festival, we thank Mister Benkers van Ogtrop and Mister Frejer along with Mister de Marez Oyens.

For us, Viennese, this was not only an enormous gain artistically, but also a display of great humanity. One was again surrounded by friendship and love. The generosity of our hosts was such that we could again believe in the words (of Schiller, set by Beethoven in his 9th Symphony) : « Alle Menschen werden Brüder, wo dein sanfter Flügel weilt. » The shared goal of something artistic brought us out of, and beyond ourselves, and created an atmosphere of artistic and profound seriousness. That this could happen, we are indebted to the man who is Mengelberg and his circle of supporters and friends.

May the spirit of goodness that came from this place continue to support all that is beautiful so that people are, once again, bound together in everlasting friendship.

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3 juin 1920 : Le chef Heinrich Knapstein dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

20 octobre 1920 : Le chef Siegmund von Hausegger dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

22 octobre 1920 : Le chef Wilhelm Furtwängler dirige, à « Frankfurt-am-Main », la 7e Symphonie de Bruckner avec le « Frankfurter-Museumsgesellschaft Orchester ». Au même programme : le Concerto en fa majeur pour vents et cordes de Händel ; et le Concerto pour violon n° 5 de Mozart, avec le soliste Carl Flesch.

27 octobre 1920 : Le chef Wilhelm Furtwängler dirige la 7e Symphonie de Bruckner avec le « Symphonie-Konzert der Staatsoperkapelle » de Berlin. Au même programme : la 38e Symphonie de Mozart.

25 novembre 1920 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 3e Symphonie d'Anton Bruckner. Il s'agit du 7e concert de la saison.

25 et 27 novembre 1920 : Le chef Wilhelm Furtwängler dirige la 7e Symphonie de Bruckner avec le « Tonkünstler-Orchester » de Vienne. Au même programme : le 4e Concerto pour violon de Mozart, avec le soliste Adolf Busch.

1920-1929

En 1920, à l'âge de 25 ans, Wilhelm Kempff fait son 1er disque pour la « Deutsche Grammophon Gesellschaft » (Beethoven), de même qu'Elisabeth Schumann (« Non so più » de « Figaro », chanté en allemand).

Ainsi se dessinent une nouvelle orientation pour la firme « DGG », avec des artistes comme la soprano Maria Ivogün, des chefs tels Hans Pfitzner, Leo Blech et Hermann Abendroth, et une philosophie de l'enregistrement qui privilégie les versions intégrales, fidèles à la partition. En 1921, Frida Leider enregistre la Salutation d'Elisabeth dans « Tannhäuser »

et Richard Strauß accompagne au piano, dans ses propres lieder, le baryton Heinrich Schlusnus, qui devient bientôt l'un des principaux chanteurs de la maison.

En 1924, la « DGG » est autorisée à réutiliser la marque déposée « la Voix de son Maître » du chien Nipper ainsi que ses matrices d'avant-guerre pour publier en Allemagne, tandis que le logo « Polydor » est créé pour les disques exportés. Les parutions de cette époque mettent l'accent sur Richard Wagner et font souvent entendre la « Staatskapelle » de Berlin dirigée par Leo Blech ou le Philharmonique de Berlin sous la baguette de Max von Schillings.

En 1925, lorsqu'est introduit le système d'enregistrement électro-acoustique, la firme a fait paraître les 9 Symphonies de Beethoven, avec Oskar Fried et d'autres à la tête de la « Staatskapelle » de Berlin, ainsi que des Symphonies de grande envergure comme la 7e de Bruckner et la 2e de Mahler. En 1926, Wilhelm Furtwängler surmonte son scepticisme face au disque pour enregistrer la 5e Symphonie de Beethoven et l'Ouverture du « Freischütz » de Weber avec le Philharmonique de Berlin.

En 1927, pour l'« Année Beethoven », alors que la firme reprend l'étiquette américaine « Brunswick », son catalogue comporte également les Symphonies du compositeur dirigées par Otto Klemperer, Hans Pfitzner et Richard Strauß, ainsi que l'Adagio de la 8e de Bruckner par Klemperer, la Symphonie « Oxford » de Haydn par Hans Knappertsbusch, la 39e et la « Jupiter » de Mozart par Strauß, la « Pathétique » de Tchaïkovski par Bruno Walter et l'Ouverture de « la Chauve-souris » par Erich Kleiber, toutes avec la « Staatskapelle » de Berlin, qui joue également dans les enregistrements des poèmes symphoniques de Strauß dirigés par le compositeur (1926–1933) .

Au moment de la mort de Joseph Berliner, en 1928, et de celle d'Emile, l'année suivante, la production annuelle de la « DGG » atteint près de 10 millions de disques, et l'usine de Hanovre emploie quelque 600 personnes.

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The corner-stone of Hans Knappertsbusch's Symphonic repertoire was the music of Anton Bruckner. As early as the 1920's and 1930's, he was conducting « Bruckner Evenings » throughout Germany.

...

1920 : Georg Witkowski publishes a new version of « Woyzeck » based on a new reading of the manuscripts. Alban Berg becomes aware of this and notes the spelling of Woyzeck's name, but decides to leave it as « Wozzeck » for his Opera because he doesn't want to change the sound of its pronunciation.

Berg completes the composition of « Wozzeck » in late-1921 ; and the orchestration, in April 1922. Thanks to Alma Mahler's intervention, Universal-Edition accepts it for publication, in March 1923. There is a good deal of positive press, and, in the fall of 1923, conductor Erich Kleiber accepts it for the Berlin Opera ; the premiere finally takes place on 14 December 1925 and « Wozzeck » is, by far, the biggest success of the entire « Second Viennese School » .

The big musical development in Viennese circles, after the War, is Arnold Schœnberg's publication of his « 12 tone method ». Schœnberg has also been in contact with Josef Matthias Hauer, who discovers the « 12 tone law » in 1919, at age 36, through the study of his own works, and 1st applies it intentionally in his « Nomos » for piano, Opus 19. From the popularity of « Wozzeck » and the critical debate over the « 12 tone method », Schœnberg and his circle obtain quite a bit of recognition in the 1920's.

...

Arnold Schœnberg develops the most influential version of the dodecaphonic (also known as 12 tone) method of composition which, in French and English, was given the alternative name « serialism » by René Leibowitz and Humphrey Searle, in 1947. This technique was taken-up by many of his students, who constituted the so-called « Second Viennese School ». They included : Anton Webern, Alban Berg and Hanns Eisler, all of whom were profoundly influenced by Schœnberg. He published a number of books, ranging from his famous « Harmonielehre » (Theory of Harmony) to « Fundamentals of Musical Composition », many of which are still in print and used by musicians and developing composers.

Schœnberg viewed his development as a natural progression, and he did not deprecate his earlier works when he ventured into serialism. In 1923, he wrote to the Swiss philanthropist Werner Reinhart :

« For the present, it matters more to me if people understand my older works. They are the natural fore-runners of my later works, and only those who understand and comprehend these will be able to gain an understanding of the later works that goes beyond a fashionable bare minimum. I do not attach so much importance to being a musical bogey-man as to being a natural continuer of properly-understood good old tradition ! »

1921

1er janvier 1921 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 5e Symphonie d'Anton Bruckner. Il s'agit du 11e concert de la saison.

3 janvier 1921 : Le chef Werner Wolff dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

6 janvier 1921 : Le chef Wilhelm Furtwängler dirige la 4e Symphonie de Bruckner avec le « Konsertföreningen » de Stockholm (dans leur Auditorium) . Au même programme : le 5e Concerto brandebourgeois de Bach, avec les solistes : Wilhelm Furtwängler, Josef Wolfsthal et Karl Achatz.

24 janvier 1921 : Le chef Arthur Nikisch dirige la 2e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

28 février 1921 : Le chef Wilhelm Furtwängler dirige la 4e Symphonie de Bruckner avec le « Theater Orchester » de Lübeck. En début de programme : l'Ouverture du « Freischütz » de Weber.

3 mars 1921 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 20e concert de la saison.

11 avril 1921 : Le chef Wilhelm Furtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « les Hébrides » (« la Grotte de Fingal ») de Mendelssohn ; et le Concerto pour violoncelle de Haydn, avec le soliste Arnold Foldes. Il s'agit d'un concert dans la série des « Meisterkonzerts ».

Septembre 1921 : Le chef Fritz Reiner dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

8 septembre 1921 : Création au monastère de Klosterneuburg, de l'Ouverture en sol mineur pour orchestre (avec piccolo) sous la direction de Franz Moisl. 2 versions : 1862 ; révision en 1863 (Coda modifiée : mesures 233 à 288) . Composée dans l'esprit de Franz Schubert.

Franz Moisl fut l'un des Iers chefs à promouvoir la musique d'Anton Bruckner. Il a dirigé des exécutions de ses Symphonies dans les années 1920 et deviendra un récipiendaire de la Médaille d'honneur de la Société Bruckner d'Amérique. Il fut le rédacteur en chef de la revue musicale « Bruckner Monthly » à Vienne ainsi que professeur à l'Académie de Musique d'État de Vienne. En 1934, Moisl publiera un hommage à Felix Maria Gatz tout juste après son départ pour les États-Unis. L'essai (plus élogieux que didactique) nous informe sur la vie de Gatz en Europe. Ce dernier occupera un poste de professeur à l'Université Duquesne de Pittsburgh.

8 et 9 octobre 1921 : Le chef Wilhelm Furtwängler dirige la 7e Symphonie de Bruckner avec le l'Orchestre philharmonique de Berlin. Au même programme : le Prélude des « Maîtres-chanteurs de Nuremberg » de Wagner ; et le pianiste Josef Pembauer joue les « Variations symphoniques » de Franck et la « Totentanz » de Liszt.

Les « Variations » de Franck furent jouées à la place du « Konzertstück » de Weber, initialement prévu.

12 octobre 1921 : Le chef Wilhelm Furtwängler dirige la 7e Symphonie de Bruckner avec « das städtische und Gewandhaus Orchester » de Leipzig. En début de programme : l'Ouverture « Léonore » n° 3 de Beethoven.

Concert en souvenir de Nikisch, né le 12 octobre 1855. Il créa, à Leipzig, la 7e de Bruckner. Il s'agit surtout du 1er concert de Furtwängler comme chef attitré du « Gewandhaus » (« Gewandhauskapellmeister ») . Les concerts avaient lieu dans la grande salle du « Gewandhaus » .

14 octobre 1921 (Frankfurt-am-Main) : Le chef Wilhelm Furtwängler dirige, à « Frankfurt-am-Main » , la 8e Symphonie de Bruckner avec le « Frankfurter-Museumsgesellschaft Orchester » . Au même programme : le Concerto pour violon de Brahms, avec le soliste Adolf Busch.

17 octobre 1921 : Le chef Wilhelm Furtwängler dirige la 8e Symphonie de Bruckner avec le « Städtische Opern- und Schauspielhaus Orchester » de Hanovre. En début de programme : l'Ouverture « Léonore » n° 3 de Beethoven.

23 et 24 octobre 1921 : Wilhelm Furtwängler dirige la 8e Symphonie de Bruckner (une version abrégée par le chef) avec le « Staatsoper Orchester » de Hambourg. Au même programme : l'Ouverture « Der fliegende Holländer » de Wagner ; et la « Wanderer-Fantasie » de Schubert, avec le soliste Alexandre Siloti.

Furtwängler donna ce concert en tant que candidat au poste de directeur de cet Orchestre. Parmi les autres postulants figuraient : Hermann Abendroth, Fritz Busch, Fritz Reiner et Carl Schuricht. Après qu'il fût nommé successeur de Arthur Nikisch, à Berlin et à Leipzig, le « Verein » de Hambourg choisit Karl Muck.

27 octobre 1921 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner. Il s'agit du 2e concert de la saison.

4 novembre 1921 : Le chef Wilhelm Furtwängler dirige la 8e Symphonie de Bruckner avec le « Symphonie-Konzert der Staatsoperkapelle » de Berlin. Au même programme : le Concerto « Grosso » n° 11 pour violon et violoncelle de Händel, avec les solistes Robert Deman et Otto Lüdemann.

5 novembre 1921 : Le chef Karl Straube dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans le « Te Deum » d'Anton Bruckner. Les solistes : Elisabeth Rethberg, Hertha Dehmlow, Antoni Kohmann et Hans Joachim Moser. À l'orgue : Max Fest. Il s'agit du 3e concert de la saison.

7 novembre 1921 : Le chef Werner Wolff dirige la 9e Symphonie de Bruckner suivie du « Te Deum » avec l'Orchestre philharmonique de Berlin accompagné du Chœur Bruno Kittel (« Bruno Kittel'scher Chor »). Les solistes : Rose Walter, Karin Branzell, Carl Günther, Albert Fischer. À l'orgue : Johannes Senftleben. Série des « Concerts de l'Aube » (« Konzert des "Anbruch - Berlin" »).

10 novembre 1921 : Le chef Frederick Charles Adler dirige le 2e mouvement (Andante molto) de la Symphonie d'étude (« 00 ») de Bruckner avec l'Orchestre philharmonique de Munich. Une première munichoise. (C'est le chef Franz Moisl qui assurera la création intégrale de l'œuvre, le 18 mars 1924.)

10 et 11 novembre 1921 : Le chef Wilhelm Furtwängler dirige la 8e Symphonie de Bruckner avec le « Tonkünstler-Orchester » de Vienne. Au même programme : le Concerto « Grosso » n° 11 pour violon et violoncelle de Händel.

14 novembre 1921 : Dans le cadre de la commémoration du 25e anniversaire de la mort d'Anton Bruckner, le chef Ferdinand Löwe dirige la 9e Symphonie et le « Te Deum » avec l'Orchestre philharmonique de Munich.

21 novembre 1921 : Le chef Arthur Nikisch dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert »). Pendant les répétitions, les musiciens se sont plaints auprès de Nikisch pour avoir apporté certaines modifications à la partition. Le chef a répondu que Bruckner les avait lui-même autorisées !

2 décembre 1921 : Le chef Heinz Unger dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Série des « Concerts de l'Aube » (« Konzert des “ Anbruch - Berlin ” ») .

Heinz Unger

The German conductor Heinz (Heinrich) Unger was born on 14 December 1895 in Berlin and died on 25 February 1965 in Toronto, Canada. In later life, he lived in Britain and Canada. He was known particularly for conducting the works of Gustav Mahler.

The son of a lawyer, Unger studied law at Ist - Doctor Juris (Greifswald) . In 1915, in Munich, where he was studying, he heard Mahler's « Das Lied von der Erde » , conducted by Bruno Walter, which was influential in his decision to become a conductor. From 1916 to 1919, he studied at the Berlin Conservatory and was taught by, among others, Wilhelm Klatte and Theodor Schoenberg (theory) , Eduard Mœrike and Fritz Stiedry (a few conducting lessons) . In 1917, he receives the State Music Teacher's Diploma of Prussia.

In 1919, he conducted his 1st professional concert, with the Berlin Philharmonic Orchestra ; it was the 1st of several concerts with this Orchestra, which included Mahler's Symphony No. 1 and « Das Lied von der Erde » . In 1921, he founded and conducted the Choir of Saint-Cecilia (« Cäcilienchor ») of Berlin. In 1923, he conducted the Berlin Philharmonic Orchestra and the Berlin Symphony Orchestra, together, in a performance of Mahler's Symphony No. 8. He was guest-conductor in several German cities, and in Vienna and Oslo. During the 1920's, he made several tours of the Soviet Union ; from 1934 to 1936, he was conductor of the Leningrad Radio Orchestra for annual 6 month seasons.

In 1933, he emigrated to Britain. He conducted the Northern Philharmonia Orchestra until 1947, and was a guest of other British Orchestras, including the London Philharmonic Orchestra with which he made many appearances. On 21 October 1945, he conducted this Orchestra in the 1st complete performance in Britain of Mahler's Symphony No. 5. Having made his debut in North America with the Toronto Symphony Orchestra in Canada, in 1937, and returning there in 1938, he settled in Toronto in 1948. He was a guest-conductor of the Promenade Symphony Orchestra, which gave concerts at the Varsity Arena, in Toronto. He also conducted the CBC Symphony Orchestra, and was guest-conductor for other Orchestras, in Canada.

In 1953, the York Concert Society was formed : an Orchestra made-up of members of the Toronto Symphony Orchestra and the CBC Symphony Orchestra, conducted by Unger, gave an annual series of 4 spring concerts. These continued until Unger's death, in 1965.

He also appeared as conductor in Spain, Latin America, Switzerland, Germany and Britain. In 1956, he conducted 2 concerts with the Berlin Philharmonic ; this was his 1st return to Berlin since 1933.

He gave the premieres of works by several Canadian composers. His repertoire was large, but was primarily of composers of Germany and Austria. In 1958, he became an honorary director of the Gustav Mahler Society of America.

The Heinz Unger Award, given to young professional conductors in Canada, was established in 1968 by the York

Concert Society.

...

While a law student, Heinz (Heinrich) Unger heard Bruno Walter conduct Gustav Mahler's « The Song of the Earth » in Munich, in 1915, and decided on the spot to become a conductor and a champion of Mahler. Soon afterward, he had his 1st conducting experience with a Berlin amateur Orchestra, in part of Beethoven's Symphony No. 5. In 1919-1920, he made his professional debut, conducting the Berlin Philharmonic Orchestra in several Mahler concerts, including the Symphony No. 1 and « The Song of the Earth » . He conducted some of the « Konzerte des Anbruch » Series in 1920-1922, led the Berlin Symphony Orchestra and the Berlin Philharmonic combined in Mahler's Symphony No. 8 in 1923 and, for 9 seasons (1924-1933) , directed the concerts (usually, 6 per season) of the « Gesellschaft der Musikfreunde » , engaging the Berlin Philharmonic. In 1921, he became the founder and conductor of the « Cäcilienchor » of Berlin. He appeared as guest-conductor in other German cities, in Vienna, and in Oslo and, at the suggestion of Artur Schnabel in 1924, he undertook the 1st of 13 trips to the Soviet Union. On these visits, he led concert and Radio Orchestras in Moscow, Leningrad, Kiev, and other cities and, in the mid-1930's, he was under contract with the Leningrad Radio Orchestra for annual 6 month seasons. Unger's enthusiasm for the musicianship of Russian and Ukrainian Orchestras and the responsiveness of their audiences was dampened eventually by his experiences with Soviet bureaucracy, and he wrote a book of memoirs : « Hammer, Sickle and Baton » , London (1939) , describing his enticement and disenchantment.

In 1933, Unger settled in London. He conducted the Northern Philharmonia, from 1933 to 1947, and was a guest with the major British Orchestras including the London Philharmonic, with which he made over 100 War-time appearances throughout Great Britain. In the 1930's, he conducted in other countries, notably Spain, made his North American debut with the Toronto Symphony Orchestra, on 9 November 1937, and returned by invitation in 1938. Having enjoyed his visits to Toronto, Unger settled there, in 1948. During the next few years, he often was a guest-conductor with the Promenade Symphony Concerts and built-up an amateur Orchestra. He filled a total of 24 engagements, from 1952 to 1964, with the CBC Symphony Orchestra and, as a guest, conducted CBC Orchestras in Vancouver, Winnipeg, and Montréal (like « l'Heure du concert » on television) , building a high-reputation with audiences and critics alike. To provide a concert outlet for his talents, his supporters formed the York Concert Society, which organized annual series of 4 spring concerts, using a Classical-size Orchestra of top-players from the Toronto Symphony and the CBC Symphony. Most concerts were held at Eaton Auditorium, but works demanding a larger Orchestra were performed at Massey Hall. The York Concert Society made its debut in a Beethoven concert, on 23 April 1953, and maintained a high-standard in the ensuing 12 years of its existence, providing a welcome complement to the Toronto Symphony Orchestra series. Its guest artists included Betty-Jean Hagen, Lubka Kolessa, Anton Kuerti, Moura Lympany, Lois Marshall, James Milligan, Mary Simmons, and others. Because of financial difficulties, there was no 1961 season and, in 1963, when Unger was ill, the 1st guest-conductor, the expatriate Canadian Harry Newstone, was engaged for one concert. After Unger's death, Hans Bauer led the remaining concerts of the Society's final season, the last on 29 April 1965.

After World War II, Unger renewed his travels as a conductor, appearing particularly in Spain, but also in Latin America, Switzerland, and Germany and as a guest on the BBC. An invitation by Wilhelm Furtwängler led to 2 concerts with the Berlin Philharmonic in 1956, Unger's 1st return to his native city since 1933.

Primarily a guest-conductor, Unger programmed only works of whose merit he was convinced. His repertoire, though focused on the Austro-German Masters (from Bach to Anton Bruckner, Gustav Mahler, Richard Strauß and the young Arnold Schönberg) was large. Among contemporary composers, he favoured conservative works. He gave the Canadian premiere of Carl Nielsen's Symphony No. 4 and featured Canadian scores by Alexander Brott, Harry Freedman, Frederick Karam, Pierre Mercure, Oskar Morawetz, Harry Somers, and Healy Willan, introducing some to foreign audiences. Besides the Viennese Classics and Bruckner, his great love was the music of Gustav Mahler, which he championed with the fervour of an apostle. He introduced some of Mahler's works to the USSR, Spain, and Latin America and gave the London premiere of the Symphony No. 5. In Canada, he introduced 3 of the Symphonies (No. 2, in 1958 ; No. 5, in 1959 ; and No. 9, in 1963) , as well as other works.

In Unger's preparation of a score for performance, no detail was left to chance. He exploited the potential of each phrase for articulation and dynamic shading. He tended at times to over-conduct, but he always succeeded in bringing the music to life and conveying its emotions to the audience.

In 1958, Unger was named an honorary director of the Gustav Mahler Society of America ; in 1959, he was awarded the Mahler medal of the Bruckner Society of America ; and, in 1961, he was elected an honorary member of the Vienna « Gustav-Mahler-Gesellschaft » . In 1965, his 50th anniversary as a conductor, he was awarded the Commander's Cross of the Order of Merit of the Federal Republic of Germany. A few weeks later, after recording the 1st 3 movements of Mahler's Symphony No. 6, for its Canadian premiere on CBC radio, he died of a heart attack. A Heinz Unger scholarship, administered by the OAC, was set-up to assist promising young conductors. Unger's widow donated his extensive score library and his papers and tapes to the National Library of Canada.

A Jewish conductor, a devoted Mahlerite, and a delicate string : The musical life of Heinz Unger (1895-1965)

Abstract :

The orchestral conductor Heinz Unger (1895-1965) was born in Berlin, Germany, and was reared from a young age to follow in his father's footsteps and become a lawyer. In 1915, he heard a Munich performance of Gustav Mahler's « Das Lied von der Erde » conducted by Bruno Walter and, thereafter, devoted the rest of his life to music and particularly to the dissemination of Gustav Mahler's music. This doctoral dissertation is conceived as a contextual biography that explores the manner in which the strands of German Jewish identity converge and are negotiated by a musician who, as a consequence of persecution, lived a sizeable portion of his life in a « Double Diaspora » (in the Jewish « Diaspora » , as well as exiled from his European home) , yet, never cut the ties to a German Jewish tradition informed by the strains of a European cultural heritage. It is a work that discusses the process of Jewish emancipation in Central Europe and, in so doing, sheds light on the complex issues of ethnicity, « race » , nationalism, secularization, and culture and thought as they developed in the modern period and impacted upon Europe and beyond in the 1st half of the 20th Century. In tracking Heinz Unger's many movements and activities around the

world and covering his eventual emigration to Canada, the work simultaneously probes the manner in which European cultural values manifested themselves in disparate parts of the world. It is also a detailed examination of the values that Mahler's « œuvre » represents and of one musician's negotiation of these sites of meaning by way of his commitment to Gustav Mahler's music. The 1st 3 Chapters serve as an extended introduction that, in turn, surveys Jewish identity in the « Diaspora », constructions of Jewish music and their meaning, and the specific cultural significance of Mahler's music in a German Jewish context. The following 5 Chapters are cast as a biography of Heinz Unger (based on the Heinz Unger Fonds at Archives Canada, Ottawa, Ontario) that explores the manner in which the German Jewish musician understood and expressed his dual identity by way of his allegiance to music.

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Conductor born in Berlin, Germany, Heinz Unger studied music with Wilhelm Klatte, Theodor Schöenberger, Eduard Møerike and Fritz Stiedry. In 1919, he began his professional career as a conductor with the Berlin Philharmonic Orchestra. A talented conductor, he was invited to perform in many other German cities and in the Soviet Union, where he conducted the Leningrad Radio Orchestra, among others. In 1933, he moved to England, where he conducted the Northern Philharmonia until 1947. After a few visits to Canada, Heinz Unger decided to settle permanently in Toronto, in 1948. In Canada, he conducted the Promenade Symphony Concerts, founded an amateur Orchestra, and conducted many Orchestras for the French and English networks of the CBC. He also gave numerous concerts for the York Concert Society.

The « fonds » contains records pertaining to Heinz Unger's activity as a conductor and his relations with several world renowned musicians. It includes : biographical documents ; correspondence including letters from such famous musicians as Alma Mahler, Richard Strauß, Wilhelm Furtwängler, Bruno Walter, Leopold Stokowski, Rafaël Kubelik, Adrian Boult, etc. ; writings on and by Heinz Unger ; files on the York Concert Society ; concert programmes ; press clippings ; promotional material ; posters ; manuscript scores ; photographs mainly of Heinz Unger and of personalities in the music world ; drawings and caricatures, chiefly of Heinz Unger ; sound recordings of works conducted by Unger (Mahler and other Europeans) and of a radio interview.

Writings

« “ Music ”, Playtime in Russia » , edited by Hubert Griffith, London (1935) .

« Hammer, Sickle and Baton » , London (1939) .

« Has the Canada Council hit a wrong note ? » , « Globe » Magazine (22 July 1961) .

...

Heinz Unger (geboren 14. Dezember 1895 in Berlin ; gestorben 25. Februar 1965 in Toronto, Kanada) war ein deutscher Dirigent.

Unger hatte das Jurastudium 1917 mit dem Referendarexamen und der Promotion abgeschlossen und studierte bis 1919 und andere bei Fritz Stiedry Musik.

Von 1919 bis 1921 war er einer der Gastdirigenten bei den Berliner Philharmonikern und leitete parallel dazu von 1921 bis 1933 den von ihm gegründeten Cäcilienchor in Berlin. Seit 1923 war er Leiter der Gesellschaft der Musikfreunde Berlin und führte 1928 die Sinfonie der Tausend im Großen Schauspielhaus auf.

Von 1933 bis 1947 lebte er in Leeds/England, wo er das « Northern Philharmonic Orchestra » dirigierte. Von 1934 bis 1936 dirigierte er auch das Radioorchester Leningrad, worüber er ein Buch unter dem Titel « Hammer, Sickle and Baton » veröffentlichte (1939) .

1948 zog er nach Kanada, wo er unter anderem beim Toronto Symphony Orchestra gastierte.

Literatur

Lexikon des Judentums, Gütersloh, etc. (1971) ; Sp. 822.

Walter Tetzlaff. 2.000 Kurzbiographien bedeutender deutscher Juden des 20. Jahrhunderts, Lindhorst (1982) , Seite 341.

Salomon Wininger. Große jüdische National-Biographie, Kraus Reprint, Nendeln (1979) - Nachdruck der Ausgabe Czernowitz (1925) , Band 6 ; Seite 161 f.

...

7 décembre 1921 : Le chef Frederick Charles Adler dirige l'Ouverture (tout récemment publié) en sol mineur pour orchestre (**WAB 98**) de Bruckner avec l'Orchestre philharmonique de Munich. Une première en Allemagne.

29 décembre 1921 : Le chef Hermann Abendroth dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

1922

1er janvier 1922 : Le chef Arthur Nikisch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 4e Symphonie d'Anton Bruckner. Il s'agit du 9e concert de la saison.

7 janvier 1922 : Le chef Hans Pleß donne la première (berlinoise) de l'Ouverture en sol mineur (**WAB 98**) de Bruckner avec l'Orchestre philharmonique de Berlin.

Hans Pleß (Johann Pischinger)

Hans Pleß, Komponist, Kapellmeister : geboren 18. Jänner 1884 in Wien ; gestorben 30. April 1966 ebenda.

Pleß studierte Musikwissenschaften an der Universität Wien sowie an der Musikakademie bei Robert Fuchs. Von 1908 bis 1911 war er Korrepetitor und Kapellmeister am Stadttheater Breslau, anschließend Chordirigent und Kapellmeister am Stadttheater Detmold (Nordrhein-Westfalen) und nahm als Soldat am Ersten Weltkrieg teil. 1919 wurde er zum Leiter des « Vereins für volkstümliche Musikpflege Monia » in Wien ernannt, war zwischen 1925 und 1926 Dirigent an der Wiener Volksoper und leitete ab 1927 die Dirigentenschule des Lutwak-Patonay-Konservatoriums. Von 1945 bis 1952 unterrichtete er am Wiener Konservatorium. Pleß komponierte und andere vier Opern, Klavierstücke, Kantaten, Bühnenmusik, Duette und Chöre.

...

Hans Pleß (Johann Pischinger) , Komponist, Dirigent : geboren 18. Januar 1884 in Wien ; gestorben 30. April 1966 in Wien. Studierte Juris an der Universität Wien und Komposition am Konservatorium der Gesellschaft der Musikfreunde (bei Robert Fuchs) . 1908-1911 war er Korrepetitor und Opernkapellmeister in Breslau (Wrocław / Polen) , 1911-1914 Chordirektor und Kapellmeister in Detmold / Deutschland ; während des Ersten Weltkriegs Dirigent in Krakau. Nach einer kurzen Anstellung in Mährisch-Ostrau wirkte Pleß ab 1919 als Konzertdirigent in Wien. Er leitete und gründete den Verein für Volkstümliche Musikpflege, den Urania-Frauenchor und 1929 den Neuen Wiener Madrigal-Verein (Vereine) . 1925-1926 dirigierte er an der Volksoper Wien. Er unterrichtete am Konservatorium Lutwak-Patonay (ab 1927 Leiter der Dirigentenschule) und am Konservatorium der Stadt Wien (1945-1952) . 1931 initiierte er die « Europäischen Austauschkonzerte » . Ab 1912 mit der Konzertsängerin Hanna (eigentlich Johanna) Sperling (geboren : circa 1890 [Ort ?] ; gestorben vor 17. Dezember 1973 Wien - begraben 17. Dezember 1973) verheiratet.

Preis

Kunstpries der Stadt Wien (1928) .

Professor-Titel (1933) .

Werke

Opern (Der Sieger, 1911 ; Turf, 1912 ; Der Page, 1914 ; Macbeth, 1924) ; Bühnenmusik ; Kantaten, Chöre, Duette, Lieder ; Werke für Orchester ; Kammermusik ; Klavierstücke.

Literatur

Kürschner (1954) [mit WV] .

Hugo Riemann (1975) .

Frank-Altmann, Band 2 (1978) .

Ulrich (1997) .

...

18 janvier 1922 : Le chef Hermann Scherchen dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

2 février 1922 : Le chef (nazi) Rudolf Schulz-Dornburg dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans l'Adagio de la 7e Symphonie d'Anton Bruckner. Il s'agit du 13e concert de la saison.

Rudolf Schulz-Dornburg

Rudolf Schulz-Dornburg, Dirigent : geboren 31. März 1891 in Würzburg ; gestorben 16. August 1949 in Gmund am Tegernsee. Schulz-Dornburg, besuchte das Konservatorium in Köln.

Generalmusikdirektor Rudolf Schulz-Dornburg ist der Leiter und Dirigent des erst vor kurzem gegründeten Kammerorchesters des Deutschlandsenders.

Er spielte 1934 Mozarts Klavierkonzert (KV. 466) mit den Berliner Philharmonikern unter Rudolf Schulz-Dornburg ein und widmete sich verstärkt der Komposition. Sein Klavierkonzert gilt als das kompositorische Hauptwerk ; er vollendete es kurz vor seinem Freitod und widmete es seiner Frau Barbara.

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2 mars 1922 : Le chef Siegmund von Hausegger dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 9e Symphonie d'Anton Bruckner. Il s'agit du 17e concert de la saison.

20 mars 1922 : Le chef Werner Wolff dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

23 mars 1922 : Le chef Fritz Busch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 5e Symphonie d'Anton Bruckner. Il s'agit du 20e concert de la saison.

Fritz Busch

Le chef d'orchestre allemand Fritz Busch est né le 13 mars 1890 à Siegen, en Westphalie ; et est mort le 14 septembre 1951 à Londres.

Solide musicien, à l'art profond, à l'esprit fort, ferme dans l'intention et l'exécution, avec autant d'idéalisme que de sens pratique, il est considéré comme un des chefs les plus marquant de la 1re moitié du XXe siècle.

Fils-aîné d'une famille de 8 enfants, Fritz Busch connaît une enfance plutôt modeste. Ancien garçon de ferme, Wilhelm, son père, a appris le métier de charpentier puis celui de luthier. Sa mère, Henriette, de 20 ans son aînée, se passionne pour le théâtre et la danse. La famille, plutôt errante, va de ville en ville. Lors d'une étape à Hambourg, Wilhelm apprend à jouer du violon et se trouve un pianiste à Rotterdam. Ils s'établissent alors un temps à Venlo, toujours aux Pays-Bas, et jouent dans des cafés ou lors de mariages afin de gagner leur pain quotidien.

Fritz écrit :

« Je suis issu d'un couple de paysans-musiciens. Je crois bien être né au son des Sonates de Mozart et Beethoven. »

Le garçonnet a 4 ans lorsqu'on lui offre un tout petit violon, mais lui préfère le piano familial dont se délecte son petit frère Adolf, né 1 an après lui. Inséparables, ils savent très tôt déchiffrer les partitions. Lors d'une promenade, Wilhelm surprend le son d'une brouette : « Quelle note est-ce ? » , demande-t-ils aux 2 frères. « Un fa-dièse » , répondent ceux-ci en chœur. C'est un fait : ils possèdent l'oreille absolue. Ils seront musiciens.

De retour à Siegen, Wilhelm Busch ouvre un magasin d'instruments de musique ainsi qu'un atelier de réparation. Fritz prend alors des cours privés et touche à tous les instruments possibles. Avec Adolf, ils prennent l'habitude de jouer ensemble sur la place du marché où un vieil homme se charge de faire la quête pour eux, ainsi que se souvient Fritz :

« Il y avait bien des boutons parmi les pièces mais nous n'étions pas peu fiers de participer au budget familial ! »

À 7 ans, menant de front études élémentaires et études musicales, toutes 2 données par le même professeur, il donne son 1er concert avec la Sonate n° 16 en do majeur de Mozart, plus connue sous le surnom de « Sonate facile » et saura jouer de tous les instruments d'un Orchestre à l'âge de 12 ans. Avec Adolf, ils se produisent sur scène dans une chorale. Dès le lendemain, on ne parle plus que d'eux.

En 1902, la famille déménage pour Siegburg, la ville natale d'Engelbert Humperdinck, auteur de l'Opéra « Hänsel und Gretel » . Fritz s'amuse alors à donner l'appellation de « Kapelle Busch » à sa petite formation. Avec le soutien de son professeur d'école qui lui obtient une place gratuite, il part en 1906 pour 3 ans au Conservatoire de Cologne, alors sous la direction de Fritz Steinbach qui s'était fait reconnaître en succédant brièvement à Hans von Bülow à l'Opéra de Meiningen et dont Johannes Brahms lui-même avait admiré sa façon de diriger ses Symphonies. Parmi les étudiants se trouve un certain Hans Knappertsbusch qui, ironie du sort, deviendra des années après, son rival à l'Opéra de Munich. Fritz fait la connaissance de Karl Böttcher, son futur professeur de piano, ami de Gustav Mahler, d'Arthur Nikisch, alors à la tête de l'Orchestre philharmonique de Berlin et de Felix von Weingartner. La famille suit, agrandie. Elizabeth, la 1re sœur, est née, ainsi que Willi, qui deviendra acteur et Hermann, le futur violoncelliste du Quatuor Busch. Wilhelm Busch ouvre alors tout naturellement un nouveau magasin d'instruments de musique.

Böttcher initie son élève à l'œuvre de Wagner et de Brahms qu'il admire, mais aussi à la littérature : Goethe, Ibsen, les écrivains russes et français.

« Durant ces années, j'ai travaillé la musique aux limites du possible, mais un bon livre m'aidait toujours à récupérer de mon intense fatigue. »

Fritz apprécie également à Cologne un enseignement peu scolaire, qui permet aux étudiants de s'exprimer en totale liberté.

Il écrit :

« Aucun cours donné entre 4 murs ne vous permettra de comprendre les motivations secrètes d'un musicien. Il faut, au contraire, côtoyer les moments de doutes, les instants de joie ; la faiblesse et la force dont chacun est capable. »

Mais une toute autre histoire va les lier à jamais. Bœttcher a, un jour, montré à Fritz la photographie de sa nièce, Grete, une ravissante jeune fille de 23 ans dont le chef d'orchestre est tombé virtuellement amoureux.

Été 1908, lors du traditionnel Festival offert par la ville de Cologne, Arthur Nikisch vient diriger « les Maîtres-Chanteurs de Nüremberg » et Fritz est dans la fosse, aux percussions :

« Nikisch prit tout son temps puis, avec une brusque énergie, leva sa longue baguette et nous dit : “ Messieurs, s'il vous plaît, lors des 2 Ires mesures, laissez éclater les cuivres puis, laissez-les se retirer pour donner la pré-séance à nos splendides cordes. ” S'il faut bien reconnaître qu'il n'avait pas de don spécial pour former un Orchestre, il faut ajouter qu'il était un chef-né ; une sorte d'improvisateur de génie. Après lui, quand Felix Mottl est venu diriger “ les Noces de Figaro ”, ce fut presque une déception ! »

La même année, il assiste à la première de l'Opéra « Salomé » dirigée par Richard Strauß lui-même, et se lie d'amitié avec Max Reger.

Peu après, Fritz, qui tient de son père un tempérament volontiers colérique et une tendance à l'hypertension, se brouille avec Steinbach. C'est grâce à son remplaçant d'une saison, Waldemar von Baussern, que Fritz Busch comprend que le temps est enfin venu pour lui de quitter la fosse pour le pupitre et diriger le Concerto pour violon d'Édouard Lalo. Quand Steinbach revient et demande à entendre cette œuvre, Busch lui fait savoir qu'il estime s'en charger. En dépit de leurs différends, le directeur approuve :

« Après le 1er mouvement, quelque chose d'incroyable s'est passé, Steinbach est monté sur scène, m'a pris dans ses bras et a hurlé : “ Voici le chef d'orchestre du futur ! ” »

Son diplôme en poche, assez fier de lui et porté par les « hourras » de son frère Adolf, Fritz quitte le Conservatoire en 1909 pour de nouvelles aventures.

Juste avant de partir, Fritz Busch se voit proposer un mystérieux contrat avec l'Opéra russe de Riga pour la saison d'hiver. Avant de recevoir le document, tout ce que le jeune homme de 19 ans sait concerne son salaire ; à savoir 75

Roubles par mois, qui équivalent à 150 Marks. Trop peu pour vivre, surtout que ses parents ont désormais besoin de son aide, mais comment refuser ?

Au printemps 1909, Fritz Busch reçoit une copie du contrat, l'ouvre et lit :

« Le Théâtre allemand de Riga a le plaisir d'engager Monsieur Fritz Busch comme “ Kapellmeister ”. »

C'est l'euphorie, et Wilhelm, le père, signe immédiatement à la place de son fils, qui est mineur. À Cologne, un contrebassiste du Conservatoire lui offre 500 Marks en lui demandant seulement d'honorer ce contrat du mieux que possible. Avant de gagner la Baltique, il passe l'été à la station thermale de Bad Pyrmont, où il dirige l'Ouverture d' « Oberon » de Carl Maria von Weber ; le Concerto pour violon en ré majeur de Ludwig van Beethoven et la 2^e Symphonie de Johannes Brahms.

Fin-août 1909, Fritz arrive à Riga où son frère Adolf vient le rejoindre. La ville appartient certes à l'ancienne Russie, mais l'influence allemande y est fortement présente. Le théâtre où Busch est appelé a été construit en 1863, et on le surnomme « la Maison Blanche » . Le 1^{er} « Deutsches Theater » de Riga a été détruit, et c'est dans cet Opéra disparu que s'est illustré, de 1837 à 1839, un « Kapellmeister » particulier : Richard Wagner. La légende voudrait que son départ, après 3 saisons de travail intense, lui ait inspiré la composition du « Der fliegende Holländer » .

Durant l'année, il dirige de nombreuses œuvres, dont « le Jongleur de Notre-Dame » de Jules Massenet, une sorte d'Opéra-farce qui l'amuse. On le retrouve aussi dans la fosse, où il remplace un corniste défaillant lors d'une soirée consacrée à Brahms, avec Artur Schnabel comme soliste pour le Concerto pour piano en si bémol. 20 ans plus tard, à Dresde, il retrouvera Schnabel et lui demandera, sur le ton de la plaisanterie, quel était son plus mauvais souvenir.

Le pianiste répond :

« Oh, sans doute à Riga, lorsque j'ai dû subir un corniste tellement pénible qu'aujourd'hui encore, mes oreilles sifflent quand j'y repense ! »

À la fin de son contrat, et alors qu'on lui demande de le renouveler, Fritz Busch hésite. Sa vie à Riga, entre un directeur de théâtre psychopathe et un second « Kapellmeister » ivrogne (selon ses dires) , il préfère boucler sa valise et retourner à Bad Pyrmont.

La station thermale, connue pour ses émanations thérapeutiques de dioxyde de carbone qui surgissent de la terre, fut, entre autres, fréquentée par Gœthe et demeure un lieu unique en Europe pour de riches patients en quête de soins et de repos. Fritz et Adolf Busch y arrivent au printemps de 1910. Le 1^{er} doit de nouveau prendre en charge un poste de « Kapellmeister » dans le petit théâtre local, très fréquenté par les curistes. Même si l'on y a déjà joué « la Walkyrie » de Richard Wagner et quelques pages de Beethoven, la mode est plutôt aux Opérettes. Busch, qui a mis la main sur l'ensemble des partitions pour Orchestre d'Antonín Dvořák, en profite pour se démarquer de cette musique plaisante, et, sans prendre le temps de répéter, donne à entendre les œuvres du compositeur tchèque lors des concerts du soir. Le public ne s'y retrouve pas, et le directeur du théâtre exige que Dvořák disparaisse des programmes au

profit de compositeurs plus populaires, comme Paul Lincke, heureux créateur de musique légère. C'est tout ce que Busch déteste le plus, et s'il consent à inscrire le nom du petit Maître berlinois dans sa programmation, il continue d'imposer Dvořák et organise un Festival Schumann où, entre autres, il dirige les 4 Symphonies, la Fantaisie pour violon, Opus 131, et le court Opéra « Manfred », inspiré d'un poème de Lord Byron. Pour « Manfred », l'acteur et baryton allemand Ludwig Wüllner et sa sœur Anna viennent à Bad Pyrmont chanter le rôle-titre masculin et le rôle féminin d'Astarte.

Après la représentation, quelque peu ému, Busch demande à Wüllner ce qu'il a pensé de sa prestation :

« Jeune homme, répond l'interprète, vous êtes indubitablement très talentueux, mais vous n'avez pas la moindre petite idée de ce qui se cache derrière les notes de cette œuvre. Vous êtes totalement sourd à l'esprit et la vraie beauté de cette musique et, à mon avis, vous ne les approcherez jamais ; vous êtes bien trop vaniteux. »

Au lieu de s'offusquer, Busch s'interroge. Il lui faut donc chercher derrière les notes.

L'année 1911 marque, pour Fritz, un tournant considérable. Depuis qu'il a découvert, en photo, la belle Grete Bøttcher, il l'a rencontrée et la passion virtuelle est devenue bien réelle. La jeune fille est très férue en musique et joue régulièrement du violon dans un Orchestre de chambre. Elle aime également la littérature, aussi semble-t-elle la compagne idéale pour le « Kapellmeister ». Lorsqu'elle arrive à Bad Pyrmont, ils décident de se marier et choisissent la date du 28 août, anniversaire de la naissance de Goethe, pour célébrer leurs noces dans la vieille église de Mengershausen.

Malgré ses concerts dans la station thermale, Busch est à cours d'argent. Il y a une place de chef d'orchestre à prendre à l'Académie musicale de la ville de Gotha, et, malgré son jeune âge, sa candidature est retenue. Il laisse à Bad Pyrmont son ami Max Reger ainsi que l'Orchestre Blüthner de Berlin et, en 1 saison, se refait une petite santé financière et accroît sa notoriété. C'est ainsi qu'il débarque à Aix-la-Chapelle, où on lui offre son 1er poste de directeur musical.

Les 3 années passées là sont heureuses. Busch découvre un grand théâtre à l'acoustique impeccable, et y dirige tout aussi bien la « Passion selon Saint-Matthieu » de Bach que la « Missa solemnis » de Beethoven, le « Messie » de Händel ou encore « le Requiem allemand » et la « Rhapsodie pour Alto » de Brahms. En 1914, Grete donne naissance à un fils, Hans Peter et Fritz accumule les projets, mais la Guerre mondiale éclate en août, et le musicien va devenir soldat volontaire.

Après avoir servi son pays et perdu, en 1916, son fidèle ami Max Reger, Fritz Busch sort sonné d'une tornade où, dit-il :

« J'ai appris les mensonges de la politique, la vanité du héros de guerre, et me suis demandé, si une tragédie de ce type devait recommencer, si je mettrais en danger ma vie, ma carrière et mon travail pour un idéal qui, désormais, me semblait particulièrement douteux. »

Au printemps de 1918, alors qu'il se trouve encore en uniforme de lieutenant à Gera, une ville de Thuringe, il apprend que Max von Schillings vient de quitter la direction de l'Opéra de Stuttgart. La ville est alors un petit royaume qui a rejoint l'unité allemande, tout en préservant son indépendance. Busch pose sa candidature et est retenu. Reçu par l'intendant-général, le baron Gustav von Putlitz, Busch comprend vite l'intérêt tout particulier que celui-ci porte à l'Opéra. Va-t-il devoir faire ses preuves ? Non, sa réputation l'a précédé et, sans l'entendre diriger, le baron le nomme « Kapellmeister » du Théâtre royal de Württemberg. Le 1er violon, Carl Wendling, a, dans le passé, dirigé l'Orchestre symphonique de Boston et fréquenté Bayreuth avec Hans Richter. C'est un musicien de qualité, cultivé qui a complètement restructuré l'Orchestre royal, faisant notamment appel à des chanteurs renommés tels que Hélène Wildbrunn, George Meader, un ténor américain, ou, encore l'alto suédoise Sigrid Hoffmann-Onéguin.

Fritz Busch fait en juillet ses débuts avec « Tristan und Isolde » mais, dès août, les échos de la Révolution russe sèment le chaos. Lors d'une performance de « l'Or du Rhin », en novembre, il s'oppose violemment au baron von Putlitz qui exige, sur demande expresse de la Reine, que toutes les lumières du nouveau théâtre restent allumées :

« Très bien, sachez alors qu'il n'y aura pas de musique et que je vais sortir de ce lieu sauf si l'obscurité souhaitée par Wagner arrive avant la toute Ire note. »

À la fin de l'année, la Monarchie succombe, et l'État indépendant du Württemberg, rattaché à la République de Weimar, prend sa place. Stuttgart en devient la capitale :

« Durant la Guerre, j'avais été témoin d'un racisme de classes sociales qui protégeait les puissants et voilà que cela continuait. Alors si novembre 1918, après les éruptions venues de l'Est, nous promettait une révolution sociale ouvrant la porte à une vraie démocratie, j'étais partant. »

La vie musicale continue, et Busch dirige « les Noces de Figaro » et « Fidelio » au Festival de la petite bourgade de Mühlacker, puis à la station thermale de Freudenstadt, fréquentée alors par le Chancelier social-démocrate Friedrich Ebert, futur 1er président de la République de Weimar. Toujours engagé dans la découverte, il dirige l'Opéra de Hans Pfitzner « Palestrina » dont la première avait été assurée par Bruno Walter à Munich ; organise un Festival Bruckner avec, entre autres, la Symphonie n° 7 (Busch possède un manuscrit de 2 pages d'un arrangement pour 12 instruments de cette Symphonie) ; et, lors d'un séjour à Francfort, dirige un Opéra de Paul Hindemith, « Mörder, Hoffnung der Frauen », qui déclenche un scandale. Busch persiste dans l'exploration des compositeurs contemporains, et dirige des œuvres de Ferruccio Busoni, Franz Schreker, Walter Braunfels, Igor Stravinsky et Othmar Schoeck avant d'aborder la première en Allemagne de « Boris Godounov » dans la version de 1872. Habilement, il alterne avec des Opéras plus sages, tels « le Trouvère » ou « Falstaff » de Giuseppe Verdi.

Fritz Busch et sa famille sont indéniablement heureux à Stuttgart, mais pendant l'hiver de 1921, alors que Nikisch meurt, une invitation de l'Opéra d'État de Dresde va tout changer. Appelé pour n'être qu'un chef-invité, il va s'y installer dès l'automne de 1922, en prenant à 32 ans, la succession de Fritz Reiner en tant que directeur (enfin !) de l'un des Orchestres les plus anciens et les plus vénérés d'Allemagne.

Dresde est splendide, son Opéra, magnifique, mais la ville vit à l'heure de l'inflation délirante de la monnaie allemande.

Le 1er salaire annuel de Fritz Busch s'élève à 200,000 Marks qui, vite, se transforme en millions et milliards. Les meilleurs chanteurs désertent la ville pour la Tchécoslovaquie proche où les salaires sont constants. Ayant choisi « Fidelio » pour ouvrir la saison, Busch reçoit durant l'été un télégramme laconique :

« Qui va interpréter Leonore ? »

Après avoir résolu le problème, il programme « le Chevalier à la rose » et « les Maîtres-Chanteurs de Nuremberg » .

Appelé à Berlin pour diriger l'Orchestre philharmonique lors du 1er anniversaire de la naissance de l'Allemagne, Busch fait l'aller-retour en voiture.

« Mon nouveau poste était bien différent des autres. On acceptait tout de moi et on me pardonnait tout. Lors de mon installation, dans une étrange euphorie générale, un critique musical plutôt situé à Droite, avait tout simplement écrit : “ Habemus Papam ”. Pour ceux qui se réclamaient de la Gauche, j'étais devenu “ le Roi Midas ” qui transforme en or tout ce qu'il touche. Cette situation m'était d'autant plus intolérable que les tenants du conservatisme en appelèrent vite à la suppression d'Opéras à leurs yeux “ insignifiants ”, tels le “ Benvenuto Cellini ” de Berlioz pour jouer 2 Opéras de Siegfried Wagner, à savoir : “ Bärenhäuter ” et “ Herzog Wildfang ”. »

L'événement le plus important de la saison 1922-1923 consiste en la reprise, avec Issay Dobrowen, de « Boris Godounov » . Fritz Busch l'a considérablement remanié, grâce, entre autres, à la collaboration d'un artiste resté anonyme :

« Il se trouve qu'un jour un musicien russe me demanda la faveur d'un siège gratuit. Je le lui concédais et nous nous mîmes à discuter. J'appris ainsi qu'il avait dirigé cet Opéra bien plus de fois que moi, et en Russie. Presque comme un acteur, il se mit à mimer la scène du couronnement et ne se releva pas du sol. La partition indiquait, certes, une longue pause après la sonnerie des cloches du Kremlin mais, au piano, j'avais pris l'habitude de ne pas la respecter. Or, cet ancien “ Kapellmeister ” m'expliqua qu'elle était essentielle car, dans le silence complet de la foule, le grand créateur du rôle-titre, Fédor Chaliapine baisait symboliquement la terre russe. »

Cette importante modification, tant musicale que scénique, explique que la postérité ait retenu cette production comme étant la création de l'Opéra en Allemagne, et pas celle de Stuttgart.

Busch s'inscrit officiellement dans l'exploration des artistes contemporains. Il programme l'« Arlecchino » de Ferruccio Busoni dont il crée également « Doktor Faust » , en 1925, après le décès du compositeur. Busoni a quand même eu le temps d'introduire l'un de ses protégés, Kurt Weill, qui propose à Busch son très court Opéra, « Der Protagonist » (1926) . Avec lui arrive l'avant-garde allemande du moment : Ernst Křenek, Paul Hindemith et son Opéra « Cardillac » dont Busch assure la création dans une scénographie de Oskar Kokoschka, mais également Max Slevogt, et Oskar Strnad (1926) . Il offre, par ailleurs, la fabrication des décors de « Don Carlos » au peintre Hein Heckroth, ceux de « Don Giovanni » à Hans Pœlzig, l'architecte en titre de Dresde ou, encore, la conception d'un « Ring » entier à l'architecte Oskar Strnad. Fritz Busch se fait également aider par Erich Engel qui fut l'assistant de Leo Blech et de Bruno Walter à l'Opéra de Charlottenbourg. Ces années seront les années les plus fastes.

En dehors de l'Opéra, Busch doit mener à bien de nombreux concerts. Habitué des lieux, Richard Strauß ou Otto Klemperer en assurent parfois quelques-uns, mais l'atmosphère est au conservatisme. Busch ne parviendra pas à dépoussiérer, comme il l'a fait avec l'Opéra, le répertoire symphonique. Personne ne veut prendre le moindre risque, et l'Orchestre de Dresde répugne à interpréter des œuvres encore inconnues. Quant aux solistes engagés, ils se doivent de jouer déjà d'une solide réputation. Ainsi voit-on arriver Artur Schnabel, que Busch a déjà aperçu du fond de la fosse à Riga ; Rudolf Serkin, alors âgé de 19 ans, Egon Petri, Emil Sauer, Bronisław Huberman, Josef Szigeti et, bien évidemment Adolph Busch. Le 8 novembre 1923, un certain Adolf Hitler, chef du NSDAP, Parti national-socialiste des travailleurs allemands, tente un coup d'État à Munich, mais échoue.

Busch écrit :

« À ce moment-là grâce à l'emprisonnement des protagonistes du “ Putsch ”, le monde pouvait encore se prémunir du Diable qui le menaçait. »

En 1924, Busch reçoit une lettre de Karl Muck, alors responsable de l'Orchestre de Bayreuth depuis le décès, en 1916, de Hans Richter dans laquelle il l'invite à venir au Festival qui vient de rouvrir après un silence de 10 ans. Pratiquement en même temps, Siegfried Wagner lui a ouvert les portes du « Temple », en lui demandant d'y diriger « les Maîtres-Chanteurs de Nüremberg ». Le fils de Richard Wagner a beaucoup voyagé, notamment aux États-Unis. Grâce à lui, l'Orchestre est neuf, les interprètes comptent parmi les meilleurs. Pour Busch, la tentation est grande et il accepte.

Lorsqu'il arrive dans les lieux, Hugo Rüdell, chef des chœurs et grand musicien, est déjà en train de répéter l'œuvre. Avant d'assurer la première, le 4 août, Busch demandera, à son tour, une bonne centaine de répétitions. Quand le moment est venu, avec la présence de Hermann Weil, ancien interprète du « Metropolitan Opera » de New York dans le rôle de Hans Sachs, la satisfaction du public comme de la critique est unanime :

« Le Mæstro Fritz Busch, directeur-général de l'Opéra de Dresde, a conduit l'Orchestre d'une manière qui peut être qualifiée d'aussi brillante qu'une tapisserie aux couleurs chatoyantes », écrit le critique du « Time Magazine » .

Pendant son séjour, Fritz Busch va découvrir les nouvelles exigences de son pays, non sans un certain malaise :

« J'avais écrit un article pour le “ Bayreuther Blätter ” au sujet de l'avenir de l'Orchestre de Bayreuth. Les réactions à ces quelques mots me heurtèrent beaucoup. Les événements de 1918 et l'évolution politique et sociale qui en avait découlé n'avait en rien entamé certaines mentalités. Et, à l'exception de l'Orchestre symphonique de Boston, rien ne pouvait rivaliser avec les Orchestres allemands. J'avais mentionné Arturo Toscanini parmi les personnalités d'exception, entre autres pour son travail mené au sein de la Scala et de son Orchestre, complètement rénovés, et voilà que l'on me faisait savoir que je manquais de “ sens patriotique ”. J'étais d'autant plus accablé que Siegfried Wagner s'était montré très réticent aux désirs du Mæstro italien. Alors que j'avais plaidé pour qu'il vienne à Bayreuth dès 1925, il m'avait répondu que “ la présence d'un étranger à Bayreuth n'était pas opportune ”. »

Plus grave, Busch découvre que ce refus vient directement de la Villa Wahnfried, à savoir de Cosima Wagner elle-même, devenue hystérique dès que l'on se mettait à parler de Toscanini :

« On avait l'impression que des humanistes comme Hans Richter, Felix Mottl ou Karl Mück n'avaient jamais été présents dans ce qui était devenu un sanctuaire. Pourtant, à la fin des “ Maîtres-Chanteurs ”, j'ai été comme habité par la véritable âme wagnérienne ; par le talent de ce compositeur dont mon cher ami Thomas Mann avait dit que “ d'un point de vue strictement artistique, il était inégalé et pouvait peut-être être perçu comme le génie absolu de toute l'histoire de l'art ”. »

Cosima daigne écouter l seul Acte des « Maîtres-Chanteurs » , lors des dernières représentations. C'en est trop. Appelé par Siegfried à venir rencontrer la crème de la crème allemande à Wahnfried, une litote pour ne pas nommer le général Erich Ludendorff, qui avait activement participé au putsch d'Hitler, Fritz Busch refuse, demande à Mück de le remplacer pour l'été suivant et fait ses bagages. Retour à Dresde.

De retour à Dresde, Fritz Busch se rend vite compte que, vers la fin des années 1920, la vie quotidienne des Théâtres d'Opéra allemands est au plus mal. À Berlin, à Vienne, à Munich comme ailleurs, l'argent manque cruellement. Les raisons de ces déficits sont multiples, mais les salaires ahurissants exigés par les chanteurs comptent parmi les premières. La raison l'emporte sur le désastre quand tous ces Théâtres font front commun et se fondent dans « l'Union des directeurs des Théâtres allemands » , initié par Alfred Reucker, qui fixe à 1,000 Marks le cachet des interprètes que, par ailleurs, on se partage.

Busch note :

« Si nous avons pu donner une nouvelle production de “ la Chauve-Souris ”, c'est uniquement parce que notre charmante et talentueuse Rosalinde chantait le même rôle, presque en même temps, à Berlin ! »

Plus important est le lien rétabli entre Richard Strauß et Fritz Busch. Depuis la création, le 4 novembre 1924, d' « Intermezzo » avec la grande cantatrice Lotte Lehmann, les 2 hommes s'étaient quelque peu perdus de vue.

Le compositeur bavarois, alors âgé de 60 ans, joue volontiers les « grands Seigneurs » , mais demeure reconnaissant à la capitale de la Saxe d'avoir programmé la création de la plupart de ses Opéras, notamment sous la direction de Ernst von Schuch. Fervent admirateur du compositeur, Alfred Reucker, l'intendant du Théâtre, compte parmi les lers à soumettre à Busch une nouvelles création, celle d' « Hélène d'Égypte » . Le chef d'orchestre connaît déjà l'œuvre, que Strauß en personne lui a jouée à Garmisch, et sait qu'il souhaite voir son Opéra officiellement dévoilé à Dresde sous sa direction. Pourtant, il est réticent. « Hélène d'Égypte » n'a pas la consistance d' « Intermezzo » ni de « Salomé » ; quelque chose de suave, de sirupeux émane de la partition :

« Je lui dit, entre autres, que le chant de Daud, en si bémol me semblait pauvre. Je lui conseillais de revoir l'ensemble de ses “ inspirations ” d'une façon plus stricte. Strauß ne me désapprouvait pas et répéta même ce que je venais d'exprimer à sa femme, tout juste arrivée dans la maison. Celle-ci, surprise, prit un tout autre ton, et m'expliqua avec un réel cynisme que ces prétendues “ suavités ” étaient tout ce que le bas-public réclamait. Elle ajouta même : “ Mon

cher Busch, personne n'aurait aimé ' Tannhäuser ' si l'on n'y pouvait entendre l'air ' O Du, Mein holder Abendstern '. Quant à ' la Walkyrie ' sans les " Orages d'Hiver ". Non, non, voyez-vous, c'est ce qu'ils veulent. " »

Malgré ses réticences, Busch accepte.

La première d' « Hélène d'Égypte » a lieu le 6 juin 1928, avec Elisabeth Rethberg dans le rôle-titre et Busch au pupitre. En guise de remerciements, Strauß lui dédiera, ainsi qu'à Reucker, son « Arabella » . Mais une fois le pouvoir nazi en place, et Busch parti, cette dédicace disparaîtra. Durant ces dernières années, Dresde s'ouvre à un cycle mozartien - indubitablement, le compositeur préféré de Busch, avec, entre autres, « Idoménée » et « Così fan tutte » pour lequel il a fait appel à une protégée de Toscanini, la cantatrice Editha Fleischer-Engel. Busch dirige également « Turandot » de Puccini, « André Chénier » de Giordano ou, encore, « Xerxès » de Händel. Par ailleurs, il contribue à sortir Verdi de la routine en jouant avant tout le monde « Don Carlos » et « la Force du destin » , création qui fait arriver Arturo Toscanini en voiture depuis Milan, soucieux d'entendre une œuvre avec laquelle il a, selon ses dires « toujours échoué » . Lorsqu'il arrive, la jeune cantatrice Meta Seinemeyer, qui doit interpréter le rôle d'Amelia, est trop malade et le spectacle est annulé. À la place de l'Opéra de Verdi, Toscanini assiste à une représentation d' « Hélène d'Égypte » , et finit la soirée à en discuter longuement en italien avec Busch. Les 2 hommes s'apprécient hautement. Busch a déjà fait un voyage à Zürich pour voir Toscanini diriger mais, là-aussi, la soirée avait dû être annulée.

Les 2 hommes se rencontrent de plus en plus souvent, à la Scala, à Rome, Florence ou Venise. Toscanini est déjà venu à Dresde en grand secret pour écouter « Don Giovanni » , mais Busch ne s'estime pas encore à la hauteur de l'œuvre et interroge alors son ami qui réplique en souriant :

« Caro amico, io lo faccio da quaranta-tre anni ! »

Le contrat de Busch avec l'Opéra de Dresde lui permet de voyager un peu partout : en Hollande, en Angleterre, en Scandinavie, en Suisse ainsi qu'à La Scala de Milan, à l'Augusteo de Rome comme aux États-Unis ou dans les pays de l'Est (Russie, Tchécoslovaquie) . Le Mæstro, qui en a déjà profité pour fouler le sol américain, repart outre-Atlantique où il prend la tête de l'Orchestre symphonique de New York pour 3 mois (1927-1928) .

« Ma plus belle expérience, lors de cette 2e visite, fut de rencontrer Yehudi Menuhin, alors seulement âgé de 12 ans ! Son art du violon était parfaitement maîtrisé et, comme il devait participer à l'un de mes concerts, je lui demandais ses préférences. " Le Concerto en ré majeur de Beethoven ", répondit l'adolescent. Je pensais que c'était impossible et rétorquais : « Jackie Coogan n'a pas la permission d'interpréter le rôle d'Hamlet ! " Mais il insista, et son père aussi. Je l'entendis donc dans ma chambre d'hôtel. Il joua tellement magnifiquement et si professionnellement qu'après le second tutti, j'étais conquis. En fait, mon travail avec le jeune prodige fut, pour moi, une source d'enrichissement. »

Le concert a lieu à « Carnegie Hall » où Menuhin fait merveille, surtout avec le Stradivarius offert par un banquier de New York, qu'il ne devait plus jamais quitter. La famille Menuhin vient retrouver Busch en Allemagne, en 1929, et Adolf se charge d'entraîner le jeune violoniste qui se produit dès lors en Europe, à Dresde, Bâle et au « Queen's Hall » de Londres (1929) . Ce voyage new-yorkais permet aussi l'invitation de grands musiciens américains, notamment William Vilonat, excellent pédagogue et Frank Damrosch, directeur de la toute nouvelle « Juilliard School » , née de l'extrême

générosité d'un riche marchand de textile qui avait légué environ 12,5 millions de dollars pour créer une Fondation musicale.

Fritz Busch, devenu un Mæstro à la réputation quasi-internationale, fait venir à Dresde des interprètes de renom, tels Erna Berger, la mezzo-soprano Martha Fuchs, le ténor Max Lorenz ou, encore, la basse Ivan Andresen. Grandement aidé par le fidèle Alfred Reucker, il offre à la ville de Saxe ses plus belles nuits. Pourtant, Busch continue de se poser mille questions concernant son métier :

« Même dans les circonstances les plus agréables, les résultats d'un Opéra différeront toujours largement entre ce que les gens attendent et ce que l'on est à même de produire. »

Plus tard, il dira carrément que, né d'un paradoxe, l'Opéra survivra en tant qu'énigme magnifique. Le jeudi 24 octobre 1929, la Bourse américaine de « Wall Street » s'effondre, entraînant dans sa chute la plupart des pays d'Europe.

« Je me dois de reconnaître, que les circonstances qui m'ont menées à devenir chef d'orchestre et d'Opéra n'ont jamais été vraiment agréables : j'ai débuté alors qu'une Révolution remuait les entrailles du monde après une Guerre mondiale perdue, et mes 10 années à Dresde peuvent se résumer en cette phrase : commencées dans l'inflation et achevées dans l'une des plus graves crises économiques de tous les temps. »

C'est alors qu'il fait la connaissance du producteur Carl Ebert, qui s'était jadis illustré en tant que narrateur dans « l'Histoire du soldat » de Igor Stravinski.

« J'avais vu sa production de “ l'Enlèvement au Sérail ” à l'Opéra de Berlin, et j'étais enthousiaste. Ebert me proposa d'emblée le poste de directeur-musical à Berlin, mais je n'étais pas encore prêt à quitter Dresde. Nous allions demeurer en contact, et l'avenir devait faire le reste. »

L'avenir ne se conjuguera pas au futur. En juillet 1932, Adolf Hitler se présente à la Présidence de la République de Weimar et obtient 37,4 % des voix qui équivalent à 230 sièges au « Reichstag ». Pendant qu'il dirige pour la Ire fois au Festival de Salzbourg avec « l'Enlèvement au Sérail » et, surtout, « Un bal masqué » qui soulève un enthousiasme sans précédent, Busch sait déjà que la peste est entrée en Allemagne.

Fritz Busch se sent allemand. Profondément allemand. Mais jusqu'aux années 1930, il ne s'était pas mêlé de politique. Aussi, lorsqu'il vient à Coblenz pour une cure de repos, est-il étonné, puis vite révolté de voir des S.A. dans les rues, des affiches nazies et des croix gammées sur tous les murs ainsi que l'avertissement : « Interdit aux Juifs » dans son hôtel, où se tient un rassemblement autour d'un révérend local dont les propos sont sans ambiguïté. Il se plonge alors dans la lecture de « Mein Kampf » :

« J'avais abordé ce livre avec une aversion profonde. Après l'avoir lu, l'aversion avait fait place au complet rejet intellectuel de tout ce que cet ouvrage contenait. En quelque sorte, plus d'affect, mais une opposition consciente. »

Le chef d'orchestre de Dresde est une personnalité à ménager ; mais il est aussi un citoyen incapable de se taire. Busch exprime donc clairement, en 1932 et 1933, ce qu'il pense du National-Socialisme et d'Hitler. La doctrine du Parti (ceux qui ne sont pas avec moi sont contre moi) se retourne vite contre lui. Les Nazis ont compris qu'il leur serait difficile, voire impossible de rallier pareil homme à leur cause. Ils ne lui feront plus de cadeau. Les élections de juillet 1932 ont donné à la Saxe une écrasante majorité et il sera très facile, pour faire taire le chef d'orchestre, de lui ôter son salaire et de réduire au tiers le budget de l'Opéra. Le Parti nazi a déjà tenté de discriminer Busch aux yeux des allemands en publiant une attaque en règle contre lui dans la presse nationale socialiste, notamment le « *Freiheitzkampf* », devenue de plus en plus influente. Non seulement son talent est remis en question, mais sa personnalité même est touchée par les plus basses calomnies, nourries par des taupes ayant infiltré le Théâtre. De plus en plus choqué, Busch sent qu'il est temps de quitter Dresde. Les menaces se font de plus en plus inquiétantes. Même s'il se sépare des éléments douteux de son Théâtre, il n'a plus beaucoup de pouvoir au sein même de sa maison. Un soir, il reçoit un courrier du « *Gauleiter* » Cuno Meyer où on lui fait savoir que la cantatrice Hildegard Tausche, qui avait été renvoyée, était une interprète de talent, comme l'Opéra de Dresde dans ses meilleurs jours n'en avaient probablement jamais connue, et que sa mise à l'écart ne pouvait être attribuée qu'à la faiblesse d'appréciation et à l'attitude pernicieuse du « *Musikdirektor* ». Aussi devait-elle être immédiatement ré-embauchée sinon, lui, Meyer, prendrait au nom du Parti des sanctions contre l'Opéra. Busch réplique officiellement :

« Sachez, « *Herr* » Meyer, que l'on m'a fait savoir que vous n'étiez qu'un petit fabricant d'engrais artificiel alors que, personnellement, l'Opéra occupe ma vie entière depuis plus de 20 ans. Dans le cas d'Hildegard Tausche, je vous suggère de vous en occuper avec votre râteau à fumier et de me laisser les responsabilités qui sont les miennes. »

Avec son réseau d'amis, entre autres les membres du « *Rotary Club* », Busch sait que, même si elle n'arrive pas à destination, sa lettre sera lue.

Le « *Musikdirektor* » sait qu'il n'est pas seul à oser se lancer dans pareille croisade. Dès 1931, en Italie, Arturo Toscanini, a refusé de jouer en public « *Giovinetta* », l'hymne de la jeunesse fasciste, et s'est retrouvé confiné à résidence, via Durini, sans passeport et après avoir été roué de coups lors d'un concert à Bologne. Parmi les télégrammes de soutien qu'il reçoit, Winifred Wagner, l'épouse de Siegfried, enverra le sien : elle a trop peur que le *Mæstro* se désiste lors du Festival de Bayreuth. Ce qu'il fera.

À Dresde, les événements se précipitent. Le mardi 7 mars 1933, alors que Busch se prépare à partir pour l'Opéra où il doit diriger « *Rigoletto* », on le prévient que des drapeaux nazis ont été dressés à l'entrée du Théâtre. Quelques minutes plus tard, une amie arrive, en pleurs, et lui confie avoir entendu la foule crier qu'« il fallait tuer ce Busch ». Parvenant à calmer son tempérament orageux, le chef d'orchestre part pour faire répéter les chœurs. Une fois sur place, le piège se referme sur l'artiste :

« J'ai vu arriver un S.A., une espèce de grand gaillard extrêmement hostile qui me fit venir sur scène où m'attendaient une bonne soixantaine d'autres S.A. en armes. Là, il me dit que j'étais déchu de mes fonctions et qu'il avait reçu l'ordre de nommer le « *Kapellmeister* » Hermann Kutzschbach à mon poste. Me saluant d'un « *Heil Hitler* » répété, bras levés, par tous ses acolytes, il tourna les talons. Je ne bougeais pas d'un mètre, entendant bien aller jusqu'à la fin de la performance prévue ce soir-là mais un minable acteur du nom de Posse, à qui devait revenir le

poste d'intendant, m'expliqua certes poliment mais explicitement, qu'il n'en serait rien. Le balayant d'un bras, je gagnais la fosse d'orchestre et mon pupitre, où je fus accueillis par des hurlements de haine. “ Busch, traître ! ” ; “ Busch, dehors. ” Les membres de l'Orchestre qui tous, 11 ans auparavant, m'avaient élu avec enthousiasme, demeuraient pâles et silencieux. L'hystérie avait tellement envahi le public que les quelques pauvres spectateurs me soutenant encore faillirent passer par la balustrade. Le “ Kapellmeister ” Striegler fut appelé à la rescousse pour diriger à ma place et là, l'Orchestre se mit à jouer. »

Le jeudi 9 mars, Busch est officiellement appelé par Posse au « Taschenberg Palast » pour prendre acte des doléances reconnues contre lui. À savoir :

Trop de marchés conclus avec les Juifs.

Trop d'avantages accordés aux Juifs et chanteurs étrangers.

Une tendance à l'absentéisme.

Un salaire trop élevé.

Refusant d'entrer dans des discussions de « race » , le chef d'orchestre se contente de ruiner les allégations d'absentéisme et de salaire trop élevé.

« Puis je leur dis que, plus jamais, je ne conduirais à Dresde. »

Et Bayreuth ? Le grand chef d'orchestre Heinz Tietjen, sûr du refus de Toscanini, a déjà joué les intermédiaires. Les 2 personnes se téléphonent :

« Et si je refuse ? » , interroge Toscanini.

« Hé bien, ils feront appel à moi. » , répond Busch.

« Et alors ? » , demande Busch.

« Hé bien je dirai non. “ Ah, Caro Amico ”. » , s'exclame l'Italien en raccrochant.

Busch met alors les points sur les « i » . Après une brève entrevue avec Hermann Göring où chacun campe sur ses positions ; après avoir clairement dit à Richard Strauß que la première d' « Arabella » se ferait sans lui, il part pour Gênes et, le 15 juin 1933, monte à bord du Conte Biancamano et quitte l'Allemagne. Sa famille l'accompagne. Irene, la fille d'Adolf, est fiancée à Rudolf Serkin, alors persécuté par les Nazis.

Fritz Busch laisse derrière lui des années rayonnantes, où presque 1,000 œuvres, tant lyriques que symphoniques, ont été données ; où des créations contemporaines ont été assurées et d'autres ré-inventées.

À Toscanini, toujours inquiet pour Bayreuth, Busch envoie un télégramme, tiré d'une chanson populaire :

« L'armata se ne va, Se non partiss' anch'io. »

(L'armée s'en va ; si je ne la suivais pas, alors quel lâche serais-je !)

Peu avant de quitter son pays, en mai 1933, Fritz Busch a reçu un télégramme du « Teatro Colón » de Buenos-Aires où l'actuel directeur lui offre un poste pour la saison à venir. C'est donc tout naturellement qu'il se rend en Argentine pour y découvrir « l'un des Théâtres les plus modernes du monde ». En fait l'édifice, flambant neuf, vient à peine de rouvrir, après d'intenses années de travaux. L'Orchestre a travaillé sous les plus grands : Arturo Toscanini en 1922 ; Otto Klemperer ; Arthur Nikish, peu avant son décès ; ou, encore Erich Kleiber qui, en 1926, a conduit un cycle Beethoven et y reviendra après son départ de l'Allemagne en 1935. En fait, dès 1933, le « Teatro Colón » résonne à l'heure internationale et, plus particulièrement allemande. Démis à son tour de ses fonctions à Berlin, Carl Ebert ne tarde pas à rejoindre Buenos-Aires, où il devient producteur de la plupart des Opéras dirigés par Busch, qui va prolonger son contrat pour 8 autres années et en profiter pour aller diriger au Danemark, où on l'attend depuis longtemps.

Pour l'heure, après les « Temporada de Primavera » (Concerts du Printemps) , la programmation de l'année 1934 s'ouvre, le 25 septembre avec la première de la « Passion selon Saint-Matthieu » de Bach où s'illustre Koloman von Pataky dans le rôle de l'Évangéliste ; suivie de la 9e Symphonie de Beethoven qui vaut à Busch une longue salve d'applaudissements. Il dirige également « Così fan tutte » avec Ina Souez et John Brownlee ainsi que « Don Giovanni » où le public découvre un Leporello étonnant, le baryton Salvatore Baccaloni. En 1935, il dirige tout à la fois la « Passion », la Messe en sol mineur et le « Ring » de Wagner, suivi de « Lohengrin » et de « Tristan und Isolde ». S'ensuivront des performances mémorables : l' « Arabella » de Strauß (que Fritz Busch dirige pour la 1re fois en sachant pertinemment que le compositeur a volé au secours de Winifred Wagner pour remplacer Toscanini à Bayreuth) et l' « Alceste » de Glück. Se produisant un temps au Chili, il revient en 1936 pour une série d'Opéras alors que la Guerre d'Espagne éclate. Le 20 septembre, il dirige « le Chevalier à la rose » avec Tiana Lemnitz en Octavian et Alexander Kipnis en baron Ochs ; le 22, « Parsifal », avec le ténor belge René Maison dans le rôle-titre et Marjorie Lawrence dans celui de Kundry ; et le 25, la Symphonie n° 41 surnommée « Jupiter » de Mozart. Par ailleurs, il dirige également une superbe production de « la Chauve-Souris » .

Entre temps, Carl Ebert a traversé l'Europe et a rencontré, à Londres, un certain capitaine John Christie, héritier du domaine de Glyndebourne dans le comté du Sussex, qui avait annoncé par voie de presse désirer bâtir un Opéra dans ses champs. Alors âgé d'une cinquantaine d'années, le plus célèbre célibataire d'Angleterre (comme on le surnommait) avait fini par se marier le 4 juin 1931, à Audrey Mildmay, une charmante soprano au très léger filet de voix qu'il avait rencontrée pour la 1re fois dans sa propre maison, en 1928, au cours d'une représentation de l'Acte I de « l'Enlèvement au Sérail » où, pour un salaire de 5 livres Sterling, elle avait chanté le rôle de Blondchen.

Christie, excentrique comme seuls les Anglais peuvent l'être, n'avait nullement l'intention de mener à bien un projet sérieux, en engageant une bonne centaine de musiciens, mais plutôt de se créer un espace musical où une poignée d'amateurs viendraient accompagner quelques « cordes » semi-professionnelles pour interpréter, dès l'été de 1933, « la

Walkyrie » , « Don Giovanni » , un « Ring » entier avec « Parsifal » en apéritif. Comment s'est répandue la légende du « milliardaire mélomane bâtissant un Théâtre musical de ses propres mains » ? Nul ne le sait vraiment mais, toujours est-il que cette publicité ne déplaît pas au Maître des lieux, désireux de gagner l'amitié et l'assistance du chef d'orchestre Sir Thomas Beecham. Cela semble peu sérieux : Beecham est déjà engagé ailleurs et l'on n'improvise pas des œuvres aussi lourdes.

Approché alors qu'il se produit à Eastbourne, par Frances Dakyns, une jeune et énergique violoniste devenue secrétaire, intendante, et muse à tout faire, Adolf Busch apprend l'existence de John Christie et de ses projets. En novembre 1933, ayant réussi à retracer le parcours compliqué de Fritz, Frances écrit au Mæstro allemand qui se trouve à Copenhague afin de l'inviter dans le domaine de l'homme du Sussex pour y assurer des productions d'Opéras de Mozart. Fritz Busch, trop pris, ne peut honorer cette proposition, mais accepte de venir l'année suivante. Frances Dakyns organise alors une rencontre, à Amsterdam, entre Grete Busch et John Christie, et l'affaire semble conclue, surtout que Busch peut compter sur l'aide de Carl Ebert.

Ce dernier, nommé producteur et Busch, directeur artistique, vont devoir s'occuper de tout, car Christie vit dans ses rêves, loin des réalités aussi triviales que budget, salaire des musiciens, salaires et choix des interprètes. Ayant rencontré, en Allemagne, le futur directeur du « Metropolitan Opera » , Rudolf Bing, le chef d'orchestre lui demande, dès 1933, de venir les rejoindre afin de s'occuper de l'intendance artistique :

« Même pour ne gagner presque rien, cela vaudrait le coup pour vous car, si l'affaire prend tournure, elle pèsera d'un poids certain dans les lendemains de votre carrière. »

Bing accepte de venir pour la somme de 100 livres Sterling, incluant les frais de son voyage. Après avoir négocié l'engagement des nombreux musiciens, Bing et Busch, en accord avec John Christie, font appel au violoniste George Stratton, qui a dirigé le « London Symphony Orchestra » , pour prendre la direction de l'Orchestre. Pour les chanteurs qui devront s'imposer dans les 2 Opéras de Mozart, tous décident de faire venir de jeunes et prometteurs interprètes pour les 2 Opéras de Mozart choisis : « les Noces de Figaro » , et « Così fan tutte » , donnés pour la Ire fois en italien. Ainsi arrivent d'Allemagne et d'Autriche et du Danemark Irene Eisinger, Luise Helletsgruber, Lucie Manen, Herta Csonka-Glatz, Aulikki Rautawaara et Willi Domgraf-Fassbænder, alors tout jeune baryton formé par Toscanini et dont la carrière sera glorieuse. D'Angleterre, autour d'Audrey Mildmay, on trouve Heddle Nash, Constance Willis, Roy Henderson et Ina Souez, née aux États-Unis, mais de nationalité britannique. Le 28 mai 1934, le rideau se lève sur Glyndebourne et son parterre de Lords et de Ladies. Le triomphe est absolu.

La Ire saison s'achève sur un déficit budgétaire de 7,000 livres Sterling mais avec une critique unanime, qui dépasse l'Angleterre. Ainsi, dans un journal zurichois, applaudit-on à une « réussite totale rendue possible par l'union de Fritz Busch et Carl Ebert » . Pourquoi ne pas poursuivre ? Busch, qui n'avait accepté de participer au Festival de 1934 uniquement parce qu'il pensait qu'il n'y en aurait pas d'autres, accepte de renouveler son contrat avant de repartir pour Buenos-Aires et d'autres pays. En fait, il reviendra dans le Sussex jusqu'à ses derniers jours.

Pour l'année 1935, John Christie ambitionne de programmer les 2 Opéras allemands de Mozart : « l'Enlèvement au Sérail » et « la Flûte enchantée » . Mais il décide de se mêler des distributions, et surtout du rôle de Pamina. Après

avoir contacté à peu près toutes les cantatrices ayant déjà chanté à Glyndebourne, l'idée saugrenue lui vient de le confier à sa femme, Audrey Mildmay, qui est sur le point d'accoucher. Rudolf Bing sursaute et tente de convaincre Busch, alors au Danemark, de choisir 2 Pamina, l'une chantant le rôle de la Seconde Dame pendant que l'autre serait Pamina, et réciproquement. Bing lui-même doit se trouver dans le plus profond embarras, car Audrey Mildmay n'a nullement la voix du rôle.

Busch lui répond immédiatement :

« Cette Audrey est véritablement agréable et délicieuse à entendre, mais que Christie envisage pour elle (si elle ne l'envisage pas elle-même) d'aborder Pamina me semble problématique. Certes, elle apporterait son charme au personnage, mais même si elle parvient à le chanter, je crains fort que son naturel nerveux et son hyper-sensibilité ne ruinent le projet. Rautawaara n'aurait pas la vivacité d'Audrey, mais serait plus sûre. Ne peut-on pas, dès maintenant, priver Audrey de la première ? Je crains bien que non. »

Comme pour jeter de l'huile sur le feu, Luise Helletsgruber, qui avait espéré hériter du rôle de Pamina, accepte d'interpréter la Première Dame uniquement si Audrey Mildmay (la femme du patron, en quelque sorte) était Pamina. Si toute autre cantatrice accédait au rôle, alors elle ne chanterait pas du tout. Déjà débordé malgré un renfort de poids en la personne de Hans Busch, le fils de Fritz, Rudolf Bing doit faire face à d'autres caprices. Tout d'abord, il faut au plus vite trouver une soprano « colorature » pour assurer les rôles de La Reine de la Nuit et de Constanze. La soprano tchèque Mila Kochova est contactée et, fort heureusement, accepte. Autre déconvenue : tellement sûrs d'avoir Ina Souez pour interpréter Fiordiligi, John Christie et son « manager » Alfred Nightingale ne lui ont envoyé son contrat qu'à mi-février, et la cantatrice n'y répond que 1 mois plus tard, exigeant un salaire plus élevé car le contrat lui est parvenu hors-délai. Depuis son lieu de vacances, à Sorrento, Busch entre alors dans une de ses légendaires colères et fait savoir à tout le monde que si Souez ne chante pas, alors il ne dirigera pas. Devant pareil désordre, il multiplie lettre sur lettre, expliquant qu'il n'est pas homme à travailler dans de pareilles conditions et que personne au monde ne saurait remplacer Souez en Fiordiligi, surtout en si peu de temps.

Le Mæstro note, avant de signer :

« Je sais qu'Ebert ne peut qu'être de mon avis. »

Puis, le soufflé retombe et, comme Busch l'espérait, au soir du 27 mai, le rideau se lève sur une « Flûte enchantée » où Aulikki Rautawaara chante Pamina et Helletsgruber, la Première Dame. Cédant aux pressions de Busch, Audrey Mildmay a accepté de se retirer de l'affiche. Pour « L'Enlèvement au Sérail », Mila Kochova ne convainc pas, et est remplacée lors des répétitions par Noel Eadie. Carl Ebert, pour sa part, s'offre le luxe de paraître en Pacha Selim. À la fin de la saison, le déficit frôle, cette fois-ci, les 10,000 livres Sterling mais Christie ne semble pas plus préoccupé que cela. Il fait, certes, des coupes dans le budget futur, remplace Alfred Nightingale par Rudolf Bing et programme, pour 1936, toutes les œuvres de Mozart déjà jouées, avec « Don Giovanni » en plus.

Comme les 1res années, le crû de 1936 est d'une rare qualité, avec un « Don Giovanni » où Busch, sur un tempo jamais relâché, rend palpable le duo-duel entre la vie et la mort. Les années suivantes verront s'inscrire au programme

la première anglaise de « Macbeth », à laquelle Toscanini assistera, et le « Don Pasquale » de Donizetti (1938) . Le magazine « Times » rendra compte avec finesse de l'art de Busch, capable « de diriger Donizetti avec élégance, sans jamais tomber dans la facilité » .

Pour le Festival de 1939, Christie désirait, plus que jamais, offrir à Toscanini la possibilité de diriger « Falstaff » . Glyndebourne se divise alors en 2 camps : les pro-Toscanini, parmi lesquels on compte Frances Dakyns et Adolf Busch, et les anti-Toscanini, où se trouvent Fritz Busch, l'ami de toujours, Carl Ebert et Rudolf Bing. Leur argument est simple : appeler Toscanini à Glyndebourne consiste purement et simplement à contenter la haute-société et à priver tous les autres citoyens anglais d'un tel plaisir. Les « anti » gagnent et John Christie se range à leur jugement. Plus les événements mondiaux passent au rouge, plus Bing, Ebert ou Busch cherchent d'autres engagements. Malgré un conseil paternel de Busch, John Christie et sa femme ont accepté une visite en Allemagne où Audrey Mildmay n'a pas hésité à chanter tout en acceptant de se produire, plus tard, à Salzbourg. La nouvelle glace le sang de Rudolf Bing. Certes, John Christie est quasiment ignorant en politique. Il appartient à cette élite anglo-saxonne prête à donner le « bon Dieu » sans confession à quiconque se montre aimable - « gentleman », en quelque sorte. Il ne se rend pas compte de l'effet produite par son inconsistance sur ses amis. Plus : il explique publiquement comment il a su résister aux pressions de Hitler qui souhaite le renvoi de Busch et d'Ebert.

« Ils ne sont pas Juifs. » , aurait-il dit lors d'une conférence rapportée par un journaliste du magazine « Star » .

« Ils n'ont fait que fuir leur pays parce que l'on y mêle trop la politique avec l'art. Maintenant, ils sont conscients de ne pouvoir faire chemin arrière ! »

De départs en retours, de débats en conciliations et de compromis en sauf-qui-peut, le Festival a quand même lieu. Venue d'Islande, la soprano Maria Markan interprète la comtesse des « Noces » , la très exotique Margherita Grandi, originaire de Tasmanie, chante Lady Macbeth et Risë Stevens prend les rôles de Cherubino et Dorabella.

Le couple Chamberlain est présent lors de l'ouverture. Les « Accords de Munich » ont laissé un goût âpre. La guerre gronde aux portes, alors que les robes longues et les « smokings » se côtoient à Glyndebourne.

« Plus jamais, nous ne verrons ceci. » , confie avec émotion Lady Chamberlain à Grete Busch.

Cette fois-ci, le 15 juillet, le rideau tombe pour longtemps sur Glyndebourne, qui ne rouvrira qu'en 1946. Rudolf Bing prend le bateau pour les États-Unis ; Carl Ebert part construire un nouvel Opéra à Ankara ; et Fritz Busch rentre à Copenhague.

Au Danemark, Fritz Busch se sent un peu chez lui. Mais il est hors de question, pour lui, de demeurer inactif alors qu'un second conflit mondial vient d'éclater. Il repart pour l'Amérique latine puis revient en Scandinavie pour travailler à Malmö, Göteborg, Oslo et Stockholm où il dirige « Così fan tutte » - là encore, pour la Ire fois en italien. Son fils Hans rentre d'Angleterre et Carl Ebert, d'Ankara. Il est cependant hasardeux de planifier quoi que ce soit, même dans ce coin de la planète où la Finlande vient d'entrer dans le conflit international.

« Nous errons dans le brouillard. » , lui dit un soir le chef d'orchestre suédois Johannes Norrby.

Après le mariage de sa nièce Irène avec Rudolf Serkin, c'est au tour de sa propre fille, Eta, d'épouser le chanteur français Martial Singher, rencontré à Buenos-Aires. Le couple décide de s'installer à Paris. Ils auront un fils, le chef d'orchestre Michel Singher, aujourd'hui installé en Californie. La vie continue. À Montevideo, à Lima, ou encore à Santiago au Chili.

En 1945, avec l'aide de Toscanini, Fritz Busch est invité à New York pour y présider à la destinée de l'Orchestre philharmonique de New York. Il y dirigera sans discontinuer jusqu'en 1949. En 1936, Toscanini lui avait déjà offert de lui succéder à ce poste, mais l'Allemand avait refusé, préférant demeurer au Danemark. Cette fois-ci, il accepte, et tout le monde déménage outre-Atlantique où ils s'installent. Busch se sent d'abord complètement désorienté. Les New-Yorkais, qu'il connaît déjà, manquent, à ses yeux, de chaleur, et le catastrophique conflit européen ne cesse de le hanter.

En octobre, il reçoit un mot de John Christie :

« Alors, comment vous sentez-vous en Amérique ? »

En fait, pas si mal que cela. Certes, les hivers de New York n'auront pas la douceur des hivers argentins mais, au moins, peut-il travailler. Grâce aux efforts constants de Helen Dismore, alors épouse du riche Lytle Hull, Busch ré-organise le « New Opera Company » afin d'y présenter de la musique et des Opéras de chambre avec, à la fois, des chanteurs confirmés et de jeunes débutants, dont, sans doute, Erna Berger et Sena Jurinac qui trouveront, sous sa direction, la meilleure école qui soit.

Ce fut ainsi que démarra la carrière de Regina Resnik :

« Je n'avais que 19 ans quand j'ai chanté le premier aria de Lady Macbeth devant Fritz Busch et son fils Hans Peter. Au lieu d'un poste parmi les choristes, tous deux m'offrirent de chanter le rôle en tant que doublure. Au matin du 4 décembre 1942, on m'appela du Théâtre de Broadway où, en costume, j'ai survolé toute la partition (en chantant de larges passages) avec Fritz Stiedry au pupitre. Le lendemain, avec Toscanini parmi le public, je chantais le rôle en remplacement de Florence Kirk, souffrante. Stiedry conduisait à la place de Fritz Busch, qui avait préféré écouter l'Opéra dans le théâtre. Je n'avais aucun pouvoir me permettant d'exiger quoi que ce soit. Je n'avais qu'à chanter pour prouver que le “ New Opera Company ” avait eu raison de pousser la débutante que j'étais sur scène. J'étais complètement préparée et, pourtant, totalement inconsciente des conséquences possibles. Le fait est que ma préparation était si complète (ce que je devrai toute ma vie au Docteur Busch) que je fus immédiatement jetée dans la piscine olympique ! »

Malgré tout, l'ambiance très « star-system » du « MET » ne lui plaît pas et, pourtant, il y assurera des soirées exceptionnelles, notamment avec « Otello » où chantent, entre autres, Licia Albanese, Ramón Vinay et Leonard Warren ; « Tristan und Isolde » et « Lohengrin » avec Helen Traubel ; « Don Giovanni » avec John Brownlee ; ainsi que « les Noces de Figaro » avec Eleanor Steber, Jarmila Novotna et Salvatore Baccaloni. Il dirige également Brahms, Bach et

Mahler dans plusieurs villes d'Amérique du Nord.

De retour à Copenhague, il prend la direction artistique de l'Orchestre symphonique de la Radio danoise. On le trouve aussi à Vienne, à la tête de l'Orchestre symphonique avec lequel il dirige des œuvres de Haydn, Mozart, Beethoven, Brahms et Schubert.

Le 6 juillet 1950, il retrouve Glyndebourne qui avait rouvert 4 années auparavant. Il y dirige Mozart, une fois de plus, avec le même enthousiasme. En 1951, il retrouve une Allemagne détruite et repart pour le Festival du Sussex. Installé à l'Hôtel Savoy de Londres, il montre une fatigue excessive et Grete fait venir des infirmières dans sa chambre. Rien n'y fait.

Le 13 septembre 1951, il murmure à son épouse :

« Je suis fatigué, si fatigué. Trop fatigué pour travailler. »

Le 14 septembre, il succombe à une crise cardiaque.

À sa mort, Fritz Busch n'est âgé que de 61 ans ; l'âge où les chefs d'orchestre se trouvent, en général, au sommet de leur art. On ne refait pas l'histoire, mais cet homme d'exception qui pouvait très naturellement marquer son siècle avec les plus grands (Orchestres ou interprètes) a, en quelque sorte, sacrifié sa carrière pour ses idées. Tous n'ont pas eu cette grandeur d'âme. Mais tous ne nous ont pas laissé en héritage une interprétation de « Don Giovanni » qui, 82 ans après son enregistrement à Glyndebourne, demeure inégalée.

« Morgen früh, wenn Gott will, Wirst du wieder geweckt. »

(Demain matin, si Dieu le veut, tu seras de nouveau réveillé.)

Depuis 1993, l'Opéra de Dresde (ou le « Semperoper »), délivre chaque année un Prix Fritz Busch destiné à honorer un instrumentiste s'étant particulièrement illustré dans ce lieu. Les lauréats reçoivent ce prix lors d'un gala en leur honneur. Parmi eux, citons Peter Bruns, violoncelliste, en 1993 ; Peter Damm, corniste en 1995 ; ou, encore, Eckart Haupt, flûtiste en 1996.

Parmi les enregistrements de Fritz Busch, on trouve des Opéras de Mozart à Glyndebourne et un double-album d'orchestre (Beethoven : Ouverture de « Léonore » ; Mozart : Symphonie n° 36 ; Mendelssohn : Symphonie n° 4 « l'Italienne » ; Brahms : « Ouverture tragique » et Symphonie n° 2 ; Haydn : « Sinfonia concertante » ; Strauß : « Don Juan »), dans la collection « Great Conductors of the 20th Century » chez EMI.

...

Fritz Busch (1890-1951) was born in Siegen, Westphalia, Germany, studied 1st locally and, later, in Cologne with Fritz Steinbach. After appointments in Riga (1909), Aachen (1921), Stuttgart (1918-1922) as General Music Director, he was appointed to the Dresden State Opera where, for a decade, he raised the musical standards to a high-level. Busch, who

was vehemently opposed to the ethos of Adolf Hitler and the Nazi Party, resigned in 1933. He, then, worked in Buenos Aires (from 1934 to 1936 and 1941 to 1945) and the « Metropolitan Opera » in New York (from 1945 to 1949) . It was his achievements at Glyndebourne, from 1934 to 1939 and 1950 to 1951, however, which have kept his name alive. His testament as an outstanding Mozartian is exemplified in his recordings of the 3 Da Ponte Operas, allied to memorable performances of both Verdi and Wagner. He was also much admired as a Symphonic conductor. He was the brother of the violinist Adolf Busch.

...

The German conductor Fritz Busch was born on 13 March 1890 in Siegen, Province of Westphalia ; and died on 14 September 1951 in London.

He was the son of a former itinerant musician. His brothers were also musicians, the violinist Adolf Busch and the cellist Hermann Busch. He attended the Cologne Conservatory in 1906 where he studied conducting with Fritz Steinbach. He served as conductor at the « Deutsches Theater » in Riga, in 1909, and, from 1911 to 1912, toured as a pianist. Busch was hired as the music-director by the city of Aachen, in 1912, and worked there until the beginning of World War I, when he enlisted. At the end of the War, he returned to Aachen where he conducted the Aachen Municipal Opera. However, 6 weeks later, he was appointed music-director of the Stuttgart Opera. There, he became known for his efforts to increase the breadth of the repertoire including featuring new composers, such as Paul Hindemith and Hans Pfitzner. His performances, including modern stagings and set-designs by Adolphe Appia for Richard Wagner's « Ring » cycle Operas, led to his increasing renown. In 1922, he was appointed the music-director of the Dresden State Opera. During his tenure of 11 years, he kept the Opera at the highest-level, combining innovative, provocative stagings, with prominent artists engaged to design costumes and sets. He premiered works by Richard Strauß : « Intermezzo » in 1924, and « Die Ägyptische Helena » in 1928 ; Ferruccio Busoni : « Doktor Faustus » in 1925 ; Paul Hindemith : « Cardillac » in 1926 ; and Kurt Weill : « Der Protagonist » in 1926. In 1924, he made his only appearance at the Bayreuth Festival conducting « Die Meistersinger » . Upon arrival, he decided to attend to a chorus rehearsal that was in progress, only to be dragooned into the tenor section by the chorus Master Hugo Rüdel who had mistaken him for a member of the choir. His 1932 Salzburg Festival production of Mozart's « Die Entführung aus dem Serail » , which was designed by Carl Ebert and was sung by a carefully selected cast, was a highly-successful collaboration.

5 weeks after Adolf Hitler came to power, in 1933, Busch was removed from his post at the Dresden State Opera in a politically motivated dismissal. The March 1933 dismissal was humiliating. Nazis in the front rows shouted : « Out with Busch » at the beginning a performance of « Rigoletto » , leading to his replacement as conductor by Kurt Striegler. The Nazis charged that despite his high-salary, Busch had taken frequent leaves from the Opera to take-up guest-conducting jobs elsewhere, although these had been built into his contract. Not himself Jewish, he counted many Jews among his friends and was opposed to dictatorship.

He went on to make several tours of South America before becoming the music-director of Glyndebourne Festival Opera in England, in 1934. He remained at Glyndebourne until the outbreak of World War II, in 1939. He focused on work at the « Teatro Colón » in Buenos Aires (from 1934 to 1936 and from 1940 to 1947) and at the «

Metropolitan Opera » in New York, and, from 1934, at the Danish National Symphony Orchestra. He conducted the Stockholm Philharmonic Orchestra, from 1937 until 1940. Despite assistance from the German writer Thomas Mann, he was unsuccessful in getting Swiss citizenship but, in 1936, succeeded in obtaining Argentinian papers. He resumed the Glyndebourne musical directorship in 1950 following a healing of breach with the organization over Busch's failure to cast Audrey Mildmay for a 1941 « New Opera Company », New York production of « Così fan tutte » at a time when she badly needed money. He also conducted at the « MET » in New York, from 1945 to 1949 ; and the Chicago Symphony Orchestra, from 1948 to 1950. After World War II, he also returned to work in Copenhagen and Stockholm.

He was a National Patron of « Delta Omicron », an international professional music fraternity.

Busch was the brother of the distinguished violinist Adolf Busch and of the cellist Hermann Busch. He was married to Margarete Bøettcher-Busch. His son, Hans Busch, later stage-director at the Indiana University Opera, was born in 1914.

Notable recordings

1934-1935 : Wolfgang Amadeus Mozart, « Così fan tutte », with the Glyndebourne Festival Opera, featuring soloists Heddle Nash, John Brownlee, et al. (« EMI Références », « Naxos Historical »)

1935: Wolfgang Amadeus Mozart, The Marriage of Figaro, with the Glyndebourne Festival Opera, feat. soloists Roy Henderson, Norman Allin, et al. (Naxos Historical)

1936 : Wolfgang Amadeus Mozart, « Don Giovanni », with the Glyndebourne Festival Opera, featuring soloists John Brownlee, Roy Henderson, et al. (« Naxos Historical »)

1951 : Wolfgang Amadeus Mozart, « Così fan tutte », with the Glyndebourne Festival Opera, featuring soloists Sena Jurinac, Richard Lewis, Sesto Bruscantini et al. (« Guild Historical », « Immortal Performances »)

1951 : Wolfgang Amadeus Mozart, « Idomeneo », with the Glyndebourne Festival Opera, featuring soloists Sena Jurinac, Birgit Nilsson, Richard Lewis, Léopold Simoneau, Alexander Young, et al. (« Immortal Performances »)

...

Fritz Busch was one the greatest German conductors of the 1st half of the 20th Century, noted for his illuminating performances and his ethical principles. His father was a former itinerant musician who became an instrument maker, and his brothers were violinist Adolf Busch and cellist Hermann Busch. Fritz Busch went to Cologne Conservatory in 1909, studying conducting with Steinbach.

The city of Aachen hired him as music-director in 1912. He served there until the First World War began, enlisted, and returned at War's end to conducted the Municipal Opera. 6 weeks later, he was appointed music-director of the Stuttgart Opera. He quickly became famous for his performances and for the reforms he instituted to enlarge the repertory and discover new composers. He premiered 2 One Act Operas of the young Paul Hindemith, Operas by Hans Pfitzner, and shook-up the Wagnerian tradition by using Adolphe Appia's modern approach to staging and sets for the

« Ring » Operas. Busch accepted a position with the Dresden State Opera, becoming music-director in 1922. Among his premieres in the 11 years, he remained there were Richard Strauß's « Intermezzo » (1924) and « Die Ägyptische Helena » (1928) ; Hindemith's « Cardillac » (1926) ; Ferruccio Busoni's « Doktor Faustus » (1925) ; and Kurt Weill's « Der Protagonist » (1926) . He was credited with keeping Dresden at the highest-level of German Opera production with stagings that were often provocative, with some of the finest of modern artists designing sets and costumes. One of the most important was a production of Mozart's « Die Entführung aus dem Serail » , designed by Carl Ebert and including a meticulously chosen cast, at the 1932 Salzburg Festival.

Busch was openly contemptuous of the new Nazi government that was appointed to power in Germany, in 1933, and was fired from his Dresden post. At the « Teatro Colón » in Buenos Aires, he conducted the 1st complete performance of Johann Sebastian Bach's « Saint-Matthew Passion » ever given in the Americas. He returned to Europe, appearing with the Danish Radio Symphony Orchestra and the Stockholm Philharmonic Orchestra, beginning a long-standing relationship with them. Then, John Christie asked Busch to become music-director of a summer opera festival at Glyndebourne, England. Busch accepted, bringing Ebert as artistic director. Glyndebourne was soon among the most prestigious of summer Festivals, famous for meticulous musical preparation and use of the best and most appropriate voices. Mozart has always been a mainstay of Glyndebourne but, under Busch, it also staged larger-scale works, including Gaetano Donizetti's « Don Pasquale » and Giuseppe Verdi's « Macbetto » .

With the outbreak of the World War II (which closed Glyndebourne for the duration and made travel to Scandinavia impossible) , he withdrew mainly to South America, although he made appearances at the New York Philharmonic Orchestra. His « Metropolitan Opera » debut was on November 26, 1945, in Wagner's « Lohengrin » . He remained on the « MET » 's conducting roster until 1949, but asked to be allowed to concentrate on conducting the company's annual national tours. He frequently conducted the Chicago Symphony Orchestra, from 1948 to 1950, and resumed his association with the Scandinavian Orchestras in 1949, and at Glyndebourne in 1950. He returned to lead a few concerts in Austria (at the « Wiener Staatsoper » , in 1950) and in Germany (in Cologne and Hamburg, in 1951) .

He died in London, leaving several important recordings. The Busch Brothers Society private label has released several of them as part of a program to document the legacy of Busch, his 2 brothers, and the piano Trio they often formed.

...

Fritz Busch, deutscher Dirigent : geboren 13. März 1890 in Siegen ; gestorben 14. September 1951 in London.

Fritz Busch studierte bei Fritz Steinbach in Köln. Mit 19 Jahren wurde er Kapellmeister in Riga, anschließend in Bad Pyrmont und in Gotha. Von 1912 bis 1918 war er als Musikdirektor beim Sinfonieorchester Aachen engagiert.

Von 1918 bis 1922 war er Generalmusikdirektor beim Staatsorchester Stuttgart und anschließend, bis 1933, an der Semperoper in Dresden, wo er durch exemplarische Inszenierungen zu einem Protagonisten der Verdi-Renaissance wurde. 1924 und 1925 dirigierte er in Bayreuth, 1927-1928 in New York und 1929 in London. Mit dem Orchester der Sächsischen Staatsoper gastierte er und andere bei den Salzburger Festspielen mit Wolfgang Amadeus Mozarts Die

Entführung aus dem Serail und am Deutschen Opernhaus in Berlin mit Giuseppe Verdis « Un ballo in maschera » (Ein Maskenball) .

« Zehn Jahre lang stand er hundertmal jährlich am Pult der Staatsoper, hat in Dresden Operngeschichte gemacht, hat “ Intermezzo ” uraufgeführt und “ Ägyptische Helena ”, und als Quittung haben ihn die Nazis zur Oper herausgegrölt. »

Adolf Hitler, Josef Goebbels und Hermann Göring wollten diesen berühmten Dirigenten in Berlin haben. Busch schilderte das Gespräch mit Göring wie folgt :

Ich sagte, daß ich keinem jüdischen Kollegen den Platz wegnehmen würde.

Göring :

« Na, lieber Freund, wir haben ja auch Mittel in der Hand, Sie dazu zu zwingen ! »

« Versuchen Sie das nur » , platzte ich heraus.

« An einem erzwungenen “ Tannhäuser ” unter meiner Leitung werden Sie keine Freude haben. So etwas Stinklangweiliges haben Sie in Ihrem Leben noch nicht gehört. »

Damit war die Werbung der Nazis beendet. Am 7. März 1933, vor Beginn einer Rigoletto-Vorstellung, wurde Busch von SA-Männern vom Pult gebrüllt und mußte sein Amt als Generalmusikdirektor an der Semperoper aufgeben.

Busch emigrierte nach England und begründete in Glyndebourne zusammen mit Carl Ebert als Dramaturg die dortigen Festspiele, die sie bis zum Beginn des Zweiten Weltkriegs durchführten. Weitere Exilstationen waren Buenos Aires, wo er 1936 die argentinische Staatsangehörigkeit erwarb, Stockholm, ab 1934 beim 1925 gegründeten Dänischen Nationalen Symphonie Orchester (DR Symfoni Orkestret, dem Orchester des Dänischen Rundfunks) in Kopenhagen, Edinburgh und Zürich. 1940 flüchteten Busch und seine Frau Grete aus Europa nach Amerika. Dort hielten sie sich vorwiegend in Argentinien auf, aber 1941 und 1942 dirigierte Busch auch in New York. Von 1945 bis 1950 wurde Busch zum künstlerischen Leiter der « Metropolitan Opera » New York auserwählt. Im Sommer 1950 dirigierte er zum ersten Mal wieder die Aufführungen des Glyndebourne-Festivals. Im Februar 1951 kehrte Busch nach Deutschland zurück, um in Köln die erste Opernproduktion des damaligen Nordwestdeutschen Rundfunks (NWDR) im neuen Sendesaal zu dirigieren : Verdis Maskenball. Seiner Berufung an die Wiener Staatsoper kam sein Tod am 14. September 1951 zuvor. Anlässlich seines einhundertsten Geburtstages wurde er postum zum Ehrenmitglied der Staatskapelle Dresden ernannt. Er war unter anderem mit Richard Strauß und weiteren namhaften Dirigenten befreundet. Erst 65 Jahre nach der Vertreibung aus seinem Amt als Dresdner Generalmusikdirektor durch die Nazis, kommt es am 22. September. 1998 zur symbolischen Entschuldigung durch Giuseppe Sinopoli für diesen barbarischen Akt.

Fritz Busch war der Bruder des Geigers Adolf Busch, des Schauspielers Willi Busch, des Cellisten Hermann Busch sowie des Pianisten Heinrich Busch. Sein Vater war der Geigenbauer Wilhelm Busch.

...

Das Maß an Aufgaben war übergroß. « Ich verlaße die Oper nur, wenn ich schlafen gehe », sagte er, und selbst der NSDAP-Gauwart Posse, der maßgeblich an Buschs späterer Amtsenthebung beteiligt war, mußte ihm in einer Auseinandersetzung nach dem 1933er Eklat zugestehen, daß er « wie ein Vieh » gearbeitet habe.

Es ist nachweisbar, daß Busch in der Saison 1925-1926 nicht weniger als 104 Opernvorstellungen dirigiert hat ; darunter waren neun Premieren mit vier Uraufführungen, einer Erstaufführung und vier Neueinstudierungen von Repertoireoperen.

Außerdem leitete er elf Abonnementskonzerte (jeweils mit öffentlicher Generalprobe) und zwei Sonderkonzerte.

Hinzu kamen die Proben mit dem Sängersonal und dem Orchester, das Lektorieren zahlreicher eingesandter Partituren, das Studium neu zu erarbeitender Werke sowie all seine administrativen Verpflichtungen. In einer Eingabe an den Intendanten wies Busch darauf hin, daß eine solche Belastung auf Dauer seine physischen und psychischen Kräfte zu überfordern drohe (1928 kam denn auch der gesundheitliche Zusammenbruch) .

Aber nur wenig änderte sich - Für 1930-1931 registrierte er noch immer 98 Opernabende, neun Neueinstudierungen und die Übernahme zweier von Hans Pfitzner und Richard Strauß dirigierter Premieren im täglichen Repertoire. (Man vergleiche mit diesen Zahlen einmal die Verpflichtungen, die heutzutage musikalische Chefs für ihre Häuser einzugehen bereit sind !)

Die Angebote, künstlerische Verantwortung unter weitaus günstigeren Bedingungen an den Staatsopern in Wien oder Berlin oder beim Gewandhausorchester Leipzig zu übernehmen, müssen zeitweise schon recht verlockend gewesen sein. Dennoch hielt Busch Dresden die Treue.

Fritz Busch hatte den gesamten Opernbetrieb vom Engagement der Gastdirigenten, Regisseure und Bühnenbildner bis zur Kontrolle der Abendeinnahme « im Griff » .

Er holte Prominenz wie Strauß, Pfitzner oder Strawinsky ans Pult, ließ Erhardt, Gielen, Mora, Toller oder Dobrowen inszenieren und Slevogt oder Kokoschka die Szene gestalten - alles allererste Kräfte !

Wenn er nicht selbst dirigierte, saß er häufig als kritischer Beobachter in den Aufführungen, und seine Vorstellungsberichte (mit Schlußfolgerungen) laßen an Deutlichkeit nichts zu wünschen übrig.

Der Erhalt der Klangkultur der Kapelle lag ihm besonders am Herzen. In diesem Orchester, das offenbar jeder Schwierigkeit gewachsen war und mit einer Anpassungsfähigkeit und Stilsicherheit ohnegleichen den Weg seiner Konzert- und Opernplanung mitging, sah er die Grundlage seiner gesamten Arbeit.

Um deßen Fortentwicklung zu sichern, unterstützte er die Gründung einer « Orchesterschule der Sächsischen Staatskapelle » zur praxisorientierten Heranbildung des eigenen Musikernachwuchses, bevorzugt durch Kapellmitglieder

als Lehrer.

Wenn ihm Zeit blieb, spielte er mit Kollegen Kammermusik im Tonkünstler-Verein.

Bei Probespielen legte er hohe künstlerische und menschliche Maßstäbe an die Kandidaten an, die er nicht selten selbst begleitete. Er war, beinahe im Sinne der Kantoreiordnung von 1548, ein echter « Zuchtmeister », der auf Disziplin in der Dienstausbübung sah und seine Forderungen unnachgiebig durchsetzte, aber durch Humor und Freundlichkeit die Atmosphäre immer wieder aufzulockern verstand.

Sein Ideal formulierte er so :

« Es gibt nichts Erfreulicherer für den Beobachter als einen Dirigenten, der außer der höchsten Achtung seiner Orchestermitglieder auch deren Liebe genießt. »

Fritz-Busch-Preis

Mit dem Fritz-Busch-Preis ehrt die Stiftung zur Förderung der Semperoper seit 1993 herausragende Künstler oder Ensembles, die der Sächsischen Staatsoper angehören oder angehört. Die Ehrung erfolgt jährlich im Rahmen einer Gala - dem Preisträgerkonzert der Stiftung. Bisherige Preisträger waren unter anderen Peter Bruns (1993) , Peter Damm (1995) und Eckart Haupt (1996) .

...

31 mars 1922 : Le chef Friedrich Quest (1883-1929) dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

8 et 9 octobre 1922 : Le chef Wilhelm Furtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

12 octobre 1922 : Concert anniversaire en mémoire du chef Arthur Nikisch, né le 12 octobre 1835. Le chef Wilhelm Furtwängler dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 1er concert de la saison. (En 1884, Nikisch a créé l'œuvre au « Stadttheater » de Leipzig.)

27 octobre 1922 : Le chef Ernst Wendel dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Ernst Wendel

The conductor, violinist and violin teacher Ernst Wendel was born on 26 March 1876 in Breslau, Germany ; and died on 21 May 1938. He became the Concert-Master of the Chicago Symphony Orchestra for 1 season (1896-1897) under Theodore Thomas. When the breach between Theodore Thomas and Max Bendix reached the point where Bendix failed

to return to the Chicago Orchestra, Theodore Thomas recruited Ernst Wendel from Germany. Wendel came to Chicago to join the Orchestra, in October, 1896, aged only 21. He then returned to Germany, where he was later most noted as being conductor of the Bremen Philharmonic Orchestra (full name : the State Philharmonic Orchestra of the Free Hanseatic Town of Bremen) , from 1909 to 1935. He was also a violin teacher of Georg Kulenkampff (1898-1948) . In 1914, he was also conducting in Stuttgart and, in 1925-1926, he conducted in Frankfurt at the Museum Concerts. Ernst Wendel was apparently a Bruckner specialist, with a number of performances, including the premiere of Bruckner Symphony No. 9 in Russia, in 1913. According to « Towards a Theory of Musical Reproduction » , Wendel was a solid conductor, but also cautious and routine and did not transcend the limits of a careful, traditional reading of the Austro-Germanic musical literature.

Ernst Wendel married the concert pianist Ilse Wendel (born Wolde) . His younger son was the set and costume designer Heinrich Wendel (1915-1980) .

...

Ernst Wendel (geboren 26. März 1876 in Breslau ; gestorben 21. Mai 1938) war ein deutscher Violinist und Dirigent. Für eine Saison war Wendel 1896-1897 Konzertmeister des Chicago Symphony Orchestra unter Theodore Thomas. Von 1909 bis 1935 war er Generalmusikdirektor des Bremer Philharmonischen Staatsorchesters. Als Geiger unterrichtete er Georg Kulenkampff. 1914 dirigierte er in Stuttgart und 1925-1926 die Museumskonzerte in Frankfurt am Main. 1913 führte er die 9. Sinfonie von Anton Bruckner erstmals in Russland auf. Er prägte die Musik in Königsberg.

Der Königsberger Musikverein engagierte sich mit Ernst Wendel und Paul Scheinflug erfolgreich für die Neue Musik.

Wendel war mit der Konzertpianistin Ilse Wendel (« née » Wolde) , verheiratet. Sein jüngerer Sohn war der Bühnen- und Kostümbildner Heinrich Wendel (1915-1980) .

...

Die Königsberger Oper darf in der Reihe ihrer Dirigenten auf Richard Wagner weisen, der allerdings nur für kurze Zeit in Erscheinung trat. In ihren Spielplänen war sie stets darauf bedacht, den Hörer mit allem bedeutsamen Neuen auf dem laufenden zu halten. So brachte sie 1876 unter Stägemann die deutsche Uraufführung von Bizets « Carmen » . Ein besonders ehrenvolles Datum. In den Sinfonie- und Künstlerkonzerten musizierten die größten Künstler ihrer Zeit, unter denen Johannes Brahms ebensowenig fehlte, wie Franz Liszt (der Königsberger Ehrendoktor) , Joseph Joachim, Pablo de Sarasate, Anton Rubinstein, Hans von Bülow und die zahllosen Gesangsgrößen von Rang und Namen. Wie fast überall in deutschen Landen war auch der Königsberger Musikfreund vorwiegend konservativ eingestellt. Ein Beethovenabend war immer ausverkauft, Konzerte mit Neuerscheinungen brachten ein Defizit. Das hing natürlich in gewisser Weise auch von der Führung durch die Presse ab. Diese hatte in Louis Köhler, dem einst berühmten Klavier-Pädagogen, und Konstanz Bernecker zwei bedeutsame Pioniere des Fortschritts. Beide waren Bannerträger der Zukunft der Musik Wagners. Bernecker auch schon für Richard Strauß.

Auf der anderen Seite stand, allerdings etwas später erst, Gustav Dömpke. Gleichzeitig mit ihm wirkte in Königsberg um

die Jahrhundertwende Ernst-Otto Nodnagel, ein fanatischer Apostel des Fortschritts, einer der ersten Pioniere Hugo Wolfs. Zwischen ihm und Dömpke war sofort Urfehde angesagt. Unter dem Titel « Kannegießer als Erzieher » ließ Nodnagel eine Broschüre erscheinen, in der das « Diobskurenpaar » Dömpke und Emil Krause (damals Literaturpapst der Hartungschen Zeitung) unbarmherzig mit Spott übergossen wurde.

Dömpke ließ sich dadurch nicht im geringsten anfechten. Richard Wagner und Anton Bruckner wurden bei jeder Gelegenheit aufs schärfste angegriffen. Ganz zu schweigen von Richard Strauß, Max Reger und Hans Pfitzner.

Mit der Gründung des « Bundes für Neue Tonkunst » durch Paul Hölzer wurde alles Neue systematisch gepflegt und zur Diskussion gestellt. Es wehte ein frischer Wind, und allzulange aufgestapelte Vorurteile wurden weggefegt, ohne daß ein gesundes kritisches Gefühl dabei Schaden litt. Der « Bund » eröffnete seine Tätigkeit zu Beginn der sogenannten Systemzeit. Die Kunst stand damals im Stadium des Gärens und zeitigte oft höchst unerquickliche Erscheinungen. Das Prinzip der Atonalität wurde in Wort und Tat durchgefochten. Generalmusikdirektor Doktor Hermann Scherchen (Symphoniekonzerte Rundfunk) und der Intendant der Oper, Doktor Hans Schüler, haben alles irgendwie Repräsentative des neueren und neuesten Musikschaffens in vorbildlichen Aufführungen dargeboten. So fanden Paul Hindemith, Igor Strawinsky, Alban Berg und andere schon einen ganz anderen Nährboden, als es noch wenige Jahre zuvor möglich gewesen wäre. Königsberg war in jener Zeit ein Tuskulum des musikalischen Fortschritts. Das künstlerische Niveau der Aufführungen lag so hoch, daß der Widerhall bis weit ins Reich drang. Das Tonkünstlerfest des Allgemeinen Deutschen Musikvereins 1930 gab mit seinen vorbildlichen Aufführungen neuer Orchester- und Chorwerke unter Scherchen, mit Alban Bergs « Wozzeck » und der Uraufführung von Ernst Tochs « Der Fächer » im Opernhaus ein Bild dieser musikalischen Hochblüte.

Nach 1933 ging das Königsberger Musikleben mehr in die Breite als in die Tiefe. Bei der oft wechselnden Leitung im Opernhaus war nicht mehr die Sicherheit des kulturellen Instinkts bemerkbar, die kurz zuvor so schöne Früchte zeitigte.

Der jahrzehntelangen Kulturarbeit des städtischen Orchesters darf nur mit größter Dankbarkeit gedacht werden. Unter Max Brode, Ernst Wendel, Paul Scheinpflug, Rudolf Siegel, Wilhelm Sieben, Ernst Kunwald, Hermann Scherchen, Bruno Vondenhoff und Wilhelm Franz Reuss hat es in zahllosen Konzerten den Klassikern gedient, doch ebenfalls alles irgendwie bedeutungsvolle Neue den Königsbergern unterbreitet. Nicht minder rege war die Pionierarbeit des Rundfunkorchesters, das unter Erich Seidler, Leo Borchardt, Hermann Scherchen und Wolfgang Brückner ebenfalls ein Riesenmaß von Arbeit geleistet hat und und andere der instrumentale Hauptträger des Tonkünstlerfestes 1930 war.

Bemerkenswerter noch als die Existenz von zwei Orchestern war die Tatsache, daß Königsberg 1923-1925 zwei Opernhäuser besaß. Anstatt, wie es mancher wohlhabende Mann zu tun pflegt, sich einen Rennstall zu halten, ritt Bruno Dumont du Voitel (ein Königsberger Großkaufmann) das Steckenpferd des Opernintendanten. Seiner ganz privaten Initiative, seinem Privatkapital war die « komische Oper » zu danken, in der ein sehr interessanter Spielplan in beachtlichen Aufführungen abrollte. Leider war dem Unternehmen nur eine kurze Lebensdauer beschieden.

In hoher Blüte stand in Königsberg von je das Chorwesen. Die beiden ältesten gemischten Chöre, Musikalische- und

Singakademie, schlossen sich nach 1933 zu einer Vereinigung zusammen. Ihre vorbildlichen Aufführungen der großen Meisterwerke von Bach, Beethoven und Brahms klingen über das Trümmerfeld Königsberg in der Erinnerung ebenso nach wie die Konzerte des Domchors, die stets Kammermusik waren, und die programmatisch oft sehr anregenden Abende des Bachvereins und des Lehrgesangvereins.

Eine stille, innige Liebe hatte der Königsberger Musikfreund von je zur Kammermusik. Sie wurde schon im 18. Jahrhundert in den Stadtpalais einiger Aristokraten im Kerzenschimmer der Rokokozeit gehegt und gepflegt. Diese private Pflege, von der nur wenige wußten, hielt bis ins 20. Jahrhundert an und gedieh in den Häusern einiger Königsberger Ärzte bis zu höchster künstlerischer Reife. Öffentlich trat sie in Erscheinung in den Konzerten des Brode-Quartetts und des Wendel-Quartetts (mit Ernst Wendel, Hedwig Braun, Paul Binder, Fritz Herbst) . Diese Abende im kleinen Saal des Deutschen Hauses wird niemand vergessen, der sie miterlebt. In späteren Jahren haben das Königsberger Trio mit Sophie Arnheim, Hedwig Hulisch und Kurt Wieck, das Königsberger Streichquartett mit August Hevers und das Peter Esser-Quartett diese Tradition fortgesetzt.

Seit 1919 war der lange verwaiste musikwissenschaftliche Lehrstuhl an der Universität wieder besetzt und durch die Initiative Professor Müller-Blattaus mit einem musikwissenschaftlichen Seminar und einem Institut für Kirchen- und Schulmusik verbunden. Diese blieben auch für die weitere Dauer die einzigen musikalischen Bildungsstätten auf staatlicher Grundlage. Die beiden Konservatorien (zu denen später noch ein drittes sich gesellte) lagen in privaten Häusern. Der immer wieder unternommene Versuch der Gründung einer staatlichen Hochschule für Musik scheiterte. Man folgte wohl der richtigen Einsicht, daß Königsberg auf die Dauer in gesamtultureller Beziehung kein so anziehender Mittelpunkt gewesen wäre wie Berlin, Leipzig, Köln oder Frankfurt am Mainz, ganz abgesehen von seiner exponierten geographischen Lage.

1923

1923 : Le chef Karl Muck dirige à 2 reprises des Symphonies d'Anton Bruckner avec le « Concertgebouworkest Amsterdam » .

18 mars 1923 : Création au monastère de Klosterneuburg de 3 mouvements de la Symphonie d'étude en fa mineur (n° 00) par le chef Franz Moißl.

1923 : Alois Hába meets Ferruccio Busoni, who had advocated the 6 tone (36-tET) system (altho he never composed in it himself) , and who encourages Hába to continue his work in micro-tonality. Hába attempts the establishment of a school of micro-tonal music, only acheiving it in the 1930's, in Prague.

Recherchant de plus en plus le systématisme de la construction musicale dans l'esprit du Classicisme du XVIIIe siècle tel que synthétisé par Johannes Brahms, mais dans une expression moderne (il s'agit donc d'une double transcendance de l'esprit bacho-mozartien, car c'est finalement dans le « conservateur » Brahms que Arnold Schœnberg reconnaît le véritable novateur) il inaugure, en **1923**, une technique de composition fondée sur la notion de série qui le place à l'avant-garde du mouvement musical : Suite pour piano (1923) ; Quatuor à cordes n° 3 (1927) ; Variations pour

orchestre (1928) ; « Moses und Aron » (Moïse et Aaron, Opéra inachevé, 1930-1932) .

27 et 28 septembre 1923 : Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec le « Tonkünstler-Orchester » de Vienne. Au même programme : le poème symphonique « Tod und Verklärung » de Richard Strauß.

Face à la montée de l'antisémitisme, qu'il subit lui-même, bien que converti, lors d'un séjour en vacances à Mattsee, en 1921, Arnold Schönberg devient, surtout à partir de **1923**, de plus en plus amer et virulent.

Octobre 1923 : Mathilde Zemlinsky-Schönberg dies. The following year, Arnold Schönberg marries Getrude Kolisch and, in 1925, they move to Berlin where, upon Ferruccio Busoni's death, Schönberg is appointed head of an academic Master-class. Here, he writes much of his Opera, « Moses und Aron » , which remains unfinished.

Another big Operatic hit of the late-1920's is Ernst Křenek's « Jonny spielt auf ! » (Johnny plays-up !) , written in 1925, and one of the earliest uses of jazz by a German composer.

16 novembre 1923 : Le chef Werner Ladwig dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Werner Ladwig

Werner Ladwig (geboren 18. August 1899 in Halle (Saale) ; gestorben 23. März 1934 in Dresden) war ein deutscher Dirigent.

Werner Ladwig war ein Sohn des Kaufmanns Carl Ladwig. Er besuchte die Latina in Halle und studierte Philosophie, Kunstgeschichte und Musikwissenschaft an den Universitäten Halle und Leipzig. Paul Græner war sein Lehrer in der Kompositionsklasse, und Otto Lohse im Dirigieren. Sein erstes Engagement war von 1921 bis 1924 als Kapellmeister und Korrepetitor an der Oper in Duisburg. Von 1924 an war er für vier Jahre Landesmusikdirektor in Oldenburg (Oldenburg) , und von 1929 bis 1931 Operndirektor in Königsberg (Preußen) .

1931 wurde er zum Generalmusikdirektor der Mecklenburgischen Staatskapelle Schwerin berufen. Hier widmete er sich besonders der zeitgenössischen Musik, so 1931 mit der Uraufführung von Paul Græners Oper Friedemann Bach. 1932 leitete er die Uraufführung von Mark Lothars Bearbeitung der Oper von Franz-Josef Haydn Die Welt auf dem Monde, die von mehreren Rundfunksendern übertragen wurde. 1932 dirigierte er Aufführungen von Friedrich von Flotows Oper Alessandro Stradella, Paul Hindemiths Cardillac und Hans Pfitzners Christelfein. Im selben Jahr 1932 besorgte er die Uraufführung von Robert Alfred Kirchners Requiem Opfergang mit dem Schweriner Gesangverein.

Wegen seines Eintretens für moderne Musik wurde er als « Nichtarier » denunziert. Auch deshalb verließ er Ende 1932 Schwerin und nahm eine Berufung zum Ersten Kapellmeister der Dresdner Philharmonie an. Er starb nach einer zweimaligen schweren Operation.

...

25 et 26 novembre 1923 : Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec la Philharmonie, à Berlin. Au même programme : l'Ouverture « Il Matrimonio segreto » de Cimarosa ; et le Concerto pour piano n° 20 de Mozart, avec le soliste Artur Schnabel (série : « Philharmonisches Konzert ») .

1924

1924 : Fêtes du Centenaire de la naissance de Anton Bruckner.

1er janvier 1924 : Le chef Wilhelm Fürtwängler dirige à la « Großer Saal » la 4e Symphonie de Bruckner avec « das städtische und Gewandhaus Orchester » de Leipzig. Au même programme : le Lied « alte Weisen » de Pfitzner, chantée par la soprano Irene Eden accompagnée au piano par Günther Ramín. Il s'agit du 10e concert de la saison.

Au début du concert, monsieur Ramín joua à l'orgue le Prélude et Fugue, sur le nom de B.A.C.H. , de Max Reger.

31 janvier 1924 : Le chef Fritz Stiedry dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Fritz Stiedry

Le chef d'orchestre et compositeur autrichien Fritz Stiedry est né le 11 octobre 1883 à Vienne et est mort le 8 août 1968 à Zürich.

Stiedry apprend le droit à l'Université de Vienne et, parallèlement, fait ses études à l'Académie de musique dans la même ville. En 1907, sous la proposition de Gustav Mahler, il obtient un poste à l'Opéra de Dresde, où il assiste Ernst von Schuch. Les années suivantes, Stiedry travaille comme chef d'orchestre à Poznań, Prague, Nuremberg et Cassel. En 1914, il se trouve à la tête de l'Opéra de Berlin, où il dirige notamment « Der Rosenkavalier » de Richard Strauss et d'autres Opéras. Stiedry reste à ce poste jusqu'en 1924, puis, il va pour quelque temps à Vienne participer à la première de « Die glückliche Hand » d'Arnold Schönberg ; mais, l'année suivante, il retourne à Berlin. Sous sa direction, les Opéras rares de Giuseppe Verdi sont mis-en-scène, ainsi que la nouvelle version de « l'Anneau du Nibelung » de Richard Wagner.

En 1933, après l'arrivée d'Adolf Hitler au pouvoir en Allemagne, Stiedry émigre en URSS et y devient chef principal de l'Orchestre philharmonique de Leningrad. Le 15 octobre 1933, c'est Stiedry qui dirige la première du Concerto pour piano n° 1 de Dmitri Chostakovitch, avec le compositeur au piano.

En 1937, le gouvernement soviétique demande que les chefs d'orchestre étrangers adoptent la nationalité soviétique. Certains l'ont fait, mais Stiedry refuse et s'en va aux États-Unis. À New York, il crée le « New Friends of Music Orchestra » , qui joue les œuvres de Jean-Sébastien Bach, Franz-Josef Haydn et Wolfgang Amadeus Mozart mais aussi de la musique contemporaine, telle que la 2e Symphonie de chambre de Schönberg. Dans les années 1940, Stiedry revient à l'Opéra, d'abord à Chicago et, en 1946, il débute au « Metropolitan Opera » avec « Siegfried » de Richard Wagner.

Ce spectacle a beaucoup de succès et Stiedry reste au « Met » jusqu'en 1958, lorsqu'il termine sa carrière et déménage à Zürich.

Stiedry représente l'École viennoise Classique de la direction d'orchestre. Son style traduit l'influence de Gustav Mahler et est marqué par une passion mais aussi par une logique et un sens de la forme.

...

The Austrian conductor and composer Fritz Stiedry was born on 11 October 1883 in Vienna and died on 8 August 1968 in Zürich.

While still a law student at the University of Vienna, Stiedry's talent for music was noticed by none other than Gustav Mahler, who appointed him his assistant at the Vienna Court Opera, in 1907. This was followed by other assistant posts, leading to chief conductorships at the Operas of Kassel and Berlin.

Stiedry left Germany when Adolf Hitler came to power in 1933 and, from 1934 to 1937, was principal conductor of the Leningrad Philharmonic Orchestra. He was involved in rehearsals for the premiere of Dmitri Shostakovich's 4th Symphony until the premiere was canceled for reasons, in all probability political, that remain controversial. Some claim that Shostakovich felt Stiedry was unable to deal with the Symphony's complexities, but others maintain that the real reason was that Communist Party officials pressured the composer to withdraw the work.

In 1937, Stiedry left Leningrad for the United States and the « New Friends of Music » Orchestra in New York, conducting long-neglected works by Bach, Haydn and Mozart and premiering Arnold Schönberg's 2nd Chamber Symphony. From 1945 onwards, he returned to Opera, conducting the Lyric Opera of Chicago and the Metropolitan Opera of New York and co-founding the Hunter College Opera Workshop.

He has left us brilliant, exquisitely styled recordings of Franz-Josef Haydn's Symphonies Nos. 67, 80, 99 and 102, and his finely conducted live « Met » broadcast of Giuseppe Verdi's « La forza del destino » has been transferred to CD (sadly omitting the Act I « inn » scene, as customary there in the 1950's under Rudolf Bing) .

...

The eminent Austrian-born American conductor, Fritz Stiedry, studied at the Conservatory in Vienna with Eusebius Mandyczewski (composition) , and also pursued a degree in law from the University of Vienna, graduating with a doctorate in that field. His musical gifts, however, drew the attention of Gustav Mahler and, in 1907, Stiedry was appointed assistant conductor at the Vienna Court Opera. That same year, and again on Mahler's recommendation, Stiedry was engaged in Dresden as an assistant to Ernst von Schuch (1907-1908) . In quick succession came other engagements in Teplitz, Poznań, Prague, Nuremberg, and Kassel. At the Kassel's Court Opera, Stiedry was made chief conductor in 1913 and, from 1914 (AMG) or 1916 (Theodor Baker's) to 1923, he was 1st conductor at the Berlin Opera. After his Berlin engagement, he guest-conducted widely, spending 1 year at the Vienna « Volksoper » ,

succeeding Felix Weingartner (1923-1925) . After travelling as a guest-conductor in Italy, Spain and Scandinavia (1925-1928) , he returned to Berlin as music-director of the « Städtische Oper » (1928-1929 to 1933) , a position previously held by Bruno Walter. In this period, Stiedry served as president of the Berlin division of the International Society for Contemporary Music. During his tenure at the Opera, Stiedry worked with stage-director Carl Ebert, the 2 of them undertaking several productions of middle-period Verdi and mounting a new « Der Ring des Nibelungen » . In 1932, the conductor presided at the world-premiere of Kurt Weill's « Die Bürgschaft » , a tragic Opera to a text by Casper Neher, described by the composer as « a return to real music-making » . Unfortunately, the Nazi's assumption of control, in 1933, made it clear that neither composer nor conductor had a future in Germany and Stiedry left for the Soviet Union.

From 1934 to 1937, Fritz Stiedry served as general music-director of the Leningrad Philharmonic Orchestra. His responsibilities included conducting concerts in Moscow as well, and he led Opera performances in both Leningrad and Moscow on a guest basis. He was involved in rehearsals for the premiere of Dmitri Shostakovich's 4th Symphony ; however, the premiere was canceled for reasons that remain controversial. Some claim that Shostakovich felt Stiedry unable to deal with the Symphony's complexities : however, others say that the real reason was that Communist Party officials pressured the composer to withdraw the work.

In 1937 (AMG) or 1938 (Theodor Baker's) , Fritz Stiedry immigrated to the United States, and became a naturalized American citizen. In 1938, Stiedry entered upon a productive period as conductor of the freshly-formed « New Friends of Music » Orchestra, in New York. The music of Johann Sebastian Bach figured prominently in his programming and he led a series of Franz-Josef Haydn Symphonies, several of them newly-edited by musicologist Alfred Einstein and not performed since the composer's lifetime. In 1940, Stiedry turned his attention to Mozart with a cycle of that composer's Concertos and Symphonies.

During the 1945-1946 season, Fritz Stiedry conducted the « Chicago Lyric Opera » and, in 1947, at Glyndebourne. On November 15, 1946, he made his debut at the « Metropolitan Opera » of New York directing a performance of « Siegfried » by Richard Wagner which also introduced « Heldentenor » Set Svanholm to the theater. He remained on the roster of the « Met » as one of its most distinguished conductors until 1958. His conducting won positive reviews for its breadth and liveliness, qualities observed and valued in other performances of Wagner, Mozart, and Verdi over the course of 12 seasons and more than 250 performances. When Rudolf Bing became the « Metropolitan » manager in 1950, Stiedry's role became even more central. He was on the podium for Bing's calling-card production of « Don Carlo » , in 1950, and both oversaw and led the celebrated « Così fan tutte » of 1951.

As a conductor, Fritz Stiedry championed the 2nd Viennese School of composition. He was a close friend of Arnold Schönberg, and conducted world-premieres of his Opera « Die glückliche Hand » in Vienna (1924) , and his 2nd Chamber Symphony with the « New Friends Orchestra » in New York (1940) .

...

Fritz Stiedry studied music at the Vienna Conservatory and received further training in the Opera theaters of Vienna

and Dresden, as an assistant conductor to Gustav Mahler and Ernst von Schuch. Until 1923, he conducted the Berlin Opera. He led the Vienna « Volksoper » , in 1924 and 1925, and the Berlin Municipal Opera, from 1929 to 1933 ; he also undertook several European tours.

After the Fascists came to power, Stiedry left Germany and served as principal conductor of the Leningrad Philharmonic Orchestra, from 1933 to 1937. In 1938, he took-up residence in the United States, where he founded and conducted the « New Friends of Music » Orchestra. In 1946, he was engaged as a conductor at the « Metropolitan » Opera. He spent the last years of his life in Switzerland.

Stiedry combined an impetuous performance style with a logical approach to the music and a sense of form. These qualities made him an outstanding interpreter of the Viennese Classical school and the Romantics, notably : Wolfgang Amadeus Mozart, Franz-Josef Haydn, Ludwig van Beethoven, Johannes Brahms, Anton Bruckner and Gustav Mahler. He was also known for his performances of the Operas of Giuseppe Verdi and Richard Wagner. Stiedry conducted the premiere of Dmitri Shostakovich's 1st Piano Concerto, with the composer as soloist.

...

Whether due to some managerial deficiency or simply a lack of personal push (and there's the lottery of fame, « *sempre capriccioso* » !) , Fritz Stiedry never had a big recording contract and he didn't multi-task much. In his sunset years in public, he appeared almost exclusively in the pit of the « Metropolitan » Opera, from which he conducted performances of Richard Wagner and late-middle period Giuseppe Verdi that gave much pleasure indeed. Not the sort to conduct full tilt almost to the grave like Leopold Stokowski, Pierre Monteux, Günter Wand and a number of others, he simply retired when the time was right to the happy geriatric grounds of Switzerland where so many conductors of whatever nationality have chosen to live, drawing renewal one suspects from mountain and stream not to speak of the country's perennial while imperfect « neutrality » .

Fritz Stiedry's credentials were excellent. Like Bruno Walter, he was tapped by the great Gustav Mahler for an assistantship at the Vienna Opera, and like Walter again, he conducted Opera in Berlin in those golden days of the Weimar Republic. Then, just as Nicolai Malko fled the Communists, Stiedry (well, not quite simultaneously but almost) dodged the Nazis by taking a train in the opposite direction and doing his stint at the head of the Leningrad Philharmonic Orchestra, even presiding over the famously aborted premiere of Dmitri Shostakovich's 4th Symphony. Next step, New York (1937) where Otto Klemperer turned down an invitation to conduct the « New Friends of Music » , a « Mostly Haydn and Mozart » series that shone brightly for several seasons, and Stiedry got the job. The « Met » years followed, Stiedry evidently satisfied with the repertoire awarded him by the imperious Rudolf Bing who was not so obliging to the likes of Pierre Monteux and that excellent conductor whose lottery numbers were frequently terrible, Jonel Perlea.

Although Viennese, Stiedry had a somewhat drier beat than the « Berliner » Bruno Walter, his performances made their way on the evenest of rhythmic keels. But his phrasings, the inflections of his music-making, were lively and warm, creative. He had no trouble catching the delicacy of a musical situation. No conductor has injected more anguish into

the 2nd Act Prelude of Richard Wagner's « Die Walküre » (a « Met » broadcast of the 29th January 1949, with Rose Bampton and Max Lorenz as the lovers fleeing for their lives in this music) and no paragon of the podium has caught better the balance of sorrow and elegance in the landmark postlude to Fiesco's « Il Lacerato Spirito » in Giuseppe Verdi's « Simon Boccanegra » (with Mihaly Szekely at the « Met » , on 28 January 1950) . The murmurous opening of this « Boccanegra » , mellowly dressed by Stiedry in a little scrim curtain of sound, arrives like a gentle breeze on the bay of Genoa. In the next scene, the « blessing » duet of Gabriele and Fiesco (Szekely and Richard Tucker) is unusually slow, more hymn-like than ever, the voices seeming to curl about a trellis by the sea. And, of course, the « Council Chamber » Scene sizzles with its characters on a very hot roof of emotion.

Stiedry's « La forza del destino » (from 17 March 1956, at the « Met ») is another journey with revelations. There is a spring in the phrasing from the start but, repeatedly, the music is weighted by uncertainty, stern forces in the Orchestra claw at the benign, the music has to push its aching shoulder against the stone wall of an unobliging forza. Relief ? Let's jump to the end of a Stiedry « Götterdämmerung » (from 1954 at London's « Covent Garden ») and listen to the absolute Innocence of the Rhine as it appears in Wagner's tremendous postlude - here, we have a swimmers' river, the Rhinemaidens' own, RESTFUL ! And, for the record : Stiedry's calling-card in America was a lone « Victor » album with the « New Friends » mating Franz-Josef Haydn's 67th and 80th Symphonies, gramophonic newcomers. The performances are crisp as a cold needle shower but always open to flashes of comedy or passion.

Works

« Der gerettete Alkibiades » , Opera.

Chamber music.

...

Fritz Stiedry (geboren 11. Oktober 1883 in Wien ; gestorben 8. August 1968 in Zürich) war ein österreichisch-amerikanischer Dirigent.

Den Wechsel zur Musik verdankt Stiedry Gustav Mahler, der dessen Fähigkeiten erkannte, als Stiedry noch Jurisprudenz an der Universität Wien studierte. Stiedry schloß sein Studium zunächst mit dem Doktor iuris ab.

Mahler ernannte ihn 1907 zu seinem Assistenten an der Wiener Hofoper. Dies führte zu einer Reihe anderer Assistentenposten und letztlich wurde Stiedry Chefdirigent in Kassel und Berlin (Deutsches Opernhaus / Deutsche Oper Berlin) .

1933 emigrierte Stiedry nach der Machtergreifung durch die Nationalsozialisten. Stiedry wurde Chefdirigent der Sankt Petersburger Philharmoniker im damaligen Leningrad, verließ die Sowjetunion jedoch 1937, um nach New York auszuwandern. Unter der Leitung von Stiedry wurden dort Werke von Johann Sebastian Bach und Franz-Josef Haydn aufgeführt, die bis zu diesem Zeitpunkt selten in den USA gespielt wurden. 1940 dirigierte er in New York die

Uraufführung von Arnold Schœnbergs 2. Kammerinfonie ; auf dem Programm standen zudem das erste und vierte Brandenburgische Konzert von Bach. Ab 1945 wandte er sich wieder der Oper zu und arbeitete sowohl am Opernhaus in Chicago als auch an der « Metropolitan Opera » in New York.

Fritz Stiedry schrieb Kammermusik und trat auch als Schriftsteller hervor.

« Der gerettete Alkibiades » , Nachgelassene Oper.

...

20-21 février 1924 : Le chef Hanns Rohr dirige la Grande Messe en fa mineur (**WAB 28**) et le « Psaume 150 » (**WAB 38**) de Bruckner avec l'Orchestre du « Konzertverein » de Munich (augmenté pour la circonstance) , accompagné de la Société chorale du Festival. Les solistes : Nelly Merz, soprano ; Anna Erler-Schnaudt, soprano ; Emil Graf, ténor ; Jul Gieß, basse. À l'orgue : Hermann Sagerer. Le concert est précédé d'une répétition devant public. Le tout débute à 19h30.

Hanns Rohr

Conductor Hanns Rohr was born on 20 January 1885. He had a doctorate in music. Having gotten by as an itinerant guest-conductor, from 1928 to 1934, he now accompanied his wife, a violinist, at the piano. If not for generous hand-outs from music-loving friends and the odd guest-conductor's job, the couple would have gone under. By 1937, Rohr was suffering from a heart condition ; 1 year later, his distraught wife entered a sanatorium.

During WWII, by order of Hans Frank (Nazi Germany's chief-jurist, and Adolf Hitler's personal lawyer) , the Governor-General of Poland, in July 1940, the so-called Philharmonic of the General Government was created. The Orchestra of the General Government Philharmonic was formed by Polish professional musicians (outstanding instrumentalists, music schools professors, former members of the Poznan and Warsaw Philharmonics) . The only German member of the ensemble was Fritz Sonnleitner, the Concert-Master of the 1st violin section. At 1st, the Orchestra was conducted by Hans Rohr, while the 2nd conductor was Rudolf Erb. After sudden death of Rohr, the position of the conductor was taken-up in 1942 by Rudolf Hindemith (a brother of Paul Hindemith, the composer) and, in 1944, by Hans Swarowsky. Under such circumstances, the Orchestra used to provide protection for musicians. Owing to the employment documents issued by the Orchestra, musicians had avoided being sent to the « Reich » for the forced hard labour, being called to the « Baudienst » or deported to Auschwitz death-camp as well. This indisputable immunity was managed by Rohr since, for him, music and musicians were the highest-value. The repertoire covered mostly music of German and Austrian composers : Johann Sebastian Bach, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Johannes Brahms and Richard Strauß. Starting from 1942, after lifting a ban on performing Polish composers, national music by Karol Kurpiński, Frederic Chopin, Stanisław Moniuszko, Zygmunt Noskowski, Karłowicz Żeleński was played. Paradoxically, despite such difficult living and working conditions under the Nazi oppression, the Orchestra was one of the best European Orchestras as « an ensemble with impressive coherence and expression abilities » .

Faßbaender-Rohr-Trio

Hedwig Faßbænder (Violine) , Ludwig Faßbænder (Cello) und Doktor Hans Rohr (Klavier) . Das Trio konzertiert seit Jahren in allen Großstädten des In- und Auslandes. Die Künstler zählen zu den ständigen Gästen der Sender Berlin, Köln, Leipzig, München, Frankfurt, Stuttgart und Hamburg.

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6 mars 1924 : Le chef Heinz Unger dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

7 mars 1924 : Dans le cadre du concert de l'AABI, le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec « das städtische und Gewandhaus Orchester » de Leipzig. Mais auparavant, le « Kantor » Günther Ramin joue des œuvres pour orgue de Bach et de Händel.

12 mars 1924 : Le chef Felix Maria Gatz dirige la 7e Symphonie et le « Te Deum » de Bruckner avec l'Orchestre philharmonique de Berlin, accompagné du Chœur Bruckner (« Bruckner-Chor ») . Les solistes : Rose Walter, Hilde Ellger, Jaro Dworsky, Wilhelm Guttmann. À l'orgue : Józef Kromolicki. Le concert est commandité par la Société Anton Bruckner.

9 avril 1924 : Le chef Felix Maria Gatz dirige l'Ouverture en sol mineur (**WAB 98**) , la 2e Symphonie et le « Te Deum » de Bruckner avec l'Orchestre philharmonique de Berlin, accompagné du Chœur Bruckner (« Bruckner-Chor ») . Les solistes : Margarete Arndt-Ober, Else Juelich-de Vogt. Le concert est commandité par la Société Anton Bruckner.

The mention of the Overture given as a premiere is rather hard to explain since it is also mentioned « as a premiere » on **7 January 1922**. Furthermore, there can be no explanation for the inclusion of singers because there is no non-Bruckner work programmed.

Tournée de la Philharmonie de Berlin

27 avril 1924 : (Arrêt à Stettin.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : le Prélude des « Maîtres-chanteurs de Nuremberg » de Wagner ; et la Symphonie n° 94 de Haydn.

28 avril 1924 : (Arrêt à Lübeck.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Léonore » n° 3 de Beethoven ; le Prélude des « Maîtres-chanteurs de Nuremberg » de Wagner ; et le poème symphonique « Don Juan » de Richard Strauß.

1 mai 1924 : (Arrêt à Cologne.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Léonore » n° 3 de Beethoven ; le Prélude des « Maîtres-chanteurs de Nuremberg » de Wagner ; et le poème symphonique « Don Juan » de Richard Strauß.

5 mai 1924 : (Arrêt à Munich.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture du « Freischütz » de Weber ; et le Prélude des « Maîtres-chanteurs de Nuremberg » de Wagner.

7 mai 1924 : (Arrêt à Sankt Gallen.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Léonore » n° 3 de Beethoven ; le Prélude des « Maîtres-chanteurs de Nuremberg » de Wagner ; et le Concerto pour piano de Schumann, avec la soliste Lubka Kolessa.

Le Prélude a été bissé.

14 mai 1924 : (Arrêt à Berne.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture du « Freischütz » de Weber ; et le Concerto pour piano n° 27 de Mozart, avec la soliste Lubka Kolessa.

16 mai 1924 : (Arrêt à Karlsruhe.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : le Prélude des « Maîtres-chanteurs de Nuremberg » de Wagner ; et le poème symphonique « Don Juan » de Richard Strauß.

17 mai 1924 : (Arrêt à Stuttgart.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Coriolan » de Beethoven ; et le poème symphonique « Till Eulenspiegels lustige Streiche » de Richard Strauß.

Août 1924 : Arnold Schönberg married Gertrud Kolisch (1898-1967) , sister of his pupil, the violinist Rudolf Kolisch. She wrote the libretto for Schönberg's I Act Opera, « Von heute auf morgen » , under the pseudonym : Max Blonda. At her request, Schönberg's (ultimately unfinished) the piece. « Die Jakobsleiter » was prepared for performance by Schönberg's student, Winfried Zillig. After her husband's death, in 1951, she founded Belmont Music-Publishers devoted to the publication of his works. Arnold used the notes G and E \flat (German : Es, i.e. , « S ») for « Gertrud Schönberg » , in the Suite, for septet, Opus 29, of 1925.

Following the **1924** death of composer Ferruccio Busoni, who had served as Director of a Master-class in composition at the Prussian Academy of Arts, in Berlin, Arnold Schönberg was appointed to this post the next year but, because of health problems, was unable to take-up his post until 1926. Among his notable students during this period were the composers Roberto Gerhard, Nikos Skalkottas, and Josef Rufer.

1924 : Ivan Wyschnegradsky takes Willi Möllendorf's quarter-tone harmonium (with the special keyboard) with him to Paris. Micro-tonality enjoys a certain vogue for a few decades largely because of the efforts of Alois Hába and Wyschnegradsky, but the rise to power of the Nazis and, then, the Communists brands it as a « decadent » practice, and, only in the 1980's and 1990's, does it begin to become a major trend in music.

Août 1924 : Anton Schönberg épouse Gertrud Kolisch (1898-1967) , sœur de son élève, le violoniste Rudolf Kolisch. Ils

eurent 3 enfants : (Deborah) Nuria, Ronald (Ronny) et Lawrence (Larry) , ce dernier conçu à l'âge de 66 ans. Nuria deviendra l'épouse du compositeur italien Luigi Nono. Randol Schœnberg, l'un de ses petits-fils (notons les anagrammes - Ronald, ou Arnold - que forment son prénom) est, quant à lui, un important avocat américain, spécialiste du droit de succession et tout particulièrement des restitutions de biens spoliés par les Nazis, dont les débuts sont décrits dans le film « la Femme au tableau » .

11 juin 1924 : 3 excerpts for voice and orchestra from « Wozzeck » are performed by Hermann Scherchen at the New Music Festival of Frankfurt. This brings Alban Berg his 1st public and critic success.

24 septembre 1924 : Pour souligner le 100e anniversaire de naissance d'Anton Bruckner, le chef Heinrich Knapstein dirige la 4e Symphonie avec l'Orchestre philharmonique de Berlin.

25 septembre 1924 : Pour souligner le 100e anniversaire de naissance d'Anton Bruckner, le chef Ferdinand Löwe dirige la 5e Symphonie avec l'Orchestre philharmonique de Munich.

28 septembre 1924 : Pour souligner le 100e anniversaire de naissance d'Anton Bruckner, le chef Ludwig Berberich dirige 3 Motets et la Messe en si mineur (**WAB 27**) avec l'Orchestre philharmonique de Munich.

30 septembre 1924 : Pour souligner le 100e anniversaire de naissance d'Anton Bruckner, le chef Ferdinand Löwe dirige les 3e et 7e Symphonies avec l'Orchestre philharmonique de Munich.

1 octobre 1924 : Pour souligner le 100e anniversaire de naissance d'Anton Bruckner, le chef Hanns Rohr dirige la Grande Messe en fa mineur (**WAB 28**) et le « Psaume 150 » (**WAB 38**) avec l'Orchestre philharmonique de Munich.

9 octobre 1924 : Le chef Wilhelm Fürtwängler dirige à la « Großer Saal » la 5e Symphonie de Bruckner avec « das städtische und Gewandhaus Orchester » de Leipzig. Au même programme : la création mondiale du Concerto pour violon, violoncelle et orchestre de Julius Klengel, avec les solistes Walther Davisson et le compositeur. Il s'agit du 1er concert de la saison.

12 octobre 1924 : Création au monastère de Klosterneuburg de la Symphonie en ré mineur dite « Nullte » (n° 0) et du Scherzo de la Symphonie d'étude en fa mineur (n° 00) par le chef Franz Moißl.

17 octobre 1924 : Dans le cadre du Centenaire de la naissance du compositeur Anton Bruckner, le chef Otto Klemperer dirige la 8e Symphonie avec l'Orchestre philharmonique de Berlin. « Concert de la relève allemande » .

Durant cette période, Klemperer dirige l'Adagio de la même 8e Symphonie, dans la version de 1892 (préparée par Bruckner et Josef Schalk) et éditée par Haslinger-Schlesinger-Lienau, avec l'Orchestre de l'Opéra d'État de Berlin (« Orchester der Staatskapelle Berlin ») . Enregistrement acoustique sur étiquette « Polydor » ; étiquette « Archiphon » , CD : ARC 121/5.

Otto Klemperer

Le chef d'orchestre allemand Otto Klemperer est né le 14 mai 1885 à Breslau, dans l'Empire allemand et est mort le 6 juillet 1973 à Zürich. L'écrivain et philologue Victor Klemperer (1881-1960), et les frères de ce dernier, les médecins Georg et Felix, étaient ses cousins.

Klemperer fut un disciple de Gustav Mahler à Vienne et prit des leçons de composition auprès de Arnold Schoenberg à Berlin, puis à nouveau pendant la guerre, aux États-Unis.

Chef à l'Opéra de Strasbourg dirigé par Hans Pfitzner puis à l'Opéra « Kroll » de Berlin, il créa des œuvres de Schoenberg, Paul Hindemith, Kurt Weill, Franz Schreker, Ernst Křenek et dirigea tous les compositeurs modernes de son époque.

Le 12 février 1933, alors que Adolf Hitler est arrivé à la Chancellerie, le 30 janvier, Klemperer donne encore un concert auquel se rend Josef Goebbels, lequel note dans son Journal :

« Le soir, “ Tannhäuser ”. Klemperer le rate complètement. Les Juifs ne comprennent pas Wagner. Ils le haïssent même. Un “ Tannhäuser ” - Pilinsky - avec 7 moutards. L'ensemble de l'exécution sans aucune piété. Très insatisfaisant. »

(Journal de Josef Goebbels, 1933-1939, édition Tallandier, page 103.)

Bien que converti au catholicisme, Otto Klemperer quitte en 1933 son Allemagne natale pour fuir le régime nazi et s'installe aux États-Unis où il est rapidement nommé chef d'orchestre du « Los Angeles Philharmonic Orchestra ».

Le monde musical allemand se montrant réticent à le réinstaller à la tête d'une phalange importante dans l'immédiat après-guerre, il dirigea, d'abord à Budapest, puis à Londres, où il fut pris sous contrat pour « EMI » par Walter Legge. Devenu un « elder statesman » de la musique, surtout après la mort de ses collègues et contemporains Wilhelm Fürtwängler, Arturo Toscanini, Erich Kleiber, Willem Mengelberg, Bruno Walter et Fritz Busch, il devint sur ses vieux jours un invité de marque de nombreux orchestres, surtout à partir de la fin des années 1950. C'est à cette époque que Walter Legge fait connaître Klemperer au monde entier en enregistrant en une quinzaine d'années presque tout son répertoire avec l'Orchestre « Philharmonia » de Londres dont il devient chef principal. À la fin des années 1960, une série de concerts triomphaux à Vienne et à Munich (succédant à ceux donnés à Cologne, quelque temps plus tôt) marqua, au moins extérieurement, la réconciliation entre le chef et l'univers culturel dont il fut toujours le digne représentant.

Marqué par l'expérience amère de l'exil, Otto Klemperer s'est détourné après 1945 du répertoire moderne (à l'exception de Gustav Mahler) pour se consacrer au répertoire austro-germanique Classique et Romantique. Sa discographie officielle ne comptant presque que des œuvres écrites avant 1918, et ses tempos étant quelquefois d'une lenteur surprenante, mais toujours soutenue sans relâche (exemple : le 1er mouvement de la 5e Symphonie de Beethoven avec l'Orchestre philharmonique de Vienne, en 1968) on a oublié qu'il avait été, dans sa jeunesse, un chef particulièrement fougueux et avant-gardiste. Cette évolution de style et de répertoire se retrouvera plus tard chez

Sergiu Celibidache, qui l'admirait beaucoup, ou encore Günter Wand.

Klemperer a laissé, chez « EMI » et « Hungaroton », des enregistrements d'une extraordinaire intensité et puissance de Beethoven, Bruckner, Bach, Mahler, Mozart, Haydn, Brahms et Wagner (Ouvertures) . Haut de près de 2 mètres, c'était à tout point de vue l'un des plus grands chefs de tous les temps. Il était également connu pour son humour acerbe et noir. Très amoindri sur le tard par une série d'infarctus, il n'en continua pas moins à diriger en chaise roulante jusqu'à un âge extrêmement avancé, impressionnant tous les orchestres par l'expression sévère de son visage à moitié paralysé.

En tant que compositeur, Otto Klemperer a écrit des Symphonies d'inspiration mahlérienne qui n'ont laissé aucune trace dans le répertoire à ce jour. Son enregistrement monumental de la 7e Symphonie de Mahler, paru chez « EMI », et malheureusement épuisé, est couplé à un enregistrement de sa propre 2e Symphonie, dont le style savant et l'inspiration spirituelle ne cachent pourtant pas les limites de l'originalité.

...

Chef d'orchestre allemand considéré comme l'un des ultimes détenteurs des traditions d'interprétation germanique du XXe siècle, Otto Klemperer constitue un maillon essentiel entre Gustav Mahler et Richard Strauß, 2 compositeurs qu'il a bien connus, et la génération suivante.

Né à Breslau, le 14 mai 1885, il étudie le piano avec James Kwast et la théorie avec Ivan Knorr à la « Musikhochschule » de Francfort-sur-le-Main, à partir de 1901. Puis, il travaille la composition et la direction d'orchestre avec Hans Pfitzner au Conservatoire « Klindworth-Scharwenka » de Berlin. En 1905, il rencontre Gustav Mahler, alors directeur de l'Opéra de Vienne, qui encourage ses débuts. L'année plus tard, il dirige « Orphée aux enfers » de Jacques Offenbach à Berlin dans une production de Max Reinhardt puis est engagé comme chef des chœurs au Théâtre allemand de Prague, en 1907. Il gravit rapidement les échelons de la hiérarchie et devient chef permanent. En 1910, après avoir été l'assistant de Mahler pour la création de sa « Symphonie des Mille », il est nommé, sur la recommandation de celui-ci, 1er chef à l'Opéra de Hambourg (1910-1912) . En 1913-1914, on le retrouve à Barmen ; entre 1914 et 1917, à Strasbourg ; et, à partir de 1917, à Cologne, où il est nommé directeur général de la musique (1923-1924) . Il y crée l'Opéra de Erich Wolfgang Korngold « la Ville morte » (1920) et y dirige la 1re représentation allemande de « Kátia Kabanová » de Leoš Janáček. En 1919, il épouse la cantatrice Johanna Geibler (morte en 1956) . Il est ensuite directeur général de la musique à Wiesbaden (1924-1927) et au « Kroll Oper » de Berlin (1927-1931) . Sous son impulsion, cette nouvelle scène acquiert une réputation de qualité et de renouveau qui attire l'attention de l'ensemble du monde musical. Il s'entoure des meilleurs metteurs-en-scène (Ernst Legal, Hans Curjel, Gustav Gründgens) et décorateurs (Théo Otto, Oskar Schlemmer, László Moholy-Nagy) de l'époque et renouvelle les conceptions du répertoire traditionnel tout en l'enrichissant de nombreuses créations mondiales : « Œdipe Roi » (1928) d'Igor Stravinsky, « Neues vom Tage » (Nouvelles du jour, 1929) de Paul Hindemith - ou berlinoises : « Erwartung » d'Arnold Schönberg, « Cardillac » de Paul Hindemith, « De la Maison des morts » de Leoš Janáček. Il signe également lui-même plusieurs mises-en-scène.

Mais cette fabuleuse aventure ne résiste pas aux conséquences de la crise économique, et le « Kroll Oper » ferme ses portes en 1931. Klemperer dirige alors à la « Deutsche Staatsoper » (1931-1933) puis quitte l'Allemagne pour fuir le Nazisme et se fixe aux États-Unis, où il avait donné ses 1ers concerts dès 1926. Il est nommé directeur musical de l'Orchestre philharmonique de Los Angeles (1933-1939) et assure également la direction de l'Orchestre symphonique de Pittsburgh (1937-1938) . Il rencontre Arnold Schönberg et retravaille la composition avec lui. En 1939, une opération au cerveau le laisse hémiparétique ; souffrant de cyclothymie, il parvient néanmoins à reprendre ses activités en se limitant à une carrière de chef-invité. En 1940, il obtient la nationalité américaine.

De retour en Europe, il accepte la direction musicale de l'Opéra de Budapest (1947-1950) . À partir de 1951, il doit se résoudre à diriger assis : il s'était fracturé la hanche et le col du fémur en débarquant à l'aéroport de Dorval à Montréal. Il traverse des périodes de dépression profonde dont il ne sort que grâce à l'aide de Walter Legge, qui l'attire à Londres pour enregistrer avec le « Philharmonia Orchestra » . En 1955, une page de sa carrière se tourne : Arturo Toscanini a pris sa retraite, Wilhelm Fürtwängler est mort, Bruno Walter ne dirige plus que de façon épisodique. Les figures historiques de la génération précédente ont disparu, et Klemperer accepte le poste de directeur musical à vie du « Philharmonia Orchestra » pour transmettre la grande tradition germanique dont il est à présent le seul détenteur. Sa carrière prend alors un nouvel essor. Il revient à l'Opéra en 1961 en dirigeant chaque saison à « Covent Garden » un ouvrage dont il assure lui-même la mise-en-scène : « Fidelio » (1961) ; « la Flûte enchantée » (1962) ; « Lohengrin » (1963) . Il reçoit la nationalité israélienne en 1970. Il continue à donner des concerts jusqu'en 1972 et meurt à Zürich, le 6 juillet 1973.

Véritable héritier spirituel de Gustav Mahler, dont il avait repris les 2 canons (renouveau et création) , Otto Klemperer a assimilé son influence d'une façon plus directe que Bruno Walter. Ses conceptions au cours de l'entre-2-guerres contrastent singulièrement avec l'approche lente et réfléchie, le sens des dimensions démesurées et la force dramatique qui caractérisent ses ultimes interprétations. Il a beaucoup contribué à faire connaître l'œuvre de Mahler dans le monde entier ; ses conceptions Classiques et épurées constituent un important contrepoids à la tradition exhubérante de Willem Mengelberg. Wieland Wagner voyait en lui une synthèse de la Grèce Classique, de la tradition juive, de la chrétienté médiévale, du Romantisme allemand et du réalisme de notre temps. Il a dirigé en première audition des pages de Paul Hindemith, Alexander Zemlinsky et Arnold Schönberg. Il a lui-même beaucoup composé, mais ne laissait pas exécuter ses œuvres : 6 Symphonies (écrites à partir de 1960) , un Concerto pour violon, 9 Quatuors à cordes (1968-1970) , 5 Opéras, dont « Das Ziel » (1915, révisé en 1970) , une « Missa sacra » (1919) et une centaine de lieder.

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Après avoir étudié au Conservatoire de Francfort-sur-le-Main, Otto Klemperer suivit à Berlin l'enseignement de James Kwast (piano) et de Philipp Scharwenka et Hans Pfitzner (composition) . Ayant débuté comme répétiteur de chœurs, il dut son 1er engagement (1906) à Max Reinhardt, qui monta « Orphée aux enfers » de Jacques Offenbach. Autre rencontre capitale, celle de Gustav Mahler, qui le recommanda successivement comme chef d'orchestre du Théâtre allemand de Prague (1907-1910) et du Théâtre de Hambourg (1910-1913) . Klemperer, qui avait dirigé en coulisses le second orchestre à la création berlinoise de la 2e Symphonie dite « Résurrection » , allait devenir un ardent défenseur

de l'œuvre de ce Maître, comme en témoignent nombre d'enregistrements et un livre de souvenirs (« Erinnerungen an Gustav Mahler », 1960) . Sa carrière se poursuit à Barmen (1913-1914) , Strasbourg (1914-1917) , Cologne (1917-1924) et Wiesbaden (1924-1927) .

Nommé directeur musical de l'Opéra « Kroll » de Berlin (1927-1931) , il en fit très rapidement une des Ires scènes lyriques d'Allemagne, accueillant les nouvelles œuvres de Ernst Křenek, Kurt Weill, Arnold Schœnberg, Paul Hindemith et Igor Stravinsky dans des mises-en-scène expressionnistes - politique novatrice fortement encouragée par la République de Weimar, mais qui valut à son auteur l'opprobre des Nationaux-Socialistes bientôt au pouvoir. Il dirigea également le Chœur philharmonique et, de 1931 à 1933, travailla au « Staatsoper » de Berlin. En 1933, Klemperer fut contraint d'émigrer aux États-Unis, où il prit la direction de l'Orchestre philharmonique de Los Angeles (jusqu'en 1940) . Mais plusieurs graves accidents de santé, dont une hémiparésie, allaient interrompre une carrière et on le vit dorénavant diriger assis, jusqu'en 1970. Il fut encore chef de l'Opéra de Budapest (1947-1950) et président du « Philharmonia Orchestra » de Londres (1959) .

Compositeur, il a laissé un Opéra (« Das Ziel ») , plusieurs Symphonies, des œuvres sacrées et des lieder. Interprète, il est entré vivant dans la légende. On a voulu ne voir en lui que le gardien sévère de la grande tradition germanique. C'est méconnaître le novateur fougueux qu'il fut dans sa jeunesse et le lutteur inspiré qu'il devint dans l'adversité, élevant son art à la spiritualité la plus profonde.

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Né à Breslau (aujourd'hui, Wrocław, en Pologne) le 14 mai 1885, Otto (Nossan) Klemperer étudia le piano avec James Kwast et la théorie avec Ivan Knorr à la « Musikhochschule » de Francfort-sur-le-Main, à partir de 1901. Puis, il travailla la composition et la direction d'orchestre avec Hans Pfitzner au Conservatoire « Klindworth-Scharwenka » de Berlin. En 1905, il rencontre Gustav Mahler, alors directeur de l'Opéra de Vienne, qui encourage ses débuts. L'an plus tard, il dirige « Orphée aux enfers » de Jacques Offenbach au « Neues Theater » de Berlin dans une production de Max Reinhardt puis est engagé comme chef des chœurs au « Neues Deutsches Theater » (Nouveau Théâtre allemand) de Prague, en 1907. Il gravit rapidement les échelons de la hiérarchie et devient chef permanent.

En 1910, après avoir été l'assistant de Gustav Mahler pour la création de sa 8e Symphonie « des Mille » , Klemperer est nommé, sur la recommandation de celui-ci, 1er chef à l'Opéra de Hambourg (1910-1912) . En 1913-1914, on le retrouve à Barmen ; entre 1914 et 1917, à Strasbourg ; et, à partir de 1917, à Cologne, où il est nommé directeur général de la musique (1923-1924) . Il y crée l'Opéra de Erich Wolfgang Korngold « la Ville morte » (4 décembre 1920) et y dirige, en décembre 1922, la 1re représentation allemande de « Kátia Kabanová » de Leoš Janáček. En 1919, il avait épousé la cantatrice Johanna Geibler (morte en 1956) . Il est ensuite directeur général de la musique à Wiesbaden (1924-1927) et à la « Staatsoper am Platz der Republik » de Berlin, plus connue sous le nom de « Kroll Oper » (1927-1931) .

Sous son impulsion, cette nouvelle scène acquiert une réputation de qualité et de renouveau qui attire l'attention de l'ensemble du monde musical. Il s'entoure des meilleurs metteurs-en-scène de l'époque (Ernst Legal, Hans Curjel, Gustav

Gründgens, Jürgen Fehling) et décorateurs (Teo Otto, Oskar Schlemmer, László Moholy-Nagy) et renouvelle les conceptions du répertoire traditionnel tout en l'enrichissant de nombreuses créations mondiales. Parmi lesquelles : « Neues vom Tage » (8 juin 1929) de Paul Hindemith. Ou berlinoises : « Œdipus Rex » d'Igor Stravinsky ; « Erwartung » d'Arnold Schönberg ; « Cardillac » de Paul Hindemith ; « De la maison des morts » de Leoš Janáček. Klemperer signe également lui-même plusieurs mises-en-scène.

Mais la fabuleuse aventure du « Kroll Oper » ne résiste pas aux conséquences de la crise économique et aux pressions politiques (l'institution est considérée comme un repère de la « culture bolchévique ») , et le « Kroll Oper » ferme ses portes en 1931. Klemperer dirige alors à la « Deutsche Staatsoper » (1931-1933) puis, en avril 1933, quitte l'Allemagne pour fuir le Nazisme (il est d'origine juive) et se fixe aux États-Unis, où il avait donné ses premiers concerts dès 1926. Il est nommé directeur musical de l'Orchestre philharmonique de Los Angeles (1933-1939) et assure également la direction de l'Orchestre symphonique de Pittsburgh (1937-1938) . Il rencontre Arnold Schönberg et retravaille la composition avec lui. En 1939, une opération au cerveau le laisse hémiparétique ; souffrant de cyclothymie, il parvient néanmoins à reprendre ses activités en se limitant à une carrière de chef-invité. En 1940, il obtient la nationalité américaine.

De retour en Europe après la Seconde Guerre mondiale, Otto Klemperer accepte la direction musicale de l'Opéra de Budapest (1947-1950) . À partir de 1951, il doit se résoudre à diriger assis : il s'était fracturé la hanche et le col du fémur en débarquant à l'aéroport de Dorval à Montréal. Il traverse des périodes de dépression profonde dont il ne sort que grâce à l'aide de Walter Legge, qui l'attire à Londres pour enregistrer avec le « Philharmonia Orchestra » . En 1955, une page de sa carrière se tourne : Arturo Toscanini a pris sa retraite, Wilhelm Furtwängler est mort, Bruno Walter ne dirige plus que de façon épisodique. Les figures historiques de la génération précédente ont disparu, et Klemperer accepte le poste de directeur musical à vie du « Philharmonia Orchestra » pour transmettre la grande tradition germanique dont il est à présent le seul détenteur. Sa carrière prend alors un nouvel essor. Il revient à l'Opéra en 1961 en dirigeant chaque saison à « Covent Garden » un ouvrage dont il assure lui-même la mise-en-scène : « Fidelio » (1961) ; « la Flûte enchantée » (1962) ; « Lohengrin » (1963) . Il reçoit la nationalité israélienne en 1970. Il continue à donner des concerts jusqu'en 1972 et meurt à Zürich, le 6 juillet 1973.

Extraits de « Écrits et entretiens »

Éditions Pluriel, Paris (1985) :

Mon premier souvenir de Gustav Mahler remonte fort loin dans le passé, et se situe à Hambourg, vers 1894. Mahler était alors chef d'orchestre au Théâtre municipal. Le chemin qui menait de mon école à la maison traversait la « Grindelallee » , qui conduisait à la partie-ouest de Hambourg. Le domicile de Mahler se trouvait dans le même quartier. Rentrant un jour de l'école, je vis à côté de moi un homme bizarre. Il tenait son chapeau à la main et avait l'air de ne pas pouvoir marcher normalement. Sa démarche était heurtée, il s'arrêtait brusquement et semblait avoir un pied bot. Je l'observai avec une curiosité indicible et pensai : c'est Mahler, le chef d'orchestre du Théâtre municipal. Comment je le savais, je l'ignore encore - peut-être par mes parents. Ils allaient, de temps en temps, au Théâtre municipal et en rapportaient les programmes. Le nom de Mahler y figurait en toute place.

De nombreuses années s'écoulèrent avant que je ne revisse Mahler. En 1905, le chef d'orchestre Oskar Fried exécuta la 2e Symphonie de Mahler. Le succès de cette œuvre fut triomphal - et c'était la même œuvre qui, 10 ans plus tôt environ, avait été violemment éreintée par la presse berlinoise. « Un simulateur de génie. » : telle avait été la teneur générale des critiques. Oskar Fried était le chef de la « Stern'sche Gesangverein » et j'étais son accompagnateur (et, quelques fois, même son remplaçant) . Totalement inconnu, il avait atteint la célébrité grâce à une exécution de « la Légende de Sainte-Élisabeth » de Franz Liszt. La seconde œuvre qu'il monta fut la 2e Symphonie de Mahler. J'eus l'honneur d'y diriger l'Orchestre placé en coulisses. C'est une tâche très difficile, qui exige une attention extrême aux constants changements de mesure. Mahler assistait à la répétition générale. Je courus vers lui et lui demandai si l'Orchestre, placé en coulisses, lui avait plu. Il me répondit : « Non, c'était épouvantable. Beaucoup trop fort. » Je me permis de lui dire que la partition portait l'indication « très bruyant » . « Oui, répondit-il, mais à une grande distance. » Je le laissai dire et demandai aux musiciens de jouer tout doucement (car nous nous trouvions beaucoup trop près) . Comme je l'ai dit, le succès fut triomphal. Mahler dut venir saluer d'innombrables fois et, enfin, il descendit dans la loge des artistes. Lorsqu'il me vit, il tendit immédiatement la main en me disant : « Très bien. » . J'en fus comblé.

À dater de ce jour, je n'eus plus qu'un désir : aller travailler auprès de Mahler, qui était directeur de l'Opéra Impérial de Vienne. Je demandai conseil à Oskar Fried sur la manière dont je pouvais éveiller son intérêt. Il me dit : « Il n'y a qu'une chose au monde qui intéresse Mahler, ce sont ses compositions. » Je me mis donc, au travail, et effectuai une réduction pour piano de la 2e Symphonie (cette réduction n'a jamais été publiée) .

Quelques mois après l'exécution de la 2e Symphonie à laquelle j'ai fait allusion, Mahler dirigea lui-même sa 3e Symphonie, en remplacement d'Arthur Nikisch. On m'attribua, là encore, un modeste emploi : la caisse claire placée derrière la scène. Mais je me vis confier une responsabilité plus importante en obtenant l'autorisation, après une répétition, d'accompagner Mahler, depuis la « Köpenicker Straße » jusqu'à l' « Augsburgger Straße » , où il était invité à déjeuner par Richard Strauß. Nous dûmes prendre le métro aérien qui venait d'être construit, mais cela n'intéressait guère Mahler. Brusquement il me dit : « Vous composez, n'est-ce pas ? » Ne considérant pas mes exercices scolaires comme des œuvres, je fis un signe de dénégation. « Si, si, dit-il en riant, vous composez, je le vois bien. » . La 3e Symphonie remporta, elle aussi, un succès considérable à Berlin, notamment le 1er mouvement.

Cet hiver-là, je fis une petite tournée de concerts avec le violoncelliste Jacques van Lier. Je l'accompagnais au piano et je jouais également en solo. Cette tournée me conduisit 3 fois à Vienne. Oskar Fried me dit qu'il fallait absolument que j'allasse rendre visite à Mahler, que cela lui ferait certainement plaisir. Je suis donc allé le voir. Il m'invita immédiatement à assister le soir même à une représentation de « la Walkyrie » qu'il dirigeait. Malheureusement, j'avais moi-même un concert, mais je pus tout de même venir écouter les 2e et 3e actes. C'était indescriptible, Mahler, qui dirigeait lui-même la mise-en-scène, dominait tout. Je n'avais jamais vu la fin du second acte représenté aussi clairement sur scène. Les trilles des bois, qui introduisent le 3e acte, était d'une violence que je n'aurais jamais crue possible. Au moment du grand passage en mi mineur « Nach dem Tann lenkt sie das taumelnde Ross » (Vers le bois de sapin elle dirige son cheval chancelant) , l'Orchestre sembla s'évanouir. À la fin de l' « Enchantement du feu » , le feu parut se surpasser.

Otto Klemperer, l'héritier malgré lui

Un portrait par Stéphane Friédérich. Revue « Classica » n° 13 (juin 1999) .

La stature en impose : près de 2 mètres de haut, un verbe court mais acide. Otto Klemperer est promis au bel avenir de l'héritier germanique du répertoire Romantique. Quelle ironie pour ce musicien, juif converti, qui n'a eu de cesse de soutenir la musique de son temps !

Otto Klemperer naît à Breslau, le 14 mai 1885. Il grandit dans une famille juive, de bons musiciens amateurs. Sa mère lui donne ses Ires leçons. Dès l'âge de 10 ans, il s'essaie à la composition. Il étudie au Conservatoire de Francfort, puis à Berlin. Son Maître est le compositeur et chef d'orchestre Hans Pfitzner. Klemperer éprouve un mélange d'admiration et de défiance à l'égard de cette forte personnalité. Dans la capitale allemande, il découvre les mises-en-scène de Max Reinhardt qui le fascinent. Ses études se passent sans histoire jusqu'à ce jour de 1906. Il remplace au pied levé le chef d'orchestre Oskar Fried, dans la production de l'Opéra-bouffe de Jacques Offenbach, « Orphée aux enfers » . En quelques heures, une vocation est née.

Les recommandations de Mahler

Un an plus tôt, en 1905, Otto Klemperer dirige l'Orchestre qui est en coulisses dans la 2e Symphonie de Gustav Mahler. C'est la Ire rencontre avec celui qui deviendra l'âme de sa vie d'artiste. Il s'imprègne de la direction d'orchestre du compositeur dont tous les témoins s'accordent à reconnaître le génie. Le jeune musicien avoue :

« Il faut abandonner cette profession si on n'arrive pas à diriger comme cela. »

Klemperer ne sera toutefois jamais aussi proche de Mahler que Bruno Walter ne l'est. Pendant 2 ans, il apprend le travail d'une Maison d'Opéra. En 1907, Mahler intercède pour que son protégé obtienne le poste de chef des chœurs à l'Opéra allemand de Prague. Rapidement, il en devient le chef permanent et se fait remarquer en dirigeant le « Freischütz » de Weber. Klemperer y reste 3 ans. Il dirige avant tout des Opérettes. Un beau jour, le directeur de l'Opéra le licencie. Il prend pour prétexte que le chef d'orchestre est indirectement l'auteur des critiques dont il est l'objet dans la presse ! Une seconde fois, Mahler appuie la nomination de Klemperer, en tant que 1er chef à l'Opéra de Hambourg. Nous sommes en 1910.

Errances et conversion

À Hambourg, les Opérettes ne sont plus d'actualité et Otto Klemperer dirige son 1er Opéra, « Lohengrin » , avec lequel il remporte un immense succès. Souffrant d'une dépression, un mal qui le suivra toute sa vie, il prend une année sabbatique. De retour à son poste, éclate un scandale qui le contraint à démissionner, en 1912. Il a en effet une liaison avec une cantatrice, Elisabeth Schumann, et la réaction du mari est violente. Entre 1913 et 1914, il dirige à Barmen. Durant ce purgatoire, il en profite pour élargir son répertoire. Le scandale oublié, il est nommé à l'Opéra

de Strasbourg, alors sous administration Impériale. Il y reste jusqu'en 1917. Il retrouve son ancien professeur, Hans Pfitzner, lequel est aussi médiocre chef d'orchestre qu'orgueilleux. Inévitablement, les 2 hommes se brouillent. Après la guerre, il devient directeur général de la musique, à Cologne, de 1923 à 1924. Il épouse la cantatrice Johanna Geisler, de confession protestante. Klemperer se convertit au catholicisme. Il ne s'agit pas d'une conversion « opportuniste » comme cela fut le cas pour Bruno Walter ou Gustav Mahler face à la montée nazie. Klemperer commet un acte réfléchi. Il avoue avoir été fasciné par le culte catholique et l'impression que lui a laissée la Cathédrale de Strasbourg. À Cologne, il découvre la richesse du répertoire contemporain. Il crée notamment « la Ville Morte » (« Die Tote Stadt ») d'Erich Wolfgang Korngold, en 1920 ; le Concerto pour alto de Paul Hindemith (1927) ; la Suite pour cordes d'Arnold Schönberg ; « Irrelohe » de Franz Schreker ; et il donne des premières allemandes dont « Jenůfa » de Leoš Janáček. Il occupe des fonctions similaires à Wiesbaden, de 1924 à 1927. Dans le souffle de liberté de la jeune République de Weimar, le musicien ne fait pas mystère de ses profondes sympathies pour les mouvements socialistes et communistes. Tout au long des années '20, il est régulièrement invité à diriger à Moscou, à Leningrad. Le Bolchoï se souviendra longtemps d'une production homérique de « Carmen » !

Le « Kroll » de Klemperer ou le bolchévique de la culture

À Berlin, après 1918, coexistent 2 Opéras « traditionnels ». L'idée de bon nombre d'artistes est d'en créer un 3e qui se consacrerait davantage à la musique contemporaine et qui tenterait de rajeunir les mises-en-scène du grand répertoire. Otto Klemperer est appelé à la direction du « Kroll Oper » de Berlin. Sous sa direction, de 1927 à 1931, l'institution devient un des hauts-lieux de la musique en Allemagne. La structure est celle d'un Opéra moderne : il réunit des courants et des esthétiques d'avant-garde. Klemperer impose une cohérence artistique bien différente des autres maisons d'Opéras : il choisit des chanteurs-acteurs, plutôt que des voix pures, il engage de remarquables assistants, dont Alexander von Zemlinsky. Le « Kroll Oper » symbolise pour la bourgeoisie, un repère bolchévique, le Berlin de l'insolence, de la provocation. Klemperer a appris de Gustav Mahler, la patience et l'acceptation de courants qui lui sont parfois étrangers. Il soutient moins l'École de Vienne (Schönberg, Berg, Webern) que les post-Romantiques ou les néo-Classiques. D'ailleurs, il ne comprend pas la musique de Webern qui ne reflète qu'une époque et est donc condamnée à disparaître. Igor Stravinsky, Paul Hindemith, Darius Milhaud et Leoš Janáček le passionnent.

L'indépendant

Nous sommes en 1928, et Otto Klemperer écrit :

« Je suis sur le point d'acheter une voiture et j'ai l'intention d'apprendre la conduite automobile. Jusqu'à présent, je ne me suis guère spécialisé que dans l'inconduite, mais avec le temps, j'arriverai bien à me débarrasser du " in ". »

Au « Kroll Oper », il est seul Maître à bord. Il y crée une multitude de partitions, d'« Œdipe Rex » d'Igor Stravinsky (1928) aux « Nouvelles du jour », et le Concerto pour alto de Paul Hindemith (1929). Il présente, pour la 1re fois, le « Erwartung » d'Arnold Schönberg ; le « Cardillac » de Paul Hindemith ; « la Maison des morts » de Leoš Janáček. Son autoritarisme dérange les metteurs-en-scène, toujours en conflit de pouvoir avec le chef d'orchestre. Il lui arrive de détester des solistes et des chanteurs mais il sait aussi s'en faire de mortels ennemis. En 1928, il

demande un nouveau congé sans solde, souffrant d'une nouvelle dépression. Le climat est de plus en plus sulfureux. La plupart des compositeurs dont les œuvres sont créées au « Kroll Oper » sont juifs. Nous sommes en 1931 et l'Allemagne bascule progressivement dans les ténèbres. En 1931, le « Kroll Oper » met la clef sous la porte. Les raisons sont multiples. La programmation, trop avant-gardiste, fait fuir le public qu'il est sensé « éduquer », les subventions sont allouées au compte-goutte et les meilleurs musiciens d'orchestre sont réservés aux nobles institutions. Après cet échec cuisant, Otto Klemperer reçoit la co-direction du « Staatsoper ». De 1931 à 1933, il doit « composer » avec ses concurrents directs, Wilhelm Furtwängler et Erich Kleiber. L'honneur de diriger au « Staatsoper » lui a fait perdre son pouvoir de décision, notamment sur les metteurs-en-scène. Il ne peut le supporter et le conflit avec l'intendant de l'Opéra débouche sur un procès que Klemperer perd. 1933, c'est l'arrivée au pouvoir des Nazis.

L'autre monde et la maladie

Avant de partir pour les États-Unis, et de rejoindre les musiciens tel Kurt Weill qui « ont cédé à la tentation matérialiste de gagner de l'argent dans de médiocres films », selon Klemperer, il dirige, à Vienne, Béla Bartók, soliste de son 2e Concerto pour piano. L'expérience le marque profondément. De 1933 à 1939, il prend la direction de l'Orchestre philharmonique de Los Angeles, qu'il cumule avec celle de l'Orchestre Symphonique de Pittsburgh (1937-1938), dont il dirige les concerts de la création. Il obtient la nationalité américaine en 1940. Arnold Schönberg accepte de lui donner des conseils en composition. Klemperer étudie avec lui les Motets de Jean-Sébastien Bach sans jamais évoquer la musique sérielle. Après avoir dirigé autant d'œuvres en Europe, son regard sur la musique américaine est sans appel. Quant à George Gershwin, le seul compositeur qu'il admire, il se souvient de leur 1re rencontre, alors qu'il allait diriger la « Rhapsody in Blue » :

« Je ne sais pas si vous maîtrisez bien mon style. », lui dit Gershwin.

Et Klemperer réplique aussitôt :

« Je n'en sais rien non plus, mais je m'en suis bien sorti avec Beethoven, alors cela devrait marcher ». (« Écrits et entretiens » avec Peter Hayworth, édition Hachette.)

En 1939, il subit une opération pour une tumeur au cerveau qui le laisse partiellement paralysé. L'Orchestre de Los Angeles rompt sans état d'âme le contrat qui le lie avec son directeur musical. Otto Klemperer replonge dans une dépression. Il compose la plupart de ses œuvres durant cette période. Après guerre, il reprend ses activités de chef-invit, mais il semble qu'il ait fait preuve de comportements extravagants qui dissuadent les Orchestres de l'inviter. Les séquelles de son opération de 1939 sont indélébiles : il en oublie parfois sa propre identité et se retrouve à errer dans les rues. En 1947, on lui propose la direction de l'Opéra de Budapest. 3 ans plus tard, ulcéré par les pressions des Soviétiques, il quitte la Hongrie. La musique de Schönberg, « peu propice à élever les masses », y est prohibée. Il refuse également les concerts en URSS, lorsque ce pays et le Pacte de Varsovie font cause commune contre Israël. Comble de malchance, il fait une chute à l'aéroport Dorval de Montréal, en 1955. Elle accentue alors son infirmité.

La résurrection du « Philharmonia » de Londres

En 1954, Otto Klemperer rencontre Walter Legge, le directeur artistique de la « Columbia », qui a créé 10 ans auparavant l'Orchestre « Philharmonia » de Londres. Le chef titulaire est Herbert von Karajan que Klemperer admire tout en regrettant sa propension à soigner son image (« Quelle est cette soif d'applaudissements ? » dira-t-il, agacé à l'issue d'un concert du chef autrichien) . Il entame une collaboration régulière avec le « Philharmonia » et l'industrie du disque, alors en plein essor. Klemperer est nommé chef à vie, en 1959. À partir de 1961, il dirige également, chaque année, au Covent Garden de Londres. En 1964, Walter Legge provoque la rupture en voulant dissoudre le « Philharmonia » . Klemperer reprend la direction de l'Orchestre qui s'appelle dorénavant le « London New Philharmonia » .

Les paradoxes oubliés

Sa maladie, principalement, a accentué le ralentissement de ses tempos, qu'il faut comparer à ceux, des périodes allemandes et hongroises, qui étaient très rapides. Il n'a pas cessé de composer et il laisse une centaine de lieder, l'Opéra (« Das Ziel ») , des Oratorios, l' Messe, 6 Symphonies, 9 Quatuors à cordes. Il admire Pierre Boulez auquel il reproche déjà de trop diriger :

« Le seul homme de sa génération à être, à la fois, un chef d'orchestre et un musicien remarquable. »

À Londres, Otto Klemperer n'a pas cessé d'être intéressé par la musique de son temps. Or, sa discographie repose, avant tout, sur le grand répertoire Romantique. Il n'aime pas ses enregistrements, à l'exception de ceux consacrés à Gustav Mahler. Le style de Klemperer est l'opposé de ceux de Wilhelm Furtwängler et de Bruno Walter. Il admire Arturo Toscanini, bien qu'il le critique :

« C'est une folie de diriger aussi vite et sans partition. »

En 1970, il accepte la citoyenneté israélienne. À la fin de sa vie, il se sent plus religieux que juif ou catholique. Son répertoire évolue, les quelques Symphonies de Mahler qu'il accepte de diriger sont supplantées par celles d'Anton Bruckner. Ces fresques sonores correspondent à son tempérament austère. Il cesse de diriger en 1972. Otto Klemperer meurt à Zürich, le 6 juillet 1973.

...

Otto Klemperer fut un disciple de Gustav Mahler à Vienne et prit des leçons de composition auprès d'Arnold Schœnberg à Berlin, puis à nouveau pendant la guerre, aux États-Unis. Il est le cousin de Victor Klemperer. Chef à l'Opéra de Strasbourg (dirigé par Hans Pfitzner) puis à l'Opéra « Kroll » de Berlin, il créa des œuvres d'Arnold Schœnberg, de Paul Hindemith, de Kurt Weill, de Franz Schreker, d'Ernst Křenek et dirigea tous les compositeurs modernes de son époque. Il fut chassé par les Nazis en 1933, en raison de ses origines juives, bien qu'il fut baptisé.

Le monde musical allemand se montrant réticent à le réinstaller à la tête d'une phalange importante dans l'immédiat

après-guerre, il dirigea d'abord à Budapest puis à Londres, où il fut mis sous contrat pour la firme « EMI » par Walter Legge. Devenu un « elder statesman » de la musique, surtout après la mort de ses collègues et contemporains Wilhelm Furtwängler, Arturo Toscanini, Erich Kleiber, Wilhelm Mengelberg et Bruno Walter, il devint sur ses vieux jours un invité de marque de nombreux Orchestres, surtout à partir de la fin des années '50. C'est à cette époque que Walter Legge fait connaître Klemperer au monde entier en enregistrant, en une quinzaine d'années, presque tout son répertoire avec l'Orchestre « Philharmonia » de Londres dont il devient le chef principal. À la fin des années '60, une série de concerts triomphaux à Vienne et à Munich (succédant à ceux donnés à Cologne, quelque temps plus tôt) marqua, au moins extérieurement, la réconciliation entre le chef et l'univers culturel dont il fut toujours le représentant. Marqué par l'expérience amère de l'exil, Otto Klemperer s'est détourné du répertoire moderne après 1945 (à l'exception de Gustav Mahler) pour se consacrer au répertoire austro-germanique. On a oublié qu'il avait été, dans sa jeunesse, un chef particulièrement fougueux et avant-gardiste. Cette évolution de style et de répertoire se retrouvera plus tard chez Sergiù Celibidache, qui l'admirait beaucoup, ou encore chez Günter Wand.

Il a laissé, chez « EMI » et « Hungaroton », des enregistrements d'une extraordinaire intensité et puissance de Beethoven, Bruckner, Bach, Mahler, Mozart, Haydn, Brahms et Wagner (Ouvvertures) . Haut de près de 2 mètres, c'était, à tout point de vue, l'un des plus grands chefs de tous les temps. Il était également connu pour son humour acerbe et noir. Très amoindri sur le tard par une série d'infarctus, il n'en continua pas moins à diriger en chaise roulante jusqu'à un âge extrêmement avancé, impressionnant tous les Orchestres par l'expression sévère de son visage à moitié paralysé.

En tant que compositeur, Otto Klemperer a écrit des Symphonies d'inspiration mahlérienne qui n'ont laissé aucune trace dans le répertoire à ce jour. Son enregistrement monumental de la 7e Symphonie de Mahler paru chez « EMI » (malheureusement épuisé) est couplé à un enregistrement de sa propre 2e Symphonie, dont le style savant et l'inspiration spirituelle ne cachent pourtant pas les limites de l'originalité.

...

« La musique est infinie. Elle est le langage de l'âme. » (Otto Klemperer)

Chef d'orchestre mythique, que l'on range dans les plus grandes figures de l'histoire des chefs légendaires, aux côtés de Gustav Mahler ou de Wilhelm Furtwängler ; Otto Klemperer est né en 1885 et est mort en 1973.

Klemperer, à la fin de sa vie, dirigeait assis de son fauteuil d'immenses Symphonies avec d'immenses Orchestres avec des tempi de plus en plus lent, de la musique de plus en plus suspendue dans le temps. Avant d'être un chef d'orchestre hors d'âge, il fut un jeune homme fougueux, dirigeant la musique contemporaine de son époque. Et avant même d'être ce jeune chef, Klemperer fut un enfant.

« Mes parents avaient réellement appris à se connaître grâce à la musique. Mon père chantait du Schubert, du Löwe, du Mozart, du Schumann et du Brahms ; et ma mère, qui était professeur de piano, l'accompagnait et lui donnait des leçons, car il ne savait pas lire une note et chantait tout à l'oreille. Mon 1er souvenir musical est celui de mon père

en train de chanter, en particulier le “ Dichterliebe ”. J’ai toujours aimé Schumann, et aujourd’hui encore, je suis toujours heureux de pouvoir diriger une de ses Symphonies. »

Si Klemperer est né à Breslau dans l’Empire Allemand, qui deviendra l’actuelle Wrocław polonaise, sa famille déménage dès sa petite enfance plus au nord, à Hambourg. Et à Hambourg, se trouve alors un chef d’orchestre compositeur qui va marquer l’histoire, tout autant d’ailleurs que la vie du jeune Klemperer. Ce chef considéré comme un modèle pour Klemperer n’est autre que Gustav Mahler.

« Toscanini était le plus grand chef d’orchestre de sa génération, mais Mahler était 100 fois plus grand. Je veux dire que les exécutions de Toscanini étaient quelquefois contestables, en particulier son Beethoven. Mais Mahler, jamais. Je l’ai entendu plusieurs fois. La Ire fois, ce fut à l’Opéra de Vienne dans le second et le 3e acte de “ la Walkyrie ”, puis lors de concerts à Prague, où il dirigea un certain nombre d’œuvres, dont le prélude des “ Maîtres-chanteurs ”, l’Ouverture de “ la Fiancée vendue ”, et la 7e Symphonie de Beethoven. C’était phénoménal. Je n’avais plus qu’une idée : il fallait abandonner cette profession si on n’arrivait pas à diriger comme cela. »

Otto Klemperer. Une grande figure du XXe siècle va jouer un rôle très important pour Klemperer, c’est le compositeur Arnold Schönberg, qui de 10 ans son aîné, doit, comme lui, fuir l’Allemagne nazi. Il trouvera refuge en Californie. Aux États-Unis, Klemperer fera en sorte d’aider Schönberg, et il ira même jusqu’à étudier avec lui. Ce qui est étonnant quand on pense que Klemperer était déjà un musicien plus qu’accompli, et de renommée internationale. L’authentique attachement et l’admiration que porte Klemperer à Schönberg ne s’explique pas par une adhésion de Klemperer au mouvement dodécaphoniste.

« À mon avis, la grande chose que Schönberg nous a apprise c’est qu’il n’y a pas de différence réelle entre la consonance et la dissonance. L’idée de composer avec 12 notes est tout à fait fascinante. Je m’en suis servi. Ce n’est pas simplement une idée abstraite. Ses adversaires disent toujours : “ Ce n’est pas de la musique, ce sont des mathématiques. ”, ce n’est pas vrai ; cela peut être de la musique. Évidemment, si on ne l’utilise que de façon mathématique, ce n’est pas de la musique. Bien utilisé, ce système peut exprimer les intentions d’un compositeur. Je considère que l’une des dernière œuvres de Schönberg fait partie des pièces les plus puissantes que je connaisse, et elle est intégralement composée selon le système dodécaphonique. Je pense que Schönberg est quelquefois allé un peu loin, par exemple en interdisant de répéter les notes. C’est une règle sévère, que l’on ne peut pas toujours suivre - pour ma part, en tout cas. Mais l’idée de base est merveilleuse. Elle nous a libérés de la tonalité. C’est merveilleux ! »

Dans ses souvenirs, Otto Klemperer ne manque pas d’évoquer les autres grands chefs de son temps. L’admiration infinie qu’il porte à Gustav Mahler, qui fut un réel modèle pour lui. Puis, il y a un chef de sa génération, Wilhelm Furtwängler, et 2 chefs plus âgés que lui : Arturo Toscanini, et l’un des pères des chefs modernes ; et le hongrois Arthur Nikisch qui fut le directeur musical de la Philharmonie de Berlin, comme de l’Orchestre de Boston, ou encore du « London Symphony Orchestra » .

« Nikisch était un exemple de chef d’orchestre qui ne compose pas. C’était vraiment un virtuose. Strauß en pensait le

plus grand bien. Mais je crois qu'il était meilleur chef d'orchestre que musicien. Il dirigeait merveilleusement les Symphonies de Schumann, ainsi que Wagner et Strauß. Ses morceaux de bravoure étaient l'Ouverture de " Tannhäuser " et, surtout, la Symphonie " Pathétique " de Tchaïkovsky, qu'il dirigeait de façon prodigieuse : une beauté sonore extrême, avec une grande retenue, et, en même temps, beaucoup de passion. Non, il était admirable. »

Klemperer livre son jugement sur un autre chef, star de sa génération et du XXe siècle, comme lui, il s'est établi en Californie, c'est Leopold Stokowski, qui eut une carrière plus médiatique. Klemperer évoque également 2 chefs plus jeunes que lui, Pierre Boulez et Herbert von Karajan, s'il admire le 1er, il est plus réservé sur le second. L'évocation de Boulez permet aussi à Klemperer de réfléchir sur son propre statut de chef et compositeur.

« J'ai entendu Karajan un jour à Amsterdam. Il a très bien dirigé la 7e de Bruckner. Mais, voyez-vous, au " Concertgebouw ", l'entrée du chef est très éloignée de l'estrade ; il faut qu'il descende un long escalier. Voir Karajan revenir se faire applaudir, les bras ouverts, en faisant des courbettes de tous les côtés, c'était vraiment du théâtre. C'était comique. Je n'ai pas compris pourquoi il s'est cru obligé de faire tout ce cinéma ! C'est un homme compétent, il sait diriger, voilà tout. Je ne comprends pas cette soif d'applaudissements. »

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Considéré comme l'un des plus éminents chefs d'orchestre du XXe siècle, Otto Klemperer naît le 14 mai 1885 dans ville de Breslau qui fait alors partie de l'Empire allemand (avant d'être rétrocédé à la Pologne qui la rebaptise Wrocław) . Il débute à l'Opéra de Berlin et gagne l'amitié de Gustav Mahler qui le recommande à l'Opéra de Prague. En poste dans différentes villes (Hambourg, Strasbourg, Cologne, Wiesbaden) , le chef itinérant accomplit un gros travail de défrichage et de promotion des compositeurs contemporains à l'Opéra « Kroll » de Berlin où il dirige des œuvres de Arnold Schœnberg (« Erwartung ») ; Paul Hindemith (« Cardillac ») ; Igor Stravinsky (« Œdipe roi ») ; et Leoš Janáček (« De la Maison des morts ») . Chassé par le régime nazi, en 1933, Otto Klemperer atterrit à Los Angeles où ses choix sont fortement critiqués. Atteint de troubles mentaux et opéré d'une tumeur, il en conservera toute sa vie des séquelles. Son retour en Europe à l'après-guerre débouche sur de multiples collaborations dont la plus fameuse reste l'association avec le « Philharmonia » de Londres et la firme « EMI » pour une série de Symphonies de Beethoven, Brahms, Bruckner, Mahler et des Opéras de Mozart et de Wagner. Retiré en Suisse, le chef d'orchestre adopte la nationalité israélienne lors d'une ultime tournée. Il s'éteint le 6 juillet 1973, à l'âge de 88 ans. Outre un legs imposant de chef d'orchestre, Otto Klemperer laisse une œuvre de compositeur d'Opéra et de Symphonies.

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Peter Heyworth. « Otto Klemperer, His Life and Times » , Volume 1 : 1885-1933 ; Cambridge University Press (1983-10-13) , (Hardcover, 1984) ; 528 pages. ISBN 10 : 0521242932 / 0-521-24293-2 - ISBN 13 : 9780521242936)

Une monumentale biographie en 2 volumes (Volume 1 : 1885-1933 ; Volume 2 : 1933-1973) a été consacré au chef Otto Klemperer par le britannique Peter Heyworth.

Né à Breslau (aujourd'hui Wrocław, en Pologne) le 14 mai 1885, Otto Nossan Klemperer étudie le piano avec James Kwast et la théorie avec Ivan Knorr à la « Musikhochschule » de Francfort-sur-le-Main, à partir de 1901. Puis, il travaille la composition et la direction d'orchestre avec Hans Pfitzner au Conservatoire Klindworth-Scharwenka de Berlin. En 1905, il rencontre Gustav Mahler alors directeur de l'Opéra de Vienne, qui encourage ses débuts. Un an plus tard, il dirige l'Opéra « Orphée aux enfers » de Jacques Offenbach au « Neues Theater » de Berlin dans une production de Max Reinhardt puis il est engagé comme chef des chœurs au « Neues Deutsches Theater » (Nouveau Théâtre allemand) de Prague, en 1907. Il gravit rapidement les échelons de la hiérarchie et devient chef permanent.

En 1910, après avoir été l'assistant de Gustav Mahler pour la création de sa 8e Symphonie (« Des Mille ») , Klemperer est nommé, sur la recommandation de celui-ci, premier chef à l'Opéra de Hambourg (1910-1912) . En 1913-1914, on le retrouve à Barmen, entre 1914 et 1917 à Strasbourg et, à partir de 1917, à Cologne, où il est nommé directeur

général de la musique (1923-1924) . Il y crée l'Opéra d'Erich Wolfgang Korngold, « Die Tote Stadt » (La Ville morte) , le 4 décembre 1920 et il y dirige, en décembre 1922, la Ire représentation allemande de « Kátia Kabanová » de Leoš Janáček. En 1919, il avait épousé la cantatrice Johanna Geibler (morte en 1956) . Il est ensuite directeur général de la musique à Wiesbaden (1924-1927) et à la « Staatsoper am Platz der Republik » de Berlin, plus connue sous le nom de « Kroll Oper » (1927-1931) .

Sous son impulsion, cette nouvelle scène acquiert une réputation de qualité et de renouveau qui attire l'attention de l'ensemble du monde musical. Il s'entoure des meilleurs metteurs en scène de l'époque (Ernst Legal, Hans Curjel, Gustav Gründgens, Jürgen Fehling) et décorateurs (Teo Otto, Oskar Schlemmer, László Moholy-Nagy) et renouvelle les conceptions du répertoire traditionnel tout en l'enrichissant de nombreuses créations mondiales parmi lesquelles : « Neues vom Tage » (8 juin 1929) de Paul Hindemith. Ou berlinoises : « Œdipus Rex » d'Igor Stravinsky ; « Erwartung » d'Arnold Schönberg ; « Cardillac » de Paul Hindemith ; « De la maison des Morts » de Leoš Janáček. Otto Klemperer signe également, lui-même, plusieurs mises-en-scène.

Bien que converti au catholicisme, Otto Klemperer est forcé de quitter, en 1933, son Allemagne natale pour fuir le régime nazi. Il ira s'installer aux États-Unis où il est rapidement nommé chef d'orchestre du « Los Angeles Philharmonic Orchestra » .

En 1937, l'Orchestre symphonique de Pittsburgh nomme Otto Klemperer pour réorganiser et étendre l'institution. En seulement 1 saison (soit environ 6 semaines) , le grand chef hausse considérablement le niveau de l'Orchestre. Ce dernier sera également l'initiateur de l'arrivée du jeune Fritz Reiner qui va poursuivre sur la même lancée.

Le monde musical allemand se montrant réticent à le réinstaller à la tête d'une phalange importante dans l'immédiat après-guerre, Otto Klemperer dirigea, d'abord à Budapest, puis à Londres, où il fut pris sous contrat pour la maison d'enregistrement « EMI » par Walter Legge. Devenu un « elder-statesman » de la musique, surtout après la mort de ses collègues et contemporains : Wilhelm Furtwängler, Arturo Toscanini, Erich Kleiber, Wilhelm Mengelberg et Bruno Walter, il devint, sur ses vieux jours, un invité de marque de nombreux Orchestres, surtout à partir de la fin des années 1950. C'est à cette époque que Walter Legge fait connaître Otto Klemperer au monde entier en enregistrant, en une quinzaine d'années, presque tout son répertoire avec l'Orchestre « Philharmonia » de Londres dont il devient le chef principal. À la fin des années 1960, une série de concerts triomphaux à Vienne et à Munich (succédant à ceux donnés à Cologne, quelque temps plus tôt) marqua, au moins extérieurement, la réconciliation entre le chef et l'univers culturel dont il fut toujours le représentant.

Marqué par l'expérience amère de l'exil, Otto Klemperer s'est détourné après 1945 du répertoire moderne (à l'exception de Gustav Mahler) pour se consacrer au répertoire austro-germanique Classique et Romantique. Sa discographie officielle ne comptant presque que des œuvres écrites avant 1918, et ses tempos étant quelquefois d'une lenteur surprenante, mais toujours soutenue sans relâche (le 1er mouvement de la 5e Symphonie de Beethoven avec l'Orchestre philharmonique de Vienne, en 1968) , on a oublié qu'il avait été, dans sa jeunesse, un chef particulièrement fougueux et avant-gardiste.

Il a laissé, chez les firmes « EMI » et « Hungaroton », des enregistrements d'une extraordinaire intensité et puissance de Beethoven, d'Anton Bruckner, de Bach, de Gustav Mahler, de Mozart, de Franz-Josef Haydn, de Johannes Brahms et de Richard Wagner. Haut de près de 2 mètres (6 pieds 4 pouces), c'était, à tout point de vue, l'un des plus grands chefs de tous les temps. Il était également connu pour son humour acerbe et noir. Très amoindri sur le tard par une série d'infarctus, il n'en continua pas moins à diriger en chaise roulante jusqu'à un âge extrêmement avancé, impressionnant tous les Orchestres par l'expression sévère de son visage, à moitié paralysé.

En tant que compositeur, Otto Klemperer a écrit des Symphonies d'inspiration mahlérienne qui n'ont laissé aucune trace dans le répertoire. Son enregistrement monumental de la 7e Symphonie de Mahler qui parut chez « EMI » est couplé à un enregistrement de sa propre 2e Symphonie, dont le style savant et l'inspiration spirituelle ne cachent pourtant pas les limites de l'originalité.

...

14 May 1885 : Born in Breslau, Germany, to Nathan and Ida Rée Klemperer.

1889 : Moved to Hamburg with father, mother, older sister Regina (« Regi »), and younger sister, Marianne.

1891 : Began piano lessons with Havekoß, after having been taught by mother.

1901 : Moved to Frankfurt to study piano with Dutch pianist James Kwast ; theory with Ivan Knorr ; and violin at the Hoch Conservatory, in Frankfurt-am-Main.

1902 : Continued piano studies with Kwast and theory with Philipp Schwarwenka, at the Klindworth-Scharwenka Conservatory, in Berlin.

1905 : Followed Kwast to the Stern Conservatory, in Berlin, to continue piano studies.

1905 : Began conducting and composition studies under Hans Pfitzner. Conducted the off-stage Orchestra for Mahler's 2nd Symphony. Met Gustav Mahler, for 1st time, during rehearsal.

1906 : Engaged as chorus Master and deputy director for Max Reinhardt's production of Jacques Offenbach's « Orpheus in the Underworld », at the « Neues Theater », in Berlin. Berlin debut as 1st conductor, after the 2nd performance.

1907-1910 : Chorus Master and assistant conductor at the « Deutsches Landestheater », in Prague (upon recommendation of Gustav Mahler) . Conducting debut with von Weber's « Der Freischütz » .

1910-1912 : Assistant conductor at the « Hamburg Stadttheater » . Conducting debut with Wagner's « Lohengrin » .

1911 : Entered health clinic at Königstein to treat depression. Diagnosed as manic-depressive.

1912 : Conducted « Der Ring des Nibelungen » , for 1st time.

1913-1914 : Became 1st conductor of the Barmen Opera House. Conducting debut with Wagner's « Tannhäuser » .

1914-1917 : Deputy musical director under Hans Pfitzner, at the « Strasbourg Stadttheater » . Opened with revival of Beethoven's « Fidelio » .

1915-1917 : During manic periods, composed numerous compositions. Conducted farewell concert, in Strasbourg, which included some of own works.

1917-1924 : Musical director of the Cologne Opera. Debuted with Mozart's « Figaro » .

1919 : Received instruction from a Jesuit priest and, subsequently, converted to Catholicism.

Spring 1919 : Began composing a Mass.

June 1919 : Married soprano Johanna Geisler.

1920-1921 : Conducted in Vienna and Barcelona. Conducted the Berlin Philharmonic Orchestra in Schœnberg's « Verklärte Nacht » , « Pelleas und Melisande » ; and Mahler's 2nd Symphony.

1923 : Rejected directorship of the « Deutsches Opernhaus » , in Berlin. Mother Ida Klemperer died. 1st public performance of his Mass in C.

November 1923 : Daughter Lotte born.

1924 : Father Nathan Klemperer died and buried in Cologne's Jewish cemetery, alongside his wife.

1924-1927 : Musical director at the Wiesbaden Opera (almost every Opera performance was a new production or a revival) . Debuted with Beethoven's « Fidelio » . Conducted several concerts with the Berlin Philharmonic Orchestra.

1924-1936 : Conducted in Russia. Debuted in Moscow and Leningrad.

1926-1927 : Conducted the New York Symphony Orchestra. Gave the 1st American performance of Hindemith's Concert Music for Wind Orchestra, Opus 41.

1927-1931 : Director of the Berlin State Opera. General musical director of the « Staatsoper am Platz der Republik » (known as the « Kroll Oper ») . Directed works by Stravinsky, Hindemith, Křenek, and Schœnberg. Conducted no fewer than 10 Symphony Orchestra concerts, each year, with the « Berlin Staatskapelle » .

1928-1929 : Conducted Orchestras in Hamburg, Breslau, Rome, and, for 1st time, in Paris.

1929 : Conducting debut in London with Bruckner's 8th Symphony. Composed an « Ave Maria » and a « Pater Noster » .

3 July 1931 : Last performance at the « Kroll Oper » , in Berlin. Klemperer given leave of absence after filing legal suit over closure of the « Kroll » .

May - October 1931 : Conducting at « Teatro Colón » , in Buenos Aires.

1931-1933 : Musical director of the « Berlin Staatsoper Unter der Linden » . New production of Mozart's « Cosi fan Tutte » . Conducted the « Berlin Staatskapelle » Orchestra.

February 1933 : Suffered concussion due to an accident during a Leipzig « Gewandhaus » Orchestra rehearsal. Unable to conduct performance. Joined by wife and children.

May 1933 - 1935 : Established residence in Vienna.

March 1935 : Conducted the Los Angeles Philharmonic, the New York Philharmonic, and the Philadelphia Orchestra, as well as Orchestras in Vienna, Warsaw, Budapest, Rome, and Milan.

April - June 1935 : Returned to California and took-out naturalization papers for American citizenship.

June 1935 : Joined by wife and children.

October 1935 - 1936 : Conducted series of concerts with the New York Philharmonic.

March 1936 : Performance with the New York Philharmonic of Mahler's 2nd Symphony (« Resurrection ») .

1936 : Not offered conductorship with the Philadelphia Orchestra or the New York Philharmonic.

Fall 1936 - 1939 : Resumed conducting position with the Los Angeles Philharmonic Orchestra. Made guest conducting appearances, elsewhere in United States ; in various European cities ; and in Russia.

September 1939 : Diagnosed with a nerve tumor, on the right side of the head, which affected hearing and balance. Had operations which caused a partial paralysis of the right side of the face and body. Had additional surgery which caused a partial atrophy of the tongue, resulting in indistinct speaking.

September 1940 : Took oath of allegiance to become a U.S. Citizen.

September - November 1940 : Dismissed as conductor of the Los Angeles Philharmonic ; publicly called « retirement » by the Orchestra association. Conducted series of concerts in New York City.

February - April 1941 : Public episodes of manic-depression increased, damaging his reputation ; guest conducting appearances were few, over the next several years.

1945 : Conducted concerts in Europe, including Baden-Baden where he was the 1st great « émigré » musician to return to his native country.

1947-1948 : Conducted the Budapest Opera, including a cycle of Mozart Operas, several Wagner Operas, and numerous Orchestra concerts.

1948-1950 : Continued conducting at the Budapest Opera, as well as numerous Orchestras in Europe, and 2 conducting tours in Australia. Audience with Pope Pius XII, in Rome.

March - August 1951 : Conducted a recording project with the Vienna Philharmonic Orchestra. Toured South America, including conducting engagements in Argentina and Venezuela.

1952 : Signed recording contract with « EMI » (jeopardized by American Federation of Musicians, preventing members from conducting foreign-staffed Orchestras) .

November 1952 : Request for passport extension unanswered, suspected of subversive activities on behalf of both Nazi regime and Communist International. In Montreal, Klemperer and family ordered to return to the United States by December 23, 1952, or lose their American citizenship.

December 1952 : Family moved to New York City.

1953 : Conducted a few concerts in Chicago, Pittsburgh, and Montreal. Departed for European conducting tour with passports stamped « not to be extended » , assuring that, on return, they would resume residency in the United States.

May 1954 : Klemperer, wife, and daughter decided not to return to the United States. Obtained German passports after establishing German residency. Family moved to Zürich (son remained in United States to continue acting career) .

July 1954 : Lotte became father's traveling companion and assumed total responsibility for conducting engagements, recording contracts, fees, and selections of artists and Orchestras.

1954-1955 : Conducted concerts and made recordings with the London « Philharmonia » Orchestra. Became their principal conductor.

November 1956 : Wife Johanna died. Johann Sebastian Bach's « Bist Du bei mir » and « Wenn ich einmal muß scheiden » played at the funeral, in Munich.

8 April 1958 : Received highest decoration, « Großes Verdienstkreuz mit Stern » , from the German Federal Republic at the West German embassy, in London.

September 1958 : Suffered 2nd- and 3rd degree burns over 15 % of his body after an accidental fire in his room, in London.

August 1959 : Appointed « principal conductor for life » of the « Philharmonia » Orchestra. Resumed conducting, despite continuing health problems.

February 1961 : Conducted Beethoven's « Fidelio » at Covent Garden. Continued composing and hired the « Philharmonia » for private concert of his music.

January - May 1962 : Conducted a new production of Mozart's « Die Zauberflöte » , at Covent Garden.

April 1963 : Conducted a new production of Wagner's « Lohengrin » at Covent Garden. Conducted Mahler's 2nd Symphony with the Vienna Philharmonic.

March 1964 : « Philharmonia » Orchestra suspended operations, leaving Klemperer without an Orchestra. Orchestra players elected governing body to run the « Philharmonia » themselves, with Klemperer as president ; and 10 dates to conduct during the 1964-1965 season.

1964-1965 : Conducted London's « New Philharmonia » Orchestra for free, to raise funds for newly formed Orchestra.

Early April 1965 : Elder sister Regi Elbogen died in Holland.

January 1967 : Klemperer resolved to leave Roman Catholic Church and return to his Jewish faith.

September 1967 : Invested with Germany's highest honour, the « Pour le Mérite » , at the West German embassy, in Berne.

March 1968 : Conducted several of his own compositions, including the 2nd Symphony, with the « New Philharmonia » Orchestra, before a small audience of friends.

May 1968 : On his last visit to Vienna, conducted the Vienna Philharmonic Orchestra (his favourite Orchestra) , in a series of 5 concerts.

1969 : Conducted a revival of Beethoven's « Fidelio » , at Covent Garden.

May 1969 : Conducted 3 concerts in Paris with « l'Orchestre de Paris » where he celebrated his 84th birthday.

September 1969 : Conducted the 1st public performance of his 2nd Symphony.

January 1970 : Recording of Mozart's « Le Nozze di Figaro » . Won the coveted « Deutsche Schallplatten Preis » .

Late May 1970 : Conducted a last Beethoven cycle with « New Philharmonia » Orchestra ; filmed for television by the « BBC » .

September 1970 : Conducted 2 concerts with the « New Philharmonia » Orchestra, in Bonn, Germany, for the bicentenary celebration of Beethoven's birth. Last time conducting in Germany ; and last time conducting a Beethoven Symphony.

January 1972 : Due to ill health, prevented from conducting Bruckner's 7th Symphony, in London. Decided to conduct only in recording studio.

July 1972 : Klemperer visited Lotte Lehman, in Lucerne. Became seriously ill with pneumonia and would never fully regain strength.

December 1972 : Withdrew from « EMI » recording projects because of ill health (Klemperer will never recuperate) . Daughter Lotte requested that Klemperer's name, as chief conductor, be removed from all « New Philharmonia » literature.

1973 : English language version of the 1968 German documentary film « Otto Klemperer's Journey through His Times » is released (produced by Dutch film director, Philo Bregstein) .

April 1973 : The « New Philharmonia » performed Klemperer's 2nd Symphony, under conductor Lorin Maazel. Klemperer not strong enough to attend. Received copy of program signed by all participants.

14 May 1973 : Celebrates his 88th birthday with few old friends.

6 July 1973 : Dies after slipping into coma during his sleep, at end of June, in Zürich, Switzerland.

10 July 1973 : Buried in the Jewish cemetery at Friesenberg, Switzerland ; with plain Jewish rite.

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The German conductor and composer Otto Klemperer was born on 14 May 1885 in Breslau, Silesia Province, then

in the German Empire (now, Wrocław, Poland) and died on 6 July 1973. He was the son of Nathan Klemperer, a native of Prague, Bohemia (today's Czech Republic) . He is widely regarded as one of the leading conductors of the 20th Century.

Klemperer studied music 1st at the « Hoch Conservatory in Frankfurt and, later, at the « Stern » Conservatory in Berlin under James Kwast and Hans Pfitzner. He followed Kwast to 3 institutions and credited him with the whole basis of his musical development. In 1905, he met Gustav Mahler while conducting the off-stage brass at a performance of Mahler's Symphony No. 2, the « Resurrection » . Klemperer also made a piano reduction of this work. The 2 men became friends, and Klemperer became conductor at the German Opera in Prague, in 1907, on Mahler's recommendation. Mahler wrote a short testimonial, recommending Klemperer, on a small card which Klemperer kept for the rest of his life. Later, in 1910, Klemperer assisted Mahler in the premiere of his Symphony No. 8, the « Symphony of a Thousand » .

Klemperer went on to hold a number of positions, in Hamburg (1910-1912) ; in Barmen (1912-1913) ; the Strasbourg Opera (1914-1917) ; the Cologne Opera (1917-1924) ; and the Wiesbaden Opera House (1924-1927) . From 1927 to 1931, he was conductor at the « Kroll » Opera, in Berlin. In this post, he enhanced his reputation as a champion of new music, playing a number of new works, including Leoš Janáček's « From the House of the Dead » , Arnold Schœnberg's « Erwartung » , Igor Stravinsky's « Œdipus rex » , and Paul Hindemith's « Cardillac » .

On March 22, 1920, his wife soprano Johanna Geisler gave birth to their son American actor Werner Klemperer.

In 1933, once the Nazi Party had reached power, Klemperer, who was Jewish, left Germany and moved to the United States. Klemperer had previously converted to Catholicism, but returned to Judaism at the end of his life. In the U.S. , he was appointed Music Director of the Los Angeles Philharmonic. He took the United States citizenship, in 1937. In Los Angeles, he began to concentrate more on the standard works of the Germanic repertoire that would later bring him greatest acclaim, particularly the works of Beethoven, Brahms Bruckner and Mahler, though he gave the Los Angeles premieres of some of fellow Los Angeles resident Arnold Schœnberg's works with the Philharmonic. He also visited other countries, including England and Australia. While the Orchestra responded well to his leadership, Klemperer had a difficult time adjusting to Southern California, a situation exacerbated by repeated manic-depressive episodes, reportedly as a result of severe cyclothymic bipolar disorder. He also found that the dominant musical culture and leading music-critics in the United States were largely out of sympathy with his Weimar modernism and he felt he was not properly valued.

Klemperer hoped for a permanent position as lead conductor in New York or Philadelphia. But, in 1936, he was passed over in both - 1st in Philadelphia, where Eugene Ormandy succeeded Leopold Stokowski at the Philadelphia Orchestra, and then in New York, where Arturo Toscanini's departure left a vacancy at the New York Philharmonic but John Barbirolli and Artur Rodziński were engaged in preference to Klemperer. The New York decision was particularly galling, as Klemperer had been engaged to conduct the 1st 14 weeks of the New York Philharmonic's 1935-1936 season. Klemperer's bitterness at this decision was voiced in a letter he wrote to Arthur Judson, who ran the Orchestra :

« That the Society did not re-engage me is the strongest offense, the sharpest insult to me as artist, which I can imagine. You see, I am no youngster. I have a name and a good name. One could not use me in a most difficult season and then expell me. This non re-engagement will have very bad results not only for me in New York but in the whole world. This non re-engagement is an absolutely unjustified wrong done to me by the Philharmonic Society. »

Then, after completing the 1939 Los Angeles Philharmonic summer season at the Hollywood Bowl, Klemperer was visiting Boston and was diagnosed with a brain tumor ; the subsequent brain surgery to remove « a tumour the size of a small orange » left him partially paralyzed. He went into a depressive state and was placed in institution ; when he escaped, « The New York Times » ran a cover story declaring him missing, and after being found in New Jersey, a picture of him behind bars was printed in the « Herald Tribune » . Though he would occasionally conduct the Philharmonic after that, he lost the post of Music Director. Furthermore, his erratic behavior during manic episodes made him an undesirable guest to American Orchestras, and the late flowering of his career centered in other countries.

After World War II, Klemperer returned to Europe to work at the Budapest Opera (1947-1950) . Finding Communist rule in Hungary increasingly irksome, he became an itinerant conductor, guest conducting the Royal Danish Orchestra, the Montreal Symphony Orchestra, the Cologne Radio Symphony Orchestra, the Amsterdam « Concertgebouw » Orchestra, and the London « Philharmonia » .

In the early 1950's, Klemperer experienced difficulties arising from his U.S. citizenship. American Union policies made it difficult for him to record in Europe, while his left-wing views made him increasingly unpopular with the State Department and the FBI : in 1952, the United States refused to renew his passport. In 1954, Klemperer again returned to Europe, and acquired a German passport.

His career was turned around in 1954 by the London-based producer Walter Legge, who recorded Klemperer in Beethoven, Brahms, Bruckner and much else with his « hand-picked » Orchestra, the « Philharmonia » , for the « EMI » label. He became the 1st principal conductor of the « Philharmonia » , in 1959. He settled in Switzerland. Klemperer also worked at the Royal Opera House Covent Garden, sometimes stage-directing as well as conducting, as in a 1963 production of Richard Wagner's « Lohengrin » . He also conducted Mozart's « The Magic Flute » there, in 1962.

A severe fall at the Dorval airport during a visit to Montreal, in 1951, forced Klemperer subsequently to conduct seated in a chair. A severe burning accident further paralyzed him, which resulted from his smoking in bed and trying to douse the flames with the contents of a bottle of spirits of camphor nearby. Through Klemperer's problems with his health, the tireless and unwavering support and assistance of Klemperer's daughter Lotte was crucial to his success.

One of his last concert tours was to Jerusalem, a couple of years after the « 6 Day War » , at which time he was awarded an Israeli honorary passport. Klemperer had performed in Palestine before the State of Israel declared its independence, and returned to Jerusalem only in 1970 to conduct the Israeli Broadcasting Authority Symphonic Orchestra in 2 concerts, performing the 6 Brandenburg Concerti of Bach, and Mozart's Symphonies Nos. 39, 40 and 41. During this tour, he took Israeli citizenship. He retired from conducting in 1971.

Otto Klemperer died in Zürich, Switzerland, in 1973, aged 88, and was buried in Zürich's « Israelitischer Friedhof-Oberer Friesenberg ». In his later years, he had become increasingly worried about the influence of Jewish fundamentalism in Israel, and about Israel's foreign policies.

Klemperer was an Honorary Member (HonRAM) of the Royal Academy of Music.

His son, Werner Klemperer, was an actor and became known for his portrayal of Colonel Klink on the American television show « Hogan's Heroes » .

The diarist Victor Klemperer was a cousin ; so were Georg Klemperer and Felix Klemperer, who were famous physicians.

...

Otto Klemperer's father was a businessman and his mother a piano teacher. When he was 4 years old, the family moved to Hamburg, where he was educated at the « Realgymnasium des Johanneum », subsequently entering the Hoch Conservatory at Frankfurt, in 1901, to study piano with James Kwast and music theory with Iwan Knorr. When Kwast moved to Berlin, during the following year, to teach at the Klindworth-Scharwenka Conservatory, Klemperer followed him, studying in addition composition and conducting with Hans Pfitzner. Klemperer directed the off-stage chorus in a performance of Gustav Mahler's Symphony No. 2 conducted by Oskar Fried, in 1905, at which the composer was present, and went on to make his professional debut, in 1906, substituting for Fried in Max Reinhardt's production of Jacques Offenbach's « Orphée aux enfers », which he conducted for 50 performances.

Having made a piano reduction of the Scherzo from Mahler's Symphony No. 2, Klemperer played this to the composer while on tour in Vienna. Mahler was sufficiently impressed to give him a written recommendation enabling him to obtain the post of chorus Master and conductor at the German Theatre in Prague, in 1907. While working in Prague, Klemperer visited Vienna to assist at the rehearsals of Mahler's later Symphonies and, with Mahler's support, he secured the position of 1st conductor at the Hamburg Opera, in 1910, where he remained until 1912. This was followed by appointments at Bremen (1913-1914) , and Strasbourg, where he assisted Pfitzner (1914-1917) ; he was subsequently appointed chief conductor at Cologne (1917-1924) and Wiesbaden (1924-1927) . After World War I, Klemperer was soon recognised as one of the leading conductors of his generation, developing a reputation for his interpretations of Bruckner and of contemporary music : while at Cologne, he conducted the 1st performances of Erich Wolfgang Korngold's « Die tote Stadt », Franz Schreker's « Irrelohe » and Alexander Zemlinsky's « Der Zwerg » as well as the 1st German performance of Leoš Janáček's « Kát'a Kabanová » . He began to receive many invitations to guest-conduct abroad, visiting Barcelona (1920) ; Rome (1923) ; Moscow (1924) ; Leningrad (1925) ; New York (1926) ; and London (1928) .

In 1923, Klemperer was approached to become chief conductor at the Berlin « Staatsoper », but declined on the grounds that the artistic freedom which he wanted might not be forthcoming. However, 4 years later, in 1927, he accepted the post of chief conductor at the newly-established « Kroll Oper », a division of the « Staatsoper » which

was set-up in Berlin to perform new works and repertory Operas in original productions. Although this brave experiment lasted only 4 years, under Klemperer's leadership, it exerted a decisive influence upon the course of 20th Century Opera : works performed there included Paul Hindemith's « Cardillac » , Leoš Janáček's « From the House of the Dead » , Arnold Schönberg's « Erwartung » , Igor Stravinsky's « Œdipus Rex » , and Kurt Weill's « Der Jasager » ; while productions of established Operas, for instance that of Richard Wagner's « Der fliegende Holländer » , were to exert a strong influence upon young directors such as Wieland Wagner. Klemperer himself was active as a stage director as well as a conductor, creating productions of Mozart's « Don Giovanni » , Beethoven's « Fidelio » and Stravinsky's « Mavra » . Following the closure of the « Kroll » Opera House, in 1931, Klemperer conducted at the Berlin « Staatsoper » until 1933, when he emigrated to the United States.

Between 1933 and 1939, Otto Klemperer was chief conductor of the Los Angeles Philharmonic Orchestra, appearing also with the New York Philharmonic and Philadelphia Orchestras as well as assisting with major changes at the Pittsburgh Symphony Orchestra, during 1937 and 1938. He was partially incapacitated, in 1939, when he underwent an operation for a brain tumour. This left him semi-paralysed, unable to hold a baton and conducting only infrequently. After the end of World War II, Klemperer returned to Europe, conducting as a guest in France, Italy, Sweden and Switzerland as well as in London, in 1948, appearing here for the 1st time with the Philharmonia Orchestra. Between 1947 and 1950, he was chief conductor at the Budapest Opera, but relinquished this post following political interference in Hungary and a successful tour of Australia in 1950.

During the early 1950's, Klemperer had made several highly-influential recordings for the « Vox » label which clearly demonstrated his stature as a conductor of the traditional repertoire and of the music of Anton Bruckner and Gustav Mahler, in particular, but the most significant event in his recording career came in 1954, when he signed a contract, negotiated by Walter Legge, to make recordings for « EMI » with the Philharmonia Orchestra : he was to be closely associated with this label and orchestra for the rest of his life (he also made a single recording for « EMI » with the Orchestre National de Radio-France) . Klemperer's « EMI » discography was very large and much of it has remained consistently in the catalogue.

Klemperer was appointed the Philharmonia Orchestra's « principal conductor for life » , in 1959 ; and when, following Walter Legge's decision to disband it, the Orchestra was re-organised as a players' co-operative, in 1964, under the name of the « New Philharmonia Orchestra » , he became its president. Klemperer made his debut at the Royal Opera House, Covent Garden, in 1961, conducting and directing « Fidelio » . So great was his success that, after the final performance, the intendant of the Opera House, Sir David Webster, presented him with a laurel wreath with a note saying « You have conquered Covent Garden » which Klemperer carried with him for many years afterwards ; he returned there to conduct legendary productions of « Die Zauberflöte » (1962) and « Lohengrin » (1963) . Despite increasing frailty, not helped by a succession of accidents, Klemperer continued to conduct in public until 1971, often with the most minimal of gestures but with huge personal authority. His laconic sense of humour and international stature were both well epitomised by his comment towards the end of his life :

« I am the last of the Classical school ; when Bruno Walter died, I put my fees up. »

Following his death, his large recorded legacy has resulted in his reputation remaining secure within the pantheon of truly great 20th Century conductors.

As an interpreter, Klemperer was less interested in beauty of sound than in forceful projection, clarity of texture, and a cumulative power that stemmed from an unwavering sense of rhythm. His feeling for musical form and architecture was complete, while his conducting style was noticeably unflamboyant. These characteristics gave his readings of the music of composers such as Beethoven, Brahms and Bruckner an epic quality that during Klemperer's lifetime defined for many people the essential character of these composers. In the evocative words of the American critic, Joseph Horowitz :

« Klemperer's most characteristic performances, rigorously projecting outward design, amassed a magisterial poise and weight. »

His interpretations of the music of Gustav Mahler were completely without sentiment, in stark contrast at times to those of another distinguished Mahler assistant, Bruno Walter, raising the interesting question of whether there might be any authentic Mahler « style » of performance.

Klemperer recorded largely out of economic necessity and a marked difference exists between his commercial recordings and recordings of his live performances. Nonetheless, many of his studio recordings are of the 1st rank. Outstanding among them are his 1st monophonic recordings of Beethoven's Symphonies Nos. 3, 5 and 7, made in 1954 ; the 4 Brahms Symphonies ; Bruckner's Symphonies Nos. 4, 6 and 7 ; Mahler's Symphony No. 2 and song-cycle « Das Lied von der Erde » , to name just a few. His powerful readings of Stravinsky's « Symphony in 3 Movements » and of Weill's « Kleine Dreigroschenmusik » , which he commissioned, give some indication of the character of his « Kroll » Opera interpretations. While Klemperer's studio recordings of Operas have considerable power, recordings of contemporaneous live performances, such as those of « Fidelio » and « Der fliegende Holländer » , have greater character and cumulative dramatic impact, as have certain Symphonic performances, notably his apocalyptic reading of Mahler's Symphony No. 2 from the Holland Festival of 1951 with Kathleen Ferrier. Klemperer was also an intermittent composer and his recordings of his Symphony No. 2 and the « Merry Waltz » from his Opera « Das Ziel » reveal, as did his conducting, a musician of great character and individuality.

...

Otto Klemperer (1885-1973) was a multi-faceted conductor, a Master at interpreting Opera, the « avant-garde » , and the Classic German repertoire. Those musicians who performed under his baton recall his sternness and indomitable spirit, which enabled him to overcome personal and historical challenges.

Otto Klemperer was born on May 14, 1885, in what was then the Silesian city of Breslau during a period when the area was ruled by the Germans. Following the defeat of Nazi Germany, in 1945, Poland received parts of Silesia, including the city of Breslau, whose name has since been changed to Wrocław. Like his birthplace, Klemperer would also be cast adrift by the tides of history.

Klemperer's musical studies brought him 1st to Frankfurt, where he studied at the « Hochschule für Musik », then at the Stern Conservatory in Berlin, where he was a student of the Russian-German composer, Hans Pfitzner. In 1905, he caught the eye of Gustav Mahler and became his « protégé ». 2 years later, Mahler recommended the young Klemperer for the 3rd conductor position at the German National Theatre, in Prague. In 1909, it was again through Mahler's influence that Klemperer received a position as 2nd conductor in Hamburg. In essence, these 2 men (Pfitzner and Mahler) represent the 2 great strains of music that were synthesized by Klemperer. Pfitzner represented the conservative, Romantic and Germanic element, which embodied Klemperer's solid musicianship and his choice of work. Mahler inculcated the young man with the « avant-garde ». When refracted through the prism of Klemperer's Romantic character, this contributed to his unique style. A 3rd influence on Klemperer, although not a direct one, was the 19th Century conductor, Hans von Bülow, who had taught at the Stern Conservatory.

Of Klemperer's indebtedness to von Bülow's technique, David Ewen wrote (in : « The Man with the Baton ») :

« Both Bruno Walter (another “ protégé ” of Mahler and rival of Klemperer) and Otto Klemperer were nurtured and raised upon the traditions of conducting created by Hans von Bülow - and their strength and weakness as conductors are to a great degree those of the school they represent. Like their predecessor, Hans von Bülow, both Walter and Klemperer look upon a musical Masterpiece as a plastic organism which the conductor can shape at his own discretion. Liberty with tempi, with a preponderance of rubato, exaggeration of dynamics, reconstruction of the melodic phrase are occasional intruders into the performances of Klemperer and Walter. »

Yet, Ewen, like many music-critics, did not find these so-called faults insurmountable when appraising Klemperer. He noted the conductor's ability to « feel the heart beat of most works » he conducted. All of these musical influences, were, perhaps, manifestations of something deeper within Klemperer's psyche : he suffered from bipolar disorder, which grew worse over time.

Klemperer's early reputation was made conducting Opera. He moved to Strasbourg, in 1914, at Hans Pfitzner's invitation, where he was appointed 1st conductor and musical director of the Opera House and a professor and the director of the Conservatory, there. In 1916, Klemperer became Strasbourg's general music-director. The next year, he moved to Cologne, whose « avant-garde » tastes suited his own and where, as 1st conductor, he expanded his reputation. Klemperer remained in Cologne for 7 years, leaving to accept an appointment as general musical director in Wiesbaden.

3 years later, in 1927, Klemperer was appointed general musical director of the « Kroll Oper », in Berlin. He served in that capacity until 1931, the year the company went-out of existence. Klemperer also founded the Berlin Philharmonic Choir. His experience at the « Kroll » was legendary and markedly different than his later work, in the United States and Great Britain. This was the heyday of the Weimar Republic. Culturally, Berlin was at its notorious « between the wars » zenith. Under Klemperer, the « Kroll » became one of the most renowned experimental companies in the world. The list of composers whose works were performed reads like a who's who of European modernism : Arnold Schönberg (given a double-bill) ; Igor Stravinsky (a triple-bill) ; Paul Hindemith ; and Kurt Weill, among others.

Klemperer also gave « all-Bach » concerts and, sometimes, mixed Bach with contemporaries such as Hindemith and Weill.

The « Kroll » 's experimentalism scandalized even Weimar Berlin. The company was attacked from both the left (which was ironic because its artistic mission was a socialist connection of art with the workers) and from the right, where the Nazis were gaining strength and becoming bolder with each passing year. Finally, the pressure proved too great and the « Kroll » closed down, in 1931. In « The Mæstro Myth », Norman Lebrecht quotes Klemperer as saying :

« I didn't want an “ avant-garde ” Opera, I just wanted to make good theatre ; just that and nothing else. »

Klemperer remained in the increasingly antagonistic atmosphere of Berlin until the month after Adolf Hitler was named Chancellor of Germany, in 1933. After leaving the « Kroll », he took the position of 2nd conductor at the « Berlin Staatsoper » (Berlin State Opera) . Being a Jewish musician (albeit one who had converted to Christianity) , and a controversial one at that, Klemperer foresaw difficulties with the Nazi regime. Yet, before leaving Germany, he did make a few attempts to appease the government. As John Rockwell points-out in his 1984 « New York Times » review of the 1st volume of Peter Heyworth's 2-volume biography of « Klemperer, the conductor » :

« The man wrote prose poems in praise of the “ New Order ” and even suggested the formation of a Jewish Palatine guard to protect Hitler. »

Both suggestions most likely demonstrated evidence of Klemperer's bipolar disorder. When the « Gestapo » began arresting opponents of the Nazi government, Klemperer fled to Switzerland and eventually made his way to the United States.

In many respects, Klemperer's sojourn in America was the nadir of his life and career. Depression (possibly made worse by unfamiliar surroundings and culture) continued to plague him, and he found the respect that he had garnered in Europe had all but vanished in the New World. He settled almost immediately in Los Angeles, where a thriving community of intellectual refugees had made their homes. This was a city where « serious music » was nothing more than a backdrop to cinema. Klemperer was fortunate enough to be given the opportunity to conduct the Los Angeles Philharmonic, after the departure of Artur Rodzinski for Cleveland.

In addition to his duties at the Los Angeles Philharmonic, Klemperer was a guest-conductor for the New York Philharmonic during the 1934-1935 and 1935-1936 seasons. In 1937, he spent 6 weeks re-organizing the Pittsburgh Symphony. However, his behavior outside the concert-hall became more erratic and the ensuing publicity he received damaged his reputation in the United States. His tenure at the Los Angeles Philharmonic lasted until 1939. Just before the start of the 1939-1940 season, Klemperer was diagnosed with a brain tumor. The surgery and the stroke he suffered afterward ended his career in Los Angeles. Bruno Walter took-over the baton.

The stroke left Klemperer partially paralyzed. Conducting was out of the question. It could only have deepened the torment he experienced during bouts with the depressive phase of his illness. The remainder of his stay in America

was a long slide into obscurity. Ironically, as he went about the task of rehabilitating his body (Klemperer, at 6 feet 4 inches had the physical strength to match his will) , rumors of insanity persistently followed him. By the time he was able to again take-up conducting, he was left to promote his own concerts, including one at Carnegie Hall. During the war years, he received little work.

In 1947, Klemperer returned to Europe, 1st to Prague, the location of his 1st conducting post, then on to Budapest for the 1948-1949 and 1949-1950 seasons. He began making recordings during these years. After leaving Budapest, Klemperer moved on to East-Berlin, where he conducted Opera until government interference became too great. Klemperer thereupon returned to the United States, but his woes returned. This was the beginning of the Cold War and Klemperer had spent most of the post-War period in the Eastern Bloc. His passport was confiscated and he found himself under scrutiny by the Federal Bureau of Investigation (FBI) . He was rescued from this latest debacle by British record producer, Walter Legge.

Legge scoured Europe and North America during the post-War years in search of the finest available talent - musicians and conductors not already under contract. Klemperer's career was in limbo when Legge offered him a conductor position with the London « Philharmonia » . It proved to be the renaissance of his career.

At that time, London was filled with refugees eager to hear the Classic German repertoire, which Klemperer brought to the « Philharmonia » . The recordings he made with the « Philharmonia » received international praise. Beginning as a guest-conductor, Klemperer was appointed musical director, by 1955. In 1959, he was named the « Philharmonia » 's « principal conductor for life » . It was during this final stage of his career (which lasted until 1972) that the recognizable figure of Klemperer as an indomitable, deliberate, acid-tongued personality gained acceptance among the general public. He was never very tactful, reserving some of his sharpest barbs for colleagues such as Wilhelm Furtwängler, whose work he admired but whose collaboration with the Nazi government he could not abide. The antagonism that Klemperer felt toward Furtwängler, however, was nothing compared to that which he felt toward Herbert von Karajan, who had actually joined the Nazi Party. By the time the War had ended, Klemperer had re-embraced Judaism and someone like Karajan was not merely a rival, but anathema to him.

In these final years, Klemperer made the recordings upon which his posthumous reputation rests. The pace of many of these recordings is slow, critics have conceded, yet, they confirm him as the Master of the German repertoire : Mozart, Beethoven, and Bach. Listening to them, one might never realize that Klemperer had been a harbinger of European modernism in the 1920's and early 1930's. However, he retained a love for contemporary music throughout his life. Almost belying the Classics is his later interest in the work of Karlheinz Stockhausen and Pierre Boulez.

Klemperer was also a composer though, in this area, he did not meet with very much success ; his compositions are seldom, if ever, performed. His total output was 6 Symphonies, 9 String Quartets, and 1 Opera. Klemperer died on July 6, 1973, in Zürich, Switzerland. He was 88 years old.

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German conductor Otto Klemperer attended the « Hoch Konservatorium » in Frankfurt-am-Main, studied violin and piano at the « Klindworth-Scharwenka » and « Stern » Conservatories in Berlin, and composition with the German composer Hans Pfitzner. He made his debut in Berlin, in 1905, where he conducted 50 performances of Jacques Offenbach's « Orpheus in the Underworld » , not a work that would now be identified with Klemperer's serious and profoundly personal approach to music.

Shortly afterwards, he visited Gustav Mahler in Vienna and impressed the composer by playing a Scherzo from a Mahler Symphony by memory at the piano. With Mahler's personal recommendation, Klemperer was appointed choir Master and conductor at the German Opera, in Prague. He held this post for 3 years, during which he returned to Vienna to assist in rehearsals for Mahler's later Symphonies. Again with Mahler's help, he became conductor at the Hamburg Opera in 1910. There followed a succession of appointments in Barmen (1913) , Strasbourg (1914-1916) , Cologne (1916-1924) and Wiesbaden (1924-1927) and visits to Barcelona, Rome, the U.S.S.R. , and the U.S. between 1920 and 1936.

In 1927, he was engaged as director of the « Kroll » Opera House in Berlin, where he remained until 1931 when political pressures and financial difficulties forced its closure. In addition to better-known Operas, Klemperer introduced new works which ran counter to the Nazis' idealized view of German culture, such as Arnold Schœnberg's « Die glückliche Hand » and « Erwartung » ; Paul Hindemith's 2 operas, « Cardillac » and « Neues von Tag » ; and Leoš Janáček's « From the House of the Dead » . Indeed, Klemperer was then noted more for his interest in contemporary music than for his interpretations of the mainstream Classical and Romantic repertory on which, in later life, he concentrated almost entirely.

After a highly-successful series of London concerts in 1929, Klemperer returned to Germany in 1931 to conduct the Berlin State Opera. As a Jew, he was in danger of persecution and, though honoured with a Gold Medal for his « outstanding contribution to German culture » , a German newspaper of the time sourly commented « his whole outlook ran counter to German thought and feeling » .

Klemperer was dismissed in 1933 and fled with his family 1st to Austria and later to Switzerland. While there, he was appointed conductor of the Los Angeles Philharmonic Orchestra and lived in California from 1935 to 1939 during which he also conducted the New York Philharmonic and Philadelphia Symphony Orchestra. In 1937, he helped to re-organize the Pittsburgh Symphony Orchestra, though refused to become its conductor.

Following a brain tumor that left him partially paralyzed, his career faltered. In 1940, Klemperer became a U.S. citizen, but his sufferings were increased by a manic depressive state characterized by recurring cycles of exhilaration and depression. In 1951, an accident at the Montreal Dorval airport forced Klemperer to conduct from a chair. To prove himself competent, he hired an Orchestra to perform a concert of works of his own choice at Carnegie Hall. It was a success but, after an argument with American immigration authorities, Klemperer returned to Europe where he continued conducting in Italy, Sweden, Switzerland, and France.

The peak of Klemperer's career came in 1959 with the « Philharmonia Orchestra » , based in London. When attempts were made to disband the Orchestra in 1964, its members appointed him president, and the Orchestra was

reconstituted. As the « New Philharmonia », the group reached new heights in the Beethoven cycles during the early 1960's. In the same period, he conducted at Covent Garden Opera House.

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Born of Jewish parentage in Breslau (now Wrocław, in Poland) , Otto Klemperer grew-up in Hamburg, where he studied piano. In 1901, he began formal training, 1st at Frankfurt's « Hoch » Conservatory and then, during 1902-1905, in Berlin. Engaged at the last moment in 1906, he made his debut at the « Neues Theater » for Max Reinhardt's production of Jacques Offenbach's « Orpheus in the Underworld » . On Gustav Mahler's recommendation, he became chorus Master in 1907 and later conductor of the German State Theatre, in Prague. He worked with the Hamburg Opera in 1910-1912 and was chorus Master in Barmen and Straßburg (1914-1917) . He was music-director of the Cologne Opera for 7 years and filled the same post in Wiesbaden during 1924-1927. Out of genuine conviction, he converted to Catholicism while in Cologne.

Despite a manic-depressive disorder that often strained his relationship with supporters, Klemperer emerged as one of Germany's leading conductors. Because of his sympathy for modern music, he declined the post of music-director at Berlin's conservative « Staatsoper » in 1923. But when Carl Becker, Prussia's Cultural Minister, created a branch of the « Staatsoper » to perform new and recent works, Klemperer's selection as director was natural. In 1927, he began his celebrated years as music-director of the « Staatsoper am Platz der Republik » , commonly known as the « Kroll Oper » . Although he performed such contemporaries as Paul Hindemith, Igor Stravinsky, and Arnold Schönberg, his renditions of Mozart Operas were famous.

By emulating the Republic, the « Kroll » Opera was soon drawn into the controversies that destroyed the regime. Economic problems and pressure from the Right induced the Opera's closure in July 1931 after only 4 seasons. When Klemperer conducted « Tannhäuser » on 13 February 1933 at the « Staatsoper » , a performance commemorating the 50th anniversary of Richard Wagner's death, it was his last appearance in Germany until after World War II. Although he naively believed that racial persecution in Nazi Germany could be ended by baptizing all the Jews, he emigrated in April 1933 and eventually became conductor of the Los Angeles Philharmonic Orchestra.

The Early Years (1885-1907)

Otto Nossan Klemperer was born on May 14, 1885, in the town then known as Breslau, Germany (now Wrocław, in Poland) , the 2nd child and only son of Ida and Nathan Klemperer. (Family trees : Nathan, Ida)

Both parents were musicians. Nathan, endowed with a rich baritone voice, impressive appearance, and intimate acquaintance with the German Lieder repertoire, seemed destined for the concert stage. But, as the younger son of a school-teacher, Abraham, who could only afford to educate his eldest son*, it was as tradesman, not musician, that Nathan earned his livelihood. From his home-town Prague, « the Second Vienna » , he headed west to the trade center Breslau to make his living, where he and his brother Hermann manufactured and sold toys.

Ida was a pianist of breathtaking ability. « She played with such overwhelming fire. » , wrote a young violinist of her performance of a Beethoven Piano Sonata, « that, at moments, she really made me forget my own playing and listen to her interpretation » . In her case, unlike Nathan's, it was not lack of family finances that thwarted any hopes of a professional career. Hamburg had prospered from its status as a major European port ; her own family's fortunes had also flourished. Rather, her gender and station rendered performing for a living unthinkable.

It was at a toy convention, in 1881, when both were in their mid-30's that they finally met, where Nathan was a prize-winning exhibitor and Ida an out-of-towner being shown Breslau's attractions by her sister. Although of diverse backgrounds and temperaments - Ida was as highly-disciplined and as uncompromising in her moral standards as Nathan was congenial and « laissez-faire » - their shared love of music drew them together. That evening, Ida accompanied Nathan in some Schubert Songs. 3 days later, they were married.

They settled in at « Kaiser Wilhelm-Straße » (now, Ul. Powstanców Slakich 3) and had 2 children, in addition to Otto : Regina (« Regi ») , born August 1883 and Marianne, born February 1889.

In October 1889, the family moved to « Bogenstraße » , in western Hamburg, to be near Ida's well-to-do relatives. « In Hamburg, the 1st thing I saw from the train were the round pillars with concert and theatre advertisements » , recalled Klemperer. « They fascinated me, and what a role they have played in my life ! »

Although never financially well-off (Nathan's passions were music and theatre, not business) , the household was rich in other ways. Ida composed music, gave piano lessons, taught her children, and accompanied her husband in songs by Schubert, Löwe, Schumann, and Brahms. Nathan recited Schiller and Gøethe, and staged in-house theatrical performances, in which the children and their friends participated. Visits to the theatre, concerts, and later, the Opera were part of the family routine.

He was especially impressed by the Hamburg premiere of Richard Strauß's « Tod und Verklärung » . « That impressed me tremendously ; the sound of the Orchestra, the whole build-up - I found it wonderful. »

Otto attended the Hamburg « Stiftungsschule » which, under the forward-looking head-Mastership of Otto's relative, Anton Rée, broke with tradition and offered a free education to children of all faiths. He later attended the « Johanneum » . For a gifted student with a culturally-rich home environment like Otto, school held little interest. Only the history courses held his attention. But the walk home provided a unexpected encounter with musical greatness. As he later recounted :

« One day, as I was walking home from school, I saw an odd-looking man beside me. He was holding his hat in his hand and seemed unable to walk properly. He had a jerky gait, halted abruptly from time to time, and appeared to have a club-foot. Regarding him with inordinate curiosity, I told myself :“ That's ' Kapellmeister ' Mahler from the Municipal Theatre ”. » (« Minor Recollections » , Dennis Dobson, London, 1964 ; pages 11-12.)

As to young Otto's early musical instruction, Peter Hayworth relates :

« From quite early, it was decided that Otto should also be a musician. At the age of about 5, his mother started giving him piano lessons and, within a year or so, he could play, as he later put it, “ quite nicely ”. Before long, he was able to share in the musical activities of the household, performing Haydn Symphonies in reductions for 4 hands with his mother and even joining in occasional chamber music. His greatest pleasure, however, was to put a book of poems on the piano and improvise on the ideas that these conjured-up in his mind. » (« Otto Klemperer : His Life and Times » , Volume I : 1885-1933, Cambridge University Press, 1983, page 10.)

By the age of 7 or 8, while standing behind a clarinetist who was performing with a military band at the Zoological Gardens, his perfect pitch and his sight-reading skills enabled him to observe a discrepancy between the notes the man was playing and those notated in his music. Only later, did he discover that the musician was indeed playing a type of clarinet which produced sounds a tone lower than what was written.

At the age of 10 or so, he began studying under Hans Havekoß, under whose instruction he « quickly mastered much of the keyboard literature from Bach to Schumann » . When the 10 year old Otto served as piano accompanist to his father, who sang for the other guests at the hotel where they were staying during a holiday, in the Holstein lakes region, both were assumed to be professionals hired for the purpose.

By the age of 15, his talents were impressive enough to win over the 2 individuals whose opinion mattered most : the musical authority his parents consulted to discover if he had the makings of a great musician, and his mother's cousin Hélène Rée, the patroness of struggling Hamburg talent who volunteered to finance his education and whose generosity he never forgot.

It was decided that an ordinary education would not suffice for so extraordinary a young man. His regular schooling was ended. At 16, after rigorous examination, he was sent to study under the highly-esteemed pianist and professor James Kwast at one of the leading institutes of its kind in Germany, the « Hoch » Conservatory in Frankfurt.

At the « Hoch » Conservatory, in Frankfurt am Main, Otto Klemperer received instruction in theory and composition from Ivan Knorr, and in piano from James Kwast. « To Kwast and Knorr, I owe the whole basis of my musical development » , stated Klemperer. The teenaged Klemperer soon established himself as a pianist of note, performing Beethoven's Sonata in D major in a Conservatory concert and serving as accompanist to the celebrated baritone Julius Stockhausen.

After only 1 year in Frankfurt, Klemperer was off to Berlin. When James Kwast left, in 1902, for the « Klindworth-Scharwenka » Conservatory on the « Potsdamerstraße » , Klemperer followed - a pattern which was repeated in 1905 when Kwast transferred to the Stern Conservatory, also in Berlin.

In Berlin, Klemperer was pronounced a spell-binding pianist who was destined for the concert stage. He also found himself much sought-after as an accompanist, touring with the celebrated Dutch cellist Jacques van Lier and rehearsing the singers of the Stern « Gesangsverein » under the conductorship of Oskar Fried. It was Fried who would introduce

Klemperer to opportunities which would steer his career in an unforeseen direction.

In 1905, Fried called upon Klemperer to conduct the off-stage Orchestra in the 1st successful production of Gustav Mahler's 2nd Symphony. Mahler was pleased with the results. A few months later, in 1906, Klemperer was thrust into the position of principal conductor. He'd joined Max Rheinhardt's production of « Orpheus in the Underworld », as chorus Master, again under Fried. When Fried refused to conduct the 3rd performance because of an argument with one of the leads, Rheinhardt asked Klemperer to take-over. The 21 year old student took the podium, which he retained until the end of the season, 50 performances later.

While in Vienna, in 1907, for a performance with cellist Jacques van Lier, Klemperer sought Mahler's help in launching a conducting career. Impressed by Klemperer's piano reduction of his 2nd Symphony, which Klemperer performed for him from memory, as well as by what he had already seen of Klemperer's conducting ability, Mahler wrote-out the following recommendation :

« Gustav Mahler recommends “ Herr ” Klemperer as an outstanding musician who, despite his youth, is already experienced and is predestined for the career of conductor. He vouches for the successful outcome of a probationary appointment and is willing personally to provide further information.. »

The recommendation would soon prove invaluable. Klemperer attended the annual Festival of the « Allgemeiner Deutscher Musikverein », in hopes of discovering news of a job opening in this gathering of music professionals. He made such a discovery - but not in the concert halls. At lunch, one day, he found himself seated near 2 men from the German Theatre, in Prague, who were discussing their need for a junior conductor. When he presented himself and Mahler's card, he was sent, at once, to report to the Theatre's director, who hired him on the spot.

Hans von Bülow and Otto Klemperer

A (3rd) influence on Otto Klemperer's artistic development, although not a direct one, was the 19th Century conductor, Hans von Bülow, who had taught at the Stern Conservatory. Of Klemperer's indebtedness to von Bülow's technique, David Ewen wrote (in « The Man with the Baton ») :

« Both Bruno Walter (another “ protégé ” of Gustav Mahler, and rival of Klemperer) and Otto Klemperer were nurtured and raised upon the traditions of conducting created by Hans von Bülow - and their strength and weakness as conductors are to a great degree those of the school they represent. Like their predecessor Hans von Bülow, both Walter and Klemperer look upon a musical Masterpiece as a plastic organism which the conductor can shape at his own discretion. Liberty with tempi, with a preponderance of rubato, exaggeration of dynamics, reconstruction of the melodic phrase are occasional intruders into the performances of Klemperer and Walter. »

Yet, Ewen, like many music-critics, did not find these so-called faults insurmountable when appraising Klemperer. He noted the conductor's ability to feel the heart beat of most works he conducted. All of these musical influences were, perhaps, manifestations of something deeper within Klemperer's psyche : he suffered from bi-polar disorder, which grew

worse over time.

Klemperer's early reputation was made conducting Opera. He moved to Strasbourg, in 1914, at Hans Pfitzner's invitation, where he was appointed 1st conductor and musical director of the Opera House and a professor and the director of the Conservatory, there. In 1916, Klemperer became Strasbourg's general music-director. The next year, he moved to Cologne, whose avant-garde tastes suited his own and where, as 1st conductor, he expanded his reputation. Klemperer remained in Cologne for 7 years, leaving to accept an appointment as general musical director in Wiesbaden.

Portrait of Otto Klemperer (« Bildnis Otto Klemperer ») by Otto Dix (1923) . Lithograph, composition (irregular) : 17 ½ inches x 16 7/8 inches (44.4 cm x 42.9 cm) ; sheet : 23 1/16 inches x 19 5/16 inches (58.5 cm x 49.1 cm) . Paper : Cream, smooth, wove. Publisher : Karl Nierendorf, Berlin.

Ernst Bloch's friendship with Otto Klemperer

Although their personal acquaintance did not begin until they were introduced to each other by Wilhelm Furtwängler, in Berlin, in the early 1920's, Otto Klemperer had read and been enthralled by the manuscript of « Geist der Utopie » , as early as 1916 (thanks to his friend and Bloch's former teacher Georg Simmel) . At that stage, the manuscript probably still lacked its apostrophes to Karl Marx. By 1924, and the 1st publication of the essay « On the Mathematical and the Dialectical Character of Music » , Ernst Bloch had evolved his idiosyncratic version of Marxism, and Klemperer was joyfully fulfilling the 1st of his major conducting engagements in the Soviet Union. The revolutionary production of Beethoven's « Fidelio » with which Klemperer opened his « Kroll Oper » , in September 1927, was influenced by his theatre-going in Moscow ; and it was surely he who was responsible for commissioning from Bloch the introductory essay in the programme book. Later that season, Bloch likewise introduced Klemperer's production of Mozart's « Don Giovanni » .

At the Baden-Baden Festival of German Chamber Music, in May 1927, Otto Klemperer (who was accompanied by his future « Dramaturg » at the « Kroll » , Hans Curjel) had been enraptured by Kurt Weill's « Mahagonny, a Songspiel » or scenic cantata to texts by Bertolt Brecht. Bloch was not present at that occasion, but Weill attended the premiere of « Fidelio » , together with his wife, Lotte Lenya, and their friendship with Bloch was consolidated during the following year, after the epoch-making premiere of « The Threepenny Opera » at the « Theater am Schiff-bauerdamm » , in August. October saw the « Kroll » premiere of Igor Stravinsky's « The Soldier's Tale » (« l'Histoire du Soldat ») , directed by Bertolt Brecht's close friend, Jacob Geis, designed by Piscator's discovery, Traugott Müller, and conducted by Otto Klemperer. Bloch's notes on « The Soldier's Tale » and on « Œdipus Rex » (rescued from the previous season's Stravinsky programme) were the basis of his important later essay, « Zeitecho Stravinskij » .

Klemperer's admiration for « The Threepenny Opera » led to the commissioning of the Suite, « Kleine Dreigroschenoper » , which he 1st conducted, in January 1929, at one of the « Kroll Oper » concerts ; Bloch's similar enthusiasm led to his marvellous essay on the « Pirate-Jenny' Song » , which he dedicated to Kurt Weill and Lotte Lenya, and published in January 1929. That same month, Klemperer conducted Jürgen Fehling's radically new production

of Richard Wagner « The Flying Dutchman » . No small element in the uproar created by that production in nationalist and proto-Nazi circles was Bloch's introductory and style-defining essay « Rettung Wagners durch Karl May » (Rescue of Wagner through Karl May) , which was included in the 1974 anthology under the later title « Rettung Wagners durch surrealistische Kolportage » (Rescue of Wagner through Surrealistic Penny Dreadfuls) . Bayreuth, it seemed, was about to be stormed by « Peachum » and his beggars.

From « The Threepenny Opera » to « The Flying Dutchman » would, for most musical travellers of the day, have been an inordinately long and dangerous journey ; for Bloch, it was surely no more demanding than the one that had taken him, on numberless youthful occasions, from his family home in the industrial port of « Ludwigshafen » to the old Palatinate capital of Mannheim, on the opposite side of the Rhine. The fairgrounds and circuses and amusement arcades of plebeian « Ludwigshafen » offered the young Bloch delights far removed from the patrician theatres and libraries of Schiller's Mannheim. In music, as in the other arts, his questionable taste was a vital part of his own questioning of taste and the hierarchies it stood for : but it was equally a part of his quest for the Utopian spirit, in whatever guise it might appear. There was no condescension about his tributes to those forms of popular art and Kitsch that reflected a universal truth. The chapter in « Das Prinzip Hoffnung » concerning fairs and circuses, fairy-tales and penny dreadfuls, is entitled « Bessere Luftschlösser » (Better Castles in the Air) .

Bloch's passion for aerial and low-life excursions was one of his many bonds with Walter Benjamin, the outstanding critical mind among his younger German contemporaries and, like Klemperer, an early admirer of « Geist der Utopie » . It was surely thanks to Bloch and his essay on Jacques Offenbach's « Tales of Hoffmann » (written for the 1930 « Kroll Oper » production by Bertolt Brecht's friend and colleague, Ernst Legal) that Benjamin, whose genius was either unresponsive to music or else (in some sense that he never defined) intimidated by it, ventured his only essay on a musical subject - the Offenbach section of his great Karl Kraus study, first published in the programme book for the 1931 « Kroll » production of l'Opéra-bouffe « la Périchole » , in the Kraus version.

The closure of the « Kroll » , at the end of the 1930-1931 season, was rightly seen to be representative of a reactionary trend evident at all levels of German culture and society. For Bloch and Benjamin, as for Brecht, there was no hope of reversing the trend unless Marxist theory was put into action, which meant collective and Party action. The possible consequences of that for intellectuals who were unwilling or unready to repudiate their heritage of bourgeois individualism and morality had already been examined in Brecht's first indisputable Masterpiece for the theatre, « Die Massnahme » (The Measures Taken) , a « Lehrstück » set to music by Hanns Eisler, and first performed in Berlin, in the autumn of 1930, under the baton of Karl Rankl (Klemperer's chorus Master at the « Kroll ») . Functionally ambiguous as it is, « Die Massnahme » examines Leninist theory and practice in terms that cut straight across the two currents in Marxism characterized by Bloch as cold stream and warm stream. The fact that the measures taken are in principle consistent with the new morality of revolution propounded by Lukacs in the post- 1918 era has a direct and curious bearing on the debates with Lukacs in which Bloch, Brecht, and Eisler were engaged during the 1930's. But « Die Massnahme » itself does not figure in Bloch's writings, and is not even mentioned in his 1938 essay on Bertolt Brecht, « Ein Leninist der Schaubühne » , or its important predecessor, « Romane der Wunderlichkeit und montiertes Theater » , which proceeds from Kafka through Proust and Joyce to the Leninist Brecht.

« Die Massnahme » happened to introduce (and, today, throws an inquisitorial light upon) an era in which most of the measures taken were strictly reactionary. The closure of the « Kroll » was representative in that a plausible case could be made for it, in terms understandable to all. Its effect on the flow of Bloch's musical writings was immediate : the only musical essay Bloch was to publish during the 2 years that remained to him, in Germany, dealt with an Opera that Klemperer had taken a close personal interest in - Kurt Weill's « Die Bürgschaft » .

Otto Klemperer and 1933

1933 was not only the year of the Nazi rise to power ; it was also an auspicious year for German musical history. On 13 February 1883, exactly 50 years earlier, that most Germanic of composers, Richard Wagner, had died. As an anti-Semite and nationalist convinced of the supremacy of the Germanic race, Wagner was beloved by the Nazis, and Bayreuth had become an important cultural icon. Just weeks after Hitler came to power, however, on 13 February 1933, one of the leading conductors of Germany, the Jewish Otto Klemperer, gave a performance of Wagner's Opera « Tannhäuser » . The performance was met with outrage, and decried as an insult to the memory of the composer. Years later, one official insisted that it is particularly significant that, as late as 13 February 1933, and after the National-Socialist seizure of power, the Jewish general music director Klemperer had the impudence, on the occasion of the 50th anniversary of Wagner's death, to mount a production of « Tannhäuser » , at the Berlin State Opera, that ranked as a deliberate insult to the great German Master and an affront to all people with decent feelings.

The incident and its repercussions served to hasten Klemperer's departure from Germany, on in April 1933. Since the early days of his career, Klemperer had made a name for himself as a champion of the modernist cause of Stravinsky, Schönberg, and Hindemith. Under his direction, in the late-1920's, the « Kroll Oper » in Berlin became a target of hatred for the increasingly reactionary voices of late Weimar, condemned as a centre of cultural bolshevism. Although himself avowedly apolitical, Otto Klemperer had conducted frequently in the Soviet Union, and his early conversion to Catholicism had little meaning for a race-based ideology like that of Nazi anti-Semitism.

Klemperer was born on 14 May 1885 in Breslau. Although the boy Ist wanted to be an actor rather than a musician, the aid of a wealthy family member allowed him to pursue a musical education. With the support of his parents, he dropped-out of secondary school to study music in Frankfurt, several years later moving to Berlin, to continue his studies at the Conservatory. In 1905, he began a period of study with Hans Pfitzner. At the beginning of the War, in 1914, he received his 1st big break as the temporary replacement for Pfitzner as the Opera director for the city of Strasbourg. By the end of the War, with the defeat of Germany and the drama of the November Revolution, Klemperer, increasingly radicalised, had become a faithful supporter of the new Weimar Republic. He moved to Cologne, and formally converted to Catholicism, in 1919. In the mid- 1920's, he returned to Berlin, a centre of musical innovation in Weimar Germany. It was there that he held probably his most significant post, as conductor of the « Kroll Oper » , where he was a vocal advocate of composers like Ernst Křenek, Kurt Weill and Arnold Schönberg. However, the increasingly conservative atmosphere of Germany, along with the severe economic depression, claimed him as an early victim, and he lost his position at the « Kroll » , in 1931. Instead, he was offered a position working at the Prussian State Opera, where he was conducting when Adolf Hitler came to power.

Despite the response to his production of « Tannhäuser », in early 1933, Klemperer initially did not want to leave Germany, and hoped that his fame and apolitical stance would protect him. In April 1933, however, he fled to Austria, leaving his wife and children behind to follow, when he had secured a permanent residence. Unlike many of his fellow German-Jewish refugees, Klemperer was to establish a successful musical career in exile. Upon arrival in the United States, where he had already toured successfully in the 1920's, he was offered the position of musical director of the Los Angeles Philharmonic Orchestra. In 1939, he underwent an operation for a brain tumour, which left him with facial paralysis and worsened his emotional problems. He was so incapacitated that he ceased to conduct for several years. After the War, however, he was to resume an impressive international musical career. He became known as one of the best living conductors of the Classical German repertoire, particularly of works of the Viennese school and his early idol, Gustav Mahler. The conductor died in Zürich, in July 1973.

Otto Klemperer by Peter Heyworth

He arrived on the international music scene « like a meteor fallen from heaven ». Today, 40 years after his death, his impact continues to be felt. Ist as revolutionary ground-breaker, later as champion of the Classics from Bach to Gustav Mahler, Otto Klemperer amassed a recording legacy of Masterworks perhaps unmatched by any other conductor, unequalled in their vision, depth, and power. Treasures from conducting's golden age, their enduring popularity is proof that the best never goes out of style.

Otto Klemperer : born on 14 May 1885 in Breslau ; died on 6 July 1973 in Zürich. German conductor and composer of Jewish birth. After studying with Ivan Knorr at the music Conservatory, in Frankfurt am Main, Klemperer followed Kwast to the Klindworth-Scharwenka Conservatory, in Berlin, where he also studied composition and conducting with Hans Pfitzner. In 1906, he replaced Oskar Fried at the last moment to conduct Max Reinhardt's production of Jacques Offenbach's « Orphée aux enfers » at the « Neues Theater », in Berlin. The previous year, on the occasion of a performance of Gustav Mahler's « Resurrection Symphony » (No. 2) , in which he directed the off-stage Orchestra, he had Ist encountered the composer who was to exercise a decisive influence on his career. It was on Gustav Mahler's recommendation that Otto Klemperer was appointed chorus Master and, subsequently, conductor at the « Deutsches Landestheater », in Prague, in 1907 (making his debut in Weber's « Der Freischütz ») and, then, at Hamburg from 1910 to 1912. Further appointments followed at Barmen (1913-1914) and Strasbourg (1914-1917) , where he was Hans Pfitzner's deputy, and as musical director at Cologne (1917-1924) and Wiesbaden (1924-1927) .

After 1918, Otto Klemperer rapidly emerged as one of the leading German conductors of his generation. In 1923, he declined an appointment as musical director of the « Berlin Staatsoper » , where he felt he would have had insufficient artistic independence. His sympathy for and authoritative performances of an unusually wide range of contemporary music, as well as a less overtly emotional interpretation of the Classics than had been common among older conductors, made him appear an expression of the New Age. He was, therefore, a natural choice as director when, in 1927, the Prussian Ministry of Culture set-up a branch of the « Berlin Staatsoper » , whose special task was to perform new and recent works and repertory works in a non-traditional manner. This, the « Staatsoper am Platz der Republik » , played in the « Kroll Theater » , from which it drew the name by which it is usually known. Klemperer's period there was of crucial significance in his career and the development of Opera, in the Ist half of the

20th Century.

Igor Stravinsky's « Œdipus Rex » and « Mavra » (both produced by Klemperer) , Arnold Schönberg's « Erwartung » 's and « Die glückliche Hand » ; Paul Hindemith's « Cardillac » and « Neues vom Tage » ; Leoš Janáček's « The House of the Dead » and Kurt Weill's « Der Jasager » , as well as the impressive list of new and recent orchestral works given at the « Kroll » concerts, is evidence of both bold experiment and lasting musical values. Although the vocal standards of the « Kroll Oper » were inevitably more modest than those of its parent house on the « Unter den Linden » , the presence of conductors such as Klemperer (who also produced Beethoven's « Fidelio » and Mozart's « Don Giovanni ») , Alexander von Zemlinsky and Fritz Zweig ensured high musical standards ; and designers such as Ewald Dülberg, Oskar Schlemmer and László Moholy-Nagy had a lasting influence on the development of Operatic production, after 1945. In particular, the « Kroll Oper » 's drastically stylized production of « Der fliegende Holländer » (1929) was a decisive forerunner of Wieland Wagner's innovations at the Bayreuth Festival, after it re-opened in 1951.

After the closure of the « Kroll Oper » , Otto Klemperer remained with the « Staatsoper » where, on 13 February 1933, he conducted Richard Wagner's « Tannhäuser » for the 50th anniversary of the composer's death. In April 1933, he emigrated, eventually going to the United States (where he had made his debut, in 1927) . He became conductor of the Los Angeles Philharmonic (1933-1939) ; conducted the New York Philharmonic and the Philadelphia Orchestra ; and, in 1937-1938, played a part in the re-organization of the Pittsburgh Symphony Orchestra. In 1939, he underwent an operation for a brain tumour, in Boston. His health and stability were so gravely undermined that he did little conducting for some years. His next regular engagement was at the Budapest Opera (1947-1950) , where he conducted an extensive repertory before leaving there because of the Communist regime's restrictive musical policies. In the early 1950's, Klemperer accepted guest engagements, in spite of having suffered further accidents and illnesses. But his reputation in Europe had become largely a matter of hearsay.

In 1954, a contract to conduct and make recordings with the « Philharmonia » Orchestra of London led to his appointment, in 1955, as its principal conductor. At the age of 70, a new chapter in his life opened. By 1954, Wilhelm Furtwängler was dead and Arturo Toscanini retired, and Otto Klemperer came to be generally accepted as the most authoritative interpreter of the Austro-German repertory from Franz-Josef Haydn to Gustav Mahler, a reputation he retained until his retirement from public concert life, in 1972. In 1961, he made his Covent Garden debut, conducting and producing Beethoven's « Fidelio » ; Mozart's « Die Zauberflöte » followed, in 1962 ; and Wagner's « Lohengrin » , in 1963. On his death, Otto Klemperer's collection of annotated scores, letters and documents was given to the Royal Art Museum, in London. In 1973, a documentary film « Otto Klemperer's Journey through his Times » , with a soundtrack composed largely of Klemperer reminiscing in German, was made by the Dutch film director, Philo Bregstein.

Klemperer's performances were notable above all for their heroic dimensions and his architectural grasp. The detail revealed by his unfailingly lucid textures (predominant woodwind was a feature of his style) was always subject to his conception of a work, as a whole. Yet, this does justice only to the apollonian aspect of an unusually complex musical temperament. Until his later years, when his tempos became increasingly slow, his performances were also distinguished

by a power and intensity that always remained subject to his grasp of structure. His interpretation of Mozart was controversial. Detractors found it too plain and lacking in nimbleness. Admirers praised its simplicity and directness. In Brahms, he tended to emphasize what that composer owed to Beethoven rather than to Robert Schumann. In Bruckner, he realized the Symphonies' monumental « grandeur » to a degree few conductors have equalled. And, in Beethoven, a composer central to his vision, he achieved an uncontested authority. Even the characteristically un-burnished Klemperer sound seemed essentially Beethovenian. But his outstanding achievement was to reveal the full extent of Gustav Mahler's genius, by rescuing his music from the rather sentimental style of interpretation that had been widely accepted.

Otto Klemperer studied composition with his neighbour Arnold Schönberg in Los Angeles, in the mid-1930's. He was a prolific if spasmodic composer. His output includes an Opera, a considerable number of songs (some settings of his own texts) and 9 String Quartets, as well as 6 Symphonies, in a post-Mahlerian style. Not all these works have been performed. Many were extensively revised and a number were destroyed.

Peter Heyworth : « Do you regard yourself as a conductor who happens to compose, or as a composer who has been unjustly neglected ? »

Klemperer : « It's a very difficult question. I can only say a few words. Naturally, I would be glad to be remembered as a conductor and as a composer. But, without wanting to be arrogant, I would only like to be remembered as a good composer. If people find my compositions weak, then it is better not to be remembered. »

(Peter Heyworth. « Conversations with Klemperer » , Faber & Faber, London and Boston, 1973 ; page 129.)

Berlin in the 1920's : Conversations with Otto Klemperer and Lotte Lenya

(By Charles Osborne.)

« The gramophone burst into loud, braying music. Most of the people in the room began to dance. They were nearly all young. The boys were in shirt sleeves ; the girls had unhooked their dresses. The atmosphere of the room was heavy with dust and perspiration and cheap scent. An enormous woman elbowed her way through the crowd, carrying a glass of wine in each hand. She wore a pink silk blouse and a very short pleated white skirt ; her feet were jammed into absurdly small high-heeled shoes, out of which bulged pads of silk-stockinged flesh. Her cheeks were waxy pink and her hair dyed tinsel-golden, so that it matched the glitter of the half-dozen bracelets on her powdered arms. She was as curious and sinister as a life-size doll. Like a doll, she had staring China-blue eyes which did not laugh, although her lips were parted in a smile revealing several gold teeth. »

« There was a great deal of experimenting. There were oddities, and occasionally even absurdities, but the common denominator, the characteristic sign of those days, was an unparalleled mental alertness. And the alertness of the giving corresponded to the alertness of the receiving. A passionate general concentration upon cultural life prevailed, eloquently expressed by the large space devoted to art by the daily newspapers, in spite of the political excitement of

the times. Musical events naturally aroused public interest to no less an extent. The Philharmonic Concerts led by Wilhelm Furtwängler ; the Bruno Walter Concerts with the Philharmonic Orchestra ; a wealth of choral concerts, chamber music recitals, and concerts by soloists ; the State Opera, deserving of high-praise because of premieres such as that of Alban Berg's " Wozzeck " and Leoš Janáček's " Jenůfa " under Erich Kleiber's baton ; the newly flourishing Municipal Opera under my guidance ; the " Kroll Oper " under Klemperer ; and a number of other institutes matched the achievements of the dramatic stage. »

The 1st paragraph is from Christopher Isherwood's « Mister Norris Changes Trains » ; the 2nd from Bruno Walter's volume of autobiography, « Theme and Variations » . Both refer to the Berlin of the late-1920's and the early-1930's : the immediate pre-Nazi period. It was a time when social and artistic life had a great variety of excitement to offer ; when there was, for instance, as much experimental music to be heard in the concert halls and Opera Houses as there was (and, for that matter, still is) experimental sex to be had, not far from the « Kurfürstendamm » . 2 famous survivors from that musical and theatrical Berlin, of 30 years ago, have been in London this spring : Otto Klemperer, a great force in Berlin Opera of the time, and Lotte Lenya, widow of Kurt Weill whose music, which mirrored its time with such cunning and precision, is coming into its own after a generation of near-neglect.

Doctor Klemperer became the musical director of the « Kroll Oper » in Berlin, in 1927. I asked him if he had been given a free-hand in the choice of works to be produced.

Klemperer : I was not fully free. The Generalintendant, Heinz Tietjen, was my superior, but he nearly always agreed with my suggestions.

Osborne : Which would you say were the most important of the modern Operas you produced there ?

Klemperer : The Stravinsky works - « Œdipus Rex » , « Mavra » , « l'Histoire du Soldat » ; Křenek's 3 1 Act Operas - « Der Diktator » , « Das heimliche Königreich » and « Schwergewicht » , as well as « Das Leben des Orest » ; Hindemith's « Cardillac » , « Neues vom Tage » , and « Hin und Zurück » ; Janáček's « Aus einem Totenhaus » with its libretto from Dostoevsky ; and Schœnberg's « Erwartung » and « Die glückliche Hand » .

Osborne : What was audience response to these works like ? Were the Berliners a progressive and intelligent audience ?

Klemperer : For the most part, yes. Of course, we naturally encountered some opposition.

Osborne : It must be fascinating to look back on such a period of great activity. Not all the novelties of the time have survived. I wonder which works you now consider to be the most likely to endure. « Œdipus Rex » , I suppose that goes without saying. The Janáček « House of the Dead » ?

Klemperer : Yes, both of those. Also, I think, « The Soldier's Tale » , Hindemith's « Cardillac » and Schœnberg's « Erwartung » .

Osborne : Can you tell me anything about Hindemith's « Neues vom Tage » ? I know it was a satire on modern newspapers. I suppose it was a completely topical work, a « Zeitoper » . Could it stand on its own feet today, do you think ?

Klemperer : No, I don't think it would be effective today. It was, as you say, a completely topical work.

Osborne : You also gave regular Symphony concerts in the « Kroll » Opera House. Can you tell me some of the more important new works you performed there ?

Klemperer : Again, Stravinsky : « Apollon Musagète » , « les Noces » , the Piano Concerto, and « Capriccio » with the composer playing the piano part. The « Sinfonietta » of Křenek. A number of Hindemith works : the Concerto Grosso, Violin Concerto, Viola Concerto, Cello Concerto. And the « Sinfonietta » of Hauer.

Osborne : Hauer. Josef Hauer ? He's the atonal theorist and composer who, in a way, preceded Schönberg. He seems to have sunk into obscurity nowadays. Were there, in Berlin at that time, any promising young composers who later disappeared under the Nazis ?

Klemperer : Most of these composers were no longer performed under the Nazi regime.

Osborne : Did you experience, at the « Kroll » , much violent antagonism from the more reactionary, conservative musical forces of the day ?

Klemperer : Yes.

Osborne : The « Kroll » Opera was closed in 1931, I believe. Why did this happen ?

Klemperer : To this day, I don't know the reason why the « Kroll Oper » was closed. There were no financial difficulties, because we got a small subsidy. I suppose I was the reason. The government was afraid of the coming Nazis, who regarded us at the « Kroll » as cultural bolsheviks.

Osborne : So you went to the « Staatsoper » , in 1931. Did you find it very different from the « Kroll » ?

Klemperer : The main difference was that the « Staatsoper » was a repertoire theatre : the « Kroll » was a theatre for every day, with a small repertoire and many repetitions.

Osborne : Did you encounter much State opposition at the « Staatsoper » ?

Klemperer : No, not really.

Osborne : Incidentally, did you play a great deal of Gustav Mahler during your Berlin period ? Was he popular in North Germany ?

Klemperer : Yes. I played many of his Symphonies. Audience reaction was always very favourable.

Osborne : Towards the end of this period, were you at all aware of the imminence of Nazi domination ? Did it feel like the dissolution of an era ?

Klemperer : Naturally, we were aware of the coming Nazi regime. We felt that the great era from 1924 to 1933 was over.

Osborne : What did you think, at that time, of the music of Kurt Weill ?

Klemperer : I admired his work very much. I think, perhaps, the best of his works is the « Dreigroschenoper » . And it came just at the right moment. Lotte Lenya in the Weill Operas is unsurpassed, as singer and actress.

In 1933, Otto Klemperer was presented by von Hindenburg with the Gœthe Medal, for his services to German culture. A few weeks later, he had to leave Germany : his contract with the State Opera had been cancelled without warning, and with no reason given. He made his way to America.

Among the many who left Germany that year were the composer Kurt Weill and his wife Lotte Lenya. They, too, managed to get to America. Weill died there, in 1950. 4 years later, his « Threepenny Opera » was revived in New York, with Lotte Lenya as Jenny, the role she had played in Berlin, in 1928. Born of working-class people in Vienna, she studied ballet in Zürich, gained experience also as an actress, and came to Berlin, in 1923, where she met her future husband.

Osborne : Miss Lenya, it's true, isn't it, that Kurt Weill studied with the composer Busoni in Berlin, between 1921 and 1924 ? Do you remember anything of Busoni ?

Lenya : My 1st memory of Busoni goes back to 1917, when I was studying ballet at the « Stadttheater » , in Zürich. One morning, we were called to rehearsals for Busoni's « Turandot » , which was based on Gozzi's version of the fable. When I arrived, Busoni was already sitting at the piano, and he played throughout the rehearsal. His attitude at the piano was very special. His long, beautiful hands seemed to belong more to the keyboard than to his body. He created a sort of stillness. I only remember one other pianist who made a similar impression on me, and that was Schnabel (whom I heard many times ; once, at a private house, when I remember him saying of some other pianist : « I don't like him, he has such a noisy spiritual life. ») . After his rehearsal was over, Busoni sat down on the floor, which Weill later told me was his favourite relaxing position, and started talking about his Opera. But he was talking to us, the girls, not to the waiting rehearsal-pianist. The music ? Oh dear, I don't remember a thing about it. I never saw Busoni again. When I met Weill, Busoni was suffering his last illness. He died in July 1924, and Weill was very shaken. There had been a deep sympathy between them : I still have 2 of Busoni's autographs, with the warmest dedication to «

dear Kurt Weill » . But I don't think Weill felt Busoni's death as an end. Partly because he had just met Georg Kaiser - and that was a beginning.

Osborne : Did you know Kaiser ?

Lenya : Yes, I knew him very well. I met him for the 1st time in Berlin, 3 or 4 years after the 1st War. By that time, he was one of the key figures in German drama, though he had only achieved fame during the last years of the War, when he was already in his late-1930's. I became great friends with him and his family and, for almost 1 year, I lived with them in Grünheide, which was an hour from Berlin. They used to rent a house, near the edge of a lake. It was an odd, Chas Adams-ish sort of place, but Kaiser was very fond of it because he liked to live outside rather than inside, and he had a mania for boats. One of the reasons why he was always in debt was that, whenever there was any sign of money coming his way, he bought a new boat. There was a weird assortment of paddle boats, sailing boats, rowing boats, sculling boats and so on. Still, it was in one of those boats that I 1st met Kurt Weill. He was coming to discuss « The Protagonist » with Kaiser, and I was sent to row him across the lake from the station. I must add that Kaiser had a passion for music (though, sometimes, I wondered whether it was just a passion for Wagner's « Tristan ») , and one of his best friends was the conductor Fritz Stiedry. I think it was Stiedry who had introduced Weill to Kaiser.

Osborne : « Der Protagonist » was Weill's 1st Opera, wasn't it ? How did it come to be written ? Had Kaiser written a libretto 1st, which Weill wanted to set ?

Klemperer : It was originally a 1 Act play set in Elizabethan England, which Kaiser wrote, in 1921. The 1st collaboration really only amounted to deciding a few cuts with Kaiser. Weill set the text almost as it stood. That's one of the extraordinary things about Kaiser's literary style, it is so condensed that the slower tempo of music is almost an advantage. After « The Protagonist » , Kaiser wrote 2 texts specially for Weill. 1st, the little Comic-Opera, « The Czar » has his photograph taken and, then, the big play with music, « Der Silbersee » .

It's rather ironic that Kaiser, whom Brecht acknowledged as one of the indispensable pioneers of the new drama, and who was the most performed German playwright after Hauptmann, should today be hardly more than a name outside Germany. I am sure that, as soon as a complete edition of Kaiser's plays is published (not one is in print, at the moment, partly thanks to Kaiser's very odd business arrangements) , his remarkable stature will be realized.

Osborne : He was personally rather an odd character, was he ?

Lenya : He was always strangely remote and isolated, the very opposite of Brecht. Although he wrote about 60 plays, he never once went to a rehearsal, or even to a premiere, and he prevented us from going too. (His wife and I used to go secretly to Berlin to see his plays.) He refused to read press reviews : « I remember that, if somebody in ignorance brought a paper to the house to show him, he would pick it up with the tongs and put it into the fire as if it were contagious. He was the most enigmatic and contradictory man I have ever known. He was almost hopelessly generous in giving money, and almost hopelessly ruthless in taking it. He gave his life to the theatre, and he hated

the theatre. He dreamt of being an English country squire and Master of an Estate and, yet, he lived a life which swung like a pendulum between “ gut bürgerlich ” and Adlon elegance. »

Osborne : This was the period when late-night political-satirical cabaret flourished in Berlin, I believe ?

Lenya : Yes, indeed. Margo Lion, Rosa Valetti, Kate Kühl, Dolly Haas, Trude Hesterberg, Blandine Ebinger, Claire Waldorf, Liesl Karlstadt, Karl Valentin, Werner Fink and many more besides appeared continually in that kind of cabaret. People often think it was all Left-wing but, of course, much of it was non-Party and purely satirical.

Osborne : Did you ever appear in such shows ?

Lenya : No, I was never in any of the cabarets.

Osborne : Was theatre in Berlin, at that time, politically aware ?

Lenya : Intensely aware. When one thinks of Erwin Piscator's « Theater am Nollendorfplatz » , which was entirely political, and directors like Jessner, Karl Heinz Martin, Jürgen Fehling, all of whom had some kind of political line, it is quite obvious that the serious theatre-goer couldn't escape politics. And, of course, the playwrights (for instance, Kaiser in his « Gas » plays ; Toiler, in all his plays) took advantage of the situation even before Brecht.

Osborne : Was « Dreigroschenoper » , in 1928, the 1st « Zeitoper » to appear ?

Lenya : « Zeitoper » is one of those catchwords which Weill very much distrusted. He was against things which were merely contemporary. Of course, the point about « Dreigroschenoper » is that it generalizes. There were purely contemporary Operas before that : « Jonny spielt auf » , for instance. But what became of them ?

Incidentally, « Dreigroschenoper » did not set-out to be a great artistic statement. It was an in-between work, written in answer to a special request from the producer Ernst Josef Aufricht. Before, it was even begun, Brecht and Weill had already planned the « Mahagonny » Opera.

Osborne : Our English picture of pre-Nazi Berlin is largely drawn from the Berlin stories of Christopher Isherwood. To what extent do you think they give a true and accurate picture of the feeling of that time and place ?

Lenya : It's a funny thing the way people think of Berlin, in those days, as a sexual paradise, or hell. Perhaps, Mister Isherwood's very brilliant novels have something to do with that. But besides the famous corner of the KDW and the well-walked pavements of the « Friedrichstraße » , there were other places and other occupations. People did go to work in the morning and come home in the evening. They did (some of them) fight for the things that matter, and continue to hope for a better life. Somehow, that old picture of Berlin as a sink of iniquity seems in danger of being applied to everything which came-out of it, artistically. Only the other day, I read a description of the « Song of Seeräuber-Jenny » in « Dreigroschenoper » , which stated that it was a song about a whore which it most certainly is

not. The only whores in any work of Brecht and Weill (not forgetting the girls in « Mahagonny » , who are just gold-diggers) are the ones in « Dreigroschenoper » . And they come straight-out of your English « Beggar's Opera » . And, by the way, am I not right in thinking that, until recently, some London pavements also knew the sound of those high-boots which were one of the attractions of the old Berlin ?

Osborne : How right you are. You know your Soho. Tell me, did you listen to Classical or modern music in Berlin ? Did you, perhaps, hear a Klemperer performance ?

Lenya : Yes, of course. I don't think there was a production at Klemperer's « Kroll » Opera which we did not go to. Above all, I remember Stravinsky's « Œdipus Rex » , a completely new conception of « Madama Butterfly » , with Jarmila Novotná, who sat on a swing to sing one of her arias, and a wonderful « Fidelio » . We also went to the modern music concerts of the « Novembergruppe » , of which Weill was a member. I also remember going quite often to the Kolisch Quartet whenever they were in Berlin ; and I certainly heard Hindemith in chamber music. For a time, we saw a lot of the Hindemiths but, after we emigrated, we never met them again.

Osborne : What can you tell me about Caspar Neher, and « Die Bürgschaft » ?

Lenya : I think it was one of Weill's happiest collaborations. They had been very close friends, since 1927, and completely understood each other. The work is based on a parable by Herder, the great Classical humanist, and it is about justice in a primitive society and injustice in a totalitarian society. I have a very special love and admiration for his work. For Weill, it was a kind of relief after the restraints of writing for untrained singers, children and the special needs of Brecht. I remember him saying : « Jetzt muß ich mich mal wieder ausmusizieren » , meaning that he wished now to let the music speak-out, as fully as possible.

Osborne : What were the immediate circumstances of your leaving Berlin, in 1932 ?

Lenya : After the « Reichstagsbrand » , the last security was gone for those who had fought for the things that matter and who were the open enemies of the Nazi Party. Weill and I managed to get across the border at the last moment, with the help of Neher.

The great days had come to an end. The prophecy of Brecht's lines in « Mahagonny » were fulfilled :

Denn wie man sich bettet, so liegt man,
es deckt einen da keiner zu,
und wenn einer tritt, dann bin ich es,
und wird einer getreten, dann bist du's !

« Mahagonny » survives triumphantly today as, perhaps, the finest achievement of its period. A monument, a warning, a work of art. The bitter, ironic, tender sound that it makes is the voice of Berlin itself.

Walter Legge and Otto Klemperer

DEATH, who had so often unsuccessfully wrestled with Otto Klemperer, finally overcame him while he slept : only in sleep could Klemperer's adamant will have been broken. Misfortune, accidents, severe illnesses, major operations and often extreme poverty assailed him for a great part of his life but he faced them all inflexibly. No one who saw him interviewed on « BBC » Television, after he had recovered from one of his worst accidents, will forget his answer to John Freeman's question :

« Did you ever think during the months you were in hospital that you might never conduct again ? »

A grim, laconic : « No » .

And, throughout all these batterings of fate, he was, as both Artur Schnabel and, later, his daughter Lotte Klemperer told me, handicapped by cyclothymia, the uncontrollable alternation of euphoric and depressive states, an illness « most frequently found among worthy persons of the upper-social and intellectual classes » . This incurable cyclic fluctuation of his nature was partly responsible for the erratic course of his career.

Otto Klemperer was born in Breslau. Both parents were Jewish ; his father, according to him, was a good amateur singer and an incompetent businessman, his mother a professional piano teacher. When he was 4, the family moved to Hamburg where he had his 1st piano lessons from his mother. He left school at 16 and went, for a year, to the Frankfurt Conservatory, then, to Berlin where he studied conducting and composition with Hans Pfitzner. In 1905, he entered for the Rubinstein competition for pianists : the prize-winner was Wilhelm Backhaus.

In 1905, Max Reinhardt, the great Austrian « régisseur » and, with Richard Strauß and Hugo von Hofmannsthal, co-founder of the Salzburg Festivals, gave Otto Klemperer his 1st engagement as chorus Master and deputy-conductor of Jacques Offenbach's « Orpheus in the Underworld » , in Berlin, at what is now the « Theater am Schiffbauerdamm » . Fortunately for Klemperer, the principal conductor, Oskar Fried, quarrelled with a singer on the 1st night and, from the 2nd performance, Klemperer was in charge.

He had met Gustav Mahler, 2 or 3 times, and having been told that the best way to win that composer's sympathies was to show interest in his music, Klemperer had made a piano reduction of his 2nd Symphony, the Scherzo of which he played to the composer by heart. Mahler was so impressed and flattered that he gave Klemperer a recommendation on his own visiting card, a souvenir Klemperer prized all his life and always carried with him. Mahler's introduction was enough to secure Klemperer his 1st job in an Opera House, a 5 year contract as chorus Master and conductor at the German Opera House, in Prague, a Theatre which, until 1938, had a great tradition and which was the spring-board for several illustrious careers. Karl Muck and Arthur Nikisch had started there and it was an important rung in Georg Szell's ladder. So good was this Theatre's reputation that many Central European singers chose to take their 1st engagements there, rather than in other Opera Houses which paid better. Like Wilhelm Furtwängler starting in Zürich, Otto Klemperer had to conduct « The Merry Widow » , in Prague, where he stayed for 3 years until he was dismissed on suspicion of having influenced a music-critic to disparage the Director. Again, Mahler came to his aid and induced

the Hamburg Opera to engage him.

To all accounts, he was happy there, for a while. He conducted « Rigoletto » , « Carmen » and « Martha » for Enrico Caruso, and he frequently spoke of his « Lohengrin » there, as one of the greatest successes of his life. The 1st and 2nd « pages » were 2 young sopranos making their debuts in Hamburg : Elisabeth Schumann and Lotte Lehmann. In spite of some disagreements, even ruptures, these 3 remained friends. Otto Klemperer's daughter, Lotte, was named after Lehmann.

An involvement with a highly-gifted singer led to an unpleasant incident when, during a performance of « Die Fledermaus » , Klemperer was assaulted by the offended husband. Again, he had to leave an engagement before his contract had expired.

Cologne and marriage

The next stages of his career were Barmen (1912) , some steps down from Hamburg, then Straßburg (1914) where he stayed until 1916 when he was appointed to Cologne. In the time I knew him, he never spoke of the Barmen and Straßburg years. In Cologne, he married Johanna Geisler, a soprano in the Cologne company by whom he had 2 children, Werner (the well-known American film and television actor) and Lotte who, for 30 years, smoothed her father's way, cared for him and tended him with super-human patience and devotion, right to the end.

In Cologne, Klemperer started building his reputation as a champion of contemporary music and his fame began to spread beyond the German frontiers. The Berlin Opera offered him a contract as a conductor which he rejected, in favour of the musical directorship of Wiesbaden. It was there, I first heard him, in 1926, on my 1st visit to Germany and to a German Opera House. His performances of « Fidelio » and « Don Giovanni » were revelations, even though the singing was not comparable with much that I had heard at Covent Garden, in the 1924-1925-1926 seasons. 20 years later, I mentioned these Wiesbaden performances to conductor Josef Krips who, at that time, had been engaged in Dortmund. He confirmed my impressions and told me that Klemperer's work at Wiesbaden was so revealing that, whenever he was free, he habitually made the 120 mile journey to hear and study Klemperer's interpretations.

Klemperer's Wiesbaden contract is said to have allowed him 6 months leave each year - a rather unusual arrangement in those days and it seems strange that he, who had been such a strong advocate of the ensemble Opera company and opponent of the repertory Opera system, accepted it. It gave him the opportunity annually to conduct for 6 weeks, in Russia, and to accept other guest engagements abroad. From 1924 to 1936, each year, he went to Russia as guest-conductor and even conducted Bizet's « Carmen » , at the Bolshoi Theatre. In the latter part of his Berlin period, Klemperer, like many of his Jewish intellectual friends, was freely spoken of as a « Salon-Communist » , a term much used at the time for affluent or eminent extreme Left-wingers.

Berlin, 1927

In 1927, Klemperer moved to Berlin to take-over a new Opera House, the « Staatsoper am Platz der Republik » , the

« Kroll Oper » , as it was usually called. At that time, Berlin had an incredibly rich musical life. 3 Opera Houses, the Berlin Philharmonic Orchestra with Wilhelm Furtwängler as its chief conductor, concerts by the Orchestras of the Opera Houses and innumerable recitals by the greatest instrumentalists and best concert-singers of the period. The most able singers of the time, who could sing in German, were engaged at one or the other of the Opera Houses and great conductors were in abundance : Wilhelm Furtwängler, Bruno Walter, Erich Kleiber, Leo Blech, Georg Szell, Otto Klemperer (and, occasionally, even Richard Strauß) - all conducting Opera - not for occasional visits but, except for Strauß, living and working in Berlin. It was paradise for young musicians avid to learn but torture for them to decide which Opera or concert to hear each day.

The administrative director of all the Berlin State Opera Houses was Heinz Tietjen, a highly-intelligent, unscrupulous operator. His skill at playing artists off each against the others was proverbial and hated, but he achieved the diplomatic miracle of holding his position 1st, under the Weimar Republic, then, under the Nazi regime and, finally, played a leading role in Germany's musical life after World War II. He was also a brilliant producer and an able conductor who was virtually dictator of Berlin's Operatic life and director of the Bayreuth Festivals, from 1931 until they ceased late in the War. He was the Talleyrand of German musical life.

The theatre Klemperer took-over with a 10 year contract (the « Kroll Oper ») was a new venture. It was large, rather uncomfortable and acoustically harsh. The declared policy was to provide Opera for a large public, at low prices. Klemperer chose Operas which, with few exceptions, were not in the repertoires of the other Theatres and he put into practice his ideas on modernization of production. I saw the much discussed « Der fliegende Holländer » , in modern dress, with Moje Forbach as Senta wearing a coarse woollen blue pull-over and a rough tweed skirt. Fritz Krenn (Ochs at Covent Garden, in 1938) sang Rocco. To my eyes, the revolutionary sets were anachronisms, ugly and contradictory to the music. The « Fidelio » scenery, probably influenced by Adolphe Appia or early Bauhaus ideas, was cold and rectilinear. Rosa Pauly, at that time, an untidy but intense singer, sang Leonore. The repertoire was not really suited to the public it was supposed to attract and, apart from the few standard favourites which were mostly produced against the music and subject, little of the novel repertoire Klemperer introduced has stood the test of time. The era of the producers who blight the world's Opera Houses today seems to have been Klemperer's innovation. At his concerts with his Opera House Orchestra, he did much Igor Stravinsky, and less Paul Hindemith.

After 3 years, the « Kroll Oper » venture closed and Klemperer, unwillingly, was transferred to the « Unter den Linden Theater » , then Berlin's principal Opera House. I went to the dress-rehearsal of a new « Der Rosenkavalier » production : a charmless, insensitive performance from Klemperer. Lotte Lehmann was the Marschallin. That glorious artist who instinctively poured-out warm radiance and impulsive femininity was not the most accurate of singers. Having been stopped and corrected by Klemperer, 2 or 3 times, she lost patience, walked down to the foot lights and said to him :

« Don't keep on interrupting me ! I'm only singing a few performances here, then I'm off to sing it at Covent Garden, then at the Chicago Opera. »

Klemperer's reply was a typically laconic question :

« The Strauß or the Lehmann version ? »

Many years after World War II, Lehmann and he met in the Hyde-Park Hotel. His ironic humour came-out - much to Lehmann's amusement.

Klemperer : What are you doing in London ?

Lehmann : Giving Master classes. They are a great success.

Klemperer : I had hoped you were now learning the parts you used to sing.

On February 12th, 1933, Klemperer conducted his last performance for many years of Opera, in Germany, a few weeks after he had been awarded the Goethe Medal for his services to German art and less than a fortnight after Adolf Hitler had taken power. Klemperer was not to conduct Opera again, until 14 years later.

Already in the 1920's, Klemperer had begun to give concerts outside Germany. He went to New York, for the 1st time in 1926. In 1927, the Royal Philharmonic Society invited him to conduct a concert in London, on January 26th, 1928, but broke-off negotiations because he inflexibly insisted that his programme should consist of Beethoven's 3rd and 5th Symphonies, and nothing else. However, his London debut was not to be long delayed. On Artur Schnabel's recommendation, Mrs. Courtauld invited him to London and he made his debut at the Queen's Hall, in 1929. He was well over 40 years old. The programme was what violinist Jascha Heifetz, many years later, described as poison to the box-office - Arnold Schœnberg's orchestration of Bach's E-flat Prelude and Fugue, and Anton Bruckner's 8th Symphony (its 1st performance in Britain, I believe) but the « Courtauld - Malcolm Sargent » concerts were fully subscribed, even over-subscribed. The press reception was cool (as far as I remember, the only critic who sensed Klemperer's qualities was Walter J. Turner) and there was mutual dislike between the Orchestra and the conductor. But Klemperer returned, in 1930, and, with the same Orchestra, gave a revealing performance of Beethoven's 9th with an incredibly exuberant Finale which brought the audience shouting to its feet. London did not hear him again until after the War.

Early 78's RPM Records

It was during his Berlin period that Klemperer made his 1st recordings, mostly for « Polydor » , but there were 3 works for « Electrola » published in London on the « HMV » black label, which I treasured for years : Johannes Brahms' « Academic Festival Overture » , the « Tristan » Prelude with Richard Wagner's own concert ending (on 4 10-inch sides !) and, above all, a glowing, sensual performance of « Salome's 7 Veil Dance » . Richard Strauß and Otto Klemperer collectors, please note !

Within 2 weeks of Adolf Hitler's accession to power, Klemperer left for Zürich. At 1st, things did not go too badly for him. His wife, who followed him with the children, had smuggled-out some money in a cake (Jews were not allowed to take money out of Germany) and he conducted some concerts. Through a chance acquaintance in Italy, he was invited

to take-over the Los Angeles Philharmonic Orchestra which was looking for a resident conductor. This also involved open-air concerts in the Hollywood Bowl which he must have hated. However, he accepted and, in 1935, he moved his family to California and eventually became an American citizen. He must have felt quite at home there because, according to Gottfried Reinhardt's book, the cream of Berlin's Jewish Left-wing intellectuals (philosophers, historians, doctors, lawyers) had found their ways to California. From 1934 to 1936, he conducted the Philadelphia Orchestra for a few weeks and, in 1936, he took-over the New York Philharmonic Symphony Orchestra from Arturo Toscanini, for 3 months. At about this time, he was invited to choose the musicians for the foundation of the Pittsburgh Symphony Orchestra.

The « Big 5 » of conductors : This photograph was taken in 1929, during the Berlin Festival, at a reception given for Toscanini as musical director of La Scala of Milan with which company he gave a series of incomparable performances. It shows the Musical Directors of the 3 Berlin State Opera Houses - Erich Kleiber (« Staatsoper Unter den Linden ») , Bruno Walter (« Stadtische Oper ») , Otto Klemperer (« Kroll Oper ») , and Wilhelm Furtwängler, director of the Berlin Philharmonic. It also shows how tall and handsome Klemperer was at that time.

It seems that he was in poor health and worrying financial circumstances, in the years immediately before the War. He was habitually reticent about this period. In 1939, he had a major operation for a brain-tumour believed to have been the result of falling from the podium during a rehearsal in Leipzig, several years earlier. The operation left him partially paralysed and, for many years, he was unable to conduct standing-up. This operation and the long convalescence had drained his financial reserves and, for the greater part of the War, he had very little work. He was a discounted, if not forgotten, man and his daughter Lotte worked in a factory to bring in some money.

The Return to Europe

In desperation, he returned to Europe, in 1946, and found himself not only well-remembered but in demand. Particularly, because the Americans, French, British and Russians had decided that every distinguished Central European musician who had performed in German occupied Europe during the War was, ipso-facto, a Nazi whose rehabilitation must be delayed until they had been cleared by denazification boards.

In Stockholm, Klemperer had the good fortune to meet Aladhr Todt, the husband of Annie Fischer. They were living there, as refugees from Hungary. Todt was one of the wisest and most cultivated of men, and certainly the gentlest I have known. He was, so Hungarians tell me, one of their best writers. He had been a vigorous proselytiser of Béla Bartók, a friend of Ernst von Dohnányi and Zoltán Kodály and a distinguished critic in Budapest. Soon, Todt was invited back to Budapest as director of the Opera there and, on taking-up this appointment, he invited Otto Klemperer to become his principal conductor. It was a stormy period ; part of the time, Klemperer was in his euphoric state. Disputes and temperamental outbursts were frequent but, to all accounts, he made wonderful music. He conducted Mozart - DaPonte Operas (« Die Entführung aus dem Serail » and « Die Zauberflöte ») , Beethoven's « Fidelio » , Richard Wagner's « Tannhäuser » , « Lohengrin » and « Die Meistersinger von Nürnberg » , as well as some Italian Operas, and many concerts. But, yet again, the engagement ended in disputes although Klemperer remained friendly with the Todts.

Klemperer was still an itinerant musician. He conducted in Vienna, one performance of « The Marriage of Figaro » and an orchestral concert in Salzburg, in 1947, and should have conducted the world-premiere of von Einem's Opera « Danton's Tadeusz » . But after 1 or 2 rehearsals, Ferenc Fricsay, then unknown outside Budapest, was suddenly called in to take-over. These performances launched Fricsay on his brilliant but short international conducting career.

In 1948, Otto Klemperer conducted in Buenos Aires, and Bizet's « Carmen » at the « Komische Oper » , in East-Berlin. Felsenstein was the producer and spent so much time in preparing the 1st 3 Acts that Klemperer had to remind him that his own contract was expiring in a couple of weeks. The last Act was quickly put together and Klemperer conducted a few performances. In the summer of 1949, he toured Australia.

It was Richard Austin who first brought Klemperer back to London, at the end of the 1940's. Austin was trying to resurrect the spirit and organization of the pre-War « Courtauld - Malcolm Sargent » concerts, under the name of « The New-Era Concert Society » , at Royal Albert Hall, for which he engaged my « Philharmonia » Orchestra and several distinguished European conductors ; among them, Klemperer. I went with composer William Walton to hear him conduct a programme which, if I remember rightly, was a Bach Suite, a Stravinsky Symphony and the Eroica Symphony. It was an unhappy occasion. My Orchestra seemed unable to understand Klemperer's beat, the Stravinsky was new to them. Walton and I left at the interval.

In 1951, the « Philharmonia » Orchestra was invited to give 2 concerts, as part of the Festival of Britain. I had engaged the pianist Artur Schnabel, as soloist, for both of them and wanted George Szell to conduct, but he was not free, so, in Schnabel's suite at the Hyde-Park Hotel, the 3 of us discussed possible alternatives. Both Schnabel and Szell urged me to invite Klemperer because he is still capable of marvellous performances and it would help him. So, I engaged Klemperer.

As it turned-out, Schnabel was too ill to play. Pianist Solomon was engaged as soloist for 1 concert, Dame Myra Hess for the other. I was not in London at the time of the rehearsals of the 1st concert but a crisis occurred before the 2nd when Klemperer, without warning, refused to conduct Elgar's « Enigma Variations » and threatened to cancel the concert, unless he could substitute Mozart's « Jupiter » Symphony for the Elgar. My incomparable and imperturbable assistant, Jane Withers, telephoned me and I agreed to let him have his own way ; I would fly back, as quickly as possible. It was not until well after the interval of the 2nd concert that I reached the Festival Hall in time to hear the last movement of the « Jupiter » : powerful, incredibly transparent and the structure marvelously revealed. Marie Wilson, then playing in the 1st violins of the « Philharmonia » , came-off the platform with tears streaming down her face, put her hands on my shoulders and said :

« I feel such a bitch taking money from you for the privilege of playing a concert like this one ! »

This time, the public and critics understood what they had heard and on those 2 evenings. Klemperer laid the foundation stone of what was to be the longest, the most successful, the last, and I hope, the happiest epoch of his career.

But there were still many hurdles to be overcome. A day or 2 after the 2nd concert, he and his wife came to dinner at my house. Conversation was easy and I had ordered a car to take them home at 10:30 PM. The car arrived but, in spite of his wife's prompting, he refused to leave :

« Now that I've found someone to talk, you want to drag me away. Lie down on that sofa and go to sleep. »

His wife obeyed. The car waited and we talked until half past 4 in the morning. I had to tell him that I must start work at 9h30 that morning. He woke his wife and they trundled-off to the car. 4 hours later, the telephone beside my bed woke me. It was Klemperer :

« Since you turned me out of your house while I was in the middle of a sentence, I want to finish now what I was saying. »

He talked for 5 minutes and finished with :

« And now, it's time you went to your work. »

Klemperer's reported recollections of the conversation of that evening differ from mine. I did suggest, as I have said earlier in this article, that the untimely collapse of the « Kroll Oper » was probably in part due to a misjudgement of what that type of public would like. But the fascinating and revealing part of the conversation came when I asked him why he had stopped including so much contemporary music in his programmes. Klemperer, who was then 65, said he had decided that he had so much to think about and clarify in the great German Classics, from Bach to Bruckner, that he intended, henceforth, to concentrate on them. Except for very minor differences of opinion, he and his daughter Lotte turned to me for advice and help for the next 13 years and I soon put him on the road to a very substantial annual income for the rest of his life.

The public and the critical reaction to the 2 Festival Hall concerts made it clear to me that Otto Klemperer had begun to establish himself with the London public and that his approach to the Classical repertoire was to the taste of the time. He represented, for the refugees which then made-up a substantial part of London audiences, a father figure and a nostalgic symbol of happier days, in Berlin. I urged « EMI » to let me make an exclusive recording contract with Otto Klemperer and told them that, whether they agreed or not, I intended to engage him for several « Philharmonia » Orchestra concerts. They agreed, reluctantly.

A contract with « EMI »

I met Otto Klemperer in Salzburg, that summer ; he was shabby, depressed and reluctant to sign a contract with the British « Columbia Graphophone » Company because he felt a moral obligation to George H. de Mendelssohn-Bartholdy of the « Vox » company, for whom he had made several records in Vienna, including the grave and powerful performance of the « Missa solemnis » . That autumn, Klemperer slipped on ice at Dorval Montreal International airport, broke a hip and was in hospital for the best part of a year. I find a slip inserted in the programme of the «

Philharmonia » Concert Society concert, of October 21st, 1951, regretting that « owing to his unfortunate accident Doctor Klemperer will be unable to conduct the Society's concerts in January and February 1952 » . However, he signed his 1st contract with « Columbia » , on May 10th, 1952. We were soon in further trouble. As a naturalized American subject, Klemperer had to return to the United States at specified intervals, otherwise, his American citizenship would be revoked. In August 1952, he wrote me saying that Petrillo, the Cæsar of the American Federation of Musicians, of which Klemperer had to be a member, had refused permission for him or any other American member of that union to record in Europe.

A reply, drafted by « EMI » 's legal department, but which I had to sign, threatened him with an actionable breach of contract. The storm slowly abated and, in July 1953, at his wish, I signed another letter terminating his contract.

In the spring of 1954, I went to Milano to see him, his wife and daughter. He conducted a late afternoon concert with a poor Orchestra (apart from a wonderful 1st oboe) in the « Teatro Nuovo » , a low-roofed, depressing hall. Although Klemperer had conducted a Beethoven cycle at La Scala, in 1935, given concerts there in 1946 and 1947, and conducted « Die Zauberflöte » 4 times with an all Italian cast (except Lipp as Astraflammante) , the audience was small and apathetic. But the performance of Mozart's A major Symphony (the No. 29) was so enchanting that this and the « Jupiter » Symphony were the 1st Mozart Symphonies he recorded for me.

That evening, the Klemperers had dinner with me. Sensing that there were serious matters to be discussed. I took them to a quiet restaurant, which specialized in chicken roasted on the spit. Klemperer ordered 2 boiled eggs in a glass, and a glass of milk. They put their problems to me. To retain his American passport, he had (according to the McCarran Act) to return frequently (I believe it was once a year) to the United States. In America, he could not earn enough to live on. If he gave-up his American passport. He could reclaim his German nationality and, probably, get the pension due to him for his years as a conductor in Germany. What did I think would be best for them ? I told them frankly, I could not myself nor did I believe « EMI » would guarantee him a minimum annual income but I felt confident that, from concerts with my Orchestra and royalties from recordings, he could soon count on £ 2,000 a year. I considered they would be wise to stay in Europe. I would do all I could to help him. The next morning, his daughter telephoned me that they had decided to follow my advice. Soon, they settled in Zürich which was his home until he died.

In the meantime, we had made a new exclusive contract for recording for « Columbia » . The 1st sessions in the Kingsway Hall, on October 5th and 6th, 1954, went splendidly. I had supervised and produced : Sir Thomas Beecham's recordings, since the early 1930's ; Felix Weingartner's, since 1938 ; Herbert von Karajan's, Rafael Kubelik's and Josef Krips', since 1946 ; Karl Böhm's and, even, Wilhelm Furtwängler's, since 1947. And I found them all, not only amenable but grateful, for suggestions, open to discussion and criticisms. I felt no reason to change my technique for Otto Klemperer, in spite of his physical size, his grim silences and Old Testamental severity. It worked.

On the morning of the 3rd day, October 7th, black clouds loomed. To set Klemperer's mind at rest that « Columbia » (European « EMI ») was not basically against good contemporary music and, incidentally, to please Dennis Brain who had begged to record the Hindemith Horn Concerto with Klemperer, we started on that work. Within an hour, I sensed

on the horizon another of the storms that had plagued Klemperer's career. At the interval, Dennis came to me and said :

« Guv'nor, I can't risk it with that old man ; he's got no rhythm and he can't or won't accompany me. » (Dennis sometimes enjoyed the sport of hurring.)

Lotte Klemperer, fearing yet another crisis in her beloved father's embattled career, was deathly pale although she had not heard Brain's plaint. Tension grew. At the end of the session, Dennis (the gentlest of men) refused even to come to the evening session - he was not going to blow his lips to shreds for something that could never be published. I told him I would phone him in the afternoon. I could feel that the Orchestra was on Dennis's side. I went home, drank a strong Martini and refused lunch.

That afternoon, at about 3 o'clock, Lotte Klemperer arrived unannounced at my office, still paler, not yet knowing that Dennis Brain had refused to go on, but all too aware of the impending danger and fearful that yet another break might put us all back to square one. To save everybody's face, I changed the programme for that evening to another Paul Hindemith work, which I knew Klemperer admired : « Nobilissima Visione » . Lotte telephoned her father who agreed and, when she had left, I called Dennis that he must come to the evening session and behave as if nothing had happened. Faces and honour were saved that afternoon.

« Nobilissima Visione » was new to the Orchestra but we completed it in 2 gratefully relaxed sessions and, as a coupling, we recorded the « Saint-Antoni Variations » . From the moment I asked Otto Klemperer to insist that, in the statement of the theme, the contra-bassoon should play much louder, a musical rapport was established between us which was to last for many years. We then recorded the « Jupiter » Symphony and the Mozart A major Symphony (No. 29) , 2 works which we both particularly loved and which he did incomparably. That batch of work was completed with his recording of the 4 Bach Suites - today's pedants prefer to find his performance old fashioned, but their clarity and integrity will command respect, probably reverence, in years to come. Klemperer mistrusted musicologists :

« They know nothing about music but all about “ ology ”. »

Fashions of style, in musical performance, are variable and, as much a matter of vogue as the length of women's skirts, the location of their waists or men's hair styles. We finished that year's recording with all the 4 Overtures Beethoven wrote for « Fidelio » .

Before the end of this batch of work, Klemperer and the Orchestra had, so to speak, fused. He was always at the Hall early and sat on his rostrum watching each player's arrival with a baleful eye. He worked carefully, stopped rarely and used few but explicit words. He usually played a whole movement through, then, rehearsed all his wants in detail. Slowly, he thawed a little and, over the years, we made a good collection of his caustic witticisms. The 1st, I think, was when the sub-principal 1st violin looked repeatedly and pointedly at his wrist-watch because Klemperer was rehearsing 1 minute or 2 over-time. Klemperer, at 1st, feigned to ignore this. Then, stopped the Orchestra, leaned over to the player and asked mock-solicitously :

« Is it still going ? » , and continued rehearsing.

Karajan's visit

Klemperer's recording history, from then on, is history if not yet, legend. In October 1955, we recorded Beethoven's « Eroica » , 7th and 5th Symphonies, in that order. The slow movement of the « Eroica » was so profoundly moving, so different from anything I had ever heard, that I telephoned Karajan and tried to explain to him the miracle Klemperer had achieved in this movement. Karajan said :

« Put it on next season and I will come over specially to hear it. »

He came and, deeply moved, went down to the Artists' room to thank the old man.

Klemperer : « “ Herr ” von Karajan, what are you doing here ? »

Karajan : « I have come only to thank you and to say that I hope I shall live to conduct the “ Marcia Funebre ” as well as you have done it. Good night. »

By now, Klemperer had passed his 70th birthday. But, for a man who had suffered major illnesses, he was working with extraordinary vigour, and although, the hearing of one ear was impaired, I do not believe orchestral players noticed it. We were in the middle of recording the Brahms Symphonies when he quietly telephoned me one morning to say that his wife, to whom he was devoted, had died in Munich during the night. He was sorry to have to cancel some sessions but he would fly back immediately after the funeral.

One year in the 1950's, his daughter telephoned me to say that he had been rushed into hospital with a perforated appendix and undergone an emergency operation. When he had recovered from that, he had to undergo another major operation but, this too, went well and the giant was soon back at work.

The « Philharmonia » Chorus

Ever since Karajan had conducted Beethoven's 9th Symphony at his 2nd London concert, in the late-1940's, with the « BBC » Chorus, which sang deplorably to his ears and mine, I had planned to have my own « Philharmonia » Chorus to match the quality of the « Philharmonia » Orchestra. The one man in England capable of training such a chorus, Herbert Bardgett, was tied-up with the Huddersfield Chorus and various similar but small bodies in the North and could not undertake a weekly visit to London. The problem obsessed me for years. Klemperer said I would never solve it.

Suddenly, at lunch with my wife in a restaurant above Lucerne in August 1956, I found the only possible solution ; I would cable Wilhelm Pitz whose work I knew well from Bayreuth inviting him to Lucerne to discuss an interesting

project. He came within 2 days and agreed to audition possible singers ; if we could get a minimum of 200 good young voices, all amateurs (I set low-age limits) , I would establish the « Philharmonia » Chorus and he should be its chorus Master, flying from Aachen once a week, for at least 1 rehearsal, with 2 months holiday for the chorus while Wilhelm Pitz was in Bayreuth. We started the auditions in September and, to our mutual astonishment, found nearly all we needed. We were a bit short on real tenors and deep contraltos when we started, but the 9th went into rehearsal and, after a year's intensive work, Klemperer conducted the 9th Symphony with my « Philharmonia » Orchestra and Chorus singing in impeccable German (2 performances) , as the climax of the 1st of his London Beethoven Festivals (1957) . It was recorded that November. A distinguished conductor who was staying with me, at the time, listened to the 1st pressings of the choral sections and muttered :

« Unfortunately, too good. »

Klemperer, Pitz, the Chorus and I were very proud.

In the summer of 1958, I went to Zürich for the 1st public exhibition of works of art from the incredible Buehrle collection. To my surprise, Lotte Klemperer was waiting for me outside my hotel. She was drawn and pale. Hastily, she explained that her father had a sudden recurrence of his euphoric state. She evidently knew, from experience, that these periods could last a long time and, perhaps, endanger his work.

Tragedy again

That autumn, Klemperer was to conduct concerts at the Leeds Festival. A couple of days before he was due to arrive, Lotte telephoned me to say that he had bronchitis and would have to cancel Leeds, but he would be well in time for the London concerts, one miscellaneous programme and a Beethoven Festival due to start in the last week of October. Daily telephone calls to Zürich were re-assuring ; the patient was recovering normally. Early one morning, shortly before he was due in London, there was a telephone call from his daughter ; against doctors' orders, her father had been secretly smoking in bed during the night, set the bed clothes on fire and, in an effort to quench the flames, doused himself with the nearest liquid which happened to be a large bottle of spirits of camphor. Awakened by the smell of burning and camphor, she had run to his room and managed to put out the flames but not before her father was terribly burned. He had been rushed into hospital and the situation was grave. The best doctors in Zürich were in attendance but his life was in danger.

Lotte was as brave as her father, who was soon talking of fulfilling all his London engagements. The doctors insisted that I must be the person to break it to him that, for the 1st few concerts, deputies would have to be found, but that I must give him to believe he would be able to conduct the later concerts. It was a chilling experience to have to lie to this huge, fearless and determined old man. Now helpless, bandaged and prostrate, knowing perfectly well that, even if he recovered, he had months of suffering ahead. I asked Karajan and Böhm if they would take-over but neither was free any of those dates. Eventually, André Cluytens agreed to conduct the 1st concert. And Carlo Maria Giulini, the 1st concert of the Beethoven cycle. The greatest help came from Eduard van Beinum, a man I greatly admired but had never met nor invited to conduct my Orchestra. He re-arranged his Amsterdam « Concertgebouw »

schedule so that he would, if needed, conduct nearly all the concerts but he could not, in any case, take over the 2 performances of the 9th. Between the concerts, I frequently flew to Zürich to re-assure Klemperer that he would soon be well again.

The doctors insisted that he must not know he would not be able to conduct the 9th ; they feared he might suffer a relapse. Eventually, about 2 weeks before the rehearsals for the 9th, were due to begin. I had to break it to him that I must engage someone to stand in, just in case he did not feel well enough to conduct. Would he choose with me from the list of available conductors ? Slowly, I read out the 11 names to each one ; he replied either with a mock pitying or a scornful « No » , once or twice with a weak but strident laugh. At the end of this depressing litany, he said :

« I have the solution, engage Hindemith ! »

I explained gently that much as I admired a lot of Paul Hindemith's music, and liked him enormously as a man, I could not do that to the « Philharmonia » audiences. I had heard Hindemith conduct the 9th twice - twice too often for me. Klemperer replied that either Hindemith had been in bad conducting form or I, in bad listening form. In any case, it would be interesting for the London public to hear how a great composer of the 20th Century conducted the music of a great composer of the 19th Century. Seeing my reluctance, Klemperer, ill as he was, put on a virtuoso performance which convinced me, in retrospect, that he could have been a great ham-actor. He appealed to me half-tearfully as « the only friend I have, you who have helped me so much, not to refuse what may be the last favour I ask of you » . He would not like me to have that on my conscience for the rest of my life. I capitulated and, still against my better judgement, engaged Hindemith.

I had to go to New York but I told Jane Withers to telephone me after Hindemith's 1st concert, as soon as she had collected the opinions of the few people whose judgement I relied on. They were chilling. I was back in London to hear the 2nd performance but crept-out of my box shamefully, in the middle of the slow movement. A few days later, I was in Zürich to see Klemperer. He was obviously much better and, rarely for him, quietly genial.

Klemperer : « My friend and colleague Hindemith had bad criticisms for the 9th, in London. »

Legge : « How do you know ? You've always said you never read criticisms of your own concert or anyone else's. »

Klemperer : « When a man is as ill as I am, he reads anything - even musical criticism. »

Legge : « It's your fault ; you insisted I ... »

Klemperer : « ... should engage him. I'll never take your advice about artists again. »

« You have been in the musical profession long enough to know that gloating over the misfortunes of colleagues is the only joy left in life. »

He was evidently on the mend. At least, I was richer by one new Klemperer story.

A month later, Peter Diamond beamed to me that he had a good new Klemperer story - against me. He had recently seen the old man who had said to him :

« You know, “ Herr ” Diamond, that I have only one real friend in the world - and he's not a Jew and he's not German ... he's English ... Legge ! Do you know what he did to remind the London public how I conduct Beethoven ? He engaged Paul Hindemith. Think of it, Hindemith ! to conduct the 9th Symphony ! »

My troubles were not yet over. For the spring of 1959, I had announced that Klemperer would conduct a Mozart cycle of 3 concerts ; a Brahms cycle of 4 concerts ; 2 miscellaneous programmes ; and, finally, the complete « Saint-Matthew Passion » with the cast that eventually recorded it and sang it at the Festival Hall with him, a couple of years later. I had to find other conductors for all these concerts, except the « Saint-Matthew Passion » which was postponed.

Harmonious 13 years

I knew Klemperer personally, only from 1951 until the spring of 1964, and, for 10 years, supervised every recording he made, except a couple of sessions of the Mozart Horn Concertos with Alan Civil. It was a harmonious cooperation and, except on 2 occasions (both of them at recordings of Concertos) , we got on well together. We frequently argued, mostly about tempi and balance of texture, but almost invariably came to agreement without more than parry and thrust.

He preferred to record, whenever possible, whole movements at a stretch and was reluctant to repeat even short passages to edit into a complete take, however necessary they might be - mostly because of untidy chording or because, as Sir Henry Wood was wont to say :

« This ensemble ain't together, gentlemen ! »

Klemperer's main preoccupations were with form and with clarity of musical structure. Everything thematic had to be in high-relief. In general, he favoured a big sound and he rarely asked for pianissimi such as Toscanini, Furtwängler, and Karajan insisted on. The only 2 memorable exceptions to this were the opening of the slow movement of the « Eroica » and the cello and bass « unisono » in the last movement of the 9th. He had little interest in sensuous beauty of sound, either in orchestral playing or in voices. Musicianship, rhythm, solidity of sound, steady tempi, accuracy of note-values and clarity of texture were all he asked. Tenderness and sentiment, elegance, grace and charm seem to have been left-out from his musical make-up, nor did he admire them in other conductors ; he was all intellectual power and granite will. In front of Orchestras, he had a strong force of suggestion and an almost hypnotic ability to get-out of them what he wanted, even though, in the years we worked together, the partial paralysis somewhat limited what he might have expressed with his exceptionally beautiful hands.

His wit was ironical and mocking, often cruel. He usually greeted the news of a distinguished colleague's death with :

« So. We are having quite a good year. »

The one time they met, Maria Callas got the better of him. She went with me to a Klemperer concert and, at the end, I took her down to meet him.

Klemperer : « I have heard you twice. “ Norma ”, very good. “ Iphigénie ”, horrible. »

Callas (smiling) : « Thank you, Mæstro. »

Klemperer : « But I am sure “ Herr ” Legge will agree to invite you to sing at a concert here with me. What would you like to sing ? »

Callas (wreathed in smiles) : « The arias from “ Iphigénie ”, Mæstro. »

From 1955 onwards, I had been sending Wieland Wagner each new Klemperer record as soon as it was published, hoping we could together devise some way of getting Klemperer to conduct in Bayreuth. There was, of course, the difficulty for the physically handicapped Klemperer to clamber-up the steep steps to the rostrum in Bayreuth's orchestral pit but we projected a performance of the 9th to open a Bayreuth Festival with Klemperer conducting the « Philharmonia » Orchestra. Unfortunately, the Bayreuth musicians refused to play for the Festival, unless, they played the 9th.

Some years later, Peter Diamond, at that time director of the Holland Festival, engaged Klemperer to conduct, and Wieland Wagner to produce « Tristan und Isolde » . That was in 1959. In defiance of his doctor's orders, Klemperer, not fully recovered from his burns, still having skin grafts to repair his wounds, went to Holland to prepare « Tristan » . He was running a high-temperature and, after a few days, Lotte telephoned me to go over to Holland immediately to induce her father to give-up « Tristan » . By the time I arrived, he had sensed he could not go on. Lotte and Otto Klemperer, Wieland and I lunched together. Klemperer ate little and seemed to be asleep. Wieland whispered to me across the table that he had something important to discuss. Klemperer, immediately alert, suspiciously insisted on knowing what we were going to talk about. Wieland hedged at 1st but, to placate Klemperer, admitted he wanted to discuss with me possible cuts (not for Holland but for Bayreuth) , in the 2nd Act of « Tristan » :

« König Marke's long solo, from the dramatic point of view, holds up the action. »

Klemperer protested :

« What do I hear ? Wagner's grand-son wants to make cuts in his grandfather's work ? Horrible ! Wait, I have the solution ! Marke sings his 1st bar : “ Thatest Du es wirklich ? ” (Did you really do it ?) to “ Tristan ”. Now, make the cut you want. Marke sings : You fool ! I have to do it, you don't ! Curtain ! »

Klemperer left for a long convalescence, a few days later.

By the end of that August, he had sufficiently recovered to conduct the « Philharmonia » Orchestra at the Lucerne Festival. The euphoric phase had not yet spent itself during his long illness though, perhaps, it may have helped him through it, even saved his life. We were all so glad that he was restored to physical health that, at the 1st rehearsal in front of the whole Orchestra, I invited him to become its Principal Conductor for life, which he accepted.

« Don Giovanni »

I was now near realizing a long cherished project for Klemperer to record and, afterwards, give 2 concert performances of « Don Giovanni », in October that year. I had collected a jewelled cast of great singers : even for Masetto, the young Piero Cappuccilli, now the supreme Italian baritone, was engaged. After 2 days recording, Klemperer suddenly ran a high-temperature and his London doctor insisted that he should cancel the recording and the concerts. I was left with the cast contracted for the recording and the concerts which were already nearly sold-out, 3 weeks ahead, but no conductor. I appealed to Carlo Maria Giulini who hardly knew the Opera but agreed to take-over.

Heinrich Schmidt, from the Vienna Opera, and Antonio Tonini, from La Scala (my invariable and invaluable musical assistants) and I had all lived with this Opera more than half our lives. We promised Giulini that, as a team and with that cast, we would help him produce a great « Don Giovanni ». 4 or 5 days before the end of the recording, Giulini, who had hoped to be released from a broadcast in Holland, learned that the Dutch refused to change the dates : he would be unable to conduct the concert performances but he could finish the recording, except many of the recitatives. Fortunately, Colin Davis, who had helped me out during the Mozart cycle that spring, was free and he took-over the concerts with great success. I am happy to believe that these concerts born of many crises successfully launched him on his career.

The 1959-1960 season then continued without mishap. Klemperer was well enough to fulfill all his further engagements to audiences, happily welcoming him after his long illness. That season included the Mozart and Brahms cycles which deputies had conducted for him the previous season. The same summer, he went with the « Philharmonia » Orchestra to the Vienna Festival to conduct a Beethoven cycle. I believe this was the greatest success he ever enjoyed in Vienna where, more than 50 years earlier, he had aspired to be a member of Gustav Mahler's musical staff.

In 1960, Herbert Graf invited Otto Klemperer to conduct « Fidelio », at the Zürich Opera. Lotfi Mansouri produced, Sena Jurinac was the Leonore. For Klemperer, it was a triumph but, thanks to his acrimonious rows with the Orchestra, they refused to play with him again.

He had his recompense in 1961 when he produced and conducted « Fidelio », at Covent Garden, his debut there at the age of 76 ! Finding a scenic designer to his taste had already given the Covent Garden staff many headaches. His ideas had changed since the « Kroll Oper » « Fidelio » and it was evident he wanted more conventional, nearly naturalistic sets, so I suggested Hainer Hill whose Richard Strauß' « Elektra » scenery, in the East-Berlin Opera, had

impressed me. I showed Klemperer a photograph of it and Hill was engaged. This series of performances were and still are considered a major peak in Covent Garden's post-War history. We agreed to record the Opera, in 1962, but I insisted on an entirely different cast, except for John Vickers. We were both stubborn but I won. And with Christa Ludwig (who had never sung the part) , John Vickers, Walter Berry, Ingeborg Hallstein, Gerhard Unger and Franz Crass, we achieved what I consider Otto Klemperer's best Operatic recording.

« Die Zauberflöte » performances were less distinguished. Klemperer insisted on having a relation of an old Berlin friend as designer and the man produced sets which looked to me like a provincial monumental mason's junk yard. His 3rd Covent Garden production was « Lohengrin » with Régine Crespin, Rita Gorr, Sándor Konya and others. This was in 1963. He conducted « Fidelio » again, at Covent Garden, in 1970.

The pipe-smoker

In private life, he was usually quiet, stern and unostentatious. He had no interest in luxury and ate sparingly. At times, usually when he was in his euphoric state, he smoked a great deal. Then, he often dropped lighted cigarettes or matches still burning on to the floor or blew sparks from his pipe like an old-fashioned railway-engine. In the depressive state, he studied and re-studied the works he had known for more than half a Century, always seeking new truths, searching for the inner-most recesses of the composer's mind and intentions. He was a man of few words but, with people he liked, he had good manners and, for a few flowers, a little present or some extra attention to his comfort, he would invariably telephone to express his thanks.

Although he had been a Roman Catholic for many years, before I knew him, his Jewishness was a leitmotif of his thought ; although he always crossed himself half furtively before going on to the stage, at every concert. I once asked him if he was convinced that Gustav Mahler was a better composer than Anton Bruckner.

Klemperer : « Of course not. »

Legge : « Then, why do you play more Mahler than Bruckner ? »

Klemperer : « Because Mahler was a Jew, and because he got me my 1st jobs. »

Yet, after he conducted Mahler 4th, for the 1st time in London, I asked him why, considering that both he and Bruno Walter had been close to Mahler, their interpretations of his music were so different. He dismissed the question with :

« Walter's Mahler is too Jewish for me. »

But the only present Klemperer gave me was an anthology of Jewish humour. Haftel, the leader and business manager of the Israel Philharmonic Orchestra told me the following story : Klemperer had a sister living in Israel and visited her, at least twice. He was offended that he had not, on either occasion, been invited to conduct the Israel Philharmonic and he asked Haftel to call on him. The nub of the short meeting was :

Klemperer : « Mister Haftel, I am on my 2nd visit to Israel, I am a well-known Jewish artist and you have never invited me to conduct your Orchestra. Why ? »

Haftel : « Doctor Klemperer, you have chosen to be received into the Roman Catholic Church so, for us, you are a heretic. »

Klemperer : « But my colleague conductor, Doctor Serge Koussevitsky, is also a Jew who was baptised and he has not only conducted your Orchestra here, he has also toured with it in the United States. »

Haftel : « Yes, but Doctor Koussevitsky conducted without fee. »

Klemperer : « I am still Jewish enough, not to do that. »

Like several German Jews I have known, Otto Klemperer was more German than most Germans. Unfortunately, I never heard him conduct « Die Meistersinger » . But his broad tempi and the weight, as well as the clarity of the counterpoint in his recordings of the Overture, and the heavy-footed accents and the solid lumpishness of his « Dance of the Apprentices » , for me at least, came nearer to what must have been Richard Wagner's own concept, than any other performances I have heard. Wieland Wagner was of the same opinion.

This is neither the time nor the place to discuss the reasons for my decisions to resign from « EMI » and, before the year's notice of my departure had elapsed, to suspend the activities of both the « Philharmonia » Orchestra and Chorus. I must, however, say that a recently published statement implying that the dissolution of the Orchestra was decided upon without Klemperer knowing before hand is simply untrue. 2 or 3 days before I invited the Orchestra's committee to meet me, I sent Klemperer a copy of the statement, I intended to circulate to the Press, for his approval. Jane Withers, the Managing Director of the Orchestra, telephoned Lotte Klemperer to ask if her father wished for any alterations. No suggestions or alterations were made.

I still had important recordings planned with Klemperer. Händel's « Messiah » we started, but did not finish together. I had intended that my last great Operatic recording for « EMI » (the Verdi's « Requiem » with Carlo Maria Giulini was to follow later) should be « Die Zauberflöte » with a matchless cast. The Thomas Beecham version of this work had been my 1st great Operatic recording production, in 1937-1938, and it has not yet been equalled. Without preliminary warning, Klemperer informed me that he would not allow me to attend any rehearsal. He knew perfectly well that I had worked intensively, sometimes for weeks, with singers before such important recordings. I could not and would not involve myself in and take the responsibility for such an important and expensive undertaking without having personally supervised the rehearsals, least of all with a conductor whose hearing was, by then, more evidently impaired. That was the end of our association.

« Immer war Undank Legges Lohn. » (Ingratitude was always Legge's wage.) A pun paraphrase on Loge's famous remark in « Das Rheingold » .

Klemperer is reported to have said, after he came to dinner at my house, that I was a very dangerous man. 3 years later, in Milan, I had launched him on the last and longest stage of his career, the one by which he will be best remembered. And I had put him, for the 1st time in his long life, on a road which was to provide him and now, for many years to come, his children with a safe and substantial income. I had also induced the West German Government to award him their highest order for distinguished civilians.

Now, he is dead and I ask myself what his posthumous reputation and influence will be. No one convincingly attempts to adopt his slow tempi and none his austere sound-palette : I hope no one will attempt to copy his slow-motion soundtracks of the skeletons of Mozart's Da Ponte Operas. Toscanini's brilliance and intensity, and the early Stokowski's intoxicating sonorities have been models for half a Century of younger conductors. Wilhelm Furtwängler, much disputed in his lifetime, is now the idol and the ideal for that generation of young men (now nearing their 40's) who were stars before they were 30 and still have to find their personal styles, valid for themselves and the public.

A great man has gone from us. He was a lone giant in a period of great contemporaries, born between 1885 and 1900. When the best conductors of my generation are dead, the world may have to do without men of Klemperer's quality and devotion to music who have made music live for us.

Otto Klemperer talks to Alan Blyth

« The Gramophone » (May 1978) .

Otto Klemperer is 85, on May 14. Already part of musical history, he remains very much a man of today, willing to attend a performance of Karlheinz Stockhausen's « Gruppen » - and enjoy it. Indeed, when he gave me one of his very rare interviews, he was as eager to discuss the future as the past, Pierre Boulez as much as Gustav Mahler. He has known vicissitudes (and not merely the physical ones of recent years) and lived to laugh at them and to bask in a well-deserved Indian Summer of reputation.

His career began at the German National Theatre, in Prague, where he became a conductor on Gustav Mahler's recommendation and his 1st recollection was of performances of « Pélleas et Mélisande » there, under Angelo Neumann, and the quite extraordinary impression Claude Debussy's new sounds had made on him, then. Mahler himself was, it almost goes without saying, another seminal influence both as a man and as a musician. He was so kind and helpful to young people, although to the older generation he often seemed bad-tempered, and that's why they hated him. He was strong and upright in his convictions - perhaps, the only man in Vienna, at that time, who couldn't be bribed. It was absolutely the fashion, at that time, to send a critic a few hundred Marks, in order to get a good review.

Mahler, like Klemperer, always had his ears open to new music :

« You know, it's no use saying this or that piece is a bad noise, 1stly because it is untrue, 2ndly because the young

are always right as Mahler said. He acknowledged this grudgingly when he heard what Arnold Schönberg was writing. He said :“ Why shall I go on composing if this is the future of music - I cannot understand it. ” , and yet, he helped Schönberg financially. »

After Prague, Klemperer spent his galley years at Hamburg (where he attended the 1st performance of « Pierrot lunaire ») , Strasbourg, Cologne and Wiesbaden conducting repertory opera and he has a healthy disrespect for the system, at any rate, as it was then practised : How can performances be of a high-standard if you give every day another opera, without proper rehearsal, without serious meaning. That's why he still cherishes the memory of his next period, spent at the legendary « Kroll Theater » , in Berlin :

« My hatred of the repertory system was an urgent reason for me to go to the “ Kroll ”. There, we gave only 10 Operas in 9 months, repeating the performances very often. Here, Opera and drama were truly united : We were supported, you see, by what was called the “ Freie Volksbühne ”. This workers' organisation took seats for about 120 performances in the year and gave us a guaranteed income. These block-bookings meant that we could afford a good repertory and it included Paul Hindemith's Operas, “ Cardillac ” and “ Neues vom Tage ” ; Arnold Schönberg's “ Erwartung ” and “ Glückliche Hand ” ; Leoš Janáček's “ From the House of the Dead ” ; and Igor Stravinsky's “ Œdipus Rex ” (its 1st staging) and “ The Soldier's Tale ” , in a double bill. This last was like the old Greek theatre ; 1st, something serious, then, something funny. Mind you, I think “ Erwartung ” played to the emptiest house I've ever seen. Of course, we did repertory works too (“ Don Giovanni ”, “ Fidelio ”, “ Holländer ”) but we did them as real music dramas. »

But this 1st great achievement of Otto Klemperer's life was destroyed by circumstances beyond his control. The reactionary climate in Berlin caused the closing of the « Kroll Oper » , in 1931, and with it the end of the adventurous Symphonic concerts he was giving there too. He moved to the less congenial State Opera. Then, with the arrival of the Nazis, in 1933, his contract was cancelled abruptly and this most European of men was forced to emigrate to America :

« We could only be thankful to the Americans who gave us bread and work. And it was a country without concentration camps - that was enough. But I could not say I was really happy in a country where money played such an important part in the arts, where one had constantly to be conducting works like “ Scheherazade ”, where someone with some power and connections could suggest leaving-out the last movement of the “ Pathétique ”, because the 3rd movement made such a good ending ! America has a different atmosphere musically speaking (or it did, then) and the Orchestras, good as they were technically speaking, did not play with the warmth I was accustomed to. I was born in Europe and I'm acclimatised to European culture. If you would ask me : Would you go back ? I would answer : No. »

He and his daughter, Lotte, have a further (and very good) reason for bitterness over America in the way, as naturalised citizens, they were deprived of their passports for being abroad too much after the War. In 1947, they went to Budapest for 3 years where Klemperer was musical director of the Opera :

« That was a very good time. I was allowed to do exactly what I wanted without any interference from the Communist regime. It was only when they began to hinder me, in 1950, that I left. »

During that time, he conducted as well in Australia and Canada before incurring the hip accident that kept him incapacitated for 1 year :

« I remember myself, the London concerts promised that had to be cancelled then. I remember too (and how incredible it now seems) , a Beethoven programme, in 1954, at the Festival Hall when there were many empty seats. All that changed, as did his fortunes generally, when he became chief conductor, then president, of the “ Philharmonia ” Orchestra. Their relationship has been a long and happy one : They are all wonderful players and readers, and their good behaviour at rehearsals is always a pleasure. They are emphatically not slaves. »

I asked him why he so much prefers having his 2nd violins on his right :

« They play a big role in Symphonic music. They are very seldom in unison with the 1sts and, therefore, they must be independent. On the other hand, I think it is important for the cellos and basses to be together, rather than about as far separated as can be.

Another unmistakable feature of an Otto Klemperer performance is the clean articulation of the strings :

« It is most important for a conductor to indicate the bowing and dynamic marks he wants in the parts. I do this in my score and, then, the “ Philharmonia ” librarian transfers these to all the parts. To conduct from old parts is really a punishment. For “ Figaro ”, if I'd used the Covent Garden ones, I would have had to sort-out at least 10 different sets of markings. Fortunately, I was able to get a new set from the publishers, Breitkopf, in Leipzig. My old friend, the composer Paul Dessau arranged this for me, so I was able to start from the beginning. »

He volunteered another crucial piece of information about his conducting habit :

« It's very important always to observe the pauses, to keep the precise measure of every phrase. This is like breath to a human being, and you must let the music breathe when it asks for it, not only when it is at its last gasp. »

He sang an example from Mozart to emphasise his meaning. And I heard further evidence of both these points by listening to the « Figaro » recording. Time and again, for instance, in « Venite ingmocchiatevi » and the 2nd Act « Terzetto » , there are instrumental figures often lost in other performances :

« I believe that all but the last articulation should be achieved at the final rehearsal, and that the conductor must exert his influence on the players without them noticing it. And I always say that it's the Orchestra that makes the music, not the conductor. The beat must be light and relaxed. Too much demonstration on the part of the conductor only gives hectic results. Of course, at the performance, we are all on the sea in a little boat and the slightest accident can upset it. That's why I often find the final rehearsal more interesting than the actual performance. »

These days, he finds the strain of recording very tiring, yet, at 85, his enthusiasm to put on disc many more interpretations is only held in check by his daughter's understandable concern for his continuing good health. Works he has in mind are « Così fan Tutte », « Œdipus Rex », « The Barber of Baghdad », Bruckner's 2nd Symphony, Mahler's 6th. He has only been restrained with difficulty from tackling the 8th, and he bantered amiably with Lotte while I was there, about whether or not he would conduct again in the Opera House. He would like to direct Berg's « Wozzeck » in the theatre, for instance.

He was undoubtedly enlivened for his revival of Beethoven's « Fidelio », at Covent Garden last season, by the presence of Anja Silja, and his concert performance and recording of « Holländer » with her as Senta was, he tells me, the 1st he had given of the work since 1928 :

« She is a great dramatic artist - her Leonore was quite free of the usual sentimentality. »

Perhaps, that is why he is also such a great admirer of Pierre Boulez. He regularly goes to Boulez's rehearsals and performances :

« He's an absolutely 1st class conductor with an enormous talent in Haydn and Mozart, as well as in Debussy and the modern repertory. »

Klemperer does not see himself conducting more of the Second Viennese School :

« But remember that I conducted Anton Webern before Igor Stravinsky called him the greatest composer of the Century. »

Then, with a twinkle in his eye, he adds :

« You know, Stravinsky, today, is very old. »

He explains the popularity of Mahler, thus :

« I think after 2 World Wars, one feels more the uncertainty, the questioning enshrined in his music. We understand its schizophrenia. I remember conducting a performance of the 2nd Symphony with the New York Philharmonic, in 1936. At the performance, it was an enormous success with those few who attended but, next morning, the critics attacked Mahler and the Orchestra manager told me that he had lost \$ 5,000, adding : " You see, I advised you not to conduct it. " »

I saw Klemperer a couple of days after the showing of Ken Russell's « BBC » TV film on Richard Strauß. His disdainful comment was to knock his head with his forefinger to indicate how crazy he thought it had been :

« It was scandalous and, by the end, everyone must have been taking Strauß's part. »

Not that Klemperer himself sees Strauß through rose-tinted glasses. He told me of an occasion, in 1932, when his wife sang in Strauß's « Intermezzo » at a small-town, near Garmisch. The composer attended and Klemperer asked Strauß if he could visit him to gain his advice about conducting « Heldenleben » and « Rosenkavalier » :

« When I eventually went to see him, Strauß, at one point, asked me : “ What will happen if all the Jewish conductors are dismissed ? ” I replied : “ Everything will go on as before. ” Strauß's wife interjected in anger : “ I tell you, Doctor Klemperer, if the Nazis try to do anything to you, I'll show them. ” To which the composer wryly added : “ That would be just the moment to take the part of a Jew. ” I laughed-off his remark. »

I also remember the story of Klaus Mann, son of Thomas, who had the 1st interview with Richard Strauß after the War but did not let on who he was. He asked the composer whether he had ever thought of leaving Germany. Back came the reply :

« No, why should I ? Here, there are 50 Opera Houses ; in most other countries, only 1 or 2. My income would be diminished. »

But these remarks didn't annoy me nearly as much as something he said to me after the 1st World War when we met at « Sils-Maria » , in the Engadine. We went for a walk together and he told me that he couldn't conduct Beethoven unless he had a programme before him :

« What programme ? » , I asked.

« Well, the slow movement of the 5th Symphony, I think of as the Farewell to the Beloved. Then, the trumpets call the man away to higher goals and the final phrase actually fits the word “ Lebewohl ” (Farewell) . »

Here, Klemperer hummed the phrase :

« That really offended me ! »

As for Strauß's music :

« I like everything, up to “ Salome ”. The rest I find impossible with the exception of “ Metamorphosen ”. When I was at Cologne, I had often to conduct “ Die Frau ohne Schatten ” and, I must say, I found it a most ugly Opera. »

In spite of his reputation as a rather austere conductor, he is a great admirer of much lighter music, especially the works of Jacques Offenbach :

« At the “ Kroll ”, we did “ la Périhole ”. That's a really delightful score. So, is “ Orpheus in the Underworld ” and “

la Belle Hélène ”. Those who called him “ The Mozart of the Boulevards ” were not much mistaken. »

Finally, we discussed the retouching of Beethoven's and Schumann's scores :

« This is a very personal question. I do, today, make very slight alterations. It's my own responsibility and I do it because I feel it's right for me. That was exactly how Gustav Mahler felt about his re-orchestrations but, now, his versions of Schumann's Symphonies can be bought and are often given. That's exactly what he didn't want to happen. »

Klemperer's work as a composer should not be forgotten as we celebrate his 85th birthday. « EMI » are bringing-out a record (this month) of his 2nd Symphony and 7th Quartet to mark the occasion and, simultaneously, Peters are publishing the miniature scores of both works. The sessions for the Symphony, like all Klemperer's recordings, were supervised by Mister Grubb, who is the veteran conductor's dedicated right-hand man in the studio and who has also recently been concerned with the refurbishing of Klemperer's recordings of the 9 Beethoven Symphonies. Mister Grubb has a storehouse of Klemperer humour. He remembers during the sessions for « Figaro » wanting to make another take of the opening Figaro - Susanna duet. Klemperer had been quite satisfied with it, but Grubb had his way - not, however, before Klemperer had addressed the singers and Orchestra as follows :

« I am delighted with the duet ; you're delighted too. So is Mister Grubb - in fact, he's so delighted, he would like to hear it again ! »

I went to a recording session at Kingsway Hall while Klemperer was last in London and Mister Grubb, as ever, was in charge, listening in a play-back room with the conductor to the last movement of Bruckner's 9th Symphony - a single take as Klemperer always likes each movement to be. The magnificence of the performance, the stately, noble, inward quality of the interpretation were apparent in every bar of the composer's final Symphonic testament as interpreted by one of his greatest champions. There were some minute blemishes of ensemble ; so Klemperer and the « New Philharmonia » Orchestra played it through, once again - this time with still more intensity.

Klemperer's gestures were, as ever, few and far between but each one had its own special significance, such as the hand held vibrating to the heart at one of the most deeply felt climaxes, or the familiarly expressive arm and hand raised appealingly, urgently for still more warmth and richness from the strings. These are all that the Orchestra needs from its President. The players (as Klemperer himself again insisted) produce the sound and, by now, they know almost by instinct what he wants from them. The results they produce between them are unique today in the world of recording.

His devoted daughter, Lotte, his constant companion and helpmate, who relieves his life of petty burdens so he can concentrate entirely on his music, does not care as much as her father for Bruckner - and says as much. I comment :

« Shame on you. Klemperer, in the mock-anger he loves to employ, says : “ Scandalous, I call it. ” Looking at her affectionately. »

His other companion is his pipe :

« Ernst Bloch (the philosopher, not the composer) advised me to take-up pipe-smoking because of its relaxing qualities and, I must say, I find it my best medicament. »

Lotte is less certain, commenting :

« It keeps the invisible menders in business. »

Let's hope it also keeps Klemperer in continuing good health for many years to come so that, among other things, he can add (as he so obviously wants to) to that treasure house of recordings we already have.

Behind every great conductor

(By Norman Lebrecht.)

I wonder whether any young woman today would do what Lotte did, and give-up her life for the sake of her father and his art. Lotte was the only daughter of Otto Klemperer, the conductor who, more than any other, made Berlin a by-word for musical modernism in the 1920's, and London a benchmark for orchestral excellence in the 1960's.

He could not have achieved these transformations unaided. Klemperer suffered from a severe form of cyclothymic illness which, in manic phases, provoked arrest and disgrace, and in depressive mood, brought him close to self-destruction. Without a responsible relative in constant attendance, Klemperer could not have fulfilled his invaluable musical duties. Even now, 30 years after his death, every British Orchestra contains players whose standards were set by Klemperer, and whose eyes glisten at the mention of his name.

The 1st to look after him was his long-suffering wife, Johanna - long-suffering because, when Klemperer was on a high, he was beset by satyriasis, recklessly pursuing every woman within arm's reach. Gustav Mahler's daughter, Anna, once found herself chased by him around a dining table. Knowing that he had been close to both her parents, she breathlessly sought to preserve dignity and friendship.

She gasped :

« Doctor Klemperer, in Bach's B minor mass, rehearsal figure 48, is that top-note F or F-sharp ? »

Klemperer stopped as if stunned and delivered a magisterial analysis of the work. Music was the only interest that could override his furious compulsions.

Johanna saw him through the glory years at Berlin's « Kroll Oper » , where he presented popular Classics in radical

reconstructions, along with new Operas by Kurt Weill and Leoš Janáček, to an audience comprised of factory and office workers. What Klemperer did at the « Kroll » remains a utopian model for 21st Century Opera Houses. It was, inevitably, anathema to the Nazis.

The family left Germany a month after Adolf Hitler seized power. Lotte was 9 and a comfort to her father in the bewilderment of exile. An orchestral administrator in Los Angeles said :

« Doctor Klemperer, you and I have become such good friends that, from now on, I'm gonna call you Otto. »

« You may call, but I will not come. » , growled Klemperer.

In 1939, he underwent surgery for a brain tumour and emerged with one side of his face paralysed, his tongue atrophied and his behaviour even more erratic. Johanna refused to commit him to a mental institution, but Klemperer walked-out on her, saying he needed a year's freedom. He went careering around the country with the wife of the Utah Symphony Orchestra music-director, Maurice Abravanel, leaving a trail of unpaid bills. Reported missing, on the front page of the « New York Times » , he was arrested and displayed in the next day's papers behind bars. Released on bail, he faced a mob of reporters, with Lotte acting as mediator and interpreter. She was 17 and had already been thrust into her life's mission.

Most American Orchestras, scandalised by Klemperer's conduct, crossed him off their books. After a concert in Los Angeles, he went walk-about and was found beaten-up in a gutter. A 1947 tour of Europe was peppered with madcap incidents, winding-up in Budapest where Klemperer took charge of the State Opera and Lotte flirted with communism until they were nudged-out.

Back in America, he was black-listed for serving on the wrong side of the « Iron Curtain » and refused a passport extension. In November 1954, he was holed-up, flat-broke, in a fleapit New York hotel when a young agent, chancing his luck, asked him to conduct a concert in Portland, Oregon. Klemperer balked at travelling 3,000 miles for a single gig, but Lotte and the agent fell « half in love » and she persuaded her father to take the date. It marked a turning point in post-War musical destiny.

In Portland, Klemperer ripped an epochal Beethoven 7th out of the unbelieving fingers of provincial musicians, most of whom had never played it before. The agent, Ronald Wilford, made his name overnight and went on to become the mightiest commercial force in musical America. Klemperer was given a passport and flew to London, where the producer Walter Legge wanted him to conduct the « Philharmonia » Orchestra, « EMI » 's recording band.

In a city awash with Orchestras that played just about as well as required and seldom better, Klemperer fired the « Philharmonia » with an un-English excess of aspiration and self-belief. He conceived each work as a structural integrity, revealing its contours from the opening bars and giving musicians and listeners alike an extraordinary confidence in their comprehension of the work. Every concert seemed to have been programmed as an act of human necessity. At the end of his inaugural Beethoven cycle, the jubilation was so exuberant that the London County Council

commissioned a bust of Klemperer, from Jacob Epstein, for the Royal Festival Hall, where it stands to this day.

Head of « Doktor Otto Klemperer » (1957) by sculptor Jacob Epstein. (Born in the United States, active England, 1880-1959.)

Plaster - 40 cm x 20 cm x 28 cm - Gift of the Jacob Epstein Estate Jacob Epstein © Tate Gallery, London Accession number : B66.1623 © The Israel Museum, Jerusalem (2002) .

He continued to court disaster, suffering near-fatal burns when his pipe caught fire in bed and he tried to extinguish it with a whisky flask. In the public eye, he was brutally forthright, never more so than on John Freeman's « Face To Face » television programme. With London musicians, he was alternately rough-tongued and paternal, handing-out cigarettes to the ones who pleased him. When Legge disbanded the « Philharmonia » , in 1964, Klemperer gave his allegiance to the players, investing them with his own rugged independence and securing the Orchestra's survival.

None of this could have come about without Lotte's devotion. Her tongue could be as rough as his when dealing with the fixers of the record industry, but she had the charm and wit to ease most vicissitudes, never presuming to control his life. One morning, bringing the old man his breakfast tray, she found him in bed with a young woman :

« This is my daughter, Lotte, and you what did you say your name was ? » , grunted Klemperer by way of introduction.

To feminists, Lotte's must appear a wasted life, a voluntary form of child sacrifice that post-modern times have made redundant. She died, aged 79 (July 30, 2003) , at her home outside Zürich, unknown beyond the backstage of concert halls and with few tributes to mark her passing.

Intellectual, attractive and formidably capable, Lotte could have made a very different life for herself. When I asked once whether she had ever considered it, she politely ignored my impertinence.

She had made a calculated career choice to be her father's helper, a role that was no less valid in her eyes than the heady ascent of women politicians, artists and CEO's. In 1954, Lotte wrote that her parents' plight had « made me resentful, furious and ... ambitious » . By facilitating her father's fulfilment, her achievement will resonate for ever on record and in our concert life.

Revival and Acclaim in London

Walter Legge scoured Europe and North America during the post-War years, in search of the finest available talent - musicians and conductors not already under contract. Klemperer's career was in limbo when Legge offered him a conductor position with the London « Philharmonia » Orchestra. It proved to be the renaissance of his career.

At that time, London was filled with refugees eager to hear the Classic German repertoire, which Klemperer brought to

the « Philharmonia » . The recordings he made with the « Philharmonia » received international praise. Beginning as a guest-conductor, Klemperer was appointed musical director, by 1955. In 1959, he was named the « Philharmonia » 's principal conductor for life. It was during this final stage of his career (which lasted until 1972) that the recognizable figure of Klemperer as an indomitable, deliberate, acid-tongued personality gained acceptance among the general public. He was never very tactful, reserving some of his sharpest barbs for colleagues such as Wilhelm Furtwängler whose work he admired but whose collaboration with the Nazi government he could not abide. The antagonism that Klemperer felt toward Furtwängler, however, was nothing compared to that which he felt toward Herbert von Karajan, who had actually joined the Nazi Party. By the time the War had ended, Klemperer had embraced Judaism and someone like Karajan was not merely a rival, but anathema to him.

In these final years, Klemperer made the recordings upon which his posthumous reputation rests. The pace of many of these recordings is slow, critics have conceded, yet, they confirm him as the Master of the German repertoire : Mozart, Beethoven and Bach. Listening to them, one might never realize that Klemperer had been a harbinger of European modernism, in the 1920's and early 1930's. However, he retained a love for contemporary music throughout his life. Almost belying the Classics is his later interest in the work of Karlheinz Stockhausen (« Gruppen ») and Pierre Boulez. Klemperer was also a composer, though in this area, he did not meet with very much success ; his compositions are seldom, if ever, performed. His total output was 6 Symphonies, 9 String Quartets, and 1 Opera (« Das Ziel ») . Klemperer died on July 6, 1973, in Zürich, Switzerland. He was 88 years old.

« New York Times » Obituary (July 8, 1973)

Otto Klemperer - Conductor Dead at 88. Obituary by Paul L. Montgomery.

Otto Klemperer, one of the Century's great Masters of the German musical repertory, died Friday at his home, in Zürich, according to wire services. He was 88 years old.

The exacting conductor, who conquered a brain tumor and Nazi exile in a full lifetime of music, had been in retirement for nearly 1 year. His health began to fail rapidly, several weeks ago.

His daughter, Lotte, and his son, Werner, the film and television actor, were with him at his death. They said their father would be buried Tuesday in Zürich's Jewish Cemetery.

Mister Klemperer, in a life that spanned the waning days of 19th Century post-Romanticism and the most severe of 20th Century atonalities, had 2 distinct careers in music.

In his 1st career, in Germany, before the Nazis came to power in 1933, he was one of the best-known and most vigorous interpreters of his generation, a gaunt giant of a man who presided over his Orchestras like a soaring eagle. Then, there came a period of exile, illness and severe mental strain. An operation for a brain tumor, in 1939, left him partly paralyzed and unsure of gait, and other accidents followed. His infrequent appearances were with 2nd-flight Orchestras, his career in eclipse.

In the middle- 1950's, in the 7th decade of his life, he again began to make heralded appearances, being hailed as Arturo Toscanini's heir as the world's leading conductor of the German Romantics. Through a fierce effort of will, the old man, his aquiline face twisted into a mask, his massive stature bowed, had found a new place at the top.

In his last years, Mister Klemperer, at the head of his « Philharmonia » Orchestra, was known as a rock of integrity and moral authority in his conducting. His measured tempos and inspired literalness, his iron insistence on correct performance, brought new meanings to his readings of Beethoven, Bruckner, Mahler and others.

Mister Klemperer's conducting was marked by a strict observance of the text. He was never interested in obvious or flashy effects, and was always in complete command of the Orchestra. He had a wonderful sense of orchestral balance, and tried, with all his power, to communicate the central essence of the music.

His interpretations could be austere, but they were never dull. They had an uncompromising kind of musical honesty unparalleled in his generation.

Otto Klemperer was born on May 14, 1885, in Breslau, Germany (now, Wrocław, Poland) . His father, a merchant, and his mother were both musically inclined. His mother gave him his 1st piano lessons at the age of 4, and he grew to love both the piano and the violin.

He was regarded by the Nazis as a leading exponent of « culture-bolshevism » because of his dedication to new music and contemporary staging techniques in the Opera.

In 1933, only a few years after he had received the Gæthe Medal from President Hindenburg for his contributions to « the advancement of German culture » , he was discharged from his post at the State Opera in Berlin. Subsequently, all his property was confiscated and a warrant was issued for his arrest.

Mister Klemperer was a world-famous conductor when he returned to the United States, in 1934, an exile. He led Orchestras in New York, Philadelphia, Pittsburgh and was director of the Los Angeles Philharmonic Orchestra for 6 years.

Mister Klemperer, in addition to conducting, was also a composer. Among his works, all rooted in tonality, were several Symphonies, 1 Violin Concerto, 9 String Quartets, 1 Opera, 1 Mass and many songs. None of his works achieved wide acclaim.

In his work with Orchestras, Mister Klemperer was known as a stern task-Master with a fierce temper. William Steinberg, now director of the Pittsburgh Symphony and Mister Klemperer's assistant in Europe, for a time, recalled that, once, in a rehearsal, he forgot momentarily the appropriate tempos in a portion of « Lohengrin » . The conductor did not speak to him for a month, Mister Steinberg said.

At 16, already a gawky giant (he was 6 feet 5 inches tall) , he went to Berlin to study piano under Kwast Scharwenka and composition under Hans Pfitzner. He was a brilliant and hard working pupil but grew nervous as a performer, and decided to divert his career to conducting and composing.

His debut as a conductor was in 1906, in Max Reinhardt's production of « Orpheus in the Underworld » . Gustav Mahler was impressed by the young man's work, and recommended him for a job at the German Theatre, in Prague. Later, again on Mahler's recommendation, he went to the Hamburg Opera Company and Opera Orchestras, in Bremen and Strasbourg.

In 1917, Mister Klemperer went to Cologne, where he began conducting Symphony Orchestras as well as Opera. In 1924, he returned to Berlin as Opera conductor of the « Berlin Volksoper » and, in 1927, went on to head the « Kroll Oper » under a Government grant.

In 1919, while in Cologne, Mister Klemperer met and married Johanna (Jennie) Geisler, a soprano in the Opera. He was converted from Judaism to Roman Catholicism for the marriage.

The conductor's 1st appearance in New York was on January 15, 1926, when he was guest-conductor of the New York Symphony Orchestra, for 2 months. In his time here, he introduced Mahler's 9th Symphony and Leoš Janáček's « Sinfonietta » .

Mister Klemperer's tenure at the « Kroll Oper » , which ended in 1931, was the high-point of his career until then. Although he paid close attention to the Classics, he lost no opportunity to perform the new work of composers like Stravinsky, Hindemith and Schœnberg.

In 1939, Mister Klemperer underwent an operation for a brain tumor, which left him partly paralyzed on his right side. His appearances in the months after were painful and unsuccessful. In 1941, after he left a mental sanatorium in Rye, New York, the police there sent-out an alarm for him, describing him as « dangerous and insane » .

Mister Klemperer was found 2 days later in Morristown, New Jersey, and appeared composed. A doctor who examined him said he was « temperamental and unstrung » but not dangerous, and he was released.

The conductor's subsequent appearances were few and often involved minor musical organizations. In 1946, he left the United States for Budapest, where he was appointed musical director of the Opera House.

With the help of recordings, his career again appeared on the ascendant but, in 1951, while arriving for an appearance in Montreal, he fell on the ice while getting-off the plane at Dorval airport and broke his hip. Until 1955, when he found he could stand again, his conducting was done from a wheel chair.

Mister Klemperer's rebirth as a world-renowned artist came with the « Philharmonia » Orchestra, in London, which he led for 14 years and became conductor of for life. With the introduction of long-playing records (LPs) , he came into

great demand as a conductor, specializing in the German Classics.

The English public, and the critics, regarded him with reverence. In 1967, at a memorable performance of Mahler's 9th Symphony, the audience stood in silence as he made his way to the podium. The only other conductor it had stood for was Toscanini, when he made his last appearance in Britain after World War II.

Mister Klemperer's wife died in 1956 and, thereafter, he was devotedly looked after by his daughter, Lotte. In 1970, in an emotional appearance in Israel, he requested immigrant status from the Government. Though he lived in Switzerland for the later part of his life, he held both West German and Israeli citizenship.

Powerful and Severe Musician : An Appraisal

(By Harold C. Schonberg.)

In his last days, Otto Klemperer on the podium was a sight that commanded awe, pity and terror. All but crippled, this massive man would slowly make his way to the front, seat himself, look at the Orchestra with the permanent scowl that a brain operation had left him, and commence beating time with huge fists.

As he looked, so he conducted. He was not a man to go in for frills, or for any kind of superficial effect. His tempos always tended to be slow and, toward the end, they seemed to crawl. Yet, such was his authority that he could hold the music together, and audiences responded with almost a kind of religious communion.

Oblivious to everything but the shape of a phrase and the construction of a piece of music, Klemperer throughout his life represented the German school of music-making at its most monolithic and severe.

He was the last surviving representative of that school. It was, in his case, a school that, in his youth, was represented by Gustav Mahler, Karl Muck and Richard Strauß, and it extended through such conductors as Felix Weingartner, Leo Blech, Bruno Walter and Wilhelm Furtwängler. All of these conductors represented a tradition that had its roots in the 19th Century, a tradition of high-seriousness tinged with a metaphysical approach towards music ; a tradition of making music as honestly, as scrupulously, and as un-ostentatiously as possible.

But, if the German tradition was paramount in Klemperer's approach, his intellectual background was wide enough to encompass the entire ethic of the Western world. The late Wieland Wagner once summed-up Klemperer :

« Classical Greece, Jewish tradition, medieval Christendom, German Romanticism, the realism of our own time, make Klemperer the conductor a unique artistic phenomenon. »

The great Mahler himself was so impressed by the work of the young Klemperer that he recommended him as conductor of the German Theatre in Prague, in 1907. Klemperer followed the normal routine of young German conductors, advancing from Opera House to Opera House. Where he differed from many German conductors of the day

was in his interest in contemporary music.

Those who remember the recent Klemperer, the exponent of Beethoven, Brahms and Mahler, forget that, from 1927 to 1931, he made the « Kroll Oper » , in Berlin, a center of avant-garde activity. He introduced or revived major works by Schoenberg, Janáček, Hindemith, Stravinsky and Křenek. In addition to his Operatic duties, he conducted many concerts of Symphonic music, at which he also introduced major works of the 20th Century.

Later, he was content to specialize in the music of Bach through Mahler and Bruckner. Fortunately, he has left a large series of recording that attest to his monumental approach. Listening to his Beethoven and Brahms series, any music-lover immediately finds himself in a rarefied world of sound.

Few conductors have had an equivalent ability to bring-out the sheer, unvarnished power of the music. Where Toscanini had that incredible linear drive and objectivity, where Furtwängler represented an opposite pole of tempo fluctuation, Klemperer was broad, direct and massive, yet, possessed of a musical sensitivity that could illuminate detail, as well as the whole.

Many stories are told about him. This tremendous man scared orchestral players. He expected a supreme effort from them, and he had the physical authority to exact instant obedience. Seldom did he pass-out compliments. When he did, it was a red-letter day for the players.

One story about him has him saying « Good ! » to a player who had turned an especially felicitous phrase. The Orchestra, astounded, broke into applause. Klemperer never had complimented anybody previously.

« It was not that good. » , Klemperer then growled.

Otto Klemperer remembered

(« EMI » producer Peter Andry paid tribute back in August 1973.)

Otto Klemperer enjoyed a remarkable « Indian Summer » thanks to his work with the « Philharmonia » Orchestra (whose principal conductor he was, from 1959 until his death in 1973) and the numerous recordings they made together for « EMI » (including the Beethoven Symphonies, Piano Concertos and « Fidelio » , Mozart and Wagner Operas, and Symphonies by the great composers including Mahler, Mozart, Schubert, Brahms, Bruckner and Schumann) . This week marks the anniversary of his death (he died on July 6, 1973, aged 88) . In the August 1973 issue, the « EMI » producer, Peter Andry, recalled his 1st encounter with the conductor and their subsequent working relationship.

I 1st met Otto Klemperer in Melbourne, some 22 years ago. He had come-out there after repeated invitations from the Australian Broadcasting Commission ; and, to complete the « coup » that year, they had managed to persuade Elisabeth Schwarzkopf to join their concert season. What a line-up of talent !

On a blazing hot morning, we, in the Orchestra (I was a raw recruit to help to strengthen the large group of flute players required for Mahler) , waited with anticipation until the huge man, looking rather unfriendly and detached, lifted his gnarled hands to start the rehearsal.

What happened after that was an experience that no players who have worked under Klemperer will forget. It was rather like being picked-up by the scruff of the neck and willed by that penetrating gaze to play, to act-out a drama tightly controlled and led by that giant who, with no rostrum, stood there before us.

He never became any more friendly ; rather it was the opposite - our meagre talents seemed increasingly to displease him. However, the concerts he gave were all a huge success and, somehow, they managed to persuade him to unbend into a kind of quizzical acceptance of the adulation so eagerly given by audiences who had been transported by him into a new world of music hitherto unglirnsed and, even then, hardly understood. But all who came to those concerts knew that they had been in the presence of a Master of his craft who had given them great music-making.

And my last glimpse of Klemperer after those concerts was on an occasion typical of him. At the end of the final performance, after 4 frenzied recalls to the platform, he simply put on his black overcoat, lit his pipe, and came back to dismiss not only the Orchestra, but the wildly applauding audience.

Some 15 years later, when recording with him here, in London, I was able to remind him of a little episode during rehearsals for those concerts. Knowing that a particularly difficult passage was looming ahead for the flutes, he sidled up to stand in front of us, stopped the Orchestra, and looked quizzically at me. I froze with terror. He pointed at the reasonably good-looking lady flautist next to me, and asked, in that heavy accent that sounded like broken glass and which is so beloved of Klemperer imitators :

« Is she your girl-friend ? »

« No, sir. » , I replied with some embarrassment.

« No ? Why not, then ? » , he demanded, and retreated to the front of the Orchestra obviously disgusted with my lack of chivalry.

Little did I think, in those far-off days, that later, for 10 long years, my work in the recording studio would bring me so very close to the thoughts, mannerisms and innermost core of the musician and human being Otto Klemperer, until the day, early in July, when Suvi Grubb and I stood on the edge of that raw gash in the earth in the cemetery, in Zürich, where we said farewell to him.

As we stood there, many thoughts and memories and pictures swept through my mind. Foremost was the greatness that infused all his interpretations of music ; but, at the same time, I realized how often it seemed impossible for him to draw-out everything that he knew and felt, as, clawing at the air, he tried to control ensemble that often would not be controlled because he simply lacked the physical means to hold it.

He seemed so often to be fighting his way out of that huge and, in his latter years, ungainly body. In order to make sure that he did not come to harm, we used literally to stuff him into the car after his recording sessions ; and my task, at either Kingsway Hall or Abbey Road, would be to press his head down hard so that he would not be hurt as he struggled into the car. To me it seemed, somehow, irreverent. He accepted it as natural.

Physical disabilities he tended to ignore : he was concerned with other things, schedules for the « Missa solemnis » or « Don Giovanni » .

Implacable in his impatience with shoddy work, he was nevertheless mindful of little things. Many times, early in the morning, my telephone would shrill to startle our entire family awake :

« Herr Andry ? »

« Guten morgen, Herr Doktor. » , I would mumble sleepily.

« Thank you for the flowers - they were very nice. Goodbye. »

All of us who value what Klemperer gave us must also value and be grateful for the love, care and attention in these last years of his daughter Lotte, who has devoted so much of her life to her father, preserving him for all of us where, perhaps, other children in the same circumstances might well have done less. She has a lot of her father's character, his sternness, intellect, humour and quick grasp of facts and ideas. She it was who, for year after year, coped with the organisation needed to transport and support Klemperer on his visits to London for concerts and recording sessions - the nurses, wheelchairs, attendants and aides galore needed just to get him into position to begin music-making.

And, then, Suvi Raj Grubb and I would be left with the old man, who in spite of everything insisted on himself turning every page of the score when listening to playbacks of sections of recorded tape. He sat there, impassive. Was he really listening, did something escape him ? The answer is yes, because, above all, he was concentrating on the overall result, the total concept of the work as a whole.

Like so many other great musicians, the actual technicalities of recording were sometimes beyond his understanding. I have never ceased to be amazed at how many of the great musicians with whom I have worked, men of intellect with an immense grasp of things musical (and often financial as well !) , either could not or would not understand the simplest request that would result in a better recording. Tape-editors, who have to cut and match tapes often at impossibly difficult points in the score, have had to spend hours trying to make a perfect join for Beecham or Klemperer, when just a few seconds extra, played before or after the section to be repeated by the Orchestra, would have made the job so much easier. But ask them to repeat 1 bar or 2 because of some fault or other which could be well-covered by a few seconds of playing time and, immediately, they would replay the entire movement. We, in the control room, often asked ourselves whether this was just perversity, or a greater insight into the music than our own.

With Otto Klemperer, one could not know. Things for him were never simple or direct, but always slow, painstaking and deliberate.

Among the happiest times, I remember spending with him were in Paris when, after our recording sessions in London, he conducted Mahler's Symphony No. 9 to a typically smart and noisy Parisian audience. But, as soon as this stark and deeply moving music took hold of them, their chatter and rustling were quickly silenced, and Klemperer and the Orchestra had a success with them such as I have rarely witnessed.

Klemperer was, once more, captivated by Paris. He could relax into a teasing jocularity and, at the age of 82, he had Lotte extremely worried by declaring that he had decided to come to Paris to live. Zürich, he declared, was by comparison dull and parochial.

For Klemperer's enjoyment of his stay, Peter de Jongh of « Pathé-Marconi » had managed to hire a large and comfortable limousine with an extrovert and loquacious driver who appeared to be one of the last of the White Russian emigres and a man of great personality and charm. Klemperer had a special affection for « chauffeurs », and this one made his stay a complete success. In the car, we all toured Paris in the spring sunlight, ending with a happy meal in a fine restaurant, happy in spite of Klemperer's often gloomy predictions of the coming of a new War or the resurgence of German militarism.

In his later days, I noticed in him a growing asceticism, a kind of consolidation of all essential things and the discarding of the trivia of life. A picture, I recall vividly, is of his commanding presence in the simple drawing-room of his Zürich home where, for hours, he would sit bolt upright either studying the Bible, composing, or listening with concentration to the broadcast news bulletins. Yet, none of us who knew him closely will ever be able to forget his earlier flashes of dry wit, and the host of amusing tales, both by him and about him, which were a total contradiction of the immense seriousness of purpose which informed all his life and work. Perhaps, in those very contradictions, lay the secret of his greatness. He was a man and an artist who, larger both physically and mentally than most men, was able to draw into his earthly life a vast range of experiences.

When, in 1967, we were reading through the 1st movement of Mahler's 9th Symphony with the « New Philharmonia » Orchestra, before starting to record, his daughter asked him to explain the meaning of the marking in the score « wie ein schwerer Kondukt », heavy and ponderous music which leads into that final section so reminiscent of the « Abschied », in « Das Lied von der Erde ». Slowly and carefully, Klemperer showed us the meaning, and gave a detailed comment on that point, in the music used to depict a funeral cortege.

And it was that music which was in my mind when, following his coffin, we came to his last resting-place :

« Vale », dear Master.

...

Otto Klemperer studied in Frankfurt and Berlin and, on the recommendation of Gustav Mahler, was made conductor of the German National Theatre in Prague, in 1907. Between 1910 and 1927, he conducted Opera at Hamburg, Barmen, Straßburg, Cologne, and Wiesbaden. In 1927, he became director of the « Kroll Oper » , in Berlin, where he expanded the repertory to include works by Paul Hindemith, Ernst Křenek, and Igor Stravinsky. He was conductor of the Los Angeles Philharmonic Orchestra (1933-1939) and of the Budapest Opera (1947-1950) . In his later years, he was especially known for his interpretations of the Symphonies of Ludwig van Beethoven, Johannes Brahms, Anton Bruckner, and Gustav Mahler, as well as for his updated versions of core repertory, such as Beethoven's Opera « Fidelio » (1805 ; revised versions in 1806 and 1814) . At age 70, Klemperer began one of the most acclaimed periods of his career, as music-director (1955-1971) of the « Philharmonia / New Philharmonia » Orchestra in London, with which he made many recordings for the « EMI » label. His own compositions include an Opera (« Das Ziel » , 1915 ; revised in 1970) , 9 String Quartets, 6 Symphonies, 17 pieces for voice and orchestra, and lieder.

Otto Klemperer is less well-known as a composer but, like other famous conductors such as Wilhelm Fürtwängler, Bruno Walter and Igor Markevich, he wrote a number of pieces, including 6 Symphonies (only the 1st 2 were published) , 1 Mass, 9 String Quartets, many lieder and the Opera « Das Ziel » . He tried, at times, to get his works performed, as he had hopes of being remembered as a composer as well as a conductor, but had little success. They have generally fallen into neglect since his death, although some Symphonic works have received the occasional commercial recording.

4 String Quartets and a selection of piano pieces and songs have been recorded in 2 limited edition (CD box-sets) .

Many listeners associate Klemperer with slow tempos, but recorded evidence now available on compact disc shows that, in earlier years, his tempi could be quite a bit faster ; the late recordings give a misleading impression. For example, one of Klemperer's most noted performances was of Beethoven's Symphony No. 3, the « Eroica » .

Eric Grunin's « Eroica Project » contains tempo data on 363 recordings of the work from 1924 to 2007, and includes 10 by Klemperer - some recorded in the studio, most from broadcasts of live concerts. The earliest Klemperer performance on tape was recorded in concert in « Köln » , in 1954 (when he was 69 years old) ; the last was in London with the « New Philharmonia » Orchestra, in 1970 (when he was 85 years old) . The passing years show a clear trend with respect to tempo: as Klemperer aged, he took slower tempi. In 1954, his 1st movement lasts 15:18 from beginning to end ; in 1970, it lasts 18:41. In 1954, the main tempo of the 1st movement was about 135 beats per minute ; in 1970, it had slowed to about 110 beats per minute. In 1954, the « Eroica » 2nd movement, « Marcha Funebre » had a timing of 14:35 ; in 1970, it had slowed to 18:51. Similar slowings took place in the other movements. Around 1954, Herbert von Karajan flew especially to hear Klemperer conduct a performance of the « Eroica » , and later, he said to him :

« I have come only to thank you, and say that I hope I shall live to conduct the Funeral March as well as you have done. »

Regardless of tempo, Otto Klemperer's performances often maintain great intensity, and are richly detailed. Eric Grunin, in a commentary on the « opinions » page of his « Eroica Project » , notes :

« The massiveness of the 1st movement of the " Eroica " is real, but is not its main claim on our attention. That honour goes to its astonishing story (structure) , and what is to me most unique about Klemperer is that his understanding of the structure remains unchanged no matter what his tempo. »

Similar, if less extreme, reductions in tempi can be noted in many other works for which Klemperer left multiple recordings, at least in recordings from when he was in his late-70's and his 80's. For example :

Mozart : Symphony No. 38 « Prague » , another Klemperer specialty. In his concert recording from December 1950 (when he was 65 years old) with the « RIAS » Berlin Orchestra, the timings are :

1st movement : 09:45 (with repeat timing omitted ; the performance actually does take the repeat) ; 2nd movement : 7:45 ; and 3rd movement : 5:24.

The 1962 « Prague » is not notably slow ; rather, the 1950 recording is much faster than most recordings of the work, even by « historically informed » conductors.

In his studio March, 1962 « EMI » recording of the same work with the « Philharmonia » (recorded when he was 77 years old) , the timings are notably slower :

1st movement : 10:53 (no repeat was taken) ; 2nd movement : 8:58 ; and 3rd movement : 6:01.

Bruckner : Symphony No. 4, « Romantic » (Robert Haas edition with emendations) .

A 1947 concert recording with the Amsterdam « Concertgebouw » Orchestra has timings of :

1st movement : 14:03 ; 2nd movement : 12:58 ; 3rd movement : 10:11 ; and 4th movement : 17:48.

The 1963 « EMI » studio recording with the « Philharmonia » has timings of :

1st movement : 16:09 ; 2nd movement : 14:00 ; 3rd movement : 11.48 ; and 4th movement : 19:01.

Again, the 1963 is not a notably slow performance, but the 1947 was quick.

The March 1951 « Vox Turnabout » recording with the Vienna Symphony Orchestra was even quicker :

1st movement : 13:26 ; 2nd movement : 11:56 ; 3rd movement : 9:22 ; and 4th movement : 16:30.

Mahler : Symphony No. 7, « Nachtlid » (Song of the Night) recorded for « EMI » , in 1968 :

« Thus, as you listen to this performance, it seems to enclose you within its own world of evocative sound, a world that echoes the world we may know, but remains a world transformed by imagination, remote, and complete within itself. »

1st movement : 27:43 ; 2nd movement : 22:06 ; 3rd movement : 10:27 ; 4th movement : 15:41 ; and 5th movement : 24:15.

Klemperer's Finale is particularly slow-paced at 24:15, where the average timing is approx. 17:30.

Compare Klemperer's Finale with Sir Georg Solti for « Decca » (1971) at 16:29 ; James Levine for « RCA » (1982) at 17:45 ; Claudio Abbado for « DG » (2002) also at 17:45 and Michaël Tilson Thomas' 2005 performance with the San Francisco Symphony Orchestra at 18:05.

Otto Klemperer's views on music can be found in a collection (« Musicians on Music ») edited by Martin Anderson.

...

« Klemperer on Music : Shavings from a Musician's Workbench » , preface by Pierre Boulez, Tocatta Press (June 1986) ; ISSN 0264-6889 / ISBN : 978-0-907689-13-3 (Hard Bound) / ISBN : 978-0-907689-14-0 (Paperback) . Extent : 246 pages / Size: 14.7 x 22.3 x 2.3 cm / Weight : 0.50 kg / 53 B&W illustrations by Cosman, Topolski, Kirchner and 16 others / List of Klemperer's Compositions / Type composition by Demy octavo.

Otto Klemperer's conducting career covered nearly 3 quarters of the 20th Century. Although he was not chiefly a man of words, he wrote frequently on music during the course of his long life, and the writings assembled in this book date from 1906 until 1971. Klemperer writes here about musicians he knew and worked with, dwelling with especial interest and respect on Gustav Mahler, who was a formative influence on the young Klemperer. He writes on composers from Bach and Beethoven to Schönberg and Zemlinsky, on colleagues from Thomas Beecham and Arturo Toscanini to Ewald Dülberg and Max Reinhardt. He documents his own career, discussing his conducting, his battle to save the Kroll Opera in Berlin, his period at Los Angeles, his return to Germany, his compositions, and much more.

« Klemperer on Music » also includes a complete list of Klemperer's own compositions, in print for the 1st time ever. Much of « Klemperer on Music » appears for the 1st time in English, some of it for the 1st time in any language.

...

As well as in « Conversations with Klemperer » , (1985 revised edition) , compiled and edited by Peter Heyworth.

« Otto Klemperers Lange Reise Durch Seine Zeit » (Otto Klemperer's Long Journey Through His Times)

Production Credits :

Philo Bregstein (Producer-Director-Screenwriter) .

Kees Colson, Anton Haakman, Jan Oonk (Cinematography) .

Silvano Agosti (Editor) .

Ed Pelster, Tom Tholen (Sound Technicians) .

Marlin Bregstein, Peter Heyworth (Technical Advisors) .

Otto Freudenthal (Coordinator) .

Tom Van Leeuwen (Documentation) .

R.M. Productions (Lafayette, Industries) - « Österreichischer Rundfunk Fernsehen » (ORF) - « Westdeutscher Rundfunk » (WDR) (Production Companies) .

Updated version of the 1973 film documentary : 16 May 1985 - Colour, 1h38 min.

VHS format (16 May 1991) : Studio : Facets Multi-Media, Inc. - UPC : 736899082208.

Winner of the Silver Medal at the 1985 New York International Film Festival.

The film has received prizes in Berlin, Edinburgh and Haifa, and was broadcast on television in 12 countries.

A kaleidoscopic, fast-paced and well-researched film about one of the 20th Century's great visionary conductors. Director Philo Bregstein introduces us to Otto Klemperer's colleagues on the European art, music and intellectual scene and conveys a vivid sense of the tumultuous times in which Klemperer lived. A « protégé » of Gustav Mahler, Otto Klemperer produced everything from Classic Symphonies to avant-garde Operas inspired by the « Bauhaus » school. Fleeing Adolf Hitler, in 1933, he became a guest-conductor on 4 continents over the next 30 years, despite suffering from a brain tumor and stroke at the height of his career. In Budapest, after the War, the Communist Party repressed his preference for Arnold Schönberg ; but he was also driven from the United States because of MacCarthyism. This avant-garde artist of Jewish origin, this man without a country, continued to conduct and record until the age of 86. A rare selection of archival films include Klemperer conducting Bizet's « Carmen » in East-Berlin, in 1949, and a 1964 « BBC » film of Beethoven's 9th Symphony.

Reviews

It's so extraordinary, this music. Timeless as truth, immediate as revelation ; of breadth and scope that defies all

boundaries, transcends one's grasp, yet, as intimate as an unvoiced prayer. From its innermost depths, it unfolds before you in layer upon layer of un-compromised clarity, like a treasure unearthed, like a mystery revealed. And something inside of you responds, from that overlooked realm that dwells beneath thought, where hopes go to die until stirred to life by music. You're moved, you're stunned, you're awed, you're exultant.

Perhaps, you're also determined to discover more about this great Otto Klemperer whose interpretation can affect you so powerfully and profoundly. But you have no intention of tackling a 2 Volume biography, even a critically acclaimed and insightfully written one, and encyclopedias bore you. What to do ? Do you wait for the movie ?

Well, wait no more. There is an Otto Klemperer movie - a television documentary re-edited by film-makers determined to disprove the notion that documentaries must be dull. « Otto Klemperer's Long Journey through His Times » crams the entire epic saga of a life that spanned 88 years, 4 continents, 2 World Wars, and any number of heart-breaking reversals and magnificent triumphs (this life that provided enough material to fill books, dissertations, essays, articles, and reviews galore) into 96 minutes. That's including the sections devoted to the many composers with whom he was closely associated (among them, Gustav Mahler, Igor Stravinsky, Paul Hindemith, Arnold Schönberg, and Richard Strauß), as well as the scenes of Klemperer in rehearsal and performance, which supplement the biographical commentary. The commentary itself is provided by people who worked with Klemperer in every stage of his career from his Strasbourg years on, including Hans Curjel of the « Kroll » and Peter Heyworth of the London « Philharmonia / New Philharmonia » period, and by Klemperer himself, who proves a most congenial story-teller.

This is intense viewing, a visual and aural onslaught of riches, an award-winning inundation of treasures. Klemperer's history, music history, world history, inextricably intertwined, lavishly illustrated, enthrallingly narrated, richly accompanied by Klemperer's music, unfurl before you at breakneck speed. Plan to be glued to the screen. Plan in an intermission - you'll need one. And do not expect to take everything in the 1st or even the 2nd time through.

...

Klemperer lived and made music through 2 World Wars to become a great interpreter of Brahms, Beethoven, Bach and Wagner. Yet, he was also a visionary of new music, who was deeply influenced by Gustav Mahler, Arnold Schönberg, Paul Hindemith and Igor Stravinsky. Attacked by the Nazis, he emigrated to the United States, only to be persecuted, a decade later, during McCarthy era witch-hunts.

Rare archival material, including Klemperer conducting during the 1930's and 1940's, together with interviews with Klemperer and his colleagues and associates, places Klemperer against the rich backdrop of intellectual Europe of the 20th Century.

« Otto Klemperer's Long Journey through His Times » takes the viewer on a revealing journey through 8 decades and across 4 continents, in a unique look at an extraordinary artist.

Philo Bregstein's remarkable film is nothing less than a survey of the life of a legendary musician and human being.

Conductor Otto Klemperer's life was a high-Romantic tragic triumph. The stuff of which movies are made. (« The San Francisco Chronicle »)

« A portrait of the purity of the human spirit » (« The San Francisco Chronicle »)

« Brilliant, priceless ; a banquet of a film. » (« The San Francisco Examiner »)

« A highly-recommended portrait of a remarkable music personality. » (« Variety ») .

Review by critic Eleanor Mannikka Rovi :

This is an excellent, updated version of a 1973 documentary on the great German conductor Otto Klemperer whose life spanned 2 World Wars and the vagaries of communism against capitalism. Klemperer also fully absorbed his environment, musical or otherwise, and assessed it accurately. In addition to interviews with the German conductor and his colleagues, director Philo Bregstein uses historical footage to provide a needed background that further highlights the conductor's achievements. In the late-1930's, Klemperer came to the United States to escape Nazi persecution and suffered a stroke ; he was diagnosed as having a brain tumor. After World War II, he went to live in Budapest and worked at the Opera, there. During the post-War years, communism was pushing Social-Realism in art, literature, and music, and Klemperer's love of composers like Arnold Schœnberg, Igor Stravinsky and Gustav Mahler ran against the grain. Repression drove Klemperer to the United States again, just in time to be persecuted during the MacCarthy era. The last years of his life were spent in West Germany, where he died at the age of 88, in 1974. For anyone interested in the history of modern music, as well as modern history, this is a very informative documentary.

Review by critic Marilyn Ferdinand :

Last night, I went in search of something to watch that wasn't a feature film. Rather quickly, I laid hands on an old « Facets » video, a documentary about the great 20th Century German conductor Otto Klemperer. The combination of cultural history and glorious music seemed ideal, so that's what I watched.

As it happens, today is the anniversary of Otto Klemperer's birth, a fact I learned from Carl Grapentine, the morning host for WFMT FM, Chicago's Classical radio station. Klemperer (father of Colonel Klink : Werner Klemperer) would have shocked Grapentine as being too old for a conductor he witnessed in action. Klemperer lived to be 88, so just about any older adult who listened to Classical music stood a chance of being able to see him conduct.

Otto Klemperer's long and tumultuous life threw a bit of a wrench into my plans for a leisurely evening in front of the television screen. You just don't loll around when a man talks about meeting Gustav Mahler and having him listening over his shoulder and correcting a score note written many years ago, discussing Jewish and Christian concepts of the divine with Sigmund Freud, or hanging-out in Los Angeles with fellow refugees Igor Stravinsky, Arnold Schœnberg, Bruno Walter, and Albert Einstein. I had to stop surfing around on my lap-top and really pay attention - and I'm very glad I did.

The documentary begins with Klemperer conducting under the opening credits and segues to the aged Maestro rehearsing an Orchestra. We will return to his rehearsals throughout this mainly chronological film, watching Klemperer's seated form exert minimal movement to guide the musicians, sing measures of the score to show where he wants emphases to be, and scold one unfortunate violinist for not playing as instructed.

The story begins in Breslau, where Otto Klemperer was born and given his 1st musical lessons by his mother, a talented pianist. He began his musical studies in Frankfurt, though he wanted to become an actor. It was only when a theatrical production he was involved with lost its conductor that he was quickly seated at the podium. This, he said, thrilled him immensely - he just a music student and conducting an orchestra ! This moment, I imagine, sealed his fate.

He went on to Berlin to continue his music education at the Stern Conservatory, where composer Hans Pfitzner, a musician in the Romantic tradition, was his instructor. He mentions sitting in a park one day and watching a man walk slowly past. The man had a slight limp, and Klemperer realized that he was Gustav Mahler. I'm not certain how it happened, perhaps through Hans Pfitzner, but Klemperer and Mahler became acquainted. It was during this acquaintance that he received the score correction I mentioned earlier. Klemperer became enamored of modern music through Mahler's influence, and it was Mahler whose recommendations secured Klemperer positions at the German National Theatre, in Prague and in Hamburg. He continued to knock around Germany in the 1910's, accepting positions in Straßbourg, Cologne, and Wiesbaden.

He conducted quite a bit of Opera, thereby putting his actory ambitions into service in working with the production designers and singers on staging. His harsh musical opening and stark staging of Richard Wagner's « The Flying Dutchman » borrowed Bertolt Brecht's technique of epic alienation, angering conservative audiences, particularly, the fledgling Nazis who favored heroic-Romantic stagings of Richard Wagner. His « Fidelio » removed the pleasantries of the traditional staging, putting the chorus of political prisoners in this, Beethoven's only Opera, in chains rather than allowing them to walk freely.

In 1927, Klemperer made his biggest mark, as music-director of the « Kroll Oper » , in Berlin, championing the modernist works of Gustav Mahler, Arnold Schœnberg, Paul Hindemith, Igor Stravinsky, and even Kurt Weill. The documentary gives us an excerpt of Klemperer conducting Kurt Weill's « Kleine Dreigroschenmusik » (Suite from « The Threepenny Opera ») .

Throughout this cinematic resume, Otto Klemperer continuously comments on the social conditions around him, particularly the rise of the Nazis and the growing threat to the Jews of Europe. He remarks that, after World War I, when Germans saw their troops come home spiffy and bedecked with flowers, it was hard to imagine they had actually lost the War ; the blame was, of course, placed on the Jewish bankers. Klemperer had contact with some of the great thinkers of his day, including Marxist philosopher Ernst Bloch, whose musical content for « The Spirit of Utopia » (1918) , he reviewed. When Klemperer, a Jew, learned that the Nazis had arrested a Jewish professor of his acquaintance (« Where is he ? Nobody knows. ») , he determined to leave Germany. He journeyed to Austria,

Switzerland, France, and was invited to Los Angeles by a wealthy patron of the conductorless Los Angeles Philharmonic. In the film, he makes fun of the fat-cat society matrons who were his new Masters ; accounts of how he turned the rag-tag musicians into a world-class Orchestra show that the scorn was not mutual. And he agonized that all he could do was sit in exile while the Jews of Europe were being exterminated.

In 1939, a brain tumor left him semi-paralyzed and virtually unemployable. His career resurrection came as the chief conductor of the Budapest Opera (1947-1950) . In 1959, he was appointed Principal conductor for life of London's « Philharmonia » Orchestra by its founder, Walter Legge. When Legge decided to disband the Orchestra, it re-organized as the « New Philharmonia » under musician management, with Klemperer at its head.

Klemperer was devoted to the composer above all things and lived the philosophy of rehearse, rehearse, rehearse ; he did something unheard of among penny-pinching Opera companies - he rehearsed once with the Orchestra alone and, then, with Orchestra and singers. He studied scores as religious scholars study the Bible or the Koran ; when he couldn't get work conducting, this became his overriding preoccupation. Unlike the intensity of Arturo Toscanini or the Romanticism of Wilhelm Furtwängler, he conducted without adding his own flourishes, and many of his recordings are considered authoritative - the composer's cut if we put it in cinematic terms. His tempos tended to be slow (though I fancy nobody conducted a slower Mahler than Leonard Bernstein) and exact, which didn't always please either his musicians or his audiences.

Yet, it's very clear from this documentary that he was an emotional person who felt each note, and the excerpts to which we are treated sound just fine to my admittedly untrained ear. Among the musical excerpts in the film are the London « New Philharmonia » Orchestra playing Beethoven's « King Stephen » Overture, Mozart's Serenade KV 575, and Gustav Mahler's Symphony No. 2, « Resurrection » ; the Amsterdam « Concertgebouw » playing Arnold Schönberg's « Verklärte Nacht » ; footage of the Berlin « Komische Oper » 's production of George Bizet's « Carmen » ; and the « Berlin Staatskapelle » performing the Overture to Jacques Offenbach's Opera, « la Belle Hélène » , as well as « Salome's Dance » from Richard Strauß' Opera, « Salome » .

Many of his professional collaborators were interviewed for this film, including conductor Paul Dessau, who worked under Otto Klemperer at the Cologne Opera ; Hans Curjel, who was Klemperer's dramaturg at the « Berlin Kroll Oper » ; Natalia Saz, a Russian theatre and Opera director, whose good-hearted indifference to the male chauvinism of Western Opera Houses is delightfully expressed ; and French composer-conductor Pierre Boulez, who was flabbergasted that Klemperer wanted to watch him rehearse. Moje Forbach, the soprano who sang Senta in Klemperer's production of « The Flying Dutchman » at the « Kroll Oper » gave insight into Klemperer's matter-of-fact stage directions :

« You will go here and then you will move here. »

It was clear she was enchanted with Klemperer, testament perhaps to his reputation as a womanizer, a reputation that is not even alluded to, here. Instead, we get the adoring reminiscences of his daughter Lotte, who also pays tribute to her mother, mezzo-soprano Johanna (Geisler) Klemperer. All agreed on Klemperer's imposing height.

I commend Bregstein for digging-up footage of some of Klemperer's less accessible works, and think the use of photos interspersed with short talking-head interviews and voice-overs moved well. The sheer breadth of Klemperer's life and career poses a challenge to anyone who wants to recount them, yet, I didn't feel overwhelmed by the material Bregstein presented. I think the documentary should have given some background on his recordings (one is left with the impression that, when Klemperer couldn't conduct, he wasn't doing anything ; it may be hard to take in how revolutionary Klemperer really was in his time) shattering the Romantic movement with a head-long rush into modernism.

« Otto Klemperer - His Life and Times » (Volumes I & 2)

Hardcover Book - Peter Heyworth. « Otto Klemperer, His Life and Times » , Volume I : 1885-1933, Cambridge University Press (13 October 1983) ; 528 pages - ISBN 10 : 0521242932 / 0-521-24293-2 - ISBN 13 : 9780521242936.

Included are a biographical glossary and a complete discography of the conductor's recordings (especially valuable) compiled by Michaël H. Gray.

The 1st Volume covers from 1885 to 1933 : the 2nd Volume, from 1933 to the conductor's death in 1973.

Volume I 1885-1933 (1983 ; revised edition 1996) - Volume II 1933-1973 (1996) .

The Volume I (1885-1933) is now made available as a companion to the newly published Volume 2 (1933-1973) .

Otto Klemperer's writings, assembled for the 1st time in any language, on Beethoven, Mozart, Schœnberg and many others, including Mahler, who was a formative influence on the young Klemperer ; he also writes on his years at the « Kroll Oper » , in Berlin ; his period at Los Angeles, and much more. There is also a complete list of Klemperer's own compositions, in print for the 1st time ever.

He was one of the great conductors of the Century, best-known for his performances and recordings of the Classical Symphonic repertory from Mozart to Gustav Mahler. Peter Heyworth's biography has become established as a Classic account of the conductor ; one of the crucial figures in the musical life of the early 20th Century. Volume I and the long-awaited sequel, Volume 2, are now available as a set. Volume I of Peter Heyworth's biography follows the conductor's career from early days in Prague through his appointment as director of the « Kroll Oper » , in Berlin, to his abrupt departure from Germany, in 1933. The 2nd Volume of the biography follows the conductor's fortunes from his frustrating and unhappy time as an « émigré » in the United States to his final years as conductor of the « Philharmonia » Orchestra of London. The uncompromising integrity of his performances earned him a respect bordering on reverence among fellow artists and the general public. Peter Heyworth's biography reveals Klemperer as a crucial figure in 20th Century musical life.

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Reviews

« This is a proper book, immaculately researched and lucidly written, a warts-and-all biography that none the less abides by the rule that, whatever a great man's foibles, he deserves, in the final analysis, to be judged by the strongest links in his chain. In Klemperer's case, some links, some chain. » (Richard Osborne, « Gramophone »)

« Superb and meticulously researched. It is a powerful and sobering tale, told with lucidity and force. » (« The Sunday Times »)

« Mister Heyworth tells Klemperer's heroic and tragic story with a fitting sense of drama and full human understanding and sympathy. It is difficult to see how any musical biography could be done better, and impossible to see how this particular one could. » (Bernard Levin, « The Observer »)

« This fine and detailed study leaves us in no doubt as to Klemperer's heroic stature. » (« The Guardian »)

« He could not have hoped for a more devoted and percipient chronicler than Peter Heyworth. Always alive to the broader political and cultural context, Heyworth's biography is a landmark contribution to the story of musical life in our Century. It would be hard to imagine a fairer assessment of the conductor ; here, we have the triumphs and disasters, the idiosyncrasies and even some of the elusive greatness of Klemperer's conducting. »

(Patrick Carnegie, « The Times Literary Supplement »)

« One of the finest accounts of a musician ever written. Heyworth's prose is unaffected and precise, his scholarship impeccable, his judgements fair and humane. » (Michaël Kennedy, « The Sunday Telegraph »)

« Klemperer's dramatic story, full of wrenching reverses, is told with a wealth of absorbing detail, and there is a wonderfully complete discography. » (« Publishers Weekly »)

« Those who have never heard Klemperer, or even of him, will enjoy and be enlightened by this book. » (« New Republic »)

« Biographies of conductors do not generally have much impact outside the immediate musical circle, but the 1st volume of Peter Heyworth's life of Otto Klemperer, published in 1983, was an exception. This was because the man's life encompassed far more than waving a wand before an Orchestra. In the 1920's, Otto Klemperer was the guiding spirit behind Berlin's " Kroll Oper ", a breeding ground for ideas about Opera staging and scenery that were still powerful in the 1970's. But more than that was the large figure of the conductor himself. In addition, Klemperer's

recordings produced, in his later years, continue to sell and to serve as an interpretive alternative in this era of the dozen available recordings of every core Classical work. »

(Excerpt of Patrick J. Smith's review of Volume 2, which appeared in the February 17, 1997 issue of « Opera News » .)

« Inevitably, as time passes, the art of Otto Klemperer is identified in the memories of those who heard him with caricatures of the qualities that happened to distinguish it, at the end of his career. In London, where, between 1955 and 1972, that career was played to its close, Klemperer is recalled as a grand, old-style, Continental man of music, who presided over ponderously literal readings of the German and Viennese Classics. People speak of his performances as if they were the over-mighty monuments of a defunct religion, mausoleums in orchestral sound for the burial and commemoration of Europe's greatest musical dead, unfriendly, lugubrious places from which one emerged into the fresh night air, spiritually chastened but physically chilled. Accordingly, weight, breadth, depth, architecture and austerity are now seen as the canonical attributes of the Klemperer interpretation. And slowness.

The slowness of the later Klemperer was, indeed, shocking. No one who experienced it has forgotten it. Perhaps few, however, have remembered the 60 years of intellectual development and personal struggle which lay behind those super-cooled, Stygian tempi. By explaining the earlier development of Klemperer's art, Peter Heyworth's biography places the notorious aspects of its last phase in a proper perspective, and restores balance to a reputation which has become, in England at any rate, lop-sided. It teaches us, for example, that Klemperer's tempi were not always slow ; moreover, that the slowness of the later tempi was not a symptom of senility or geriatric motor deficiency, but the last expression of one of the Century's most unorthodox and subversive musical temperaments. Like his radically un-Romantic readings of the 1920's (criticised for being too fast) , Klemperer's later interpretations cut across prevailing idioms, compelling audiences to wake-up and listen. At a time of creeping « cliché » in the performance of the standard orchestral repertoire, slowness was one of the ways Klemperer rescued music from glibness and triviality. Lotte Klemperer, Otto's daughter, does not recall ever having seen her father look at himself in a mirror. It never crossed his mind, she supposes, to keep a diary. Self-regard was no evident part of his nature. In a conductor that must be remarkable. »

(Nicholas Spice, « London Review of Books »)

« Peter Heyworth, the music-critic of “ The Observer ” of London, has given us a richly detailed, historically acute, esthetically insightful biography of the conductor Otto Klemperer. It is so rich, in fact, that at nearly 500 pages, Mister Heyworth has only got through half the story, the 2nd part will not be coming for many years. Such sober attention is normally lavished on composers, not mere re-creators. But Mister Heyworth justifies every page. He certifies Klemperer's own importance as the quintessential practitioner of “ objective ”, post-Romantic conducting, and he provides a lucid history of music and musical politics in the 20th Century.

One might fear that the really lively material would await the 2nd Volume. It was only after 1933, when Klemperer had fled Nazi Germany, that the drama of his life insofar as most of his latter-day admirers know it really began. It

was then that he became conductor of the Los Angeles Philharmonic, in the heart of the Southern California German cultural community in exile ; that he had surgery for a brain tumor and was forced to prove his sanity by fleeing a mental institution and promoting his own concerts ; that he slipped further and further into obscurity, conducting in East-Berlin and Budapest, and that, finally, he was welcomed into the pantheon of the Master conductors by the British musical community in the 1950's and 1960's. Klemperer died in Zürich, in 1973.

Mister Heyworth's young Klemperer seems a far cry from the stern, grim, rock-silent guardian of German musical tradition that he later became. Klemperer was a disciple of Gustav Mahler, a champion of the avant-garde, a leftist and a sometimes manic philanderer. Mister Heyworth details, in all its melodramatic complexity, one Comic-Opera, nearly tragic affair with the recently married soprano Elisabeth Schumann, in 1912.

But Klemperer was no dashing, happily amoral “ Don Giovanni ”. He was a brooding, tortured, painfully earnest young German-Jewish provincial struggling to make his way in the Central European cultural and political world. His Romantic and sexual outbursts, which occurred simultaneously with his intermittent spasms of composing, are explained by Mister Heyworth as the products of an increasingly severe manic-depressive syndrome that plagued him all his life.

The explanation is a convincing one, although it sometimes too partly excuses the conductor's moral lapses. Having swept Elisabeth Schumann away from her husband, for instance, he quickly cooled toward her. And, in 1933, in a pitiful effort to retain his already compromised position in Germany, he wrote prose poems in praise of the New-Order and even suggested the formation of a Jewish Palatine guard to protect Adolf Hitler.

What makes Mister Heyworth's treatment of these failings so admirable is his scrupulous fairness, as well as the firmness with which he places Klemperer within the larger cultural and social context of the late-19th and 20th Centuries. Mister Heyworth is brilliant in sketching the complex world of pre-Weimar Germany : the clashes between musical progressives like Gustav Mahler and conservatives like Hans Pfitzner, and the ethnic confrontations between French and Czechoslovak majorities and the ruling German minorities in Straßbourg and Prague, the texture and substance of small-town German Operatic life.

This book is fine, too, in tracing strictly musical questions : the growing isolation of composers in the 20th Century ; the evolution of conducting style from Romanticism to a less sentimental sternness and the particulars of specific Klemperer interpretations over the years. Mister Heyworth seems to have read every review and memoir, explored every archive, talked to every survivor with even a wisp of memory of the way things were 50 and more years ago.

His study is at its very best, however, in the description of the “ Kroll Oper ” , in Berlin, which Klemperer helped found and which he led over its entire existence, from 1927 to 1931. Mister Heyworth offers the most comprehensive account yet of this seminal Opera company, which served as the primary inspiration for Walter Felsenstein, Wieland Wagner and nearly all modernist Operatic innovation in the half-Century since. And what makes the Heyworth portrayal so valuable is his refusal to whitewash or sentimentalize the “ Kroll ” 's many artistic failures and conceptual confusions.

The “ Kroll ” was the keystone in Socialist attempts to reform German Operatic life. House policy was a forced marriage of the avant-garde in composition and production with the working class. Klemperer and Alexander von Zemlinsky and Fritz Zweig conducted ; there were premieres by Igor Stravinsky, Arnold Schönberg, Paul Hindemith and Leoš Janáček ; the designers included Oskar Schlemmer and László Moholy-Nagy, and the subscription audience was drawn from the Socialist-linked “ Volksbühne ” organization.

Unfortunately, and almost inevitably, while the “ Kroll ” became the darling of Leftist intellectuals, it had no success at all convincing workers that what they really wanted was not “ la Bohème ” with stars, but 12 tone music and Cubist “ Fidelios ”. At the end, the company had lost nearly all the political allies who might have been able to save it.

This book could have been better copy-edited and proof-read ; there are insignificant errors and in-elegancies, here and there. But the overall prose style is as deft and direct as the scholarship is reliable and imaginative. On to Volume 2 - but, even if for some reason, it never gets written, this volume alone will stand as one of the most informative, readable musical biographies ever written. »

(John Rockwell, « Books of the Times » , April 24, 1984.)

Childhood

Otto Klemperer was about 9 years old when he 1st saw the man who was to be the central inspiration of his entire life as a musician :

« I remember as though it were yesterday, seeing Mahler on the street when I was quite small. I was on my way to school. Without anyone pointing him out to me, I knew it was him. At that time, he had a habit of pulling strange faces, which made a tremendous impression on me. I ran along shyly after him for about 10 minutes and stared at him as though he were a deep-sea monster. »

The school boy also noticed that his hero held his hat in his hand and walked with a jerky gait, as though he had a club-foot. After that initial encounter, he frequently saw Mahler who, since 1891, had been 1st Conductor at the Hamburg « Stadt Theater » and had lived in the west of the city close to the « Grindelallee » . 2 years before his arrival, the boy's parents had settled nearby. Otto Klemperer's father, Nathan, was a newcomer to Hamburg. Like all his recorded ancestors, he had been born in the Prague ghetto. The family name had originally been « Klopfer » , which was derived from « Schulklopfer » , the synagogue official whose task was to wake members of the Jewish community for early service and its children for school. In 1787, however, as part of the reforming Emperor Joseph II's attempts to integrate the Jews into Christian society, the head of each family was obliged to assume a family name and every member of it also take a 1st name. Hence Otto's great-great-grandfather, who had been born « Gumpel the Klopfer » in 1758, died in 1803 as Markus Klemperer.

Otto Klemperer never knew his paternal grandparents. His grandmother died young, having given birth to 9 children of whom 4 died in infancy. His grandfather Abraham (1809-1887) was an austere, ascetic character - qualities that, after

skipping a generation, were to stamp the grandson. A portrait, now lost, showed a dark face with black eyes and compressed lips. Abraham Klemperer is described as a teacher, versed in the Talmud. However, he gained his living, it cannot have amounted to much, for his 2nd son, Nathan, who was born in 1846 and was to be Otto's father, started work as an errand boy at a Jewish trading house, at the age of only 11, before he had even finished elementary school.

That premature end to his formal education can hardly have been in accordance with Nathan's own wishes. Even as a boy, he revealed a passion for the theatre and for music and, while still a penniless apprentice, managed to attend performances of Schiller in the gallery. But his own artistic ambitions were to remain thwarted. His pious father refused to countenance a career as an actor, which was still not considered a respectable occupation. And, when he began to reveal an attractive baritone voice, his own unwillingness to become a cantor barred the only form of professional training open to him. Thus, he never learnt to read music and was not, and never was to be, in business. But, in 1864, at the age of 18, he left Prague for Germany to earn a living as a commercial traveller in Silesia. At night, in lonely hotel rooms, he was able to make-up for some of the short-comings of his education by avid reading. After 5 years of this peripatetic existence, he finally settled, in 1869, in the provincial capital of Breslau, where, he and a younger brother, Hermann, opened a small shop that sold haberdashery and toys. The frequency with which the business moved its premises suggests that it was never very firmly established. The brothers also manufactured dolls and, at the exhibition of Silesian handicrafts and industry that was held in Breslau, between May and October 1881, they received a diploma of honour for their products. It was at this exhibition that Nathan Klemperer met his future wife, Ida Nathan, who had come from Hamburg to visit a married sister. Fräulein Nathan was a talented pianist and, on the evening after they had met, she accompanied Nathan Klemperer in some Schubert songs. Although they were both in their early 1830's, it seems to have been a love match. 3 days later, they were engaged, and, on 28 December 1881, they were married in Hamburg. They were, in some ways, a strange couple. Ida Nathan, who was born in 1849, came from a background very different from that of the orthodox and impecunious Klemperer.

A student in Berlin

At the end of August 1901, Ida Klemperer took her son to Frankfurt. He was already enormously tall, a feature that was emphasised by his thinness, long arms and clumsy movements. The Hoch Conservatory, housed in a handsome new building in the style of a Roman « palazzo », was at the height of its reputation. There, he sat an examination and was accepted by what, at the time, was one of the leading institutes of its kind in Germany and, thus, in the world. James Kwast proved to be a splendid musician (he also composed) and an admirable teacher. There were also theory and composition classes under Ivan Knorr. « To Kwast and Knorr », Otto Klemperer later stated :

« I owe the whole basis of my musical development. »

The regime was demanding. For 8 hours daily, he practised the piano, a further hour was devoted both to the violin and to theoretical exercises. His progress must have been rapid for, in December 1901, he was singled-out to play Beethoven's Sonata in D major, Opus 10, No. 3, at a Conservatory concert and, in the new year, he was the soloist in a performance of Robert Schumann's Piano Concerto.

Life in Frankfurt delighted him. He had an attic room to himself in the apartment of a retired piano teacher, where practising presented no problem, and, above all, he was free. The city had a good Opera House and Orchestra and, as a student, he had access to cheap tickets. For the 1st time, he heard « The Ring » and was swept-off his feet by it. Here, was a new world and, for a while, he became an avid Wagnerian though, in the course of his piano studies that passion ebbed, as he became increasingly drawn to Johannes Brahms. There were other excitements. He was given Edvard Grieg's Piano Concerto to play and even that sounded modern to ears that had been exclusively reared on the Classics. He heard Eugène d'Albert perform the Beethoven's « Emperor » Concerto, and Paderewski was another pianist who left a lasting memory. But the deepest impression at Frankfurt was made by Julius Stockhausen. Although in his mid-70's, the celebrated baritone, who was particularly renowned for his interpretation of Brahms's Lieder, still gave private classes. Among his pupils was Otto Klemperer's violin teacher, August Leimer, who was probably instrumental in securing for Klemperer the privilege of acting as accompanist. When the great man held-up his phrasing as a model to his class, the young pianist flushed with pleasure. It was also at the Hoch Conservatory that he met a fellow pupil, the pianist Lonny Epstein, who was to remain a close friend until her death, in 1965. Indeed, had not a love-affair with the pupil obliged James Kwast to give-up his position, there is no reason to suppose that Klemperer would not have completed his studies in provincial Frankfurt. In that case, his career might have turned-out very differently. But when, in 1902, James Kwast moved to the Klindworth-Scharwenka Conservatory in Berlin, Otto Klemperer and a number of other pupils opted to follow him. Nathan Klemperer came to Frankfurt and family permission was given for a move in the autumn.

After the impressive Frankfurt institution, the Klindworth-Scharwenka Conservatory, modestly housed in the « Postdamerstraße », seemed something of a come-down. Nonetheless, the tuition was good. Klemperer joined the theory class given by Philipp Scharwenka and worked on orchestration and score-reading under Wilhelm Berger. For a while, he persisted with violin instruction and was even persuaded to join a conducting class. When his turn came to take the baton, he experienced so little difficulty that the instructor told him that he had no need of lessons in stick technique. But, for the time being, at any rate, his piano studies under James Kwast continued to be his main concern, and evidence of the attention his playing was beginning to attract was no long in appearing in the musical press.

On 24 June 1904, the « Allgemeine Musikzeitung », whose editor, Otto Leßmann, taught musical history at the Klindworth-Scharwenka establishment (doubtless a reason why its house events were so assiduously covered in that journal), announced that Klemperer had been awarded its piano prize of 200 Marks for a performance of Bach's Chromatic Fantasy and Fugue. On 17 March 1905, the same periodical commented favourably on his accompaniment of the Dutch cellist, Jacques van Lier, in a performance of Tchaïkovsky's « Variations on a Rococo Theme ». 14 days later, yet another review of an event at the Conservatory described him as « konzertreif ». In fact, he had already made his 1st recorded professional appearance, 2 months earlier, when, on 10 January 1905, he had accompanied Leßmann's daughter, Eva, in a group of songs at the « Berlin Singakademie ».

Thus, at this stage of his career, Klemperer still seemed destined to be a concert pianist. Although his fingers were considered too large and thick, he was already a formidable technician and a fellow-student, Ilse Fromm, has paid tribute to the extraordinary sense of musical equilibrium that already marked his performance of the « Hammerklavier » Sonata by Beethoven. In 1905, while he was at the Klindworth-Scharwenka Conservatory, James Kwast entered him

for the Rubinstein prize, in Paris. This was a major international competition, for which the bashful young Klemperer considered himself inadequately equipped. Founded by Anton Rubinstein, in 1890, it offered substantial prizes for composers, as well as pianists, and took place every 5th year and, each time, in a different city. In Paris, in August 1905, the winner was the 21 year old Wilhelm Backhaus. Béla Bartók, who offered what eventually became his Rhapsody for piano and orchestra, Opus 1, received a mention for composition but no award as a pianist. About Klemperer, opinions were divided. That is not wholly surprising as 2 movements of one of Rubinstein's own Piano Concertos (which were obligatory for all candidates) were hardly calculated to show-off his talents to best advantage. A month later, however, he entered for the Mendelssohn Prize, in Berlin, at that time, the foremost competition in Germany and, on this occasion, was commended by a jury that included Joseph Joachim for his performance of the « Hammerklavier » Sonata, a work that was certainly more to his taste.

But nervousness hindered progress. When performing in public, Otto Klemperer's hands grew wet with tension and his playing was considered, by James Kwast and others, to be less impressive than it was in private. Even so, by the time of his 1st year at the Stern Conservatory, to which he transferred in 1905, he had come to be regarded as a Classical pianist of exceptional promise, while the future of another pupil, Edwin Fisher, was, at that time, thought to lie in conducting. Heinz Tiessen, the composer, who also entered the Stern Conservatory, in autumn 1905, later recalled the young Klemperer as already spell-binding. At the public examinations, at the end of the school year, his account of the Schubert-Liszt « Wanderer-Phantasie » was described as absolutely mature and the term ended with a special commendation.

Berlin naturally offered a far wider range of musical activities than more historically important but smaller cities, such as Frankfurt and Hamburg. Richard Strauß, still only in his late-30's, had, since 1898, been 1st Conductor at the august Court Opera « Unter den Linden » and, in April 1907, Klemperer had an opportunity to savour his fresh and lively approach to Mozart in a performance of « Don Giovanni » that took place at the « Kroll Theater », with which Klemperer's own name was to be so momentously connected a generation later. He would also have been able to attend the concerts that Richard Strauß gave with the « Berlin Tokünstler Orchester », a body the composer had himself set-up, in 1901, for the performance of contemporary works. The conductor of the Philharmonic Orchestra was Arthur Nikisch, the star Mæstro of his day, whom the young Klemperer found a better conductor than he was a musician. But he was enthralled by Nikisch's interpretations of the Romantics and, in particular, by the beauty of sound and controlled passion he brought to Tchaïkovsky's « Symphonie Pathétique ». Though already in his 70's, Joseph Joachim was still active as director of the « Musikhochschule » and, as a moving spirit in chamber music. As a student, Klemperer was able to attend the rehearsals his Quartet always held in the « Hochschule », on the mornings of its concerts. On these occasions, Klemperer was impressed by the passionate playing of an old man who had had intimate connections with Brahms and was generally regarded as a pillar of Classicism.

Yet, the gawky, shy young provincial, who walked around with an abstracted look, as though he always had something on his mind, was not 1st much drawn to the German capital. It was, indeed, in many ways an unattractive place at the turn of the Century. In the 30 odd years that had passed since Bismarck had proclaimed the 2nd German Empire at Versailles, Berlin had been transformed beyond recognition. During that period, a sober, strait-laced small city, imbued with Prussian virtues of discipline and restraint and dominated by officials and soldiers, had become a strident

metropolis. Huge industries had arisen in the east and north. In the west, beyond the Tiergarten, a prodigious property boom had conjured into existence vast new suburbs with the « Kurfürstendamm » as their main axis. Here, lived the new middle-classes that had flocked to the city in their hundreds of thousands to seek their fortune during the « Gründerjahre » .

Berlin was the « parvenu » among the capitals of Europe and it set-out to do, on a bigger and better scale, everything that had been achieved elsewhere and, above all in Paris, which until the French defeat of 1870 had been regarded as the great city par excellence. A vast cathedral, an even vaster Parliament were built. A 1st-class museum was put together by Wilhelm Bode with truly American energy. Great arteries were opened-up. Roads were broader, pavements more spacious, rooms larger and voices louder than anywhere in Europe. In a term of praise much favoured at the time, Berlin was « kolossal » .

At the Stern Conservatory, Otto Klemperer naturally continued his piano studies under James Kwast. But he also joined Hans Pfitzner's classes for conducting and for composition. Pfitzner, who was still in his mid-30's, was already regarded as one of the outstanding German composers of the rising generation. Indeed, as the composer of 2 Operas, « Der arme Heinrich » (1895) and « Die Rose vom Liebesgarten » (1901) , both of which had enjoyed more recognition than Richard Strauß's earliest essays in this field (« Guntram » and « Feuersnot ») , Pfitzner had claims to be considered the most Operatic composer to have emerged in Germany, since the death of Richard Wagner, at any rate until Richard Strauß swept the board with « Salome » , only a few weeks after Klemperer had joined Pfitzner's class.

Klemperer studied with Hans Pfitzner for 2 years. His Master (as he later referred to him) was not an enthusiastic teacher ; anything that stood in the way of composing was regarded with resentment. His conducting classes took an odd form. One pupil would play the piano (when it was Klemperer's turn, the irascible Pfitzner constantly complained that he played too loudly) , another would conduct, while Pfitzner, who had some talent for this sort of thing, would himself sing all the roles. Whether Klemperer's technique much profited is doubtful. But, as he himself later admitted, he learnt a good deal about the Wagner Operas to which these strange sessions were mainly devoted. Even more important, a warm relationship sprang-up between Master and pupil that, for a number of years, survived difference of temperament and conflicting musical sympathies.

Pfitzner's composition class soon fired Otto Klemperer's hitherto dormant creative ambitions. He had already written contrapuntal exercises and elementary essays in vocal Symphony. Now, a deep love of Johannes Brahms that had developed with growing insight into his piano works led him to compose instrumental music. A piano Trio was performed at the Stern Conservatory and James Kwast himself was sufficiently impressed to offer to take it into his repertory. But Klemperer declined, on the grounds that the work was too dependent on Brahmsian harmony and melody to stand on its own feet. He reacted in a similar way when, in 1907, Karl Muck, to whom he had played a concert Overture, offered to perform it in Boston. Once again, Klemperer got cold feet. It was a curious reaction for a young musician with ambitions to compose and on the point of what might have proved a small breakthrough. But, as later events were amply to confirm, Klemperer's attitude to his own compositions varied with his psychological condition.

Nonetheless, they served to bring him into contact with a musician of far wider perspectives than any he had hitherto encountered and one who was eventually to exercise a deep influence on his own musical attitudes. Ferruccio Busoni had been living in Berlin, since 1894, torn between the demands of his career as a virtuoso and a desire to compose. A refugee from the limitations of Italian musical life, he had been drawn to the homeland of the great Classical Masters, from Bach to Beethoven, but had created sharply against the Wagnerian aesthetic that still dominated German musical life. In this and in much else, he stood at an opposite extreme from his future adversary, Hans Pfitzner, who remained entirely incarcerated within the German Romantic tradition. In contrast, Ferruccio Busoni who, in the orchestral concerts, he had started to promote in 1902, had been among the 1st to bring to Berlin new French works, notably by Claude Debussy and Maurice Ravel, was already seeking a way-out of what he regarded as the impasse confronting post-Wagnerian music.

A musician of such intellectual curiosity, who served as an anti-body within the complacent ranks of the German musical establishment, inevitably came to exercise a growing fascination on the young and, by the early years of the 20th Century, his flat on the « Augsburgstraße » had become a meeting place. Busoni generously made himself available to students, free of charge on 1 afternoon a week, and it was, perhaps, on one of these occasions that Otto Klemperer performed his own Overture. By Klemperer's own account, Ferruccio Busoni was more impressed by his playing than by his composition. For his future development, it was to prove important that, while still a student, he had come within the orbit of 2 such outstanding, yet, sharply contrasted musicians as Busoni and Pfitzner.

But, in 1905, an event had already occurred that was to lead Otto Klemperer's career in a different direction. While he was still at the Klindworth-Scharwenka Conservatory, Philipp Scharwenka had recommended him as accompanist to Oskar Fried, a former pupil, who had recently been appointed conductor of the « Stern Gesangsverein ». Fried's 1st concert, on 20 March 1905, was a performance of Franz Liszt's Oratorio « Saint-Elisabeth ». Earlier, he had travelled to Vienna to seek advice of Gustav Mahler, who was performing the same work. Mahler seems to have taken to him, as he agreed to attend the final rehearsals for a performance of his 2nd Symphony, that Fried was to conduct that autumn. The young student who had been engaged to accompany rehearsals, thus, found himself conducting the off-stage Orchestra that figures in the work's last movement, in the presence of the composer.

At this point of his life, Otto Klemperer was, by no means, a devotee of Gustav Mahler's music. In the previous season, he heard Arthur Nikisch conduct the 5th Symphony and had not been impressed. But an encounter with the composer himself was to change the entire course of his career. The 1st rehearsal that Mahler attended did not go well. But on the following day, largely as Klemperer later suggested, due to the advice the composer had given him, Oskar Fried established a firmer grip on the score. When, however Klemperer diffidently enquired whether the off-stage band had been to his satisfaction, Mahler abruptly told him that it had been far too loud. Klemperer protested that the music was marked « sehr schmettern » (blaring) . But from a distance, replied Mahler. As it was physically impossible to play from the remoteness that Mahler clearly had in mind, Klemperer told his musicians to play softly. The performance on 8 November 1905 was the work's 1st unqualified success in Berlin and the composer was greeted with tumultuous applause. In the green room, afterwards, he caught sight of the enormously lanky youth who had been in charge of the off-stage band. He went over, shook his hand and said :

« Very good. »

The young man glowed with pride. He had been able to spend a little time in the great man's company. After the final rehearsal, Mahler was invited to dine with Richard Strauß. As he did not know the way, Otto Klemperer offered to accompany him on a recently completed line of the city's underground railway. To his disappointment, Mahler evinced no interest in this technical marvel. Instead, he abruptly asked his young companion whether he composed. Klemperer was far too bashful to admit that he did. But Mahler laughed :

« No, no, I can see that you do. »

Although Berlin's musical life was, by no means, uneventful in the early years of the 20th Century, the real excitement lay in the spoken theatre, where the young Max Reinhardt was making a name for himself. At the small « Neues Theater am Schiffbauerdamm » , where, 40 years later, Bertolt Brecht was to launch his no less epoch-making « Berliner Ensemble » , Reinhardt, who was still in his early 30's, had in a series of productions (such as Maurice Maeterlinck's « Pelléas et Mélisande » ; Oscar Wilde's « Salome » ; and, above all, the 1st of his many celebrated stagings of William Shakespeare's « A Midsummer Night's Dream ») shaken to its very foundations the decorative naturalism that had dominated German theatre in the 2nd half of the 19th Century. Later, he proved to be less of a revolutionary than he had at 1st seemed. But the stir created by his early productions was immense and, as a student with a particularly lively interest in the theatre, Otto Klemperer saw most of them.

Early, in 1906, he received a letter from Oskar Fried. Max Reinhardt was planning to stage Jacques Offenbach's « Orpheus in the Underworld » with a cast of actors as his final production at the « Neues Theater » , before moving to the larger « Deutsches Theater » . He wanted to hear the music, which he did not know. Would Klemperer, therefore, accompany Fried, who would sing. Max Reinhardt's associate, Felix Holländer, later recalled a pale, thin, immensely tall young man, who appeared and was afterwards engaged as chorus Master and deputy to Fried, who was to conduct. After the audition, Reinhardt asked how long it would take to prepare the chorus.

« About 2 weeks. » , Klemperer brashly answered.

« Sie sind wohl noch sehr jung. » (You really are still very young.) was the withering reply.

It was only then that it dawned on the young musician that the chorus would have to sing by heart.

Rehearsals were lengthy, but Klemperer, at once, felt at home in the world of the theatre, where he found himself working with figures as famous as Tilla Durieux, Georg Engels and the great Alexander Moissi, who was playing the role of Pluto - still, it seems, with a trace of a foreign accent. Klemperer later recalled his signing voice as wonderfully expressive. He had, however, to learn that, unlike singers, actors were not accustomed to looking to conductors for their cues. In the course of those 1st weeks with Max Reinhardt, he also gained more fundamental insights that were to shape his entire approach to Opera, in later years.

« My 1st impression of musical theatre was of a performance musically and scenically prepared down to the smallest detail. The great practical value of a series of performances (of a single production) was already, then, absolutely clear to me. My path led me to repertory Opera where - in the sharpest contrast to serial theatre (" Serientheater ") - 40 to 60 standing productions, inevitably performed with virtually no rehearsal, were given 20 years as an Operatic conductor have taught me that this sort of repertory Opera is an impossibility. »

At that early stage of his career, however, Otto Klemperer had no notions of the thorny path through the thickets of repertory Opera in the German provinces that lay ahead of him.

The production opened on 13 May 1906 amid great excitement, for Jacques Offenbach performed and sung by actors was an event without precedent in Berlin. But on the 2nd night, the choleric conductor Oskar Fried had a « contre-temps » with a female lead singer and left the podium. Max Rheinhardt asked Klemperer to take-over. The 21 year old student took the baton, which he retained until the end of the season, 50 performances later.

Gustav Mahler's production of Gluck's « Iphigenia in Aulis » was a development of the style in which he and Alfred Roller had approached Mozart's « Don Giovanni » , in the previous season. On that occasion, the stage had been dominated, on either side, by 2 massive and permanent towers which had enabled the Opera's frequent changes of scene to be made with a minimum of delay, an innovation that represented a decisive break with the naturalism still dominant in Opera, in early years of the 20th Century. As Alfred Roller later recalled, Gustav Mahler had welcomed a stage on which everything is only intimated. To that extent, his epoch-making productions of « Don Giovanni » and « Iphigenia in Aulis » reveal parallels to the « Stilbühne » that was, in the process of emerging in the spoken theatre, under the impact of the ideas of Adolphe Appia and Gordon Graig.

Mahler believed that, in every performance, the work has to be reborn. His overriding concern was to achieve unity between the music and its visual manifestation on stage and, in this respect, he was a true successor of Richard Wagner. But he went beyond Wagner in his belief that Modern art must serve the stage must extend to costumes, props, everything that can revitalize a work of Art and, to his extent, he did much to lay the foundations of 20th Century Operatic production. Yet, it would probably be a mistake to suppose that he had any theoretical preoccupations about staging. Indeed, Alfred Roller subsequently asserted that the subject bored Mahler. As his favourite phrase « Steht alles in der Partitur. » (It is all in the score.) suggests, his concern was, 1st and foremost, with the music and it is significant that, according to Roller, he only gave his consent to his collaborator's design for Mozart's « Don Giovanni » , after a long reflection, had convinced him of their relevance to the work's musical shape. And if he, nonetheless, attached more importance to staging than did any of his contemporaries in the field of Opera, that did not mean that he was willing to abdicate his own powers to any producer other than himself. Because it was Mahler, the practical man of the theatre, rather than theorists such as Adolphe Appia and Gordon Craig, who was to provide the central inspiration of his approach to Opera, differences were later to open-up between Otto Klemperer and some of the more radical producers and designers who surrounded him at the « Kroll Oper » , in the late-1920's.

On his 3rd visit to Vienna with the celebrated Dutch cellist, Jacques van Lier, Otto Klemperer, armed with his reduction

for piano of the 2nd Symphony, presented himself to Mahler in his office in the Opera House, where he sat down and played the Scherzo movement without the music score. Mahler was impressed and moved that anyone should know his music by heart. He asked why a musician who was so formidable a pianist should want to be a conductor. Otto Klemperer insisted that it was now his ambition. Mahler was already aware that his own days in Vienna were numbered and the Court Opera did not, in any case, engage untried and unpaid staff. As he was unwilling to provide a written recommendation, he first sent Klemperer to see Rainer Simons, the director of the « Volksoper ». When, however, the young man returned from that interview empty handed, Mahler took a visiting card and wrote on it :

« Gustav Mahler recommends “ Herr ” Klemperer as an outstanding musician who, despite his youth, is already experienced and is pre-destinated for a career of conductor. He vouches for the successful outcome of a probationary appointment and is willing personally to provide further information. »

That card was eventually to unlock every door. Klemperer kept it, and later a copy of it, in his wallet until his own death, 67 years later.

Back in Berlin, the following day, he had the precious card photographed and sent a copy to every major Opera House in Germany. The few that replied offered only unpaid posts, which he could not afford to accept and would, in any case, have been willing to take only under Mahler himself. Now that his studies had come to an end and the need to earn a living had become pressing, he found temporary work as an assistant to Artur Bodansky at a small-scale season of popular Opera at the « Lortzing Theater », in Berlin.

That engagement finished on the 31st of May. At the end of June, on the off-chance that some opening would present itself, Otto Klemperer decided to attend the annual Festival of the « Allgemeiner Deutscher Musikverein », a meeting ground for the entire profession which was that year being held in Dresden. There, he heard Ernst Schuch conducting Richard Strauß's most recent Opera, « Salome », and the Rosé Quartet giving the 1st performance in Germany of Arnold Schönberg's String Quartet No. 1, Opus 7, an event that rent the audience into sharply opposing factions. But no prospect of a job emerged. At the very end of the Festival, while lunching alone, Otto Klemperer overheard a conversation at a nearby table, where 2 men were discussing a vacancy for a junior conductor at the German Theatre, in Prague :

« I would like to have stood-up and shouted :“ Here he is. ”, but I didn't dare. »

After the men had left, Klemperer asked who they were. The waiter told him that one was the well-known Prague critic Richard Batka, who was also, at that time, serving as musical adviser to the German Theatre during the illness of its director, Angelo Neumann. After consulting Hans Pfitzner, who was also in Dresden, he discovered that he had already left the station.

« In the waiting room, I found this Doctor Batka and gave him Mahler's card. He said :“ Go to Marienbad right away. Angelo Neumann, the director of the Prague Theatre, is there. Tell him I sent you. ” I travelled 3rd class through the night, from Dresden to Marienbad. In the morning, I presented myself to Neumann, who was in bed - he was suffering badly from prostate trouble. (Neumann was, in fact, plagued with kidney stones.) I had a big package of compositions

under my arm, as I felt that, somehow, I had to introduce myself musically. These didn't interest him at all, but Mahler's recommendation did a great deal. In his rather theatrical way, he said :“ I now offer you the position I offered 20 years ago to Nikisch (in fact, it was 30 years earlier) . You will come to Prague in the middle of August as chorus Master and conductor. What do you want to conduct ? ” No one had said that to me before ! I said :“ Carmen ” and, perhaps,“ Rigoletto ” and “ Der Freischütz ”. He said :“ Bravo. ” And the conversation seemed to be at an end. I said :“ Mister Neumann, I must have that in writing. ” ,“ You don't need that with me. ”, he replied.“ No, no ; if you don't put it in writing, I won't come. ” He then gave me a piece of paper. I was engaged for 5 years, at a salary that certainly wasn't high. »

Apprenticeship in Prague

Prague was the city of 2 cultures and relations between them were far more relaxed in the early years of the 20th Century. The predominantly Czech-speaking capital of the Austrian kingdom of Bohemia and Moravia contained a substantial German minority of some 40,000 inhabitants, which represented about 1/10 of the city's total population. German culture was no newcomer to Bohemia. Prague had been an integral part of the Holy Roman Empire, since the Middle-Ages. Its University (founded in 1348) was the oldest in the German-speaking world and the German « Ständetheater », where « Don Giovanni » had had its 1st performance, in 1787, had remained the city's sole Opera House, until 1861. But, with the rise of Czech national consciousness and an influx of Czech peasantry, drawn by industrialisation into a city that had hitherto been substantially German, the German-speaking inhabitants had in the course of the 2nd half of the 19th century become a minority, consisting largely of an Austrian aristocracy and officialdom and a middle-class that was more than half Jewish. The wealth and influence of that minority still outweighed its lack of numbers but, as the scales tipped increasingly against it, it had started to place new emphasis on a sense of national identity it had hitherto taken for granted. The German Opera House, to which Otto Klemperer had been appointed, had come to play a crucial role in the maintenance of that sense of identity. As an article that subsequently appeared on Angelo Neumann's death explained :

« The German Theatre, in Prague, is more than a theatre ... it is a political factor ... , the focal point of our society, it is our “ Volkshaus ” and salon, the brace that holds together the various components of German Prague and the place where each of us is made most keenly aware of the greatness of German culture. »

When Angelo Neumann was appointed director of the German Opera House in Prague, in 1885, he was already a well-known figure. A Jew, born in Vienna, in 1838, he had been an undistinguished baritone at the Court Opera of his native city, from 1862 to 1876, when what was described as an infection of his vocal cords led him to seek lush pastures. In 1876, he became Opera director at the Leipzig City Theatre, where he rapidly made his mark as an impresario of exceptional energy. In the same year as Angelo Neumann arrived in Leipzig, Richard Wagner had been left deeply in debt by the performances of « The Ring » that had opened his new « Bayreuth Festspielhaus » that summer. Neumann, who had met Wagner when he had sung the role of the Herald in a production of « Lohengrin » , that the composer had himself staged in Vienna, in 1875, saw his opportunity. He persuaded Wagner to rent-out the entire scenery and costumes and, in 1878, mounted in Leipzig the 1st complete « Ring » to be seen outside Bayreuth. Having thus demonstrated that the vast Tetralogy could be staged outside the « Festspielhaus » that Wagner had built

specially to house it, he proceeded to take the entire production to Berlin and London, where it was seen in 1882. He then toured it in Germany, Austria, the Low-Countries and Italy and, finally, in 1889, visited Saint-Petersburg and Moscow. These tours made Angelo Neumann a celebrity. Wagnerians complained bitterly of the cuts he imposed and of other deficiencies in the performances, but the royalties the earlier ventures earned enabled Richard Wagner to compose the Opera « Parsifal », in the comfort his creative powers required.

In 1882, Angelo Neumann left Leipzig and, after 3 years in Bremen, moved to Prague. He arrived at a difficult moment for the German Theatre. In 1881, the Czechs had opened an imposing National Theatre as an expression of their growing sense of cultural identity. Thenceforth, a substantial part of the Czech majority deserted the German Theatre. But the German minority was determined to reply in kind and a new theatre, which was already in construction on Neumann's arrival, was opened in 1888. Henceforth, the 2 institutions were rivals ; comparatively, few German works were performed at the National Theatre, no Czech works whatever, at the New German Theatre.

The New German Theatre was the property of a committee. It was supported principally by the German-speaking community, although the provincial government also provided a subsidy, as it did for the Czech National Theatre. Like many municipal Opera Houses of the period, as opposed to Court Operas, it was leased to a director who was free to pocket any profits as long as his artistic policy met the approval of the committee. Thus, to all practical purposes, the German Theatre was a privately run venture.

It says much of Angelo Neumann's abilities that, with the backing of a population that was the equivalent of no more than a small-town, he was able to establish a company that was not only able to face the competition of the National Theatre, but was widely regarded as the equal of Opera Houses in Frankfurt, Leipzig and Breslau, all cities with a population of some 400,000 people, and was even able to undertake guest performances, in Berlin. To achieve this, he had to persuade the German-speaking minority to support its theatre with subsidies that amounted to more than 4 times per head those paid by the inhabitants of most purely German cities, at that time. He was, thus, more dependent on public taste.

In fact, his own artistic leanings were well-matched to those of his public and his time. In spite of his Wagnerian connections, he had no conception whatever of Wagnerian « Gesamtkunstwerk ». He was essentially a representative of an earlier period. He had eaten with Hector Berlioz ; he had witnessed Meyerbeer, Charles Gounod and Giuseppe Verdi in rehearsal ; and his knowledge of old-style, pre-Wagnerian Opera was wide. His taste was basically Meyerbeerian : stars and spectacle were his recipe for a full-house and ensemble took a low priority. Producers remained unknown in this theatre, until 1906 ; until that date, programmes contained a note that « Der Direktor führt die gesamte Regie. » (The director assumes responsibility for all matters of production.) . Angelo Neumann ran an entirely personal regime, controlling every detail in his theatre. Under his leadership, the German Theatre never developed an artistic identity. It remained a « Betrieb » - a business enterprise.

Yet, Neumann had artistic discernment of a sort. In 1887, he established a series of Philharmonic concerts and, in 1899, he inaugurated the Spring Festival that has since remained a feature of the city's musical life. He had a sharp nose for talent and, particularly, for young conductors, if only because his association with Richard Wagner's music had led

him to appreciate their growing importance as Orchestras increased in size. The young Otto Klemperer was, by no means, his 1st catch. In Leipzig, he had enlisted the 23 year old Arthur Nikisch. In Prague, one of his 1st steps had been to engage the 25 year old Gustav Mahler and, in succeeding years, he acquired young men of the calibre of Karl Muck, Leo Blech, Franz Schalk and Artur Bodansky, all of whom were later to make large reputations.

But by the time the young Klemperer arrived, in August 1907, Angelo Neumann's regime, which had earlier proved so successful according to its lights, had begun to attract criticism. Partly, this was the result of advancing age and declining health. The director's self-importance had waxed with the years. In his earlier days, an approachable and open-minded man, he had grown increasingly despotic. To those who accepted his rule, he could be a benevolent patriarch, but any expression of dissent was increasingly liable to be taken as a personal affront. Klemperer was to experience both sides of his personality.

For example, after a Klemperer concert, the « Prager Tablatt » described the performance as an oasis in a desert, but the next morning, Klemperer was summoned by Angelo Neumann. His playing had been satisfactory, but his shirt was a disgrace. Neumann must have had a soft spot for the young man, for he told him to have 6 shirts made at his (Neumann's) expense.

Unsatisfactory working conditions and a meagre repertory were not the only difficulties Otto Klemperer encountered during his 1st season, in Prague. One of the 1st duties was to prepare the fanfares for a revival of Richard Wagner's « Lohengrin » that was to take place on 27 September. As the theatre declined to engage the trumpeters for the additional rehearsal that he considered necessary, he paid their fee himself and summoned them to rehearse at his quarters on « Diviřtrábe ». This, they did with such gusto that a posse of outraged burghers soon gathered in the street with the result that Klemperer had to seek accommodation elsewhere. Eventually, he settled in the « Přstrossgasse » (today, « Ulice Anny Letenské ») on the « Königliche Weinberge », as the section behind the National Museum and the German Theatre was then called, and he continued to live there during the 3 seasons he was to remain in Prague.

He had, of course, relatives in the city from which the Klemperers stemmed and in which his father had been born. But, though he visited his uncle Philipp, he had little contact with them. Even as a young man, Otto Klemperer did not make friends easily. In Prague, he grew close to only 2 men. Ferdinand Onno was that rare creature, an actor who was both erudite and well-versed in music. And Artur Bodansky, under whom Klemperer had already worked in Berlin, during the spring prior to their simultaneous engagement by Angelo Neumann, was 1st Conductor at the German Theatre. Although he was 8 years older than Klemperer, the 2 musicians were linked by a common devotion to Gustav Mahler, for whom Bodansky left for America, in 1915, their home, 1st in Prague and, later, in Mannheim, provided Klemperer with a refuge to which he frequently resorted.

Following the example of the Vienna Court Opera, the German Theatre did not, at this period, print the name of the conductor on its programmes, so that such reviews as appeared in the daily press provide the only clue to Klemperer's activities. But posters for the Philharmonic concert of 11 March 1908 announced that the programme would open with his Overture for Large Orchestra. At the least moment, the performance was cancelled owing to the composer's illness,

though it is not clear why it should not have been given in his absence. Had he again had last minute doubts about a work he had earlier offered to Karl Muck and subsequently withdrawn ?

That question remains unanswered. But it is significant that, like everything he had composed up to this moment in his life, the score has not survived. Later, in 1908, an event occurred that was to prove crucial to Otto Klemperer's attitude to his own compositions. On 28 September, he attended the Austrian premiere of Claude Debussy's « Pelléas et Mélisande » at the German Theatre and its enormous impact on him may well have led him to destroy everything he had hitherto written. Only after this 1st encounter with Debussy's whole-tone harmony did Klemperer begin to compose music for which, as he put it more than 60 years later :

« I would stand-up today. »

2 songs that are all that remain of the compositions that date from his years in Prague were both written in the wake of this experience.

Illness may, nonetheless, have played a part in the withdrawal of his Overture, as the poster had claimed. That spring, he developed an infection of the thyroid glands that necessitated an operation from which he only recovered slowly. The surgeon recommended that he should recuperate in a sunny climate, but, as he had no money, Klemperer returned to work. Angelo Neumann was, however, so shocked by the young man's appearance that he sent him for a month to a sanatorium outside Merano, and footed the bill. Once again, he had shown his benevolence to his new chorus Master and, though the coming seasons were to bring tensions, Otto Klemperer never forgot the old man's kindness.

In May, restored to health, he was back in Prague for a concert that Gustav Mahler conducted on 23 May to open the exhibition that had been mounted in celebration of the 60th anniversary of the Emperor Franz-Josef to the throne. This was the 1st and last occasion on which Klemperer heard Mahler conduct a Classical concert programme ; it included Beethoven's Symphony No. 7 and the prelude to « Tristan und Isolde » , and he was overwhelmed by the experience :

« I could only get to a rehearsal, but my one reaction afterwards was that one should abandon the profession if one could not conduct as Mahler did. In the Beethoven, he took the 2nd part of the “ allegretto ” at a slightly livelier pace than the main portion. It sounded like a new work. I have never heard the climax of the “ Tristan ” prelude (which he naturally conducted without any increase of tempo) played with such emotional impact and the same applied to the march in “ Die Meistersinger ”. Everything was absolutely natural. You felt that it could not be better and could not be otherwise. »

Otto Klemperer spent part of his summer vacation with his younger sister, Marianne, on Sylt, the island resort off the German North Sea coast. He had not long returned to Prague when there was another and even more enthralling encounter with his hero. Mahler had been so delighted with the playing of the Czech Philharmonic Orchestra, at his concert in May, that he had agreed to return to Prague, in August, so as to give with it the 1st performance of his Symphony No. 7. Klemperer attended every rehearsal he could. A Viennese critic who had come to Prague, for the

occasion, later recalled a lanky youth who had shadowed Mahler and even begun to ape his hero's mannerisms. But the great man was not displeased by his disciples's attentions. On 22 August, he wrote to his wife Alma :

« The last days very agreeable. The Orchestra good and willing. I am constantly surrounded by a staff of young (and very nice) people, among them Bodansky and Klemperer, who has made a magnificent reduction for 2 hands of the 2nd Symphony. »

Klemperer has also left an account of the preparation for the premiere, which extended over several weeks, as Mahler had some 2 dozen rehearsals :

« Each day, after rehearsal, he used to take the entire orchestral (material) home with him for revision, polishing and retouching. We, young musicians, Bruno Walter, Bodansky, von Keussler and myself, would gladly have helped, but he would not ear it. We usually spent the evenings with him, at his hotel. He was relaxed and extremely amusing, holding forth uninhibitedly about his successor in Vienna. Weingartner, the man in question, had made such enormous cuts in “ Die Walküre ” that patrons of the 4th gallery had hissed and booed.

Mahler also spoke, at length, about Hugo Wolf, whom he did not like at all. Young puppy that I was, I had the impudence to contradict him and to assert that the “ Mörke Gebet ” was very fine. Mahler shot me an angry glance. All I could say was : “ With all respect, that's only my opinion. ” »

The new season mercifully brought an occasional release from Operatic routine. There were opportunities to accompany singers of the calibre of Julia Culp, Margarete Siems, Vittorio Arimondi and Felix von Kraus. Artur Bondansky was to conduct Beethoven's 9th Symphony and Klemperer was entrusted with the preparation of the chorus. To one young member, the impression was still alive, almost 60 years later :

« An immensely tall figure rose-up with the most beautiful head I had ever seen. Klemperer had a high-voice that squeaked when he was excited and he was always excited. But the old rehearsal piano sounded under his huge fingers and from the 1st moment we followed him, enthralled. »

But within the theatre, Klemperer found himself condemned to conducting an unending succession of ill-prepared « Spielopern » . Ambroise Thomas's « Mignon » was followed by Albert Lortzing's « Der Waffenschmied » ; by Wilhelm Kienzl's « Der Evangelimann » ; by Viktor Nessler's « Der Trompeter von Säckingen » . It was doubtless better than the almost unvaried diet of Operetta he had endured in his 1st season, and the critics began to praise his growing ability to hold these ramshackle evenings together. But they remained a far cry from the perspectives opened-up during the intoxicating hours with Gustav Mahler. Klemperer felt increasingly despondent and frustrated.

On 3 December 1908, he wrote in despair to Hans Pfitzner. That autumn, his former teacher had taken-up his duties as head of the Strasbourg Conservatory and director of the city's concerts. Klemperer asked whether a job could be found for him at the theatre. His letter was full of the anguish of a young idealist confronted, for the 1st time in his life, with the harsh realities of repertory Opera :

« I am writing to ask you a great favour. Would you ask “ Herr Direktor ” Wilhelmi whether he would take me from Prague even if I am in breach of contract. I don't dare to write that myself to him in a false light. It is only an action of despair on my part, as I am well on the way towards losing all pleasure in my vocation because of the inartistic conditions here which are ruining me in every respect. »

No position in Strasbourg was available, and Pfitzner seems to have tried to comfort Klemperer who, on 29 January 1909, wrote to thank him for his extremely kind advice. But, in that letter, it is apparent that the cause of his despair lay deeper than the deficiencies of Angelo Neumann's regime :

« Please don't be angry on account of my long silence. That it has taken so long to reply is due to an indisposition that has already been tormenting me for about 3 months. I am suffering from a nervous depression which plagues me and has certainly been brought about by the sad artistic conditions in the theatre. »

This was the 1st acute manifestation of the manic-depressive rack, on which he was to be stretched until the very end of his life. It was a condition that was often to make him disconcertingly unpredictable to those (and they remained on overwhelming majority of his acquaintances) who were unaware of his affliction. In depression, Otto Klemperer was withdrawn and impenetrable. He set a wall between himself and the outside world and the deeper his melancholy, the more he shunned human companionship. In such periods, he suffered from intense anxiety, night-sweats and stomach pains. Tablets had little effect on his chronic sleeplessness. He became obsessively neat, puritanical in his attitudes, careful (even mean) with money, and so intensely self-critical that, at moments, he came even to doubt his own abilities.

In manic phases, these characteristics swung to an opposite pole. He grew hectically active, talkative and gregarious. It is to periods such as these that most of the many anecdotes about him relate. When high, his attention was easily distracted, he tend to spend irresponsibly, his eroticism was heightened, and many attempt to restrain him was liable to give rise to frightened rages. In such phases, he was also accident-prone, in so far as mania tended to deprive him of a healthy awareness of danger, just as in depression he saw it at every corner.

These changes did not, of course, occur abruptly. Acute phases built-up and dispersed gradually. Shafts of sobriety and self-awareness would occur in the most intense manic periods. Conversely, in depression, the clouds would sometimes lift momentarily. Thus, the gradations in Klemperer's psychological condition were often hard to determine, even for those close to him. Nor did the acute phases of his malady constitute his entire life : between extremes, themselves of varying intensity, he enjoyed lengthy periods of relative calmness.

After his depression phase, he felt more confident of his future with Angelo Neumann. As a result, he was less eager to work directly under a character as notoriously irascible and dogmatic as his old teacher, many of whose views on repertory and production were far removed from his own. He was, in any case, still unclear how he could free himself from his contract with Neumann, as he explained in his letter of 11 August, to Hans Pfitzner :

« So far, as my coming is concerned, at the moment, it is impossible to say anything decisive. It is just as unclear to me as it was a year ago, how I should free myself. On the contrary, now that Bodansky has left, Neumann places still more confidence in me. He (Neumann) has the theatre, until 1912, and my contract last until then. He probably won't be appointed director again and so, in these last years, he wants to save any money he can scrape together. He has me at a dirt-cheap price and, for that reason, he holds on to me. In December, I offered to break my contract, but Wilhelmi turned it down. So that is not a possibility. I can't behave like Bodansky, who left in a very abrupt way, because I'm indebted to Neumann for his splendid behaviour during my illness. If at all possible, give me advance notice of a decision, and please let me know the last day for acceptance. »

Nothing more was to come of Strasbourg, until 1914, when Otto Klemperer's caution at the prospect of working under Hans Pfitzner was to prove well-justified.

As 2nd Conductor, a position to which he had been formally appointed, in August 1909, Klemperer was naturally allotted a share of the more substantial works in the repertory at Prague. His 1st task was a new production of Gioachino Rossini's Opera « William Tell ». The 24 year old musician still had a tendency to take himself « avec grand sérieux ». At a rehearsal of the Overture, he conducted the opening Andante with such portentousness that Neumann called-out impatiently :

« Much too slow ! »

The young conductor felt affronted and answered :

« I take it differently. »

Years later, when he recalled the incident, he laughed at his earlier self-esteem and agreed that Angelo Neumann had been quite right. The criticism seems to have « porté fruit ». At any rate, on the day after the premiere (10 September), « Bohemia » noted that the Overture had been played with real bravura, while the « Prager Tagblatt » praised its rhythmic verve.

Such activities were far removed from the succession of Operettas and « Spieloper » that had so lowered his spirits in the previous seasons. But his continuing dissatisfaction with the rough and tumble of repertory theatre is evident in a letter his mother wrote to her elder daughter, « Regi » Elbogen, on 21 November 1909 :

« Otto is over-burdened, so that he has no pleasure in his work. He ought to rest for 3 weeks, as he has even more to do over Christmas, but that monster Neumann only starts to look after his employees when they are on their backs. He exploits Otto in a wretched way. Well, at the moment, Otto is bound by his contract, but that he won't stay for his full 5 years is as clear as daylight (“ steht mir bombenfest ”) . »

Ida Klemperer's prophecy was to be fulfilled more rapidly than she can have supposed. During the autumn of 1909, complaints in the press about the repertory and the standards of the German Theatre had been growing sharper. In

particular, Felix Adler, the critic of « Bohemia » launched an increasingly savage assault on Angelo Neumann's regime, while singling-out Otto Klemperer for praise. On 5 December, a guest-conductor, who, in accordance with the usual formula, was billed as appearing « auf » (with a view to) Engagement, took-over a performance of Mozart's « Die Zauberflöte » .

In the following morning's number of « Bohemia » , Felix Adler asked with feigned innocence what had happened to necessitate a new engagement in a theatre that already boasted 4 conductors. He must have been well-aware that relations between Neumann and Klemperer had finally reached breaking point. In his later years, a hot-tempered man, Angelo Neumann had become increasingly enraged by the combination of Adler's attacks on himself and praise of his 2nd Conductor. He knew that Klemperer and Adler were friendly and, leaping to the conclusion that the articles had been inspired by his young « Kapellmeister » (and, at any rate, indirectly, he may not have been entirely wrong) , he presented Klemperer with an ultimatum : either he ceased to see Adler, or he would be dismissed. Klemperer naturally refused to give any such undertaking and was accordingly fired with effect from the end of the season.

Significantly, he did not turn to Hans Pfitzner with whom, only 3 months earlier, he had been in correspondence about a position in Strasbourg, but to Gustav Mahler, who was that winter conducting in New York. Mahler's response was prompt and effective. To Hamburg, he sent a 2 word telegram :

« Klemperer zugreifen. » (Grab Klemperer.)

To Ferdinand Gregori, then Intendant in Mannheim, he wrote :

« I recommend “ Herr ” Klemperer with pleasure. He has all the characteristics that go to make a great conductor. He is admittedly still very young, but he has a future and I am convinced that you could not make a better choice. »

That was high-praise from so exacting a musician and it is hardly surprising that both Hamburg and Mannheim offered positions. Klemperer opted for Hamburg. It was, after all, his home-town, his parents and young sister were living there, and the prospect of working under Gustav Brecher, another former « répétiteur » under Gustav Mahler, in Vienna, proved a greater attraction than a position under Artur Bodansky, in Mannheim. On 11 January 1910, Klemperer sent a telegram to his joyful parents announcing that a contract had been signed. He was delighted to receive a letter of welcome from Brecher, shortly after his appointment had been announced.

Meanwhile, the season continued to run its course. It was symptomatic of Angelo Neumann's taste, in his declining years, that Julius Stern's « Narciss Rameau » , the only contemporary Opera that Otto Klemperer was allotted during his stint in Prague (on 26 January 1910) , should have been dismissed even by one of the more accommodating critics, as a nullity. But, during his last months in Prague, he conducted, for the 1st time in his career, works as substantial as Giacomo Meyerbeer's « les Huguenots » ; Richard Wagner's « Der fliegende Holländer » ; and Georges Bizet's « Carmen » . All these tasks, very much to his taste, and, in the reviews they evoked there, are clear indications that a sense of musical identity was beginning to emerge.

The season ended with a final humiliation for Neumann's theatre in its role as a guardian of German culture, in a predominantly Slav city. In January 1909, Richard Strauß's « Elektra » had had a triumphant 1st performance, in Dresden. To those with ears, it was the most important new German Opera, since the death of Richard Wagner. But Angelo Neumann became involved in a wrangle with the publishers over performing fees and, finally, announced that he would not stage it. The Czech national Theatre leapt into the breach and, on 25 April 1910, mounted a production that greatly impressed Otto Klemperer. Neumann was reduced to inviting the Dresden Opera to perform a work in German, in the Spring Festival, 9 days later. It was a ignominious close to what was to prove his last complete season, which ended on 31 May.

On that day, Felix Adler wrote a farewell tribute to Klemperer in Bohemia :

« Today, Otto Klemperer ends his present engagement. To have been able to follow the growth of his rich talent from its earliest beginnings to complete maturity has been a particular pleasure. Klemperer came to Prague as a graduate of the Berlin Stern Conservatory and he leaves it as a conductor of character and individuality. He has not developed according to any model. He has had to find everything that he has become from within himself. As a result, his performances have acquired a character of their own. Instead of handed-down traditions, something new and good has emerged in the Operas he has conducted. Such conductors are rare and awake opposition. Otto Klemperer can take pride in having, in most cases, overcome these difficulties and, where he did not succeed in doing so, he indicated with energy what he wanted. Thus, performances of “ Lohengrin ” and “ Der fliegende Holländer ”, which he conducted with inspiration and idealism, as well as of Italian and French Operas, provided an abundance of stimulus. Under his direction, the ensemble and the Orchestra have been stretched to the limits of their abilities. Had he been used as he deserved to be, the Theatre would have gained richly. Now, the Hamburg City Opera will benefit from his gifts. »

It was a remarkable tribute to a musician who had, only 2 weeks earlier, celebrated his 24th birthday.

Early Career

Klemperer's musical studies brought him 1st to Frankfurt, where he studied at the « Hochschule für Musik », then, at the Stern Conservatory in Berlin, where he was a student of the Russian-German composer, Hans Pfitzner. In 1905, he caught the eye of Gustav Mahler and became his « protégé ». 2 years later, Mahler recommended the young Klemperer for the 3rd conductor position at the German National Theatre, in Prague. In 1909, it was again through Mahler's influence that Klemperer received a position as 2nd conductor in Hamburg. In essence, these 2 men (Hans Pfitzner and Gustav Mahler) represent the 2 great strains of music that were synthesized by Klemperer. Pfitzner represented the conservative, Romantic and Germanic element, which embodied Klemperer's solid musicianship and his choice of work. Mahler inculcated the young man with the avant-garde. When refracted through the prism of Klemperer's Romantic character, this contributed to his unique style.

Hamburg : « Himmelhoch jauchzend, zu Tode betrübt. »

« Exulting unto the Heavens, sad unto Death. » A phrase Otto Klemperer later used to describe his manic-depressive

syndrome.

On his way home, Otto Klemperer broke his journey in Berlin. There, he visited his cousin, Georg, who told him that, as he was about to begin a career in Germany, the time had come for him to leave the Jewish community, as Gustav Mahler had done, 13 years earlier, when the prospect had arisen of a Viennese engagement. For Georg, as for many Jews who, in the years following emancipation, had risen to prominent positions in Christian society, Jewish faith was a mere relic of the ghetto mentality that Jews of his standing had discarded. With that trust in progress, a characteristic of men of science in the 19th Century, he believed that assimilation must follow emancipation and tolerance, as day follows night. He himself had long since become a Lutheran, had married a Christian and was in the process of bringing-up his children in such ignorance of their Jewish heritage that his eldest son was not even aware that his grand-father, who was still alive, was a Rabbi.

Otto Klemperer was, at that time, no more attached to the Jewish faith than was his cousin, Georg, whom he admired and respected. But the implication that it could be sloughed-off like a suit of old clothes made him uncomfortable. Predictably, his father, whose ties to the Jewish faith were still close, was outraged at the advice Georg had given. What Ida thought is not recorded : more Liberal than her husband, she may well have attached greater importance to her son's musical career than to his religious denomination. For some weeks, Otto Klemperer took no action. Then, on 16 July, he wrote to the official body that supervised such matters for permission to leave the Jewish community. This was duly granted. Significantly, he took no steps to join the Lutheran or any other church. Perhaps, a subconscious awareness of the (as yet) dormant religious nature of his down character prevented him from adopting a creed for reasons of convenience.

In the middle of June, Otto Klemperer travelled to Munich. 2 events drew him there. His visit coincided with a Richard Strauß week at the Opera where, on 24 June, he heard Edyth Walker sing the title role in « Salome » under the composer's direction. Her performance, Klemperer wrote to his elder sister, on 6 July, was better than the work itself. The other was more compelling : towards the end of June, rehearsals for the 1st performance of Gustav Mahler's 8th Symphony were about to begin. As the composer entered the hall, he was delighted to find Oskar Fried and Otto Klemperer waiting for him. As 2 years earlier in Prague, evenings were spent with Mahler in his hotel where, among other issues, Mahler defended his practice of making retouchings in Classical works, such as Beethoven's « Pastoral » Symphony. Turning to Klemperer, he said :

« At 1st, of course, you will conduct the work as it is written. But later on, you will see that some instrumental retouching has to be done. »

Again, Klemperer was amazed at the countless small instrumental alterations that the composer made during rehearsals :

« He always wanted more clarity, more sound, more dynamic contrast. At one point during rehearsals, he turned to us and said : “ If, after my death, something doesn't sound right, then change it. You have not only a right but a duty to do so. ” »

Klemperer was also struck by the intensity of sound Mahler was able to draw from his forces at the entries of « Veni, creator spiritus » without any apparent outward effort. The impact of the music on Klemperer was immense :

« To be frank, it was not until then that I understood Mahler's music well enough to realize what a great composer he was. »

So enthralled was he with what he heard that he wrote, as he told his sister, a really detailed article on it. Yet, it was a work that he was destined never to conduct himself.

Early in July, Mahler left Munich for Toblach, in South Tyrol, where he was to spend his last summer holiday. This is probably the occasion on which he invited Klemperer to visit him there. That Mahler thought highly of his young disciple's musical abilities is apparent from his repeated efforts to foster his career. That there was also a more personal link is clear from the fact that, on more than one occasion, he told Klemperer how much he was reminded by him of his younger brother, also called Otto, who had committed suicide but whom Mahler always described as more talented than himself. Klemperer was later to regret that he did not accept the invitation to Toblach. Instead, he travelled to Mannheim, where he stayed for a few days with the Bodanskys. He was at, this period, again composing, a sure sign that his spirits were high. 2 of a cycle of 4 songs that he later orchestrated (« Ständchen » and « Empfindungen beim Wiedersehen einer viel geliebten Stadt ») date from this summer, as does, a Ballad to be scored for large orchestra that, like so many of his compositions, did not survive an ensuing depression. By the middle of July, he was back in Hamburg, but, after renting a room on the « Rothenbaumchaussee », Klemperer, again, went to stay with the Bodanskys, who, by this time, were on holiday on the « Starnberger See ». From there, it was a short journey to Munich, where he was able to attend more rehearsals of the new Mahler Symphony. By this time, an extraordinary assembly of musical figures was beginning to gather for the 1st performance. But Klemperer could not stay for the great event, as his own rehearsals in Hamburg were due to begin on 25 August. He was never to see Mahler again.

As the Opera House of Germany's 2nd largest city and biggest port, the « Hamburg Stadttheater » was a more substantial undertaking than the German Theatre, in Prague. But, in other ways, it bore disconcerting resemblances to the theatre Klemperer had just left, for it was one of the few remaining privately owned civic theatres in Germany, still leased to a director, who, like Angelo Neumann, was at liberty to retain any profits he made. In this, the « Stadttheater » reflected the mercantile traditions of Hamburg. The great Court Operas of Central Europe were the offspring of absolutism, of reigning princes who had made little distinction between private and public funds and had spent as much on theatres as they felt inclined. In contrast, « Hanseatic Hamburg » had, for Centuries, been governed by its merchants, who were concerned to keep public expenditure to a minimum and regarded a subsidized theatre with suspicion. In this, the city followed Anglo-Saxon rather than Central European traditions, and it is not mere chance that, in 1910, conditions at the « Stadttheater » bore a disturbing similarity to those at Covent Garden, in London. But there was one substantial difference. Whereas, at the Royal Opera House, Thomas Beecham was able to limit his activities to a relatively brief international season, the « Stadttheater » was obliged to provide repertory Opera, for 10 months of the year. The strain of doing so was already beginning to tell.

Its director, Max Bachur, had originally joined the theatre as an accountant and he ran it primarily as a business. Whereas Angelo Neumann, for all his failings in his later years, had earlier proved himself an imaginative impresario, Bachur, who was already in his mid-60's when Otto Klemperer joined the staff, seems to have had limited artistic insight. His main means of attracting a public were the engagement of famous guest artists (in 1906, he had inaugurated an annual visit by Enrico Caruso) and a succession of trivial novelties. The theatre's standards had fallen badly. Like in Prague, it had no Musical Director on its staff. By 1910, Max Bachur himself had reached the conclusion that it could no longer be run as a purely private undertaking. He had accordingly drafted a memorandum to the Senate, requesting a public subsidy. When that request was rejected within a few months of Klemperer's arrival, Bachur gave his resignation. Thus, in Hamburg, Klemperer again found himself part of a regime on its last legs.

On 3 September, Klemperer made his debut with Richard Wagner's « Lohengrin ». That he chose to do so, in a work with which he was already familiar, is characteristic of the caution he was always to show on crucial occasions. From the start, he caught the attention of the Opera House by refusing to raise his baton until there was complete silence ; and, having caught it, he held it throughout an evening of triumph such as few young and unknown conductors have experienced. In the « Hamburger Nachrichten » (on 5 September) , Ferdinand Pfohl wrote of a meteor fallen from Heaven. In the « Hamburger Fremdenblatt » , on the same day, Heinrich Chevalley described Otto Klemperer as :

« A musician of the utmost sensibility, of thrilling temperament and natural dramatic instinct, who follows the music-drama with an inner attention that guarantees a close integration between stage and Orchestra. He knows how to give an act ; as a musician, he misses no detail in the score.

Pfohl was particularly enthusiastic about the Prelude :

« How shatteringly Klemperer built-up to the great climax. The brass theme was really overwhelming and came with all the majesty and brilliance of an opening in the Heavens. At this point, as though carried away by an irresistible impulse, the conductor leapt to his feet and hurled cues at the brass with bold, uninhibited gestures. »

Both Chevalley and Pfohl had experienced the Gustav Mahler's era in Hamburg ; indeed, Pfohl had known Mahler since they had been students together in Leipzig. Both men were immediately struck by the new conductor's resemblance to his great predecessor. In Klemperer's refusal to begin until there was complete silence, Pfohl saw something of Gustav Mahler's « prachvolle Rücksichtslosigkeit » (magnificent ruthlessness) , Chevalley took his concern with expression rather than form to be characteristically Mahlerian.

There were, of course, reservations. Klemperer's taste for dynamic nuances was felt to be exaggerated. Pfohl pointed to deficiencies of technique that had almost caused a derailment. Chevalley observed that Klemperer conducted with a complete lack of concern about his appearance. And, in fact, his movements were not attractive ; there were moments when one wished that this unmannerly conductor might enjoy the protection of a hidden Orchestra. More than one critic felt that there was something disconcertingly untamed about this wild young man. Pfohl went even further :

« Here, was more than a Hoffmanesque conceit, for there was, indeed, something disturbingly expressionistic about the burning black eyes in a white face, the strange high-pitched voice, the gangling gait and enormous height. »

But the evening was a triumph and the applause, as Pfohl put it, was like a storm at sea.

Klemperer was not allowed to rest on his laurels. A junior conductor had to be ready to conduct a different work on most nights of the week and Charles Gounod's « Faust » and Georges Bizet's « Carmen » followed Richard Wagner's « Lohengrin », on 3 successive evenings. In « Carmen », in particular, his manner of conducting again drew comment :

« “ Herr ” Klemperer, again, offered a little piece of theatre in itself. At moments, he towered-up as though his limbs were impelled by a spring ; at moments, he sank back into himself ; at moments, he used his baton as a lance with which he stabbed at the favoured musicians. That, in choral scenes, “ Herr ” Klemperer also invoked the use of his feet to drum the beat into the ladies and gentlemen on the stage can hardly be reckoned an attraction. In a few years, he will smile at this noisy expenditure of energy. »

As in Prague, his tempi in « Carmen » were found to be slow, but there was praise for the delicacy, colour and expressiveness of the orchestral playing. Even, if not on the level of his « Lohengrin », it was clearly a far from routine performance. Testing through the 3 evenings had been, they had, at a stroke, established Klemperer in Hamburg. Their impact was well summarized by Robert Müller-Hartmann in the « Allgemeine Musikzeitung » of 7 October :

« The “ Hamburg Stadttheater ” has a young conductor, who through ability and character has from the beginning awoken an exceptional response. Musically armed to the teeth, he entered the lists with prodigious passion and triumphed over all resisters on the stage and in the audience. The score, thrilling as sound and rhythm, is in his head ; the sense is always directed towards the whole. His gestures are often unwieldy and wildly ecstatic, but they leave nothing to be desired in clarity, and what one must excuse as youthfulness has the appeal of spontaneity and honesty. »

Otto Klemperer had won fame in his home-town and outwardly he, for a while, assumed the role of a rising star. A photograph, taken at this time, shows him in an uncharacteristically artistic pose, such as he subsequently came to abhor, with the aquiline profile and powerful hands displayed to best advantage. For the only time in his life, he had letter paper embossed with his name and address, a practice he scorned in later years.

But such outer marks of confidence were no more than a mask. To his dismay, he began to realize that success would bind him more closely than ever to the treadmill of repertory Opera. Even the eulogies he had received served only to heighten a sense of oppression. How, he asked his colleague, Fritz Stiedry, in a letter written on 9 September, immediately in the wake of his triumphs, could he hope to fulfil the expectations he had aroused ? Hamburg, he wrote, offered only 2 consolations. The Orchestra was willing and well trained (one notices that Mahler was here) , and relations with his senior colleague, Gustav Brecher, were cordial :

« He is happy that I am here and, together, we want to see what can be achieved. »

There were other encounters of a more personal nature. At the stage door, Klemperer was so struck by the appearance of a girl that he asked who she was. Her name, he learnt, was Elisabeth Schumann, a young soprano who had joined the theatre the previous season but had yet to make much impact. She sang the 1st Page in his opening « Lohengrin » and, 6 days later, was the Aennchen in a performance of « Der Freischütz » that he conducted on 9 September. But he was too over-burdened and, perhaps also, too low in spirits, to give attention even to such an exceptionally attractive girl. The girls, however, had eyes on him. Among them was another young soprano, also destined to make a great career, who had only just arrived in Hamburg.

During rehearsals, tenor Enrico Caruso allowed himself to be told that he was dragging. Caruso must also have been impressed by the young conductor Otto Klemperer. After he had left, Klemperer learnt that, in view of the approval that the visitor had expressed, he would not be required to repay an advance that he had received on his salary.

But the privilege of providing an orchestral accompaniment for the greatest tenor of his time had an unhappy side-effect. Although he had obtained 3 clear days in order to travel to Munich for the 1st performance of Gustav Mahler's new Symphony, on 12 September, Klemperer had been too exhausted by the strains of his 1st week in his new position to do so. There was, however, a chance that, in October, Mahler would sail to New York either from Hamburg or Bremerhaven, 80 miles away. On 30 September, Klemperer wrote to ask Oskar Fried for the date and place of Mahler's embarkation :

« As I would so much like to speak to him beforehand. »

Mahler, in fact, left from Bremen, on 18 October, the very evening on which Klemperer had to conduct a performance of Friedrich von Flotow's « Martha », with Caruso. It is, therefore, unlikely that he was able to travel to Bremerhaven. In which case, he missed a last opportunity to bid farewell to the man and musician he revered above all others. 7 months later, Gustav Mahler was dead.

As a junior conductor on the staff of a large Opera House, Otto Klemperer found himself allotted a seemingly unending series of ill-prepared repertory performances. Only at the end of November was he entrusted with a new production of a double-bill, consisting of Jacques Offenbach's « Fortunio's Lied » and a recent work by the 25 year old Eduard Künneke called « Robins Ende ». Klemperer conducted with what Pfohl described as the finest understanding of the intimate delights of Classical Offenbach. But, in spite of a cast that included both Elisabeth Schumann and Lotte Lehmann in small « Hosenrollen », the Hamburg critics savaged « Robins Ende », which Max Lowengard dismissed as a bad, protracted joke with pretentious and noisy music.

Frustrating though such duties were to an idealistic young musician, they cannot have been as unprofitable as he himself supposed at the time. For all its limitations, repertory Opera provided a hard but effective schooling, and Klemperer still had much to learn. In a revival of Ambroise Thomas's « Mignon », on 8 November, a lapse of memory on stage caused confusion in the Orchestra and Pfohl's comment is revealing :

« “ Herr Kapellmeister ” Klemperer appeared nonplussed by this unexpected turn of events. In a few years, he will learn to confront incidents such as this with the assurance and presence of mind he lacks today. »

He also had to learn, as he later came to delight in doing, to make the best of conditions that were less than perfect. As Heinrich Chevalley wrote after his initial « Lohengrin » , he would come to accept the fact that there was no point in demanding things that in our conditions must miscarry.

But it was precisely those conditions that revolted Klemperer's idealistic character. As in Prague, 2 years earlier, he felt trapped in a system that made it impossible for him to achieve what he felt to lie within his powers and he was appalled by the countless artistic compromises it involved. Shortly after Enrico Caruso's visit, he again began to grow depressed and, as the season proceeded, his gloom deepened. With it came an increasing sense of inadequacy. He began to believe that he was not up to the job. And there may even have been an element of truth in this belief ; in low spirits, he was less likely to show the resilience and resourcefulness necessary to pilot a series of ill-prepared performances, more likely to fuss excessively over detail. A vicious circle had set in : unfavourable conditions fostered depression ; and depression made him less able to cope with the conditions.

His melancholy deepened to a point where he so seriously considered abandoning his vocation that he wrote to a friendly book-seller, in Prague, to enquire if he would accept him as an apprentice. Fortunately, the book-seller declined to take his enquiry seriously. Finally, Klemperer's elder sister, « Regi » , who was on a visit from Berlin, persuaded him to consult a specialist in nervous complaints, who promptly ordered 4 weeks of total rest in hospital. During the month of January 1911, Otto Klemperer did not conduct.

On his return to duty, in early February, the « Stadttheater » treated him with consideration. Previously, he had conducted anything, up to 15 performances a month. In February and March, that number was reduced to 11, so that there were frequently 2 clear days between performances. But he was no better. The depression was as intense as ever and, with it, went the attendant symptoms of anxiety, night sweats, lack of appetite and inability to sleep that were always to afflict him during such periods. His family observed his condition with deepening concern ; Ida Klemperer must have perceived, the cause of her son's suffering lay deeper than mere difficulty in adjusting to the conditions of repertory Opera. Nathan Klemperer left for Berlin to consult the family oracle, Georg. Georg's response was prompt and generous : he would provide money to enable his cousin to take a year's leave ; if, at the end of that period, he was no better, he should go ahead with his intention of abandoning his career as a conductor. On 31 March, Otto Klemperer conducted a new production of Léo Delibes's « Lakmé » . 2 days later, he made what was to be his last appearance at the « Stadttheater » for 18 months.

At this point, Klemperer himself went to Berlin to consult his cousin, as he was later to do in so many critical moments in his life. Georg recommended that he spend a few weeks at a clinic at Königstein, in the Taunus mountains north-west of Frankfurt, which was run by Doctor Oskar Kohnstamm, whom he knew well. It was a shrewd choice, for Königstein was to become a retreat and refuge, to which Klemperer frequently returned in periods of stress. The sanatorium, which was situated on a small hill some 30 minutes' walk from the town, had come into existence,

more or less by chance. Kohnstamm, who had become his career as an Internist (specialist for internal disorders) , had early discovered himself to possess a talent for treating mental distress, and, in particular, for reactivating depressed patients at a time when psychoanalysis was in its infancy and chemico-therapy did not exist. He had started by taking patients into his own house and, by 1906, had achieved such success that he had been able to build his own sanatorium, to which a further wing was added in 1912.

Nonetheless, the sanatorium remained small in scale, for the essence of Kohnstamm's treatment lay in the personal attention he gave to each of his patients. Although, he practised and published papers on hypnosis, his approach was essentially empirical and depended, in large part, on the direct influence he was able to exert. By the time Klemperer became his patient, he had already established something of a reputation for his skill in treating artists. But the sanatorium was not just a refuge for the rich and famous. Those who could it were charged heavily, others paid little. Königstein was run on idealistic principles. « Edel sei der mensch, hülfreich und gut. » , a Gøethe quotation that might have come out of Mozart's « Die Zauberflöte » , was inscribed over its entrance.

At 1st, Doctor Kohnstamm told Otto Klemperer that he should regard his illness as the psychological equivalent of growing pains. That was true to the extent that a manic-depressive temperament often 1st reveals itself in youth, as it had done in Klemperer's case. But the implication that he would grow-out of it was to prove sadly unfounded : though there were to be lengthy periods of relative calm, he continued, until his death at the age of 88, to alternate between highs and lows of varying intensity. Whether Kohnstamm himself came to the conclusion, later reached by psychiatrists, that his illness was primarily endogenous (that is, not caused by outward circumstances) is uncertain. But he set about re-activating his patient with considerable success.

In the case of depression, Kohnstamm attached particular importance to a strict daily routine that was intended to make it difficult for patients to lapse into the inertia that often accompanies despair. In the morning, there was compulsory gardening, even for those who had never lifted a hoe. After lunch, a pause for sleep was followed by an afternoon walk, which sometimes took the form of an excursion. Bedtime was early ; there was no smoking or drinking. Crucial to this routine were meals, which were taken communally at a long table, together with the staff. Each morning, Doctor Kohnstamm, himself, personally supervised the seating, and Klemperer, whose bad table manners had attracted unfavourable comment, was often put next to « Frau » Kohnstamm, in the vain expectation that this might bring about an improvement.

From this rigid daily order, Otto Klemperer acquired a discipline that was to stand him in good stead whenever depression threatened to immobilize him. But Kohnstamm was to martinet. He had in abundance the kindness and patience required in the handling of manic-depressives ; and, in the case of artists and intellectuals, he recognised the value of inner stimulation. Early on, he referred his patient to the sanatorium's library, where, to his delight, Klemperer 1st encountered Theodor Fontane's « Effi Briest » (1894) . Kohnstamm also attached importance to learning poetry by heart, and, in particular, he drew Klemperer's attention to lines from Gøethe's « Faust » , Part 2, that described the depressive phase of his affliction. In an attempt to re-stimulate Klemperer's interest in music, he invited him to hear Bach's « Saint-Matthew Passion » , in Frankfurt. At 1st, Klemperer refused. But Kohnstamm, who was no Freudian and did not hesitate to use direct influence when that seemed indicated, insisted, and Klemperer went. Within 5 weeks, he

had resumed his piano playing and Doctor Kohnstamm set aside a room where he could practice undisturbed. A very warm relationship sprang-up from between the doctor and the patient.

On 18 May, Gustav Mahler died at the age of only 50. Otto Klemperer read the news in the paper and the sudden loss of the man who more than any other had been his mentor and inspiration came as such a shock that, for a while, it seemed as though he were about to relapse into the depression from which he had been emerging. By the summer, he was well enough to leave Königstein. A year's leave was still considered advisable and the question arose of where he was to spend it. He had written to Hans Pfitzner from the sanatorium, explaining his troubles, and Pfitzner had been understanding. Now that Mahler was dead, the presence of his old teacher in Strasbourg, where he was completing his 2nd year as director of the Opera, doubtless played a large part in Klemperer's decision to base himself there. In Strasbourg, he could attend rehearsals, he had an Opera library at his disposal, and, although relations were not particularly intimate, Hans Pfitzner was a man with whom he could discuss musical issues. Strasbourg proved to have another advantage : in Robert Wollenberg, director of the University's psychiatric clinic, Klemperer found a sympathetic medical counsellor, who shared Georg Klemperer's opinion that a prolonged rest from the stresses of theatrical life was essential to his well-being. Wollenberg was also close to Pfitzner and deeply involved in the city's musical life. During the coming year, and later during his period at the Strasbourg Opera, Klemperer was to be frequent guest-conductor in his hospitable home.

With a view to improving his French, Otto Klemperer took lodgings with a French-speaking family in Schiltigheim, on the outskirts of Strasbourg. His room was furnished with no more than a bed, a piano, a table and a chair, and he imposed on himself a regime almost as severe as that at Doctor Kohnstamm's sanatorium. In the morning, he studied in depth Operas (that means going into the work - not just looking at it) , he did not know, above all Richard Wagner's « Ring » , but also works by Mozart and Richard Strauß, none of whose music he had, yet, had an opportunity to conduct. He worked methodically and slowly, first with a vocal reduction, and only when he had mastered that turned to an orchestral score. At meal times, there was French conversation, in the afternoon, walking or (in summer) swimming. Klemperer also hired a viola so as to try out bowings ; and with the intention, which he never realized, of translating the libretto of Mozart's « Don Giovanni » , he embarked on learning Italian. He also attended lectures on esthetics, at the University. The year of retreat, that had been enforced on him, was to play a crucial part in his development. As he himself later put it, with characteristic terseness, one learns a lot when one is alone. Depressions, such as he suffered, in 1911, forced Otto Klemperer in on himself, but, in spite of the deep unhappiness they brought, they contributed much to a growing depth of musical insight.

In the middle of July, when his spirits were already beginning to revive, he went on a short holiday in south Germany. There, he chanced to read an enthusiastic account in the « Frankfurter Zeitung » of a production of Gluck's « Orphée et Eurydice » at the summer « Théâtre du Jorat » at Mézières, a village some 15 miles north-east of Lausanne. Because acceptable performances of the work were rare in Germany, he decided, on the spur of the moment, to travel overnight, and, on 16 July, he arrived in time to attend a performance that did much to open his eyes to the possibility of musical theatre.

...

A more agreeable memory of Munich was provided by performances of Mozart's « Le nozze di Figaro » and « Così fan Tutte », which Richard Strauß conducted at the « Residenztheater », in the course of the Summer Festival. Otto Klemperer was particularly impressed by Strauß's conducting technique :

« He only made very small movements, but their effect was enormous. His control of the Orchestra was absolute. He accompanied the recitatives himself on a harpsichord and made delightful little embellishments. »

To Klemperer, Richard Strauß seemed to have a new approach to Mozart.

Strauß was at the pinnacle of his fame when Klemperer went to visit him in Garmisch, in August or September 1911. In his Opera « Elektra » (1909) , he had revealed an unexpected kinship to the new movement of expressionism that was beginning to make itself in literature and painting. If in « Der Rosenkavalier » , which in the previous January had enjoyed a triumphant 1st performance in Dresden and was in the process of sweeping the Opera Houses of the world, he seemed, under the influence of Hugo von Hofmannsthal's cultural nostalgia, to have retreated from this radical position, he had in doing so provided the German Operatic repertory with its most successful new score since Richard Wagner.

Inevitably, the conversation turned to Gustav Mahler, who had died less than 3 months earlier. Strauß, who greatly admired Mahler, commented on his obsession with redemption. That, he said, was a concept that meant nothing to him :

« I don't know what I'm supposed to be redeemed from. »

Nothing could more graphically illustrate the psychological gulf that separated the 2 greatest composer-conductors of their time, one a questing metaphysician, the other a man of robust horse sense.

Clearly, so earth-bound a character could never fill the gap that Gustav Mahler had left in Klemperer's life. But, at that time at any rate, the young conductor regarded Strauß's towering personality with awe. Strauß, for his part, seems to have been impressed by his young visitor for, a few weeks later, they met again at the annual « Tonkünstlerfest », in Heidelberg, which that year was dedicated to the centenary of Franz Liszt's birth. On 24 October, Klemperer heard Richard Strauß conduct the Symphonic poem « Tasso » and, then, accompany Ferruccio Busoni in a performance of the Piano Concerto No. 2 in A major. Busoni, Klemperer wrote in an undated letter to his parents, had played unbelievably (« unerhört ») well. The next morning, he continued :

« I fetched (Strauß) from his hotel and we went walking in the lovely Neckar valley. He advised me to look, as soon as possible, for a job at a large Court Theatre (Munich or, better still, Berlin) and, for the time being, not to attach importance to a big position. (I am still far from mature enough for that) . I would, however, be extremely advantageous for me, as a conductor, to work with a 1st-class Orchestra, like, for instance, that in Berlin. I told him that, particularly for me, a few years of Prussian drill would be beneficial ; as a young man, he had also been just as

wild and idealistic in his demands as I am.

Then, we ate together and, after the meal, I played him my orchestral songs in the hotel. He read the score and was absolutely charming. The 1st and last songs he liked very much, although the last he found very Mahlerian, but, as he said, laid-out in a masterly way. The 2 middle-songs were too “outré” for him. Anyway, at the end, he said that he would recommend the songs for performance at the next “Tonkünstlerfest”. You can imagine how pleased I was at his interest, because, the final resort, he is the most important German musician for the moment. »

In the last 3 words of that letter indicate that Klemperer already felt an immanent reserve towards a composer who was capable of storming imaginative heights but also of lapsing into the rankest pathos, Strauß's advice suggests that he, for his part, considered that the ardent, idealistic young musician who had sought him out would benefit from a few years' routine in a 1st-class Opera House.

On 20 November, Gustav Mahler's « Das Lied von der Erde » had its 1st performance in Munich under Bruno Walter, and Klemperer travelled overnight, from Strasbourg, to hear it. To his surprise, the work made relatively little impact on him. That, as he explained in a cautiously worded letter to Mahler's widow, Alma, he attributed to his own slowness at grasping new scores. But, perhaps, he implied, the performance under Bruno Walter also had something to do with it :

« If only we could have heard the work once under Mahler. »

Klemperer spent the afternoon before the concert with Alma Mahler and, from the tone of his reply to a letter she had written to him within a day or 2 of that meeting, it is clear that a very warm relationship had sprung into existence. During the following 3 weeks, Klemperer wrote several times to Alma, but the arrival on 7 December of a money order for the substantial sum of 2,000 Austrian Crowns came as a complete surprise. 3 days later, Klemperer explained to his parents what had occurred :

« You know that I was recently with “ Frau ” Mahler in Munich and she was extremely kind to me. Then, on Thursday, there arrived a money order for 2,000 “ Kronen ” from Vienna with a letter enclosed in which she wrote more or less the following :“ I had laughingly told her in Munich about my debts. She had told all that to a woman friend who is very rich and loves her (“ Frau ” Mahler) very much. This friend had spontaneously sent her 2,000 “ Kronen ” for me. She only asked me not to use the money to pay my debts but go to a nice, mild climate and stay there for as long as the stupid money lasted.

Nothing that I can tell you about the letter can give you the remotest idea of how marvellously kind it is. At 1st, I was almost shocked and wanted to send the money back. But now, I shall keep it with a happy heart, from by whom, or better, through whom, would I prefer to be helped in this way than Mahler's wife ? I will make things much easier for me ; among others things, I shall be able to start the new engagement (in Hamburg) without an advance. No one must know anything about this. When I see you again, perhaps I'll show you the letters from Frau Mahler, which are so moving (“ schön ”) . On Friday, I had another one. »

Otto Klemperer and Alma Mahler continued to correspond during that winter. Alma's letters have not survived. From Klemperer's it is, however, evident that he had come to regard her as a confidante to whom he could open his heart as he did to few people outside his immediate family circle.

Early in November, the concert that Klemperer and Ilse Fromm had planned to give in Hamburg was announced for 30 January 1912. As this was to be the 1st time he would conduct an Orchestra in a concert-hall, the programme became a matter of anxious deliberation. From the start, Klemperer was clear that the 2nd half of the programme should consist of Gustav Mahler's Symphony No. 4, which had not been heard in Hamburg, with Eva Lessman as the soloist in the last movement. But what works should the 1st half include ? Like so many inexperienced young artists, Klemperer and Ilse Fromm, at 1st, tried to cram too much on the plate : Ilse fromm was to play both a Bach and a Beethoven Concerto. It was Ida Klemperer who brought a sense of reality to their deliberations. 3 major works, she insisted, was one too many. Klemperer saw the wisdom of his mother's advice and, on 3 december, he wrote to tell Ilse Fromm that one of the Concertos must go. It was finally agreed that the 1st half should consist of Beethoven's « Weihe des Hauses » Overture and Bach's D minor Piano Concerto. Yet, even this reduced programme caused him, as he wrote to Oskar Fried (20 december) , « not a little anxiety » .

It remains a mystery how Klemperer was able to afford to hire the large « Hamburg Musikhalle » for a programme that required additional strings and was, by no means, popular by the standards of the day ; in the early years of the 20th Century, Bach's instrumental music was relatively rarely performed, while the Mahler Symphony was a lengthy and still little-known modern work. The engagement of the leader of the Hamburg Opera Orchestra and the number of rehearsals that Klemperer insisted on must also have been added to the expenses. Did the generous « Tante Hélène » , once again, dip into her capacious purse ? Or did some other friend enable Klemperer to mount this costly undertaking ?

There was laughter when, on the night, Klemperer sat to conduct. He did so, as he subsequently explained to Alma Mahler, simply because, owing to his great height, he was embarrassed to stand. But to a conventionally minded provincial public, it seemed eccentric and the critics inevitably made much of it. In the « Hamburger Nachrichten » of 1 February, Ferdinand Pfohl wrote :

« “ Herr ” Klemperer enriched the concert-hall with a new feature. He appeared, a towering figure (whose) exceptional height, for a moment, aroused horror. Then, he sank into a chair and, there, he sat and conducted. But his chair transformed itself into a mystical steed, on which he performed a fantastic ride. It recalled the scene with the flying horse in “ Don Quixote ”, in which the horse does not move but carries its rider into the clouds. Klemperer really made the motions of riding : he curbed, subdued, whipped and spurred. O charm of the unusual ! »

There was general criticism of a conducting technique that Pfohl described as both violent and awkward. In the « Hamburger Fremdenblatt » of the same date, Heinrich Chevalley rebuked Klemperer for a mixture of pedantry and gratuitous vehemence.

« The help that “ Herr ” Klemperer gives with his baton, the way in which he indicates absolutely self-evident entries

is almost offensive to an Orchestra of any standing, and the exaltation with which he used his baton in a Bach Concerto makes one fear that, when he eventually conducts “ Tristan ”, those within reach will be in danger of their lives. This outward animation which, in the main stems from a laudable desire for absolute clarity and definition, is accompanied by many negative effects on the orchestral sound. In so far as Klemperer over-anxiously and over-eagerly watches over an individual thematic entry, this entry is unavoidably accentuated strongly, so that the ear loses contact with the general development. Something hard, angular and academic crept into the performance of Beethoven's Overture, « Die Weihe des Hauses » , which nonetheless had a wonderful plasticity and was shaped with Classical monumentality. »

But, Chevalley continued :

« Whatever one may say against the surplus energy that bursts in a elemental manner out of Klemperer, whatever one may find to reproach in individual aspects of what he does, one must unreservedly salute his fiery spirit and unequalled musical conscientiousness. There is here, unmistakably, a great conductor (“ Dirigent großen Stiles ”) in the making. It is equally unmistakable that Klemperer is able to impose his intentions to the Orchestra. Our Philharmonic Orchestra has rarely produced a piano such as it did yesterday ; and, from his mentor and Master, Gustav Mahler, Klemperer has learnt how, with a sudden movement, to seize the entire Orchestra and make it flash. Whether admiration will later grow into love for his innermost musical being, whether warmth of heart will eventually shine-out of him and his art only the future can determine. As things stand, Klemperer remains the only hope for our Opera, and, from the course of this evening, we can be certain that these expectations will not be disappointed. »

The « Musikhalle » was, inevitably, far from full, but Klemperer gained much from his 1st orchestral concert. To a greater extent than was possible in the Opera House, he had succeeded in impressing on his audience a sense of his musical individuality. He had shown that, for all the demands he had made, he had it in him to win an Orchestra's unstinted support. But he, himself, was far from content. On 7 February, he wrote to Alma Mahler :

« I wasn't really satisfied with myself in the rehearsals. I felt that my gestures were not sufficiently relevant. To rehearse well is the hardest thing of all. We both know who knew how to do that. »

In the middle of January, a couple of weeks before his orchestral concert, Otto Klemperer had accompanied Eva Leßmann in recitals, in Munich and Prague, and, on 8 February, they repeated the concert in Hamburg. Their programme, which consisted of songs by Gustav Mahler, Hans Pfitzner, Oskar Fried and Klemperer himself, bore the stamp of his personal loyalties.

Letter of Otto Klemperer to Arthur Bodansky :

« When I was with you in Vienna (in January) , I was already not so lively as I am when I'm well, but I didn't want to give way to this frame of mind. When I returned here, after the (Hamburg) concert, it was really bad. I work, I mean I learn works that I don't know, with such frightful difficulty that I feel that there isn't enough time in the whole existence for me ever to become an accomplished conductor. I don't know what is going to become of me. It's

probably a lack of ability or of energy and confidence (which is a form of ability) . Please don't be angry about this dreadful letter. I am certainly not worthy to have such a friend as yourself. Of course, there's no question of composing. Travelling or going away to recuperate would, I think, be pointless, as I only find some peace when I study to make good my lack of knowledge of so many works. Again, I beg you to forgive this letter. I could not write otherwise. »

Hardly had he penned this self-revelatory letter than he began to regret it. From Mannheim, where he had gone in early May to attend the rehearsals for 2 Mahler concerts that Artur Bodansky was conducting on the 1st anniversary of the composer's death, he wrote anxiously to Alma, who had not replied (probably because she had been in Paris) :

« I hope that, through mischance, the letter has not landed in hands other than yours. It was in all conscience written solely and exclusively for your eyes. Perhaps, it would have been better if it had been left unwritten. I couldn't have written other than I did, and I thought that to you I could write exactly as I felt without any reserve. I feel that I may have told you more about myself than you wanted to know. In that case, please forget it and don't be hangry. »

That was the last of a series of notably unreserved letters that Klemperer wrote during the 6 months following his encounter with Alma Mahler in Munich, in November 1911. They must have met when they were both in Mannheim for Arthur Bodansky's Mahler concerts, on 10 and 11 May. But, thereafter, their correspondence ceased as abruptly as it had begun. At some point, Alma, never bashful in her approaches to the opposite sex, made an advance. Klemperer was deeply shocked : for him, she remained 1st and foremost the widow of the revered Gustav Mahler. He seems to have repelled her with a prudery characteristic of him in depression, and their friendship accordingly cooled.

After his visit to Mannheim, Klemperer returned to Königstein's clinic. Doctor Kohnstamm told him that, in spite of his fears, he would be well enough to return to Hamburg for the coming season and, early in July, he travelled north to prepare for what he later referred to as his year of destiny.

Shipwreck

In autumn 1912, the « Hamburg Stadttheater » came under new management. Much was expected of Hans Loewenfeld, the new director, who, unlike his predecessor, was an artist as well as an administrator. Still in his 30's, he had studied composition and musical theory, and, in Leipzig, where he had been Opera director since 1908, had attracted attention with a series of productions of Richard Strauß's Operas and with staging of Mozart's « Die Zauberflöte » , which was notable for its departure from the customary monumental approach and freedom from naturalistic excess. An intelligent fellow-practionner later described it as having brought the production of Opera a good step forward. Loewenfeld was no world-shaker. But he promised to be a man who would bring the old-fashioned « Hamburg Stadttheater » into an age in which the public was no longer satisfied with vocal virtuosity alone, but was coming to attach importance also to the way in which a work was performed and staged. Such a director was likely to be more sympathetic than his predecessor to the ideals of a radically minded young conductor.

Other factors were less favourable. Gustav Brecher had left for Cologne and been succeeded by Felix Weingartner, who though a distinguished conductor was not a man of the theatre. Both the Orchestra and chorus left a good deal to be desired, and the theatre itself was antiquated (a motion to rebuild it had gone before the Senate, in October 1911) . But the gravest limitation remained the fact that the « Stadttheater » received no public subsidies, so that Loewenfeld was as dependent as his predecessor on the box-office. As Heinrich Chevalley noted, at the start of the new season, it was the system, not the man, that was at fault.

Nonetheless, Loewenfeld's plans were more enterprising than those that greeted Otto Klemperer when he had 1st arrived at the « Stadttheater » , 2 years earlier. In 1910, the novelties had been the rankest trivialities. For the season of 1912-1913, Loewenfeld had announced Richard Strauß's « Ariadne auf Naxos » , even before it had had its 1st performance in Stuttgart, in October of that year ; Engelbert Humperdinck's « Königskinder » , which had only won recognition since its revised version had had its 1st performance in New York, in 1910 ; and « Der Schneemann » , a pantomime that had been composed at the age of 11 by the Viennese « Wunderkind » , Erich Wolfgang Korngold. The general repertory was also more substantial than it had been, so that Klemperer was now largely spared trivial novelties and « Spielopern » . This also reflected a material change in his own position in the theatre. In 1910, he had been no more than a junior conductor. Now, he was listed immediately after Felix Weingartner, in the musical hierarchy. Clearly, his achievements in the earlier season had not gone unremarked. The auspices for 1912-1913, the season which was to witness the shipwreck of his career, were promising.

...

On his return to Hamburg, in early July, Klemperer rented a room in « Groß Flottbek » , a leafy suburb with large, spacious villas on the estuary of the river Elbe, beyond Altona. Feeling a need to be on his own, he enjoyed living in surroundings that were still quite countryfied and, yet, near enough to the city for him to return home at midday. There, his depression lifted ; writing on 23 August to his sister « Regi » Elbogen, he expressed a sense of contentment quite absent from letters written earlier that year. His opening Opera was Beethoven's « Fidelio » , a work he had not previously conducted, and he set about preparing it with his customary intensity. Singers were invited to « Flottbek » to study their roles and, among them, was Elisabeth Schumann, who was to sing the character of Marzelline. Although Klemperer had been struck by her appearance 2 years earlier, he had been too depressed to pay attention to any woman and, in the meantime, Elisabeth Schumann had married Walther Puritz, a young Hamburg architect. Now, as his spirits rose, he became aware of her abundant charm and warmth, the crystalline beauty of her young voice and the unaffected freshness of her musical responses. In the course of incessant rehearsals, the shy, recessive Klemperer opened-up to her as a human being and she, too, began to fall under his spell. As the weeks passed, their relationship grew increasingly intense.

The new season opened on 30 August with Verdi's « Aida » , staged by Hans Loewenfeld and conducted by Felix Weingartner, with a cast that included Lucille Marcel, Otilie Metzger and Heinrich Hensel, all singers of repute. After so splendid an inauguration of the new regime, the performance of Beethoven's « Fidelio » , which Klemperer conducted on the following day, inevitably came as something of an anti-climax. With the exception of Elisabeth Schumann's Marzelline, the cast was undistinguished. The strongest impression of the evening, wrote Heinrich Chevalley, came from

the conducting :

« The whole way in which he animated (“ beseelte ”) the work, enlivened tempi in relationship to the stage and accentuated orchestral expression as the dramatic situation demanded, again revealed Klemperer as one of the most talented disciples of the Mahlerian school and a conductor whose prime principle is to achieve an intimate fusion of drama and music. »

« Not only do his topics possess intrinsic historical interest ; additionally, Klemperer's own impact on the history of performance has been so strong that his views acquire historic importance in their own right. » (Arthur Jacobs, « The Musical Times »)

Berlin Modernist

3 years later, in 1927, Klemperer was appointed general musical director of the « Kroll Oper » , in Berlin. He served in that capacity until 1931, the year the company went-out of existence. Klemperer also founded the Berlin Philharmonic Choir. His experience at the « Kroll » was legendary and markedly different than his later work in the United States and Great Britain. This was the heyday of the Weimar Republic. Culturally, Berlin was at its notorious between-the-Wars zenith. Under Klemperer, the « Kroll » became one of the most renowned experimental companies in the world. The list of composers whose works were performed reads like a who's who of European modernism : Arnold Schoenberg (given a double-bill) , Igor Stravinsky (a triple-bill) , Paul Hindemith and Kurt Weill, among others. Klemperer also gave all-Bach concerts and, sometimes, mixed Bach with contemporaries, such as Paul Hindemith and Kurt Weill.

The « Kroll » 's experimentalism scandalized even Weimar's Berlin. The company was attacked from both the Left (which was ironic because its artistic mission was a socialist connection of art with the workers) and from the Right, where the Nazis were gaining strength and becoming bolder with each passing year. Finally, the pressure proved too great and the « Kroll » closed down, in 1931. In « The Mæstro Myth » , Norman Lebrecht quotes Klemperer as saying :

« I didn't want an avant-garde Opera, I just wanted to make good theatre - just that and nothing else. »

Klemperer remained in the increasingly antagonistic atmosphere of Berlin until the month after Adolf Hitler was named Chancellor of Germany, in 1933. After leaving the « Kroll » , he took the position of 2nd conductor at the « Staatsoper » (State Opera) . Being a Jewish musician (albeit one who had converted to Christianity) , and a controversial one at that, Klemperer foresaw difficulties with the Nazi regime. Yet, before leaving Germany, he did make a few attempts to appease the government. As John Rockwell points-out in his 1984 « New York Times » review of the 1st volume of Peter Heyworth's 2 Volume biography of Otto Klemperer, the conductor « wrote prose poems in praise of the New-Order and even suggested the formation of a Jewish Palestine guard to protect Hitler » . Both suggestions most likely demonstrated evidence of Klemperer's bi-polar disorder. When the « Gestapo » began arresting opponents of the Nazi government, Klemperer fled to Switzerland and, eventually, made his way to the United States.

Conducting the Los Angeles Philharmonic

In many respects, Klemperer's sojourn in America was the nadir of his life and career. Depression (possibly made worse by unfamiliar surroundings and culture) continued to plague him, and he found the respect that he had garnered in Europe had all but vanished in the New World. He settled almost immediately in Los Angeles, where a thriving community of intellectual refugees had made their homes. This was a city where serious music was nothing more than a backdrop to cinema. Klemperer was fortunate enough to be given the opportunity to conduct the Los Angeles Philharmonic after the departure of conductor Artur Rodzinski for the Cleveland Orchestra.

In addition to his duties at the Los Angeles Philharmonic, Klemperer was a guest-conductor for the New York Philharmonic during the 1934-1935 and 1935-1936 seasons. In 1937, the Pittsburgh Symphony Orchestra engaged renowned conductor Otto Klemperer to re-organize and expand the Orchestra. A born-teacher, he is credited with turning the ensemble, in just 6 weeks, into a power of international level. He is also responsible for the nomination of a young Fritz Reiner, as his successor. However, his behavior outside the concert-hall became more erratic and the ensuing publicity he received damaged his reputation in the United States. His tenure at the Los Angeles Philharmonic lasted until 1939. Just before the start of the 1939-1940 season, Klemperer was diagnosed with a brain tumor. The surgery and the stroke he suffered afterward ended his career in Los Angeles. Conductor Bruno Walter took-over the baton.

The stroke left Klemperer partially paralyzed . Conducting was out of the question. It could only have deepened the torment he experienced during bouts with the depressive phase of his illness. The remainder of his stay in America was a long slide into obscurity. Ironically, as he went about the task of rehabilitating his body (Klemperer, at 6 feet 4 inches had the physical strength to match his will) , rumors of insanity persistently followed him. By the time he was able to again take-up conducting, he was left to promote his own concerts, including one at Carnegie Hall. During the War years, he received little work.

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In 1947, Otto Klemperer returned to Europe. First to Prague, the location of his first conducting post, then on to the Budapest Opera House, for the 1948-1949 and 1949-1950 seasons. He began making recordings during these years. « Otto Klemperer mellszobra » (The Bust of Otto Klemperer) by artist-sculptor, Anna Mahler (1984) .

The bust was sculpted by Anna Mahler (daughter of Gustav Mahler) , in 1984, also a renowned Chief-conductor at the Budapest Opera House, at an earlier period, and one of the most important figures of 20th Century Classical music.

Interrupted Melody : Otto Klemperer, « Lohengrin » , and Budapest

(By Andrew Farkas.)

Every recording of a live performance inherently carries a special significance. It captures the fleeting moment, preserves the work of interpreters giving their creative best (one hopes), and enables listeners to discover, enjoy, assess, hear, or re-hear the performance. Clearly, the historic value of a live Operatic recording depends on the quality of the voices and on the work of the conductor, chorus, and Orchestra. Going beyond the obvious, some occasions take on a special dimension because of the presence of one or more famous participants and, once in a while, for capturing something unusual.

The live recording of the complete Hungarian State Opera production of Richard Wagner's « Lohengrin » conducted by Otto Klemperer, in the autumn of 1948, has enough distinguishing marks to elevate it above the ordinary. What give it special importance are the contribution, artistry, and (one has to admit) shenanigans of its conductor. The number of Klemperer's complete Opera recordings (studio or live) are few, and apart from « BBC » broadcasts of a Covent Garden « Fidelio » and a Royal Festival Hall concert of « Der fliegende Holländer », the broadcasts preserved in the Hungarian capital city of Budapest are the only surviving examples of what this Mæstro could do in the Opera House with Beethoven, Offenbach, Mozart, and Wagner. Even among them, his only complete « Lohengrinis » an unusual musical document.

Artistically footloose in post-War Europe, Otto Klemperer had no set plans about where to turn next. By sheer coincidence, an unusual opportunity came his way through the Hungarian music-critic and musicologist Aladár Tóth. They 1st met in 1933, soon after Klemperer was forced to flee Germany, within months after the Nazi take-over. Klemperer conducted the 3 year old Budapest Concert Orchestra, both in Budapest and Vienna. In the Austrian capital, his soloist was Béla Bartók, performing his recently completed 2nd Piano Concerto. Tóth interviewed him and, according to his report, Klemperer, looking for an artistic home, hinted that he would gladly take-over the Orchestra on a permanent basis even without remuneration. Nothing came of the idea, but his performances with the Concert Orchestra laid the foundation of Tóth's high-esteem for his abilities.

Tóth and his wife, the pianist Annie Fischer, had weathered the War years, in Sweden. They renewed their acquaintance when Klemperer gave a concert in Stockholm, in March 1946. The Bach, Mozart, and Beethoven program « had proved to me anew », wrote Tóth, « that the true genius through his trials reaches new heights in his art. Because, if that was possible, Klemperer's inner artistic freedom had grown, its deep humanity and elemental force had grown even more powerful since his illness ». Soon after, Tóth returned to Hungary and, as a politically acceptable and respected man of music, was appointed director of the Hungarian State Opera House. His 1st objective was to attract guest-conductors of international stature, and he invited Fritz Busch, Bruno Walter, and, remembering the Stockholm concert, Otto Klemperer. Due to other commitments, of the 3 conductors, only Klemperer was in a position to accept the invitation. Initially engaged for a dozen performances, the offer was renewed and extended, and in the end Klemperer remained as the principal guest-conductor of the Hungarian Opera House for 3 years.

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After leaving Budapest, Otto Klemperer moved on to East-Berlin, where he conducted Opera until government interference became too great. Klemperer thereupon returned to the United States, but his woes returned. This was the

beginning of the Cold War and Klemperer had spent most of the post-War period in the Eastern Bloc. His passport was confiscated and he found himself under scrutiny by the Federal Bureau of Investigation. He was rescued from this latest debacle by British record producer, Walter Legge.

Otto Klemperer and the « Philharmonia » Orchestra

In 1954, following the death of Wilhelm Furtwängler, Herbert von Karajan was elected music-director of the Berlin Philharmonic Orchestra and, subsequently, curtailed his work with the « Philharmonia ». Needing to find a new conductor for the Orchestra, Walter Legge turned to Otto Klemperer, whose career was flagging at the time. Klemperer's name became closely linked with the Orchestra during an « Indian Summer » of celebrated recordings. In 1959, he was named music-director for life.

On 10 March 1964, Walter Legge announced that he was going to disband the « Philharmonia » Orchestra. At a recording session with Klemperer, a meeting was convened where those present unanimously agreed that they would not allow the Orchestra to be disbanded. Klemperer gave his immediate support and, on 17 March 1964, the members of the Orchestra elected their own governing body and adopted the name « New Philharmonia » Orchestra. The inaugural concert of the « New Philharmonia » under its own auspices took place on 27 October 1964. It was a performance of Beethoven's Symphony No. 9, conducted by Klemperer, who was now honorary president of the Orchestra. From 1966 until 1972, the chairman of the Orchestra was the principal flautist, Gareth Morris.

Otto Klemperer and Mozart

Recordings of the Mozart - Da Ponte Operas recently crossed my desk. 2 of them are long out of print and the remaining, « Don Giovanni », is hard to find. These were recorded in London, in the early 1970's, toward the end of the extraordinary life and career of their conductor, Otto Klemperer. Today, they are considered old hat, unfashionable.

Otto Klemperer (1885-1973) was a German with a self-destructive streak fueled by bi-polar disorder. In his manic moods, he would take-off, wander the earth, set himself on fire, sleep around, alienate musicians on and off the stage and, generally, be uncontrollable. His condition worsened after surgery for a brain tumor left half of his face paralyzed. He was quite the ladies man : his elopement with the married « prima donna » Elisabeth Schumann scandalized Germany, 80 years ago. He had a long suffering wife and 2 children. Klemperer's daughter, Lotte, spent her life taking care of Papa ; without her, he might have been institutionalized, much less been able to work.

Werner and Lotte have since died. (Klemperer also founded the « Kroll Oper » , one of Europe's most important companies in Berlin, in the 1920's : here, he introduced new Operas by Stravinsky, Schönberg, Hindemith, Weill and Janáček. I would have loved to have experienced the « Kroll Oper » .

Klemperer came into a golden period, in the early days of stereo, when he made a large number of recordings with the magnificent « Philharmonia » Orchestra, in London. Most of these are now available on CD ; everything from Bach's B minor Mass to Symphonies of Anton Bruckner and orchestral works of Richard Strauß. Klemperer's style is

large, just short of ponderous, and intensely dramatic. His Bach and Mozart can sound overwhelming to today's ears. Repeated listening will reveal as much orchestral detail as today's historically informed performances. Klemperer can be thought simply slow. Even his son Werner Klemperer told me :

« Father's " Così fan Tutte " really is very slow. »

Yes, maybe it is. The fizz and wit in all of « Marriage of Figaro », « Don Giovanni » and « Così fan Tutte » are harder to find in Klemperer's recordings. I just obtained these recordings and cannot stop listening to them. Finding a balance between joy and sorrow is a terrible burden, and is critical, especially in « Così fan Tutte ». I expect Klemperer did not understand casual listening. He was working for audiences who listened over and over, who paid attention, and who allowed his performances to really get under the skin. The « Così fan Tutte » has an exquisite cast : the soprano Margaret Price (Fiordiligi) sings with a warmth and a glow recalling Eleanor Steber, Teresa Berganza, Lucia Popp, and the wonderful « tenore di grazia » Luigi Alva, and Geraint Evans all sing for the beauty of their own voices and they allow Klemperer's loving approach to the music to tell the story. This is a case of « just sing » but what singing ! This « Così » sounds to me both Romantic and sad, but never slow.

The « Marriage of Figaro » is on the heavy side even for me. The irony and, yes, some of the cruelty is more forward in this approach. I can still marvel at the simple beauty of the Finale (« Contessa, perdono ») but, for the 1st time, we get the hint that all will not end well. Another great cast, especially one of my favourite artists, the soprano Elisabeth Soederstroem (Countess) , Geraint Evans (Figaro) , Reri Grist (Susanna) and Gabriel Bacquier (Conte) . There is a lovely story told about these « EMI » recording sessions. The 1st scene, with Susanna and Figaro had just been recorded. Klemperer lit is pipe and was content. The recording producer, Suvi Raj Grubb asked that the scene be repeated.

Klemperer was surprised :

« Vy repeat ?! Miss Grist, are you satisfied ? »

« Yes, Mæstro. » , replied Reri Grist.

« And Mister Evans, are you pleased ? »

« I am, Mæstro. »

Klemperer then turned to the Orchestra, and said :

« I too am pleased, but since Mister Grubb is not pleased, we will do it again. »

Great Conductors of the 20th Century (« EMI ») : Otto Klemperer

(Review by John Quinn.)

- 1) Wolfgang Amadeus Mozart (1756-1791) : Symphony No. 38 in D major « Prague » , K 504 - « RIAS Symphonie Orchester, Berlin » . Recorded in the « Jesus-Christus-Kirche, Berlin-Dahlem » , 22-23 December 1950 (25 min, 56 sec) .
- 2) Richard Strauß (1864-1949) : « Till Eulenspiegels lustige Streiche » , Opus 28 - « WDR Sinfonie Orchester, Köln » . Recorded in the « Klaus von Bismark Saal » , WDR, Cologne, 27 February 1956 (14 min, 37 sec) .
- 3) Igor Stravinsky (1882-1971) : « Pulcinella » Suite, 1947 version , « Symphonieorchester des Bayerischen Rundfunks » . Recorded in the « Herkulesaal, Munich » , 26 September 1957 (24 min, 38 sec) .
- 4) Kurt Weill (1900-1950) : « Kleine Dreigroschenmusik » , Suite for wind orchestra from « The Threepenny Opera » , extracts , « Orchester der Berliner Staatsoper » . Recorded in Berlin, 1931 (9 min, 33 sec) .
- 5) Wolfgang Amadeus Mozart : Symphony No. 25 in G minor, K 183 , « RIAS Symphonie Orchester, Berlin » . Recorded in the « Jesus-Christus-Kirche, Berlin-Dahlem » , 20 December 1950 (34 min, 56 sec) .
- 6) Ludwig van Beethoven (1770-1827) : Symphony No. 2 in D major, Opus 36, « Radio Symphonie Orchester, Berlin » . Recorded in the « Hochschule für Musik, Berlin » , 29 March 1958.
- 7) Leoš Janáček (1854-1928) : « Sinfonietta » , « WDR Sinfonie Orchester, Köln » . Recorded in the « Klaus von Bismark Saal » , WDR, Cologne, 27 February 1956 (23 min, 35 sec) .

Otto Klemperer (1885-1973) was a towering figure among 20th Century conductors. However, as Peter Heyworth makes clear in his masterly and detailed biographical study, « Otto Klemperer, his life and times » , Volume 1 : 1885-1933 ; Volume 2 : 1933-1973, Cambridge (1983, 1996) , Klemperer was a complex man, bedevilled by depressive mood swings. In later life, he was celebrated especially for his interpretations of the Austro-German Classics. However, Heyworth chronicles in great detail the huge support which Klemperer gave to new music in the earlier years of his career. This was particularly true of his time at the head of Opera Houses in Cologne (1917-1924) ; Wiesbaden (1924-1927) ; and Berlin (« Kroll Oper » , 1927-1931) . Happily, some of the items on this pair of CDs illustrate those sympathies.

The Austro-German repertoire is represented by a pair of Mozart Symphonies and one by Beethoven. I'm afraid I've never warmed much to Klemperer's Mozart which, on record at least, has seemed to me often to be gruff and to be short on the grace, wit and charm which are so important in Mozart. However, I'm pleased to say that the 2 Mozart performances, here, are good ones. The Orchestra at Klemperer's disposal for these recordings was the one which Ferenc Fricsay had taken-over, in 1948, and, perhaps, his stylish training can be detected in the background. However, in pointing this out, I do not mean to detract from Klemperer at all. In the « Prague » , the introduction to the 1st movement is well-phrased and the main Allegro is sprightly (the exposition repeat is observed) . The Andante seemed just a trifle too leisurely to me but the phrasing is graceful, especially in the 1st violins, and there's some good work

from the wind principals too. The exposition repeat is omitted. The Presto Finale fizzles along very nicely and, all in all this is a stylish and surprisingly genial reading of the work.

The little G minor Symphony emanates from the same sessions. The 1st movement is reasonably light though the recorded sound is a bit muddy, especially affecting the horns, I found. However, there's ample dramatic fire in the performance. Overall, this seemed to me to be on a par with that of the « Prague » though there are some untidy bits such as the anxious moment for the horns in the Finale (disc 2, track 4 : 32 sec) .

Just over 7 years later, Klemperer returned to this Orchestra, by now renamed, when the live recording of Beethoven's 2nd Symphony took place. The introduction to the 1st movement has breadth and « grandeur » and there is drive and vigour in the main Allegro. I've heard more extrovert accounts of this movement but, on his own terms, Klemperer is very convincing. His conception of the Larghetto is very spacious - some may find it too leisurely. The Scherzo has a rugged wit to it. Here, I'd prefer more sparkle (Klemperer is a bit too forceful for my taste) but the performance is of a piece with his view of the Symphony as a whole. The Finale is purposeful and strong. The Orchestra plays powerfully for him and with commitment. The notes relate that the other work in the concert was the « Eroica » Symphony. It seemed to me that, here, Klemperer related the 2nd Symphony very closely to its successor. His is not, by any means, the only way with this Symphony, and I can imagine some listeners finding it too forbidding and humourless. However, in its own way, the reading is impressive and it certainly does not lack integrity. The many admirers of Klemperer in Beethoven (among whom I count myself, albeit not uncritically) will want to hear this live appendage to his celebrated « Philharmonia » cycle, completed not long before this performance.

Klemperer was selective in the works of Richard Strauß that he performed though he did record several of that composer's works with the « Philharmonia » . In this performance of « Till » , he doesn't project, to my ears at least, a portrait of a « merry » prankster. Instead, the malevolent side of practical joking is brought-out, I feel. This is a portrayal of a sardonic, rather cynical joker and when Till gets his comeuppance it's hard not to feel he has got his just desserts. This is very different from the sort of performance you'd hear from, say Rudolf Kempe, but it's a perfectly valid view, I think and certainly the performance, which is well-played, is biting and sharply observed.

Stravinsky's is not the 1st name that comes to mind when we think of Klemperer but, in fact, the conductor programmed works by Stravinsky throughout his career though, as with Richard Strauß, he was selective in his choice. He actually made a studio recording of « Pulcinella » with the « Philharmonia » , in 1963 (a performance which I have not heard ; it was re-issued by « Testament » not long ago) .

The 4 movements from Kurt Weill's Suite are a very different matter. These short pieces give us a flavour of what Klemperer must have been like during his iconoclastic time at the « Kroll Oper » when he flirted with artistic and political danger, on a regular basis. The « Ballad of Mack the Knife » (disc 1, track 14) may be a shade deliberate but Klemperer and his players invest it with a tangible air of sleazy menace. This authentic ambience is carried on in the other 3 extracts. The music is presented with sharp vigour and there's a real sense of something racy and dangerous. Inevitably, the recorded sound is a touch primitive (but pretty remarkable for its age) but this actually suits the primary colours of Weill's scoring rather well. I would almost go so far as to say that, as a document, this is

the most important item in the collection. It was Klemperer's last recording before leaving Germany to go into exile and my only regret is that the whole suite wasn't set down.

Janáček was also a composer championed by Klemperer, in his early career, and he performed several of the Operas, in the 1920's. As Alan Sanders points-out in his notes, he gave the German premiere of the « Sinfonietta », in 1926, followed by the American premiere, in 1927 (and, in between, he gave the 1st performance in Berlin in the composer's presence) . The initial impression made by this performance was not favourable for the opening fanfares are slow, well below the metronome mark, and sound lugubrious (disc 2, track 9) . There's no sense of extrovert joy. Later, however, I came to believe that, in fact, Klemperer's as a rather dark view of the work. The 2nd movement is slightly below the usual speed but, here, the biting accents compensate. The 3rd movement is basically good though the *prestissimo*, at cue 11 in the score (track 11 : 3 min 49 sec) , is not fast enough to make its full effect and, for some reason, the repeat of this section is ignored.

In general, the last movement is powerfully done. I suspect the music must have been fairly unfamiliar to the players and, at times, the strain shows (e.g. , the clarinet intonation at track 13 : 2 min 45 sec) . For the most part, however, they cope with the ferocious demands which Janáček makes of them. When the opening brass fanfares return (track 13 : 3 min 35 sec) , it's at the same ponderous tempo that we encountered at the outset (though, in fact, the score indicates a very slightly faster speed of 92 minims compared with 72 minims, at the beginning) . There's a rather clumsy gear change, at cue 12 (track 13 : 5 min 11 sec) , when Klemperer slows even more for the *Maestoso* and rather catches his players on the hop. However, I must admit that the broad tempo does give a certain « grandeur » to the closing pages. This wouldn't be a 1st choice recording by any means but it's an interesting, darker view of this marvellous work. It has good things in it and is worth hearing.

As might be expected, the sound quality varies in this collection since the recordings are from several sources. However, the sound is generally satisfactory. Alan Sanders provides notes which, as usual from this source, are interesting and informative. I was a little surprised to find 1 or 2 inconsistencies, however. He says that the Mozart recordings « may » have been made in the « Jesus-Christus-Kirche » . « EMI » seems certain, however, and the discography to Heyworth's biography (Volume 2, page 401) seems to support them, for it clearly gives that as the venue for the recording of the 25th Symphony. It seems pretty likely, therefore, that the recording of the « Prague » took place in the same venue. On the other hand, I suspect « EMI » are wrong to give the same recording date for both the Strauß and Janáček performances. Mister Sanders says that the Strauß took place on 25 October 1954 and the Janáček, in 1956. Since he quotes the full programmes for both concerts, I suspect he's done his homework and his is the correct version. These may seem small, pedantic points but they indicate sloppy sub-editing for an important historical series.

This is an uneven compilation and I don't really think it shows Klemperer at his trenchant best. Having said that, it contains much that is of interest and it is valuable to hear Klemperer in some repertoire which played an important part in his career but which did not feature strongly in his commercial recordings. Eyebrows have already been raised at 1 or 2 of the names counted by « EMI » as « Great Conductors of the 20th Century » but, surely, Klemperer's place in that pantheon is his by right. He was a major figure in the musical life of the last Century. This issue is a

most useful supplement to his more obvious recorded legacy. Whether you agreed with him or not, Otto Klemperer always had something to say about the music he conducted and that is true of this set, which is well worth investigating.

Gramophone Review

Bach / Händel / Cherubini / Gluck / Rameau - « New Philharmonia » Orchestra / « Philharmonia » Orchestra / Otto Klemperer (« Testament » / 2 CD, December, 2006) .

Bach : 4 Orchestral Suites, BWV 1066-69.

Cherubini : « Anacréon » Overture.

Gluck : « Iphigénie en Aulide » Overture.

Händel : 12 Concerti grossi, Opus 6 HWV319-30, No. 4 in A minor, HWV 322.

Rameau : « Pièces de clavecin - Gavotte avec 6 doubles » .

Some years ago, I received a call from the then producer of « BBC Radio 3 » 's « Record Review » , Arthur Johnson, asking me if I would do Bach's 4 Orchestral Suites in « Building a Library » . « You're winding me up. » I said. « I'm not a Bach specialist. I shall probably choose Otto Klemperer, and cause mayhem. That's rather what I'm hoping. » was this far from humourless Scotsman's amused reply. In the event, I caused modified mayhem, in scholarly circles at least, by choosing the marvellous « HMV » recording Menuhin made with the Bach Festival Chamber Orchestra, in 1960, with a little-noticed « Erato » recording by the then far-from-famous John Eliot Gardiner as runner-up. Klemperer was nowhere in the reckoning, largely because, in the mid-1980's, the wrong Klemperer version (his 1969 « New Philharmonia » remake) was in the catalogues. Had this grand and challenging 1954 recording been available, I might well have been able to implement Arthur's Machiavellian fantasy.

Anyone familiar with Klemperer's career, or Peter Heyworth's version of it in his 2 Volume biography, will know that, in Berlin in the 1920's, Klemperer was one of the pioneers of the « Neue Sachlichkeit » , the New Objectivity, in the performance of the Masterworks of the Baroque and Classical periods. Indeed, Bach's Suite No. 3 in D was the work with which he chose to open a pioneering series of subscription concerts at Berlin's « Kroll Oper » , in September 1927. By the end of a texturally severe, yet, fervent account of the Overture, it was clear to those present that a revolution was afoot. The distinguished musicologist, Alfred Einstein, was one of the 1st to declare Klemperer's Bach « un-academic but right » : the « fugato » firmly propelled, the « gavotte » fiery, the « bourrées » properly burlesque, the famous « Air » unemphatic to the point of coolness.

I quote that review (in Heyworth's lucid summary) because it stands as a pretty good description of what we have here in these ferociously grand 1954 recordings, with the important rider that the « Air » , though cool by the

standards of a Wilhelm Furtwängler or Bruno Walter, is profoundly affecting. The violinist, Max Strub, would remember Klemperer directing this particular movement virtually without gesture, yet, with such deep inner concentration that, by the end, he was dripping with sweat. It is, indeed, a deeply affecting performance, tender and forgiving, sorrow bowing its head before a greater good, a wider dispensation. Klemperer's Händel (his 1956 recording of the Concerto Grosso in A minor, Opus 6) is also very forgiving, but, then, Händel is a more forgiving composer than Bach.

The 1954 recording shows Klemperer, newly signed by Walter Legge, and the « Philharmonia » at their vital, eloquent best. This was a halcyon age for the Orchestra, the winds in particular. Earlier that same summer, they had played like Saints on famous Karajan recordings of Mozart's « Così fan Tutte » and Strauß's « Ariadne auf Naxos » ; and, here, they are besporting themselves in Bach, like gods on Olympus. Strangely, there are no solo credits, not even in the Suite No. 2 in B minor where the solo flute playing (Gareth Morris, presumably) has great pathos and wit.

As an old man, Klemperer paid tribute to the Baroque with his own charmingly spare orchestration of Rameau's « Gavotte avec 6 doubles » from Book 3 of his « Pièces de clavecin » . There are echoes here of Richard Strauß's stylish reworkings of music by François Couperin and Jean-Baptiste Lully, just as the towering 1963 recording of the Overture to Gluck's « Iphigénie en Aulide » clearly harks back to the legendary production of the Opera Klemperer heard Mahler conduct in Vienna, in 1907 (so perfect as to defy description) .

New to the catalogues is Klemperer's 1960 recording of the Overture to Cherubini's « Anacréon » . This was made in a single end-of-session take, but never published due to an intrusive studio noise (which the computer has now spirited away) , right at the end. It is a performance of mind-blowing power, fervent as you have never heard this piece before. The horn halloos in the coda (8'26''ff) are alone worth the price of the 2 CDs.

Apart from a touch of peak distortion, in 1 or 2 of the trumpet-saturated climaxes in Suite No. 3, all the recordings come-up wonderfully well. To anyone lucky enough to have heard Klemperer in the concert-hall or Opera House, in these years, the set will bring memories flooding back. To younger collectors, those whose ears are still open to the power of great music-making, it might just prove to be a revelation of what great conducting is all about.

Bruckner Symphonies, Box-Set (2012)

Otto Klemperer, considered an old guard in Beethoven, Brahms and Bruckner in the last Century, appeared to be left-out in the recent onslaught of budget re-issues. His partial cycle of Bruckner Symphonies, from No. 4 to No. 9, recorded with the « Philharmonia » and, later, « New Philharmonia » Orchestra was greeted with acclaim in the British press, ever since its 1st members appeared in the early 1960's. In recent years, it was difficult to obtain these CDs as many were out of print. Some of them were re-issued in Japan, branded as using fancy techniques or material, e.g. , HQCD, SHM-CD, and charged a high-price.

Otto Klemperer died in 1973 and so, next year (2012) , will be 40 years since his death. It appears that « EMI » has planned for some Anniversary re-issues. Here comes a no frills box-set of these 6 Bruckner Symphonies, in October («

EMI » 4042962) . It will be a good opportunity for those young enough not to be familiar with his art and recordings to get to know him. It will be a rewarding journey I'm sure.

He has had more than his fair share of the vicissitudes of life and health, and the very fact that he could still conduct from the podium and make some wonderful music, in his late years, is a testament to his inner mental strength, to which I pay great respect.

These recordings occupy a place in my heart and on my shelf that I just want to keep for a long, long time. From time to time, I will listen to them again, with admiration and awe.

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Head of Otto Klemperer by Nigel Konstam (1982) , Number 5 of 6 in a series. On a wooden plinth. This is the 2nd bust of Klemperer done by Nigel Konstam - the 1st, smaller than this one, is signed by both conductor and sculptor.

Sculptor Nigel Konstam said that Klemperer liked it very much :

« Perhaps because of its Mephistophelean character. »

Sculpture : cast - « terra cotta » (length : 280 mm x width : 210 mm x height : 325 mm) .

Klemperer's Operatic Career

(February 1961)

As so many articles about Otto Klemperer have appeared both in the musical and national press during the last 2 or 3 years, we thought that instead of publishing, yet, another one in our « People » series, we would try to document as fully as possible this famous conductor's work in Opera, most of which probably is virtually unknown to the musical public in this country. To supplement the information which the Editor of « OPERA » was able to compile from his own personal archives, we wrote to the Opera Houses abroad in which Klemperer was active between 1907 and 1933, and, again, in 1947-1950. We must thank the directors of the Strasbourg, Cologne, Berlin, Hamburg and Budapest theatres for their co-operation, and also our Czechoslovakian correspondent, Pavel Eckstein, for the information he was able to send about Klemperer's 1st Operatic engagement in Prague. In addition, we are grateful to the BBC. for permission to reproduce part of John Freeman's television interview with Klemperer in « Face to Face » on January 8, 1961.

Otto Klemperer was born in Breslau, Germany (now, Wrocław, Poland) , on May 14, 1885. He was brought-up in Hamburg, where he received his 1st musical training from his mother ; he, then, went to the « Frankfurt Hochschule » and completed his studies in Berlin, where his teachers included Hans Pfitzner. In 1906, he met Gustav Mahler in

Berlin and, after making a piano reduction of the composer's 2nd Symphony, obtained from him a recommendation which, he hoped, would procure him a conducting post in one of the German theatres. Klemperer has recalled that he sent copies of Mahler's recommendation to several theatres ; most did not even bother to reply, and a few offered him the post of an unpaid assistant. In 1907, Klemperer was in Dresden for a music conference and, in a « café » , he overheard 2 men discussing a vacancy that existed in Prague for a young conductor. He found-out from the waiter the names of the 2 men ; one was Richard Batka, a musicologist from Prague and friend of Klemperer's teacher, Hans Pfitzner. Klemperer managed to see him just as he was on the point of leaving Dresden, and showed him Mahler's recommendation ; Batka advised him to go to Marienbad to see Angelo Neumann, the great impresario who, at that time, was the manager of the « Neues Deutsches Theater » , in Prague. Neumann offered the young Klemperer an engagement as Chorus Master and conductor. In August 1907, he began rehearsing the chorus of « Madama Butterfly » and, soon after, he conducted his 1st « Der Freischütz » .

The Deutsches National Theatre in Prague had a great tradition : it was there that Anton Seidl, Gustav Mahler and Artur Nikisch began their careers. At the same time as Klemperer went to Prague, Artur Bodanzky and Alfred Piccaver were beginning their engagements there too. One of the 1st works that Klemperer conducted in Prague was « Lohengrin » , for which, according to Richard Rosenheim's « Die Geschichte der Deutschen Bühnen in Prag » , he rehearsed the wind-section of the Orchestra in his flat on Divis Street - much to the annoyance of neighbours. However, the performance of « Lohengrin » was hailed by the critics as being unlike any other of the same Opera heard in Prague. During Klemperer's 1st season, there was an Orchestra strike, and Klemperer accompanied a performance of an Operetta called, « Das Waschermadel » , on the piano. Among the works Klemperer conducted, during his 3 years in Prague, were « Madama Butterfly » (with Marguerite Siems, the 1st Marschallin, in the title-role) ; « Ernani » ; « Don Giovanni » ; and « Il Barbiere di Siviglia » . The company, in addition to Siems, included several other singers who later went to Dresden : Helena Forti, Elise von Catopol and Georg Zottmayr.

In September 1910, Klemperer went to Hamburg as 1st conductor jointly with Gustav Brecher, under Max Bachur as Intendant. The 1st Opera he conducted there was « Lohengrin » , on September 3, 1910, with Katherina Fleischer-Edel, Ottilie Metzger-Lattermann, Alois Pennarini and Max Dawison in the cast. During October of that year, he conducted for Enrico Caruso's guest appearances in « Rigoletto » , « Martha » and « Carmen » and, in the following month, was responsible for the new production of Jacques Offenbach's « La Chanson de Fortunio » with Elisabeth Schumann ; this was given in a double-bill with Kunnecke's « Robins Ende » (premiere) . Later, in the same season, he conducted a new production of « Lakmé » with Anny Hindermann in the title-role and Elisabeth Schumann, also in the cast.

In 1912, Felix Weingartner joined him as one of the conductors at Hamburg, with Hans Löwenfeld as Intendant. During the 1912-1913 season, Klemperer conducted his 1st complete « Ring » cycle (20-28 September) with Edyth Walker, Lotte Lehmann, Heinrich Hensel, Pennarini, Max Lohfing and Max Dawison, in the cast ; he also conducted his 1st « Rosenkavalier » with Winternitz, Lehmann (Octavian) , Schumann and Lohfing ; and « Les Huguenots » with Hedwig Francillo-Kaufmann. Other works he directed during his Hamburg period were « Faust » , « Mignon » , « Madama Butterfly » , « La Traviata » , « Der Freischütz » , « Il Barbiere di Siviglia » , « Der fliegende Holländer » , « La Bohême » , « Aida » , « Pagliacci » , « Fidelio » , « Tannhäuser » and « Le Nozze di Figaro » . After a season at Barmen-Elberfeld, Klemperer was engaged as 1st conductor at the « Stadttheater » in Strasbourg where his old

teacher, Hans Pfitzner, was « Generalmusikdirektor » . Owing to the outbreak of War, in August 1914, the season did not open until January 10, 1915 ; the Opera chosen was « Fidelio » and Klemperer was the conductor. The success of this production was enormous, and the critics were unanimous in predicting a great future for the young conductor. Klemperer remained at Strasbourg, until the end of the 1917 season. He was not conscripted into the army and, in order to look older at this time, he grew a beard. It is recorded in the Strasbourg archives that, during a performance of « Tannhäuser » which he was conducting, the chorus was singing so badly that he climbed on to the conductor's seat and berated them in the middle of the Opera - much to the audience's surprise. During his 3 years in Strasbourg, Klemperer widened his Operatic repertory. « Die Meistersinger » , « Tristan und Isolde » , « Ariadne auf Naxos » , « Le Prophète » , « Die Königin von Saba » , « Fra Diavolo » , « Otello » , « Violanta » (Korngold) and « Die Fledermaus » were among the works he conducted.

In 1917, came Klemperer's 1st musical directorship. This was at the Cologne Opera, a position he held until 1924. There, his wife Johanna Klemperer sang the title role in « Carmen » , Marietta in Korngold's « Die tote Stadt » (world-premiere) and other roles under her husband's baton. During his period at Cologne, Klemperer conducted the world-premiere of Korngold's « Die Tote Stadt » ; the 1st performance in Germany of « Katya Kabanova » ; the 1st local performance of 3 operas by Franz Schreker (« Der Schatzgrüber » , « Der ferne Klang » and « Irrelohe ») ; Walter Braunfels's « Die Vogel » ; a revival of « Euryanthe » ; and the 1st Cologne production of « Boris Godunov » . The company included the young Friedrich Schorr, Schorr's wife Anna Schaller, Fritz Kraus, Karl Renner. Wanda Aschel and Wilhelm Gombert. Klemperer's colleagues as conductors included Hans Hermann Wetzler and Paul Dessau.

In 1924, Klemperer was asked to go to Berlin, but he refused the invitation and, instead, went to Wiesbaden as « Generalmusikdirektor » for 3 years. The Wiesbaden Theatre was not a particularly adventurous one, and, apart from a Busoni double-bill of « Turandot » and « Arlecchino » , Klemperer seems to have been unable to persuade the authorities to accept much in the way of novelties. The names of the singers at Wiesbaden, at this period, contain a few that may be known to our readers : the tenors Martin Kremer and Eyvind Laholm and the soprano Anny van Kruyswyk (still singing at Munich) .

It was on September 29, 1927, that Klemperer conducted for the 1st time at the Berlin State Opera, but this was a Symphony concert. At this time, the Berlin State Opera had 2 homes, the « Oper Unter den Linden » , with Erich Kleiber as its « Generalmusikdirektor » , assisted by Leo Blech ; and the « Oper am Platz der Republik » , known also as the « Kroll Oper » , with Klemperer as « Generalmusikdirektor » , assisted by Georg Szell, Alexander Zemlinsky and Fritz Zweig (later, Karl Rankl succeeded Szell) . There was also a 3rd Berlin Opera House at this time, the « Stadtische Oper » , with Bruno Walter as « Generalmusikdirektor » . Heinz Tietjen was the Intendant of all 3 theatres !

During the next 4 seasons, Klemperer made his theatre into one of the most vital and controversial Opera Houses in Europe. In addition to the standard repertory, he introduced many new works to the Berlin public, and engaged leading designers and producers in the German theatre. He, himself, produced (as well as conducted) 5 operas :

« Fidelio » (1927) ; « Don Giovanni » (1928) ; « Œdipus Rex » (1928) ; « Mavra » (1928) ; and « Falstaff »

(1931) .

The other Operas he conducted in Berlin were :

1928 : « Cardillac » (Hindemith) ; « The Soldier's Tale » (Stravinsky) ; and Křenek's triple-bill : « Schwergewicht » , « Der Diktator » , « Das geheime Königreich » .

1929 : « Der fliegende Holländer » (Wagner) ; the premiere of « Neues von Tage » (Hindemith) ; « Salome » (Strauß) ; « Die Zauberflöte » (Mozart) .

1930 : « Das Leben des Orest » (Křenek) ; « Die glückliche Hand » (Schœnberg) ; « Hin und Zurück » (Hindemith) ; « Le Nozze di Figaro » (Mozart) .

1931 : « Madama Butterfly » (Puccini) ; « Così fan tutte » (Mozart) .

1932 : « Der Rovenkavalier » (Strauß) .

1933 : « Tannhäuser » (Wagner) .

These last 2 Operas were at the « Oper Unter den Linden » , where Klemperer remained for 2 seasons, after the « Kroll Oper » had been closed-down, in 1931, following intense criticism and opposition from the extremists in various political Parties. In February 1933, Klemperer conducted his last new production in Berlin, « Tannhäuser » ; Adolf Hitler was present. It was not long before this conductor of Jewish birth who had championed so much contemporary music had to flee from Germany.

Klemperer's company at the « Kroll Oper » included many famous singers. To mention a few : Rose Pauly, Jarmila Novotna, Anny Helm, Irene Eisinger, Kate Heidersbach, Marcel Wittrisch, Willi Domgraf Fassbänder, Fritz Krenn, Herbert Janssen and Friedrich Schorr.

14 years were to pass before Klemperer, again, conducted in an Opera House. This was on November 13, 1947, when he directed a performance of « Der Rosenkavalier » at the Budapest State Opera with Mihály Székely as Baron Ochs. This was the 1st of 15 Operas he conducted in the Hungarian capital, between 1947 and June 1950. « Der Rosenkavalier » was followed, 2 days later, by « Otello » ; then, in January 1948, came the 1st of a long series of « Don Giovanni » , 1st with Paul Schœffler as the Don, and Erich Kunz as Leporello ; and, then, with Alexander Sved as the Don and Székely as Leporello ; « Lohengrin » (with József Simándy in the title-role ; Andreas Böhm as Telramund ; Ella de Nemethy and Piroska Tutsek, as Ortrud) ; « Die Entführung aus dem Serail » (with Székely and Endre Koréh as Osmin) ; « Le Nozze di Figaro » ; « Die Zauberflöte » ; « Così fan tutte » ; and « Die Fledermaus » , all followed during his 1st Budapest season. Then, during 1948-1949, he conducted « Die Meistersinger » (with Andreas Böhm as Sachs) ; « Tannhäuser » and « Fidelio » ; and, during his 3rd and final season, « The Fair at Sorochyntsi » (Mussorgsky) ; « Les Contes d'Hoffmann » ; and « La Traviata » . Now, on February 24, 1961, Klemperer will conduct

his 1st Operatic performance in a London theatre, the long-awaited « Fidelio » at Covent Garden. Some of his characteristic attitudes are revealed in the following excerpts from his recent BBC television interview with John Freeman :

FREEMAN : And when did you 1st decide that you'd like to be a conductor ?

KLEMPERER : Always. I decided always, but I had a very amusing occasion in 1906. Max Reinhardt gave « Orpheus in the Underworld » of Offenbach, and he engaged Oskar Fried (at that time, a very famous conductor) to conduct it. And there was some trouble between him and the 1st singer, and I conducted it for 50 evenings. I was very proud. Then, it was decided that I became a conductor.

FREEMAN : And how old were you then - about 21 ?

KLEMPERER : 21, yes.

FREEMAN : And that was your 1st actual experience at conducting ?

KLEMPERER : That was my ... No, there was some experience in the Conservatory, but only in minor things. And, then, my greatest impression at that time was the conductor Mahler. I heard him conduct in Vienna the « Walküre » and « Iphigenia in Aulis » at a concert - it was wonderful, it was very, very great. Today, we speak always of the enormous greatness of Toscanini - I assure you Mahler was much greater.

FREEMAN : Since your brain tumour and your fractured hip, and your burning, you have been slightly physically handicapped. Now, has this been a great disadvantage to you in conducting ?

KLEMPERER : Not at all !

FREEMAN : For instance, you never hold a baton nowadays.

KLEMPERER : No, I did it also before these accidents, but it is just the same. A man can conduct with the hand, and mostly one conducts with the eyes. You see, and sitting, my goodness, in the Opera, the conductors are always sitting, and the concert does not have it, but it's just the same. One doesn't conduct with the leg. One conducts with the arms and the eyes. That's the most important.

FREEMAN : What is sometimes said about you, by other people, is that you go to a concert and, then, walk-out in the middle of it. Is that true ?

KLEMPERER : Yes.

FREEMAN : Why do you do it ?

KLEMPERER : Because it doesn't please me. In « Covent Garden » , I heard « Sonnambula » . I thought it was terrible. For me, Bellini is a great composer, but « Norma » is a greater work than « Sonnambula » , and so I went out in the 1st Act.

...

Otto Klemperer (gebürtig Otto Nossan Klemperer ; geboren 14. Mai 1885 in Breslau ; gestorben 6. Juli 1973 in Zürich) war ein deutscher Dirigent und Komponist. Er gilt als einer der großen Dirigenten des 20. Jahrhunderts.

Klemperer wurde im schlesischen Breslau geboren. Sein am Doktor Hoch's Konservatorium in Frankfurt am Main begonnenes Studium setzte er in Berlin am Stern'schen Konservatorium bei James Kwast (Klavier) und Hans Pfitzner (Komposition und Orchesterleitung) fort. Als er 1905 bei Gustav Mahlers 2. Sinfonie unter Oskar Fried das Fernorchester dirigieren durfte, traf er den Komponisten persönlich. Die beiden wurden Freunde, und Klemperer bekam 1907 auf Empfehlung Mahlers die Stelle des Chorleiters, später eines Kapellmeisters am deutschen Landestheater in Prag. 1910 assistierte er Mahler bei der Uraufführung von dessen 8. Sinfonie.

In seiner weiteren Laufbahn kam er an das Stadt-Theater Hamburg (1910-1912) und das Stadt-Theater Barmen (1912-1913) . Von 1914 bis 1917 war er Pfitzners Stellvertreter am Stadttheater in Straßburg und Chefdirigent der Straßburger Philharmoniker. Danach folgte eine Tätigkeit als Kapellmeister, später als Generalmusikdirektor an der Kölner Oper (1917-1924) .

Durch den katholischen Geistlichen Franz Xaver Münch, mit dem er freundschaftlich verbunden war, fand er 1918 Kontakt zur Abtei Maria Laach und konvertierte 1919 zum Katholizismus. In Köln heiratete er 1919 die Sängerin Johanna Geisler.

Von 1924 bis 1927 wirkte Klemperer als Generalmusikdirektor in Wiesbaden, seine schönste Zeit, wie er später bekundete. Danach leitete er bis 1931 die Kroll Oper in Berlin. Klemperer wurde berühmt für seine Aufführungen zeitgenössischer Werke, wie zum Beispiel Arnold Schœnbergs Die glückliche Hand, Leoš Janáčeks Oper Aus einem Totenhaus, Igor Strawinskys Œdipus Rex und Paul Hindemiths Cardillac.

Klemperer hatte sich durch seine aufsehenerregenden Aufführungen in der Zeitspanne zwischen dem Ende des Ersten Weltkrieges und der Machtergreifung Hitlers 1933 einen Ruf als einer der ganz großen Dirigenten des Deutschen Reichs erworben.

1933 wurde Klemperer als « Kulturbolschewist » bezeichnet und mit einem Aufführungsverbot belegt. Noch im gleichen Jahr emigrierte er in die USA, wo er Dirigent beim Los Angeles Philharmonic Orchestra wurde. Im Lexikon der Juden in der Musik (1940) wurde er mit folgender Aussage verfemt : « Seine Hauptaufgabe sah Klemperer in der bewussten Entstellung deutscher Meisterwerke. » . Während seiner Zeit in Amerika konzentrierte er sich vor allem auf die Werke der deutschen Klassiker und Romantiker wie Beethoven, Brahms, Bruckner oder Mahler.

Nach dem Ende des Zweiten Weltkriegs kehrte er zurück nach Europa und wurde musikalischer Leiter der « Staatsoper » in Budapest (1947-1950) . Nachdem er noch drei Jahre unter anderem beim Montreal Symphony Orchestra tätig war, ließ er sich 1954 in der Schweiz nieder und arbeitete hauptsächlich mit dem Philharmonia Orchestra London, wo er 1959 den Posten als Chefdirigent auf Lebenszeit erhielt.

In der Budapester Oper gelangen ihm denkwürdige Operaufführungen, es kam aber auch zu einem der für Klemperer typischen Skandale : Am Ende der Gralserzählung in einer Aufführung des Lohengrin am 24. Oktober 1948 applaudierte das begeisterte Publikum heftigst der überragenden Darbietung von Jozsef Simandy, um ein da capo zu erzwingen. Klemperer, der den musikalischen Fluss unterbrochen sah, reagierte verärgert, nachdem das Publikum immer noch nicht mit dem tosenden Applaus enden wollte, indem er sein Dirigat abbrach, sich umdrehte und ins Publikum rief : « Frechheit » und darauf den Orchestergraben verließ. Das Publikum rief « Otto, Otto » , kurz darauf kam er wieder und dirigierte die Oper zu Ende.

Das Dokument ist heute noch auf einer CD der Firma Grammofono 2000 und bei ARCHIPHON erhältlich.

Obwohl Klemperer weniger als Komponist bekannt wurde, schrieb er doch eine Vielzahl eigener Werke, darunter sechs Sinfonien, eine Messe, neun Streichquartette, ungefähr 100 Lieder und eine Oper mit dem Titel Das Ziel.

Eine CD-Produktion gibt es von seinen Sinfonien Nr. 1 und Nr. 2 sowie von vier sinfonischen Werken (Merry Waltz, Marcia funebre, Recollections, Scherzo) , gespielt von der Staatsphilharmonie Rheinland-Pfalz unter der Leitung von Alun Francis (cpo CD : 999 987-2) .

In seinem späteren Leben litt Klemperer an einer partiellen Lähmung, die wohl noch von einer Operation im Jahre 1939 herrührte, als man ihn wegen eines Tumors im Kopf behandelte. Außerdem war er an der bipolaren Störung (manisch-depressive Erkrankung) erkrankt, wegen der er zeitweise in klinischer Behandlung war. Trotzdem blieb er bis ins Jahr 1971 tätig. In seinen letzten Jahren ist er « kürzlich zum Glauben der Väter zurückgekehrt, besucht fleißig den Tempel und hält die Riten » . Nach 1971 zog er sich aus der Öffentlichkeit zurück, bis er 1973 in Zürich starb. Er wurde dort auf dem Israelitischen Friedhof Oberer Friesenberg beerdigt.

Seine Tochter Lotte (1923-2003) war für ihn bis zuletzt als Managerin, Sekretärin und Betreuerin tätig. Sein Sohn Werner (1920-2000) war als Schauspieler in Hollywood hauptsächlich bekannt für seine Rolle des Oberst Wilhelm Klink in der Sitcom Ein Käfig voller Helden (« Hogan's Heroes ») .

...

1924 : Le chef Oskar Fried dirige le 1er enregistrement de la 7e Symphonie de Bruckner dans la version de 1883, éditée par Gutmann (1885) , avec l'Orchestre de l'Opéra d'État de Berlin (étiquette « Polydor » : 78 tours ; étiquette « Music & Arts » , CD : 1231) .

The widely awaited 1st CD transfer of these recordings (of which the Bruckner 7th was the work's recording premiere) . Previous volumes were acclaimed in « Gramophone » , « ARG » , « Fanfare » , « Musica » , « Diapason » . Volume I won the coveted German Record Critics Association's quarterly prize for best historical recording.

We have here an inscription of a towering piece recorded in late acoustic days.

This was the 1st recording of the Symphony to have been made, in Berlin in around 1924. Clearly, the usual limitations and compromises in acoustic recordings of the Symphonic repertoire are present here in a most dramatic way. Such a powerful and vast Symphony is hardly going to sit comfortably in the acoustic funnel and the orchestral shrinkages and bass boosting offer a necessarily compromised view. Still, Fried was something of a dab hand at these undertakings, as his contemporaneous recording of Gustav Mahler's 2nd Symphony.

The performance preserves a reading of fluidity and relatively speedy intent, one saturated with a degree of metrical coming and going (not least, in the Scherzo) which shows how elastic was Fried's conception. The principal flute comes through unexpectedly well (it would be interesting to know the orchestral seating plan for this recording) though the lower-brass tends to congeal in the balance. The violin tone is rather thin - again, one wonders how many 1sts and 2nds were crammed into the studio. So, there is something of a sonic imbalance in the recording, but once one absorbs this, the performance exerts a very particular power of its own. The slow movement is moving, and free of the cymbal crash, whilst the Scherzo is a study in contrasts. The Finale is direct and avid. One senses throughout a vital and controlling hand at work - unsparing, un sentimental, powerfully Symphonic in conception (of course) but unwilling to make one special compromise to the 78 rpm process, which is that I was not aware of any side end rallentandi. In many discs of the period, one notices the slowing down for a side change ; it's a feature of the system, though often taken to be executant indulgence or eccentricity. Not here. What I did notice though was the side changes themselves. This must have been a tricky matter to deal with but (for example) it's obvious that side changes occur at 9:24 and 13:46 in the 1st movement.

Les derniers projets d'Otto Klemperer

In his 87th year, conductor Otto Klemperer was keen to remain an active music-maker. He had just overridden « EMI » 's choice of Fiordiligi in his new « Così fan tutte » recording (he wanted, and got, Margaret Price) , approved Lorin Maazel as guest-conductor of the New Philharmonia, and was keen to be present at player auditions. For 1971-1972, he planned his 1st ever performances of Mahler's 8th and Mendelssohn's « Die erste Walpurgisnacht » and told « EMI » that he wished to record the Verdi « Requiem » , Weber's « Euryanthe » , Sibelius's 4th and Offenbach's « Orpheus in the Underworld » . After a deal of negotiation (and some intrigue with Deutsche Grammophon) sessions for Beethoven's « Große Fuge » , Mozart's « Serenata Notturna » , Brahms's « Saint-Antony Variations » and a complete Mozart « Entführung aus dem Serail » were agreed. And, yet, according to Otto Freudenthal, the Swedish-born pianist and composer who assisted closely in (and played for some of) Klemperer's musical activities : « He was not interested in recordings ; he had no feeling for that at all. Recording sessions were just rehearsals for concerts. » . 1971 proved a busy year. « Così » was recorded and performed. Klemperer began learning Hebrew, advised Rafael Kubelik not to become music-director of the Metropolitan Opera (he did, but only for 6 months) , conducted Mahler in London (the

« Resurrection » Symphony for the 60th anniversary of the composer's death) and Bach and Mozart in Jerusalem, and (according to Freudenthal) was " always working on the score of his opera « Das Ziel » ". (Plans to record it were eventually shelved at Klemperer's own request) . In September, he came to London and recorded Haydn's « Oxford » Symphony (he had never performed the work « live » and was nervous, but sessions went smoothly) and Mozart's K. 375 Serenade. An ensemble of young players from the « New Philharmonia » performed his String Quartet n° 7.

Oskar Fried

Le chef d'orchestre et compositeur allemand, naturalisé russe, Oskar Fried est né le 10 août 1871 à Berlin et est mort le 5 juillet 1941 à Moscou.

Fried est le fils d'un commerçant juif. Il occupe les emplois de clown de cirque, de garçon d'écurie et de dresseur de chiens avant d'étudier la composition avec Iwan Knorr et Engelbert Humperdinck à Francfort en 1891-1892. Il étudie plus tard à Düsseldorf la peinture et l'histoire de l'art. Après un passage à Paris, il retourne à Berlin en 1898 pour étudier le contrepoint avec Xaver Scharwenka. La représentation de son œuvre « Das trunkene Lied » pour chœur et orchestre est favorablement accueillie par le public, et lui vaut d'être nommé, en 1904, à la tête de la Société chorale de Berlin. Il est le 1er chef à avoir enregistré une Symphonie de Gustav Mahler (la 2e) en 1924. 1er chef étranger invité à diriger en Russie après la Révolution d'Octobre, Fried quitte son pays après l'arrivée d'Adolf Hitler au pouvoir et devient citoyen soviétique en 1940.

...

À 15 ans, Oskar Fried est membre d'une troupe de musiciens ambulants. En 1889, il est corniste d'un orchestre de musique légère à Francfort et rencontre le compositeur Engelbert Humperdinck. Influencé par le wagnérisme, il travaille la composition. De 1894 à 1897, il suit un apprentissage assez bohème, fréquentant peintres et écrivains à Düsseldorf, Munich et Paris. En 1898, il se fixe à Berlin, où il joue un rôle grandissant : de 1904 à 1910, il dirige la Société chorale « Stern » et, dès 1905, l'Orchestre des « Nouveaux Concerts » . De 1907 à 1910, il est aussi chef de l'importante « Société des amis de la musique » de Berlin et, à partir de 1908, du « Blüthnerorchester » . Lié avec Gustav Mahler, il dirige toutes ses Symphonies. Entre 1920 et 1930, il enregistre de nombreux 78 tours, dont la 2e Symphonie dite « Résurrection » et « l'Oiseau de feu » de Stravinski. Face au Nazisme, il choisit d'émigrer en U.R.S.S. , où il est nommé, en 1934, chef de l'Orchestre de Tbilissi. Il acquiert le passeport russe en 1940, dirige l'Orchestre symphonique de la Radio de Moscou et, enfin, l'Orchestre d'État de l'U.R.S.S. On lui doit de nombreuses compositions, parmi lesquelles une « Nuit transfigurée » pour 2 chanteurs et orchestre, qui connut le succès en 1901.

...

The German conductor and composer Oskar Fried was born on August 1, 1871, in Berlin and died on July 5, 1941, in Moscow. An admirer of Gustav Mahler, Fried was the 1st conductor to record a Mahler Symphony (the 2nd) . Fried also held the distinction of being the 1st foreign conductor to perform in Russia after the Bolshevik Revolution. He eventually left his homeland to work in the Soviet Union after the political rise of Adolf Hitler's Nazi Party, and

became a Soviet citizen in 1940.

The son of a Jewish shop-keeper, Fried worked as a circus clown, a stable boy and a dog trainer. After a poor education as a wind player, in Nowawes near Potsdam, Fried moved in 1889 to Frankfurt, where he received his 1st important engagement as a horn player in the « Palmgarten » Orchestra. He soon became a member of the Orchestra of the « Opernhaus ». Fried studied composition, in 1891-1892, at the Hoch Conservatory with Iwan Knorr ; and, as private student in Frankfurt with composer Engelbert Humperdinck. He later moved to Düsseldorf to study painting and Art history. After a spell in Paris, he returned to Berlin, in 1898, to study counterpoint with Xaver Scharwenka.

The performance of his composition « Das trunkene Lied » (The Drunken Song) for chorus and orchestra brought Fried his 1st public success and led to his appointment, in 1904, as the conductor of a Berlin Choral Society.

Oskar Fried 1st met Gustav Mahler, in 1905. The meeting resulted in an invitation to conduct Mahler's « Resurrection » Symphony in Berlin, in November 1905 (Otto Klemperer led the off-stage band during this performance) . The next year, he introduced Russia to Mahler's music when he performed the same work in Saint-Petersburg. From 1907 to 1910, he directed a Choral Society known as the « Sternscher Gesangverein » in Berlin. In 1913, Fried conducted the Berlin Philharmonic in the 2nd performance of Mahler's 9th Symphony.

In 1922, Oskar Fried went to the USSR as the 1st foreign conductor invited to perform after the Russian Revolution, and was greeted by Lenin on the station platform. In 1924, he made the 1st recording of any Mahler Symphony, the 2nd, with the « Berlin Staatskapelle » in a performance that has been praised as « remarkably successful » and a « highly-adventurous undertaking for an acoustic recording » which required « careful planning and experimentation » . That same year, he also made the 1st recording of any complete Bruckner Symphony : his 7th.

In November 1927, at the invitation of the « BBC » programme planner and his own former student Edward Clark, he made his British conducting debut, in a program of Weber, Brahms and Liszt in London.

Driven from Germany by the anti-Semitism of the Nazi regime, in 1934, he emigrated to the Georgian city of Tbilisi in the Soviet Union. He conducted the Tbilisi Opera and, later, the Moscow Radio Symphony Orchestra, eventually becoming a Soviet citizen.

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Oskar Fried was an important German conductor in the pre-War years of the 20th Century and a composer of considerable interest. Although he later claimed he was from a poor family, Fried attended an elite boarding school whose head-master hired-out his students as town musicians. At 1st, he played the drum, but later taught himself how to play the horn. In 1889, he went to Frankfurt and, despite his lack of formal training, became horn player in the Opera orchestra there. After that, he had a succession of other orchestral jobs and, in the meantime, his interest in composition grew, nurtured under the watchful eye of composer Engelbert Humperdinck.

In 1904, Fried enjoyed a major premiere when Karl Muck conducted the Berlin Philharmonic Orchestra and the chorus of the « Wagnerverein » in Fried's « Das trunkene Lied ». This favourable response the work received attracted a great deal of notice. Fried set Richard Dehmel's poem « Verklärte Nacht » for solo voices and orchestra ; the same poem being the inspiration for a famous work for string instruments by Arnold Schönberg. As a composer, Fried's major field was the Lied. He showed a progress from solid tonality to a more unstable harmonic organization, but then shifted toward a newer sort of use of diatonic triads over long-held pedals. Fried's initial successes as a composer led to him being invited to conduct ; he debuted, in 1904, with Franz Liszt's « Die Legende von der heiligen Elisabeth », under the watchful eye of Gustav Mahler, who became a close friend. In 1905, Fried led the « Neuen Konzerte » in Berlin. In 1907, he was named conductor of the « Gesellschaft der Musikfreunde ». In 1908, he led the « Blüthnerorchester ». In 1913, Fried gave-up composition in favor of conducting.

Fried was known for championing the music of Mahler, and was said to have retained Mahler's interpretive style. Fried was one of the few conductors of his time who included all of Mahler's completed Symphonies in his repertory. He also was interested in the new music of his time and conducted works of Claude Debussy, Jean Sibelius, Frederick Delius, Richard Strauß, Igor Stravinsky and Alexander Scriabin. In 1934, after the Nazis took power in Germany, Fried emigrated to the Soviet Union where he was appointed conductor of the Tbilisi Opera House in Soviet Georgia. Later, he became chief conductor of the All-Union Radio Orchestra, in Moscow. Oskar Fried took Soviet citizenship in 1940, but died the following year.

...

Oskar Fried made his American debut with the old New York Symphony, in 1928, and the « New York Times » didn't come. He also had the ill luck to be overlooked by editors of several important encyclopedias. But Fried survived oversights of this sort and like the great blue cars of a vintage « Wagons Lits Express » he will always have his fans, with excellent reason. Otto Klemperer no less tosses him a nice bouquet in his « Minor Recollections » :

« He was a brilliant conductor, an extremely gifted composer, and a most original personality. »

Yes, I don't think any of the other conductors in this article ever worked as a circus clown.

Fried was, as Lewis Carroll might have put it, originaler than many : his dangerously nuanced Moscow recording of Berlioz' « Symphonie Fantastique » from 1937 is possibly the most weirdly wonderful performance in this set. If it were going through Airport Customs they'd have to invent a new category : « Tons to Declare ». And, heavens, the Internal Security people would collapse in a heap. It's not quite acceptable by the rather dainty standards of interpretive etiquette of the mid- 20th Century (and I have to say the present era, too : some jacket notes-smiths cowering under a terrible super ego still feel they must condemn that nasty dragon « interpretation ») but this « Fantastique à la Soviétique » amounts in fact to a highly-appropriate response to the literary content of a very literary Symphony, perhaps the ideal response. In it, we hear the edgy, insolent, accent-oriented Fried who might at times be mistaken for Willem Mengelberg.

Now, Fried was a conductor who knew all there is to know about elegance and line but who, like the Mengelberg we will meet shortly, understood how music can be a metaphor for the « volatile mess » (was it Paul Theroux who said that ?) which is life. An « Eroica » or a Brahms 1st as well as a « Fantastique » can run into good luck, bad luck, ecstasies, barriers along its way. This means succeeding passages in a Fried performance can change flavor felicitously rather than run together like scarcely distinguishable elements on a lunch counter plate.

And Fried, in his penchant for intense and instant detail, the FedEx messengers so to speak of fluctuating fortune, has what Lisa Zeidner writing in the « Times Book Review » about James Salter's fiction has called a skill in « composing revelations from the ephemera of moments ». The happier moments are like finding a coin in the street, receiving an unexpected postcard from a dear friend, walking innocently into an epiphany. And there's the cinematic parallel too : in a review by Anthony Oliver Scott of a lyrically intense coming-of-age film he writes about how « tight close-ups and abrupt shifts in perspective » bring the viewer into « a private world that's a little scary » - well, he could be talking about some Oskar Fried performances.

Now, a bit of chapter-and-verse : Beethoven in the introduction of his 2nd Symphony asks for Adagio molto and, at the same time, a somewhat speedier eighth note = 84 ; Fried, in his 1924 Berlin recording, sides with the notion of Adagio molto, thinking too of what might be argued is the lazy legato and the looking-searchingly-into-infinity of the composer's opening bars, seizing therefore on a tempo of only 8th = 60. The result is gripping and, dare one say it, right. And when Fried encounters the cascading 30 seconds and up-stepping staccato arpeggiations commencing at bar 12, music that obviously doesn't want to dawdle, he simply shifts, under cover of the composer's change of texture, to 8th = 88. Off he goes. And right again ! Is Beethoven still thinking in his tousled head adagio molto ?

Very interesting is the delightful « problem » of tempo in the slow movement of Beethoven's 2nd, a larghetto containing a succession of themes with quite different personalities, all saddled with the rather hyper-metronome marking 8th = 92. Invoking his theory-of-evolution if you will (you'll find a brotherly echo in Mengelberg a few pages along in this article) , Fried terraces upward from approximately 8th = 58 (for the sweetly cantabile opening theme, which seems a response to or solution for the Symphony's questioning opening I movement back) , 8th = 72 (for the perky lifting-its-petticoats tune at measure 32) , and 8th = 80 (for the fluid and frilly theme at measure 47) .

And if we consult our old friend Felix Weingartner about this « evolution » ? Well, he simply doesn't mention such changes of tempo. He does think 92 8ths to the minute is too fast as the movement's core tempo, he suggests instead 84. On to Beethoven's 9th, 2nd movement, bar 17, POW ! At the 3rd fugal entrance of this Scherzo's bouncy lead tune, Fried tosses in a healthy accent, utterly gratuitous but enlivening. An energy has risen. Here's a conductor thinking in terms of impressions as much as patterns. And with the da capo of the Scherzo after the Trio, Fried ups his tempo a notch, from 126 beats to 132 (the composer suggests 116) , because the music for him isn't a machine prized for its regularity in dispensing perfectly-formed notes in black and white as if they were Coke bottles or candy bars, but has a life. But Benjamin Britten, as a young man, heard Fried conduct the 9th in London and wrote a friend that the Scherzo was too fast. Me, I think the shift in tempo in the da capo is even more interesting than Fried's not altogether irrational response to Beethoven's call in this Scherzo for molto vivace !

Oskar Fried's 1923 Brahms 1st Symphony lives on a high-wire, the introduction combining deep reflection with brave impetuosity, the attendant Allegro coming on brisk and balletic, the lyric 2nd subject easing slower and slower but the closing theme a finger-wagging wake-up call, tension in the development multiplying almost out of sight with a wild alternation of tempo before the recapitulation then, in a state of greater agitation, the closing theme returns really angry. Yes, the music evolves - from, relatively speaking, the amoeba of simplicity to the ape of Mrs. Woolf's hubbub. And more to come : after a tearful slow movement and a nervous intermezzo, Fried attacks the ominous introduction to Brahms' Finale in combat gear, almost magnetizing his listeners out of their chairs 2 measures before the famous and hopeful horn solo, delivering the curling little previews of said tune in flutes and lower woodwind with Brahms' sforzandi so screechingly huge. Can the fascinatingly labile Fried top this ? Well, the grand tune of Brahms' Finale he launches at a noble 120 beats to the minute, only to fly at the music's subsequent animato to a record 168. Hubbubical indeed. Then, in Fried's landmark Tchaikovsky « Pathétique » with the old Royal Philharmonic (how many of us grew-up on this recording !), his raising of the timpani's tattoo from piano to mezzo-forte in the mid-section of the 5/4 movement creates a cardio-musical wonder, a heartbeat evoking great pile-ups of inexorability.

Oskar Fried was born in Berlin and most of his career was centered there, much of it taken-up with the performance of new music : Arnold Schœnberg was a « plat du jour », Igor Stravinsky a high-priority, he didn't frown on Frederick Delius. Nor was he restricted to the heights, there's a Fried recording of Rimsky-Korsakoff's ornate, sinuous « Scheherazade ». Mahler had a prominent place in Fried's career and there's documentation via an acoustic 1923 recording of the 2nd Symphony, a swinging and ardent performance employing 8 or 9 Mephistopheles in the bass viols. A performance, this, in which the menace and the longing are wonderfully effective, in which the long slowings and speedings of the composer's directive-heavy score, an operating manual if ever there was one, are warmly embraced but with Fried's own particular ammunition (as when, at number 11 deep in the 1st movement development, the martial repetitions of a dire choralic variation on the 2nd theme of the Symphony's opening page lug forward the music's thread at considerably less than the prescribed Tempo I. The high-stepping accumulation of a fearsome « pesante » (Fried hasn't failed to notice the inverted « v » accents on virtually every note) makes the subsequent flight of a lyrical flute at number 13 all the airier by contrast.

But the Fried recording to put at the top of your desert island pile is that « Fantastique » with the USSR State Symphony. The blaze ignited in his visionary interpretation is something else, an hallucinatory blaze suggesting the ravings of a drug addict under the influence, and it's a perfect fit for the published program of Hector Berlioz' music which introduces « a young musician of abnormal sensitivity and perfervid imagination » who « poisons himself with opium in a paroxysm of amorous despair the narcotic dose, too feeble to cause death, plunges him into a heavy sleep accompanied by the weirdest visions » .

Now, you violins, violas, oboes, will you please be paroxysmatic ? Why yes, all in a day's work, it can be done. But many conductors forget the « Fantastique » 's « program » and its socially unacceptable, maybe concert-unacceptable behavior. Not Fried. To borrow a phrase from Richard Strauß' admirable librettist Hugo von Hofmannsthal, he heads straight for the music's « psychical texture » .

We wait no time at all in his « R-rated » performance for the atmosphere to arrive : measure 1 of the

introductory largo and tip-toeing triplet 8ths in the wind are chiming with a mystic half-sweet lilt. Measure 3, muted violins whisper a motif that has about it a certain foot-dragging quality and Fried underscores our hero's « weariness of soul » with a sad and fluctuant tempo a mere 16 or 20 points below the score's 8th = 56 ! Not only is the tempo of this much-dotted theme fascinatingly subnormal but Fried opens a not inconsiderable crack between the unslurred 1st note and the stragglers that follow, the effect of this ominous fissure being to question the protagonist's ability to clear his head sufficiently to move on.

Then, Fried pops one of his trademark firecrackers in the form of a stabbing little sforzando on the 1st note of measure 7, just after a long pause. Berlioz' marking under this note is a decrescendo « 2nd half of a hairpin » suggesting the need for a reasonably forceful sound to make a decrescendo from - well, the mark could be an overgrown accent sign ! Whatever the case, many conductors ignore this signal, missing the chance for a paroxysmatic exclamation from an orchestra which, metaphorically at least, has taken to the needle. Another twinge, a more violent one, at the start of Berlioz' crescendo 2 measures later, then the misty-eyed Moscow violins tingle at the top of their ascending phrase, dropping-off to expose dumbly rocking cellos. The effect is one of profound desperation and emptiness, a kind of orchestral sewage.

And so on, Fried lurching forward in a contorted tempo rubato - one could write a book about this performance. As the ever-delightful Professor Tovey recalls, Mendelssohn declared that what he found so Philistine in Berlioz was that « with all the effort to go stark mad he never once succeeds » . Except that, guided by Fried, he manages to come dangerously close.

Oskar Fried was the 1st foreign conductor to visit Soviet Russia after the smoke of Lenin's Revolution had cleared sufficiently to permit a cultural exchange so to speak ; and when, in 1934, life in Nazi Germany became quite impractical he emigrated to the USSR. There his work continued, until he died 4 years after his incroyable « Fantastique » , under mysterious circumstances (suicide ?) , just as the Nazis launched their attack on the Eastern front.

Oskar Fried's 1928 recording of Richard Wagner's « Faust » Overture, perhaps the most gooseflesh-producing ever, and, from the tail end of the acoustic era 3 years earlier, a compact, structure-clarifying performance providing a 1st class ticket through Richard Strauß' « Alpine Symphony » , that mountaineers' answer to Beethoven's « Pastoral » . And there's more from Weimar Berlin, a Fantasia on « Hänsel und Gretel » , for instance, which is wreathed in a child-like innocence, molto grazioso. The 1928 « Euryanthe » Overture sets-off in a fiery and festive rush, the beefy conviction of this superb performance suggesting at the outset Pierre Monteux' San Francisco broadcast of this ever-engaging comfort music, but Fried is brisker, and sweeter, in the central nocturne.

From the same year and Orchestra comes a Liszt « les Préludes » existing in another space. If the « Euryanthe » is all about completing the journey without delay, Fried in Liszt's set of variations tells us how important it is to pick flowers along the way. 3 lumps of nostalgia in the Symphonic cup are our reward when the cellos melt into their expressive cantando after the big maestoso early on. An expansive performance this, with a story-telling quality. And speedy it is when essential.

Oskar Fried's acoustic version of a Stravinsky « Firebird » Suite is not to be confused with an electrical re-do in which the gliding basses of the opening are considerably plummier and the several added cymbal crashes in the Finale must have raised an army of eyebrows over the years. What comes through especially well in « Firebird One » is the crazy rain shower of orchestral tootliness as the prince tries to catch the titular bird in the Suite's 2nd movement. And vivid indeed are those lost souls, the nubile and eligible maidens under the demon's spell who engage so wistfully in the sonic equivalent of silent screen sorrows in the « Ronde des Princesses » .

The « Infernal Dance » sounds like a New Year's Party gone a bit wrong. And how about those pre-Gershwin-esque taxi horns Stravinsky must have been hearing as he nailed to music paper the terrible « Katschei » .

...

A student of Gustav Mahler and a pioneer interpreter of new music, Oskar Fried (1871-1941) was dubbed by the late Otto Klemperer (never generous with praise toward colleagues) « a brilliant conductor and an extremely gifted composer » . He was a « house » conductor at « DGG » assigned premiere recordings of Mahler's 2nd Symphony, Bruckner's 7th Symphony, Strauß' « Alpine Symphony » , and Beethoven's « Eroica Symphony » .

...

If today Oskar Fried is the only one of Mahler's 4 pupils who is barely remembered, it is not because he lacked talent or failed to work hard. Rather, unlike his colleague Willem Mengelberg, Fried was not granted the life-long leadership of a single important Orchestra and the possibility of spreading his name and fame throughout the world by means of commercial and broadcast recordings.

And unlike Bruno Walter and the younger Otto Klemperer who left behind numerous hi-fi and stereo recordings, Fried did not live long enough after his flight from Nazi Germany to the USSR (where he died, in 1941) to be able to adequately convey to posterity most of his repertoire. Yet, enough survives from Fried's recorded legacy, begun in the acoustic era for « DGG » , to give us an idea of his unique artistry even with the reduction of orchestral forces and occasional re-orchestration necessitated by the primitive recording process available to him. This collection features 2 acoustic and 2 electrical recordings. Apart from the Weber Overture, 3 featured works come from composers who, in 1871, Fried's birth year, were still alive and in the cases of Humperdinck and Strauß, actually his contemporaries whom he knew well and whose works he frequently played. Especially, Engelbert Humperdinck was very close to Oskar Fried during the conductor's entire lifespan : Fried became the composition student of Humperdinck, in 1890, in Frankfurt and, in this capacity, prepared the piano reduction as well as the orchestral fantasy heard here of Humperdinck's Opera « Hänsel und Gretel » , premiered not long before by Richard Strauß in Weimar. The acoustical recording of Strauß' « Alpine Symphony » represents the 1st appearance of the work on records, and is a fast, yet, highly-expressive reading.

More often than not, broadcasts and live performances of artists who made many studio recordings represent them as

possessing qualities and characteristics distinctly different from those of an editor's air-brushed and reassembled studio portrait. But, in Milstein's case, the live performances seem equally flattering, if not more so. At the very least, they reveal the injustice of dismissing him as simply a violinist's violinist. He had, in his lyre, a string for every occasion, even if he reserved the use of that lyre for music (and occasions) of his choosing. But though he may not have been a man for quite all seasons, all seasons flattered him.

...

Oskar Fried (geboren 10. August 1871 in Berlin ; gestorben 5. Juli 1941 in Moskau) war ein deutscher Dirigent und Komponist.

Oskar Fried wurde 1871 als Sohn des jüdischen Kaufmannes Jérôme Fried in Berlin geboren. Er erhielt Violinunterricht beim älteren Bruder, spielte wohl auch Joseph Joachim vor. Die Gymnasialausbildung musste Fried 1880 aufgrund materieller Notlage der Familie abbrechen. Stattdessen erlernte er das Hornspiel in der Stadtpfeiferei von Nowawes bei Potsdam. Als etwa Vierzehnjähriger gab Fried den Dienst in der Stadtpfeiferei auf und führte einige Jahre lang ein abenteuerliches Wanderleben, das ihn kreuz und quer durch Europa führte - als fahrender Musikant, der bei Tanzfesten und Hochzeiten aufspielte, und eine Zeit lang sogar als Hunde-Dompteur, Clown und Stallbursche bei einem Zirkus.

1889 wurde Fried Hornist im Palmengartenorchester in Frankfurt am Main, sammelte hier auch erste Dirigiererfahrungen und erhielt alsbald eine Stelle im Frankfurter Opernorchester. In Frankfurt studierte er 1891-1892 zwei Semester bei Iwan Knorr am Hoch'schen Konservatorium und war rund drei Jahre Privatschüler und Assistent von Engelbert Humperdinck, der ihn mit den Werken Wagners bekannt machte. Aus dieser Zeit datieren erste Kompositionen (Lieder ; Adagio und Scherzo für Blasinstrumente ; Orchester-Fantasie über Themen aus « Hänsel und Gretel ») . Nach den Frankfurter Jahren ging Fried (über den genauen Zeitpunkt sind die Quellen uneins : nach Paul Bekker 1892, nach anderen Angaben 1894) für kurze Zeit nach Düsseldorf, wo er sich zeitweise als Maler versuchte, um sich sodann in München niederzulassen. Hier fand er Kontakt zur literarischen Moderne (Frank Wedekind, Knut Hamsun, Otto Julius Bierbaum) und wurde vom Dirigenten Hermann Levi gefördert (Uraufführung der Fantasie über Themen aus « Hänsel und Gretel ») .

1895 entstand die Oper « Die vernarrte Prinzess » (nach Otto Julius Bierbaum) , die wegen Rechtsstreitigkeiten nie aufgeführt wurde. Aufgrund einer Wette ging der Bohémien Fried (nur ausgestattet mit knappsten finanziellen Mitteln) 1896 nach Paris, wo er zeitweise bittere Not litt.

1898 kehrte er nach Deutschland zurück und ließ sich in Werder (Havel) nieder. Seinen Lebensunterhalt verdiente er als Hundezüchter. Gleichzeitig trieb er musikalische Studien (Kontrapunkt bei Philipp Scharwenka) und komponierte.

1899 heiratete er Gusti Rathgeber, die ehemalige Frau Otto Julius Bierbaums.

1900 erwarb er ein Haus in Berlin-Nikolassee, wo er bis zu seiner Emigration 1934 lebte.

1901 entstand die « Verklärte Nacht » (Richard Dehmel) für Mezzosopran, Tenor und Orchester, 1903 « Das trunkene Lied » (Friedrich Nietzsche) für Soli, Chor und Orchester. Die Uraufführung des « Trunkenen Liedes » am 15. April 1904 mit den Berliner Philharmonikern und dem Wagner-Verein unter Karl Muck errang einen sensationellen Erfolg und machte Fried über Nacht bekannt. Im selben Jahr komponierte er das « Erntelied » (Richard Dehmel) für Männerchor und Orchester und wurde nach dem Erfolg eines Konzertes mit Liszts « Legende von der Heiligen Elisabeth » Dirigent des Sternschen Gesangsvereins.

1905 begegnete er Gustav Mahler aus Anlass der Erstaufführung des « Trunkenen Liedes » in Wien (6. März, Dirigent : Franz Schalk) . Im selben Jahr übernahm Fried die Leitung der Neuen Konzerte mit den Berliner Philharmonikern und dirigierte am 8. November mit großem Erfolg eine Aufführung von Mahlers 2. Sinfonie, die auch den Komponisten tief beeindruckte. Fried und Mahler waren seither freundschaftlich verbunden.

Am 8. Oktober 1906 dirigierte Fried die Berliner Erstaufführung von Mahlers 6. Sinfonie mit den Berliner Philharmonikern. Ihr sollten die Erstaufführungen der 7. Sinfonie (17. Januar 1910) , von « Das Lied von der Erde » (18. Oktober 1912) und die deutsche Erstaufführung der 9. Sinfonie (4. Februar 1913) folgen.

1907 übernahm Fried die Leitung der Konzerte der Gesellschaft der Musikfreunde in Berlin mit den Philharmonikern.

1908 wurde ihm die Leitung des Blüthner-Orchesters übertragen.

1910 führte er im Oktober in einem Konzert der Gesellschaft der Musikfreunde Arnold Schönbergs « Pelleas und Melisande » auf - die erste Aufführung eines großen Schönberg-Werkes außerhalb Wiens.

1912 trat Fried von der Leitung der Konzerte der Gesellschaft der Musikfreunde zurück, weil er Bestrebungen, deren auf die Moderne gerichtete Programmatik zu unterlaufen, nicht akzeptierte. Während er in Berlin fortan seltener zu erleben war, führte ihn sein Weg in den letzten Jahren vor dem Krieg mehr und mehr ins Ausland, wo er zu einem Bahnbrecher für die moderne Musik wurde.

1912 komponierte er das Melodram « Die Auswanderer » auf Verse aus Émile Verhaerens Gedichtsammlung « Les Campagnes Hallucinées » in der Übertragung von Stefan Zweig (Uraufführung im Januar 1913 mit Tilla Durieux als Sprecherin und den Berliner Philharmonikern) . Wenig später gab er das Komponieren auf und wirkte fortan als freischaffender Dirigent.

Mit dem Zusammenbruch des Berliner Musiklebens infolge des Krieges war Fried in zunehmendem Maße auf auswärtige Gastdirigate angewiesen, die ihn durch ganz Europa führten: Manchester, Mailand, Paris, Kopenhagen, Budapest.

1916 leitete er die deutsche Erstaufführung der 4. Sinfonie von Sibelius in der Neuen freien Volksbühne Berlin.

1921 wurde er als erster ausländischer Künstler von Lenin in die UdSSR eingeladen (Beethovens 9. Sinfonie am Bolschoi-Theater) und unternahm 1924 erneut eine Konzertreise in die UdSSR, wo er auch weiterhin häufig

gastierte. Das Aufblühen der Schallplattenindustrie und ein langfristiger, umfassender Vertrag banden ihn ab 1924 an die Deutsche Grammophon-Gesellschaft und wieder fester an Berlin. Als erster Dirigent realisierte er 1924 die Gesamteinspielung einer Mahler-Sinfonie für die Schallplatte (2. Sinfonie, Orchester der Berliner Staatsoper) . In den Jahren bis 1930 entstand vor allem mit dem Orchester der Berliner Staatsoper sein diskographisches Vermächtnis.

Er übernahm 1925 die Leitung des neu gegründeten, aus dem Blüthner-Orchester hervorgegangenen Berliner Symphonie-Orchesters (einem Vorgänger des heutigen Konzerthausorchesters Berlin) . Tourneen führten ihn durch Europa, in die UdSSR und nach Amerika.

1926 dirigierte Fried Tschaikowskys B-Moll Klavierkonzert anlässlich des deutschen Debüts von Vladimir Horowitz.

1934 musste Fried als Jude und Sozialist emigrieren, er ging in die UdSSR und wurde Kapellmeister in Tbilissi (Tiflis) sowie Dirigent des Sinfonie-Orchesters des Allunions-Radio-Komitees in Moskau und leitete bis 1937 eine Vielzahl von Konzerten, bevor er (wahrscheinlich krankheitsbedingt) das Dirigieren aufgeben musste.

Kurz vor seinem Tode am 5. Juli 1941 in Moskau erhielt er die sowjetische Staatsbürgerschaft. Eine Quelle spricht in Bezug auf seinen Tod von « merkwürdigen, bis heute nicht geklärten Umständen » .

Rückt Oskar Frieds Leistung als einer der herausragenden Dirigenten der ersten Jahrhunderthälfte und eines Vorkämpfers für die Moderne durch die Wiederveröffentlichung einer Reihe von Aufnahmen allmählich wieder in das Bewusstsein einer breiteren Öffentlichkeit, so ist sein kompositorisches Œuvre noch weitgehend vergessen. Insbesondere die nach der Jahrhundertwende entstandenen Werke erregten seinerzeit großes Aufsehen, man sprach sogar von einem typischen « Fried-Stil » . Die Werke jener Jahre, vorab « Die Auswanderer » , das « Erntelied » , « Das trunkene Lied » und die « Verklärte Nacht » , weisen Fried als einen Komponisten aus, der, ausgehend von der späten Romantik Wagners und beeinflusst vor allem von Gustav Mahler, eine durchaus eigene Sprache ausprägte. Sein Melodram « Die Auswanderer » (wohl überhaupt eines der ersten Stücke für den Konzertsaal, das von einer dezidiert politisch kritischen Intention getragen ist) reflektiert aktuelle soziale Probleme und verbindet überaus suggestive Melodik mit einer Harmonik, die über weite Strecken von Ganztonkomplexen gesteuert wird. Frieds Musik dem Repertoire zurückzugewinnen, wäre Aufgabe engagierter Interpreten.

Karl Hayd (né le 8 Février 1882 à Hainburg an der Donau, est décédé le 14 Octobre 1945 à Linz) était un

...

1924 : Dans le cadre du Centenaire de la naissance du compositeur Anton Bruckner, le peintre et illustrateur autrichien Karl Hayd (né le 8 février 1882 à Hainburg an der Donau ; mort le 14 octobre 1945 à Linz) exécute un portrait du « Maître de Saint-Florian » d'après une photographie prise à Vienne en 1890 à l'un des studios de Adolf Huber (1853-1936) : celui du n° 4 de la « Goldschmiedgasse » (dans le 1er arrondissement) ou celui du n° 36 de la « Margaretenstraße » (dans le 4e arrondissement) .

Goldschmiedgasse

1, Goldschmiedgasse 4 (Konskriptionsnummer 594) : 1351 wird hier zum ersten Mal ein Haus erwähnt. Allerdings fehlen für die folgenden hundert Jahre sämtliche Daten. Ab dem 16. Jahrhundert befand sich hier ein Gasthaus, das nach dem damaligen Besitzer « Sperlwirt » genannt wurde. 1873 wurde das Haus von der Stadtbaugesellschaft erworben, die es 1879 nach Plänen von Ferdinand Fellner und Hermann Helmer neu erbauen ließ. Der Häuserkataster von 1885 weist als nächsten Besitzer Erzherzog Stephan aus. 1906 wurde es an die Firma « Koppel, Frisch & Co. » verkauft, von der es 1928 die « Lebensversicherungsgesellschaft Phoenix » erwarb und nach deren Zusammenbruch es in den Besitz der « Österreichischen Versicherungs A. G. » kam.

Margaretenstraße

Margaretenstraße (4 ; 5) , benannt (nach 1900) nach der gleichnamigen Vorstadt, eine der wichtigsten Ausfallstraßen ; der Verkehrsweg läßt sich ab etwa 1700 nachweisen und bildete damals als « Neu-Wiedner Straße » die Hauptachse eines eigenen Vorstadtbereichs, der Neuen Wieden. Der mittlere Abschnitt (zwischen Margaretenplatz und Reinprechtsdorfer Straße) hieß im 18. Jahrhundert Gries Gasse, der Abschnitt bis zum Linienwall Ziegel Gasse (1862 Obere Bräuhaus Gasse) . Als 1850 im untersten Teil der aus dem 17. Jahrhundert stammende Adlerhof (beim heutigen Rilkeplatz) abgetragen wurde, erhielt die Margaretenstraße eine Verbindung zur Wiedner Hauptstraße. Der gesamte Straßenzug erhielt erst am Anfang des 20. Jahrhunderts die einheitliche Benennung Margaretenstraße. Der zum 4. Bezirk gehörende Teil endet bei der Kettenbrückengasse beziehungsweise Kleinen Neugasse ; 1901 erfolgte eine Verlängerung durch die Griesgasse und die Obere Bräuhausgasse, 1914 durch den zwischen Johannagasse und Margaretenzügel liegenden Teil der Bräuhausgasse.

Nummer 2-4 : Wohnhaus mit frühhistoristischer Fassade, erbaut 1851 von Anton Ölzelt.

Nummer 5 : Späthistoristisches Wohnhaus (Adlerhof, erbaut 1897 von Franz Neumann - aus der Spätphase seines Wirkens) .

Nummer 9 (Schleifmühlgasse Nr. 10) : Wohnhaus « Zum grünen Adler » mit spätklassizistischer Fassade, gewölbter Einfahrt und freitragender Stiege, erbaut 1842-1843 von Carl Schröder für den Fleischhauermeister Joseph Christian Ettenreich (damals « Zur heiligen Dreifaltigkeit ») . Gedenktafel zur Erinnerung an das Attentat auf Franz-Josef I. (1853) .

Nummer 20 : Späthistoristisches Miethaus mit plastisch durchgegliederter Fassade, erbaut 1897-1898 von Ferdinand Seif.

Nummer 22 : Wohnhaus, erbaut 1912 von Arthur Baron.

Nummer 31 (Waaggasse Nr. 14) : In einer Fassadennische des Neubaus unter barockem Baldachin und in barocker Umrahmung Hauszeichen « Maria mit Kind » (Maria von Montserrat) .

Nummer 39 : « Zum grünen Hahn » .

Nummer 45 : Späthistoristisches Miethaus « Zur Krönung Mariens » (unter dem Eckerker Marienkrönungsgruppe mit Putti, viertes Viertel 18. Jahrhundert) ; im Treppenhaus steinerne Madonna mit Kind (Ende 17. Jahrhundert ?) , im Hof Steinfigur des heiligen Johannes Nepomuk (Anfang 19. Jahrhundert) .

Nummer 48 : Biedermeierwohnhaus, erbaut 1825.

Nummer 70 : Eisenhof.

Nummer 75 : Apotheke « Zur heiligen Margareta » .

Nummer 77-79 (Margaretenplatz Nr. 2-3, Schloßgasse Nr. 21-23) : Ehemaliges Margaretner Schloß.

Nummer 78 : Monumentales Miethaus, erbaut 1913-1914 nach Plänen von A. Karl von Kely ; Betonung der Hauptgeschosse durch pilasterartige Wandvorlagen und « bay-windows » (eine Art von Erkerfenstern) ; repräsentatives Beispiel des Wiener Neoklassizismus.

Nummer 84 : Jubiläumshof.

Nummer 86 : Margaretenhof.

Nummer 100 : Secessionistisches Wohnhaus, erbaut 1902 von Hans Schmitzek (1902 ; für L. und C. Eberhard) ; Fassadenverkleidung mit grünen und roten Klinkerziegeln, im Stiegenhaus Ätzglasfenster mit Blumenmotiven.

Nummer 105 (Pannaschgasse Nr. 6) : Maria-Restituta-Hof.

Nummer 141 : Seelsorgestation Sankt Johannes der Täufer ; beiderseits des Eingangs Natursteinreliefs von Franz Barwig dem Jüngeren (1965 ; Lebensbaum ; Kreuz mit Weinreben) , über dem Portal Lamm mit « Ecce Agnus Dei » .

Nummer 155-157 : Franz-Domes-Hof, städtische Wohnhausanlage.

Nummer 166 : Eisenbahnerheim, erbaut 1912-1913 von Hubert Gessner.

Karl Hayd

Karl Hayd (geboren 8. Februar 1882 in Hainburg an der Donau ; gestorben 14. Oktober 1945 in Linz) war ein österreichischer Maler und Grafiker.

Hayds Vater war Oberleutnant an einer Kadettenschule in Altaussee, die Mutter (geborene Hörzinger) stammte aus Linz.

Durch den Beruf des Vaters zog die Familie oft um, so verbrachte Karl Hayd seine Kindheit in Klosterneuburg, Salzburg, Linz und Wien. In Salzburg und Wien besuchte er die Realschule und in Wien später die Staatsgewerbeschule für Architektur. Nach dem Abschluß 1901 absolvierte er als Praktikant eine Maurerlehre und danach ein freiwilliges Jahr bei den Tiroler Kaiserjägern in Innsbruck.

Im Jahr 1902 begann er ein Kunststudium an der Akademie der bildenden Künste in Wien, das er 1906 abschloß. Danach wechselte er für zwei Jahre an die Akademie der bildenden Künste in Prag ; nach der Rückkehr schloß er Bekanntschaft mit Egon Schiele, und tauschte mit ihm Zeichnungen aus. Eine Studienreise nach Venedig, Dalmatien und Bosnien folgte 1909, danach ein längerer Aufenthalt auf der niederländischen Insel Marken in der damaligen Zuiderzee (heute IJsselmeer) . 1910 trat er dem Albrecht-Dürer-Bund bei und lebte seit 1911 als freischaffender Künstler in Wien. Im selben Jahr stellte er erstmals aus. Im Sommer folgte ein längerer Aufenthalt in Tamsweg, 1913 ein halbes Jahr in Cicale, Lussin piccolo (vor der dalmatinischen Küste) und in Arco am Gardasee. Noch im gleichen Jahr schloß er sich dem Oberösterreichischen Kunstverein in Linz an.

Im Jahr 1914 heiratete er in Linz Hedwig Kutschera, die Tochter des Besitzers der Linzer Beethoven-Apotheke.

Während des Ersten Weltkriegs arbeitete er vor allem als Kriegsmaler (zuerst an der galizischen) später an der Dolomitenfront und im Kampfgebiet um Trient. Nach Kriegsende gründete er gemeinsam mit Karl Emmerich Baumgarten und Otto Hamann die Künstlergruppe « Der Ring » und zog nach Linz. Diese Stadt verließ er in den folgenden Jahren nur noch für Reisen und Arbeitsaufenthalte. 1940 erkrankte er an einem Asthmaleiden, das auch eine Kur in Bad Hall kaum linderte. Im März 1944 erzwang der Bombenkrieg die Übersiedlung nach Traunkirchen, nach Kriegsende kehrte er jedoch nach Linz zurück wo er auch im Herbst 1945 starb.

Hayd beherrschte die meisten malerischen und grafischen Techniken, so enthält sein Gesamtwerk Ölbilder, Aquarelle, Fresken, Farbstiftzeichnungen, Radierungen und Lithografien. Die Fresken sind jedoch großteils verloren gegangen. In frühen Jahren (etwa 1907 bis 1912) illustrierte er auch Bücher, später entwarf er Plakate und malte Industriebilder. Letztere zeichnen sich vor allem durch eigenständige Komposition und technische Genauigkeit aus (etwa : « Bohrmaschinen im Salzbergwerk » , 1925) . Bekannt sind auch seine Blumenstillleben, Landschaftsbilder und Stadtansichten.

Die Bilder mit kriegerischen Themen stellen keine heroische Überhöhung dar, sondern vor allem das Makabere, Mörderische und Gespenstische (zu sehen in : « Das Lied der Toten » , « Gas » , « Tod speit Gas » oder « Tod als Flieger » . Hayds Werk blieb stets gegenständlich. Charakteristisch ist die Farbkraft der Bilder) Farbe war für ihn keine bloße Zutat, sondern Grundelement. Der Künstler distanzierte sich zeitlebens von Kunstströmungen, sondern strebte Universalität und Allgemeingültigkeit an.

Die Schaffensperiode reichte bis zwei Tage vor seinem Tod.

Werke

« Blumengarten » unten links signiert : K. Hayd, Öl auf Leinwand, circa 80 cm x 90 cm, Rahmen beschädigt.

« Heilige Familie » , rechts unten signiert K. Hayd, Öl auf Karton, 6-eckig gerahmt, circa 65 cm x 73 cm.

Rückseitig mit altem Klebezettel, betitelt « Kornfeld bei 13er Turm (Leonding) » , links unten signiert K. Hayd, Öl auf Karton, circa 25 cm x 35 cm, gerahmt.

Rückseitig mit altem Klebezettel, betitelt « 11er Turm (Leonding) » , rechts unten signiert K. Hayd, Öl auf Karton, circa 25 x 35 cm, gerahmt.

« Gosausee mit Blick auf den Dachstein » , rechts unten signiert K. Hayd, Öl auf Leinwand, circa 70 cm x 65 cm, gerahmt, Rahmen beschädigt.

Rückseitig mit alter Vignette, betitelt « Buchenwald » , rechts unten signiert K. Hayd, Öl auf Karton, circa 60 cm x 70 cm, gerahmt, Rahmen beschädigt.

Rückseite betitelt « Erntezeit » , rechts unten signiert K. Hayd, Öl auf Karton, circa 50 cm x 70 cm, gerahmt, Rahmen beschädigt (CW) Ruf 380.

« Fliederstrauß in Vase » , links unten signiert K. Hayd, Öl auf Karton, circa 49 cm x 69 cm, gerahmt, Rahmen etwas beschädigt (CW) Ruf 550.

« Bei der Feldarbeit » , rechts unten signiert und datiert K. Hayd (1919) , Öl auf Karton, circa 47 cm x 68 cm, gerahmt, Rahmen etwas beschädigt (CW) Ruf 500.

« Feldblumen auf schwarzem Hintergrund » , rechts unten signiert K. Hayd, Öl auf Karton, circa 35 cm x 25 cm, gerahmt, Rahmen etwas beschädigt (CW) Ruf 450.

« Fuchsien » , rechts unten signiert K. Hayd, Öl auf Karton, Rückseite mit altem Klebezettel, circa 63 cm x 50 cm, gerahmt, Rahmen etwas beschädigt (CW) Ruf 750.

« Schlüsselblumenb in grünem Glas » , Öl auf Karton, 35 cm x 245 cm.

« Blick auf Traunkirchen » , Öl auf Leinwand, 88 cm x 90 cm.

« Lake Traunsee with Sonnstein beyond » , oil painting on soft board (19 in. x 13 in.) .

« Holzfäller » , links unten signiert K. Hayd, Öl auf Leinwand, circa 100 cm x 80 cm, gerahmt.

« Das Steinerne Meer » unten rechts signiert : K. Hayd, Öl auf Karton, circa 50 cm x 70 cm, geringe Farbfehlstellen,

gerahmt.

« Camelias » , oil painting on soft panel (31 in. x 31 in.) .

« Gmunden am Traunsee » unten links signiert : K. Hayd, Rückseite mit Künstleretikett, betitelt, Öl auf Leinwand, circa 70 cm x 90 cm, Krakelée- und Druckstellen, Rahmen beschädigt.

« Blaue Vase mit Margariten und Pfingstrosen » , Öl auf Karton, 49 cm x 61 cm.

« Stilleben mit Blumen und Schale » , Öl auf Holz.

« Rote Rosen » , Öl auf Karton.

« Zykamen » , Öl auf Karton.

Todeskurve, Öl auf Karton.

« Schloss Schwertberg » (1905) , Zeichnen, Aquarell auf Papier.

« Blumenhunde 14. Korps » (Gebirgsjäger) , « Spaten und Pickel » , « Ha ... » , Zeichnung Aquarell (4) , Tusche auf Papier.

« Herbstliche Laubwaldlandschaft » , Öl auf Karton.

« Winterlandschaft mit der Ruine Wildberg » , Öl auf Karton.

« Blumenstrauß » , Öl auf Leinwand.

« Linzer Volksgarten » , Öl auf Leinwand.

« Gas - Tod - Angriff über Linz » (1942) , Öl auf Karton.

« Rotdorn » , Öl auf Karton.

« Jagdstilleben » , Öl auf Leinwand.

« Bachlandschaft im Winter » , Öl auf Leinwand.

« Jungfrauojoch auf Aletschgletscher » , Öl auf Leinwand.

« Kornfeld » , Öl auf Leinwand.

« Alpenvorland » , Öl auf Karton.

« Hinterstoder mit Spitzmauer und kleinem Pfeil » , Öl auf Karton.

« Fuchsien » , Öl auf Karton.

« Feldblumen auf schwarzem Hintergrund » , Öl auf Karton.

« Bei der Feldarbeit » (1919) , Öl auf Karton.

« Fliederstrauß in Vase » , Öl auf Karton.

« Erntezeit » , Öl auf Karton.

« Werden und Vergehen » , Öl auf Tafel.

« Zimmerecke mit Schreibtisch » , Öl auf Karton.

« Waldweg » , Öl auf Karton.

« Blumenstrauß in Vase » , Öl auf Tafel.

« Schnitter » , Öl auf Tafel.

« Waldinneres » , Öl auf Karton.

« Landschaft bei Thening im Frühling » (1936) , Öl auf Karton.

« hMG group taking position » (4 German Air-Force soldiers bringing a MG 08 into position) , Öl auf Holz.

« The Mozart "Wohnhaus" in the early- 20th Century » , Öl auf Leinwand.

« Herbstliche Laubwaldlandschaft » , Öl auf Karton, 60 cm x 50 cm.

« Winterlandschaft mit der Ruine Wildberg » , rechts unten signiert K. Hayd.

« Blumenstrauß »

« Jungfraujoch auf Aletschgletscher »

« Rotdorn »

« Bachlandschaft im Winter »

« Gas - Tod - Angriff über Linz » (1942) .

« Hinterstoder mit Spitzmauer und kleinem Priel »

« Alpenvorland »

« Erntezeit »

« Fliederstrauß in Vase »

« Feldblumen auf schwarzem Hintergrund »

« Bei der Feldarbeit » (1919) .

« Waldweg » (Haselgraben) .

« Zimmerecke mit Schreibtisch » .

« Waldinneres »

« Landschaft bei Thening im Frühling » (1936) .

« Am offenen Feuer » (1939) .

« Goldregen und Märzenbecher »

« Blick auf Linz »

« Zeit der Frucht » (1943) .

« Rosenstillleben »

« An der Dreschmaschine »

« Bauer beim Sensendengeln »

« Kornernte »

« Kreuzabnahme » (1942) .

« Hainburg I »

« Hainburg 2 »

« Weißlieder und Pfingstrosen »

« Das steinerne Meer »

« Buchenwald »

« Gosausee mit Blick auf den Dachstein »

« Iler Turm - Leonding »

« Kornfeld bei I3er Turm - Leonding »

« Gmunden am Traunsee »

« Kakteen » (1913) .

« Frühling bei Bischofsweisen mit Hohem Göll »

« Blumengarten »

« Stilleben mit Fasan und Obst »

« Alter Bauernhof mit Hühnern »

« Weinlaube »

« Schlüsselblumen in grünem Glas »

« Landschaft » , rechts unten signiert K. Hayd, Aquarell auf Papier, circa 13,5 cm x 20 cm, Passe-partout, stockfleckig.

« Damenporträt » , rechts unten signiert K. Hayd, Kohlezeichnung/Deckweiß, circa 37 cm x 23 cm, Passe-partout, verglast, gerahmt.

« Maria mit dem Jesusknaben » , links unten signiert K. Hayd, Öl auf Karton, circa 26 cm x 21 cm, gerahmt, Rahmen beschädigt.

3 Bilder « Motive des Ersten Weltkriegs » , rechts unten signiert und datiert Karl Hayd (1916) , Holzschnitte, circa 15 cm x 13 cm ; 18 cm x 14 cm ; 15 cm x 19 cm, Passe-partout, verglast, gerahmt.

« Herbstliche Laubwaldlandschaft » , rechts unten signiert K. Hayd, Öl auf Karton, circa 60 cm x 50 cm, Rand etwas beschädigt, gerahmt (CW) Ruf 400.

Rückseite betitelt « Jungfrauoch auf Aletschgletscher » , rechts unten signiert K. Hayd, Rückseite mit altem Klebezettel, Öl auf Leinwand, circa 60 cm x 90 cm, beschädigt, Farbfehlstellen, gerahmt, Rahmen beschädigt.

Rückseite betitelt « Erntezeit » , rechts unten signiert K. Hayd, Öl auf Karton, circa 50 cm x 70 cm, gerahmt, Rahmen beschädigt (CW) Ruf 380.

« Alpenvorland » , rechts unten signiert Hayd, Öl auf Karton, Rückseite mit altem Klebezettel, circa 60 cm x 49 cm, gerahmt, Rahmen etwas beschädigt (CW) Ruf 500.

Betitelt « Weißlieder und Pfingstrosen » , rechts unten signiert K. Hayd, Öl auf Leinwand, circa 81 cm x 100 cm, gerahmt, Rahmen beschädigt.

« Hinterstoder mit Spitzmauer und Großem Priel » , rechts unten signiert K. Hayd, Öl auf Karton, circa 70 cm x 50 cm, etwas gewölbt, gerahmt, Rahmen beschädigt.

« Bachlandschaft im Winter » , rechts unten signiert K. Hayd, Öl auf Leinwand, circa 34 cm x 49 cm, gerahmt, Rahmen etwas beschädigt (CW) Ruf 450.

« Kornfeld » links unten signiert und datiert K. Hayd, Öl auf Leinwand, circa 46 cm x 59 cm, vergoldeter Holzrahmen (CW) Ruf 500.

« Bei der Feldarbeit » , rechts unten signiert und datiert K. Hayd (1919) , Öl auf Karton, circa 47 cm x 68 cm, gerahmt, Rahmen etwas beschädigt (CW) Ruf 500.

« Fuchsien » , rechts unten signiert K. Hayd, Öl auf Karton, Rückseite mit altem Klebezettel, circa 63 cm x 50 cm, gerahmt, Rahmen etwas beschädigt (CW) Ruf 750.

Rückseite betitelt « Rotdorn » , links unten signiert K. Hayd, Öl auf Karton, circa 71 cm x 81 cm, restauriert, gerahmt,

Rahmen etwas beschädigt (CW) Ruf 800.

Betitelt « Gas - Tod - Angriff über Linz » , links unten signiert K. Hayd, Rückseite mit altem Klebezettel, datiert 1942, Öl auf Karton, circa 31 cm x 32 cm (CW) Ruf 360.

« Rosenblüten in Vase » , links unten signiert K. Hayd, Öl auf Leinwand, kaschiert auf Karton, circa 34 cm x 26 cm, gerahmt, Rahmen etwas beschädigt (CW) Ruf 360.

« Jasminstrauß in Vase » , links unten signiert K. Hayd, Öl auf Sperrholz, circa 80 cm x 100 cm, gerahmt, Rahmen beschädigt (CW) Ruf 900.

« Getreideernte » , rechts unten signiert und datiert Karl Hayd 1910, Öl auf Karton, circa 69 cm x 93 cm, gerahmt (CW) Ruf 2.400.

...

18 octobre 1924 : Le chef Siegfried Ochs dirige la Grande Messe en fa mineur de Bruckner (**WAB 28**) avec l'Orchestre philharmonique de Berlin et le Chœur de l'École Nationale de Musique de l'Université (« Chor der Staatlichen akademischen Hochschule für Musik ») . L'un des solistes est Alfred Wilde. À l'orgue : Fritz Kleiner.

22 octobre 1924 (?) : Le chef Siegmund von Hausegger dirige la « version de Vienne » de la Ire Symphonie (1891) et la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Il s'agit du 1er concert d'abonnement de la saison : une Soirée « tout Bruckner » !

24 octobre 1924 : Le chef Felix Maria Gatz dirige la Grande Messe en fa mineur de Bruckner (**WAB 28**) et le « Te Deum » (**WAB 45**) avec l'Orchestre philharmonique de Berlin, accompagné du Chœur Bruckner (« Bruckner-Chor ») . Les solistes : Lotte Baldamus, Elma von Haynal, Karl Jöken, Rudolf Hofbauer. (Aucun organiste n'est mentionné.) . Le concert est commandité par la Société Anton Bruckner.

30 octobre 1924 : Le chef Wilhelm Fürtwängler dirige à la « Großer Saal » la 9e Symphonie de Bruckner avec « das städtische und Gewandhaus Orchester » de Leipzig. Au même programme : l'Ouverture de « la Fiancée vendue » de Smetana ; et le Concerto pour piano n° I de Tchaïkovsky, avec la soliste Mitja Nikisch. Il s'agit du 4e concert de la saison.

2 et 3 novembre 1924 : Le chef Wilhelm Fürtwängler dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « die Geschöpfe des Prometheus » de Beethoven ; et le Concerto pour piano n° 23 de Mozart, avec le soliste Artur Schnabel (série : « Philharmonisches Konzert ») .

12 décembre 1924 : Le chef Felix Maria Gatz dirige la version originale de la 2e Symphonie et le « Psaume 150 » (**WAB 38**) de Bruckner avec l'Orchestre philharmonique de Berlin, accompagné du Chœur Bruckner (« Bruckner-Chor »)

. Les solistes ne sont pas connus. Le concert est commandité par la Société Anton Bruckner.

« Polydor »

« Polydor » was originally an independent branch of the « Deutsche Grammophon Gesellschaft » . Its name was 1st used as an export label, in 1924, the British and German branches of the « Gramophone Company » having severed their ties during World War I. « Deutsche Grammophon » claimed the rights to the « His Master's Voice » trademark for Germany, where « HMV » recordings were released under the « Electrola » trademark.

In turn, « Deutsche Grammophon » records exported out of Germany were released on the « Polydor » label.

« Polydor » became a popular music label, in 1946, while « Deutsche Grammophon » became a Classical music label. The German rights to the « His Master's Voice » trademark was sold by « Deutsche Grammophon » to the « Electrola » Records unit of « EMI » , in 1949. « Polydor » remained « Deutsche Grammophon » 's export label, including Classical music, in France and the Spanish-speaking world for the remainder of the long-playing era, as a result of language and cultural concerns.

...

Polydor (LC 00309) ist der Name eines deutschen Plattenlabels, das heute zu dem Major-Label Universal Music des Medienunternehmens Vivendi gehört.

Die Deutsche Grammophon AG durfte aufgrund des Versailler Vertrages außerhalb des Deutschen Reiches ihr Markenzeichen Stimme seines Herrn sowie den Namen Grammophon nicht mehr verwenden. In Europa behielt die Gramophone Company im britischen Hayes die Markenrechte. Die Amerika-Rechte verkaufte Firmenchef Emile Berliner 1924 an die Victor Talking Machine Company. Für den Export gründete die Deutsche Grammophon AG daher im gleichen Jahr die Marke Polydor als zusätzliches Label. Den Namen kreierte man aus dem Griechischen. Er heißt übersetzt Viele Geschenke.

1941 übernahm die Siemens & Halske AG die Deutsche Grammophon. Die Schellackplatten erschienen danach zeitweise unter dem Label Siemens-Polydor. Da die Platten der Polydor nach wie vor für den Export bestimmt waren, veröffentlichte man auch Swing-Titel.

1925

During the 1st half of the 20th Century, there were some fundamental changes in the perception of Anton Bruckner as man and composer. Christa Brüstle provides comprehensive discussion of 4 main areas in the history of the composer's reception, particularly in Austria and Germany, the substance of her illuminating book.

In her 1st Chapter, « Stations of Bruckner Interpretation until 1930 » , Doctor Brüstle discusses not only writings on

the composer but also the 1st important analyses of his works. These were significant at the time mainly because they attempted to show Bruckner as an important composer in his own right who wrote absolute (i.e. : non-programmatic) music and who was not unduly influenced by Richard Wagner. They are generally given short shrift today because, at their most extreme, they tend to put a certain gloss on the composer as a kind of visionary martyr. This is certainly true of some Bruckner biographies written in the period after the First World War, including parts of the 4 volume August Göllerich and Max Auer biography, which reflect the pessimistic « spirit of the age » .

Brüstle examines the distinctive contributions made by Rudolf Louis (Munich, 1905) ; August Halm (Munich, 1914) ; and Ernst Kurth (Berlin, 1925) . She discusses the more anecdotal biographies of Friedrich Eckstein (Vienna, 1923) ; Friedrich Klose (Regensburg, 1927) ; and Max von Oberleithner (Regensburg, 1933) and assesses articles written during Bruckner's lifetime by supporters who espoused the nationalistic, pro-German and increasingly anti-Semitic doctrines of the Christian-Socialist Party in Vienna led by Karl Lueger. The « nationalistic German » perception of Bruckner in these articles foreshadowed the more sinister politicizing of Bruckner and his music during the 3rd « Reich » . But there was an intervening period from roughly the beginning of the 20th Century when Bruckner's works (the Symphonies, in particular) were performed more frequently in Germany and reviewed more positively in journals like the « Leipzig Neue Zeitschrift für Musik » .

Brüstle turns next to the many organized Music Societies of Bruckner devotees that mushroomed in the period up to the beginning of the 1939-1945 War and mentions 32 characteristic features. 1st, there was a unique mixture of Catholicism and Wagnerianism. 2nd, these Societies consisted primarily of Austrian and German enthusiasts, most of whom had « nationally or regionally determined pro-German political and politico-cultural views and expectations » . 3rd, there was a specific motivation to « fight » for the composer, so that posthumous recognition would be given to this « misunderstood genius » . The history of organized Bruckner appreciation began after the 1914-1918 War with a « Bruckner association » in Berlin ; the conductor Arthur Nikisch was its honorary president.

Bruckner Centenary celebrations, in 1924, prompted Max Auer to suggest an International Bruckner Society with Wilhelm Marx, the new president of the Berlin association, as its leader, but there was opposition on account of his « outspoken political views » .

The need for an umbrella organization became more pronounced when plans to publish Bruckner's works in a Complete Edition were gradually coming to fruition. A Bruckner Society was founded in 1927. Its name was changed to International Bruckner Society, in 1928, at a meeting in Augsburg, and its headquarters were moved to Vienna in 1929. Max Auer was elected the 1st president, remaining in this post until 1938. All the regional Bruckner Societies held concerts and Festivals, or « concerts as Festivals » , on a regular basis. It was Ernst Kurth, the Austrian-born president of the Swiss Bruckner Society, who argued most vociferously for a truly international Society. Kurth was instrumental in arousing interest in France, England and, in particular, America, where « The Bruckner Society of America » (which was committed to achieving recognition for Mahler as well) was founded in 1931.

The 1st Festival to be organized by the International Bruckner Society (« Internationale Bruckner-Gesellschaft » , or « IBG ») was held in October 1930, not in Vienna but in Munich. The Munich Philharmonic Orchestra, conducted by Franz

Schalk, played Bruckner's 5th and 6th Symphonies on the opening-day. Siegmund von Hausegger directed performances of the 9th and the 8th (final concert) . Plans for a Festival, in 1932, had to be cancelled, and the 2nd « IBG » Festival took place in Munich, in August 1933. In the meantime, the political situation was becoming tenser. Both Otto Klemperer and Bruno Walter were forced to leave Germany in 1933. In May of that year, Adolf Hitler imposed the « 1,000 Mark toll » which meant that Germans could not travel to Austria unless they left the sum of 1,000 Marks as security. It also became more difficult to obtain exit visas in Austria. Robert Haas, the editor of the Complete Edition, was a typical casualty and could not travel to Munich for the Festival. Significantly, it was in 1933 that the politicizing of the « IBG » began, and « IBG » events, from this time onwards, could hardly be distinguished from National-Socialist cultural events. The 1st of the « IBG » Festivals to be held in Vienna, between 7 and 15 October 1934, was the 7th overall. Vienna was able to host it largely because Kurt von Schuschnigg, who became Austrian president after the murder of Engelbert Dollfuss, was both well-disposed towards the « IBG » and more amenable to Hitler.

In February 1936, permission was given by the National-Socialist authorities for a bust of Bruckner to be displayed in the « Walhalla » temple, in Regensburg. Max Auer, Siegmund von Hausegger and Peter Raabe (who had succeeded Richard Strauß as president of the « Reichsmusikkammer ») were involved in planning a special « IBG » Festival, in June 1937. Josef Gœbbels, the head of the Nazi propaganda machine, agreed to speak at the unveiling of the bust. Hitler laid a laurel wreath at the foot of its pedestal and was presented by Auer with the Society's 1st medal (« Ehrenmedaille ») . The whole occasion, in particular Gœbbels' revisionist appreciation of Bruckner and the use of the « IBG » as a kind of propaganda arm of the National-Socialists, is described by Doctor Brüstle in some detail.

One consequence of the increasing politicization of the « IBG » was that the word « International » was removed and its name changed to the « Deutsche Bruckner-Gesellschaft » , in June 1938. Only those regarded as « Aryans » were allowed to be members. Gœbbels was responsible for the running of the Society and the choice of officers, and Wilhelm Furtwängler was appointed its 1st president. Its headquarters were in the « Gesellschaft der Musikfreunde » in Vienna. In 1939, the 1st « Großdeutsches Brucknerfest » (Greater German Bruckner Festival) was held in Linz, Saint-Florian and Vienna (from 30 June to 5 July) . 6 Symphonies were played : Nos. « 0 » , 1 (« Linz version ») , 2, 5, 6 and 8, and several of Bruckner's Motets, male-voice choruses and the Mass in E minor were performed. In his presidential address, Furtwängler, who did not entirely approve of the Robert Haas editions and was by no means a party-political « poodle » , spoke of the need to get rid of orthodoxies and slogans, and to appreciate that a love of Bruckner's music did not necessarily preclude a love of Johannes Brahms' or Richard Wagner's music. In 1941, Furtwängler successfully resisted plans to move the headquarters of the « IBG » to Linz or Saint-Florian.

The history of the « IBG / DBG » is closely associated with the origins of the 1st Complete Edition, with Robert Haas and Alfred Orel as principal editors, and the founding of the « Musikwissenschaftlicher Verlag » (MHV) . The 1st volume of the Complete Edition (Volume 15 : « Requiem » in D minor and « Missa solemnis » in B-flat minor, edited by Haas) was published by the « Benno Filser Verlag » in Augsburg, in 1930. Alfred Orel was responsible for the edition of Symphony No. 9 (including sketches and drafts) published in Augsburg, in 1932, and in Vienna and Leipzig, in 1934. Brüstle provides a thorough account of the background (which involved a considerable amount of back-biting) to the publication of Symphony No. 9 ; the « Linz » and « Vienna » versions of Symphony No. 1 (1935) ; Symphony No. 6 (1935) ; Symphony No. 5 (1935) ; Symphony No. 4 (1936) ; Symphony No. 2 (1938) ; and Symphony No. 8 (1939) .

She negotiates a clear passage through the stormy waters of the « original » versions as perceived by scholars and conductors at the time. Attention is drawn to Siegmund von Hausegger's « demonstration concert » in Munich, in April 1932, when he conducted both the « original » and the 1st printed version of the 9th ; Peter Raabe's « 1st performance » of the « Linz version » of the Symphony No. 1 at the Bruckner Festival in Aachen, in 1934 ; Hausegger's performance of the « original » version of the Symphony No. 5 in Munich, in October 1935 ; Hans Weisbach's performance of the « original » version of the Symphony No. 4 (with the original Scherzo) in Leipzig, in March 1936 ; and the performance of the « original » version of the Symphony No. 8 by the Vienna Philharmonic Orchestra under Wilhelm Furtwängler in Vienna, in July 1939.

An important section of Doctor Brüstle's book is the appendix. This contains documents that throw light on the uneasy relationships between Robert Haas and Lili Schalk, Franz Schalk's widow, and between Robert Haas and Alfred Orel, culminating in an open breach in February 1938 which left Haas as sole-editor of the Complete Edition.

In his « Walhalla » speech, in June 1937, Josef Gœbbels undertook to provide financial support for the ongoing publication of the « original » versions of Anton Bruckner's works. The old 1st edition scores (Ferdinand Löwe's 1903 edition of the 9th Symphony, for instance) became more and more discredited in favour of editions which would be faithful to the original manuscript text. Because of the lack of engraver's copies, letters to publishers and other intermediate sources in many cases, it was difficult to have a complete picture. There was also a generation split between the older Schalk and Löwe faction, on the one hand, and the younger faction which, on the whole, supported Haas. In the political climate of the time, « original » had various connotations, all positive : natural, pure, truly folk-like, and so on ; and the « original » versions presented Bruckner as a truly original composer with commendable rough-hewn, peasant-like qualities which distinguished him from Richard Wagner. Thus, discussing the 1st performance of the « original » version of the 5th Symphony, Oskar Lang was convinced that only this version bore the authentic stamp of Bruckner's style as far as the scholar was concerned.

With the official rubber-stamping of these « original » versions, the older scores were used less and less often. In some instances, however, there was actually not much difference between the old Universal-Edition score and the new version. The tendency to maximize the differences was regarded as unnecessary sensationalism by some independent scholars who took the time to compare them. Indeed, in 1939, there was an official rebuke concerning the publicity for Symphony No. 6 because it gave more prominence to the discrepancies « than was justified on musicological grounds » . It is also worth remembering that conductors of the old school like Wilhelm Furtwängler and Hans Knappertsbusch persisted in using the older versions even after 1945. As early as 1936, the critic Max von Millenkovich-Morold argued that these older versions also deserved a place in the Complete Edition. Unlike Haas, he was convinced that Bruckner sanctioned many of the changes which appeared in the 1st published editions. Haas, for his part, attempted to adhere to the principles of true scholarship, as he put it, while dissociating himself from what he called the unjustified criticism of Franz Schalk. When, however, the Symphony No. 8 was published in the Complete Edition, it was clearly not the « original » version (the sources were not available) but, essentially, nothing more than a revision of the 1st printed version.

Even without official approval of the Complete Edition, it is highly likely that the momentum started by Haas and Orel

in the early 1930's would have been unstoppable.

Doctor Brüstle observes :

« The “ editorial guide-lines ” of the Bruckner Complete Edition can be absolutely separated from the political developments of the 1930's and 1940's, and from the ideological implications of this period. It cannot be claimed that the editorial decision to abide by the autograph scores was characteristic of the period between 1930 and 1944, or was a result of it. »

In 1939, the headquarters of the « Musikwissenschaftlicher Verlag » were moved from Vienna to Leipzig. Very little was published during the War years, mainly because it was difficult to gain access to manuscript sources of several works including the 3rd Symphony (vital material was in the possession of Alma Mahler-Werfel) . An edition of the E minor Mass appeared in 1940, and a study-score of the « original » 7th Symphony in 1944. In the meantime, « MWV » Leipzig (now called the « Bruckner-Verlag ») was moved to Braunau, away from the Allied bombing. Brüstle explores at some length the authenticity of the cymbal clash in the Adagio of the 7th and other issues that have still to be addressed in a Revision Report for the Leopold Nowak edition.

Doctor Brüstle deals finally with major repercussions in the United States and Great Britain. In the USA, the founding of the « Bruckner Society of America » was followed by the 1st issue of the journal « Chord and Discord » , in 1932. Otto Klemperer conducted the 1st American performance of the « original » version of the 9th, in Carnegie Hall, in 1934. In English-speaking countries, there was growing awareness of Anton Bruckner, in general, and the 1st Complete Edition in particular, thanks to Austrian and German scholars who were forced to emigrate during the 1930's. Hans Ferdinand Redlich, Willy Reich and Egon Wellesz all wrote articles on Bruckner and his music in the leading music journals. But the War made it difficult for new scores to be exported, and it was not until after 1945 that there was truly international interest in the « original » versions. Further, many musicologists were just beginning to study Robert Haas' editions when the 1st volumes of Leopold Nowak's were available.

(Crawford Howie)

Sociétés Bruckner

Austrian, German and American organizations promoting the music of Anton Bruckner. After World War I, numerous Bruckner Societies were established in Austria and Germany ; the one founded in Leipzig, in 1925, became the International Bruckner Society (« Internationale Bruckner-Gesellschaft ») , based in Vienna, in 1929. It published the periodical « Bruckner-Blätter » until 1940 and collaborated with the « Österreichische Nationalbibliothek » in publishing the earlier volumes of Robert Haas's complete Bruckner edition. Nationalist (Nazi and anti-Semite) propaganda among the German-speaking parts of the Society led to its decline.

1er janvier 1925 : Le chef Otto Klemperer dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner. Il s'agit du 10e concert de la saison.

29 janvier 1925 : Le chef Fritz Goldschmidt dirige la 7e Symphonie de Bruckner avec l'Orchestre Philharmonique de Berlin.

9 février 1925 : C'est avec le « Kammerkonzert » (Concerto de chambre) que Alban Berg débute sa période dodécaphonique qui durera jusqu'à la fin de sa vie. Il compose alors des œuvres marquantes telles que la « Suite lyrique » pour quatuor à cordes (1926) , et le Concerto « à la mémoire d'un ange » , pour violon et orchestre (1935) . Dans ce dernier, il ré-introduit des accords tonals au sein du langage dodécaphonique, ce qui lui permet de renouer avec le passé en citant un choral de Jean-Sébastien Bach, « Es ist Genug » (Cantate BWV 60) , et une chanson populaire.

12 février 1925 : Le chef George Szell dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

19 février 1925 : Mort à Vienne du chef d'orchestre Ferdinand Löwe, élève et fervent disciple d'Anton Bruckner.

Bruckner et Ferdinand Löwe

Le chef d'orchestre et pianiste autrichien Ferdinand Löwe est né le 19 février 1865 à Vienne et est mort le 6 janvier 1925. Il est considéré comme un enfant prodige. Il est un élève d'Anton Bruckner au Conservatoire de Vienne. Il commence sa carrière comme chef de l'Orchestre philharmonique de Munich à partir de 1896, l'année de la mort de son Maître. En 1900, il fonde le « Wiener Konzertvereinsorchester » , devenu en 1933 l'Orchestre Symphonique de Vienne, et devient professeur au Conservatoire de la capitale autrichienne. Il dirige également l'Académie de Musique de Vienne, de 1918 à 1922.

En tant qu'élève et proche de Bruckner, Ferdinand Löwe joue un rôle important pour faire connaître les œuvres du Maître, en estimant parfois nécessaire, avec d'autres comme Franz Schalk, de pousser Bruckner à y apporter des retouches. Dans le cas de la 9e Symphonie, Löwe qui en dirige en 1903 la création, apporte de lui-même à la partition des modifications et des altérations très importantes touchant à l'harmonie, l'orchestration et la dynamique, faisant même éditer sa version en 1906. Il faut attendre 1932 pour que la version originale soit enfin créée, sous la direction de Siegmund von Hausegger, et publiée par l'éditeur Alfred Orel.

...

En 1873, la Société académique Richard Wagner de Vienne joue un rôle important dans la diffusion du nouveau répertoire. Elle favorise non seulement les œuvres de son « Saint-Patron » mais également (par la suite) celles d'Anton Bruckner et de Hugo Wolf. Au fil du temps, Hans Paumgartner, les frères Franz et Josef Schalk, Franz Zottmann et, surtout, Ferdinand Löwe se sont impliqués (soit en tant que pianiste-interprète ou soit en tant qu'arrangeur) dans la réalisation de nombreux concerts « Bruckner » .

Les lers concerts majeurs d'œuvres Symphoniques contemporaines, donnés à Vienne, eurent lieu à la Société académique Wagner. Cette branche, fondée en 1872-1873, avait d'abord pour but de promouvoir et de diffuser les

œuvres de Richard Wagner. Bruckner lui-même en est devenu membre à l'automne de 1873. De nombreux élèves et supporteurs de Bruckner (Gustav Mahler, Hugo Wolf, Hans Rott, les frères Franz et Josef Schalk, Ferdinand Löwe, August Göllerich et Guido Adler) vont s'y joindre également. Outre les œuvres du Maître de Bayreuth, on mettait de l'avant celles de Franz Liszt, de Hugo Wolf et d'Anton Bruckner. Lors de réunions occasionnelles appelés « soirées privées » l'on va présenter, en grande première, les Symphonies d'Anton Bruckner sous la forme d'arrangements pour piano à 2 mains, à 4 mains ou 2 pianos. Suivront le « Te Deum », le Quintette à cordes et les Motets.

Le 1er concert de la Société a eu lieu le **12 novembre 1879**, à la « Bösendorfer-Saal » de Vienne. Le duo composé de Hans Paumgartner et de Felix Mottl a joué une transcription pour piano à 4 mains (de Gustav Mahler) de l'Adagio et le Scherzo de la 3e Symphonie. Cette version ne remplace pas la partition pour orchestre mais elle permet au moins au public d'obtenir une bonne 1re impression.

Bruckner dut effectivement lutter pour pouvoir réaliser les peu nombreuses exécutions contemporaines de ses œuvres par des orchestres, et assez souvent il se vit contraint de présenter au public ses créations sur le piano.

Dans cette situation misérable, il fut soutenu principalement par Ferdinand Löwe, les frères Franz et Josef Schalk, August Stradal et le pianiste Cyrill Hynais ; ceux-ci comptèrent parmi ses élèves et furent partisans des œuvres de leur Maître, il servirent de copiste, rédigèrent des réductions pour piano 4 mains et se présentèrent principalement comme interprètes des Symphonies de Bruckner au piano. Ces arrangements pour le piano furent exécutées, la plupart du temps, lors de concerts semi-officiels, organisés par des Associations de musique privées bourgeoises. Ainsi, l'association académique viennoise pour la promotion de Wagner et la nouvelle association de Richard Wagner offrirent à Bruckner assez souvent la seule et unique possibilité de se produire en tant que compositeur et artiste.

À la **fin des années 1880**, au moment où Bruckner commence à être reconnu en tant que Symphoniste, ses amis et ses élèves, fascinés par son style avant-gardiste, décident de former un « Cercle » restreint afin de promouvoir ses œuvres de différentes façons. Beaucoup d'entre eux étaient de jeunes musiciens émergents qui ont étudié la théorie musicale dans la classe du Maître au Conservatoire de Vienne. Ils ont également agi comme assistants à diverses occasions. Certains de ses élèves sont devenus de précieux et proches collaborateurs. Les frères Josef et Franz Schalk de même que Ferdinand Löwe, en particulier, ont su gagner sa confiance. Ils vont faire connaître la musique de Bruckner au public grâce à des d'arrangements pour piano lors de récitals organisés par le « Wagner-Verein ». Franz Schalk et Ferdinand Löwe vont rester fidèle à la « cause » après la mort du Maître de Saint-Florian. Ils vont s'imposer comme les 1ers grands interprètes de sa musique. Leur dévotion profonde et leurs efforts dans la publication et la diffusion des Symphonies s'avérera un moment charnière dans l'histoire.

C'est dans ce cadre qu'il s'agit d'évaluer la problématique des versions pour piano des œuvres de Anton Bruckner : Bruckner prit au sérieux ces interprétations de ses œuvres pour orchestre (il dirigea (!) lui-même la création mondiale de son « Te Deum » dans la version pour 2 pianos, cependant, il fut conscient des problèmes de ces exécutions quant à une interprétation fidèle à l'original des œuvres écrites pour la postérité. Ferdinand Löwe, les frères Schalk et Cyrill Hynais furent des pianistes remarquables et des instrumentalistes capables, sans aucun doute, de réaliser des «

exécutions soignées, presque orchestrales » et pouvant transmettre le contenu des compositions, même si l'orchestration et la sonorité furent pour Bruckner des éléments musicaux aussi importants que le rythme, la mélodie ou l'harmonie.

Le chef Ferdinand Löwe (que Bruckner surnommait affectueusement, « Berlioz ») , rapporte que le Maître leur avait demandé un coup de main pour la ré-orchestration des 3e et 4e Symphonies à cause de son manque d'expérience sur le plan pratique. Sans dénigrer leur musicalité (qui était, selon tous les témoignages, formidable) , il est peu probable que Bruckner se soit senti démuné dans l'art de l'orchestration. Bien au contraire, Bruckner leur a laissé préparé les partitions qu'il a, par la suite, révisées avec ses propres théories.

La médiocre qualité de beaucoup d'Orchestres de l'époque peut justifier la ré-instrumentation de Ferdinand Löwe de la 4e Symphonie, mais elle n'excuse pas les profonds changements de forme du Scherzo ni les coupures opérées dans le Finale. Sous le coup du découragement, dû au rejet de la 8e Symphonie par le chef Hermann Levi, Bruckner donna sa caution à cette version, sans toutefois y apposer sa signature. Le retour au texte authentique s'effectua en plusieurs étapes.

La 1re exécution à Vienne de la 5e Symphonie (dans la version de Franz Schalk) , eut lieu en **1898** sous la direction de Ferdinand Löwe, et fut assez bien accueillie. L'œuvre entra peu à peu au répertoire, mais il fallut attendre 1937 pour que la partition authentique de Bruckner soit publiée, dans l'édition de Robert Haas. (L'édition ultérieure réalisée par Leopold Nowak, en 1951, est essentiellement la ré-édition de celle de Haas.)

27 février 1884 : Création intégrale (dans le cadre d'un événement organisé par la Société académique Richard Wagner de Vienne) de la 7e Symphonie de Bruckner dans un arrangement pour 2 pianos donné par les solistes Ferdinand Löwe et Josef Schalk.

La réduction pour piano 4 mains de Franz et Josef Schalk ainsi que l'arrangement pour 2 pianos de Hermann Behn furent publiées en 1895-1896 aux éditions Albert J. Gutmann. L'adaptation pour 2 mains, publiée chez Universal-Edition, fut réalisée par le pianiste Cyrill Hynais et reproduit fidèlement la partition pour orchestre. L'honnêteté de Hynais concernant l'adaptation pour piano doit être considérée comme exception ; assez souvent, les arrangements pour piano comprirent des modifications et des corrections, qui se laissèrent justifier pour des raisons de sonorité, mais qui furent réalisées par les adeptes Schalk, Löwe et Stradal afin de rendre les œuvres plus attrayantes.

Bruckner va réviser la 7e Symphonie en **1885** après sa création, le 30 décembre 1884. La seule partition manuscrite autographe qui a survécu porte le numéro « Musik Handschriftlichen 19479 » . Mais des révisions ont été apportées à cette partition. Dans certains cas, le matériau d'origine (datant de 1881-1883) a été effacé. Par conséquent, la forme exacte de la version originale n'existe plus. Le manuscrit contient plein d'ajouts écrits sur des bouts de papier qui ont été collés directement sur les pages, particulièrement aux 1er et 2e mouvements. Ces interventions ne sont pas de la main du compositeur (probablement des disciples Franz Schalk et Ferdinand Löwe) mais elles sont soupçonnées d'avoir été faites à la demande de Bruckner.

Le choix fait par Bruckner semblerait corroboré par une lettre d'un des défenseurs les plus controversés, Josef Schalk, à

son frère Franz. Elle est datée du **10 janvier 1885**, soit 11 jours après la création leipzigoise de la 7e Symphonie :

« Ferdinand Löwe et moi avons dernièrement examiné la partition de la 7e avec Bruckner et discuté d'une ou 2 modifications et améliorations. Tu ignores probablement que Nikisch a arraché son accord pour notre coup de cymbales dans l'Adagio (accord de sixte et quarte en ut majeur) , avec le triangle et les timbales - à notre incommensurable joie. »

« Notre coup de cymbales » : voilà qui résout à coup sûr l'affaire ! Mais le fait est que nous ne saurons très certainement jamais combien de « modifications » et d'« améliorations » Bruckner fit sur l'insistance des Nikisch, Löwe et autres Schalk. Contrairement à ce qu'on croit, pourtant, il savait fort bien résister quand une idée lui déplaisait vraiment. Et bien qu'il pût être relativement puriste en matière d'instrumentation Symphonique (les harpes n'intégrèrent la Symphonie n° 8 qu'au bout d'un mois de bataille, à en croire son élève Friedrich Eckstein) , s'il avait douté du bien-fondé des cymbales et du triangle, pourquoi les introduire de nouveau dans l'Adagio de sa Symphonie n° 8 ? Musicologiquement parlant, c'est là une question difficile à trancher.

L'Adagio de la 7e Symphonie a été exécuté aux obsèques de Bruckner dans un arrangement pour harmonie de Ferdinand Löwe. Il a également été diffusé sur la radio allemande le 1er mai 1945, au lendemain de la mort d'Adolf Hitler.

Les frères Franz et Josef Schalk, Ferdinand Löwe, Cyrill Hynais et le docteur Max von Oberleithner (1868-1935) vont aider leur Maître, Anton Bruckner, à faire publier ses œuvres. Ils l'admiraient en tant que compositeur de génie mais ils jugeaient ses orchestrations trop simplistes, trop influencées par les sonorités de l'orgue, sans tenir compte de la réelle complexité d'un vaste orchestre Symphonique sur scène. Ce travail d'équipe permettra à Bruckner de voir, dès **1887**, ses œuvres être imprimées chez l'éditeur.

Max von Oberleithner va contribuer, avec les frères Schalk et Ferdinand Löwe, aux retouches apportées à la 8e Symphonie de Bruckner lors de la publication de la 1re édition : Haslinger-Schlesinger-Lienau, Vienne (1892) . Ce qui sera fort critiqué avec le temps.

À partir de mars 1889 : Bruckner poursuit (ou amorce) la révision de sa 8e Symphonie.

Ferdinand Löwe fait pression auprès de l'éditeur viennois Albert J. Gutmann pour publier de la 4e Symphonie de Bruckner.

20 septembre 1890 : Lettre de Hermann Levi (Munich) à Anton Bruckner (Vienne) . Il dit à la toute fin ...

« Please tell “ Herr ” Löwe that I have recommended him as musical assistant for the next music Festivals.

Your true “ devoté ”,

Hermann Levi »

As early as 1885 (and probably earlier) , there were summer and early fall Music Festivals, in Austria and in Germany ; and they may have been coordinated. There was even an important one that went under the title of German « Musikfest » , but that was held in Vienna. Bruckner loved Berlin and Munich (and Hermann Levi, as well as his work) , so, it is not surprising that Levi would be writing to him about having his Symphony published and about recommending Ferdinand Löwe as director of the next Festivals. Bruckner was to hear his « Te Deum » , in Berlin ; the rehearsal to be held on May 31st, 1891. (There are letters, in April and May, that confirms this.) Furthermore, Bruckner states in 1891, that the German « Musikfest » , held in September, wants to perform his « 150th Psalm » .

Autour de décembre 1891 : Lettre de Hermann Levi (Vienne) à Anton Bruckner (Vienne) .

« Honoured Friend !

Unfortunately, I cannot see you at this point (in the evening, I am at the Theater and, tomorrow, I travel) but you will be hearing from me soon !

1st Symphony, “ wonderful ” ! It must be published and performed (but please, please, change little if anything) it is entirely good as it is. The instrumentation, too !

Please, please, do not retouch much !

Löwe performed it magnificently.

In haste, these few lines. Please, continue to think well of me.

In sincere friendship and respectfully yours,

Levi »

Incipit : « Leider kann ich Sie nicht mehr sehen ... »

Source : Max Auer, lettre n° 16 de Hermann Levi ; page 328.

18 août 1892 : Lettre de Anton Bruckner (Steyr) à Cyrill Hynais (Vienne) .

« Most Sincere and Esteemed “ Herr ” Hynais !

“ Herr ” Gericke will conduct.

1st rehearsal on Monday, the 5th of September, expressly for which I shall return to Vienna. The conductor would like very much to have a piano score. Could you not simply write one out, just the vocal parts. If not, then, I request a

full-score, in order that the work may be learned thoroughly and well ; and, on top of that, for the accompanying rehearsal, the same ; or, in the most pressing case, look-up “ Herr ” Löwe (in the rectory) at the “ Trauenkirche ” in Ebensee, in mine and all of our names, to see whether he may undertake this dear work. Thank you truly from my heart.

Yours,

Bruckner »

Incipit : « Herr Gericke wird dirigieren. »

Source : Max Auer, lettre n° 271 ; page 263.

10 novembre 1893 : Confiné au lit pendant presque toute l'année, à Vienne, Anton Bruckner (69 ans) verra son état de santé défailant s'aggraver (encore) d'une façon alarmante.

Il jugera alors opportun d'entreprendre la rédaction de son testament. (À l'origine, Bruckner avait nommé son ami Rudolf Weinwurm, l'auteur de la cantate patriotique « Germania » , comme exécuteur testamentaire à cause de sa formation de juriste.) Son frère Ignaz et sa sœur Rosalie, dit « Sali » , (2 célibataires) seront nommés ses héritiers légaux.

Il termine son testament ainsi :

« I appoint Doctor Theodor Reisch, Imperial Legal Advocate in Vienna XIX, Oberdöbling, as my executor, and request the aforementioned to take care of fulfilment of my final wishes. I have prepared the same in the presence of the witnesses signed in their own hand-writing.

Doctor Anton Bruckner, m.p.

Ferdinand Löwe, m.p. , as requested witness

Cyrill Hynais, m.p. , as requested witness

Doctor Theodor Reisch, m.p. , as requested witness »

Incipit : « Für den Fall meines Ablebens treffe ich ... »

Source : August Göllerich et Max Auer. « Anton Bruckner : Sein Lebens- und Schaffens-Bild » , Band IV, 2 Teil ; pages 320-322.

Durant les 3 dernières années de sa vie, étant atteint par la maladie et préoccupé par de nouveaux projets, Anton Bruckner se rendra graduellement compte qu'il avait perdu le contrôle de la publication de sa musique. Il devint, avec

raison, de plus en plus méfiants surtout des frères Schalk et de Ferdinand Löwe. Il finira par conclure que les versions de ses œuvres majeures qui seront publiées ne représenteront pas ses intentions finales.

Novembre 1894 : Lettre écrite par le chef (et disciple) Ferdinand Löwe, en lien avec un concert à venir dédié à la musique d'Anton Bruckner. Elle est adressée à la résidence de madame Natalie Horn de la « Elisabethstraße », possiblement l'épouse ou la fille de « Herr » Horn, le directeur du « Wagner-verein » (Société académique Wagner) de Vienne. Löwe offre ses sincères excuses pour l'annulation d'une leçon de musique en privé, dû à un important concert Bruckner en préparation au « Wagner-verein ». Au programme, il s'agit soit de la première de la transcription pour piano de la 6e Symphonie (par Löwe) ou bien encore une exécution de la 7e Symphonie. Le tout devra être annulé à cause du mauvais état de santé du compositeur.

Anton Bruckner corrigera et modifiera les arrangements pour piano, faites par ses élèves, des 3e et 4e Symphonies avec un paternalisme qu'ils jugeront excessif.

À la mort de Bruckner, le **dimanche 11 octobre 1896**, les élèves et disciples Ferdinand Löwe et Josef Schalk mettent la main sur des feuilles de partition et des esquisses du Finale de la 9e Symphonie, retrouvées chez le défunt, au « Kustodenstöckl » (pavillon du garde-chasse) du Haut-Belvédère.

Mercredi, 14 octobre 1896 : Obsèques officielles d'Anton Bruckner célébrées en grande pompe, à partir de 3 heures de l'après-midi, devant le Tout-Vienne musical dans une « Karlskirche » remplie à pleine capacité. On compte pas moins de 200 dignitaires du monde musical viennois (ce qui n'est pas peu dire pour un personnage si controversé). Le réputé chef wagnérien, Hans Richter, dirige la musique funèbre de l'Adagio de la 7e Symphonie, dans une version pour instruments à vent (les musiciens ne sont pas visibles au public) réalisée, pour la circonstance, par le disciple brucknérien Ferdinand Löwe.

22 octobre 1896 : Lettre manuscrite de remerciements adressée au chef d'orchestre (et disciple) Ferdinand Löwe rédigée par le président de la Société académique de Vienne, Franz Schaumann, pour sa participation aux funérailles d'Anton Bruckner à l'église Saint-Charles Borromée de la « Karlsplatz » de Vienne.

14 février 1897 : Concert commémoratif à la mémoire d'Anton Bruckner donnée par l'Orchestre du « Konzertverein » de Vienne sous la direction de Ferdinand Löwe. Au programme : la 7e Symphonie et le prologue des « Maîtres-chanteurs » de Richard Wagner.

Les disciples Franz Schalk et Ferdinand Löwe ont eu l'occasion d'examiner les manuscrits et autres documents laissés par Bruckner. Ils en sont venus à la conclusion que les objets de moindre importance (comme les livres) devaient être légués à la sœur de Bruckner, Rosalia Hueber (dit « Sali ») qui résidait alors à Vöcklabruck. Le biographe Max Auer en sera plus tard l'héritier. En **1902**, un boîtier contenant une partie de la correspondance de Bruckner sera légué au 1er biographe de Bruckner, August Göllerich de Linz. Ses lettres se trouvent aujourd'hui au monastère de Saint-Florian.

Tout le blâme ne doit pas être déposé sur les épaules de ces « collectionneurs de reliques ». Le docteur Theodor Reisch était d'avis que seules les versions finales des œuvres devaient être remises à la Bibliothèque de la Cour. Un

article de journal datant de 1926 montre que le dossier est encore chaud :

« L'ancien solliciteur publique de la Cour, le docteur Theodor Reisch qui devait mener à bien la succession, s'est laissé convaincre par une tierce personne que les manuscrits dits originaux d'Anton Bruckner étaient sans valeur par rapport aux versions finales. » . Le retrait des dernières versions des piles de musique autographe, retrouvées un peu partout dans l'appartement du compositeur, s'est effectué en présence du chef d'orchestre Ferdinand Löwe qui, lui aussi, est décédé depuis. Par contre, un certain nombre de documents importants demeurait toujours introuvable comme la Messe en fa mineur, la Messe en si mineur et une Symphonie. Les exécuteurs se sont malheureusement satisfaits de la « promesse » des administrateurs de chercher et de retrouver ce qui manquait à l'appel. Ainsi, la Bibliothèque a été victime de cette tromperie et l'affaire est morte au feuilleton. »

11 février 1903 : Création à Vienne des 3 Iers mouvements de la 9e Symphonie de Bruckner par l'Orchestre philharmonique, sous la direction du chef et disciple Ferdinand Löwe (avec des modifications instrumentales) .

Löwe offre une forme édulcorée et ré-orchestrée de la Symphonie. Il est difficile de mesurer l'influence réelle qu'eut cette création en son temps. Il est cependant certain que l'œuvre ultime de Bruckner annonçait déjà beaucoup des audaces harmoniques et stylistiques du siècle qui s'ouvrait.

Ire version publiée des 3 Iers mouvements :

Ire édition : Max Steinitzer (1864-1936) , édition Ludwig Döblinger, Vienne (1903) , version de Ferdinand Löwe (réduction pour piano) .

D 2895, Ferdinand Löwe, édition Ludwig Döblinger, Vienne (1903) ; Universal-Edition (931) .

UE 2891, Ernst Eulenburg (467) , Universal-Edition, Vienne (1910) , édition de Ferdinand Löwe.

UE 931 (2891) , Universal-Edition (1910) , édition de Ferdinand Löwe.

UE 931, Ernst Eulenburg (67) , Universal-Edition, Vienne (1912) , édition Max Steinitzer.

UE 931, Philharmonia (218) , Universal-Edition, Vienne ; Wiener Philharmoniker Verlag 218, nouvellement révisée par Josef Venantius von Wöb (1928) .

EE 4557, Ernst Eulenburg (467) , édition Wilhelm Altmann (vers 1930) .

I0399, édition Peters Edition (3840i) .

Source des tempi utilisés : G/A (August Göllerich / Max Auer) : IX.

La destinée posthume de la 9e Symphonie devait être à l'image des déboires qu'avait connus son auteur tout au long de sa vie. Les mouvements achevés, jugés trop aventureux pour être livrés au public dans leur état original, furent confiés à Ferdinand Löwe, qui crut devoir retoucher toute l'instrumentation et édulcorer nombre d'audaces harmoniques dans l'Adagio notamment. Ce fut lui qui en donna la primeur le 11 février 1903 ; simultanément, la partition parut sous cette forme (Ludwig Döblinger / Universal-Edition) .

Les enregistrements de Frederick Charles Adler, de Hans Knappertsbusch et de Josef Krips sont basés sur l'édition inauthentique de Ferdinand Löwe.

10 novembre 1898 : Lettre manuscrite de félicitations rédigée par le président de la Société académique Richard Wagner, Franz Schumann, transmise à l'occasion du mariage du chef Ferdinand Löwe, à Vienne, avec Amalie Zehetbauer.

11 février 1903 : Création au « Konzertverein » de Vienne des 3 mouvements achevés de la 9e Symphonie dans la révision du chef d'orchestre et élève de Bruckner, Ferdinand Löwe.

According to the cellist Josef Laser, Löwe rehearsed with parts made from the original manuscript, but made numerous alterations in the course of the rehearsals, which eventually resulted in a comprehensive revision. Löwe decided that the cello accompaniment in bars 223-224 in the 1st movement needed to be extended for another 2 bars to support the horn in bars 225-226 ; and that several passages in the same movement (for instance, bars 245ff) needed an added timpani part; and that a new passage for oboe and clarinet was required to fill in the pause in bars 301-302. A contrabassoon is added, and the opening of the Scherzo is re-scored with wind replacing the quaver pizzicati. Other changes conform to the patterns set by the Schalkian interventions in that dynamic contrasts are moderated throughout, as for instance in the passages before letters M (bar 173) and T (bar 219) in the Adagio, where Bruckner's crescendo sempre indications are replaced by diminuendi.

Most glaringly, the main climax (bar 199, letter Q) is tamed into an augmented chord on E ; Bruckner's A natural is absent, the F-sharp is represented only by demi-semiquaver passing notes on the violins, and as even the C natural is only fleetingly present in a trumpet quaver on the 1st beat, the initial effect is of a plain E major (further weakened when dynamic « hairpins » replace Bruckner's unrelenting fortissimo) . Löwe's treatment of this passage is surely the defining statement of his pupils' lack of understanding of their Master's work.

(In Löwe's piano solo reduction, issued at the same time, the C natural is strongly stated in left-hand chords, which are also emphasized in the piano duet version made in collaboration with Josef Schalk, but these do not correspond to anything in the full-score.)

Le jeune Anton Webern assiste à cette première de la 9e Symphonie de Bruckner.

22 février 1903 : Lettre manuscrite de félicitations rédigée par le président de la Société académique Richard Wagner, Franz Schumann, transmise à l'occasion de la création donnée à Vienne de la 9e Symphonie d'Anton Bruckner sous la

direction du chef Ferdinand Löwe.

21 février 1905 : Ire représentation de la 6e Symphonie de Bruckner par son élève Ferdinand Löwe, à la tête du « Münchner Philharmoniker » .

6 décembre 1906 : Lettre manuscrite de félicitations rédigée par le président de la Société académique Richard Wagner, Franz Schaumann, à l'occasion d'un récital donné à Vienne par la soliste Amalie Löwe accompagné par son mari (Ferdinand) au piano.

1907 : Le chef Karl Muck dirige la première américaine de la 9e Symphonie de Bruckner, dans la version révisée de Ferdinand Löwe, avec l'Orchestre philharmonique de New York.

31 octobre 1913 : Le disciple de Bruckner, le chef Ferdinand Löwe, dirige à Vienne le 2e mouvement (Andante molto) de la Symphonie en fa mineur (**WAB 99**) , dite « Symphonie d'étude » .

The review in the « Neue Freie Presse » commented on his affectionate interpretation but was rather lukewarm in its assessment of the movement itself.

1927 : Amalie, la veuve du chef d'orchestre Ferdinand Löwe (décédé le 6 janvier 1925) et Rosalie Hueber (la sœur de Bruckner) vendent un certain nombre de pages manuscrites du Finale de la 9e Symphonie à la ville de Vienne et à sa Bibliothèque nationale.

1 décembre 1927 : Le chef Willem Mengelberg dirige la 9e Symphonie de Bruckner, dans la version révisée de Ferdinand Löwe, avec l'Orchestre philharmonique de New York.

This grand performance of Anton Bruckner's 9th Symphony was warmly received by the New York audience ; including critics such as Richard Gilman, Laurie Sauborn and Olin Downes. This was only the 2nd performance of the work by the Orchestra. The premiere was given by conductor Karl Muck, in 1907.

Before Robert Haas went public with outrageous accusations (directed, above all, towards Ferdinand Löwe and his revision of the unfinished 9th Symphony, but, in a wider sense also, towards Franz Schalk, Arthur Nikisch, Hermann Levi and the other conductors of 1st performances of the Symphonies) , he and the representatives of the Bruckner movement who were launching the Complete Critical Edition tried to enlist Franz Schalk to conduct the premiere of the original version of the 9th Symphony, which had meanwhile been published.

An attempt was made, therefore, to induce one of the last great Bruckner conductors, from the Master's circle of friends, publicly to acknowledge the validity of the original versions and, thereby, to discredit Universal-Edition's printed editions. This attempt failed. Franz Schalk categorically refused to direct the proposed premiere because, as he explained, he considered performances of the 1st versions of Bruckner's Symphonies to be a serious offence against the Master who left them unpublished, not without good reason and never submitted his Symphonies for printing without thoroughly revising the 1st versions of the scores, often, 2 or 3 times.

Efforts had been going on, since the 1920's, to found an international association of all Bruckner supporters, which was to secure the financial means to restore and maintain the famous Bruckner organ left to decay in the Collegiate Church of Saint-Florian. The architects of the plan were the University professor Ernst Kurth (from Berne) , who pointed-out, right from the beginning, that the Society would have to be an international one ; Max Auer (from Vöcklabruck) , Franz Graflinger (from Linz) , Karl Grunsky (from Stuttgart) and Franz Moißl, director of the church music department of the Klosterneuburg foundation, near Vienna. This group, chiefly made-up of officials from the « Austrian Bruckner League » set-up after the First World War, made contact with the « Berlin Bruckner Society » , founded earlier by Arthur Nikisch, and invited them to join the proposed international organization. A joint conference took place in the monastery of Saint-Florian, on 4 November 1925, under the chairmanship of the abbot Vinzenz Hartl, during which the decision to found an « International Bruckner Society » was formally registered.

2 avril 1932 : Création par le chef Siegmund von Hausegger à la tête de l'Orchestre philharmonique de la 9e Symphonie de Bruckner dans la version dite authentique (non retouchée) du Maître (préparée par le musicologue Alfred Orel) . Elle est confrontée à la version retouchée de 1903, préparée par le disciple Ferdinand Löwe. Ce double concert (à caractère semi-privé) se tient à la « Tonhalle » de Munich et, est commandité par Robert Haas et la Société internationale Bruckner (« Internationale Bruckner-Gesellschaft » , ou « IBG ») . Hausegger présente d'abord la version de Löwe, puis la version originale de Bruckner. (Il fera de même avec la 5e Symphonie, en 1935.)

Immediately after the concert, a consensus was clear. The Executive Committee of the « Internationale Bruckner-Gesellschaft » issued the following statement :

« With all due respect to the services rendered by Ferdinand Löwe, who actuated by a spirit of sincere loyalty, made such changes in the work that he deemed absolutely prerequisite to its public performance, the Committee resolves that, because of the new conception of the true individuality of Bruckner's tonal language that has come into existence during the 30 years interim, and the overwhelming impression made by the original version at its 1st performance, the 9th Symphony, in the exact form in which it was left by the Master, should no longer be kept from the musical world. »

Dans ce concert spectaculaire, bouleversant le monde musical, Siegmund von Hausegger interprète (muni du bon matériau musical) la 9e Symphonie 2 fois de suite : tout d'abord dans la version connue jusqu'ici de la partition publiée en 1903 par Ferdinand Löwe puis dans la version originale suivant l'autographe de Bruckner. La différence était éclatante et les auditeurs remarquèrent que cette œuvre (et, par la suite les autres Symphonies de Bruckner) n'avait encore jamais été jouée telle que le compositeur l'avait écrite.

Les modifications de Ferdinand Löwe, Franz Schalk et autres réviseurs des Symphonies de Bruckner, supprimées par Robert Haas et ses collaborateurs scientifiques, s'exercent sur la forme, la dynamique et la sonorité.

Des coupes moindres ou importantes, apparemment pour faciliter la compréhension, détruisirent la forme originelle, les proportions, symétries et correspondances essentielles à l'intérieur de la vaste architecture brucknérienne.

Les arrangeurs pleins de bonnes intentions remplacèrent d'autorité sa dynamique en terrasses fortement contrastée, dérivée de la registration de l'orgue, par des crescendi et decrescendi. Ils supprimèrent aussi à plusieurs reprises les pauses générales si importantes pour la compréhension formelle, ajoutèrent des modifications de tempo personnelles, des accelerandi et ritardandi ainsi que d'autres « améliorations » mélodiques, harmoniques et rythmiques et ce, avec les meilleures intentions voire même, à plusieurs reprises, avec l'accord plus ou moins « volontaire » du Maître.

Les interventions les plus massives se portèrent sur les sonorités. De même qu'avec sa dynamique en terrasses apparentée à l'orgue, Bruckner a procédé selon le principe de l'architecture en groupes sonores : il structure en groupes des blocs sonores différents qui reposent sur une séparation claire des couleurs (cordes / bois / cuivres) ainsi que sur leur réunion selon des principes formels rigoureux. Il crée ainsi une tectonique sonore extrêmement originale qui est un élément structurel de la composition. Sans ces principes formels clairs, l'architecture musicale des mouvements symphoniques de vastes dimensions est incompréhensible.

1933 : Vente par Amalie Löwe (la veuve du grand chef d'orchestre Ferdinand Löwe) de manuscrits du Finale de la 9e Symphonie d'Anton Bruckner à la Bibliothèque d'État de Prusse, à Berlin.

Bruckner and Ferdinand Löwe

Ferdinand Löwe : Orchestral conductor and choral director, active mostly in Vienna and Munich, but appearing regularly in Budapest and Berlin ; a former Vienna Conservatory student of Bruckner and a friend and staunch supporter of his music - « in his own way » .With Bruckner's knowledge, he and Franz Schalk collaborated on a spurious score of Bruckner's 4th Symphony, with cuts and « Wagner-like » orchestration. Although Bruckner allowed its printing, he refused to sign the printer's copy, releasing his own definitive version of 1880. This was neither Löwe's only nor his last musical indiscretion in regard to Bruckner.

...

An Austrian conductor who was a pupil of Anton Bruckner. He was one of the main popularizers of Bruckner's Symphonies. He would sometimes persuade the composer to re-arrange his music in order to make it more palatable to the public. In the case of Bruckner's Symphony No. 9, Löwe himself made significant changes (by editing and publishing) to the harmony, orchestration, phrasing and dynamics before the posthumous première in February 1903. Bruckner's original conception of the Symphony was not heard until 1932 when it was revived by Siegmund von Hausegger, Löwe's successor at Munich. The Symphony is today performed without Löwe's changes.

The Austrian conductor Ferdinand Löwe was born on 19 February 1865 in Vienna and died on 6 January 1925 also in Vienna.

His career was primarily centered in Vienna and Munich. From 1896, Löwe conducted the Kaim Orchestra, today's Munich Philharmonic, where he returned from 1908 to 1914. In 1900, Löwe founded and conducted the « Wiener

Konzertvereinsorchester » , today the Vienna Symphony. He taught at the Vienna Conservatory from 1884. He was elected director in 1919, and served until 1922.

A pupil of Anton Bruckner, Löwe was one of the main popularizers of Bruckner's Symphonies. He would sometimes persuade the composer to re-arrange his music, in order to make it more palatable to the public. In the case of Bruckner's Symphony No. 9, Löwe himself made significant changes to the harmony, orchestration, phrasing and dynamics before the posthumous premiere. Bruckner's original conception of the Symphony was not heard until 1932 when it was revived by the conductor Siegmund von Hausegger, Löwe's successor at Munich. The Symphony is today performed without Löwe's changes.

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The Austrian conductor Ferdinand Löwe was a pupil of Bruckner, a member of the circle of friends around Bruckner, and associated with editing the latter's Symphonies.

Löwe was a teacher of piano, choral singing, and music education at the Vienna Conservatory (« Akademie für Musik und darstellende Kunst ») from 1884 to 1922, and Director from 1919 to 1922 (after the enforced resignation of Wilhelm Bopp) . In 1909, Friedrich Schenker speaks of him as known to him personally « but sadly not artistically close to me » . Why Schenker calls him « Director » in « WSLB 14, August 19, 1908 » , is unknown.

The 1st important performances of Bruckner's Symphonic works took place in the Viennese Academic Wagner Society. Founded in 1873, the Viennese Society, like its model in Germany, aimed to promote and disseminate the works of Richard Wagner. Numerous pupils and students of Bruckner belonged to it. Apart from Wagner's works, it also advocated those of Franz Liszt, Hugo Wolf, and Anton Bruckner. In the so-called « Internal Evenings » and weekly meetings of the Society, Bruckner's Symphonies were performed in arrangements for piano (2 or 4 hands) mostly in the « Bösendorfer-Saal » , or in the small hall of the « Musikverein » . The pianists, in charge at these events, were : Hans Paumgartner, Felix Mottl, Josef Schalk, Franz Zottmann, and Ferdinand Löwe.

7 May 1883 : Franz Schalk and Franz Zottmann played the 3rd Symphony on 2 pianos.

16 January 1884 : Bruckner had written to Josef Schalk :

« Do you really intend to play 2 movements with Löwe on 2 pianos ? You must know only too well (as does Löwe) that a Symphony like mine cannot produce its proper effect when played with 2 hands only. I would be very grateful if I could hear it once, for the sake of the tempi. »

Bruckner's 1st Symphony was performed in Linz, in 1868. As late as **31st January 1884**, a movement of this music was heard in Vienna when Ferdinand Löwe gave his 1st recital, playing his own arrangement of the Adagio from the 1st Symphony. Theodor Helm reports in his « Erinnerungen » about « the accomplished piano transcription, very close to the original orchestral score » .

A critic wrote about the performance :

« Concerning the Adagio of the Symphony performed by Ferdinand Löwe, it is as an integral part of a great unknown organism beyond superficial judgement. Altogether, this Adagio is of a peculiar atmosphere, after remaining contemplative for too long, it makes a surprising passionate upswing. »

The 1st Symphony had been revived at the Vienna « Wagner-Verein » with piano performances ; Ferdinand Löwe following a solo performance of the slow movement, in January 1884, with the complete work, in duet with Josef Schalk, on 22 December 1884. The successes of the 7th Symphony and of the 1888 version of the 4th raised the prospect of an orchestral performance and, on 11 November 1889, Bruckner reported to his copyist Leopold Hofmeyer in Steyr that :

« “ Hofkapellmeister ” Hans Richter has become very enthusiastic about my Symphony No 1. He has borrowed the score and had it copied and, after tearfully embracing me and prophesying immortality for me, said he would perform it in a Philharmonic concert. I’m amazed ! »

In a so-called « Bruckner-Abend » , which took place on **22nd December 1884**, Josef Schalk and his new partner Ferdinand Löwe played the whole 1st Symphony on 2 pianos, in an arrangement by Löwe.

Although the Symphony was not yet well-known in Vienna, the 2 piano performance was highly-successful.

27 February 1884 : Franz Schalk and Ferdinand Löwe played the 7th Symphony.

22 December 1884 : Franz Schalk and Ferdinand Löwe performed the Scherzo of the 3rd Symphony and the 1st movement of the 4th Symphony.

23 April 1885 : Ferdinand Löwe and Franz Schalk, again, played the Adagio and Finale from the 1st Symphony, in Löwe’s arrangement, and the 1st movement of the 3rd Symphony, on 2 pianos :

« Every sincere music-lover was indebted to both artists for arranging some movements from Bruckner’s Symphonies for piano and presenting them to the public with youthful enthusiasm and with such astonishing technical assurance that they and the composer, who was present, were received with acclamation at the end of each movement. »

30 December 1885 : Ferdinand Löwe again partnered Franz Schalk in a performance of the 1st and 3rd movements of the 7th Symphony, in a 2 piano arrangement ; a performance that was greeted with enthusiasm although it « cried-out for an orchestral interpretation » . Only a few days later, Albert J. Gutmann published the piano score (for 4 hands) of the Symphony.

18 March 1886 : Ferdinand Löwe and Franz Schalk played the 7th Symphony, in a weekly meeting of the « Wagner-Verein » . Only 3 days later, on 21st March 1886, the 1st orchestral performance, in Vienna, took place in a concert in

the « Musikverein » which was a great success for Bruckner.

5 March 1890 : Ferdinand Löwe played the Adagio and Scherzo from the 3rd Symphony and was commended for « achieving the best possible results in making the polyphony clear » .

1890 : Theodor Rättig published the 4 hand version for piano arranged by Schalk and Löwe - at the end of the same year, on **21 December 1890**, Hans Richter conducted the 3rd version of the 3rd Symphony in Vienna.

28 December 1890 : Ferdinand Löwe played the 2nd and 3rd movements and, on **29 November 1894**, the 1st movement of the 6th, in an « Internal Evening » :

« The hero of the evening was Professor Löwe who has still not received sufficient recognition as an excellent musician and specialist performer of Bruckner's music. His recital of the 1st movement of the 6th, rendered with great accuracy and played with an orchestral sound, was unanimously admired. We also wish to put on record that Löwe played this very difficult movement from memory. »

30 December 1891 : Ferdinand Löwe played the 2nd and 4th movements of the 1st Symphony, less than 3 weeks after the 1st performance of the revised version of the work, in a Philharmonic concert on 13 December. Once again, Löwe was praised as an « unsurpassable interpreter of Bruckner's music » and the critic noted that he played the movements « from memory with thrilling effect » .

30 December 1891 : Ferdinand Löwe performed the 2nd and 4th movements and, on **28 November 1895**, he played the 1st 3 movements of the 5th Symphony :

« Ferdinand Löwe arranged this great work for the piano and played the 1st 3 movements (the powerful Finale had to remain unperformed because of limited time) with perfect Mastery, as always by heart, a performance which no one else can imitate. »

1896 : The piano reduction for 4 hands of the 7th Symphony was published by the brothers Franz and Josef Schalk.

26 October 1896 : Only 1 day after the unveiling of Bruckner's bust in Vienna, Ferdinand Löwe performed the 1st 2 movements of the 7th Symphony.

Anton Bruckner was a perfectionist, and the original versions of the Symphonies usually underwent thorough revisions consistent with his very clear notion of what their form and structure ought to be. But too often, to get them performed, he let himself be swayed by the urgings of acolytes and well-wishers (who sometimes made « improvements » themselves) . All this has resulted in endless research and eternal argument as to just what the true version may be.

18 March 1897 : Ferdinand Löwe performed the 1st movement of the 6th Symphony. The critic said that he had the ability to « give some idea of the instrumentation of this almost unknown work in his playing » .

1898 : Ferdinand Löwe becomes « Kapellmeister » of the Vienna Court Opera.

7 April 1900 : Ferdinand Löwe played the 4th movement of the 6th Symphony at the « Wagner-Verein » concert.

...

We now know that Bruckner did not always accept the changes made by Ferdinand Löwe and the Schalk brothers with reluctance, and that the ideal versions of several works of Bruckner's will, forever, remain mirages.

Other editions of the 3rd Symphony were published by editors such as Fritz Öser (under the International Bruckner Society and, later, the « Brucknerverlag »), Alfred Orel (Haas's assistant), and Bruckner's students : Ferdinand Löwe and the 2 Schalk brothers, Josef and Franz. Barring a few irregularities, however, these editions are generally considered superfluous to the scores printed by Haas and Nowak. Current debate among scholars regarding the « Bruckner Problem » almost exclusively utilizes original autographs of Bruckner's scores, or the published works of Haas and Nowak.

The premiere given by Franz Schalk of the 5th Symphony in Graz, on **9 April 1894**, was a huge success, with « jubilant applause that would not end » after each movement. A gratifying confirmation for a composer who lay near death, in Vienna, and a great honour for a provincial city - but not quite the beginning of a triumphal procession through the world's concert halls. In the following year, Ferdinand Löwe (1863-1925) conducted the work in Budapest, where it « remained quite uncomprehended », quite possibly further evidence that Bruckner's musical world was hardly a universal one.

Only upon the overwhelming success of a performance in Vienna by the Kaim Orchestra of Munich (the predecessor of the Munich Philharmonic) under Ferdinand Löwe's direction, on 1 March 1898, did the 5th Symphony set firm foot in the musical world of German-speaking Europe.

The Adagio of the 7th Symphony was ready in sketch on **January 22, 1883**, and in score 3 months later, on April 21. The Scherzo was sketched by July 14, 1882, and finished on October 16 that year. The Finale, and with it the entire Symphony, was completed on September 5, 1883. Bruckner's pupils Josef Schalk and Franz Zottmann had already played the 1st and 3rd movements on 2 pianos, in Vienna, in **February 1883**. Schalk and another Bruckner pupil, Ferdinand Löwe, gave the whole Symphony in that form in Vienna, 1 year later. Bruckner undertook a few revisions after the formal premiere, which Arthur Nikisch conducted with the « Gewandhaus » Orchestra of Leipzig, on December 30, 1884. The dedication, which Bruckner decided upon after the 1st performance of the work in Munich, is « to H. M., King Ludwig II of Bavaria, in deepest reverence ».

In the 1885 version of the 7th Symphony (Albert J. Gutmann edition published in 1885), some changes were made after the 1884 premiere but before the 1st publication by Gutmann in 1885. It is widely accepted that Arthur Nikisch, Franz Schalk and Ferdinand Löwe had significant influence over this edition, but there is some debate over the extent

to which these changes were authorized by Bruckner. These changes mostly affect tempo and orchestration.

Letter from one of Bruckner's more controversial champions, Josef Schalk, to his brother Franz. The date is **10 January 1885** (i.e. , 11 days after the Symphony's Leipzig premiere) :

« Ferdinand Löwe and I have recently gone through the score of the 7th with Bruckner, discussing 1 or 2 alterations and improvements. You probably don't know that Arthur Nikisch has got him to agree to our cymbal clash in the Adagio (C major 6-4 chord) , along with the triangle and the timpani ; to our unbounded delight. »

« Our cymbal clash » ; surely, that clinches the matter ! Yet, the fact is that we shall almost certainly never know how many « alterations and improvements » Bruckner made at the promptings of enthusiasts like Nikisch, Löwe and the Schalk brothers. Contrary to popular belief, Bruckner was quite capable of putting-up resistance when he really didn't like an idea. And although he could be relatively puritan about instrumentation when it came to Symphonies (harps were included in the 8th only after a 1 month long struggle, according to his pupil Friedrich Eckstein) , if he had doubts about the suitability of cymbals and triangle, why did he include them again in the Adagio of Symphony No 8 ? From a musicological point-of-view, the issue is hard to resolve.

This touch was not in Bruckner's original score ; it was apparently a suggestion from Löwe and Schalk, not only accepted by Nikisch but, according to Löwe, « insisted upon » by the conductor, who as late as 2 weeks before the delayed premiere more or less demanded that several sections be re-orchestrated. Such a demand, too, is hardly an unusual occurrence in the process of bringing so big a work to the public, especially when so powerful a conductor as Nikisch is involved.

The 7th achieved this level of success on Bruckner's own terms from the outset. Bruckner never revised it, as he did his others, but produced a single version and stood by it. Together with the aforementioned Schalk and Löwe, he did make changes in tempo markings and orchestration in a few passages before the premiere, but these were for the most part minimal and did not affect the character or proportions of the work. After the premiere, at Arthur Nikisch's suggestion, there was some more polishing, but nothing beyond the norm in making adjustments to a big score between its 1st actual performance and its publication.

The Robert Haas edition, published in 1944, attempted to remove the influence of Nikisch, Schalk and Löwe in order to retrieve Bruckner's original conception of the Symphony. Haas used some material from the 1883 autograph but because this autograph also includes later changes much of his work was the product of conjecture. The most prominent feature of Haas's edition is the absence of cymbals, triangle and timpani in the slow movement : Haas asserted that Bruckner decided to omit the percussion, a claim scholar Benjamin Marcus Korstvedt deems « implausible » .

The Leopold Nowak edition, published in 1954, kept most of the changes in the 1885 Albert J. Gutmann edition, including the percussion. He reprinted the tempo modifications from Gutmann but placed them in brackets. Some performances of this edition omit the cymbal clash at the climax of the slow movement, although it is included in the

printed score.

Later advocates debate the superiority of the composer's initial concepts versus his subsequent reflections which, after all, could represent genuine attempts at refinement and growth rather than corruption under pressure.

Paul Hawkshaw, from Yale University, provided an update on his research into the sources of the Symphony No 8. His major findings were :

That Bruckner signed-off and, subsequently, took full ownership of the 1887 and 1890 editions of his Symphony.

That a vast amount of material related to the Finale exists and that Franz and Josef Schalk and Ferdinand Löwe were extremely helpful in assisting Bruckner in moving this work to publication. Without their help, Bruckner would most likely have been unable to bring this vast project to conclusion.

The « Bruckner Archive » of John F. Berky recently acquired a letter by conductor Ferdinand Löwe, written in **November of 1894**, which makes reference to a Bruckner event. The letter was written to Natalie Horn, possibly the wife or daughter of « Herr » Horn, director the the « Wagner-Verein » in Vienna. In the letter, addressed to Ms. Horn's residence on « Elisabethstraße », Löwe apologises for cancelling a music lesson on account of a big Bruckner event coming-up. The event in question was either Löwe's premiere of his piano transcription of Bruckner's Symphony No. 6 or, more likely, a performance of the Bruckner Symphony No. 7 at a « Wagner-verein » concert. That concert was subsequently cancelled due to Bruckner's severe illness.

Symphony No. 9 in D minor : While free from the composer's own misgivings and 2nd thoughts, its posthumous 1903 publication was « edited » by his disciple Ferdinand Löwe, who reduced the dissonances, added transitional modulations and tempered the brittle climaxes with smooth swells of sound. Fortunately, despite a lifetime of submission to others' tastes, Bruckner bequeathed his original manuscripts to the Austrian Imperial Library, thus ensuring their future availability.

Ferdinand Löwe effectively put into circulation the idea that the Bruckner's poor health, in his final years, meant that all the composer had left were incoherent sketches for the Finale of the 9th Symphony.

Bruckner's pupils, Franz Schalk and Ferdinand Löwe, could not leave what they knew of the Master's music alone and, in 1903, produced an edition of the completed 3 movements that falsely recasts much of the music, producing a version that was sanitised for public consumption. The work's dissonances were toned down, especially that of the 3rd movement's climax that was muted into a more usual minor 7th chord.

During rehearsals for the 1st performance in Vienna, on **11 February 1903**, the conductor Ferdinand Löwe balked at the 9th's radical nature, completely re-orchestrating the 1st 3 movements ; still unresearched, the material for the Finale was dismissed. Löwe, « out of piety for the Master's wishes », as he claimed, included in this performance the « Te Deum », but he had not considered the stylistic discrepancy between his altered arrangement and the « Te

Deum » , which was left in its original form. The « Te Deum » was excluded from his 1st edition, although Bruckner probably intended it to be published with the Symphony. Löwe even published his own arrangement without comment as Bruckner's authentic score. The editor's conviction, cited in his Foreword, that the 3 completed movements constituted, in themselves, a performable, closed unit, ultimately became dogma, for the distorted 1st editions maintained their validity on the concert podium for decades ; in the process, such opinions hardened into concrete.

The Ferdinand Löwe edition (1906) was the 1st published edition of the 9th Symphony. It was also the version performed at the work's posthumous premiere, and the only version heard until 1932. Löwe made multiple unauthorized changes to the Symphony amounting to a wholesale recomposition of the work. In addition to 2nd guessing of Bruckner's orchestration, phrasing and dynamics, Ferdinand Löwe also dialed back Bruckner's more adventurous harmonies, such as the complete dominant 13th chord in the Adagio.

Ferdinand Löwe made changes to the harmonies, dynamics and phrasing in a bid to make the 9th Symphony of Bruckner more acceptable to the public. This sole edition will be known for the next 3 decades.

The inauthentic Ferdinand Löwe version is available by Hans Knappertsbusch and Frederick Charles Adler. These can be as short as 51 minutes.

Interestingly, although all other conductors came to discredit it, Hans Knappertsbusch clung to (and lets us hear) the Ferdinand Löwe edition, which complements his swift tempos with its vital and simplified rescoring.

Bruckner died in Vienna, on 11 October 1896. It was Ferdinand Löwe, one of Bruckner's admirers and pupils, who conducted the 1st performance of the 3 movements at a concert of the Vienna Concert Society (now, the Vienna Symphony Orchestra) , on 11 February 1903. The performance in the « Musikvereinsaal » was no less than a triumph for Bruckner and Löwe, but it was seriously flawed by the many changes Löwe had made in the original score. His obvious reasoning was the success he wanted to achieve with this 1st performance and, in this sense, the performance was almost pre-programmed, with Löwe less interested in Bruckner's originality and more in « marketing » the Symphony. By polishing and softening the edgy instrumentation and by remodelling the bold progression of harmonics in the score, he thought he could increase the chances to glorify, and the history books would mention it. Löwe succeeded, although at the expense of the purity of Bruckner's heritage.

However, we should not forget that Bruckner's music had no fundamental part in Vienna's musical scene, with the mainstream of musicians and the public being indifferent or even hostile to the composer's creative output. Prominent critics like Eduard Hanslick had their share in the long and ongoing battle, taking each and every effort to condemn and to marginalise the modest composer, driving him to breakdowns and stimulating this poor man without adequate self-assertion to revise his works. Under these circumstances, it was no less than the act of a hero to take the 9th to the concert-hall and to lead the musician through the hardship of long rehearsals to get the best out of them. This was certainly one of Löwe's great achievements and, despite our criticism, we should be grateful for his advocacy of Bruckner's music, stubbornly knocking and heading against a strongly biased environment.

Löwe's concert ended with the « Te Deum », which was performed after the interval as a solitary work. In the program booklet, Löwe underlined that the « Te Deum » would be played in the right place and order, in accordance with Bruckner's wish. He did neither mention the changes he had made in the 1st 3 movements nor did he show any substantial interest in what Bruckner had left of the Finale.

Many reviews of this performance (and the interval must have played a part in this) did not mention that the choral work was set in C major, instead of in D major, the tonal scheme that should have concluded the D minor Symphony in all its splendour. Bruckner, although one of the great advocates of formal tonality schemes, had indeed suggested that the « Te Deum » would qualify to serve as the final movement for the Symphony, failing a better solution. His decision got some support from Max Kalbeck, one of the leading Viennese critics, who persisted that, after the closing bars of the Adagio in E major, the following C major did not sound better or worse compared to the usual D minor, and that there was no reason whatsoever to confine to the formal tonal scheme, with ample spiritual and esthetical arguments to left abandoning tonal unity (of the Classical scheme) in this particular case. This was written clearly against the intentions of Ferdinand Löwe and Robert Hirschfeld, who both suggested the Symphony should better be performed without the « Te Deum » at all, and that Löwe followed Bruckner's own suggestion only with « piety for the Master's decision » .

Hence the discussion focused on the idea that Bruckner's illness and death deprived him of the opportunity to finish the work, that the Adagio was Bruckner's real farewell to the world, the heartfelt conclusion of his work on earth and, at the same time, the quite moving announcement of the transition from suffering to transfiguration. Just from this perspective, the soft drum roll that starts the quirky Finale is hopelessly out of tune. The myth was created 100 years ago and is still alive today, heartily joined by most great Bruckner conductors and their compliant audiences.

In that long history of performing the 9th, the 3 movement version is always predominant. Löwe's voice still sounds : although the Symphony remained unfinished, it does not need to be finished. Or : the 3 movements say all that needs to be said, period. The myth is a very long preserved one, even after Alfred Orel had published a flow of so far unknown manuscript papers in his rather chaotic edition prepared for the « Bruckner Kritische Gesamtausgabe » .

Franz Schalk and Ferdinand Löwe got the opportunity to verify the manuscripts and other papers that Bruckner had left after his death, and they decided that the less important relics (including books) were transferred to Bruckner's sister, Rosalie Hueber in « Vöcklabruck » (they were later acquired by Max Auer) . In 1902, a small case also containing part of Bruckner's correspondence was delivered to Bruckner's 1st biographer, August Göllerich, in Linz. He would return it after use to the Saint-Florian monastery.

In « Bruckner. Versuch eines Lebens » (Berlin, 1919) by Ernst Décsey, also one of Bruckner's former pupils, a total number of 75 bi-folios of the Finale is mentioned for the 1st time. In 1927, Amalie Löwe, the widow of Ferdinand (he had died on 6 January 1925) , and Rosalie Hueber (Bruckner's sister) sold a number of manuscript pages of the 9th to the Vienna City and State Library. It was in the same year that the « Anton Bruckner Gesellschaft » was established. In 1933, followed another sale by Amalie Löwe, this time to the Prussian State Library, in Berlin, and, in 1939, by Lili Schalk, the widow of Franz, to the Austrian National Library.

1900 : Ferdinand Löwe is named 1st Conductor of the « Wiener Konzertvereinsorchester » (« Wiener Symphoniker ») .

There are numerous references to Ferdinand Löwe in Friedrich Schenker's diaries, between July 1906 and January 1908, making clear that the 2 men knew each other well and met frequently.

August 19, 1906 : « In the afternoon, at Löwe's place, game of cards ; in the evening, leisurely discussion with Löwe about re-orchestrations (" Retouchen ") . » (O.J. 1/5, page 18)

August 24, 1906 : « Evening with Löwe until midnight : said goodbye. » (O.J. 1/5, page 18)

They met also in public.

May 8, 1907 : « With Löwe and Schalk, in the coffee-house. »

August 25, 1907 : « In the train carriage, I encounter Director Löwe on his return from Breslau ; conversation about Richard Strauß. » (O.J. 1/6, pages 40, 47.)

But, in **1909**, Schenker speaks of him as known to him personally, « but sadly not artistically close to me » ; and comments disparagingly, « one calls a derivative person like him emphatically : a Bruckner " authority " ! » (Musicologist Hellmut Federhofer, page 207.)

1905-1919 : Ferdinand Löwe conducts the Workers' Concerts (« Arbeiterkonzerte ») . Teacher at the Vienna Conservatory (which, in 1919, became the Vienna Music Academy and, later, the « Musikhochschule ») .

The Munich Philharmonic was founded in 1893 through the private initiative of Franz Kaim, the son of a piano manufacturer. Since then, the Orchestra has left an indelible imprint on Munich's cultural life under the leadership of renowned conductors. In the Orchestra's earliest years (initially under the name « Kaim Orchester ») , conductors like Hans Winderstein, Hermann Zumpe and the Bruckner pupil, Ferdinand Löwe, guaranteed both a high-technical standard of performance and enthusiastic support of contemporary artistry.

From **1908 to 1914**, : Ferdinand Löwe again took-over the Munich Philharmonic. In the wake of a triumphant guest appearance in Vienna, on March 1, 1898, featuring Anton Bruckner's 5th Symphony, he conducted the 1st large-scale Bruckner concerts and, thereby, founded the Orchestra's Bruckner tradition, which has continued unbroken to the present-day.

After the end of World War I, the Vienna State Academy was, again, re-organized. President Karl Ritter von Wiener resigned and conductor Ferdinand Löwe was elected director by the teachers. In 1922, Joseph Marx took-over. He wanted the Academy to be granted University status.

1918-1922 : Ferdinand Löwe heads the Vienna Conservatory ; particularly committed to the performance of Anton Bruckner's Symphonies.

6 January 1925 : Death of Ferdinand Löwe, in Vienna.

1933 : Amalie Löwe (widow of Ferdinand Löwe) sells the manuscripts of the Finale of Bruckner's 9th Symphony to the Prussian State Library, in Berlin.

1936 : A « Ferdinand Löwe Street » (« Ferdinand-Löwe-Straße ») is named after him in Vienna's 10th District.

The Nazi preoccupation with race affected the editing of Bruckner's music in 2 ways. On one level, by representing (literally re-presenting) the untainted « German » texts, the « Gesamtausgabe » manifested a desire to free Bruckner's works from the specter of an imagined history of Jewish influence. In his post-War critique of the « Gesamtausgabe », Emil Armbruster pointed-out that anti-Semitism was a formative premise of the edition :

« The defamation of Löwe and Schalk as “ Jews and allies of Jews ” (“ Juden and Judengenossen ”) had a determining influence on the position of the government of the “ Reich ” : Bruckner in Jewish hands, sultry eroticism dragged into nordic, “ Übermensch heroism ” (“ nordisch-übermenschlichen Heroismus ”) - this musical miscegenation must be put to an end, once and for all ! »

The involvement of Löwe and the Schalk brothers was, at times, discussed and dismissed - in racial terms. Max Auer, for instance, cast aspersions on the 1st prints as reflecting the unacceptable influence of « overly refined city-dwellers » (« überkultivierte Städter ») , a coded term for Jews. Between the lines of Auer's argument lay the claim that such individuals were incapable of understanding the essence of Bruckner, who was « deeply rooted in the healthy earth of his Upper-Austrian home » .

Although Ferdinand Löwe was of Jewish descent, he was not always identified as such. He is listed as a « Halbjude » in : « Lexikon der Juden in der Musik » , edited by Theophil Stengel and Herbert Gerigk, Hahnefeld, Berlin (1941) , page 164.

In some Nazi-era books on Bruckner, in which the names of Jews were marked with asterisks, Löwe's name was not so marked. See, for example : Fritz Öser. « Die Klangstruktur tier Bruckner-Symphonie. Eine Studie zur Frage der Originalfassungen » , « Musikwissenschaftliche Verlag » , Leipzig (1939) , page 33 ; and Peter Raabe. « Wege zu Bruckner » , Gustav Bosse Verlag, Regensburg (1944) , page 239. (I am indebted to Brian Robison of Cornell University for his help with the information in the « Lexikon » .)

Since the 1960's, the conventional solution has been to accept as authentic only « original versions » of Bruckner Symphonies, preserved in un-published manuscripts. In contrast, the versions published during Bruckner's lifetime are seen as provisional editions prepared by well-meaning but misguided friends and students (notably, the conductors Ferdinand Löwe and Franz Schalk) that distort Bruckner's true intentions. Over time, those editions have been eclipsed by « urtext » versions that take no account of the scores published in Bruckner's time.

Orchestre symphonique de Vienne

C'est l'Orchestre le plus productif de la ville et le spécialiste incontesté de Johannes Brahms, Anton Bruckner, Gustav Mahler et Richard Strauß. Il se produit au « Musikverein », au « Konzerthaus » et au « Theater an der Wien » .

Le « Wiener Symphoniker » veille de toute évidence au bien-être symphonique de la ville. Il assume la plupart des concerts et des représentations d'Opéras durant l'année. Avec 128 membres, il compte parmi les meilleurs Orchestres d'Europe et est principalement spécialisé dans la littérature concertante hautement Romantique.

Le « Wiener Symphoniker » a été fondé en 1900 sous le nom de « Wiener Concertverein » et a joué la « 9e Symphonie » d'Anton Bruckner, les « Gurre-Lieder » d'Arnold Schœnberg, ou bien le « Concerto pour la main gauche » de Maurice Ravel lors de sa création.

L'image sonore typiquement viennoise de l'Orchestre a été profondément marquée par la direction de chefs d'orchestre de renom tels que Herbert von Karajan et Wolfgang Sawallisch. L'Orchestre a déjà vécu de grands succès sous la direction de chefs d'orchestre exceptionnels tels que Leonard Bernstein, Lorin Maazel, Zubin Mehta, Claudio Abbado ou Carlos Kleiber.

Le « Musikverein » et le « Konzerthaus » sont les lieux de représentation principaux du « Wiener Symphoniker » . Il y a quelques années de cela, le « Theater an der Wien » , où l'Orchestre se produit également en tant qu'Orchestre d'Opéra est venu s'y ajouter. Et, depuis 1946 déjà, l'Orchestre viennois est l' « Orchestra in Residence » du Festival de Bregenz.

...

L'Orchestre symphonique de Vienne (« Wiener Symphoniker ») est le 2e Orchestre principal de Vienne, à côté du célèbre Orchestre philharmonique de Vienne.

L'Orchestre est fondé en 1900 par Ferdinand Löwe en tant que Société des concerts de Vienne (« Wiener Concertverein ») . En 1913, le « Konzerthaus » accueille l'Orchestre à Vienne. En 1933, le nom actuel de l'orchestre est définitivement choisi.

Bien que la fréquentation de l'Orchestre se soit raréfiée avec la radiodiffusion des concerts dès les années 1920, l'Orchestre survit jusqu'à l' « Anschluß » . L'Orchestre est alors utilisé pour la propagande du régime nazi et est dissous le 1er septembre 1944.

Le 1er concert d'après-guerre a lieu le 16 septembre 1945, avec la représentation de la 3e Symphonie de Gustav Mahler dirigée par Josef Krips. Après 10 années d'isolement, l'Orchestre entreprend des tournées à l'étranger, comme à Bregenz pendant l'été de 1946.

Le chef Herbert von Karajan dirige, à son tour, l'Orchestre à travers toute l'Europe et en Amérique du nord. En 1959 au Vatican, le pape Jean XXIII accueille l'Orchestre dirigé par le jeune Wolfgang Sawallisch. L'Orchestre accompagné de Sawallisch va également parcourir les plus grandes salles de concerts dans le monde entier.

Chefs principaux

Ferdinand Löwe (1900-1925) .

Wilhelm Furtwängler (années 1920) (en tant que directeur de la « Gesellschaft der Musikfreunde ») .

Oswald Kabasta (1933) .

Josef Krips (fin 1945) .

Hans Swarowsky (1946-1948) .

Herbert von Karajan (1948-1960) (en tant que directeur de la « Gesellschaft der Musikfreunde ») .

Wolfgang Sawallisch (1960-1970) .

Josef Krips (1970-1973) (Conseiller artistique) .

Carlo Maria Giulini (1973-1976) .

Kurt Redel (1977-1979) .

Guennadi Rojdestvensky (1980-1982) .

Georges Prêtre (1986-1991) (1er chef-invité) .

Rafael Frühbeck de Burgos (1991-1996) .

...

Carl Michaël Ziehrer (1843-1922)

Compositeur et chef d'harmonies militaires né à Vienne. Son père finance ses études au Conservatoire de la capitale autrichienne. Il suit les cours dans cette institution du grand théoricien de la musique, compositeur et organiste Simon Sechter qui fut également le professeur d'Anton Bruckner. L'éditeur viennois Carl Haslinger l'engage pour diriger les concerts à la salle de Diane après un échec financier avec Johann Strauß, fils (1863) . En 1870, Ziehrer accepte, durant

3 années, le poste de chef de l'harmonie du 55e régiment d'infanterie, forme ensuite un Orchestre pour l'Exposition universelle de Vienne de 1873 puis fonde un journal musical (1874) et dirige une nouvelle harmonie militaire (1875-1877) . À la suite d'un conflit avec Edouard Strauß pour le nom de son Orchestre, il part diriger en Allemagne et en Europe de l'Est. En 1893, il représente l'Autriche à l'Exposition universelle de Chicago et poursuit par une grande tournée américaine.

Carl Michaël Ziehrer participe à la création du « Wiener Tonkünstler-Orchester » , formation qui donnera naissance à l'Orchestre symphonique de Vienne. L'Empereur François-Joseph lui confie la direction des bals de la Cour impériale dont le dernier a lieu sous sa direction en 1914. C'est le seul directeur de cette prestigieuse institution qui n'appartient pas à la famille Strauß.

Si ses Opérettes, par leur aspect « régional » ont connu un retentissement relativement limité à l'international, ses œuvres instrumentales et ses lieder sont, par contre, parmi les plus réputés de ces genres musicaux.

Carl Michaël Ziehrer dont la carrière ressemble à celle de Johann Strauß père, excepté ses années où il déploya des activités de chef d'harmonies militaires, fut le grand rival des fils de ce dernier. Prolifique, il a composé 23 Opérettes, environs 210 polkas, 84 marches, plus de 130 valse, de nombreux pots-pourris et autres danses.

...

Fondé en 1900 comme Orchestre du « Konzertverein » , l'Orchestre symphonique de Vienne fusionne en 1914 avec un autre Orchestre Symphonique viennois, le « Verein Wiener Tonkünstler-Orchester » . Il prend son nom actuel, « Wiener Symphoniker » , en 1919, mais les 2 Sociétés absorbées gardent leur indépendance dans l'organisation des séries de concerts.

Ferdinand Löwe en jette les bases entre 1900 et 1925. Parallèlement, le « Tonkünstler-Orchester » est dirigé par Wilhelm Furtwängler (1919-1920) , puis Clemens Krauß (1923-1924) . Les chefs se succèdent alors sans qu'aucun ne marque véritablement l'Orchestre de son empreinte : Rudolf Nilius et Leopold Reichwein (1927-1928) , Oswald Kabasta, Hans Weisbach, Hans Swarowsky, Herbert von Karajan (1948-1949) . Au cours des années 1950, il n'y a aucun chef permanent. Wolfgang Sawallisch est le 1er chef de l'après-guerre qui parvient à créer une continuité (1960-1970) . Josef Krips perpétue la grande tradition viennoise (1970-1973) avant que l'Orchestre ne décide d'opter pour une vocation internationale, en faisant appel à des chefs très différents qui enrichissent considérablement son répertoire et son style d'interprétation. Sous la direction de Carlo Maria Giulini (1973-1976) , Guennadi Rojdestvenski (1981-1983) , Georges Prêtre (1986-1991) , Rafael Frühbeck de Burgos (1991-1996) , celui qui a toujours été considéré comme le « petit frère » de l'Orchestre philharmonique de Vienne n'a plus à rougir de la comparaison.

On doit à cet ensemble la création d'œuvres d'Anton Bruckner (9e Symphonie, en 1903) ; Arnold Schönberg (« Pelléas et Mélisande » , en 1905, sous la direction du compositeur ; les « Gurrelieder » , en 1913) ; Maurice Ravel (Concerto pour la main gauche, en 1931) ; Karl Amadeus Hartmann (1re Symphonie, en 1957) ; Berthold Goldschmidt (« Ciaccona sinfonica » , en 1960) ; Boris Blacher (« Poème » , en 1976) ; Jean Françaix (Concerto pour 15 solistes et

orchestre, en 1990) ; Georg Friedrich Haas (« Torso » , en 2000) .

...

In 1900, Ferdinand Löwe founded the Orchestra as the « Wiener Concertverein » (Vienna Concert Society) . In 1913, it moved into the « Konzerthaus » , in Vienna. In 1919, it merged with the « Tonkünstler » Orchestra. In 1933, it acquired its current name : « Wiener Symphoniker » . Despite a lull in concert attendance after the introduction of the radio during the 1920's, the Orchestra survived until the invasion of Austria, in 1938, and became incorporated into the German Culture Orchestras. As such, they were used for purposes of propaganda until, depleted by assignments to work in munitions factories, the Orchestra closed down on September 1, 1944.

Their 1st post-War concert occurred on September 16, 1945, performing Gustav Mahler's Symphony No. 3. Under the direction of Josef Krips, they quickly rebuilt a modern repertoire after 10 years of isolation and travelled to the Bregenz Festival, for the 1st time, in the summer of 1946.

1946 marked the beginning of the tenure of Herbert von Karajan who, though not principal conductor, worked with the Vienna Symphony Orchestra in the « Karajan Series » concerts, going on extensive tours throughout Europe and North America. In 1959, the Vienna Symphony Orchestra performed for Pope John XXIII at Vatican City, leading-up to the debut of Wolfgang Sawallisch.

Sawallisch's leadership saw a tour of the United States in 1964, as well as a combined U.S.-Japan tour in 1967. It also included the re-opening of the « Theater an der Wien » , in 1962. Krips returned as artistic advisor in the interim between Sawallisch's departure and the arrival of Carlo Maria Giulini, as principal conductor. In the 1986, Georges Prêtre became principal guest conductor, and served until the arrival of Rafael Frühbeck de Burgos as principal conductor in 1991. Currently, Prêtre and Sawallisch each hold the title of « Ehrendirigent » (honorary conductor) with the Vienna Symphony Orchestra.

...

As Vienna's cultural ambassador and 1st Concert Orchestra, the « Wiener Symphoniker » handles the lion's share of Symphonic activity that makes-up the musical life of the city. The preservation of the traditional, Viennese orchestral sound occupies a central role in the Orchestra's many artistic pursuits. The « Wiener Symphoniker » is one of Europe's most prestigious ensembles and boasts 128 members. For this reason, the Orchestra is precisely the right vehicle for the great Romantic works of Johannes Brahms, Anton Bruckner, Gustav Mahler and Richard Strauß that constitute its core repertoire.

The Vienna « Musikverein » and nearby « Konzerthaus » are the principal performing venues of the « Wiener Symphoniker » . The Orchestra has also been in residence at the « Bregenzer Festspiele » since 1946 and continues to maintain close ties to the Festival. Beginning in 2006, the Orchestra added another feather to its cap : the « Wiener Symphoniker » now serves as resident Opera Orchestra for a whole host of stylistically diverse productions taking

place at the « Theater an der Wien » . Periodic international tours to the most important music centers round-out the extensive portfolio of this traditional, Viennese Orchestra.

Originally called the « Wiener Concertverein » , the « Wiener Symphoniker » was founded in 1900. The initial objectives were to produce affordable orchestral concerts for general audiences, on the one hand, and to meet the need for premieres and 1st performances of contemporary works, on the other. After some delays, the new Orchestra made its official debut in the Great Hall of Vienna « Musikverein » , on 30 October 1900, under the baton of Ferdinand Löwe. From the earliest decades of its artistic life, the « Wiener Symphoniker » premiered a series of works that are now among the undisputed staples of the orchestral repertoire, including Anton Bruckner's Symphony No. 9, Arnold Schönberg's « Gurrelieder » , Maurice Ravel's Concerto for the Left-Hand, and Franz Schmidt's « Book of the 7 Seals » .

In the early 1930's, the Orchestra was given the name by which it is still known today, the « Wiener Symphoniker » . The Orchestra 1st achieved international recognition during major tours of England and Italy under the leadership of Chief Conductor Oswald Kabasta. Frequent name changes are not the only means by which to gauge the eventful history of this ensemble. During the First World War, the Orchestra barely managed to avoid disbanding by merging with another Orchestra that was founded in 1913, the « Wiener Tonkünstlerorchester » . The Orchestra actually had to shut-down in 1944, if only for 8 months.

At the close of the Second World War, the Orchestra was re-established under extremely difficult conditions. The 16 September 1945, a Gala Concert for the Revitalisation of the Orchestra provided the framework for a resounding performance of Gustav Mahler's 3rd Symphony. Chief Conductors Hans Swarowsky and Josef Krips were largely responsible for the post-1945 restructuring.

Subsequent Chief Conductors Herbert von Karajan (1950-1960) and Wolfgang Sawallisch (1960-1970) decisively shaped the sound of the Orchestra. Following the brief return of Josef Krips, the position of Music Director was held by Carlo Maria Giulini and Gennady Rozhdestvensky. Georges Prêtre was Chief Conductor from 1986 to 1991. Rafael Frühbeck de Burgos, then, assumed leadership of the Orchestra.

Leading lights such as Leonard Bernstein, Lorin Maazel, Zubin Mehta, Claudio Abbado, Carlos Kleiber and Sergiu Celibidache have also enjoyed great success as guest conductors on the podium of the « Wiener Symphoniker » . A large number of high-quality CD recordings document the Orchestra's artistic legacy.

The « Wiener Symphoniker » has been the Orchestra in residence at the « Bregenzer Festspiele » since 1946. The Orchestra is not only responsible for Opera productions by the lake-side and in the « Festspielhaus » , but is also regularly represented in several orchestral concerts on the Festival program. Since 2006, the « Wiener Symphoniker » has also played for a number of Opera productions at the « Theater an der Wien » , all of which serves to underscore the Orchestra's prominent position in the musical life of Vienna.

...

Founded under the name of « Philharmonisches Orchester » by Karl Stix, in 1899, renamed « Concertvereinsorchester » in 1900, later merged with the Orchestra (founded in 1907) of the « Wiener Tonkünstler » association ; from 1921, called « Wiener Sinfonie-Orchester » , present name since 1933. It was the 1st Austrian Orchestra that was independent from service as a Theatre Orchestra, on October 30, 1900. The 1st conductor and organiser was Ferdinand Löwe, who conducted the inauguration concert. The 1st Workers' Symphony Concerts were held in 1905. The Vienna Symphonic Orchestra mainly plays the works of Anton Bruckner, Gustav Mahler, Richard Strauß and contemporary artists. It is represented by the Vienna Symphonic Orchestra Association and financed, for the most part, by the City of Vienna.

...

Die Wiener Symphoniker sind ein Sinfonieorchester mit etwa 160 Auftritten jährlich, davon etwa 110 in Wien. Sie sind weltweit als Tournee-Orchester aktiv, bestreiten einen wesentlichen Teil der Opernproduktionen im Theater an der Wien und sind Orchestra in Residence der Bregenzer Festspiele.

Das Orchester wurde 1900 als Wiener Concertverein gegründet mit dem Ziel, die breite Öffentlichkeit durch den Besuch erschwinglicher Konzertveranstaltungen am kulturellen Leben teilnehmen zu lassen. So fanden zu Beginn des 20. Jahrhunderts sogenannte Popularkonzerte statt, in denen häufig auch Salonstücke für Orchester oder Potpourris gespielt wurden. Das erste Konzert fand am 30. Oktober 1900 unter Ferdinand Löwe statt. Das Orchester brachte eine Reihe von bedeutenden Werken zur Uraufführung oder österreichischen Erstaufführung, so Anton Bruckners 9. Sinfonie (Uraufführung) , Gustav Mahlers 6. Sinfonie (Eigenmächtig Abwesend) sowie Franz Schmidts Das Buch mit sieben Siegeln (Uraufführung) . Von großer kulturpolitischer Bedeutung waren auch die Arbeiter-Symphoniekonzerte, die seit 1907 von der Sozialistischen Bildungszentrale unter David Josef Bach organisiert und in den 1920er Jahren häufig von Anton Webern geleitet wurden.

1913 wurde die Konzertstätte, das Wiener Konzerthaus, eingeweiht. Die großbürgerlich-mäzenatische Unterstützung fand im Ersten Weltkrieg ihr jähes Ende, das Orchester wurde mit dem Wiener Tonkünstler-Orchester fusioniert und trat ab 1921 als Wiener Sinfonieorchester in die Dienste der beiden großen Wiener Konzertveranstalter, ohne selbst weiter eigenständig Konzerte zu geben. Seit 1924 beanspruchte die neu gegründete RAVAG (Radio Verkehrs-AG) die Dienste des Orchesters für Auftritte, dennoch blieb eine permanente finanzielle Krisensituation bestehen. Richard Strauß dirigierte Benefiz- « Monsterkonzerte » , in denen das Wiener Sinfonieorchester gemeinsam mit den Wiener Philharmonikern auftrat.

1933 übernahm die bereits ständestaatlich kontrollierte RAVAG 50 % der Orchesterdienste und erzwang die Auflösung der Orchester-Dienstverträge. Jüdische Musiker wurden entlassen und das Orchester nunmehr unter dem Namen Wiener Symphoniker mit neuem Organisationsstatut und verschlechterten Anstellungsbestimmungen weitergeführt. Oswald Kabasta wurde neuer Orchesterchef, die Wiener Symphoniker fanden bei großen England- und Italien-Tourneen 1935 und 1937 erstmals auch internationale Beachtung. Nach der nationalsozialistischen Machtübernahme wurde das Orchester erstmals in seiner Geschichte kommunalisiert und entsprechend der Tarifordnung für deutsche Kulturorchester

in die erste Kategorie eingereiht, was für die Musiker Gagenerhöhungen bis 30 % bedeutete. Es ist daher nicht verwunderlich, daß es unter ihnen (wie auch bei den Wiener Philharmonikern) einen überproportional großen Anteil an Parteimitgliedern und -anwärtern gab. Bis 1944 spielte das Orchester und andere in KdF-Konzerten, im Reichsrundfunk und in den großen Wiener Konzertserien, ehe es (bereits personell durch Einberufungen erheblich reduziert) im August dieses Jahres stillgelegt wurde.

Nach Kriegsende erstand das Wiener Konzertleben unter unvorstellbar schwierigen Bedingungen neu, das « Festkonzert zur Neubildung des Orchesters » fand am 16. September 1945 statt und brachte Mahlers 3. Sinfonie - Musik eines seit 1933 nicht mehr gespielten Komponisten. Da beinahe alle bedeutenden Dirigenten unter die Entnazifizierungsbestimmungen fielen, übernahm Hans Swarowsky kurzfristig den Posten eines Chefdirigenten, auch Josef Krips war am Wiederaufbau des Konzertlebens maßgeblich beteiligt. Ab 1948 war Herbert von Karajan als Konzertdirektor der Gesellschaft der Musikfreunde quasi Chefdirigent des Orchesters und errang mit ihm bei Deutschland-Tourneen 1950 und 1953 große internationale Erfolge. Organisatorisch gesehen fungierten jedoch die Wiener Symphoniker, nunmehr subventioniert von der Gemeinde Wien, weiterhin als Mietorchester ohne eigenes Haus und Programmautonomie. Darunter hatte auch der erste « echte » Chefdirigent nach Kriegsende, Wolfgang Sawallisch, zu leiden, unter dessen Leitung das Orchester in den 1960er Jahren erstmals große Überseereisen nach Amerika und Japan unternahm. Auch Carlo Maria Giulini scheiterte an der unentwirrbaren Organisationsstruktur und resignierte nach drei Jahren Chefdirigentenzeit (1973-1976) .

Erst in den 1980er Jahren errang das Orchester gegenüber den Konzertveranstaltern eine gewisse Autonomie und konnte in deren Sälen eigene Konzerte veranstalten. Zudem verbesserte sich deren Kooperation untereinander und mit der Orchesterleitung erheblich und führte zu einer weit professionelleren Programm- und Terminplanung. Nach einem verunglückten Intermezzo mit Gennadi Roschdestwenski, der jede Probenarbeit verweigerte, führte die Zusammenarbeit mit Georges Prêtre als I. Gastdirigenten sowie mit Rafael Frühbeck de Burgos und Wladimir Fedossejew zu erfreulichen Resultaten.

Der Aufgabenbereich des Orchesters ist vielfältig : er umfasst zwei Zyklen bei der Gesellschaft der Musikfreunde im Wiener Musikverein, einen Zyklus im Wiener Konzerthaus, einen Matinee- und einen Kammermusikzyklus als Eigenveranstaltung und etliche Sonderkonzerte. Zusätzlich spielen die Wiener Symphoniker seit 2006 jährlich einige Opernproduktionen im Theater an der Wien, das nach einer langen Phase als Musicalbühne wieder ausschließlich für Opernproduktionen verwendet wird. Daneben finden Tourneen im europäischen Raum und in Übersee statt, seit 1946 treten die Wiener Symphoniker jeden Sommer bei den Bregenzer Festspielen auf, mit deren Entwicklung sie eng verbunden sind. Neuerdings findet die Orchestertätigkeit auch eine wichtige Ergänzung in Richtung Jugendarbeit, Benefiz- und Open-Air-Konzerten.

1951 gehörten die Symphoniker zu den Preisträgern des Karl-Renner-Preises.

...

Das stetig steigende Bedürfnis an qualitätvollen Aufführungen symphonischer Musik führte Ende des 19. Jahrhunderts

zu ambitionierten Versuchen, neben dem Hofopernorchester (Wiener Philharmoniker) ein weiteres ständiges Berufsorchester in Wien ins Leben zu rufen. Schon anlässlich der Internationalen Ausstellung für Musik- und Theaterwesen in Wien 1892 war es zur Gründung eines Orchesters unter der Leitung Hermann Grädeners gekommen. Bemühungen, dieses Orchester als Wiener Stadtorchester zu erhalten, scheiterten aus finanziellen Gründen. Gleich erging es in Folge zahlreichen ähnlich gearteten Projekten, bis schließlich 1899 eine Initiative des Wiener Musikerbundes (eine Vorform gewerkschaftlicher Interessenvertretung) gemeinsam mit dem populären Kapellmeister Karl Stix zum Erfolg führte. Die Programmpolitik des Neuen philharmonischen Orchesters, wie sich das Ensemble zunächst nannte, fand sogleich regen Zuspruch seitens der Kritik und des Publikums : klassische Symphonien, Ouvertüren, Querschnitte aus Oper und Operette sowie gehobene Unterhaltungsmusik in qualitativollen Aufführungen zu gemäßigten Preisen anzubieten. Trotz dieser Erfolg versprechenden Entwicklung stand auch das Neue philharmonische Orchester bereits nach wenigen Monaten vor dem finanziellen Aus. Mit Hilfe finanzkräftiger Mäzene aus dem Wiener Großbürgertum (Jakob Thonet, Gustav Bloch, Theodor Köchert, Carlo A. Artaria, Theodor Hämmerle, Paul Hammerschlag und andere) und Persönlichkeiten aus Kunst und Kultur (Robert Hirschfeld, Hugo Botstiber) gelang jedoch im Frühjahr 1900 die Neugründung eines bald etwa 1.000 Mitglieder fassenden Wiener Concert-Vereins. Die damit erreichte finanzielle Absicherung erlaubte nun das Engagement eines rund 50 Musiker umfassenden Sinfonieorchesters, dessen Leitung der populäre Konzertdirektor der Gesellschaft der Musikfreunde Ferdinand Löwe übernahm. Vor allem die vom Dirigenten verfolgte volksbildnerisch-egalitäre Programmpolitik (zum Beispiel Symphoniezyklen von Ludwig van Beethoven oder Anton Bruckner, ermäßigte Veranstaltungen für Schüler, ab 1905 Arbeiter-Symphoniekonzerte) und auch die Tendenz zur Popularisierung gehobener Unterhaltungsmusik (so genannt « Populäre Orchesterkonzerte » im Volksgarten und Musikverein zumeist unter Leitung von Martin Spörr) , andererseits die Abhaltung von « Novitätenkonzerten » (und andere Uraufführung der IX. Symphonie Bruckners 1903 ; weiters Werke von Richard Strauß, Gustav Mahler, Arnold Schönberg, Franz Schmidt, etc.) garantierten den durchschlagenden Erfolg beim breit gefächerten Publikum.

Die Zäsur des Ersten Weltkriegs bedeutete schließlich auch das organisatorische Ende des als Veranstalter und Orchester gemeinsam firmierenden Concert-Vereins. Eine Kooperation mit dem 1907 gegründeten Wiener Tonkünstler-Orchester (unter der Leitung von Otto Nedbal) sicherte vorerst das Weiterbestehen, ehe man mit der Gründung des privaten Vereins Wiener Sinfonieorchester 1922 den Wechsel vom Veranstalter zum reinen Dienstnehmerstatus vornahm. Geschaffen zum Zweck, die Existenz des Orchesters zu garantieren, fungierte der Verein als Mittler zwischen Orchester und Konzertveranstalter. Als solcher sollte neben den etablierten Institutionen wie die Gesellschaft der Musikfreunde, Wiener Konzerthausgesellschaft und kleineren Veranstaltern besonders der seit 1924 bestehende Rundfunk (RAVAG) neue Arbeitsbereiche eröffnen.

Die wirtschaftlichen Krisen und politische Destabilisierung erzwangen 1933 eine erneute Umstrukturierung, im Zuge dessen der Verein Wiener Sinfonieorchester aufgelöst und als Verein Wiener Symphoniker neu gegründet wurde. Die damit einhergehende enge Bindung an den Rundfunk (die RAVAG beanspruchte circa 50 % des Orchester-Dienstvolumens und übernahm im Gegenzug die Hälfte der Erhaltungskosten, zusätzlich wurde eine neu gebildete Funkkapelle ausschließlich für leichte Unterhaltungsmusik installiert) versprach wirtschaftliche Konsolidierung, bedeutete gleichzeitig aber auch eine massive parteipolitische Einflußnahme im Sinne des Ständestaates (bei gleichzeitigem Zurückdrängen sozialdemokratischer Kulturpolitik ; Faschismus) - und bald auch des aufkommenden Nationalsozialismus. Eine Schlüsselrolle spielte dabei der nach Ferdinand Löwe zweite prägende Chefdirigent des Orchesters Oswald Kabasta.

Zugleich Musikchef der RAVAG und Konzertdirektor des Musikvereins formte er einerseits die Wiener Symphoniker zu einem homogenen, auch international erfolgreichen Orchester (Touren nach Italien 1935, England 1936) . Andererseits nützte er durch gezielte Personalpolitik die Durchsetzung nationalsozialistischer Ideen. - Die Zeit der NS-Herrschaft bedeutete für das Orchester neuerlich einschneidende Veränderungen : als Stadtorchester Wiener Symphoniker erstmals kommunalisiert und vom NS-Regime großzügig gefördert, dominierte das Ensemble das Wiener Konzertleben (besonders die so genannt « Dunkelkonzerte » unter Generalmusikdirektor Hans Weisbach erfreuten sich großer Popularität) . All dies fand jedoch mit der Stilllegung 1944 ein jähes Ende.

Die Aufbauarbeit nach 1945 bedeutete für das nun wieder als privater Verein auftretende Orchester den täglichen Kampf um finanzielle Absicherung und künstlerische Neuorientierung. Erstere erfolgte überwiegend durch die Gemeinde Wien, vorübergehend und zu geringen Teilen auch durch den Bund, gleichermaßen strebte man auf dem Wege von Eigeninitiativen, wie etwa die Produktion eigener Tonträger (Firma Symphonia, CD-Einspielungen) , die Existenz abzusichern. Auf künstlerischem Sektor formten nach Hans Swarowsky und Josef Krips vor allem Herbert von Karajan (1948-1960) und Wolfgang Sawallisch (1960-1970) das Klangbild des Orchesters. Ihnen folgten in den 1970-1980er Jahren Carlo Maria Giulini, Gennadij Roshdestvenskij und Georges Prêtre. Nach Rafael Frühbeck de Burgos und Vladimir Fedosejev steht nun (2006) Fabio Luisi als Chefdirigent dem Orchester vor.

...

Das international bekannte Konzertorchester (das erste vom Theaterbetrieb unabhängige Berufsorchester Österreichs) führt seine Entstehung auf das 1899 von Karl Stix gegründete « Neue Philharmonische Orchester » zurück, das erstmals im Ronacher an die Öffentlichkeit trat. Der Abonnementzyklus des neuen Orchesters hatte großen Erfolg beim Publikum, dennoch musste der 1900 neu gegründete « Wiener Concertverein » das hohe Defizit des Neuen Philharmonischen Orchesters übernehmen.

Ab Herbst 1900 wurde das Ensemble als « Orchester des Wiener Concertvereins » (« Concertvereinsorchester ») weitergeführt. Ferdinand Löwe leitete am 30. Oktober 1900 jenes Konzert, das man gewissermaßen als « Geburtsstunde » des heutigen Orchesters der Wiener Symphoniker ansehen kann. Seit dieser Zeit stellte dieses Ensemble das permanente Konzertorchester der Stadt dar. Mit Franz Schalk und Gustav Mahler kümmerte sich Löwe um den Aufbau eines intensiven Wiener Konzertlebens. 1905 wurden die ersten Arbeiter-Symphoniekonzerte veranstaltet, bei denen insbesondere Anton Bruckner, Gustav Mahler, Arnold Schönberg und Richard Strauß eine besondere Pflege erfuhren. Unter dem Eindruck des Ersten Weltkriegs und der personellen Schwierigkeiten entschlossen sich der Wiener Concertverein und der 1907 gegründete « Verein Wiener Tonkünstler » im Herbst 1914, ihre beiden Symphonieorchester zu fusionieren. Beide Vereine bestanden jedoch weiter.

1919 wurde das « Wiener Sinfonie-Orchester » gegründet, das aus Mitgliedern beider Orchester bestand, die aber auch weiterhin zunächst als « Tonkünstler-Orchester » oder « Concertvereins-Orchester » oder unter dem neuen Namen auftraten. Ab 1921 spielte das Orchester unter dem Namen « Wiener Sinfonie-Orchester » , seit 1933 unter dem heutigen Namen.

Erster Dirigent und Organisator dieses ersten von Theaterdiensten unabhängigen Orchesters in Österreich war Löwe. 1927 folgte Leopold Reichwein als Chef, ab 1933 Oswald Kabasta. Schon damals arbeiteten bedeutende Gastdirigenten mit diesem Klangkörper.

Nach dem Zweiten Weltkrieg errang das Orchester vor allem unter Herbert von Karajan einen Spitzenrang. 1960 folgte Wolfgang Sawallisch als Chefdirigent, 1970-1973 Josef Krips und 1973-1975 Carlo Maria Giulini ; ab 1981 nahm Gennadi Roschdestwenskij diesen Posten ein.

In neuerer Zeit ist, neben vielen Auslandstourneen und Rundfunkaufnahmen, eine weitere Tätigkeit für das Orchester hinzugekommen : Seit der Gründung der Bregenzer Festspiele haben die Wiener Symphoniker die Funktion eines Festspielorchesters übernommen - sie spielen im Sommer daher Operette und Oper und haben sich auch schon des öfteren im Rahmen der Wiener Festwochen als Opernorchester vorgestellt.

Ähnlich den Wiener Philharmonikern sind auch viele Musiker der Wiener Symphoniker als Mitglieder diverser Ensembles tätig, üben Lehrtätigkeiten an Hochschule und Konservatorium aus. Der ehemalige Symphoniker Nikolaus Harnoncourt begründete beispielsweise das Ensemble Concentus Musicus, ein Ensemble für Alte Musik. Die besondere Pflege der Wiener Symphoniker gilt nach wie vor Anton Bruckner, Gustav Mahler und Richard Strauß, aber auch zeitgenössischen Komponisten.

Träger des Orchesters ist der Verein « Wiener Symphoniker » , finanziell werden die Wiener Symphoniker überwiegend von der Stadt Wien unterstützt.

...

Die Wiener Symphoniker sind Wiens Konzertorchester und Kulturbotschafter und bestreiten den weitaus größten Teil des symphonischen Musiklebens dieser Stadt. Die Aktivitäten des Orchesters sind vielfältig, wobei die Pflege der traditionellen Wiener Klangkultur einen zentralen Stellenwert einnimmt. Mit seinen 128 Mitgliedern zählt das Orchester zu den herausragenden Klangkörpern Europas und ist insbesondere für die hochromantische Konzertliteratur prädestiniert : Werke von Johannes Brahms, Anton Bruckner, Gustav Mahler und Richard Strauß zählen daher zum Kernrepertoire der Wiener Symphoniker.

Der Wiener Musikverein und das in unmittelbarer Nähe angesiedelte Konzerthaus bilden die zentralen Spielstätten der Wiener Symphoniker, darüber hinaus ist das Orchester seit 1946 als « Orchestra in Residence » eng mit den Bregenzer Festspielen verbunden. Im Jahre 2006 ist als weitere Spielstätte das Theater an der Wien hinzugekommen, wo die Wiener Symphoniker seitdem für stilistisch unterschiedlichste Produktionen als Opernorchester engagiert werden. Regelmäßig stattfindende internationale Tourneen und Gastspielreisen zu den wichtigsten Musikzentren runden das umfassende Portfolio dieses Wiener Traditionsorchesters ab.

Die Wiener Symphoniker wurden 1900 unter dem Namen Wiener Concertverein zunächst mit dem Ziel gegründet, einerseits für die breite Öffentlichkeit erschwingliche Orchesterkonzerte zu veranstalten und andererseits den Bedarf an

Ur- und Erstaufführungen damaliger zeitgenössischer Werke abzudecken. Am 30. Oktober 1900 schließlich gab der neue Klangkörper unter Ferdinand Löwe sein offizielles Debüt im Großen Saal des Wiener Musikvereins.

Gleich in den ersten Jahrzehnten seiner Existenz brachte das Orchester eine Reihe an heute so selbstverständlich im Repertoire verankerten Werken wie Anton Bruckners Neunte Symphonie, Arnold Schönbergs Gurre-Lieder, Maurice Ravels Konzert für die linke Hand und Franz Schmidts Das Buch mit sieben Siegeln zur erstmaligen Aufführung.

Zu Beginn der 1930er Jahre erhielt das Orchester seinen noch heute gültigen Namen : als nunmehr Wiener Symphoniker feierte man unter dem damaligen Orchesterchef Oswald Kabasta bei großen England- und Italien-Tourneen erstmals auch international Erfolge.

Seine bewegte Geschichte kann man nicht nur an den Namensänderungen des Ensembles ablesen. Konnte im Ersten Weltkrieg die Auflösung des Orchesters nur durch die Fusion mit dem 1913 gegründeten « Wiener Tonkünstlerorchester » verhindert werden, so kam es 1944 tatsächlich zur Stilllegung für immerhin acht Monate.

Nach dem Ende des Zweiten Weltkriegs wurde das Orchester unter denkbar schwierigen Bedingungen wieder ins Leben gerufen : am 16. September 1945 erklang Mahlers 3. Symphonie im Rahmen eines « Festkonzerts zur Neubildung des Orchesters » . Für die nach 1945 geleistete Aufbauarbeit zeichneten vor allem die damaligen Chefdirigenten Hans Swarovsky sowie Josef Krips maßgeblich verantwortlich.

Danach waren es die Chefdirigenten Herbert von Karajan (1950-1960) und Wolfgang Sawallisch (1960-1970) , die das Klangbild des Orchesters entscheidend formten. In dieser Position folgten (nach kurzzeitiger Rückkehr von Josef Krips) Carlo Maria Giulini und Gennadij Roshdestvenskij. Georges Prêtre, formal von 1986-1991 Chefdirigent des Orchesters, bevorzugte die Bezeichnung « Erster Gastdirigent » für seine Tätigkeit. Danach übernahmen Rafael Frühbeck de Burgos und Vladimir Fedosejev das Orchester wieder in der offiziellen Position.

Als Gastdirigenten feierten zudem Stars wie Leonard Bernstein, Lorin Maazel, Zubin Mehta, Claudio Abbado, Carlos Kleiber oder Sergiu Celibidache viel beachtete Erfolge.

Die künstlerische Arbeit der Wiener Symphoniker ist durch eine große Zahl von hochwertigen CD-Produktionen dokumentiert.

Neben ihrer Präsenz in den großen symphonischen Zyklen der Häuser Musikverein und Konzerthaus veranstalten die Wiener Symphoniker seit Anfang der 1980er Jahre auch eigene Abonnementkonzerte. Zusätzlich zu zwei Symphoniekonzerte-Zyklen präsentieren sich die Mitglieder des Orchesters im Rahmen einer eigenen Kammerkonzerte-Reihe.

Bereits seit 1946 sind die Wiener Symphoniker jeden Sommer das « Orchestra in Residence » der Bregenzer Festspiele. Dort treten Sie nicht nur als Opernorchester beim Spiel am See und bei der Oper im Festspielhaus in Erscheinung, sondern sind auch mit mehreren Orchesterkonzerten im Programm des Festivals vertreten. Zusätzlich wirken die Wiener

Symphoniker seit 2006 bei zahlreichen Opernproduktionen im Theater an der Wien mit und unterstreichen damit ihre herausragende Stellung im Musikleben Wiens.

...

Aus dem 1899 von Karl Stix gegründeten Neuen Philharmonischen Orchester entstand 1900 das Orchester « Wiener Concertverein », das sich später mit dem 1907 entstandenen Orchester des Vereins Wiener Tonkünstler vereinigte ; ab 1921 trat es unter dem Namen Wiener Sinfonie-Orchester, seit 1933 unter dem heutigen Namen auf.

Erster Dirigent und Organisator war Ferdinand Löwe, der am 30. Oktober 1900 das Eröffnungskonzert dieses ersten vom Theaterdienst unabhängigen Orchesters in Österreich leitete. 1905 wurden die ersten Arbeiter-Symphoniekonzerte veranstaltet. Die besondere Pflege der Wiener Symphoniker gilt Anton Bruckner, Gustav Mahler und Richard Strauß sowie zeitgenössischen Komponisten.

Träger ist der Verein Wiener Symphoniker ; finanziell werden die Wiener Symphoniker überwiegend von der Stadt Wien unterstützt; seit der Saison 2006-2007 ist das international tätige Investmentunternehmen Superfund neuer Partner der Wiener Symphoniker ; der Erste Konzertmeister spielt eine Violine von Giuseppe Guarneri del Gesù und der erste Solobratscher Professor Herbert Müller eine Viola von Giovanni Paolo Maggini - beide Instrumente werden von der Oesterreichischen Nationalbank zur Verfügung gestellt.

Ils ont (aussi) dirigé Bruckner à Vienne ...

Chefs d'orchestre ayant dirigé des œuvres d'Anton Bruckner au « Philharmoniker » ou au « Symphoniker » de Vienne ...

Karl Auerieth

Karl Auerieth, Dirigent, Komponist : geboren 30. Juli 1883 in Trautmannsdorf an der Leitha / Niederösterreich ; gestorben 1. Juli 1956 Wien. Ausbildung am Konservatorium in Wien bei Richard Baumgärtel (Oboe) und Robert Fuchs (Komposition) . 1908-1909 Chor-Direktor an der Volksoper Wien, dann Opern-Kapellmeister in Plauen / Deutschland, Sondershausen / Deutschland und Linz sowie musikalischer Assistent bei den Bayreuther Festspielen (unter Siegfried Wagner, Hans Richter und Karl Muck) . 1912-1920 Kapellmeister an der Volksoper, unterbrochen durch drei Jahre Kriegsdienstleistung. 1919-1922 unterrichtete er am Neuen Wiener Konservatorium, 1922-1924 Direktor der Vereinigten Stadttheater Baden und Wiener Neustadt, 1924-1926 Kapellmeister an der Grazer Oper, ab 1930 Dirigent bei der RAVAG. Ab 1938 musikalischer Leiter der Opernklasse am Horak-Konservatorium. Darüber hinaus auch aktiv in der Musikergewerkschaft (ab 1936 Vizepräsident) .

...

Karl Auerieth, Dirigent und Komponist : geboren am 30. Juli 1883 in Trautmannsdorf an der Leitha (Niederösterreich) ;

gestorben am 1. Juli 1956 in Wien. Auerieth studierte am Konservatorium Wien Oboe bei Richard Baumgärtl und Komposition bei Robert Fuchs. 1908 und 1909 war er als Chor-Direktor an der Volksoper Wien tätig. Anschließend wechselte er ins sächsische Plauen, dann ins thüringische Sondershausen und oberösterreichische Linz jeweils in die Stelle des Opern-Kapellmeisters. Ebenso arbeitete er als musikalischer Assistent bei den Bayreuther Festspielen. Zwischen 1912 und 1920 war Auerieth Kapellmeister an der Volksoper Wien und zwischen 1919 und 1922 lehrte er am Neuen Wiener Konservatorium. Dann arbeitete er als Direktor der Vereinigten Stadttheater Baden und Wiener Neustadt. 1924 wurde er zum Kapellmeister an der Grazer Oper ernannt und ab 1930 acht Jahre lang als Dirigent bei der Österreichischen Rundfunkanstalt Radio-Verkehrs-Aktien-Gesellschaft (RAVAG) tätig, bis diese durch die Nationalsozialisten abgesetzt wurde. Ab 1938 arbeitete Auerieth als musikalischer Leiter der Opernklasse am Horak-Konservatorium in Wien (seit 1979 Franz Schubert Konservatorium) . Er komponierte neben Opern, wie zum Beispiel Eine florentinische Tragödie, Spielleut oder Der Fremde, auch symphonische Werke sowie Klavierkonzerte und -stücke.

Werke

Opern (Eine florentinische Tragödie, Spielleut, Matteo testi, Der Fremde) ; symphonische Werke ; Ouvertüre zu Franz Grillparzers Der Traum ein Leben ; Klavierkonzert und -stücke.

Literatur

Der österreichischer Musiker, Heft I (Jänner 1936) .

Erhart (1998) .

Guido Binkau

Guido Binkau, Dirigent, Komponist : geboren 11. November 1900 Bad Vöslau, Niederösterreich ; gestorben 25. April 1969 Wien 19, Hofzeile 18-20 (wohnhaf 1, Sterngasse 11) . Studierte an der Wiener Akademie für Musik bei Joseph Marx und Clemens Krauß. Nach Aufenthalt in Deutschland (ab 1924) übernahm er 1932 die Sonntags-Sinfoniekonzerte der Gesellschaft der Musikfreunde und war auch Zweiter Chormeister der Wiener Singakademie. Nach dem Zweiten Weltkrieg dirigierte Binkau wieder im Konzerthaus, war aber auch Leiter der Opernschule der Wiener Musikakademie (1966 außerordentlicher Professor) . Komponierte unter anderem zwei Sinfonien, Chorsinfonie und Kammermusik.

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Guido Binkau, Dirigent, Komponist : geboren 11. November 1900 Bad Vöslau / Niederösterreich ; gestorben 25. April 1969 Wien. Studierte 1920-1924 an der Wiener Musik Akademie Komposition bei Joseph Marx und Franz Schmidt, Dirigieren bei Clemens Krauß und Leopold Reichwein, Klavier bei Józef Hofmann. Assistent an der Opernschule am Neuen Wiener Konservatorium, Theaterkapellmeister in Karlsruhe / Deutschland und Lübeck / Deutschland, leitete seit 1932 die Sonntags-Sinfoniekonzerte der Gesellschaft der Musikfreunde in Wien, 2. Chormeister der Wiener Singakademie. Binkau war nach dem Zweiten Weltkrieg Leiter der Opernschule am Horak-Konservatorium, 1949 Korrepetitor an der

Wiener Musikakademie, später dort Leiter der Opernschule (1966 am Ort Professor) .

Werke

3 Symphonien (Die Nacht, Sinfonia epica, Chor-Symphonie in Form einer Messe) ; Kantate (Das innere Licht) ; Violoncellokonzert ; Kammermusik ; Liederzyklus Ottilie.

Literatur

Hugo Riemann. Riemann Musiklexikon, 3 Bände, Schott Verlag, Mainz (1959-1961) .

Österreichische Musikzeitschrift (ÖMZ) , Band 21 (1966) ; Seite 93.

Österreichische Musikzeitschrift (ÖMZ) , Band 24 (1969) ; Seite 463.

Hugo Riemann (1972) .

Erhart (1988) .

Felix Czeike. Historisches Lexikon Wien, Band I (1992) .

Sergueï Bortkiewicz

Le pianiste et compositeur ukraino-autrichien Sergueï Bortkiewicz est né le 28 février 1877 à Kharkov, en Ukraine ; et est décédé le 25 octobre 1952 à Vienne.

Fils d'Edward et Zofia-Uszynska Bortkiewicz. La famille était d'origine noble polonaise et possédait le domaine Artemovka près de Kharkov. Bortkiewicz étudia la musique avec Karl von Arek et Anatoli Liadov au Conservatoire Impérial de Saint-Petersbourg et, à partir de 1900, au Conservatoire de Leipzig avec Alfred Reisenauer (piano) et Salomon Jadassohn (composition) .

En 1904, il épouse Elisabeth Geraklitova ; le couple s'installe à Berlin. Brillant pianiste, il se produit en concert dans toute l'Europe. Il donne également des cours privés, et, pour 1 an, enseigne au Conservatoire Klindworth-Scharwenka, où commence une longue amitié avec le pianiste néerlandais Hugo van Dalen (qui interprètera, plus tard, le 1er Concerto pour piano de Bortkiewicz) .

Avec le déclenchement de la Première Guerre mondiale, en 1914, commence une période malheureuse, marquée par la pauvreté. Le couple est plusieurs fois contraint de fuir, et s'installe définitivement à Vienne en 1923 (ils acquièrent la nationalité autrichienne en 1925) . Ils n'eurent pas d'enfants.

Elisabeth Geraklitova Bortkiewicz décède le 9 mars 1960. Ils sont tous deux enterrés au « Zentralfriedhof » (Cimetière Central) de Vienne.

Bortkiewicz a composé uniquement dans le style Romantique, profondément lyrique et nostalgique. Ses œuvres évoquent parfois Chopin, Rachmaninov ou Scriabine.

Œuvres

Opus 1 : Concerto pour piano (détruit par le compositeur) .

Opus 2 : Chansons.

Opus 3 : 4 morceaux pour piano.

Opus 4 : « Impressions » , 7 morceaux pour piano.

Opus 5 : « Minuit » , 2 morceaux pour piano (Andante con moto, Allegro quasi presto) .

Opus 6 : 3 morceaux pour piano (Prélude, Valse triste, Étude) .

Opus 7 : 2 morceaux pour piano (Mélodie, Menuet-Fantaisie) .

Opus 8 : Esquisses de Crimée.

Opus 9 : Sonate pour piano en si majeur.

Opus 10 : 4 morceaux.

Opus 11 : 6 Pensées lyriques pour piano.

Opus 12 : Morceaux pour piano.

Opus 13 : 6 Préludes pour piano.

Opus 14 : « Souvenirs d'enfance » , suite de morceaux faciles (Ce que chantait la nourrice - La chambre noire - La leçon de danse - 1er amour - 1re douleur - Quand je serai grand.)

Opus 15 : 10 Études pour piano.

Opus 16 : Concerto pour piano n° 1.

Opus 17 : « Lamentationen » et « Consolationen » pour piano.

Opus 18 : Morceaux pour piano.

Opus 19 : « Othello » , Poème symphonique (1914) .

Opus 20 : Concerto pour violoncelle et orchestre en 1 mouvement.

Opus 21 : « Le Petit Voyageur » pour piano.

Opus 22 : Concerto pour violon et orchestre en ré majeur.

Opus 23 : 7 Poèmes de Paul Verlaine, cycle de chansons en français et en allemand (1925) .

Opus 24 : 3 morceaux pour piano : Nocturne - Valse grotesque (Satyre) - Impromptu (Eros) .

Opus 25 : 3 morceaux pour violoncelle et piano.

Opus 26 : Sonate pour violon et piano en sol mineur.

Opus 27 : 3 Valses pour piano.

Opus 28 : Concerto n° 2 pour piano pour la main gauche, commandée par Paul Wittgenstein.

Opus 29 : 12 nouvelles « Études illustrées » pour piano.

Opus 30 : « Musikalisches Bilderbuch. Aus Hans Christian Andersens Märchen » , Contes d'Andersen pour piano.

Opus 31 : « Russische Weisen und Tänze » pour piano.

Opus 32 : Concerto n° 3 pour piano et orchestre en I mouvement, « Per aspera ad astra » .
Opus 33 : 10 Préludes.
Opus 35 : « Un Roman » pour piano.
Opus 37 : « Nuits arabes » , ballet (1916) .
Opus 39 : « Jeunesse » pour piano.
Opus 40 : 7 Préludes.
Opus 42 : Ballade pour piano.
Opus 43 : Chansons.
Opus 46 : Élégie pour piano.
Opus 48 : Morceaux pour piano.
Opus 50 : « Akrobaten » , Opéra (1938) .
Opus 51 : Suite autrichienne pour orchestre à cordes (1939) .
Opus 52 : Symphonie n° 1.
Opus 53 : Ouverture.
Opus 54 : Morceaux pour piano.
Opus 55 : Symphonie n° 2.
Opus 56 : Chansons.
Opus 58 : Suite yougoslave.
Opus 59 : « Lyrica Nova » pour piano.
Opus 60 : Sonate pour piano en do dièse majeur.
Opus 62 : Chansons.
Opus 63 : Morceaux pour piano.
Opus 65 : 4 morceaux pour piano.
Opus 66 : Préludes.
Opus 71 : 3 Mélodrames.
Opus 72 : Chansons.
Opus 73 : Chansons.
Opus 74 : Chansons.

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Sergei Eduardovich Bortkiewicz was born on 28 February 1877 in Kharkiv, Russian Empire (in present-day, Ukraine) . From a Polish noble family (father, Edward Bortkiewicz ; mother, Zofia Bortkiewicz « née » Uszyńska) and spent most of his childhood on the family Estate of Artemivka, near Kharkiv. Bortkiewicz received his musical training from Anatoly Lyadov and Karl von Arek at the Imperial Conservatory of Music in Saint-Petersburg.

In 1900, he left Saint-Petersburg and traveled to Leipzig, where he became a student of Alfred Reisenauer and Salomon Jadassohn, both pupils of Franz Liszt. In July 1902, Bortkiewicz completed his studies at the Leipzig Conservatory and was awarded the Schumann Prize on graduation. On his return to Russia, in 1904, he married Elisabeth Geraklitowa, a friend of his sister and then returned to Germany, where he settled in Berlin. It was there that he started to compose

seriously.

From 1904 until 1914, Bortkiewicz continued to live in Berlin but spent his summers visiting his family in Russia or travelling around Europe often on concert-tours. For a year, he also taught at the Klindworth-Scharwenka Conservatory, where he was to meet his lifelong friend, the Dutch pianist Hugo van Dalen (1888-1967). Van Dalen premiered Bortkiewicz's Piano Concerto No. 1, Opus 16, in November 1913 in Berlin, with the Blüthner Orchestra conducted by the composer.

The outbreak of World War I, in 1914, changed Bortkiewicz's life : being Russian, he was initially under house-arrest and later forced to leave Germany. He returned to Kharkiv, where he established himself as a music teacher while, at the same time, giving concerts. The end of the War saw the beginning of the Russian Revolution, which forced the composer and his family to flee the family Estate at Artëmovka owing to occupation by the Communists. In June 1919, the Communists fled before the White Army and Bortkiewicz was able to return and help to rebuild the family Estate, which had been completely plundered. This, however, was short-lived and whilst on a trip to Yalta with his wife, the fall of Kharkiv to the Red Army meant that his family could not return to Artemivka. With the area now surrounded by the Red Army, the composer watched his mother and the husband of his sister, Vera, fall ill with typhus, both dying in the chaos at Novorossiysk. Bortkiewicz sought to escape from Yalta and succeeded in obtaining passage on the steamer « Konstantin » which brought them safe, but penniless, to Constantinople in November 1919.

In Constantinople, with the help of the Court pianist to the Sultan, Ilen Ilegy, Bortkiewicz began to give concerts and started teaching again. He became well-known throughout a number of Embassies and made an acquaintance with the wife of the Yugoslavian ambassador Natalie Chaponitsch, to whom he dedicated his « 3 Morceaux », Opus 24 (1922). She organised musical gatherings for Bortkiewicz within the Embassy, and it was with the help of her husband that the composer and his wife were able to obtain a visa for Yugoslavia. Bortkiewicz and his wife came to Sofia via Belgrade, where they had to wait for some time before obtaining an Austrian visa. On 22 July 1922, the composer and his wife reached Austria.

Initially, Bortkiewicz chose Baden, not Vienna, as his residence ; here, he remained until 1923. He, then, moved and settled in Vienna, where he was to remain for the next 5 years and where, in 1925, he finally obtained Austrian citizenship.

In 1928, Bortkiewicz went to Paris for 6 months and, then, returned to live in Berlin. In 1933, he was forced to leave Germany again - being a Russian, he was now facing persecution from the Nazis and saw his name being deleted from all music programmes. He returned to Vienna, where he established residence at No. 1 « Blechturm-gasse », Door 5, in 1935. He lived there for the rest of his life. It was during these years that Bortkiewicz suffered with serious financial difficulties and needed to ask for financial help from his friend Hugo van Dalen many times, which the pianist always gave freely. It was also during this period that he translated from Russian into German the letters between Tchaikovsky and Nadezhda von Meck. These letters were published as « Die seltsame Liebe Peter Tschaikowsky's und der Nadjeschda von Meck » edited by Köhler & Amelang, in Leipzig (1938). Van Dalen adapted Bortkiewicz's book for a Dutch readership, and published it as « Rondon Tschaikowsky's vierde symphonie », edited by De Residentieboede, in

1938.

World War II was also a terrible time for Bortkiewicz and his wife. At the end of the War, he described in a letter dated 8 December 1945 to his friend Hans Ankwicz-Kleehoven how he still lived :

« I'm writing to you from my bathroom where we have crawled in because it is small and can be warmed on and off with a gas light. (!) The other rooms cannot be used and I cannot touch my piano. This is now ! What awaits us further ? Life is becoming more and more unpleasant, merciless. I teach at the Conservatory with the heat at 4 degrees, soon even less ! »

During these terrible years, he composed a number of works including his Piano Sonata No. 2, Opus 60. The Sonata was 1st performed by the composer, on 29 November 1942, in the « Brahmssaal » of the « Musikverein » in Vienna. Hugo van Dalen gave the Dutch premiere, on 9 February 1944, in Amsterdam.

The Second World War brought Bortkiewicz to the edge of despair and ruin. The greater part of his printed compositions, which were held by his German publishers (Rahter & Litloff) , were destroyed in the bombing of German cities and, hence, he lost all his income from the sale of his music. Bortkiewicz and his wife were physically and mentally exhausted at the end of the War and were both in a desperate situation when his friend, the chief-physician Doctor Walter Zdrahal, admitted the couple to the Franz-Josef Hospital, in Vienna, in order to treat them.

In the autumn of 1945, Bortkiewicz was appointed director of a Master-class at the Vienna City Conservatory, which helped to give the composer some of the financial security he so sought. During this period, he composed his 6 Preludes, Opus 66 (1946-1947) , of which only 2 (Nos. 1 and 3) have so far been located. These Preludes are dedicated to the Dutch pianist Hélène Mulholland (1912-2000) , who helped him after the War by sending much needed food and clothes. After his retirement, in 1948, the community of Vienna awarded him an honorary pension.

At the instigation of Hans Ankwicz-Kleehoven, a Bortkiewicz Society was founded in 1947, in Vienna, in order to keep the memory of Bortkiewicz's music alive. The inaugural meeting took place in the library-hall of the « Akademie » on « Schillerplatz » , on 10 April 1947. As a result of that meeting, on the 1st Monday of each month, from November to May, friends of the composer and members of the Society gathered in the « Künstlerhaus » and listened to concerts of the composer's music much of which was played by Bortkiewicz himself. The Bortkiewicz Society was dissolved on 6 March 1973.

In the years after 1949, and primarily as a result of the War years, Bortkiewicz's wife was diagnosed as suffering from manic depression, which caused great concern for the composer. Nonetheless, the composer's light continued to shine brightly and, on 26 February 1952, the Bortkiewicz Society along with the « Ravag » Orchestra celebrated the 75th birthday of the composer at a concert in the « Musikverein » Great Hall, in Vienna. Bortkiewicz conducted the Orchestra with Felicitas Karrer playing the Piano Concerto No. 1, Opus 16 ; the violinist Jaro Schmied played his « Des Frühlings und des Pans Erwachen - ein lyrisches Intermezzo nach Gemälden von Sandro Botticelli » , Opus 44, and the concert was concluded with his Symphony No. 1, Opus 52, « Aus meiner Heimat » , which contains a touching

quotation from « God Save the Tsar » in the Finale. This was to be his last great concert and the excitement of the event was illustrated in a letter dated 18 March 1952. The composer wrote to van Dalen :

« Finally, I had the opportunity to show, in a large hall with a large Orchestra and soloists, what I can do. Not only the critics, but others who know me, were surprised and amazed. I can always feel happy to have found so much recognition at the age of 75 years, which really comes, in most cases, after death to someone who really earned it. »

Bortkiewicz had been suffering for some time from a stomach ailment and, on the advice of his physician, he decided to undergo an operation in October 1952. He never recovered and died in Vienna, on 25 October of that year. His wife, Elisabeth, who was childless, died 8 years later, on 9 March 1960, in Vienna. The graves of Bortkiewicz and his wife can still be found at the « Zentralfriedhof » , Vienna.

Works

Bortkiewicz's piano style was very much based on Franz Liszt and Frederic Chopin, nurtured by Tchaikovsky, Rachmaninoff, early Scriabin, Wagner and Russian folklore. He was unaffected by the music trends of the 20th Century : The composer never saw himself as a « modernist » as can be seen from his « Künstlerisches Glaubensbekenntnis » , written in 1923. His workmanship is meticulous, his imagination colourful and sensitive, his piano writing idiomatic ; a lush instrumentation underlines the essential sentimentality of the melodic invention. But Bortkiewicz was not merely an imitator - he very much had his own style that drew upon all the influences of his life and that can be immediately recognized as a typically Bortkiewicz tone : lyrical and nostalgic.

With much thanks to Hugo van Dalen, his close friend, we can still enjoy Bortkiewicz's music and learn much about his life from the many letters he sent to the Dutch pianist. When van Dalen died in 1967, his family bequeathed the manuscripts of several compositions (such as the 12 « Études » , Opus 29, dedicated to van Dalen) ; a written autobiography, « Erinnerungen » (published in 1971, in German, in : « Musik des Ostens » , pages 136-169 ; in Dutch by Hugo van Dalen, in : « De Zevende Dag » , July / August 1939 ; and in English by Bhagwan Nebhraj Thadani, Recollections, 2nd edition, Cantext, 2001) ; plus a number of letters and printed music to the « Gemeentemuseum » , in The Hague, which recently passed it on to the Netherlands Music Institute (NMI) . The NMI has the only existing copy of the manuscript of the Piano Sonata No. 2, Opus 60, and of 2 of the Preludes, Opus 66.

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Sergei Eduardowitsch Bortkiewicz (geboren 28 Februar 1877 in Charkow ; gestorben 25. Oktober 1952 in Wien) war ein ukrainischer Komponist.

Bortkiewicz studierte 1896 bis 1899 in Sankt Petersburg bei Karl von Arek und Anatoli Ljadow und danach bis 1902 in Leipzig bei Alfred Reisenauer, Karl Piutti und Salomon Jadassohn. Von 1904 bis 1914 lebte er in Berlin, wo er ein Jahr am Klindworth-Scharwenka-Konservatorium unterrichtete und von wo aus er Konzertreisen durch ganz Europa unternahm. Nach dem Ausbruch des Ersten Weltkrieges kehrte er nach Russland zurück.

Vor der russischen Revolution flüchtete er auf sein Gut Artemovka bei Charkow. Nach der Plünderung durch die Rote Armee ging er nach Sewastopol, von wo aus ihm 1920 die Flucht nach Istanbul gelang. 1922 übersiedelte er nach Wien. 1928 bis 1933 lebte er erneut in Berlin. Nach der so genannten Machtergreifung der Nationalsozialisten kehrte er nach Wien zurück. Er verstarb 1952 in Wien und wurde in einem ihm ehrenhalber gewidmeten Grab auf dem Wiener Zentralfriedhof (30A-3-5) bestattet.

Bortkiewicz komponierte eine Oper, zwei Sinfonien, drei Klavier-, ein Cello- und ein Violinkonzert, eine sinfonische Dichtung, mehrere Suiten, eine Klavier- und eine Violinsonate und zahlreiche Klavierstücke.

Bortkiewicz übersetzte eine Auswahl des 13 Jahre dauernden Briefwechsels zwischen dem Komponisten Peter Iljitsch Tschaikowsky und dessen Mäzenin Frau von Meck ins Deutsche, die unter dem Titel Die seltsame Liebe Peter Tschaikowsky's und der Nadjeschda von Meck veröffentlicht wurden.

Karl Etti

The Austrian conductor and composer, Karl Etti, was born on 26 October 1912 in Vienna and died on 15 April 1996 in Mödling, Lower-Austria.

Etti war Chormeister des und Chorleiter des s.

Etti studied with Felix Weingartner and Josef Krips. From 1947 to 1964, he led the « Wiener Sängerknaben ». He was also choir Master of the Vienna Male-Choir (Wiener Männergesang-Verein) , the Austrian Choral Association (Österreichischen Sängerbunde) , and conductor of the Vienna National Opera. From 1962 to 1982, he taught at the Hochschule für Musik in Vienna.

Works : Oratorio « Artaban » ; Opera « Dagmar » ; « Singspiele » ; Theatre music ; chamber music ; choral and Symphonic pieces.

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Karl Etti (geboren 26. Oktober 1912 in Wien ; gestorben 15. April 1996 in Mödling, Niederösterreich) war ein österreichischer Chorleiter, Dirigent und Komponist.

Etti war Chormeister des Wiener Männergesang-Vereins und Chorleiter des Österreichischen Sängerbundes. Von 1947 bis 1964 leitete er die Wiener Sängerknaben. Von 1962 bis 1982 war er Professor an der Wiener Musikhochschule.

Ehrungen

1952 : Staatspreis für Musik.

1958 : Verdienstkreuz I. Klasse der Bundesrepublik Deutschland.

Werke

Oratorio « Artaban » .

Oper « Dagmar » .

Singspiele.

Bühnenmusik.

Kammermusik.

Chor- und symphonische Werke.

Robert Fanta

Robert Fanta, Komponist, Kapellmeister : geboren 26. März 1901 in Wien ; gestorben 12. Juli 1974. Schrieb Symphonien, Kammermusik, Lieder und Chorwerke.

Dirk Fock

The Dutch conductor and pianist Dirck Foch (Fock) was born on 18 June 1886 in Jakarta, Indonesia ; and died on 24 May 1973 in Locarno, Switzerland.

Born in the Dutch East-Indies to Dutch parents with the last name spelled as « Fock » . The 1st 12 years of his life in the city of Batavia, young Dirk absorbs his 1st musical impressions, as can be heard in the « Java Sketches for Piano » that he composes in 1944 in the United States.

In 1898, his family returns to the Netherlands (The Hague) and Foch takes his 1st steps in music : he plays the violin and writes compositions. Against the wishes of his father, counsel and statesman Dirk Fock Senior (1858-1941) , he opts for a career in music.

After studying in Amsterdam, Foch leaves for Berlin, where he receives an education in conducting by Karl Muck and Artur Nikisch, and violin lessons by Anton Witek. The conductor Nikisch offers him a chance to play in the Berlin Philharmonic and Concert-Master Witek assigns him the place of 1st violinist. In the Orchestra, he plays under famous conductors such as Gustav Mahler.

1907 : Conductor in Berlin.

Soon, Foch develops his direction skills and becomes in 1911 1st conductor to the « Kurfürstenoper » in Berlin, and the « Mülhausen » Opera House, 1 year later. Foch conducts, barely 26 years of age, complete Opera's by Richard Wagner and Richard Strauß.

From 1913 to 1917, Foch holds in Sweden positions with the Göteborg and Stockholm Orchestras, 1917-1919, frequent performances with the Amsterdam « Concertgebouworkest » Orchestra and « Den Haag Residentieorkest » .

12 October 1917 : While living in The Hague, as pianist, he founds the Dutch Sextet with members of the « Residentieorkest » : A. Best, flute ; D.P.W. van Emmerik, oboe ; A. Wilt, clarinet ; C.J. van Heyst, bassoon ; C. van der Berg horn.

1919 : Locarno, Orselina.

1919-1924 : Conductor in New York.

In 1919, Foch continues his career in New York, conducting the Philharmonic Orchestra in the popular « Yankee Stadium » , and the National Symphony Orchestra in Carnegie Hall.

12 April 1920 : Debut at Carnegie Hall, New York.

13 March 1921 : With Mrs. E.H. Harriman, founder of the City Symphony Society of New York.

In 1922, he is co-founder and 1st conductor of the American Orchestral Society, an institution that permits young musicians and conductors a chance to gain high-level experience. That same year, Foch introduces the music of his friend Darius Milhaud to the United States. Next, he becomes 1st conductor to the New York City Symphony Orchestra and serves as guest-conductor with the New York Philharmonic, The National Symphony and the Saint-Louis Orchestra.

18 November 1922 : Founder of the New York City Symphony Orchestra.

In 1924, Foch returns to Europe at the request of Richard Strauß, where he becomes 1st conductor of the « Wiener Konzertverein » .

1924 - March 1927 : At the « Wiener Konzertverein » in Vienna.

1925 - December 1926 : Teacher at the « Wiener Musikhochschule » .

Until March 1927, he conducts numerous concerts. A programme dedicated entirely to Igor Strawinsky, culminating in a solo-performance on piano by the composer himself, becomes a huge success. Foch leads special direction classes at the

« Hochschule für Musik » , directs concerts for students and directs Opera's. From Vienna, he performs guest-directions in Berlin, Budapest, Milan, Paris, Rome and, again, in Amsterdam and The Hague.

1928 : Settled in New York.

In the 1930's, Foch spends a long period in Paris, directing the « Orchestre National » on occasion, but focuses mainly on composing his own music.

1940 : Foch leaves for the United States.

3 December 1945 : Naturalized American.

In 1959, Foch and his wife Christine Suze Moltzer settle in Orselina, Switzerland, where Foch passes away in 1973. He is survived by Nina Foch, his daughter from a previous marriage, a famous Hollywood actress (born in 1924 in Leiden, Netherlands ; died on 2008 in Los Angeles) .

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Dirk Foch, senior, was born on 19 June 1858 in Wijk-bij-Duurstede and died on 17 October 1941 in The Hague.

1880-1898 : Lawyer in Semarang and Batavia.

1921-1926 : Governor-general of the Dutch East-Indies, in Batavia.

Until 1918 : Married to Daisy Alice Gertrude Johnson.

6 August 1923 - October 1926 : Married to singer and violinist Consuelo Flowerton (born in 1902 in New York ; died on 21 December 1965 in New York) .

17 December 1926 : Married in Vienna Editha Fineberg Ray Simonds (born in San Francisco in 1884) .

Before 1938 : Married Christine Suze Moltzer (born in 1905 in Amsterdam) .

Nina Foch : Actress. Daughter of Dirk Foch, senior, and Consuelo Flowerton. Born on 20 April 1924 in Leiden, Netherlands ; died on 5 December 2008 in Los Angeles.

1926 : Custody given to Dirk by The Hague Court.

1932 : Custody given to Consuelo Flowerton by the New York Court.

Works

Violin Concerto.

Piano Sonata in A, Opus 1, published by Nikolaus Simrock, T. B. Harms, New York (1914) .

3 « Ballades » for piano, Opus 3, No. 2, published by Zimmermann, Leipzig (1913) .

« Blacksmith » , Concert Prelude for piano, published by G. Schirmer, New York (1920) .

5 « Morceaux de concert » (Prélude ; Air triste ; Tarantelle ...) for violin and piano, Opus 17, published by the Composers Music Corporation, New York (1921) .

« Valse nostalgique » for piano, Opus 43, No. 1, published by Carl Fischer Inc. , New York (1947) .

Java Sketches for piano, Opus 46, published by Carl Fischer Inc. , New York (1948) .

4 Songs by Maurice Maeterlinck, Opus 18, translated by Alice Mattullath (pseudonym : Alice Gies, born in 1883, Germany) , published by G. Schirmer, New York (1920) .

- 1) « Quand l'amant sortit » (When love went his way) .
- 2) « J'ai cherché 30 ans, mes soeurs » (30 years I've sought) .
- 3) « La Vierge chantant » (The Virgin sings) .
- 4) « Et s'il revenait un jour » (And if he came-back one day) .

Cycle of love-songs on texts by Alice Mattullath (pseudonym : Alice Gies, born in 1883, Germany) , published by Luckhardt, New York (1921) .

3 Songs, Opus 13, published by Carl Fischer Inc. , New York (1921) .

Chinese song-cycle for soprano and piano, Opus 26, published by G. Schirmer, New York (1921) .

7 Songs (Mystic night ; A Chinese ode ; Sage advice ...) , published by Carl Fischer Inc. , New York (1922) .

3 « Stimmungen » (3 Moods) , songs for male-voice and piano, Opus 20, on a text by Hafez, published by Carl Fischer Inc. , New York (1926) .

3 Songs, Opus 12, published by Carl Fischer Inc. , New York (1931) .

- 1) « O du lose kleine rose » (Naughty rosebud) , on a text by Hafiz-Daumer.

- 2) « Laurella » , on a text by Paul Johann Ludwig von Heyse.
- 3) « Die grabblume » (The graveyard flower) , on a text by Julius Mosen.

4 Songs, Opus 19, on texts by Friedrich Hebbel and Georg Friedrich Daumer, published by Carl Fischer Inc. , New York (1931) .

- 1) « Hochstes gebot » (Be kind to every human heart) .
- 2) « Sie sehn sich nicht wieder » (Forever parted) .
- 3) « Wenn du nur zuweilen lachelst » (If you smile) .
- 4) « Zu pferd, zu pferd » (To horse) .

5 « Ein hohes lied » (5 Fragments from the Bible) for speaker, voice and orchestra, Leipzig (1930) . Premiered in Amsterdam, in 1930 : Pierre Monteux conducts the « Concertgebouworkest » . Soloist : Ludwig Wullner.

« Hero and Leander » , Opera based on a libretto by Franz Grillparzer (1923) .

« From Aeon to Aeon » , musical pageant in the style of a Medieval mystery-play

« Straw wedding » , play.

« Brownstone Citadel » , play in 3 Acts based on a libretto by Richard Tyndall (pseudonym) , © New York (5 September 1946) .

« No time for the Angels » , mystery-play in 3 Acts, © New York (5 September 1946) .

« Babcock and the Nightingale » , play in 2 Acts based on a libretto Richard Tyndall (pseudonym) , © New York (24 November 1946) .

Friedrich Gernsheim

Le chef d'orchestre, pianiste et compositeur allemand Friedrich Gernsheim est né le 17 juillet 1839 à Worms et est mort le 10 septembre 1916 à Berlin.

Il reçoit sa 1^{re} éducation musicale à la maison, grâce à sa mère, puis, à l'âge de 7 ans sous la direction de Louis Liebe, un ancien élève de Louis Spohr. Son père, un important médecin juif, fait déménager sa famille après 1848 et ils s'installent à Francfort-sur-le-Main. Friedrich Gernsheim y étudie sous la férule d'Edward Rosenhain, frère de Jakob Rosenhain. Il se produit pour la 1^{re} fois sur scène en tant que pianiste, en 1850, et part en tournée pendant 2 ans, puis s'installe avec sa famille à Leipzig, où il étudie le piano avec Ignaz Moscheles à partir de 1852. Il passe les années 1855 à 1860 à Paris, où il rencontre Gioachino Rossini, Édouard Lalo et Camille Saint-Saëns.

Ses voyages l'emmènent ensuite à Sarrebruck, il prend en 1861 le poste de chef d'orchestre libéré par Hermann Levi, puis, à Cologne où, en 1865, Ferdinand Hiller le nomme au Conservatoire (Engelbert Humperdinck et Carl Lachmund seront de ses élèves) . De 1874 à 1890, il est directeur musical de la Société philharmonique de Rotterdam. Il est nommé professeur au Conservatoire Stern de Berlin, puis, en 1897, il rejoint l'Académie des arts.

Œuvres

Ouverture pour orchestre (1849) .

Ouverture pour orchestre (1854) .

« Nibelungen wiederfahrt » , Ouverture, Opus 13 (publiée vers 1873) .

Symphonie de jeunesse in mi bémol majeur (1857) ; 291 pages manuscrites se trouvent à Paris.

« Kinder-Sinfonie » (Symphonie pour enfants) pour piano, instruments pour enfants et cordes (1851) .

Symphonie n° 1 en sol mineur, Opus 32 (1875) .

Symphonie n° 2 en mi majeur, Opus 46 (1882) .

Symphonie n° 3 en ut mineur, « Miriam » (« Mirjam ») , Opus 54 (1887) .

Symphonie n° 4 en si bémol majeur, Opus 62 (1895) .

Concerto en ut mineur pour piano et orchestre, Opus 16.

Concerto n° 1 en ré majeur pour violon et orchestre, Opus 42.

Concerto n° 2 en fa majeur pour violon et orchestre, Opus 86.

Pièce de fantaisie pour violon et orchestre, Opus 33.

Concerto en mi mineur pour violoncelle et orchestre, Opus 78 :

Fairly popular in the early 20th Century with many mentions in the « Neue Zeitschrift » as evidence, and played on SWR2 radio, on 31 January 2005, by cellist Alexander Hülshoff with the « Staatsphilharmonie Rheinland-Pfalz » conducted by Ari Rasilainen. Recorded and released by the British label « Hyperion » in its « Romantic Cello Concerto » series, played by Alban Gerhardt with the « Rundfunk-Sinfonieorchester Berlin » conducted by Hannu Lintu.

« Divertimento » en mi pour flûte et orchestre à cordes, Opus 53.

Quatuor à cordes n° 1 en ut mineur, Opus 25.

Quatuor à cordes n° 2 en la mineur, Opus 31 (1875) .

Quatuor à cordes n° 3 en fa majeur, Opus 51 (1886) .

Quatuor à cordes n° 4 en mi mineur, Opus 66.

Quatuor à cordes n° 5 en la majeur, Opus 83.

Quatuor avec piano n° 1 en mi majeur, Opus 6.

Quatuor avec piano n° 2 en ut mineur, Opus 20 (publié autour de 1870) .

Quatuor avec piano n° 3 en fa majeur, Opus 47 (1883) .

Quintette avec piano n° 1 en ré mineur, Opus 35.

Quintette avec piano n° 2 en si mineur, Opus 63 (1898) .

Quintette à cordes n° 1 en ré majeur, Opus 9.

Quintette à cordes n° 2 en mi majeur, Opus 89 :

Premiered in February 1916 and mentioned in the « Neue Zeitschrift » that same year.

Sonate pour violon en mi mineur (1857) .

Sonate n° 1 en ut mineur pour violon et piano, Opus 4 (publiée autour de 1864) .

Sonate n° 2 en ut majeur pour violon et piano, Opus 50 (publiée autour de 1885) .

Sonate n° 3 en fa majeur pour violon et piano, Opus 64 (publiée autour de 1898) .

Sonate n° 4 en sol majeur pour violon et piano, Opus 85.

Trio avec piano n° 1 en fa majeur, Opus 28.

Trio avec piano n° 2 en si bémol majeur, Opus 37.

2 autres Trios avec piano, sans Opus (manuscrits) .

Sonate pour piano en ré mineur (1854) .

Sonate pour piano en ré mineur (1858) .

Sonate pour piano en mi bémol majeur (1859) .

Sonate n° 1 en ré mineur pour violoncelle et piano, Opus 12.

Sonate n° 2 en mi mineur pour violoncelle et piano, Opus 79.

Sonate n° 3 en mi mineur pour violoncelle et piano, Opus 87 (1914) .

Sonate pour piano en fa mineur, Opus 1 (publiée en 1860) .

Fantaisie et fugue pour orgue, Opus 76.

« In memoriam : ein Klagegesang » , pour orgue et cordes, Opus 91 (1915) .

Introduction et « Allegro appassionato » , Opus 38.

« Salamis » , pour chœur d'hommes et orchestre, Opus 10.

« Zu einem drama » , Opus 82 ; released on the « Sterling » label, in a performance by Klaus Arp and the SWR Radio Orchestra.

« Nornen wiegenlied » , Opus 65.

2 « Gesänge für Amerika » (1913) (manuscrits) .

« Agrippina » , Opus 77.

...

The German composer, conductor and pianist Friedrich Gernsheim was born on 17 July 1839 in Worms and died on 10 September 1916 in Berlin.

He was given his 1st musical training at home under his mother's care, then, starting from the age of 7 under Worms' musical director, Louis Liebe, a former pupil of Louis Spohr. His father, a prominent Jewish physician, moved the family to Frankfurt-am-Main in the aftermath of the year of revolutions, 1848, where he studied with Edward Rosenhain, brother of Jakob Rosenhain. He made his 1st public appearance as a concert pianist in 1850 and toured for 2 seasons, then, settled with his family in Leipzig, where he studied piano with Ignaz Moscheles from 1852. He spent the years 1855 to 1860 in Paris, meeting Gioachino Rossini, Édouard Lalo and Camille Saint-Saëns.

His travels afterwards took him to Saarbrücken where, in 1861, he took the conductor post vacated by Hermann Levi ; to Cologne where, in 1865, Ferdinand Hiller appointed him to the staff of the Conservatory (his pupils there included Engelbert Humperdinck and Carl Lachmund) ; he, then, served as musical director of the Philharmonic Society of Rotterdam, from 1874 to 1890. In the latter year, he became a teacher at the Stern Conservatory in Berlin and, in 1897, moved there to teach at the Academy of Arts, where he was elected to the Senate in 1897. In 1877, he married Helene Hershheim from Karlsruhe.

Gernsheim was a prolific composer, especially of orchestral, chamber and instrumental music, and songs. Some of his works tend to Jewish subject-matter, notably the 3rd Symphony on the legend of the « Song of Miriam » . His earlier works show the influence of Robert Schumann and, from 1868, when he 1st became friendly with Johannes Brahms, a Brahmsian influence is very palpable. Gernsheim's 4 Symphonies (the 1st of which was written before the publication of Brahms' 1st Symphony) are an interesting example of the reception of Brahmsian style by a sympathetic and talented contemporary. Gernsheim's last works, most notably his « Zu einem Drama » (1902) , show him moving away from that into something more personal. Due to his Jewish background, his work was banned in Nazi Germany, and his papers and a biography written about him by Karl Holl were removed from music libraries.

...

Friedrich Gernsheim (geboren 17. Juli 1839 in Worms ; gestorben 10. September 1916 in Berlin) war ein deutscher Pianist, Dirigent, Komponist und Musikpädagoge der Spätromantik.

Friedrich Gernsheim entstammte als Sohn eines Arztes einer angesehenen jüdischen Familie in Worms, deren Mitglieder über einige Jahrhunderte dort nachweisbar sind. Erste musikalische Unterweisung erfuhr er in Worms durch seine Mutter, die Pianistin war. Später erhielt er Unterricht bei dem Louis Spohr-Schüler Louis Liebe. Wegen der Unruhen im Revolutionsjahr 1848 übersiedelte er nach Mainz, wo er Klavierunterricht von Ernst Pauer erhielt.

1849 ließ sich Gernsheim in Frankfurt-am-Main nieder und erhielt dort geregelten und systematischen Unterricht in Klavier und Violine. Mit elf Jahren debütierte er dort erstmals öffentlich als Pianist und Geiger sowie als Komponist einer Konzert-Ouvertüre. Ab 1852 studierte Gernsheim in Leipzig bei Ignaz Moscheles und Ferdinand David. Von 1855 bis 1860 hielt er sich in Paris auf, wo er Bekanntschaft mit Édouard Lalo und Camille Saint-Saëns machte. Seine erste Anstellung fand er in Saarbrücken als Musikdirektor.

Ab 1865 war er Lehrer am Konservatorium in Köln und Leiter des städtischen Gesangvereins und der Musikgesellschaft.

Zudem hatte er die Stelle des Kapellmeisters am Stadttheater inne. Einer seiner Schüler war Engelbert Humperdinck. Im Jahr 1874 erfolgte die Berufung nach Rotterdam als Direktor der « Gesellschaft zur Beförderung der Tonkunst » (Maatschappij tot Bevordering der Toonkunst) . Mit Johannes Brahms verband ihn eine enge Freundschaft. Eine Berufung ans Stern'sche Konservatorium in Berlin erhielt Gernsheim im Jahr 1890. Im Oktober 1910 wurde sein Vortrag dreier eigener Kompositionen für Welte-Mignon aufgenommen.

Gernsheim heiratete am 1. Mai 1877 in Worms Helene Herrnsheim (geboren 1851 in Karlsruhe ; gestorben 26. Oktober 1927 in Berlin) ; das Paar hatte zwei Töchter. Nachfahren leben heute im Ausland.

Er war Mitglied der Akademie der Künste. Die Stadt Dortmund ehrte den 75-jährigen Komponisten im Jahr 1914 mit einem zwei Tage andauernden « Gernsheimfest » , bei dem er als Dirigent und Pianist zu erleben war.

1872 wurde Gernsheim Freimaurer in der Loge Zum wiedererbauten Tempel der Bruderliebe in Worms, 1897 dann in der Berliner Loge Friedrich zur Gerechtigkeit.

Seine Grabstätte befindet sich auf dem Jüdischen Friedhof Weißensee in Berlin.

In der Zeit des Nationalsozialismus wurde Gernsheims Musik nicht gespielt, in Herbert Gerigks und Theophil Stengels Lexikon der Juden in der Musik erschien sein Name in der ersten Auflage 1940.

Siegfried Goslich

The German conductor and musicologist Siegfried Goslich was born on 7 November 1911 in Stettin (now, Szczecin) and died on 6 June 1990 in Feldafing (Munich) . After spending his early years in Vienna, he went to Berlin where he attended the University and the « Musikhochschule » , studying conducting with Walther Gmeindl, stage-direction with Carl Hagemann and Richard Weichert, musicology with Arnold Schering, Georg Schünemann, Curt Sachs and Hans Joachim Moser and physics with Walter Nernst and Arthur Wehnelt.

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Siegfried Goslich, Dirigent, Musikforscher, Chorleiter : geboren 7. November 1911 in Züllchow bei Stettin ; gestorben 6. Juni 1990 in Feldafing (München) .

Weitere Tätigkeit : Soldat.

Wirkungsorte : München, Berlin, Bremen, Weimar.

Gustav Gutheil

Music-Director in Weimar in the 1890's, husband of singer Marie Gutheil(-Schoder). In January 1904, Gustav Gutheil was

a co-signatory with Alexander von Zemlinsky and Arnold Schönberg to a letter to Heinrich Schenker of January 1904 advocating the establishment of a new Society for the promotion of new music.

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Amandus Gustav Gutheil, deutscher Kapellmeister, Dirigent, Komponist und Musikpädagoge : geboren 1868 in Blankenhain bei Weimar ; gestorben 1914.

Gutheil erhielt seine erste Ausbildung in Weimar und nahm dann wiederholt an Orchesterkonzerten von Franz Liszt und Hans von Bülow teil. Später wurde er in die Kapelle des Weimarer Hoftheaters aufgenommen und von Richard Strauß gefördert. Von 1895 bis 1897 wirkte er als Kapellmeister in Straßburg und von 1897 bis 1900 als Kapellmeister am Weimarer Hoftheater. Anlässlich des Engagements seiner Frau Marie Gutheil-Schoder nach Wien übersiedelte er ebenfalls dahin, wo er seitdem als Komponist tätig war und Gesangsunterricht erteilte.

Als Dirigent bewies er Gemessenheit und Disziplin und leitete die Vorstellungen mit Sorgfalt und Wärme. Er war überhaupt ein tüchtiger Musiker, der den Apparat der Oper mit viel Geschick zu handhaben verstand und lebhaft musikalische Fassungsstärke, Umsicht und Energie besaß.

Literatur

Ludwig Eisenberg. Großes biographisches Lexikon der Deutschen Bühne im XIX. Jahrhundert, Verlag von Paul List, Leipzig (1903) ; Seite 373.

Wilhelm Rolf Heger

Der 1902 im nordböhmischen Brüx (heute Most) geborene Wilhelm Rolf Heger leitete ab 1931 das dortige Stadttheater, die Leitung des Theaters im südböhmischen Budweis übernahm er wohl 1933. Nach dem Anschluß des Sudetenlandes an das Reich wurde er in Wien, Berlin, Dresden, München, Zagreb und Brüssel als erfolgreicher Dirigent gefeiert.

Enthalten ist und andere ein « Aufruf an die deutsche Bevölkerung in Brüx und Umgebung » zur Erhaltung des Stadttheaters, dessen Fortbestehen zur Zeit der Wirtschaftskrise gefährdet war. Beiliegend ein Etui mit vier hölzernen Taktstöcken. Gebrauchsspuren.

Anton Heiller

L'organiste, claveciniste, compositeur, professeur et chef d'orchestre autrichien Anton Heiller est né le 15 septembre 1923 à Vienne (Dornbach) et est décédé le 25 mars 1979 à Vienne (Dornbach) .

Après un apprentissage initial de la musique liturgique avec Wilhelm Mück (organiste à la Cathédrale Saint-Étienne de Vienne) , Heiller combina son travail de répétiteur et de directeur de chorale à l'Opéra populaire de Vienne (« Wiener

Volksoper ») avec l'étude du piano, de l'orgue et du clavecin sous Bruno Seidlhofer, ainsi que la théorie musicale et la composition sous Friedrich Reidinger au Conservatoire de musique de Vienne. Il fit son service militaire, surtout comme aide médical. Diplômé du Conservatoire en 1945, il y devint la même année professeur d'orgue puis professeur agrégé en 1957.

La carrière de Heiller après la Seconde Guerre mondiale est une suite ininterrompue de concerts, conférences, enregistrements, de participation à des concours de musique comme juge, et d'honneurs reçus. En 1952, il fit une tournée des États-Unis et de l'Europe avec le 1er prix du Concours international d'orgue de Haarlem en poche. Ses récitals d'orgue à Harvard sur les orgues du facteur Charles Brenton Fisk nouvellement installées à la « Memorial Church » ont été particulièrement appréciés. L'enregistrement de ces concerts est disponible en coffret de 4 CD. Quelques années avant le lancement du 1er de ces disques, il avait déjà publié sous étiquette « Vanguard » une étonnante série d'enregistrements de plusieurs pièces importantes du répertoire pour orgue de Jean-Sébastien Bach interprété sur un majestueux orgue du facteur « Marcussen & Søn », en Suède.

On lui offrit la direction de l'orchestre de l'Opéra de Vienne qu'il refusa afin de parfaire son jeu au clavier. Il reviendra plus tard à la direction d'orchestre.

Heiller enregistra une grande part de son répertoire s'étendant de Giovanni Gabrieli, Dietrich Buxtehude et Jean-Sébastien Bach à Max Reger et son ami Paul Hindemith ; le répertoire Romantique pour orgue l'intéressait moins que le Baroque et la musique du XXe siècle. Dans tout ce qu'il aborda, il démontra une technique irréprochable, un sens du rythme indéniable et un talent rare pour clarifier et maintenir l'élan rythmique des plus complexes passages polyphoniques, ce qui laissait au mélomane l'impression d'une grande facilité d'exécution.

Depuis l'adolescence, Heiller composa des morceaux d'un style hermétique, souvent dodécaphoniques, avec des clins d'œil à Hindemith et Frank Martin, morceaux qui n'atteignirent jamais la notoriété de ses prestations. Ils sont toutefois nombreux et incluent bon nombre de pièces pour les instruments dont il jouait, y compris un Concerto pour orgue (1963) , et ce qui semble être le seul Concerto jamais écrit pour orgue et clavecin (1972) .

Sa mort prématurée à l'âge de 55 ans (d'un malaise cardiaque probablement provoqué par un étouffement au cours d'un repas) priva l'Europe d'un des plus versatiles musiciens et d'un des meilleurs interprètes de l'œuvre de Bach pour orgue.

Les gouvernements successifs de l'Autriche lui ont décerné tous les prix en leur pouvoir, incluant :

Le Prix de la culture de Vienne (1963) .

La Croix d'honneur pour les Arts et la Science de Vienne (1968) .

Le Grand Prix national (1969) honorant un artiste pour son travail exceptionnel.

Œuvres

Musique du temps de l'Avent pour hautbois, violon, chœur d'enfants et orgue.

« Ecce lignum crucis » .

Fantaisie sur le « Salve Regina » .

Méditation sur un thème grégorien pascal.

Prélude et fugue en la dièse majeur.

« Psalmenkantate » .

« Te Deum » .

Danse-Toccate.

Toccata pour 2 claviers.

...

The Austrian organist, harpsichordist, composer, and conductor Anton Heiller was born on 15 September 1923 in Vienna-Dornbach and died on 25 March 1979 in Vienna-Dornbach.

Heiller was first trained in church music by Wilhelm Mück, organist of Vienna's Saint-Stephen's Cathedral (« Stephansdom ») . He, then, combined work as « répétiteur » and choir Master at the Vienna « Volksoper » with further study at the Vienna Academy of Music under Bruno Seidlhofer (piano, organ, harpsichord) and Friedrich Reidinger (music theory and composition) while serving in the military service, mostly as a medical aide. In 1945, he both graduated from the Academy and was appointed organ teacher there. He was promoted to professor in 1957.

Heiller's career after World War II is an uninterrupted list of concerts, lectures, records, jury service at contests, and professional honours. In 1952, he won the International Organ Competition in Haarlem, the Netherlands, and toured both Europe and the United States, where his organ recitals at Harvard University (on the, then, new Charles Brenton Fisk instrument in Memorial Church) , still available on a 4 CD boxed set compact discs, were particularly appreciated. A few years before the first of them, he had released a set of recordings for « Vanguard » of many of Johann Sebastian Bach's larger organ works on a majestic « Marcussen & Søn » instrument, in Sweden. His 2 Haydn Society LP's, from the early 1950's, of Franz-Josef Haydn's Symphonies No. 26 (« Lamentation ») and No. 36 ; and Symphonies Nos. 52 and 56, are distinguished for their forthright conciseness and straightforwardness, without gratuitous « ritardandi » or other tempo changes not requested by Haydn in the score.

Successive Austrian governments bestowed on Heiller every artistic award in their power, including the Vienna Culture Prize (1963) ; the Vienna Cross of Honour for Arts and Science (1968) ; and the Grand Austrian State Prize (1969) . Offered the conductorship of the Vienna State Opera, he declined in order to concentrate on keyboard playing although, near the end of his life, he said he was looking forward to conducting more.

Heiller recorded most of his large repertory, which ranged from Giovanni Gabrieli and Dieterich Buxtehude through Johann Sebastian Bach to Max Reger and Heiller's good friend Paul Hindemith ; Romantic works interested him much less than Baroque and 20th Century material. In whatever works, he performed he displayed formidable technique, immense rhythmic strength and, in particular, a rare talent for clarifying and maintaining the momentum of the most complex polyphonic passages with what sounded like effortless ease.

He also composed from his teens onward. His works, influenced by Paul Hindemith and Frank Martin, were often dodecapronic, and never achieved anything like the acclaim of his performances, but he was prolific and composed much music for his own instrument, including an Organ Concerto (1963) and what may be the only Concerto ever written for organ and harpsichord (1972) .

He died, unexpectedly and prematurely, in Vienna at 55, collapsing after choking on food, from what was thought to be a cardiac event.

His notable pupils include Monique Gendron, Judy Glass, Yuko Hayashi, Grant Hellmers, Monika Henking, Wolfgang Karius, Jan Kleinbussink, Bernard Lagacé, Brett Leighton, Peter Planyavsky, Michæl Radulescu, Christa Rakich, Paula Pugh Romanaux, Christa Rumsey, David Rumsey, David Sanger, Bruce Stevens, Sibyl Urbancic, and Jean-Claude Zehnder.

...

The esteemed Austrian organist, conductor, pedagogue, and composer, Anton Heiller, received training in piano, organ, harpsichord, and composition in the Vienna Academy of Music, from 1941 to 1942.

After winning the Haarlem Competition for Organ Improvisation, in 1952, Anton Heiller was notably successful as an organ virtuoso, excelling especially in the music of Johann Sebastian Bach.

In 1945, Anton Heiller joined the faculty of the Vienna Academy of Music. After it became the Vienna « Hochschule für Musik » , he was made a Professor there, in 1971. In 1969, he was awarded the Austrian State Prize for Music. In his compositions, he displayed an adept handling of polyphonic writing. In some of his music, he utilized the 12 tone method.

...

Anton Heiller is one of the 20th Century's most renowned and influential organists. Born in 1923, Heiller was trained

in Vienna and rose to prominence quickly, giving his 1st solo recital at the age of 22. Before concentrating on the organ exclusively, he was a successful conductor of the Symphonic repertoire, and, from 1945 until his untimely death in 1979, he was professor of organ at the University of Music and Performing Arts, in Vienna. His interpretations of Johann Sebastian Bach, which included registration and articulation, as well as a consideration of the theological underpinnings, would change the way Bach is played.

« Anton Heiller : Organist, Composer, Conductor » provides an assessment of Heiller's works and teaching, while also examining his complex personality, one torn between strong religious devotion and the world of artistry. The narrative also offers a unique view of the organ world in the decades after World War II, featuring the important organs, builders, and organists across North America and Europe.

Peter Planyavsky was Anton Heiller's successor as an organ professor in Vienna, and organist of Saint-Stephan's Cathedral in Vienna, from 1969 through 2004. He is also a prolific composer, improviser, and conductor. Christa Rumsey, a former student of Heiller's, translated the book from the original German.

...

Anton Heiller (geboren 15. September 1923 in Wien-Dornbach ; gestorben 25. März 1979 ebenda) war ein österreichischer Komponist, Organist und Musikpädagoge.

Bereits frühzeitig erhielt Anton Heiller ersten Unterricht in den Fächern Klavier (beim Vater) , Harmonielehre und Kontrapunkt. In den 1930er Jahren erhielt er Orgelunterricht bei Wilhelm Mück, dem Organisten des Wiener Stephansdoms.

Gleichzeitig studierte er von April 1941 bis Juni 1942 an der Wiener Musikhochschule die Fächer Orgel, Klavier, Cembalo und Musiktheorie. Unmittelbar nach Abschluss seines Studiums wurde er im Jahre 1942 zum Militärdienst einberufen.

Nach Kriegsende war er an der Wiener Musikhochschule tätig, wo er im Jahre 1945 eine Professur für Kirchenmusik übernahm und die Fächer Orgel, Tonsatz und seit dem Jahre 1969 Kirchliche Komposition lehrte. Im Jahre 1950 übernahm er das « Collegium Musicum für zeitgenössische Musik » . Ab dem Jahr 1947 folgten neben seiner Lehrtätigkeit mehrere Konzertreisen als Organist, Cembalist und Dirigent, die ihn unter anderem in die Schweiz und in die Niederlande führten, wo er im Jahre 1952 den I. Preis im angesehenen Improvisationswettbewerb in Haarlem gewann.

Heiller war ein hochangesehener Konzertorganist, welcher sich insbesondere den Werken Johann Sebastian Bachs widmete. Im Rahmen seiner Tätigkeit an der Musikhochschule Wien zeichnete er für die Ausbildung einer Reihe führender Organisten der jüngeren Zeit und aus aller Welt verantwortlich. Er leitete viele Meisterklassen und führte Sommerkurse durch. Zu den Schülern Heillers zählen unter anderem Michæl Radulescu, Peter Planyavsky, Roman Summereder, Ekkehard Schneck und Ernst Triebel. Anton Heiller war mit der im Jahr 2007 in Wien verstorbenen

Pianistin Erna Heiller verheiratet. Er selbst verstarb bereits 1979 in Wien, nachdem er im Jahre 1974 einen ersten Schlaganfall erlitten hatte und seine linke Hand teilweise gelähmt war.

Sein ehrenhalber gewidmetes Grab befindet sich auf dem Wiener Zentralfriedhof (Gruppe 40, Nummer 133) .

Anton Heiller schuf in einem reichen polyphonen und chromatisch gefärbten Stil fast ausschließlich kirchliche Werke sowie Kompositionen für Orgel. Zu seinem kompositorischen Schaffen gehören weiterhin Messen, Requiem, Psalmen, Chorwerke, Motetten, Kantaten und Oratorien sowie weitere Orchesterwerke. In seinen Kompositionen verbindet er die traditionelle österreichische Musik mit Elementen der Modernen Musik, indem er beispielsweise verstärkt die Zwölftontechnik einband. Paul Hindemith war seit 1950 ein Freund und Mentor Heillers, der im Jahre 1963 Hindemiths Konzert für Orgel und Orchester in New York uraufführte. Heiller gilt als Leitfigur der Kirchenmusik in Österreich und Süddeutschland in der zweiten Hälfte des 20. Jahrhunderts.

Anton Heiller erwarb sich große Verdienste um den österreichischen Orgelbau nach dem Zweiten Weltkrieg. Vor allem die von ihm konzipierte und initiierte Unterrichtsorgel mit mechanischen Schleifladen für die damalige Wiener Musikakademie, erbaut 1958 von Johann Pirchner / Steinach am Brenner, wurde für mehrere Organistengenerationen stilbildend. Das Instrument befindet sich heute in der Pfarrkirche Sandliten im 16. Wiener Gemeindebezirk Ottakring.

Anton Heiller wurde mehrfach geehrt, unter anderem 1954 mit dem Staatspreis für Musik und 1969 mit dem Großen Österreichischen Staatspreis. Weiterhin gewann er mehrere Preise bei Orgelwettbewerben im In- und Ausland.

Ludwig Kaiser

Ludwig Kaiser, Kapellmeister : geboren 5. Dezember 1876 in Wien ; gestorben 20. Februar 1932 in Wien. Sohn des Musikpädagogen Karl Kaiser (1837-1890) . Studiert in Wien Musikwissenschaft 1907 Doktor der Philosophie Zuerst Violinist im Hofopernorchester, dann Lehrer. Kaiser wurde 1907 Assistenten von Felix Mottl in München, war dort auch Korrepetitor der Hofoper, seit 1908 Korrepetitor der Hofoper in Wien und seit 1911 auch Dirigent. Im Sommer 1914 wirkte Kaiser als erster Assistent bei den Bayreuther Festspielen und anschließend als erster Kapellmeister am Stadttheater in Hamburg, seit 1917 an der Volksoper in Wien. Er leitete seit 1925 die Operaufführungen im Rundfunk und veranstaltete großartige Operaufführungen bei Gastspielen, wie 1922 in Südamerika, 1923 in Portugal, 1925 in Skandinavien, etc.

...

Ludwig Kaiser, Kapellmeister : geboren 5. Dezember 1876 in Wien ; gestorben 20. Februar 1932 in Wien I. Bezirk, Schellinggasse 7 (Zentralfriedhof : Gruppe 43H / Reihe 4 / Nummer 8) . Sohn des Musikpädagogen Karl Kaiser (1837-1890) . Studierte an der Universität Wien Musikwissenschaften (Doktor der Philosophie, 1907) , wurde Violinist im Hofopernorchester, dann Violinlehrer, ab 1908 Korrepetitor an der Hofoper und 1911 auch Dirigent. Im Sommer 1914 war er erster Assistent bei den Bayreuther Festspielen, ab 1917 Kapellmeister an der Volksoper. Ab 1925 leitete Kaiser Operaufführungen des Rundfunks und veranstaltete Operaufführungen bei Gastspielen in Südamerika, Portugal,

Skandinavien und andere.

Werke

Chöre ; Lieder.

Literatur

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Neue frei Presse (21. , 23. , 25. , 26. Februar 1932) .

Wilhelm Kosch. Deutsches Theaterlexikon. Biographisches und bibliographisches Handbuch, Verlag Ferdinand Kleinmayr, Wien (1953) .

Österreichisches Biographisches Lexikon (1815-1950) , Band 3, Lieferung 12 (1962) ; Seite 184 - Herausgeber von der Österreichischen Akademie der Wissenschaften. Verlag der Österreichischen Akademie der Wissenschaften, Böhlau, Wien / Graz (1954-1957) .

Rathaus-Korrespondenz (18. Februar 1957) .

Hugo Riemann. Riemann Musiklexikon, Schott, Mainz (1959) .

Einstein.

Frank-Altmann.

Wilhelm Kosch. Das katholische Deutschland.

Wilhelm Kosch. Deutsches Theater-Lexikon.

Müller.

Adolf Kirchl

Adolf Kirchl, Komponist : geboren 16. Juni 1858 Wien 5, Franzensgasse 12 (Gedenktafel) ; gestorben 21. Oktober 1936 Wien 9, Lazarettgasse 16 (Krankenhaus Goldenes Kreuz ; Zentralfriedhof, Ehrengrab Gruppe 32C, Nummer 12 ; Porträtrelief von Robert Ullmann) .

War 1877-1904 als Volksschullehrer tätig, studierte daneben jedoch Musiktheorie und Kompositionslehre. 1891-1916 war Kirchl Chorleiter des Wiener Schubertbunds, 1893-1919 des Niederösterreichischen Sängerbunds und 1901-1907 Dirigent des Wiener Konzertvereins. 1915-1923 lebte Kirchl in Zwettl, danach war er Chorleiter des Wiener Sängerbunds. Er spezialisierte sich auf Kompositionen und Einstudierungen für den Männerchor, komponierte rund 200 Männer- sowie 50 Frauenchöre und Werke für gemischte Chöre und veröffentlichte Liederbücher für Volks- und Hauptschulen.

Siehe : Adolf-Kirchl-Gasse, Adolf-Kirchl-Straße (1938-1947 ; seither Baumannstraße) . Gedenktafel (mit Porträtrelief) 3, Baumannstraße 1, Beatrixgasse 3.

Adolf Kirchl Denkmal, Zwettl, Niederösterreich : An der Promenade neben der Wichtlbrücke unterhalb des Postamtes steht das Adolf Kirchl Denkmal.

Das vom Künstler Hans Forstreiter gestaltete Denkmal ist eine aus Natursteinen gemauerte Wand mit zwei rechteckigen Fenstern und Betondach mit flachem Giebel.

In seinem Ruhestand lebt Kirchl von 1915 bis 1923 in Zwettl, wo er sich in der heute nach ihm benannten Gasse ein Haus erbaut.

...

Adolf Kirchl, Komponist und Chordirigent : geboren 16. Juni 1858 in Wien ; gestorben 21. Oktober 1936 in Wien. 1877-1904 Volksschullehrer, studiert er nebenbei bei Eusebius Mandyczewski Musiktheorie und Komposition. 1891-1916 Chorleiter des Wiener Schubertbundes, 1893-1919 des Niederösterreichische Sängerbundes, 1901-1907 Dirigent des Wiener Konzertvereins für die populären Orchesterkonzerte. 1915-1923 lebte er in Zwettl, wurde dann Chorleiter des « Wiener Sängerbundes » . Als Chordirigent und Komponist richtete Kirchl sein Augenmerk auf den Männerchor und erwarb sich um diesen große Verdienste ; er schuf über 200 Männerchöre und 50 Frauen- und gemischte Chöre. Seine Liederbücher für Volks- und Hauptschulen waren obligat eingeführt. Vielfach geehrt und ausgezeichnet.

Werke

Chöre : « Es muß ein Wunderbares sein » , Opus 12 (1889) .

« Der erste Ball » , Opus 20 (1891) .

« Es steht ein Lind, Innsbruck ich muß dich lassen » , Opus 30 (1893) .

« Marienlieder » , Opus 32 (1894) .

« Rothaarig ist mein Schätzelein » , Opus 34 (1894) .

« Wachtet auf, es taget » , Opus 38 (1895) .

« Te Deum » , Opus 50 (1899) .

« Lustiges Liederbuch für kleine Leute » (1906) .

« Tantum ergo » , Opus 74 (1910) .

« Franz Schubert » (1915) .

Literatur

Franz Pazdirek. Universal Handbuch der Musikliteratur aller Zeiten und Völker (1904) .

Neue freie Presse (10. April 1905) (16. Juni 1928) (22. Oktober 1936) .

R. P. (15. Juni 1928) .

Deutscher Sängerkalender (1928) .

Das Jahrbuch der Wiener Gesellschaft. Biographische Beiträge zur Wiener Zeitgeschichte. Herausgeber von Franz Planer, Wien (1929) .

Wer ist's ? (1935) .

Österreichisches biographisches Lexikon (1815-1950) Herausgeber von der Österreichischen Akademie der Wissenschaften, Verlag der Österreichischen Akademie der Wissenschaften, Böhlau, Wien / Graz (1954) .

Rathaus-Korrespondenz, Presse- und Informationsdienst, Wien (14. Juni 1958) (19. Oktober 1961) .

Das kleine Volksblatt (15. Juni 1958) .

Hans Markl. Kennst du alle berühmten Gedenkstätten Wiens ? (Perlenreihe, 1008) Pechan, Wien (1959) ; Seiten 122, 165.

Neue Ill. Wochenschau (8. Oktober 1961) .

Hans Markl. Kennst du die berühmten letzten Ruhestätten auf den Wiener Friedhöfen ? , Band I : Zentralfriedhof und Krematorium (Urnenhain) , Pechan, Wien (1961) ; Seite 110.

Österreichisches Biographisches Lexikon (1815-1950) , Band 3, Lieferung 14 (1964) ; Seite 340.

Wiener Geschichtsblätter, Band 36 : Beiträge zur Frühgeschichte Wiens, Verein für Geschichte der Stadt Wien (1981) ; Seite 4.

Helmut Kretschmer. Landstraße. Geschichte des 3. Wiener Gemeindebezirks und seiner alten Orte, Jugend & Volk, Wien (Wiener Heimatkunde, 3) (1982) ; Seite 168f.

Die Musik in Geschichte und Gegenwart.

Frank-Altmann.

Müller.

Hugo Riemann.

Mitteilung Wiener Schubertbund.

Paul August Klenau

Le compositeur danois Paul August von Klenau est né le 11 février 1883 à Copenhague et est mort le 31 août 1946 à Copenhague. Il travailla principalement en Allemagne et en Autriche.

Klenau eut comme professeurs Otto Malling, Max Bruch, Ludwig Thuille et Max von Schillings.

Klenau fit partie des défenseurs d'Arnold Schönberg durant les années 1920. D'ailleurs, Schönberg assista à un concert de ses œuvres dirigé par Klenau en 1923, à Fribourg.

Toujours selon Schönberg, Klenau défendit à une occasion son utilisation du dodécaphonisme dans l'un de ses 3 Opéras (écrit en 1932-1933) comme un exemple d'art national-socialiste.

Œuvres

9 Symphonies.

3 Quatuors à cordes.

Cantate « Die Weise von Liebe und Tod des Cornets Christoph Rilke » , basée sur l'œuvre de Rainer Maria Rilke (1919) .

...

The Danish-born composer and conductor Paul August von Klenau was born on 11 February 1883 in Copenhagen and died on 31 August 1946 in Copenhagen. He worked primarily in Germany and Austria.

His teachers included : Otto Malling, Max Bruch, Ludwig Thuille and Max von Schillings.

Klenau was among Arnold Schœnberg's advocates during the 1920's. Schœnberg attended a concert of his music conducted by Klenau in 1923, in Freiburg.

Also according to Schœnberg, Klenau once defended his use of the 12 tone technique as the basis of an Opera (Klenau's output includes 3 12 tone based Operas in all, the 1st from 1932-1933) as an example of National-Socialist art, making an analogy of the row with the leader that everything else in the piece needed to follow. (This, and a political analogy made by Socialist composers, Schœnberg equally derided as « nonsense » . He refers to Klenau as « the German composer, Paul von Klenau » .)

Klenau's musical output, some of which is undergoing recording revival, includes 9 Symphonies ; 3 String Quartets ; and a Cantata setting of Rainer Maria Rilke's « Die Weise von Liebe und Tod des Cornets Christoph Rilke » (1919) , among other works.

...

The Danish-born composer and conductor Paul August von Klenau was born on 11 February 1883 in Copenhagen and died on 31 August 1946 in Copenhagen.

As a young man, Klenau left his native country to study and work in Germany and Austria. His 1st Symphony was influenced by Anton Bruckner, while later influences came from both French music and Arnold Schœnberg's 12 tone technique. He never achieved real recognition as a composer in Denmark, but held important conducting posts, for example at the « Wiener Konzerthausgesellschaft » , and belonged to Alban Berg's circle of friends. Klenau began music studies in Copenhagen, in 1900, with Otto Malling (composition) ; and F. Hillmer (violin) . With his move, in 1902, to the « Berlin Hochschule für Musik » , where he studied composition under Max Bruch and the violin under Karl Halir, he started to enter Germanic circles and, as he did so, he to receive less recognition in Denmark. In 1904, he went to Munich as a pupil of Ludwig Thuille after whose death, in 1907, he was appointed « Kapellmeister » to the Freiburg Opera. But he soon moved to Stuttgart, where he studied with Max von Schillings (1908) and took a post at the « Hofoper » (1909) . His 1st Symphony had been performed at the 1908 Munich « Tonkünstlerfest » and, within 5 years, it was followed by 3 more. Klenau was in Frankfurt, in 1912, as conductor of the Bach Society ; however, he returned in the next years to his position with the Freiburg Opera House. By now, his compositional interests had turned to dramatic music : in 1913, he completed « Sulamith » , a sacred Opera on the « Song of Salomon » ; « Kjarten und Gudrun » , an Opera on Icelandic themes, was conducted by Wilhelm Furtwängler at Mannheim, in 1918.

Shortly after World War I, he went to Arnold Schœnberg for a final period of study. The War had caused him to return to Copenhagen where, in 1920, he participated in the formation of the Danish philharmonic Society. As conductor of the Society (1920-1926), he introduced much new music to Denmark, but his attempts to generate interest in Schœnberg's work, at that time, were unsuccessful. Feeling drawn-back to Germany musical centres, he accepted a concurrent appointment as conductor of the Vienna « Konzerthausgesellschaft » (1922-1930). Klenau returned in his later years to composing Operas and Symphonies. In his last Opera, « Elisabeth von England », his style evolved beyond the techniques of Anton Bruckner and Strauß (these had marked most of his output) as he employed Schœnbergian atonal procedures. He remained in Vienna until advancing deafness began to limit his activities, returning finally to Copenhagen, in 1940.

Works

Symphony No. 1 in F minor (1908) .

String Quartet No. 1 in E minor (1911) .

Symphony No. 2 (1911) .

« Paolo und Francesca », Symphonic Fantasy (1913) .

« Sulamith », Opera (1913) .

Symphony No. 3 (1913) .

Symphony No. 4, « Dante-Symphonie » (1913) .

« Gespräche mit dem Tod », song-cycle with orchestra (1916) .

« Klein Idas Blumen », Ballet (1916) .

« Kjartan und Gudrun », Opera (1918) .

« Die Weise von Liebe und Tod des Korneetts Christoph Rilke », Cantata (1918) .

« Jahrmarkt bei London », Symphonic-poem (1922) .

Violin Concerto (1922) .

« Marion », Ballet (1920) .

« Die Lästerschule » , Opera (1925) .

« Michæl Kohlhaas » , Opera (1933) .

« Altdeutsche Liedersuite » for orchestra (1934) .

« Rembrandt van Rijn » , Opera (1936) .

« Festsymphonie » (1938) .

Symphony No. 5, « Triptikon » (1939) .

Symphony No. 6, « Nordische Symphonie » (1940) .

« Elisabeth von England » , Opera (1941) .

Symphony No. 7, « Die Sturmsymphonie » (1941) .

String Quartet No. 2 (1942) .

Symphony No. 8, « Im Alten Stil » (1942) .

String Quartet No. 3 (1943) .

Symphony No. 9 for choir and orchestra (1945) .

...

Paul August von Klenau (geboren 11. Februar 1883 in Kopenhagen ; gestorben 31. August 1946 ebenda) war ein dänischer Komponist und Dirigent.

Klenau, der aus einer deutschstämmigen Familie stammte, trat 1900 ins Kopenhagener Konservatorium ein und studierte dort Violine und Komposition. 1902 siedelte er nach Berlin über, wo er Schüler Max Bruchs wurde. Zwei Jahre später nahm er in München ein erneutes Studium bei Ludwig Thuille auf. Nach Thuilles Tod 1907 fand Klenau eine Anstellung als Kapellmeister am Städtischen Theater in Freiburg, nahm aber auch weiterhin Musikunterricht, diesmal bei Max von Schillings.

Klenaus erste Symphonie wurde 1908 erfolgreich in München uraufgeführt. 1912 leitete er Konzerte der Frankfurter Bach-Gesellschaft. In den folgenden Jahren führten seine Auftritte als Dirigent Klenau durch mehrere europäische Länder (und andere stiftete er in seiner Geburtsstadt Kopenhagen 1920 die Dänische Philharmonische Gesellschaft) , bis er

1922 Chorleiter der Wiener Konzertgesellschaft wurde. In der Zeit des Nationalsozialismus näherte sich Klenau den Machthabern an und galt besonders mit seinen Opern zwischen 1933 und 1945 im deutschen Reich als einer der führenden Komponisten. 1940 siedelte er wieder nach Kopenhagen über und widmete sich nun ganz der Komposition. Dort starb Paul von Klenau 63-jährig im Jahr 1946.

Klenaus Werk zeigt vielfältige Einflüsse, besonders von deutscher Musik. Durch seine frühen Kompositionen schimmert gelegentlich die Tonsprache seiner Lehrer Bruch und Thuille, aber auch die Richard Wagners und Anton Bruckners durch. Allerdings vermochte es der Komponist bereits hier, seinen eigenen Weg vorzuzeichnen. Für Klenaus spätere Laufbahn als Komponist wurde die Beschäftigung mit der Zwölftonmusik Arnold Schönbergs wichtig, die er aber einer vorwiegend tonalen Ordnung unterwarf. Da es Klenau gelang, die Nationalsozialisten davon zu überzeugen, dass seine Form der Zwölftonkomposition ein Gegenstück zur « jüdischen » Richtung Schönbergs darstelle, vermochte er sich nach 1933 als moderner Komponist auf den Spielplänen zu halten. Sein Werk umfasst 9 Symphonien, Opern, Ballette Lieder und Kammermusikwerke.

Werke

Symphonie Nr. 1 in F-Moll (1908) .

Symphonie Nr. 2 (1911) .

Symphonie Nr. 3 (1913) .

Symphonie Nr. 4, « Dante-Symphonie » (1913) .

Symphonie Nr. 5, « Triptikon » (1939) .

Symphonie Nr. 6, « Nordische Symphonie » (1940) .

Symphonie Nr. 7, « Sturmsymphonie » (1941) .

Symphonie Nr. 8, « Im Alten Stil » (1942) .

Symphonie Nr. 9 für Chor und Orchester (1945) .

Symphonische Fantasie « Paolo und Francesca » (1913) .

Sinfonische Dichtung « Jahrmarkt bei London » (1922) .

Altdeutsche Liedersuite für Orchester (1934) .

Violinkonzert (1922) .

Musik nach Weisen der Minnesänger für Orchester.

« Gespräche mit dem Tod » , Liederzyklus mit Orchester (1916) .

« Klein Idas Blumen » , Ballett (1916) .

« Marion » , Ballett (1920) .

« Die Lästerschule » , Oper.

« Michæl Kohlhaas » , Oper.

« Rembrandt van Rijn » , Oper.

« Elisabeth von England » , Oper.

« Sulamith » , Oper (1913) .

Robert Alexander Kolisko

Robert (Alexander) Kalisko est né le 1er février 1891 à Vienne et est mort le 2 février 1974 à Vienne. Il fit ses études musicales dans la capitale de l'Autriche-Hongrie, auprès de Maîtres prestigieux (Alexander von Zemlinsky, Franz Schreker) . Il reçut même, pendant quelques mois, des cours privés d'Arnold Schönberg. Robert Kalisko, engagé comme chef principal à Teplitz-Schönau par Karl Ettinger, n'y passa qu'une seule saison (1926-1927) avant de poursuivre à Zürich, puis à Vienne, une brillante carrière. À Teplitz-Schönau, il dirigea la plupart des Opéras mis en scène par Max Anton (« Mona Lisa » de Max von Schillings ; « l'Africaine » de Giacomo Meyerbeer ; « Così fan tutte » de Wolfgang Amadeus Mozart ; « Der Golem » d'Eugène d'Albert) . Engagé ensuite au « Stadttheater » de Zürich, il revint à Vienne en 1938 et y demeura après l'« Anschluß » , devenant chef des « Wiener Symphoniker » . À ce poste pendant toute l'ère nazie (où il dirigea en maintes circonstances officielles, sous le parrainage de Josef Göbbels et de Baldur von Schirach, et pour des retransmissions radiophoniques au « Reichsender ») , il y demeura cependant après la Guerre et jusqu'en 1959.

...

Robert Alexander Kolisko, Dirigent : geboren 1. Februar 1891 in Wien ; gestorben 2. Februar 1974 in Wien (16. Bezirk, Montleartstraße Nr. 37) . Studierte ab 1910 Musikwissenschaft, Komposition und Musiktheorie (bei Alexander von Zemlinsky und Arnold Schönberg, ab 1912 bei Franz Schreker) , außerdem auch Jus. Als seine Auftritte als Dirigent (1914-1915) seine große Begabung erkennen ließen, konzentrierte er sich auf Musikwissenschaft (bei Guido Adler ;

Doktor der Philosophie und Musik, circa 1920) . Seine Dirigentenlaufbahn begann in Klagenfurt, führte ihn über Ulm, Dortmund, Prag und Zürich ans Wiener Volkstheater, 1934 an die Volksoper und 1938 an die Staatsoper. 1957-1966 war er Dirigent der Wiener Symphoniker. Ehrenmedaille der Stadt Wien (1961) .

...

Studierte ab 1910 Musikwissenschaft (1918 Promotion bei Guido Adler) sowie Komposition und Musiktheorie bei Alexander von Zemlinsky, Arnold Schönberg und (1912-1915) Franz Schreker in Wien. Erste Auftritte als Dirigent 1914-1915. War in Klagenfurt (1920-1921) ; Ulm / Deutschland (1921-1923) ; Dortmund / Deutschland (1923-1925) ; Teplitz-Schönau (1926-1927) ; am Deutschen Theater in Prag (1927-1929) ; und in Zürich / Schweiz (1929-1934) als Kapellmeister beziehungsweise Operndirektor engagiert. Kam dann an das Wiener Volkstheater, 1934 an die Volksoper Wien und 1936-1938 als Gastdirigent an die Wiener Staatsoper. Von 1958-1966 leitete er die Wiener Symphoniker.

Grabe : K.gasse, Wien X. Bezirk.

Preis : Ehrenmedaille der Stadt Wien (1961) .

Schrift : Wenzel Pichl's Kammermusikwerke, Dissertation, Wien (1918) .

Literatur

Kürschners biographisches Theater-Handbuch, Herausgeber von Herbert A. Frenzel (und andere) , de Gruyter Verlag, Berlin (1956) .

Wilhelm Kosch, Band 2 (1960) .

Österreichische Musikzeitschrift, Band 16, Böhlau, Wien (1961) ; Seite 247.

Rathaus-Korrespondenz, Presse- und Informationsdienst, Wien (30. Januar 1971) (05. Februar 1974) .

Österreichische Musikzeitschrift, Band 29, Böhlau, Wien (1974) ; Seite 160.

Frank-Altmann, Band 1 (1974) .

Felix Czeike. Historisches Lexikon Wien, Band 3 (1994) .

Sammlung Franz Moißl.

Ernst Kunwald

Le chef d'orchestre autrichien Ernst Kunwald est né le 14 avril 1868 à Vienne et est mort le 12 décembre 1939 à Vienne.

...

The Austrian conductor Ernst Kunwald was born on 14 April 1868 in Vienna and died on 12 December 1939 in Vienna.

Kunwald studied law at the University of Vienna, earning his Doctorate in 1891. He also studied piano with Teodor Leszetycki and composition with Hermann Grädener. At the Leipzig Conservatory, he studied with the composer Salomon Jadassohn.

He conducted Opera in the following cities : Rostock (1895-1897) ; Sondershausen (1897-1898) ; Essen (1898-1900) ; Halle (1900-1901) ; Madrid (1901-1902) ; Frankfurt (1902-1905) ; and at the Berlin « Kroll Oper » (1905-1906) .

A review of a concert he led with the New York Philharmonic Orchestra, in February 1906, described him as :

« Not a great conductor ; not one with the finest feelings or a subtle sense for the deeper things in music ; but he is a capable one, in many ways an intelligent one, a vigorous and energetic one. »

He served as assistant-conductor of the Berlin Philharmonic Orchestra, from 1907 to 1912. He was the conductor of the Cincinnati Symphony Orchestra, from 1912 to 1917 ; and the Cincinnati May Festival, from 1914 to 1917. His approach to conducting was very different than his predecessor in Cincinnati : the flamboyant Leopold Stokowski.

J. Herman Thuman, a Stokowski detractor, wrote a review in « The Cincinnati Enquirer » that :

« Kunwald does not find it necessary to resort to vaudeville stunts to gain the acclaim of the crowd. »

American premieres in Cincinnati, under Kunwald, included Gustav Mahler's Symphony No. 3 and Richard Strauß's « Alpine Symphony » . He also conducted the Orchestra's 1st recording, for « Columbia Records » , on 13 January 1917 : the « Barcarolle » from Jacques Offenbach's « The Tales of Hoffmann » .

America's entry into World War I caused the downfall of the Austrian conductor's career in Cincinnati. On November 17, 1917, the « Daughters of the American Revolution » brought pressure on the public safety director of Pittsburgh to forbid Kunwald's conducting his Orchestra in that city. He was arrested by the United States Marshals Service, on December 8th, 1917, and released from jail, the next day. His resignation as conductor was accepted by the Board, at that time. On January 12th, 1918, he was interned under the « Alien Enemies Act » and imprisoned at Fort Oglethorpe, in Georgia. He was joined in interment by fellow conductor Karl Muck, who was arrested March 25th, 1918. The evidence on which Kunwald was interned was never fully-divulged, but conducting German music and pride in his homeland may have been considered overly propagandistic. He conducted the « Star-Spangled Banner » before one

concert after telling the Orchestra and audience (many of whom were German) that his sympathies were with his own country. This information was noted in a memo dated December 19th, 1917, from J. Edgar Hoover to the United States Attorney-General. His sentiments led to the revocation of his honorary membership in « Phi Mu Alpha Sinfonia » Fraternity, in May 1919. (Sinfonia Handbook, Spring 1939 ; page 24.)

After deportation, Kunwald was named general music-director in Königsberg (1920-1927) and, then, the « Konzerthausorchester Berlin » (Berlin Symphony Orchestra) from 1928 to 1931. From 1933 to his death, in 1939, he lived in Vienna.

Ernst Kunwald was 5 feet 9 inches tall, with dark hair and blue eyes. He was married to Lina, a German citizen born in 1869. He wrote a text-book on conducting (unpublished) , and several published articles.

Kunwald's article, « Über das Dirigieren » , was published in the « Neue freie Presse » on 4 November 1934 (pages 27-28) .

Ernst Kunwald and Heinrich Schenker were personally acquainted. Kunwald is first mentioned in Schenker's diary on April 9th, 1907, in the company of Fritz Wahle and Moriz Violin in a coffee-house in a discussion of Johannes Brahms' epigonism, in which Kunwald is presented as somewhat naive. Kunwald further figures in the entry for November 11th, 1911 : an « altogether naive article » by him on the 9th Symphony prompts Schenker to retell the story of the epigonism discussion in greater detail.

...

Ernst Kunwald, österreichischer Dirigent : geboren 14. April 1868 in Wien ; gestorben 12. Dezember 1939, ebenda.

Kunwald studierte Rechtswissenschaft an der Universität Wien, an der er 1891 zum Doktor juris promovierte. Daneben studierte er Klavierspiel bei Teodor Leszetycki und Hermann Grædener. An der Musikhochschule Leipzig war er Schüler von Salomon Jadassohn.

Zwischen 1895 und 1907 als Operndirigent hervorgetreten, war er fünf Jahre Assistenzdirigent der Berliner Philharmoniker. 1912 wurde er Nachfolger von Leopold Stokowski beim Cincinnati Symphony Orchestra. Als Woodrow Wilson 1917 dem Deutschen Kaiserreich den Krieg erklärt hatte, sorgten die Töchter der Amerikanischen Revolution für ein Auftrittsverbot Kunwalds in Pittsburgh. Im Dezember 1917 vom United States Marshals Service für einen Tag inhaftiert, bat Kunwald um seine Entlassung. Nach den Alien and Sedition Acts wurde er im Januar 1918 in Fort Oglethorpe, Georgia, interniert. Karl Muck leistete ihm ab März 1918 Gesellschaft. Da Kunwald seine Sympathien für die deutsche Kriegsseite nicht verhehlte, wurde ihm die Ehrenmitgliedschaft in der « Phi Mu Alpha Sinfonia » aberkannt.

Nach Deutschland zurückgekehrt, dirigierte er in der Weimarer Republik die Königsberger Symphoniekonzerte (1920-1927) und das Konzerthausorchester Berlin (1928-1931) .

Literatur

Ernst Kunwald. Deutsche Allgemeine Zeitung (11. September 1931) .

Anton Lippe

Anton Lippe, Dirigent, Domkapellmeister, Kirchenmusiker, Weltpriester : geboren 28. April 1905 in Sankt Anna am Aigen, Steiermark (ehemals Bezirk Feldbach, nunmehr Bezirk Südoststeiermark) ; gestorben 19. Februar 1974 in Berlin. Urverbindung : Traungau (20. Oktober 1926) . Lippe war 1935 Domkapellmeister in Graz, 1948-1964 musikalischer Leiter der Wiener Hofburgkapelle, dann Kapellmeister an der Sankt-Hedwigs-Kathedrale in Berlin.

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Am 28. April 1905 wurde in Sankt Anna am Aigen als Sohn einer sehr musikalischen Kaufmannsfamilie Anton Lippe geboren. Neben seiner großen Vorliebe für Musik (er leitete bereits im Alter von zehn Jahren in Sankt Anna eine Weihnachtsmesse !) zeigte sich auch bald ein starkes religiöses Empfinden, das sein Vorbild im gutkatholischen Elternhaus hatte. Nicht zufällig stellten sich neben Anton Lippe auch zwei seiner Geschwister in den kirchlichen Dienst : Sein Bruder Konstantin wurde ebenfalls Priester, seine Schwester Frieda trat als Schwester, Dominika in den Orden der Schulschwestern in Graz ein, wo auch sie ihre musikalische Begabung jahrzehntelang an die Schülerinnen als Musiklehrerin : und Chorleiterin weitergab.

Anton Lippe aber ging an das Bischöfliche Gymnasium in Graz, legte dort die Matura ab und wurde im Jahr 1928 nach dem Studium der Theologie an der Grazer Universität zum Priester geweiht.

Während seiner Jahre als Kaplan in Pöllau zeigte sich, daß dieser Priester ohne musikalisches Engagement nicht leben konnte. Nachdem er schon im Kirchenchor Pöllau seine Begabung unter Beweis gestellt hatte, begann er im Jahr 1930 seine vierjährigen Studien der Musik in Rom, die er mit dem Titel Doktor in Musik abschloß.

Nach einem weiteren Kaplansjahr in Hartberg übernahm Doktor Anton Lippe 1935 die Leitung des Grazer Domchores, den er dann fast 30 Jahre führte und dem er zu internationaler Bekanntheit verhalf. Nach den auch für Lippe schwierigen Jahren des Zweiten Weltkrieges begann für den Grazer Domchor der Aufstieg zu einem sakralen Klangkörper höchsten Niveaus. Die Tatsache, daß der Chor mit seinem Kapellmeister Doktor Anton Lippe mehrere große und ausgesprochen erfolgreiche Konzertreisen ins Ausland unternahm, und andere in die Schweiz, nach Frankreich, Deutschland und Italien, spricht für sich.

Von den vielen Werken, die Doktor Lippe im Laufe seines Lebens erarbeitet und einstudiert hat, soll stellvertretend das Oratorium « Das Buch mit sieben Siegeln » von Franz Schmidt genannt sein. Das Werk erlebte unter Lippe im Jahr 1949 seine Grazer Premiere, es erfreute sich offensichtlich der besonderen Fürsorge des Domkapellmeisters, der es im Laufe seiner Karriere noch viele Male aufführen sollte, zuletzt im Jahr 1965 mit dem Grazer Domchor in Berlin. « Das Buch mit sieben Siegeln » wurde mit dem Grazer Domchor auch auf Schallplatte aufgenommen.

Seinen persönlich vielleicht bewegendsten Auftritt als Musiker und Priester aber erlebte Lippe, als er im Jahr 1963 während des Zweiten Vatikanischen Konzils vor Papst Paul VI. und den Konzilsteilnehmern das Konzilskonzert mit internationaler Besetzung dirigierte.

Der Ruf von Doktor Anton Lippe war inzwischen in alle Welt gelangt, und so war es auch keine Überraschung, als er ab 1. Februar 1964 der ehrenvollen Berufung als Kapellmeister des Sankt-Hedwigs-Kathedralchores in Berlin Folge leistete.

In den letzten zehn Jahren seines Lebens und Schaffens ist der Sankt Annarer Lippe mit seinem neuen Chor noch einmal um die halbe Welt gefahren, um durch die Musik die Botschaft der Verständigung und des Friedens, die Zusammengehörigkeit über die Grenze von Sprache und Nation zu verkünden : Bedeutende und vielbeachtete Konzertreisen führten den Sankt-Hedwigs-Kathedralchor Berlin mit seinem Leiter und Dirigenten und andere nach Italien, Frankreich, Portugal und Spanien, eine dreiwöchige Tournee sogar nach Japan (1968) .

Am 19. Februar 1974 stirbt Prälat Doktor Anton Lippe, noch nicht 69jährig, in Berlin. Auch ihn hat seine Heimatliebe bewegt im Wunsch, in Sankt Anna begraben zu werden. Jahre vor seinem Tod schon soll er gesagt haben :

« In der Großstadt ist man rasch vergessen, zu Hause betet doch bald wer ein Vaterunser an einem Grabe. »

Nach dem Requiem im Grazer Dom (2. März) wurde Anton Lippe am Sonntag, dem 3. März 1974, unter außergewöhnlich großer Beteiligung, darunter achtzig Mitglieder des Sankt Hedwigchores und Bischof Weber mit fast achtzig Priestern, in seiner Heimat Sankt Anna im Familiengrab beigesetzt.

Alljährlich wird seither im Februar ein Gedenkgottesdienst zum Todestag dieses großen Sankt Annarers in der Pfarrkirche gefeiert.

Als Grundlage für die vorstehenden Ausführungen dienten diverse Zeitungsartikel aus den Jahren 1963 bis 1977 (« Süd-Ost-Tagespost » ; « Kleine Zeitung » ; « Neue Zeit » ; « Sonntagsblatt ») und mündliche Informationen sowie diverse Eintragungen in der Chronik der Pfarre Sankt Anna am Aigen.

...

Anton Lippe wurde als Sohn eines Kaufmanns geboren. Seine musikalische Begabung trat schon als Kind hervor. So dirigierte er bereits als Zehnjähriger in seiner Heimatpfarre Sankt Anna die Weihnachtsmesse. Aus dieser stammten übrigens der seinerzeitige Fürstbischof von Graz-Seckau, Leopold Schuster, der Kurienkardinal Andreas Franz Frühwirth (gestorben 1933) und der nunmehrige Erzbischof von Salzburg, Franz Lackner.

Nach der Volksschule besuchte Lippe das Bischöfliche Gymnasium in Graz, wo er 1923 die Matura ablegte. Danach begann er das Studium an der Theologischen Fakultät der Universität Graz (absolvieren in Theologie 1928) , wo er

dem Traungau beitrug. Nach seiner Priesterweihe am 15. Juli 1928 war er Kaplan in Pöllau (Bezirk Hartberg), wo er sich kirchenmusikalisch engagierte und den Kirchenchor leitete. Aufgrund seiner musikalischen Begabung beziehungsweise seines entsprechenden Engagements wurde er vom Grazer Fürstbischof Fredinand Pawlikowsky zum kirchenmusikalischen Weiterstudium 1930 an das Pontificium Institutum Musicae Sacrae nach Rom geschickt (Doktor in Musik 1934).

Nach einem weiteren Kaplansjahr in Hartberg wurde Lippe 1935 zum Domvikar in Graz und Leiter des Domchores ernannt. Daneben unterrichtete er noch Religion am Gymnasium. 1937 erfolgte die Ernennung zum Domkapellmeister. Während des Zweiten Weltkrieges beziehungsweise der Nazizeit gelang es ihm nur mühsam, den Grazer Domchor funktionstüchtig zu halten.

Nach 1945 gelang es Lippe bald, den Grazer Domchor zu einem sakralen Klangkörper von höchstem Niveau zu entwickeln. Er unternahm mit diesem Chor mehrere Konzertreisen ins Ausland, so zum Beispiel nach Deutschland, Frankreich, Italien und in die Schweiz. 1960 wirkte er musikalisch beim Eucharistischen Weltkongress mit, und im Oktober 1963 dirigierte er in Rom während des II. Vatikanums in Anwesenheit von Papst Paul VI. Die « Hohe Messe » von Johann Sebastian Bach. In diesen Jahren studierte Lippe viele musikalische Werke mit dem Domchor ein. Am bekanntesten wurde das Oratorium « Das Buch mit den sieben Siegeln » von dem Wiener Spätromantiker Franz Schmidt, das er 1949 erstmals aufführte und danach oft wiederholte. 1965 wurde es auf Schallplatte aufgenommen.

In Graz war Lippe auch Vorsitzender der Diözesankommission für Musik und Leiter der diözesanen Kirchenmusikschule für die besondere Ausbildung von Kirchenmusikern. In seiner Grazer Zeit wurde er zum Päpstlichen Ehrenkämmerer (Monsignore) ernannt, und vom Bundespräsidenten erhielt 1953 er den Berufstitel Professor verliehen. Ab 1948 war er zeitweise und zusätzlich Kapellmeister der Wiener Hofburgkapelle.

Anfang 1964 erhielt Lippe den Ruf, die Leitung des Chores der Ostberliner Sankt-Hedwigs-Kathedrale zu übernehmen. Als österreichischem Staatsbürger war es für ihn kein Problem, in Ostberlin tätig zu sein, weil er ohne Probleme jederzeit die Grenze (« Berliner Mauer ») überqueren konnte. Er war diesbezüglich kein Einzelfall. Österreichische Staatsbürger, die damals in Ostberlin beziehungsweise der DDR uneingeschränkt lebten, waren und andere der Schriftsteller Bert Brecht, der Komponist der DDR-Hymne Hans Eisler und der spätere Bischof von Görlitz, nunmehr von Augsburg, Konrad Zdarsa. Allerdings geriet der Grazer Domchor nach seinem Abgang in den folgenden Jahren in eine gewisse Krise (Abspaltung des Grazer Konzertchores).

Lippe leitete den Chor der Sankt-Hedwigs-Kathedrale mit ebensolchem Engagement wie den Grazer Domchor und unternahm mit diesem zahlreiche Reisen ins Ausland, so nach Italien, Frankreich, Portugal, Spanien und Japan. Damit wurde auch ein besonderer politischer Akzent in der Zeit des Höhepunkts des Kalten Kriegs gesetzt. Die Musik wurde somit zum Botschafter der Verständigung und des Friedens sowie für die Zusammengehörigkeit über die Grenzen von Sprachen und Nationen hinweg. Gleichzeitig war er Leiter des Kirchenmusikalischen Referates in Berlin. 1967 wurde er zum Päpstlichen Hausprälaten ernannt.

Lippe, der Konzerte auch im Frack dirigierte, verstarb nach Krankheit noch nicht 69-jährig in einem Berliner Krankenhaus und wurde seinem Wunsch gemäß in Sankt Anna am Aigen begraben :

« In der Großstadt ist man rasch vergessen, zu Hauses betet doch bald wer ein Vaterunser an einem Grabe. »

Das Requiem wurde im Grazer Dom unter Beteiligung des Chores der Sankt-Hedwigs-Kathedrale von Bischof Johann Weber zelebriert.

Literatur

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Rudolf Nilius

The Austrian conductor and composer Rudolf Nilius was born on 23 March 1883 in Vienna and died on 31 December 1962 in Bad Ischl, Upper Austria. From 1912, conductor of the Vienna « Tonkünstlerorchester » . From 1928, its director and head of the « Singverein der Gesellschaft der Musikfreunde » in Vienna. Founded the concerts of the Philharmonic Chamber Orchestra, in 1921.

Works : Choral and orchestral music, church music.

...

Rudolf Nilius, österreichischer Dirigent und Komponist : geboren 23. März 1883 in Wien ; gestorben 31. Dezember 1962 in Bad Ischl. Nach seiner Ausbildung am Konservatorium der Gesellschaft der Musikfreunde (Musiktheorie bei Hermann Grädener und Robert Fuchs sowie Violoncello bei Franz Schmidt) war er 1904-1912 Violoncellist an der Hofoper und bei den Wiener Philharmonikern, 1908-1920 Regens chori an der Mariahilfer Kirche, ab 1912 Dirigent und später auch Direktor des Wiener Tonkünstler-Orchesters (Wiener Symphoniker) und des Wiener Singvereins. Nilius gründete 1921 die Philharmonischen Kammerorchester-Konzerte, war Konzertdirektor der Wiener Orchestervereinigung, Dirigent des Großen Wiener Rundfunkorchesters und der Wiener Konzerthausgesellschaft (die von ihm nach dem Zweiten Weltkrieg reorganisiert wurde) , 1945-1946 Leiter der Wiener Singakademie. Darüber hinaus ab 1921 auch Professor am Neuen Wiener Konservatorium (Schüler und andere J. E. Syrowatka, L. J. Giugno ; Kurt Pahlen) . Zuletzt war Nilius Archivar der Konzerthausgesellschaft.

Zu Nilius' Schülern zählten und andere die Komponisten Filaret Barbu und Wilhelm Stärk, die Sängerin Hilde Konetzni und der Musikwissenschaftler Erwin Leuchter. Er komponierte Chor- und Orchesterwerke und Kirchenmusik.

...

Rudolf Nilius, Musiker, Dirigent, Komponist. Absolvierte das Konservatorium, war 1904-1912 als Cellist bei den Wiener Philharmonikern tätig und wurde 1912 Dirigent beziehungsweise 1928 Direktor des Wiener Tonkünstler-Orchesters und des Singvereins der Gesellschaft der Musikfreunde ; 1921 gründete er die Philharmonischen Kammerorchester-Konzerte. War Professor am Neuen Wiener Konservatorium, Konzertdirektor der Wiener Orchestervereinigung und Dirigent der Wiener Konzerthausgesellschaft (die er nach dem Zweiten Weltkrieg reorganisierte und deren Archivar er wurde) . Er komponierte Orchesterstücke, Chorwerke und Kirchenmusik.

...

Rudolf Nilius war zunächst Cellist, ab 1912 Dirigent und ab 1928 Direktor des Wiener Tonkünstler-Orchesters. Außerdem wirkte er als Dirigent des Singvereins der Gesellschaft der Musikfreunde in Wien und später der Wiener Oratorien-Vereinigung. 1921 gründete Nilius die Philharmonischen Kammerorchester-Konzerte. Er leitete die Kapellmeisterklasse am Neuen Wiener Konservatorium und unterrichtete ab 1921 an der Staatlichen Akademie der Tonkunst München.

Preis

Goldenes Verdienstkreuz (1913) .

Wirkendes Mitglied der Geschichte zur Herausgeber von Denkmäler der Tonkunst in Österreich (1924) .

Werke

Kirchenmusik.

Orchesterwerke.

Chorwerke.

Bearbeitungen älterer Musik.

Literatur

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Österreichische Musikzeitschrift, Band 18 (1963) ; Seite 39.

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MGÖ, Band 3 (1995) .

Personenlexikon Österreich (2001) .

Sammlung Franz Moißl.

Dominik Josef Peterlini

Dominik Josef Peterlini, österreichischer Musiker, Chorleiter, Pädagoge : geboren 4. April 1875 in Wien ; gestorben 8. April 1944 ebenda.

Dominik Peterlini stammte aus einer Südtiroler Fabrikantenfamilie und kam im 7. Wiener Gemeindebezirk Neubau, Mariahilfer Straße 6, zur Welt. Er wuchs in einem wohlhabenden Elternhaus auf, sein Vater Andreas Peterlini war Rohr- und Strohsesselfabrikant, seine Mutter Katharina (verehelichte Brandstetter) firmierte als Feld- und Strohsesselfabrikantin. Peterlini bekam bereits frühzeitig Musikunterricht, anfangs Violinunterricht bei seinem Vater, später vervollständigte er seine Studien bei Franz Xaver Haberl und Michæl Haller in Regensburg sowie Albanus Schachleiter in Prag. Um 1890 gründete Peterlini mit Schülern des Wiener Konservatoriums ein kleines Orchester und leitete dies auch. Die 1895 von ihm gegründeten Peterlini-Sängerknaben waren ein Knabenchor, aus dem sich später die Wiener Sängerknaben entwickelten. 1919 errichtete Peterlini auf seinem Landsitz in Mauer bei Wien ein « Erholungsheim » für den Sängerknaben-Chor. Von 1925 bis 1932 war Peterlini Professor an der Wiener Musikakademie, während dieser Zeit gründete er auch in Mauer eine Kindersingschule. Ab den 1890er Jahren wirkte er in Wiener Kirchen als Chorregent, anfangs in der Kapuzinerkirche und Altlerchenfelder Kirche, später in der Universitätskirche und Lazaristenkirche und zuletzt bis 1939 in der Laimgrubenkirche.

Peterlini wurde am 14. April 1944 auf dem Friedhof Mauer beigesetzt. 1954 wurde ihm zu Ehren im Liesinger Bezirksteil Mauer die Peterlinigasse nach ihm benannt ; davor hieß die Straße Draschegasse, weshalb sie im Zuge der Neubegrenzung und Neunummerierung des Gemeindebezirks Liesing (siehe 23. , 24. und 25. Bezirk) zur Vermeidung von Straßennamenredundanzen umbenannt werden mußte, da im Bezirksteil Inzersdorf bereits eine Draschestraße existierte. In der Westbahnstraße 40 im Bezirk Neubau erinnert eine Gedenktafel an Peterlinis Wirken als Direktor der Chorgesangs- und Musikschule im Katholischen Jünglingsverein « Maria-Hilf » und Gründer der « Peterlini-Sängerknaben » . In der Langen Gasse 96 in Mauer, wo Peterlini zuletzt lebte, ist ebenfalls eine Gedenktafel angebracht. Sein Nachlaß befindet sich in der Musiksammlung der Österreichischen Nationalbibliothek.

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Dominik Josef Peterlini, österreichischer Musiker, Chorleiter, Pädagoge : geboren 4. April 1875 in Wien ; gestorben 8. April 1944 in Wien 23 (Mauer) , Langegasse 96 (Maurer Friedhof) . Stammte aus begüterter Familie ; erhielt schon früh Musikunterricht, den er bei Michæl Haller und Franz Xaver Haberl in Regensburg und bei Abt Albanus Schachleitner in Emaus bei Prag vertiefte. Bereits um 1890 gründete er mit Freunden und Schülern des Wiener Konservatoriums ein kleines Orchester, dessen Leitung ihm anvertraut wurde. Ab 1895 baute er einen Knabenchor auf, die so genannt Peterlini-Sängerknaben. Beide Klangkörper entwickelten sich zwischen 1900 und 1920 dank Peterlinis beachtlichen künstler. und pädagog. Fähigkeiten zu hervorragenden Faktoren im Wiener Kulturleben. In Konzertsaal und Kirche, bei Oratorienaufführungen und bei regelmäßiger Gottesdienstmitwirkung erlangte besonders der Knabenchor (für den er 1919 auf seinem Landsitz in Mauer bei Wien ein Erholungsheim errichtete) Berühmtheit. 1925-1932 war Peterlini Professor (Leiter der Chorschule) an der Wiener Musikakademie und rief während dieser Zeit in Mauer auch eine Kindersingschule ins Leben.

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Dominik Josef Peterlini. Wurde früh musikalisch ausgebildet, studierte später bei Michæl Haller und Franz Xaver Haberl in Regensburg / Deutschland sowie bei Abt Albanus Schachleiter in Emaus bei Prag und gründete 1890 mit Mitschülern und Freunden ein kleines von ihm geleitetes Orchester, 1895 die Peterlini-Sängerknaben, die er bis 1920 betreute. Beide Klangkörper wurden zu wichtigen Faktoren im Wiener Musikleben ihrer Zeit. Als Chorregent wirkte Peterlini an der Kapuzinerkirche (Wien I, 1894-1897) ; Altlerchenfelder Kirche (Wien VII, 1897-1898) ; Universitätskirche (Wien I, 1898-1922) ; Lazaristenkirche (Wien VII, 1906-1918) ; und Laimgrubenkirche (Wien VI, 1914-1939) . 1925-1932 war er Professor an der Wiener Musik Akademie und baute in Mauer (Wien XXIII) ab 1929 eine Kindersingschule auf. Er hatte schon 1919 auf seinem Landsitz in Mauer ein Erholungsheim für seine Chorknaben eingerichtet.

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Dominik Josef Peterlini, Musiker. Gründer der Wiener Sängerknaben. Erhielt frühzeitig Musikunterricht und gründete bereits 1890 mit Konservatoriumsschülern ein kleines Orchester. 1895 begann Peterlini mit dem Aufbau eines Knabenchores, dessen Leitung er übernahm und den er bis 1920 zu einem hervorragenden Chor ausweitete. 1925-1932 war Peterlini Professor an der Musikakademie, an der er eine Kindersingschule gründete ; er begründete auch den Singschulunterricht für Knaben in Mauer.

Gasse

Peterlinigasse (Wien XXIII) .

Preis

Große Goldene Salvatormedaille der Stadt Wien.

Werke

Nachlaß in der Musiksammlung der Österreichische Nationalbibliothek.

Literatur

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Felix Prohaska

The Austrian conductor Felix Prohaska was born on 16 May 1912 in Vienna, and died on 29 March 1987 in Vienna.

He was the son of composer Karl Prohaska (1869-1927) . He received his primary music education at home with his father. Then, he studied piano with Eduard Steuermann, and theory with Egon Kornauth and Hans Gál.

He served as « répétiteur » at the Graz Opera House, from 1936 to 1939. He conducted at the Duisburg Opera House, from 1939 to 1941. He conducted at the Strasbourg Opera House, from 1941 to 1943. He was named Ist « Kapellmeister » of the « Deutschen Oper » in Prague, from 1943 to 1945. Prohaska rehabilitated the Salzburg Festival.

After World War II, Prohaska conducted for many years at the Vienna State Opera (1945-1955) . Principal conductor and general music-director of the Frankfurt-am-Main Opera, from 1955 to 1961, before his appointment as director of the Frankfurt « Hochschule für Musik » . He conducted at the Hanover Opera House, from 1965 to 1974, and was director of the Hanover « Hochschule für Musik » , from 1961-1975. He, again, conducted at the Vienna State Opera, from 1964-1967. For a short period, he taught at the Vienna Conservatory and, from 1961 to 1975, at the Vienna « Musikhochschule » .

Prohaska is noted for his recordings for the « Vanguard Classics » label of the music of Johann Sebastian Bach, Wolfgang Amadeus Mozart, Franz Schubert, and Gustav Mahler. The soloists in his Bach recordings were the leading performers at the Vienna State Opera, after World War II. The members of the Bach Guild choir and orchestra were drawn from the Vienna State Opera chorus and the Vienna Philharmonic. Together, with Hermann Scherchen, who also drew upon Viennese forces for his Bach recordings, Prohaska was kind of a pioneer in recordings of Bach's vocal works in the early 1950's. In preparing the works for recording, all efforts were made to insure a reading as close to Bach's intentions as possible. The chorus and the orchestra were held to the approximate size of Bach's own and, wherever

possible, authentic instruments were used.

...

Felix Prohaska (geboren 16. Mai 1912 in Wien ; gestorben 29. März 1987 ebenda) war ein österreichischer Dirigent und Professor für Musikwissenschaft in Hannover.

Felix Prohaska war der Sohn des Komponisten und Professoren Karl Prohaska (1869-1927) . Seine Musikausbildung erhielt er von seinem Vater, Klavier studierte er bei Eduard Steuermann, Theorie bei Egon Kornauth und Hans Gál.

Prohaska war als « Répétiteur » an der Grazer Oper 1936-1939 tätig, als Dirigent an den Opern in Duisburg 1939-1941 ; in Straßburg 1941-1943 ; I. Kapellmeister an der Deutschen Oper in Prag 1943-1945 ; Salzburg ; und an der Wiener Volksoper 1946-1955. Von 1955 bis 1961 war Prohaska Stellvertretender Generalmusikdirektor in Frankfurt-am-Main und erster Kapellmeister an der Oper Frankfurt. Von 1961 bis 1969 leitete er die Akademie/Hochschule für Musik und Theater Hannover und war dort gleichzeitig Professor bis 1975. Des Weiteren arbeitete er an der Volksoper in Wien 1964-1967 und 1965-1974 auch an der Niedersächsischen Staatsoper Hannover. Für kurze Zeit unterrichtete er auch an der Wiener Musikhochschule und am Wiener Konservatorium. Unter seiner Leitung wurden viele Aufnahmen der Musik von Johann Sebastian Bach, Wolfgang Amadeus Mozart, Franz Schubert und Gustav Mahler für das Label « Vanguard Classics » gemacht.

...

Felix Prohaska, österreichische Dirigent : Sohn des Komponisten Karl Prohaska (1869-1927) . Dirigent an den Opern in Duisburg, Straßburg, Prag, Salzburg und an der Wiener Volksoper (1946-1955) . 1945-1955 Dirigent an der Staatsoper Wien. 1955-1961 stellvertretender Generalmusikdirektor in Frankfurt-am-Main. 1961-1969 Professor und Direktor der Staatlichen Hochschule für Musik und Theater in Hannover. Unterrichtete kurze Zeit auch an der Wiener Musikhochschule und am Wiener Konservatorium.

Hugo Reichenberger

The German-Austrian conductor and composer Hugo Reichenberger was born on 28 July 1873 in Munich, and died on 11 October 1938 in Munich.

After stations in Bremen, Aachen, Stuttgart and Munich (National Theatre) , Hugo Reichenberger became Ist « Kapellmeister » at the « Stadttheater » in Frankfurt-am-Main, in 1905, where he premiered Richard Strauß's Opera « Salome » , in 1907. From 1908 to 1935, he was a permanent conductor at the Vienna Court Opera and State Opera. He was one of the most frequent conductors of the Vienna State Opera, giving more than 2,000 performances, among which emerge the premieres of Richard Strauß's « Elektra » , in 1909 ; and Leoš Janáček's « Jenůfa » , in 1918.

As a guest-conductor, he visited Madrid, Berlin (Philharmonic Orchestra) , Coburg, Bucharest, Munich, Warsaw, Budapest,

Amsterdam, Antwerp, Brussels and Cairo.

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Hugo Reichenberger (geboren 28. Juli 1873 in München ; gestorben 11. Oktober 1938 ebenda) war ein deutsch-österreichischer Dirigent und Komponist.

Hugo Reichenberger war der Sohn des Münchner Kaufmannes Louis Reichenberger und dessen Frau Pauline, geborene Fay aus Wiesbaden. Reichenberger besuchte das humanistische Maximiliansgymnasium in München. Von 1882 bis 1884 bekam er Klavier- und Theorieunterricht bei Heinrich Schwartz, und trat bereits im Alter von 11 Jahren als Pianist und Komponist im Museumssaal auf. Wenig später bestätigte Hermann Levi sein außergewöhnliches Talent. Reichenberger wurde außerdem durch Hofkapellmeister Friedrich Wilhelm Meyer und Eugenie Menter, ab 1889 auch durch Ludwig Thuille unterrichtet und gefördert. Nach einem Jahr beim Militär begann Reichenberger 1893 ein Universitätsstudium in München, im Rahmen dessen er die Fächer Geschichte der Oper, Literatur, Anthropologie, Akustik und Philosophie belegte.

Im Sommer 1894 erhielt Reichenberger ein erstes Engagement als zweiter Kapellmeister und Chordirigent in Bad Kissingen. Es folgten Anstellungen in Breslau, Aachen und als erster Kapellmeister nach Bremen. Im Jahr 1897 veröffentlichte er zwei Liedsammlungen bei Josef Aibl in München. 1898 erteilte ihn der Ruf zum Hofkapellmeister des königlichen Hoftheaters in Stuttgart. Eine Liaison mit der beliebten Stuttgarter Opernsängerin Anna Sutter, aus der ein unehelicher Sohn Felix Sutter (geboren 1902) stammte, kostete ihn nach 5 Jahren den württembergischen Hofkapellmeister-Posten. Im Winter 1903 gab er ein sehr erfolgreiches, mehrere Konzerte umfassendes Gastdirigat in Madrid. Nach dem Tod Zumpes 1903 übernahm er für zwei Jahre den Posten des Hofkapellmeisters des königlichen Hoftheaters in München. Dort leitete er mehrere Ur- und Erstaufführungen (und andere Wolf-Ferraris Die neugierigen Frauen ; Max von Schillings Der Pfeifertag ; Karel Weis Der polnische Jude ; Felix Weingartners Orestes) . 1905 ehelichte er die um 12 Jahre jüngere Münchner Kaufmannstochter Frieda Kapfer, weshalb er vom Judentum zum Katholizismus konvertierte. In seiner Zeit als erster Kapellmeister am Opernhaus in Frankfurt-am-Main 1905 bis 1908 leitete er die dortige Erstaufführung von Richard Straußs Oper Salome am 6. Februar 1907. Im Februar 1908 gastierte er am Concertgebouw Amsterdam.

Ab dem 1. September 1908 trat Reichenberger sein Engagement an der von Felix Weingartner geleiteten Wiener Hofoper an, wo er bis 1935 tätig war. Hier dirigierte er am 24. März 1909 die Erstaufführung von Richard Straußs Elektra und im Jahr 1911 seinen ersten Wiener Der Ring des Nibelungen. Am 15. März 1913 leitete Reichenberger die Uraufführung von Franz Schrekers Das Spielwerk und die Prinzessin - zeitgleich mit Frankfurt. Reichenberger wurde aufgrund der großen Erfolge mehrerer Gastdirigate in Madrid vom spanischen König im März 1914 mit dem Komturkreuz des spanischen Ordens Isabella der Katholischen ausgezeichnet.

Seinen zweijährigen Kriegsdienst von Sommer 1914 bis 1916 leistete er im I. Bayrischen Feldartillerieregiment Prinzregent Luitpold. Im Herbst 1916 wurde er für eine Tournee an der Westfront beurlaubt, die er gemeinsam mit den SängerInnen Berta Morena und Carl Perron absolvierte. Im August 1916 kehrte er wieder an die Wiener Hofoper

zurück. Am 27. April 1917 fand unter seiner Leitung die Wiener Erstaufführung von Alexander von Zemlinskys Eine florentinische Tragödie statt. Am 16. Februar 1918 (im letzten Kriegsjahr) brachte Reichenberger Leoš Janáčeks Oper Jenůfa erstmals in Wien heraus. Reichenberger war zuvor extra nach Prag gereist, um sich ein Urteil über den völlig unbekanntem mährischen Komponisten zu bilden. Er hat sich nicht nur vehement für « Její pastorkyňa » eingesetzt, sondern die Übersetzung ins Deutsche von Max Brod bearbeitet und den Titel « Jenůfa » durchgesetzt. Es gab ebenfalls einen Briefwechsel zwischen ihm und Leoš Janáček in Brünn.

Im Jahr 1919 zeichneten Reichenberger und der Sänger Wiedemann als führende Männer des Personalausschusses der Oper für die « Revolte » des Opernpersonals gegen die Berufung von Richard Strauß in die Operndirektion verantwortlich. Dem Ereignis folgte das Zerwürfnis Reichenbergers mit Strauß. Am Nationaltheater in München hatte Reichenberger von Dezember 1919 bis April 1920 ein fünfmonatiges Gastspiel und zwei Gastdirigate an der Berliner Philharmonie. Im September 1920 leitete er Hans Pfitzners Palestrina bei den Münchner Festspielen und im Oktober kam es unter anderem zur Aufführung von Franz Schmidts 4. Symphonie an der Berliner Philharmonie. Im Januar 1921 führten Gastdirigate Reichenberger nach Warschau Warschau (Philharmonie) und im Herbst für zwei Monate an die Opera Națională București. Von 1923 bis 1925 leitete er die Kapellmeisterschule der Akademie für Musik und darstellende Kunst in Wien. Im Jahr 1924 wurde ihm der Titel Professor verliehen. Organisiert von Gruder-Guntram unternahm Reichenberger 1933 eine Operntournee nach Ägypten, wo unter anderem die Oper Aida von Giuseppe Verdi in Kairo aufgeführt wurde. Ende 1934 war er als Gastdirigent mit Richard Straußs Arabella in Antwerpen. Nach jahrelanger Zugehörigkeit erhielt Reichenberger am 12. Februar 1935 ein Kündigungsschreiben der Wiener Staatsoperndirektion. Am 28. Juni 1935 fand sein 27-jähriges Wirken an der Wiener Hof- und Staatsoper unter fünf verschiedenen Direktionen mit Lohengrin als Abschiedsvorstellung ein Ende. Er war im Alter von 61 Jahren zwangspensioniert worden. München

Reichenberger übersiedelte noch im Sommer 1935 in seine Heimatstadt München. Nachdem er 1935-1936 noch einige Male als Gast an der Wiener Staatsoper war, gab es die endgültig letzte Vorstellung in Wien mit Tosca am 15. März 1936. Am 23. April 1936 leitete er eine Festvorstellung von Beethovens Fidelio im « Théâtre de la Monnaie » in Brüssel.

Aufgrund eines plötzlichen Herztodes starb Reichenberger am 11. Oktober 1938 in seiner Wohnung in München und wurde auf dem Waldfriedhof in München beigesetzt, und 1968 auf den Hietzinger Friedhof in Wien überführt. Aus der Ehe mit Frieda Kapfer stammte ein Sohn, Walter Reichenberger (1908-1990) .

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Hugo Reichenberger, Komponist, Dirigent : geboren 28. Juli 1873 in München ; gestorben 11. Oktober 1938 in München.

Hugo Reichenberger hat mit seiner dirigentischen Qualifikation und Versiertheit durch 27 Jahre (1908-1935) dem Wiener Opernbetrieb Kontinuität gegeben und nachweisbar auch beachtliche Impulse gerade bei Ur- und Erstaufführungen gesetzt. Er war einer der letzten Dirigenten, die noch in persönlichem Kontakt mit den großen Schöpfern unsterblicher Opernwerke des 20. Jahrhunderts standen, wie Richard Strauß, Leoš Janáček, Giacomo Puccini,

Jules Massenet, Franz Schreker und Wilhelm Kienzl oder Franz Lehár - dieses fand auch in der Korrespondenz des Künstlers Niederschlag.

Der in München geborene Dirigent und Komponist Hugo Reichenberger wirkte nach Stationen in Stuttgart, München und Frankfurt über ein Vierteljahrhundert an der Wiener Hof- beziehungsweise Staatsoper. Er war dreifacher Hofkapellmeister (Württemberg, Bayern und Österreich) und einer der längstdienenden Dirigenten der Wiener Oper. Schon Hofoperndirektor Gustav Mahler hat 1903 Interesse bekundet, den bayerischen Hofkapellmeister Hugo Reichenberger nach Wien zu holen. Reichenberger ; 1908 von Felix Weingartner an die Wiener Hofoper geholt, hat bis 1935 unter fünf verschiedenen Direktoren an der Wiener Oper gewirkt, und somit Wiener Operngeschichte geschrieben. Er war eine der Säulen des Ensembles : Zu den Höhepunkten seiner Laufbahn gehören neben unzähligen Opern-Neueinstudierungen die Wiener Erstaufführungen von Richard Straußs Oper « Elektra » 1909 und von Leoš Janáčeks Oper « Jenůfa » 1918. Auch Werke seiner Zeitgenossen Alexander von Zemlinsky, Franz Schreker und Wilhelm Kienzl hat Reichenberger aus der Taufe gehoben. Reichenberger arbeitete eng mit Berühmtheiten wie Selma Kurz, Lotte Lehmann, Maria Jeritzka, Leo Slezak oder Richard Mayr beziehungsweise mit Gästen wie Enrico Caruso und Georges Baklanoff zusammen. Die Zahl der von ihm an der Wiener Oper geleiteten Aufführungen beläuft sich auf circa 2.200 .

Reichenberger gastierte außerhalb seiner Wiener Tätigkeit als Botschafter Wiener Musiziertradition von Amsterdam und Berlin bis Rom, mehrwöchige Dirigate beziehungsweise Gastspiele führten ihn und andere nach Bukarest, Madrid und Ägypten. Er war ein großer Förderer neuer Musik und nahm vorzugsweise österreichische Komponisten wie Franz Schmidt und Karl Weigl in seine Konzertprogramme auf. Er war häufiger Gast in den großen Wiener Konzerthäusern und wirkte nicht zuletzt auch als Leiter einer Dirigentenklasse an der Akademie für Musik in Wien.

Werke

Circa 50 Lieder.

5 Chorwerke.

2 Romanzen für Klavier und Violine.

Stücke für Klavier.

I Sinfonie.

I Ouvertüre.

Frühling Fantasie für großes Orchester.

16 Variationen über das Veilchen von Mozart.

Edmund Reim

Edmund Reim, österreichischer Lehrer, Komponist und Dirigent : geboren 13. August 1859 in Wien ; gestorben 28. Februar 1928 in seinem Wohnhaus in der Schönbrunner-Straße Nr. 230, Wien 12. Er wurde auf dem Meidlinger Friedhof bestattet.

Reim war von Beruf Lehrer. Als Musiker war er Schüler von Rudolf Weinwurm und Otto Bach. Bei mehreren Männergesangsvereinen, darunter beim Wiener Männergesang-Verein und später beim Eisenbahnergesangsverein wirkte Reim als Chorleiter.

Reim komponierte insgesamt 75 Musikwerke. Seine Chorwerke mit Orchesterbegleitung wurden vom Wiener Männergesangsverein aufgeführt. Daneben schuf Reim auch zwei Opern, Lieder, Tanzstücke und Orchesterwerke. Anlässlich des Kaiserjubiläums erhielt er für seine Kaiser-Franz-Josefs-Hymne den 2. Preis.

1937 hat man die Edmund-Reim-Gasse in Wien-Meidling ihm zu Ehren benannt.

Ljubomir Romansky

The Bulgarian conductor Ljubomir Stojanow Romansky was born on 21 January 1912 in Sofia, Bulgaria ; and died on 9 June 1989 in Gelsenkirchen, North Rhine-Westphalia, Germany.

Romansky studied Slavic and musicology at the Universities of Sofia and Berlin. After piano and composition studies in Sofia, he graduated in 1940 from the « Staatlichen akademischen Hochschule für Musik » in Berlin, in 1940, in Concert and Opera conducting with honours, and earned a doctorate in philosophy.

The professional career of Ljubomir Romansky began in 1940 as « Kapellmeister » at the Frankfurt Opera. After World War II, he was again active in Frankfurt ; then, from 1946, as Music-Director in Wiesbaden and the « WDR Sinfonieorchester Köln » . In 1950, he became Chief-Conductor in Gelsenkirchen ; Ist, from 1959, at the Municipal Theatre (the newly-built Music Theater in the area) ; and, in 1967, also General Music-Director of the City of Gelsenkirchen, where he remained in office until his retirement in 1977.

In 1946, Ljubomir Romansky became the Director of the « Frankfurter Singakademie » . Under his direction, the choir was established as one of the prominent concert choirs of Germany. He performed with the « Frankfurter Singakademie » in several concerts in Frankfurt, and on many tours in European music centers with great success. He led this prestigious choir until 1985. The town of Herne entrusted him the management of its « Jugendkonzerte » (Youth Concerts) in 1955, and, later, its Symphonic concerts. In 1956, he became Director of the « Städtischen Chores Herne » , which he established as a major Oratorio choir. This choir soon took-up a respectable place among the Choral Societies of Germany. Romansky led this choir until his death, in 1989. From 1986 to 1988, he was also Director of the « Romanos-Chores für östliche Liturgie » in Essen, and conducted with great success Church Slavonic chants.

With his choirs, Ljubomir Romansky celebrated successes at various Music Festivals abroad, such as the Festival van Vlaanderen, in Tongeren. After his retirement, in 1977, he conducted many concerts at home and abroad, as a guest-conductor.

Honours and Awards

In 1964, the City of Frankfurt-am-Main awarded Romansky the Medal of Honour for his contribution to the « Frankfurter Singakademie » .

In 1967, he received the prestigious « G ethe Plakette » for his decisive role in the reconstruction of musical life after the War.

In 1976, he was made « Knight of the Order of Academic Palms » by the French government for his interpretation of French music.

In 1977, he was awarded the Federal Service Cross of the Order of Merit by the President of the Federal Republic of Germany.

In 1982, he was awarded by the « Deutschen S ngerbund » (German Choral Association) the Silver Medal of Honour for his work as choir-director in Herne.

He received for his achievements as choral conductor the Merit Medal of the « S ngerbundes Rhine-Westphalia » (Singing Association of Federal Rhine-Westphalia) .

In Bulgaria, he was awarded the Order of « Cyril and Methodius » .

He was awarded the Polish Order of Culture « Zasluzony » .

Romansky was an honorary member of the European Liszt Centre.

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Ljubomir Stojanow Romansky (geboren 21. Januar 1912 in Sofia ; gestorben 9. Juni 1989 in Gelsenkirchen) war ein Dirigent bulgarischer Herkunft in Deutschland.

Romansky studierte Slavistik und Musikwissenschaft an den Universit ten Sofia und Berlin. Nach Klavier- und Kompositionsstudien in Sofia absolvierte er 1940 an der Staatlichen akademischen Hochschule f r Musik in Berlin Konzert- und Opernleitung mit Auszeichnung und promovierte zum Doktor der Philosophie.

Seine berufliche Karriere begann Romansky 1940 als Kapellmeister an der Frankfurter Oper. Nach dem Krieg war er wieder in Frankfurt tätig, danach, ab 1946, als musikalischer Oberleiter in Wiesbaden und beim WDR Sinfonieorchester in Köln. 1950 wurde er in Gelsenkirchen Chefdirigent zunächst der Städtischen Bühnen, ab 1959 des neu gebauten Musiktheaters im Revier und 1967 zusätzlich Generalmusikdirektor der Stadt Gelsenkirchen, wo er bis zu seiner Pensionierung 1977 im Amt blieb.

Im Jahre 1946 hat Romansky die Leitung der Frankfurter Singakademie übernommen, sie zu einem Spitzenchor ausgebildet und mit ihr in zahlreichen Konzerten in Frankfurt und bei vielen Tourneen in europäischen Musikzentren große Erfolge erlebt. Er leitete diesen renommierten Chor bis 1985.

Die Stadt Herne übertrug ihm 1955 die Leitung ihrer Jugendkonzerte und später ihrer Sinfoniekonzerte. 1956 wurde Romansky Leiter des Städtischen Chores Herne, den er zu einem bedeutenden Oratorienchor formte. Dieser Chor nahm bald einen achtbaren Platz unter den Chorvereinigungen Deutschlands ein und fand auch im Ausland große Anerkennung. Romansky leitete diesen Chor bis zu seinem Tod 1989.

Von 1986 bis 1988 war er außerdem Leiter des Romanos-Chores für östliche Liturgie in Essen und dirigierte mit großem Erfolg kirchenslawische Gesänge.

Mit seinen Chören hat Romansky bei verschiedenen Musikfestspielen wie zum Beispiel dem Festival van Vlaanderen in Tongeren auch im Ausland Erfolge gefeiert. Nach seiner Pensionierung 1977 leitete Romansky noch viele Konzerte im In- und Ausland als Gastdirigent.

Ehrungen und Auszeichnungen

Im Jahre 1966 verlieh die Stadt Frankfurt-am-Main Romansky für seine Verdienste um die Frankfurter Singakademie die Ehrenplakette und 1974 für seinen entscheidenden Anteil am Wiederaufbau des Musiklebens nach dem Kriege die Goethe Plakette.

Im Jahre 1976 wurde er für seine Interpretation französischer Musik von der französischen Regierung zum « Ritter des Ordens der Akademischen Palmen » ernannt.

1977 wurde Romansky vom Bundespräsidenten das Verdienstkreuz am Bande des Verdienstordens der Bundesrepublik Deutschland verliehen.

Vom Deutschen Sängerbund wurde er 1982 für seine Tätigkeit als Chorleiter in Herne mit der Silbernen Chorleiter-Ehrennadel ausgezeichnet. Außerdem erhielt er für die Förderung des Chorgesanges die Verdienstplakette des Sängerbundes Nordrhein-Westfalen.

In Bulgarien wurde ihm der Orden « Kyrill und Method » verliehen und er bekam den Polnischen Kulturorden « Zasłużony ». Romansky war Ehrenmitglied des europäischen Liszt-Zentrums.

Ludwig R th

Deutscher Musiker und Bandleader von Tanzorchestern Lewis Ruth (eigentlich Ludwig R th) : geboren 30. Januar 1889 in Landau in der Pfalz ; gestorben 2. April 1941 in Durban, S dafrika, nach anderen Quellen im Juli 1947 in Windhuk, heute Namibia.

Ludwig R th wurde als Sohn eines Generaloberarztes geboren. Ab 1909 studierte er in M nchen an der K niglichen Akademie f r Tonkunst (Fl te, Kompositionslehre und Dirigieren) sowie an der M nchner Universit t (Philosophie, Medizin und Musikwissenschaft) . Er ging 1912 als Solofl tist an die Hofoper Stuttgart und spielte als Erster Fl tist in Leipzig und M nchen ; dort dirigierte er seit 1914 den Akademischen Orchesterverband. Nach ersten Versuchen als Orchestermusiker und Dirigent wurde er im Ersten Weltkrieg als Soldat eingezogen, aber dann im Rahmen der « Kulturpropaganda » als Gastdirigent im neutralen Ausland eingesetzt.

Nach dem Krieg leitete R th zun chst das Landes-Sinfonie-Orchester f r das Saarland und die Pfalz, konnte sich im klassischen Fach aber nicht endg ltig durchsetzen. Um sich  ber Wasser zu halten, nahm er Gelegenheitsarbeitern in Unterhaltungsetablissemments an und kam so auf die Idee, 1925 die « Lewis Ruth-Band » mit ihm als Saxophonisten zu gr nden. Er spielte von da an Unterhaltungsmusik und vor allem Jazz, womit sich auch die Anglisierung seines Namens zu Lewis Ruth erkl rt. Einen Riesenerfolg hatte seine Band durch die Zusammenarbeit mit Theo Mackeben. Dieser war musikalischer Leiter bei Bertolt Brecht und Kurt Weill und besetzte die Urauff hrung der Dreigroschenoper mit Ludwig R ths Band, die dann auch alle anderen Auff hrungen der Dreigroschenoper begleitete und sich f r dieses Projekt selbst den Namen Dreigroschenband gab. 1933 dirigierte R th auch die Urauff hrung der Operette Bezauberndes Fr ulein von Ralph Benatzky.

Sowohl unter dem Namen Lewis Ruth als auch Ludwig R th nahm der « jazzende Symphoniker » (Werbung der Schallplattenfirma Electrola) zwischen 1928 und 1937 rund 400 Schellackplatten auf, bei denen er meist als Begleitorchester von Schlagerinterpreten auftaucht. Seine Band wirkte daneben in Theater- und Filmproduktionen mit, so auch in dem Ufa-Streifen Die Drei von der Tankstelle. Insgesamt war das Ludwig-R th-Orchester an fast zwanzig Filmproduktionen beteiligt. In zwei Filmen (Die drei von der Tankstelle sowie Ein Tango f r Dich) war L th mit seinem Orchester auch auf der Leinwand zu sehen. L ngere Zeit wirkte er neben Werner Schmidt-Boelcke als Kapellmeister am Berliner Metropol-Theater.

Weil Ludwig R th (nach der Trennung von seiner Ehefrau) mit der J din Vera Cohn-Moser zusammenlebte, kam es zu Anfeindungen durch die Nationalsozialisten. Diese wurden nach der Geburt der gemeinsamen Tochter Gabrielle immer heftiger. 1937 verlie  R th schlie lich Deutschland. Sein Orchester  bernahm Hans Carste, mit dem R th zusammengearbeitet hatte. R th emigrierte nach S dwest-Afrika und heiratete dort ein Jahr sp ter seine inzwischen nachgekommene Lebensgef hrtin. Er versuchte, eine neue Musikkarriere zu starten, konnte sich aber im Exil (nicht zuletzt wegen Boykottbestrebungen dort lebender Anh nger und Mitglieder der NSDAP) nicht wirklich durchsetzen. So trat er im Oktober 1940 in die auf Seiten Gro britanniens k mpfende Armee S dafrikas ein. Nach Angaben seiner Tochter Gabi Robinson fiel Ludwig R th am 2. April 1941 bei Durban einem Badeunfall zum Opfer. Die

Filmenzyklopädie IMDb nennt den Juli 1947 als Todesdatum.

Ludwig Rüh in Filmen

1930 : Das Lied ist aus.

1930 : Der Hampelmann.

1930 : Der Herr auf Bestellung.

1930 : Die drei von der Tankstelle.

1930 : Ein Tango für Dich.

1930 : Le chemin du paradis.

1930 : Stürme über dem Mont-Blanc.

1931 : Der Schlemihl.

1931 : Die Koffer des Herrn O.F.

1931 : Die lustigen Weiber von Wien.

1931 : L'Opéra de quat'sous.

1931 : Wer nimmt die Liebe ernst.

1931 : Die Dreigroschenoper.

1931 : In Wien hab ich einmal ein Mädal geküßt.

1933 : Eine Frau wie Du.

1933 : Kuhle Wampe oder Wem gehört die Welt ?

1933 : Gretel zieht das große Los.

1933 : Roman einer Nacht.

1934 : Alte Kameraden.

1934 : In Sachen Timpe.

1934 : Liebe dumme Mama.

1934 : Meine Frau, die Schützenkönigin.

1934 : Schützenkönig wird der Felix.

...

Ludwig RÜTH wird am 30. Januar 1889 in Landau / Pfalz geboren. Als Sohn eines Arztes kommt er in den Genuss einer akademischen Ausbildung. Von 1909 bis 1911 studiert er an der Königlichen Musikschule / Akademie der Tonkunst in München unter Professor Rudolf Tillmetz Flöte sowie bei Anton Beer-Walbrunn Kompositionslehre und Dirigieren. Nebenbei noch an der Münchner Universität Musikwissenschaft, Philosophie und Medizin.

An der Hofoper in Stuttgart spielte Ludwig RÜTH ab 1912 zunächst als Soloflötist, dann in Leipzig und München als erster Flötist. In der Bayrischen Landeshauptstadt dirigierte er ab 1914 den Akademischen Orchesterverband.

Bereits ab 1914 tritt Ludwig RÜTH (als Dirigent) in klassischen Konzerten auch in Berlin auf. Zwar wird Ludwig RÜTH im Ersten Weltkrieg als Soldat eingezogen, er kann aber weiter als Musiker und Konzert-Dirigent arbeiten. Ausgedehnte Konzertreisen führen ihn von Wien, quer durch Deutschland bis nach Dänemark und Schweden. Nach Ende des Krieges wurde er zusammen mit Fritz Grunert am 14. September 1919 erster Kapellmeister des neu gegründeten Landes-Sinfonie-Orchester für Pfalz und Saarland in Landau. Diesen Posten hatte RÜTH jedoch nur ein Jahr inne, danach schloßen sich bis Mitte der zwanziger Jahre wieder Konzertreisen durch verschiedenste Städte an. Anfang der zwanziger Jahre war für RÜTH dann Wien der Lebensmittelpunkt.

Die Konkurrenz war jedoch zu groß, als klassischer Dirigent war in der direkten Nachkriegs- und Inflationszeit kaum ein Auskommen zu verdienen. Wie viele seiner Kollegen wechselte auch Ludwig RÜTH zur Unterhaltungsmusik. Der Weg von der Flöte zum Saxophon war nicht weit, ab etwa 1925 stellte er Jazz-Kapelle zusammen um im « Variété » und Kabaretts aufzutreten.

Gemäß der Zeit wurde aus dem bürgerlichen, klassischen Dirigenten Ludwig RÜTH der anglophile Lewis Ruth.

Bis Anfang 1928 tingelte er mit durchschnittlichem Erfolg, teils als Lewis Ruth Band, aber auch als Lewis Ruth and his Joe Larsen Band durch Berliner Vergnügungstätten. Der große Durchbruch kam dann im Sommer 1928, als ihn und sein Orchester, Kurt Weil und Theo Mackeben für die Dreigroschenoper verpflichteten.

Bis 1933 tritt das Orchester unter dem Namen Lewis Ruth auf. Einspielungen entstehen aber auch zum Beispiel als

Dreigroschenoper-Band. Auf Schallplatte wird die Electrola ab 1931 neue Heimat für Ludwig Rütth / Lewis Ruth. Hier wird er auch als der « jazzende Symphoniker » beworben. Regelmäßige Auftritte im Rundfunk machen den Musiker und sein Orchester aber auch über die Landesgrenzen hinaus bekannt. Auch in der Verfilmung der Dreigroschenoper durch Georg Wilhelm Pabst 1930-1931 ist wieder die Lewis Ruth Band unter Leitung von Theo Mackeben zu hören.

Neben den Auftritten sowie den Platteneinspielungen ist Ludwig Rütth mit seinem Orchester auch im jungen Tonfilm regelmäßig zu hören - und zu sehen.

Bei der Electrola trifft Ludwig Rütth mit dem jungen Arrangeur Hans Carste zusammen. Dieser instrumentiert nun viele Einspielungen des Orchesters auf Schallplatte. Ab 1932 wird Hans Carste auch festes Orchestermitglied ; Ludwig Rütth am Saxophon und Carste am Klavier teilen sich ab 1932 die Orchesterleitung. Neben dem Schallplatten-Orchester, mit welchem Rütth auch in anderen Spielstätten und Tanzlokalen auftritt, teilt er sich bald mit Werner Schmidt-Boelcke die Stelle als erster Kapellmeister am Berliner Metropol-Theater. Unter seiner Leitung werden 1935 im Metropol Theater unter anderem Revue-Operetten wie « Ball der Nationen » inszeniert und mit seinem Orchester auch auf Schellackplatte eingespielt.

Zusammen mit Hans Carste geht das Ludwig Rütth Orchester 1934 auf eine ausgedehnte Konzertreise durch mehrere europäische Länder. Nach einigen Monaten Arbeit im Metropol-Theater und für die Schallplattenfirma Electrola folgt 1935 eine weitere Tournee mit dem Orchester durch Deutschland.

Rütth löst dann das « Entertainment-Orchester » auf. Auf den folgenden Einspielungen handelt es sich um eine Studiobesetzung. Rütth und Carste versuchen jedoch auf einen möglichst festen Stamm aus Musikern für die Schallplattenaufnahmen zurück zu greifen. Nur noch vereinzelt stellt der ehemalige Symphonie - Dirigent eine « Show-Band » für Auftritte zusammen. Mit einer dieser Besetzungen tritt er 1937 in Hamburg auf.

Die Pflege der guten Tanzmusik ist gewiß verdienstvoll, besonders, wenn sie in so kultivierter und geschmackvoller Weise geboten wird wie im Boccaccio-Casino. Man hat hier immer Wert auf Kapellen von Rang und Namen gelegt, und dieser Vorzug, dem man der musikalischen Unterhaltung hat angedeihen lassen, hat nicht zuletzt dazu beigetragen, daß diese Vergnügsstätte am Hauptbahnhof sich immer steigender Beliebtheit erfreut.

In diesem Monat spielt im Boccaccio die Kapelle Ludwig Rütth, die sich rühmen darf, durch ihre klingende Melodik und durch ihren beschwingten Rhythmus die Tanzfreudigkeit immer aufs neue zu steigern. Man schätzt das ausgezeichnete Zusammenspiel des Orchesters, das sich im besonderen Maße durch seine farbige Instrumentation und durch die Klangschönheit des Spiels auszeichnet. Die Kapelle Rütth, die am Nachmittag und Abend spielt.

Ergänzt durch Solisten wie Walter Dobschinski und Franz Thon, sowie den Arrangements von ihm und Carste entstehen 1937 noch einige recht jazzige Aufnahmen.

Die (erfolgreiche) Karriere von Ludwig Rütth, sowohl auf Schallplatte, wie auch allgemein, endete jedoch im frühen Herbst 1937. Im September 1937 verlässt Rütth seine Heimat. Das (Schallplatten) Orchester wird von Hans Carste

übernommen. Neue Aufnahmen erscheinen zunächst unter dem Namen « Orchester Ludwig Rüh - Leitung Hans Carste ». Ab 1938 wird aus der Rüh-Band auf dem Label Electrola dann das Orchester Hans Carste. Ludwig Rüh hatte Deutschland verlassen.

So erfolgreich Ludwig Rüh (auch auf Schallplatte) bis zum Ende seiner Karriere war, so tragisch sein persönlicher Lebenslauf. Anfang der 1930er Jahre trennte sich Rüh von seiner ersten Frau ; er zog mit seiner jüdischen Lebensgefährtin zusammen. Noch im faschistischen Deutschland wurde das Paar Eltern einer (unehelichen) Tochter. Spätestens ab den « Nürnberger Rassengesetzen » 1935 war an eine legitime Ehe der Familie in Deutschland nicht mehr zu denken. Im gleichen Jahr kam seine Tochter zur Welt. Rüh sah sich Anfeindungen unter anderem der RMK (Reichs Musikammer) ausgesetzt. Unter dem Vorwand Verwandte in Südwest-Afrika (ehemalige deutsche Kolonie, heute Namibia) besuchen zu wollen, verließ Ludwig Rüh im September 1937 Deutschland. 1938 folgte seine Lebensgefährtin mit der gemeinsamen Tochter. Ludwig Rüh heiratete fern der Heimat seine Frau.

Seine Karriere war jedoch beendet. Zwar versuchte er sich weiterhin als Musiker, alleine die Abgeschiedenheit verhinderte ein Auskommen für seine Familie. 1940 trat er der Armee Südafrikas bei. Diese war damals Teil der britischen Armee. Für einen recht geringen Sold war Rüh nun Soldat im Musikkorps eines kleinen afrikanischen Landes. Die finanziellen Schwierigkeiten der Familie zuvor lassen sich nur erahnen.

Über den Tod von Ludwig Rüh liegen zwei Versionen vor. Leider wurde bis dato für keine der beiden eine nachvollziehbare Quelle offen oder zur Verfügung gestellt.

Nach Knut Wolfram (wohl basierend auf Erzählungen der Tochter) starb Ludwig Rüh am 2. April 1941 in Durban, Südafrika, bei einem Unfall im offenen Meer. Wiederbelebungsversuche scheiterten. Gänzlich unbestätigte Quellen geben als Sterbeort Juni 1947 (Windhuk / Namibia) an. Was davon stimmt - vollkommen ungeklärt ! Vielleicht finden sich im Laufe der Jahre noch Quellen und Bestätigungen über den Tod von Ludwig Rüh hier. Verdient hätte es der Lebenslauf und Mensch allemal.

Reinhold Schmid

Österreichischer Chorleiter, Komponist und Pädagoge Reinhold Schmid : geboren 19. November 1902 in Berndorf, Niederösterreich ; gestorben 17. Oktober 1980 in Wien 4, Prinz-Eugen-Straße 14.

Schmid war Sängerknabe in Klosterneuburg. Wurde an der Musikakademie ausgebildet (Klavier, Orgel) . Er absolvierte ein Musikstudium am Konservatorium der Gesellschaft der Musikfreunde (heute Universität für Musik und darstellende Kunst Wien) . Studierte an der Universität Wien (Doktor der Philosophie) . Wurde 1929 promoviert und unterrichtete dort ab 1939. Betätigte sich als Chorleiter des Wiener Schubertbunds und des Singvereins der Gesellschaft der Musikfreunde sowie (bis 1938) als Chordirigent der Karlskirche, war Professor am Theresianum, am Akademischen Gymnasium und an der Musikakademie. Von 1940 bis 1945 war er Chorleiter des Wiener Singvereins und des Wiener Schubertbundes. 1947 gründete er den Kammerchor. 1959 wurde Schmid der österreichische Staatspreis für Musik verliehen und 1966 der Würdigungspreis für Musik des Landes Niederösterreich. Er wurde 1966 zum ordentlichen

Professor berufen, die Emeritierung erfolgte 1973.

Neben Kompositionen (Requiem, Messe, Liederzyklus) bearbeitete er zahlreiche Lieder für den Chor.

Literatur

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Rudolf Schwarz

The Austrian conductor of Jewish ancestry Rudolf Schwarz was born on 29 April 1905 in Vienna and died on 30 January 1994 in London, aged 88. He became a British citizen and spent the latter half of his life in England.

Schwarz was born in a Jewish family and, at the age of 6, began piano lessons followed shortly by the violin. His father was opposed to his son's ambition to become a conductor, and money for music lessons and gallery tickets at the Opera came from him given lessons himself. He studied with the composers Richard Robert, Hans Gál and Richard Strauß. At the age of 17, he played viola in the Vienna State Opera Orchestra and the Vienna Philharmonic Orchestra, in 1922, and he made his conducting debut in Düsseldorf as assistant to Georg Szell in 1924. Schwarz also acted as director of the Choral Society in Rheydt.

After Opera experience in Düsseldorf, Schwarz moved to Karlsruhe in 1927, as 1st conductor at the State Theatre alongside Josef Krips and Joseph Keilberth. There, he conducted all Wagner Operas, except « Tristan und Isolde », and led Symphonic concerts. The Civil Service Law of 7 April 1933 led to his dismissal by the Nazis because he was Jewish.

In 1936, he became a director of the « Kulturbund Deutscher Juden » in Berlin, a German-Jewish cultural organization backed by the Nazi Propaganda Ministry of Josef Goebbels, which allowed Jewish artists to perform for Jewish audiences. He also conducted in Gothenburg, between 1936 and 1938. The Nazis imprisoned him, from 1939 to 1940. When the « Kulturbund Deutscher Juden » was dissolved in 1941, he was deported to Auschwitz, but Wilhelm Furtwängler's wife Zitla secured his release. He was, then, sent to Sachsenhausen and ended-up in Bergen-Belsen concentration camp, in 1945. While at Auschwitz, he suffered a broken shoulder-blade, which inhibited his gestures as a conductor in later life. The effects of this injury on his conducting style can be seen in a DVD of him conducting the Finale of the Brahms Violin Concerto with David Oistrakh, in May 1958.

It is not clear why Schwarz did not attempt to leave Germany in 1939. Possible explanations include the security of his employment with the « Kulturbund Deutscher Juden » and the difficulty of finding work elsewhere.

After the end of World War II, Schwarz went to Sweden to recover from typhoid and, there, met his future 2nd wife Greta. In 1946, he received an offer to join the Berlin Opera as conductor, which he refused.

He was preparing to go to America when, in 1947, his brother in London sent him an advertisement for a post in

Bournemouth. After the trial concerts, the Orchestra voted unanimously for his appointment in 1947 to lead the newly-reformed Bournemouth Municipal Orchestra, despite objections from the Musicians' Union which tried to prevent his appointment on the grounds that there were already too many non-British musicians in the country. He was central to re-building the Bournemouth Municipal Orchestra, with notable performances of Beethoven's 9th Symphony ; Mahler's « Song of the Earth » with Kathleen Ferrier and Richard Lewis ; and Arnold Bax's 3rd Symphony at the Festival Hall in 1951. The workload was immense, as Schwarz was required to lead 150 concerts in his 1st season.

Schwarz received praise from Thomas Beecham as an « able conductor » for his work with the Bournemouth Orchestra and, subsequently, held Principal Conductor positions with the City of Birmingham Symphony Orchestra (1951-1957) and the BBC Symphony Orchestra. With the BBC Symphony Orchestra, he was praised for his efforts « to reach the truth of the music » . However, in the 1961-1962 season, his interpretation of Mahler's Symphony No. 9 was criticized in the press as « blatant misrepresentation » , and as moving « from bad to worse » . In addition to press criticism, Schwarz contended with the appointment in 1959 of William Glock as Director of Music at the BBC. Conflict between Glock and Schwarz over such matters as style and repertoire may have contributed to the conductor's departure from the organization in 1962.

In 1964, Schwarz was appointed Artistic Director and Principal Conductor of the Northern Sinfonia, where he served until 1973. Schwarz returned to Bournemouth as a regular guest, from 1970 to 1979, and also held guest-appointments in Bergen, and with the English Opera Group and National Youth Orchestra. In June 1973, he was appointed a Commander of the Order of the British Empire.

Schwarz received much praise from Northern Sinfonia musicians who played under him : violinist Martin Hughes said that his « sense of rhythm, structure and tempo was exceptional » and clarinetist George McDonald reflected that « he made the Sinfonia listen to themselves (blend with each other) ; he helped form the Orchestra's style and gave them musical discipline » . Oboist Janet Craxton praised his selflessness, while David Patmore considers that he « may not have been a great conductor, but he certainly was a great musician » .

Simon Rattle acknowledged Schwarz as a « formative influence » who taught him « the paramount importance of imposing his pulse on the music he played » : According to Rattle, Schwarz never « gave any interpretation that didn't have a real truth about it » .

Schwarz's 1958 recording of Gustav Mahler's Symphony No. 5 with the London Symphony Orchestra originally for the « Everest » label has been highly-praised. In addition, he conducted for many Concerto recordings, as well as the Antonín Dvořák « Slavonic Dances » with the BBC Symphony Orchestra, and Franz Liszt « Hungarian Rhapsodies » with the Philharmonia Orchestra. He started and ended his recording career with the Bournemouth Orchestra : several Overtures in the early 1950's and an LP of Franz Schubert Overtures in 1980 (all for « EMI ») . There are further broadcast recordings by Schwarz in the British Library Sound Archive.

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Rudolph Schwarz became a fairly familiar conductor in England from the 1950's on, and developed a small but dedicated following abroad from numerous recordings on the « EMI » and « Everest » labels. Schwarz conducted both in the concert-hall and the Opera House, and while he could be eccentric in some of his interpretations (Gustav Mahler, particularly) , he was generally held in high-regard by both critics and public. As a Vienna-born Jew, Schwarz suffered Nazi persecution during the War-time era and, after the War, relocated to England, where he spent the remainder of his career. There, he became known for conducting many contemporary works by British composers (Bliss, Tippett, Rubbra, Hamilton, and others) and for his controversial Mahler. But Schwarz was adept at the standards as well and was highly-respected by the musicians in the Orchestras he led. In the latter-20th Century, Schwarz enjoyed a swell of attention when several of his recordings, like the 1958 Mahler 5th, were re-issued on budget labels. Today, many of his recordings are available on « Testament » , « Brana Records » , « BBC Legends » , and « Danacord » .

Rudolph (or Rudolf) Schwarz studied music with Richard Strauß and Hans Gál, and, at 18, secured the post of « répétiteur » at the Düsseldorf Opera. He served as an associate-conductor at the Karlsruhe State Theater, from 1927 to 1933. In 1936, he was appointed music-director at the Berlin-based Jewish Cultural Organization.

In 1939, he was imprisoned by the Nazis and, 2 years later, sent to Auschwitz, where he received a shoulder injury that would affect his conducting style for the rest of his life. In 1943, Schwarz was transferred, spending the remainder of the War years in other Nazi concentration camps, including Bergen-Belsen.

Schwarz traveled to England in 1947 and was appointed conductor of the Bournemouth Municipal (later, Symphony) Orchestra. The 1950's were, perhaps, his most active decade : he served as music-director of the City of Birmingham Symphony Orchestra, from 1951 to 1957 ; and of the BBC Symphony Orchestra, from 1957-1962. He conducted relatively little Opera in England, though he guest-conducted at Sadler's Wells and elsewhere.

From 1964, Schwarz served as principal conductor of the Northern Sinfonia and regularly conducted the Bergen « Harmonien » Symphony Orchestra, in Norway. Schwarz departed his Northern Sinfonia post in 1973 and, for most of the 1970's, he guest-conducted the Bournemouth Symphony Orchestra. In his final decade or so, he was largely inactive.

Martin Spörr

Martin Spörr, Musiker, Kapellmeister, Dirigent, Komponist und Pädagoge (Evangelist) : geboren 16. Oktober 1866 in Wilten / Tauschmarkt (Innsbruck, Tirol) ; gestorben 2. September 1937 in Gallspach / Oberösterreich. Grabe : Professor-Martin-Spörr-Straße, Innsbruck. Wurde in Innsbruck 1879-1883 an der Musikvereinschule ausgebildet (bei Joseph Friedrich Hummel und Josef Pembaur der Ältere) , in Wien bei Robert Fuchs. Spielte 1883-1885 Horn und Kontrabass im Stadttheaterorchester Innsbruck und unterrichtete 1888-1899 an der dortigen Musik Schule. 1893 war er Gründer und bis 1899 Leiter des Stadtorchesters Innsbruck, das im selben Jahr zur Sicherung des gerade gegründeten Orchesters des (ab 1872 bestehenden) Grazer Musikerbundes nach Graz berufen wurde und unter Spörrs Leitung als Grazer Symphonie-Orchester bis 1902 bestand. Er ging 1903-1905 als Musikdirektor zum Karlsbader Philharmonischen Orchester (gastierte dort zuletzt 1933) . 1903-1904 dirigierte er zudem die Kurkapelle in Baden. 1905 wurde er (und

andere neben Ferdinand Löwe) ständiger Dirigent des Orchesters des Wiener Concertvereins (Wiener Symphoniker) , das er nicht nur bei den Populären Symphoniekonzerten im Musikverein und im Volksgarten, sondern auch in den Sommermonaten 1906-1918 bei Symphoniekonzerten in Bad Kissingen / Deutschland leitete. 1922-1932 wirkte er als administrativer Leiter des von ihm gegründeten Vereins Wiener Sinfonie-Orchester (Zusammenschluß von Musikern des Vereins Wiener Tonkünstlerorchester mit dem Wiener Concertverein) , dirigierte bis 1932 die Sommerkonzerte im Burggarten (Wien I) , ansonsten meist nur noch aushilfsweise. Spörr wurde nicht nur als Musiker und Dirigent von profundem Wissen, als UA- und EA-Interpret zahlreicher zeitgenössischer Werke, sondern auch als Organisator geschätzt.

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Martin Spörr, Musiker, Kapellmeister, Dirigent, Komponist und Pädagoge : geboren am 16. Oktober 1866 in Wilten (heute : Innsbruck) ; gestorben am 2. September 1937 in Gallsbach (Oberösterreich) . Spörr erlernte von 1878 bis 1883 Kontrabass und Horn an der Musikschule in Innsbruck und studierte Kompositions- und Harmonielehre bei Robert Fuchs in Wien. Zwischen 1883 und 1885 war er als Musiker am Nationaltheater in Innsbruck tätig und unterrichtete ebenda an der Musikhochschule. Er war Gründer und langjähriger Leiter des Stadtorchesters Innsbruck. In den Jahren 1899 bis 1902 leitete er das Grazer Symphonieorchester, von 1906 bis 1922 war er Musikdirektor und Dirigent der Kurkapelle Karlsbad und wurde anschließend zum Direktor des Wiener Symphonieorchester bestellt. Schließlich wurde er Leiter und Besitzer der Konzertdirektion « Vindobona » und der Burggarten-Konzertgesellschaft.

Spörr komponierte Lieder, Symphonien sowie die Opern Der Abt von Fiecht (1917) und Gevatter Tod (1926) . Er wurde mit dem Professoren-Titel geehrt und war Mitglied der Johannes Brahms- , Max Reger- und Hans Pfitzner-Gesellschaft sowie Ehrenmitglied des Österreichischen Musikverbandes.

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Martin Spörr, Musiker, Kapellmeister, Dirigent, Komponist und Pädagoge. Sohn eines Schuhmachermeisters. Spörr erhielt ab 1875 Horn-Unterricht, 1878-1883 weitere musikalische Ausbildung an der Schule des Innsbrucker Musikverein und andere bei Joseph Friedrich Hummel und Josef Pembaur der Ältere sowie am Konservatorium der Musikfreunde in Wien bei Robert Fuchs. 1883-1885 war er Hornist im Orchester des Innsbrucker Stadttheaters, 1885-1888 Militärmusiker, 1888-1899 unterrichtete er an der Musikverein-Schule Blechinstrumente und Kontrabaß. 1888-1892 war er Kontrabassist am Stadttheater. 1893 stellte Spörr ein Orchester von fast 30 Mann zusammen (Stadtorchester Innsbruck) , das er (inzwischen auch Kapellmeister am Stadttheater) bis 1899 leitete. Im selben Jahr wurde dieses Ensemble nach Graz berufen und spielte unter Spörrs Leitung als Grazer Symphonie-Orchester bis 1902. 1903-1905 war er als Nachfolger von August Labitzky in Karlsbad (Karlovy Vary) Musikdirektor des Philharmonische Orchesters, das, auf seine Anregung personell erweitert, ab der Wintersaison 1903 « Philharmonische Konzerte » veranstaltete. 1905 wurde er, und andere neben Ferdinand Löwe, ständiger Dirigent des Orchesters des Wiener Concertverein (der späteren Wiener Symphoniker) , mit dem er im Wiener Musikverein und im Volksgarten, in den Sommermonaten 1906-1918 auch bei den Kurkonzerten in Bad Kissingen auftrat. In Wien wirkte Spörr dann 1922-1932 als administrativer Leiter des von ihm gegründet Verein Wiener Symphonie-Orchester und dirigierte noch bis 1932 Sommerkonzerte im Burggarten. Als Besitzer der Konzertdion. « Vindobona » und als Direktor der Burggarten-Konzertgesellschaft bewährte er sich als

Organisator. Er galt auch als Meister auf der Zither und hat 1889 in Innsbruck eine Zitherschule gegründet Spörr wurde vielfach ausgezeichnet, und andere mit dem Ehrenring der Stadt Innsbruck sowie 1926 mit dem Professor-Titel und dem Bürgerrecht der Stadt Wien.

Preis

Ehrenring der Stadt Innsbruck.

Professor-Titel.

Brucknerring des Vereins Anton Bruckner.

Werke

Klaviermusik.

Der Abt von Fiecht, Oper (1917) ; Uraufführung 1917 in Nürnberg.

Gevatter Tod, Mysterienspiel (1926) ; Uraufführung 1926 in Graz.

Tongemälde über die beliebtesten Tiroler Lieder.

Lieder (und andere aus « Des Knaben Wunderhorn ») .

Symphonien.

Symphonie in E-Moll ; Uraufführung 1904 in Karlsbad.

Kleine Orchesterstücke.

Märsche.

Tiroler Bundesfestmarsch (1896) .

Tiroler Kaiserjäger-Marsch, Opus 19.

Ein Sonntag in Tirol.

Ländler.

Tänze.

Walzer.

Literatur

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Karlovarský symfonický orchestr (1974) ; siehe Regierung.

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Österreichisches Biographisches Lexikon (1815-1950) , Band 13, Lieferung 59 (2007) ; Seite 45f.

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Jahrbuch der Wiener Geschichte.

Egerländer Biografie Lexikon, Band 2.

Wilhelm Kosch. Theaterlexikon.

Hugo Riemann, 11. Auflage.

Mitteilung Ingrid Schubert, Graz, Steiermark.

Sammlung Franz Moißl.

Franz Pazdírek.

Eigene Recherchen.

Erwin Stein

The Austrian musician and writer Erwin Stein was born on 7 November 1885 in Vienna, and died on 17 July 1958 in London. He was prominent as a pupil and friend of Arnold Schönberg, with whom he studied between 1906 and 1910. He was one of Schönberg's principal assistants in organizing the « Society for Private Musical Performances ». In 1924, it was Stein to whom Schönberg entrusted the delicate as well as important task of writing the 1st article, « Neue Formprinzipien » (New Formal Principles) , on the gradual evolution of what was soon to be explicitly formulated as « 12 tone technique ». Until 1938, he lived in Vienna, where he was respected as a music teacher and conductor as well as a writer active on behalf of the music and composers he valued.

After the « Anschluß », he fled to London to escape the Nazis and worked for many years as an editor for the music publishers Boosey & Hawkes. His focus was mainly on Gustav Mahler, Arnold Schönberg and Benjamin Britten (all 3 of whom he knew personally) as well as his colleagues within the Schönberg circle, Alban Berg and Anton Webern.

His books include : « Orpheus in New Guises » (a collection of writings from the period 1924 to 1953) , and « Form and Performance » (1962) . He was the editor of the 1st collection of Schönberg's letters (published in Germany, in 1958 ; and in the United Kingdom, in 1964) . He was also instrumental in setting-up the modern music periodical « Tempo » , in 1939.

Erwin Stein married Sophie Bachmann (1883 ? - 1965) , and their daughter, the pianist Marion Stein, married successively George Lascelles, 7th Earl of Harewood and the Liberal politician Jeremy Thorpe.

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Mostly known for his close association with Arnold Schönberg, Erwin Stein was born in Vienna, but like many other Jewish musicians, he emigrated to London in 1938. During the course of Aryanization, Stein was forced to sell his stock-holdings in Universal-Edition. He was also forbidden to publish any further of his writings ; thus, he was forced to go to London in exile, in 1938. Stein worked as an editor for Boosey & Hawkes, his primary focus on the music of Benjamin Britten, Arnold Schönberg and Gustav Mahler.

Prior to moving to London, Stein was well-respected as a conductor, music-teacher and a writer and worked closely with Schönberg in organizing the « Society for Private Musical Performances » .

...

Erwin Stein, österreichischer Komponist, Dirigent und Musiktheoretiker : geboren 7. November 1885 in Wien ; gestorben 17. Juli 1958 in London.

Erwin Stein wurde als jüngstes Kind des aus Böhmen stammenden und in Wien tätigen Verlegers und Buchhändlers Markus Stein (Manz Verlag) in eine kunstsinnige großbürgerliche Familie jüdischen Ursprungs geboren. Am 19. Januar 1886 konvertierte er gemeinsam mit seiner Mutter und seiner Schwester Helene zum evangelischen Glauben H. B.

Der mittelmäßige Schüler inskribierte zum Wintersemester 1905-1906 am Institut für Musikwissenschaft der Universität Wien, besuchte aber auch philosophische Vorlesungen bei Wilhelm Jerusalem und Friedrich Jodl.

1906-1910 nahm Stein Unterricht bei Arnold Schönberg. « Die Begegnung mit Schönberg hat Steins weiteres Schicksal bestimmt. » Stein wurde zu einem unermüdlichen Vorkämpfer für die Musik seines Lehrers und der des Schönberg-Kreises. In seinen Wiener Jahren war Stein führender Mitarbeiter der Universal-Edition, an der er auch Anteile besaß.

Nach dem « Anschluß » Österreichs an Deutschland 1938 mußte Erwin Stein als Jude seine Anteile an der Universal-Edition verkaufen und nach London emigrieren. Dort wurde er Mitarbeiter des Musikverlags Boosey & Hawkes und förderte und propagierte (wie zuvor in Wien das Arnold Schönbergs) das Werk Benjamin Brittnens.

Am 17. Juli 1958 erlitt Stein einen tödlichen Herzinfarkt. Seine Asche wurde nach einer Feuerbestattung in alle Winde verstreut. Er hinterließ zwölf Lieder, vier Klavierwerke und ein Scherzo für Streichquartett, Bearbeitungen von Werken von Gustav Mahler, Alban Berg, Anton Bruckner, fünf Bücher und mehr als 170 musiktheoretische Aufsätze.

Der Ehe mit Sofie Bachmann entsprang die Pianistin Marion Thorpe. Erwins Geschwister waren der Verleger Richard Stein (1871-1932) (Manz Verlag) , die Theosophin Paula Kemperling (1878-1952) , die im Verlag Manz tätige Emma von Sax (1882-1969) sowie die Malerin Helene Winger (1884-1945) .

Kompositionen

Fünf Lieder (Heinrich Heine) für eine Singstimme und Klavier (Musiksammlung der Österreichischen Nationalbibliothek [im Weiteren: Mus. Hs.] 39.441)

Drei Lieder aus « Die Nordsee » (text von Heinrich Heine) für Gesang und Klavier (Mus. Hs. 39.446) .

Lied « Bleib du in deiner Meerestiefe » (text von Heinrich Heine) für Bariton und Klavier (Mus. Hs. 39.445) .

Lied « Es klagt im Dunkeln irgendwo » für Sopran und Klavier (Mus. Hs. 39.444) .

Lied « Das Ideal » (text von Richard Dehmel) für Sopran und Klavier (Mus. Hs. 39.443) .

Lied « Gebete der Mädchen zu Maria » (text von Rainer Maria Rilke) für Sopran und Klavier (Mus. Hs. 39.447) .

Lied « Stör nicht den Schlaf der liebsten Frau, mein Licht ! » für Bariton und Klavier (Mus. Hs. 39.442) .

Scherzo und Trio für Streichquartett (Mus. Hs. 39.448) .

Ohne Titel (Rondo) (Mus. Hs. 39.449) .

Andante für Klavier (Mus. Hs. 39.450) .

Ohne Titel (Thema mit Variationen) (Mus. Hs. 39.451) .

Rondo für Klavier (Mus. Hs. 39.452) .

Bernhard Tittel

Bernhard Tittel, Dirigent und Komponist : geboren 6. Jänner 1873 in Wien ; gestorben 24. Dezember 1942.

Tittel war Theaterkapellmeister am Hoftheater Karlsruhe, in Halle 1901, Nürnberg 1907, an der Wiener Volksoper 1912 und von 1914 bis 1922 Kapellmeister an der Wiener (Hof-)Oper. Die am meisten von ihm geleiteten Opern waren « Ein Maskenball » und « Rigoletto » von Giuseppe Verdi ; « Carmen » von Georges Bizet ; Richard Wagners « Der fliegende Holländer » sowie Friedrich von Flotows « Martha » 1923-1928 war er Generalmusikdirektor am Ungarischen Opernhaus Budapest. Er komponierte und andere eine Oper, « Cesare Borgias Ende » (1906) und eine Symphonie in D-Moll.

Hans Wagner-Schönkirch

Le compositeur, chef de chœur, pédagogue et théoricien autrichien Hans Wagner-Schönkirch est né le 19 décembre 1872 à Schönkirchen, près de Gänserndorf en Basse-Autriche ; et est mort le 12 décembre 1940 à Vienne.

Diplômé d'enseignement à Krems, Hans Wagner-Schönkirch dirigea de 1892 à 1896 l'Académie de chant et d'orchestre de Krems. De 1898 à 1901, il devient chef de chœur du « Wiener Männerchors » (chœur d'hommes de Vienne, fondé en 1863) , puis de 1901 à 1906, de l'Académie Viennoise de Chant. Enfin, pendant l'année 1906-1907, il est promu chef de chant à la « Wiener Singverein » . Il assume aussi la direction, aux côtés de Adolf Kirchl du « Wiener Schubertbund » , de 1901 à 1910. Pédagogue reconnu, il fonda en 1910 la Ire École de chant pour enfants de Vienne.

Distinctions

1904 : « Zivil-Verdienstkreuz » .

1909 : Chevalier de Ire classe de l'Ordre de Vasa, en Suède.

1932 : Médaille Schubert du « Wiener Männergesang-Verein » .

1933 : Médaille d'or de l'Ordre du Mérite autrichien.

...

Hans Wagner-Schönkirch : Music teacher and music writer, composer, choir director. Achievements in the preservation of the tradition of late-Romantic male-choir singing.

...

Hans Wagner-Schönkirch, österreichischer Komponist, Dirigent, Chorleiter, Musikpädagoge und -schriftsteller, Musikerzieher, Volksliedsammler : geboren 19. Dezember 1872 in Schönkirchen bei Gänserndorf, Niederösterreich (Gedenktafel am Geburtshaus) ; gestorben 12. Dezember 1940 in Wien 3, Kundmangasse 12 (Gedenktafel [enthüllt 21. Juni 1958, gewidmet vom Landstraßer Männergesang-Verein] ; Zentralfriedhof Grab 33A/2/2 [Grabwidmung ehrenhalber]) .

Erste Gattin (1921) Lia Astleitner, zweite Gattin Maria.

Hans Wagner-Schönkirch absolvierte die Lehrerbildungsanstalt und studierte anschließend Musik (Staatsprüfung) , war 1897-1922 Musiklehrer an der Staats-(Bundes-)Lehrerbildungsanstalt 3, Kundmangasse 20, und 1901-1940 Leiter verschiedener Chorvereinigungen (darunter Wiener Männerchor, Döblinger Männergesang-Verein, Wiener Akademiker Gesangverein, Wiener Schubertbund [1906 zweiter Chormeister]) . Er begründete 1910 die Erste Wiener Kindersingschule (9, Grünentorgasse) , 1911 den Musikpädagogischen Verband, 1912 den « Wiener Lehrer-a-capella-Chor » (künstlerischer Leiter bis 1936 ; Ehrendirigent) , 1915 die Wiener Oratorienvereinigung, 1928 die Chorgesang-Akademiker des Österreichisch-Süddeutschen Chormeisterverbands und 1934 die Gesellschaft zur Förderung der Haus- und Schulmusik.

Er komponierte rund 600 Chorwerke, Lieder, Klavierstücke und Kirchenkompositionen (davon 236 Kompositionen für Männerchor) , verfaßte einige Lehrbücher für höhere Lehranstalten (Chorgesang und Musikerziehung) und musikhistorische Bücher (Beethoven-Biographie) und bearbeitete zahlreiche Volkslieder.

Bundeschormeister des Niederösterreichischen Sängerbunds ; Goldenes Verdienstkreuz mit der Krone ; Ritter des schwedischen Wasa-Ordens erster Klasse ; Regierungsrat, Professor.

Nachlaß in der Wienbibliothek im Rathaus (übergeben von der Witwe Maria Wagner-Schönkirch) .

1973 wurde die Wagner-Schönkirch-Gasse in Wien-Liesing nach ihm benannt.

...

Hans Wagner-Schönkirch, Lehrer, Chordirigent, Komponist. Erhielt ersten Musikunterricht vom Vater sowie von Pater Johannes Haferl in Hollabrunn / Niederösterreich und absolvierte die Lehrerbildungsanstalt in Krems (Reifeprüfung 1891, Lehrbefähigungsprüfung 1893) , wo er musikalische Studien bei W. Heybal und Karl Mayr-Burgstein betrieb. 1895 Staatsprüfung für Gesang an Mittelschulen und Lehrerbildungsanstalten, 1896 für Klavier, Orgel und Violine. 1891-1896 war er Unterlehrer in Stein an der Donau / Niederösterreich und Musiklehrer an der Kremser Lehrerbildungsanstalt, 1892-1896 Leiter des Kremser Gesang- und Orchestervereins. 1896 Studien bei Franz Krenn (Harmonielehre, Kontrapunkt, Orgel) und Eduard Hanslick (Musikgeschichte) in Wien. 1896-1897 wirkte er an der Lehrerbildungsanstalt in Budweis, 1897-1922 in der Nachfolge Anton Bruckners und Rudolf Weinwurms an jener in Wien III. Chormeister zahlreicher Wiener Gesangvereine (Wiener Männerchor [1898-1901] , Döblinger Männergesangverein [1900-1901] , Wiener Akademischer Gesangverein [1901-1906] , Wiener Singverein [1906-1907] , Wiener Schubertbund [1906-1910 neben Adolf Kirchl] , Wiener Lehrer-a-cappella-Chor [1912-1936, von ihm gegründet]) sowie der Wiener Oratorien-Vereinigung (1915-1923) ; 1900-1910 Bundeschormeister des Niederösterreichischen Sängerbundes. Wagner-Schönkirch gründete die erste Wiener Kindersingschule (1910) , den Musikpädagogischen Verband (1911) , den Österreichisch-Süddeutschen Chormeisterverband (1927) und die Gesellschaft zur Förderung der Haus- und Schulmusik (1932) . Bis zu seinem Tod war er Obmann der (1930 von ihm gegründeten) Chorgesang-Akademie des Österreichisch-Süddeutschen Chormeisterverbandes.

...

Hans Wagner-Schönkirch absolvierte das Gymnasium und die Lehrerbildungsanstalt, widmete sich anschließend seiner musikalischen Ausbildung und legte vier Musik-Staatsprüfungen ab. Seit 1897 war er Musiklehrer an der Wiener Lehrerbildungsanstalt. Von 1901 bis 1906 war er Dirigent des Akademischen Gesangvereins, dann bis 1910 zweiter Chormeister des Schubertbundes. Zugleich fungierte er von 1900 bis 1910 als Bundeschormeister des niederösterreichischen Sängerbundes. 1910 gründete er die erste Wiener Kinder-Singschule, 1911 den « Österreichischen Musikpädagogischen Verband » und 1912 den « Lehrer-a-Capella-Chor » . Er unternahm zahlreiche Konzertreisen nach Deutschland, Holland, Skandinavien, Polen, Ungarn und in die Schweiz. 1915 begründete er die « Wiener Oratorien-Vereinigung » sowie 1934 die « Gesellschaft zur Förderung der Haus- und Schulmusik » . Daneben war er langjähriges Mitglied der Prüfungskommission für allgemeine Volks- und Bürgerschulen.

Er veröffentlichte über 600 Chorwerke aller Gattungen, Lieder und Musikstücke, verfasste Sammelwerke, Lehrbücher sowie Beethoven. Sein Leben und Schaffen (1927) . 1907 wurde ihm der Titel Professor und 1928 der eines Regierungsrats verliehen.

Wagner-Schönkirch ist in einem ehrenhalber gewidmeten Grab auf dem Wiener Zentralfriedhof (Gruppe 33 A, Reihe 2,

Nummer 2) beerdigt.

Gedenktafeln am Geburts- und am Wohn- und Sterbehaus (Wien III) .

Wagner-Schönkirch-Straßen (Deutsch-Wagram / Niederösterreich, Dürnkrut) .

Wagner-Schönkirch-Gassen (Wien XXIII, Schönkirchen) .

...

Hans Wagner-Schönkirch absolvierte die Lehrerbildungsanstalt in Krems und war von 1892 bis 1896 der Leiter des Kremser Gesang- und Orchestervereins. Weiters war er von 1898 bis 1901 der Chorleiter des Wiener Männerchors (gegründet 1863) , von 1901 bis 1906 des Wiener Akademischer Gesangvereins, von 1906 bis 1907 des Wiener Singvereins und von 1901 bis 1910 neben Adolf Kirchl des Wiener Schubertbundes. 1910 gründete er die erste Wiener Kindersingschule.

Auszeichnungen

1904 : Goldenes Verdienstkreuz mit der Krone.

1907 : Professor-Titel.

1909 : Ritterkreuz I. Klasse des schwedischen Wasa-Ordens.

1910 : Ehrenmitglied des Ostmärkischen Sängerbundes.

1926 : Ehrenbürger von Schönkirchen.

1928 : Regierung-Rat.

1932 : Schubert-Medaille des Wiener Männergesang-Vereins.

1933 : Goldenes Ehrenzeichen für Verdienste um die Republik Österreich.

Über 100 Vereinsehrenmitgliedschaften.

Werke

Männer- , Frauen- , Kinder- und gemischte Chöre (auch mit Orgel- oder Orchesterbegleitung) .

Lieder.

Orchester-Lieder.

Jugendsingspiele.

2 Streicherserenaden.

Klavier- und Orgelmusik.

Volksliedbearbeitungen.

Gesangverein-Wahlsprüche.

Gesangbücher für Mittelschulen.

Schriften

Beethoven. Sein Leben und Schaffen (1927) - gemäß mit J. Langer.

(Herausgeber) Musikpädagogische Zeitschrift, I-17 (1911-1927) .

Der Chorleiter. Zeitschrift für deutsche Chorwesen, I-5 (1930-1934) ; gemäß mit R. Schmidt (Herausgeber) .

Herausgeber der Neue Ausgaben der Harmonielehre von Franz Krenn.

Literatur

Anton Weiß. Fünfzig Jahre Schubertbund (1913) .

Beiträge von E. Bild und Viktor Keldorfer, in : [Festschrift] Der Niederösterreichischer Sängerbund 1863-1913, Herausgeber E. Bild (1913) .

Deutsche Chormeisterbuch, Herausgeber Robert Fischer (1925) .

Müller-Asow (1929) .

Das Jahrbuch der Wiener Gesellschaft. Biographische Beiträge zur Wiener Zeitgeschichte. Herausgeber von Franz Planer, Wien (1929) .

Albrecht Claus. Geschichte des Singvereines der Gesellschaft der Musikfreunde (1858-1933) ; Seite 1933.

Frank-Altman (1936) .

Adametz (1943) .

Franz Josef Ewens. Lexikon des deutschen Chorwesens (1954) .

Hermann A. Ludwig Degener. Wer ist wer. Unsere Zeitgenossen. Zeitgenossenlexikon enthaltend Biographien nebst Bibliographien. Angaben über Herkunft, Familie, Lebenslauf, Werke, Lieblingsbeschäftigungen, Parteiangehörigkeit, Mitgliedschaft bei Gesellschaften, Adresse. Andere Mitteilungen von allgemeinem Interesse. Arani-Verlag, Berlin-Grunewald (1905-1958) .

Hugo Riemann. Riemann Musiklexikon, 3 Bänden, Personenteil L-Z, Schott Verlag, Mainz (1961) .

Josef Jernek, in : Kulturberichte aus Niederösterreich (1962) ; F. 12.

Rathauskorrespondenz (10. Februar 1965) .

Das Landstraßer Heimatmuseum. Verein zur Erhaltung und Förderung des Landstraßer Heimatmuseums, Band 1, Hefte 3, Wien (1965) ; Seite 8.

Österreichische Musikzeitschrift, Band 20 (1965) ; Seite 228.

Die Musik in Geschichte und Gegenwart, Band 14 (1968) .

Maria Sonnewend. Hans Wagner-Schönkirch - Werke-Verzeichnis (1969) .

Österreichische Musikzeitschrift, Band 25 (1970) ; Seite 134.

Österreichische Musikzeitschrift, Band 27 (1972) ; Seite 679.

Rathauskorrespondenz (15. Dezember 1972) .

Maria Sonnewend. Hans Wagner-Schönkirch - Leben und Wirken (1973) .

Hugo Riemann. Riemann Musiklexikon (1975) .

Frank-Altman (1978) .

Helmut Kretschmer. Landstraße. Geschichte des 3. Wiener Gemeindebezirks und seiner alten Orte, Wiener Heimatkunde, Band 3, Jugend & Volk, Wien (und andere) (1982) ; Seite 168f.

Felix Czeike. Wiener Bezirkskulturführer, Band 3, Jugend & Volk, Wien III. Landstraße (und andere) (1984) ; Seite 21.

Gerhard Renner. Die Nachlässe in der Wiener Stadt- und Landesbibliothek, Wien (1993) .

Robert S. Budig, Gertrude Enderle-Burcel, Peter Enderle. Ehrengräber am Wiener Zentralfriedhof. Wien: Compress Verlag (1995) ; Seite 142.

Felix Czeike, Band 5 (1997) .

Erhart (1998) .

Ulrich Ramharter. Die Lehrerschaft im Dienste der Musik, Diplom Arbeitsagoge, Wien (2004) ; Seite 63.

Hans Pemmer und Franz Englisch. Landstraßer Häuserchronik. Manuskript in 11 Bänden (WstLA) , Band 4, Wien ; Seiten 155, 162.

Rudolf Weirich

Rudolf Johannes Paul Weirich, Kapellmeister : geboren 30. September 1886 in Wien ; gestorben 12. September 1963 ebenda. Studierte bei seinem Vater August, 1904-1910 bei Arnold Schœnberg (Komposition) und an der Universität Wien, Doktor juris. Ab 1910 war er als Korrepetitor und Kapellmeister an verschiedenen Bühnen tätig, und andere 1916-1924 an der Volksoper Wien (1928 Direktor) . 1930-1939 Mitarbeiter der Radio Verkehrs AG. 1942-1953 war er Studienleiter an der Wiener Staatsoper.

Werke : Opernbearbeitungen.

Baron Géza von Zichy

The Hungarian composer Géza Zichy was born on 23 July 1849 in Sztára Castle and died on 14 January 1924 in Budapest, aged 74. He was also renowned as the world's 1st professional one-armed pianist. Zichy also published an autobiography in 3 volumes, « Aus meinem Leben » (1911-1924) and some poetry.

Zichy came from a noble family and held the title Count Vasony-Keö. He lost his right-arm in a hunting accident, aged 14 or 15. Still determined to become a pianist, he persevered by writing and performing piano music for the left-hand. In 1873, he began 6 years of study with Franz Liszt. He also studied under Robert Volkmann.

In spite of his limitations, Zichy had a successful career as both a concert pianist and a composer for the next 40

years. He gave entire concerts playing music only for the left-hand, the proceeds of which he gave to charity as he was independently wealthy. He was known for his artistic sensitivity as well as dextrous playing and had several admirers ; including Franz Liszt who wrote glowing reviews of his performances in letters to friends. The Viennese music-critic Eduard Hanslick, who pulled no punches, said Zichy's playing was « the greatest marvel of modern times on the piano » .

From 1891 to 1894, he was Intendant of the Royal Hungarian Opera. His appointment spelt the end of Gustav Mahler's term as music-director.

Among Zichy's many compositions was a left-hand Piano Concerto and several Operas. In addition to his music career, Zichy also worked as a lawyer.

An entire chapter is devoted to Zichy, in : « Piano Music for One Hand » by Theodore Edel (Indiana University Press) ; a comprehensive survey of music written for those pianists who have the use of only one hand.

Operas

« A vár története » (1888) .

« Alár » (1896) .

« Roland mester » (1899) .

« Nemo » (1905) .

« Rákóczi Ferenc » (1909) .

« Radostó » (1912) .

Ballet

« Gemma » , ballet.

Vocal

« Dolores » , cantata (1889) .

Songs.

Piano left-hand

6 Studies (1878) ; with a preface by Franz Liszt.

Sonata.

Concerto in E-flat (1902) .

...

Géza Graf Zichy zu Vászonykeö, ungarischer Pianist und Komponist : geboren 23. Juli 1849 in Sztára, Österreich-Ungarn, heute Staré, Slowakei ; gestorben 14. Januar 1924 in Budapest.

Géza Zichy, der im Alter von vierzehn Jahren bei einem Jagdunfall den rechten Arm verlor, absolvierte eine Klavierausbildung und andere bei Franz Liszt und studierte Komposition bei Robert Volkmann. Seit 1890 trat er international als Pianist auf, gelobt und andere von dem Musikkritiker Eduard Hanslick. Daneben war er von 1875 bis 1892 Präsident der Königlich Ungarischen Landesmusikakademie und von 1891 bis 1894 Intendant der Oper in Budapest, deren Leiter zu dieser Zeit erst Josef Řebíček (1891-1893) und dann Arthur Nikisch war.

Er komponierte sechs Opern, von denen die Rákóczi-Trilogie den größten Erfolg hatte, außerdem die Kantate Dolores und das Ballett Gemma, ein Klavierkonzert, Klavieretüden für die linke Hand und Lieder. Er veröffentlichte eine dreibändige Autobiographie. Sein Cousin Mihály Zichy (1827-1906) wurde als Maler bekannt.

Carl Michæl Ziehrer

Le compositeur et chef d'orchestre autrichien Carl (Karl) Michæl Ziehrer est né le 2 mai 1843 à Vienne et est mort le 14 novembre 1922 à Vienne.

Le jeune Ziehrer effectue son apprentissage de la musique au Conservatoire de Vienne, auprès de Simon Sechter, et commence à composer en 1862. L'année suivante (1863) , il est repéré par l'éditeur Carl Haslinger qui décide de le publier, et à la fin de cette même année, il dirige son 1er concert à Vienne, dans le but voulu par Haslinger de concurrencer les frères Strauß (Johann fils, Josef et Eduard) . En 1867, il prend la direction d'un nouvel orchestre viennois puis, de 1870 à 1873, il est le chef d'un orchestre militaire, toujours à Vienne (à noter que dans l'intervalle, après la mort d'Haslinger, fin 1868, il est passé chez l'éditeur Ludwig Döblinger) . Et, en 1873, il devient le directeur musical d'un autre orchestre viennois, avec lequel il se produit lors de l'Exposition universelle de 1873 à Vienne.

Dans le cadre de ses activités de chef d'orchestre, Ziehrer fait des tournées en Europe (Allemagne, Roumanie) et, alors qu'il est à la tête d'un autre orchestre militaire viennois (de 1885 à 1893) , il se produit avec lui à l'Exposition universelle de 1893 à Chicago (États-Unis) . De retour en Europe, il obtient encore un poste important en 1907, celui de directeur musical des bals de la Cour Impériale (poste où l'un de ses prédécesseurs était Johann Strauß, père) qu'il conserve jusqu'en 1915.

Ruiné par la Première Guerre mondiale (ses biens sont détruits) , Ziehrer meurt oublié, dans la misère ; n'ayant jamais réussi à s'imposer face aux Strauß.

Comme compositeur, on lui doit pourtant un corpus important, riche de 23 Opérettes et d'environ 600 pièces pour orchestre (valse, polkas, marches, mazurkas) , dont certaines tirées de ses Opérettes comme la « Liebeswalzer » , valse, Opus 537 (1911) , d'après l'Opérette « Die Liebeswalzer » créée en 1908.

Notons encore qu'un film germano-autrichien tourné en 1944, mais sorti seulement en 1949, « Jeunes filles viennoises » , est consacré à la vie de Ziehrer (il est réalisé par Willi Forst, personnifiant en outre le compositeur) .

Signalons que 2 Opérettes de Ziehrer ont été jouées à « Broadway » , New York : « Ein tolles Mädel » (1907) , adaptée l'année suivante sous le titre « Mademoiselle Mischief » ; et « Die Liebeswalzer » (1908) , adaptée en 1911 sous le titre « The Kiss Waltz » , mettant en vedette Robert Warwick.

...

The Austrian composer Carl (Karl) Michæl Ziehrer was born on 2 May 1843 in Vienna and died on 14 November 1922 in Vienna. In his lifetime, he was one of the fiercest rivals of the Strauß family ; most notably Johann Strauß senior and Eduard Strauß.

Ziehrer was taught music by Simon Sechter, a famous Viennese music theorist and pedagogue, and Johann Emanuel Hasel. He was soon discovered by music publisher Carl Haslinger, one of Johann Strauß senior's publishers, who had fallen-out with Strauß regarding the receipts from the latter's lucrative Russian venture.

Ziehrer was, in the words of Strauß' Ist wife, Henrietta Treffz, « one of Haslinger's machinations » , and « what Haslinger writes as his own would be passed on the ward to be published as his own » . Her prophecy was, however, only ever partially fulfilled ; though Ziehrer's pulsating and lively waltzes lit-up Vienna, and though he challenged the famed Strauß family for the Viennese public's affections, his many works have not survived long in today's Classical repertoire.

Haslinger sought to promote his promising young ward and, on 21 November 1863, the young conductor appeared as the head of a newly-formed orchestra aimed at toppling the Strauß dynasty at the « Dianabad-Saal » , in Vienna. Not long after that, he secured a place at one of Viennese military-bands. As was the current trend, he took-over as « Kapellmeister » of a large civilian orchestra, in 1873. He also published the journal « Deutsche Musikzeitung » , around the same time, and was credited as being one of the important sources of music study in the late-1870's.

Not long after founding the music journal, he changed his publisher to Ludwig Döblinger, and toured Eastern Europe and Germany for many years, earning a good reputation as a strict, yet, efficient conductor. It was in 1881 that he met his future wife, Marianne Edelman, a famous Operetta singer, in Berlin.

Throughout the period between 1885 and 1893, Ziehrer toured extensively and was a military band-Master, having achieved the distinction of « Übernahme der Militärmusik der Hoch » , as well as the « Deutschmeister » decoration. His fame was such that he was invited to perform at the 1893 World Exhibition, in Chicago. After that, in a flurry of events, he toured 41 German cities and finally returned to Vienna, where he formed an even larger and successful orchestra that specialized in playing dance-music. At this point, his works began to gain a wider circulation among the music-loving Viennese, and works such as « Weaner Mad'In » , Opus 388, as well as the more famous « Wiener Bürger » , Opus 419, were received with greater appreciation, the latter even temporarily triumphing over Strauß compositions when Ist published in 1890.

Despite being a strong challenger of the Strauß music dynasty, he was unable to triumph over them and remained under their influence, which numbered among them his personal appearance ; he maintained a « Schnurrbart » moustache as well as a similar hair-style. By the turn of the Century, Ziehrer felt that he needed to devote his time and attention towards composing, and his military-band participation waned until he relinquished his last position in 1899, the year Johann Strauß senior died.

Ziehrer enjoyed success in the Operetta writing business, with stage-works such as « Die Landstreicher » , in 1899, but it was with the Operetta « Fremdenführer » (Tourist Guide) that he achieved stage success. He was one of the composers who bridged the « Golden Age » of Operetta with the new influence of the emerging « Silver Age » , with composers such as Franz Lehár, who would dominate the Operetta scene for many years, later on.

In 1909, he was awarded the honorary post of the « Kaiserlich-Königlich Hofballmusikdirektor » , which was created for Johann Strauß senior more than half a Century earlier and, subsequently, dominated within the Straußes with Johann Strauß son and Eduard Strauß also holding the office for many years. He was also the last person to hold this post, with the destruction of the Habsburg dynasty, in World War I, resulting in its dissolution. During the time before the War, he worked well with composers Franz Lehár, Oscar Straus, and Leo Fall, and was guest-conductor at their concerts on many occasions.

The outbreak of the War sealed his career as a composer, and most of his property was destroyed. He died a poor and forgotten man in Vienna. He was buried in the « Zentralfriedhof » in the graves of honour. His wife was buried beside him.

His rich musical heritage may not be comparable to the Straußes, who dominated for well over a Century, but he was more prolific, having composed over 600 Waltzes, Polkas and Marches, which are still performed today. Some of his works are even more Viennese in nature than that of the Straußes. His works are vigorous and forceful, with cheerful melodies written even near the end of the Habsburg dynasty.

Ziehrer was the subject of a 1945 bio-picture called « Viennese Girls » and was played by Willi Forst who also directed the film.

...

Carl Michæl Ziehrer, österreichischer Komponist : geboren 2. Mai 1843 in Wien ; gestorben 14. November 1922 ebenda. Er schrieb rund 600 Tänze und 23 Operetten.

Carl Michæl Ziehrer erlernte von seinem Vater das Handwerk des Hutmakers. Er spielte auch Klavier und verfasste bereits mit 19 Jahren eigene kleine Kompositionen. Der Verleger von Johann Strauß (Sohn) , Carl Haslinger, der sich zu dieser Zeit mit seinem Walzer-Komponisten zu überwerfen begann, vermutete in ihm Talent und protegierte den jungen Carl Michæl Ziehrer, indem er ihm Lehrmeister für Dirigenten- und Komponistentätigkeit zur Verfügung stellte. Ziehrers wichtigster Lehrer war der Wiener Musiker und Komponist Johann Emanuel Hasel, der auch mit Ziehrers Kapelle das Programm des ersten Konzerts einstudierte und seinem Schüler zahlreiche Eigenkompositionen zur Verfügung stellte, die Ziehrer bei seinem Debüt am 21. November 1863 im DianabadSaal in Wien-Leopoldstadt unter seinem Namen zur Aufführung brachte. Hasels Hilfestellung wurde von Ziehrer zeit seines Lebens konsequent verschwiegen. Im Jahr 1903 gelang es Ziehrer mithilfe eines Privatdetektivs, eine inkriminierende Partitur aus dem Besitz von Hasels Witwe an sich zu bringen, um das peinliche Bekanntwerden von Hasels wahrem Anteil an Ziehrers Frühwerk zu verhindern.

1865 wurde Ziehrer in die Blumensäle der Wiener Gartenbaugesellschaft engagiert, wo er als Ballregent fungierte und einige Neukompositionen zur Uraufführung brachte. Im November 1867 ernannte man Ziehrer zum Kapellmeister des Arbeiter-Bildungswerks.

Nach Differenzen mit seinen Förderern und Gönnern in Wien zog Ziehrer nach Berlin, übernahm die Kapelle der Reichshallen und agierte als Variété-Diregent. Dabei arbeitete er mit Marianne Edelman aus Linz zusammen, die er am 1. September 1888 heiratete.

Im Jahre 1885 erhielt Ziehrer den Posten als Kapellmeister des berühmten Kaiserlich und Königlich Infanterie-Regiment Hoch- und Deutschmeister Nr. 4, nachdem der im selben Jahr ernannte Heinrich Strobl (1839-1885) unerwartet verstorben war. Damit erlangte er auch in Wien Anerkennung, wo sich die Strauß-Ära dem Ende zuneigte. Carl Michæl Ziehrer gab Konzerte in ganz Europa und auch 1893 in Chicago im Rahmen der Weltausstellung.

Rechts : Das von Ziehrer zuzeiten vor dem Ersten Weltkrieg in Baden bei Wien genutzte Wohnhaus, in dem der Komponist seinen 70. Geburtstag feierte.

Das Ziehrerdenkmal im Wiener Prater, 1959 gestaltet von Robert Ullmann.

Als Höhepunkt in seiner Laufbahn kann man Ziehrers Ernennung zum vierten und letzten Kaiserlich-Königlich Hofballmusikdirektor (nach Johann Strauß, Vater ; Johann Strauß, Sohn ; und Eduard Strauß) im Jahre 1907 bezeichnen. Carl Michæl Ziehrer verlor während des Ersten Weltkrieges sein Vermögen und starb verarmt 1922. Sein Leichnam wurde am 17. November 1922 vom Trauerhaus, Erdbergstraße 1, Wien-Erdberg, zur Einsegnung in die Rochuskirche gebracht und danach auf dem Wiener Zentralfriedhof in einem Ehrengrab (Gruppe 32 C, Nummer 1) zur letzten Ruhe bestattet.

Ziehrer war Freimaurer. Er wurde 1892 in die Loge « Treue » in Preßburg (heute : Bratislava) aufgenommen.

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19 février 1925 : Le chef Franz Moißl dirige intégralement la Symphonie en fa mineur (**WAB 99**) , dite « Symphonie d'étude » de Bruckner avec l'Orchestre philharmonique de Berlin.

In his review of the performance, Kurt Singer recognized 1 or 2 glimpses of the mature Bruckner and considered the outer movements to be more successful than the middle-movements whose authenticity he would have doubted had it not been established by « men of the calibre of Moißl, Springer and Orel » .

18 mars 1925 : Le chef Michæl Taube dirige une Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Michæl Taube

Born in Poland, in 1890, Michæl Taube studied at Leipzig Conservatory, before moving to Cologne, where he was a conducting pupil of Hermann Abendroth. In 1924, he joined the Berlin « Städtische Oper » , serving under Bruno Walter, and exploring earlier and less performed repertoire with ensembles he established.

Along with Kurt Singer, Joseph Rosenstock led the Opera department of the « Jüdischer Kulturbund » (Jewish Culture League) , originally called the « Kulturbund Deutscher Juden » (Culture League of German Jews) , in which Kurt Baumann also worked. The concert department, linked with the Opera division, was headed again by Rosenstock and Singer, but also by the concert director Michaël Taube, who had been Bruno Walter's assistant at the Municipal Opera, in Berlin. Taube acted as conductor of the « Kulturbund » 's small Orchestra until he immigrated to Palestine, at the end of 1934. Taube was an important figure in the development of the Israel Philharmonic Orchestra. When he left for Tokyo, in 1936, Hans Wilhelm Steinberg (later known as William Steinberg) replaced him.

In later years, Taube continued to undertake guest appearances throughout Europe, including engagements with the Berlin Philharmonic Orchestra. He died in Tel-Aviv in 1972.

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19 février 1925 : Le chef Felix Maria Gatz dirige le « Te Deum » de Bruckner (**WAB 45**) avec l'Orchestre philharmonique de Berlin, accompagné du Chœur Bruckner (« Bruckner-Chor ») . Les solistes : Emmy von Stetten, Frieda Langendorff, Richard Tauber, Fred Drissen. À l'orgue : Franz Tœnniges. Le concert est commandité par la Société Anton Bruckner.

12 avril 1925 : Le chef Wilhelm Fürtwängler dirige, à la « Musikverein-Saal » , la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. En début de programme : l'Ouverture « Benvenuto Cellini » de Hector Berlioz.

3 mai 1925 : Inauguration d'une plaque commémorative en hommage à Anton Bruckner sur le mur de l'École de

musique de Wels. Une initiative de son biographe officiel, August Göllerich junior.

7 juin 1925 : Dans le cadre du Festival de Görlitz, le chef Wilhelm Fürtwängler dirige le « Te Deum » de Bruckner avec l'Orchestre philharmonique de Berlin. Les solistes : Lotte Leonard, Eva Liebenberg et Hans-Hermann Nissen. Au même programme : le poème symphonique « Ein Heldenleben » de Strauß ; et le Concerto pour piano de Pfitzner, avec le soliste Walter Giesecking.

1925 : Le chef Eugen Jochum (alors âgé de 23 ans) fait ses débuts à Munich en dirigeant la 7e Symphonie de Bruckner avec le « Philharmoniker » .

29 octobre 1925 : Le chef Emil Bohnke dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Emil Bohnke

The German violist, composer and conductor Emil Bohnke was born on 11 October 1888 in Zduńska Wola near Łódź, Poland ; and died on 11 May 1928 near Pasewalk (« Mecklenburg-Vorpommern ») , Pomerania (Germany) . Bohnke and his wife are buried at « Friedhof Dahlem » (« Steglitz-Zehlendorf ») in Berlin.

He was the son of textile manufacturer Ferdinand Bohnke. From 1901 to 1908, he studied violin with Hans Sitt and composition with Stephan Krehl at the Leipzig Conservatory, continuing his studies in Berlin at the Prussian Academy of Arts from 1908 with Friedrich Gernsheim.

Bohnke taught for 2 years at the Stern Conservatory, in Berlin. In 1919, he married violinist Lilli von Mendelssohn (born in 1897) of the Mendelssohn family, and fathered 3 children ; the youngest of which was pianist Robert-Alexander Bohnke (1927-2004) . He was the violist of the Bandler Quartet, and the Busch Quartet (1919-1921) led by Adolf Busch. Bohnke played a 1699 viola by « luthier » Giovanni Grancino given to him by his father-in-law. As conductor, he headed the Leipzig Symphony Orchestra (1923-1926) , and succeeded Oskar Fried as principal conductor of the Berlin Symphony Orchestra, in 1926.

In May 1928, Bohnke and his wife were in Pasewalk in search of a summer home when they had an automobile accident and, tragically, both were killed. The children had been left with their maternal grandparents, Marie (1867-1957) and Franz von Mendelssohn (1865-1935) who, thereafter, raised them in their mansion in Berlin.

...

Emil Bohnke is one of the great might-have-beens of Germany's moderate avant-garde. At the time of his early death in an automobile accident, his works were being performed both in Germany and abroad and had entered the repertoires of such sterling musicians as the pianists Edwin Fischer, Artur Schnabel, and Rudolf Serkin and violinists Georg Kulenkampff, Max Rostal, and Carl Flesch. Flesch even went so far as to include Bohnke's « Ciacona » for unaccompanied violin, Opus 15, No. 2, in his standard violin method (1923, revised in 1929) .

After completing his training in Leipzig and Berlin, Bohnke taught for 2 years at the Stern Conservatory in Berlin, played viola in the famous Adolf Busch Quartet (from 1919), headed the Leipzig Symphony Orchestra (1923-1926), succeeded Oskar Fried as principal conductor of the Berlin Symphony Orchestra (1926), and led a special Master-Class in viola at the « Berlin Musikhochschule ». At the same time, he brought forth a body of 16 instrumental compositions ranging from the late-Romantic 1st String Quartet, Opus 1 (1913) to the brooding, deeply contemplative personal idiom of his Violin Concerto, Opus 11 (1920), and his Piano Concerto, Opus 14. Being situated between the avant-garde currents of his esteemed colleague Arnold Schönberg and the traditionalism of a Max von Schillings or a Paul Græner, his music soon fell into oblivion and had disappeared from the German concert stage by the early 1930's, doubtless partly because of the emigration of many of his former champions and his marriage to a Jewess.

...

The conductor, composer and violinist Emil Bohnke is probably best-remembered for his brief tenure on the podium of the Berlin Symphony Orchestra. The child of a manufacturer, he studied both violin and composition at the Leipzig Conservatory from an early age, then continued training in Berlin after 1901. Bohnke taught at Berlin's Stern Conservatory for 2 years and 1st came to note as violinist of the Bandler and Busch String Quartets. From 1923 until 1926, he served as music-director of the Leipzig Symphony Orchestra, then, held the same position with the Berlin Symphony Orchestra, where he succeeded Oskar Fried, from 1926 until his death in a motor vehicle accident at Pasewalk. Bohnke left behind a number of compositions, mostly chamber works but also including one each of Piano and Violin Concertos. Probably his most significant creation was a « Symphony », finished in 1927, which received a posthumous 1928 premiere by the Berlin State Opera Orchestra under the baton of Erich Kleiber. His body of work was suppressed during the Nazi era due to his wife having been Jewish (Lilli von Mendelssohn Bohnke, 1897-1928), then, largely forgotten; his son Robert-Alexander Bohnke (1927-2004) was eventually to record the pieces written for piano.

...

Lilli von Mendelssohn was born on November 30, 1897, in Berlin. She was the daughter of Franz and Marie von Mendelssohn. Franz, a banker and president of the Berlin Chamber of Commerce, was also the grandson of the great composer, Felix Mendelssohn. Lilli had a Red Mendelssohn Stradivarius of 1720. Formerly owned and played by Joseph Joachim, in the late 1800's, it was famously known as the « Red Stradivarius ».

Lilli married conductor, composer, Emil Bohnke in 1919. She was 22 and he, 31. They had 3 children, the youngest, was famous pianist, Robert-Alexander Bohnke.

Lilli was brought-up as a career violinist and there is evidence she also performed for high-school students when she was 29. Her husband, Emil, composed numerous pieces mostly for piano, yet, also included is his better-known Violin Concerto in D major, Opus 11. (Last recorded in 2004, by the Prague Radio Symphony Orchestra under the direction of Israel Yinon, with violinist Koljia Lessing.) This Concerto was composed in the late-1800's as his were his other notable compositions, thus, implying that Lilli, herself, likely performed this piece (in private or otherwise).

Tragically, while looking for a summer home, on May 11, 1928, the lives of both Emil and Lilli Bohnke were taken in a car accident. Fortunately, they had left their children with their grandparents. The youngest was only 1 year old at the time. Emil was 39 ; and Lilli, 31.

The 3 Bohnke children spent the remainder of their younger years under the care of their grandparents, growing-up in the von Mendelssohn mansion, in Berlin. Later, during the beginning of WWII, the family fled to Austria due to Berlin being a prime bombing target. In regard to the compositions of Lilli's husband, Emil, his final Symphonic composition was debuted just 6 months after his death ; in late-1928. His existing compositions were easily suppressed by the Nazis and it was left to his youngest son, Robert-Alexander, born 13 months before his parents' death, to gradually rediscover them after the War, helped along in part by the urging of Edwin Fischer, who had often played Emil's music.

Emil's final compositions were the Piano Concerto, Opus 14 ; and the Symphony, Opus 16. These pieces conveyed the doom-laden atmosphere, towering, nightmarish shadows, and creeping unease which was present at the time, in between WWI and WWII. Robert-Alexander recorded the piece, in 2001, just prior to his death, in 2004. He was married twice and fathered 5 children.

Compositions

Bohnke composed a body of 16 Opuses, comprising mainly chamber music and piano pieces, but also orchestral works and Concertos. His initial compositions are in the late-Romantic vein, and gradually incorporate more expressionistic elements. The later works are characterized by dense thematic material and bold harmonies that often go beyond his still-existing framework of tonality.

Some efforts have been made to revive Bohnke's music through performances and recordings :

Piano Concerto, Opus 14 ; Symphony, Opus 16 - Robert-Alexander Bohnke (piano) ; Israel Yinon (conductor) ; Bamberg Symphony ; « Koch Schwann » : CD 3-6420-2 (2001) .

Violin Concerto, Opus 11 ; « Thema mit Variationen » , Opus 9 ; « Sinfonische Ouvertüre » , Opus 2 - Kolja Lessing (violin) , Israel Yinon (conductor) ; Prague Radio Symphony Orchestra (SOČR) ; « Real Sound » : RS 051-0035 (2004) .

Chamber Music - Kolja Lessing (violin and viola) ; Bernhard Schwarz (violoncello) ; Trio Alkan ; Verdi-Quartett. « Dabringhaus & Grimm » : MDG 325 05531-2 (1995) .

Piano Works played by Robert-Alexander Bohnke - « Real Sound » : CD 0032 (2001) :

Sonata in B-flat minor, Opus 10.

Nocturn.

« Sechs Stücke » (6 Pieces) , Opus 6.

« Acht Stücke » (8 Pieces) , Opus 8.

« Sechs Skizzen » (6 Sketches) , Opus 12.

Orchestral Works

« Symphonische Ouvertüre » (Symphonic Overture) , Opus 2

« Thema mit Variationen » (Theme and Variations), Op. 9

Symphony for full-orchestra, Opus 16 (1927) :

Bohnke's most important work, a Symphony composed in 1927, was premiered shortly after his death, on 11 November 1928, by the « Staatskapelle Berlin » conducted by Erich Kleiber. Soon after Bohnke's death, his music was largely forgotten. In 1933, during the 3rd « Reich » , the authorities prohibited his music largely due to his wife being of Jewish origin.

This work is generally considered his Masterpiece, was premiered posthumously, on 9 November 1928, by the Orchestra of the « Berlin Staatsoper Unter den Linden » conducted by Erich Kleiber. The program booklet contained an introductory essay by the distinguished musicologist, and later Harvard professor, Hugo Leichtentritt which, with its detailed analysis and passionate advocacy, deserves to be quoted here in full :

The **1st movement** is filled with tragic pathos, dark and ponderous in sound and character. Even a quick glance at the score reveals its underlying mood in its expression marks : « brooding » near the opening or, later, « heavy » , « energetically and broadly arched, broad and flowing, passionately agitated and strictly in time » . It departs from the standard Symphonic design mainly by declining, in the development section, to juxtapose and contrast sharply differing moods, as in a primary and secondary theme. Instead, the movement actually consists entirely of transformations of a single basic mood and dispenses with a contrasting lyrical secondary theme. It, thereby, attains an overriding unity of expression characterized by a rich and varied treatment of the Orchestra and a riveting and imaginative Symphonic transformation of the basic motifs. These motifs rarely congeal into broadly conceived unified themes in the traditional sense, thereby again, lending the movement an aura of violence, turbulence, and excitement. This is music rooted in the pathos of declamatory speech.

The basses open with a monologue (« brooding » , hesitantly expanding, frequently interrupted by rests) beneath a soft tremolo shimmering in the upper-most register of the strings. The mood is one of agitated questioning interspersed with touches of timid sorrowfulness and gloomy contemplation. We find ourselves in psychic regions bordering closely on many of Anton Bruckner's moods.

The urgent question in the basses is answered by the violas and clarinets with yet another, more broadly stated question. We hear a brief upsurge to an instant of loudly eruptive sound, after which the entire monologue is repeated in a different key. An essential new motivic element is now introduced by the horns in a rhythm resembling a death

march. This is followed by a Symphonic development of motifs 1 and 2, which, in a few instants, engulfs the entire Orchestra in a mighty culmination of sound. The prevailing key of C minor now proceeds with ponderous gait, « energetically and broadly arched » .

The further progress of the movement cannot be captured in a brief explication. It makes no use of the familiar Sonata allegro design. One might refer to it as a Symphonic fantasy that adds a number of closely related secondary motifs to the 2 aforementioned principal motifs, knitting them tightly together and unfolding in a timbral argument filled with extremes of passion. Forte, fortissimo, and sforzato predominate to such an extent that there is not a single expanse of piano to be heard in the entire movement until just before the end, when the turbulence suddenly subsides and the pent-up energy comes to an exhausted standstill.

Indeed, the true climax and focal point of the movement occurs precisely in this final section where, for 35 bars, a pedal point on the C major chord gradually drags the entire Orchestra down into the depths, gradually breaking the force of the sound and introducing the aforementioned piano passage to extraordinary effect. Here, in outline, is the opening of this truly inspired passage, with its strange harmonic effects in the chromatically descending 8 notes of the inner-voices.

The tragic sound of this piano episode, with its death-march rhythms, yields to a new crescendo erupting into maximum fortississimo. This 8 bar interruption of the pedal point then reverts to pianissimo and completely dissolves into a barely audible conclusion. Finally, it gives way to the rigid C minor « death march » rhythms of trumpets, trombones, and timpani, as if wafting into the score from far away. 2 bars of fortissimo rudely force this moving episode aside and end the movement with steely hammer blows.

The **2nd movement** is a Scherzo with that demonic, uncanny, savage, often bizarre sound that Gustav Mahler introduced to the Symphonic tradition and that Franz Liszt had earlier struck in his « Dance in the Village Inn » , the « Mephisto Waltz » from the final movement of his « Faust Symphony » .

The form strictly adheres to the large-scale ternary design that has dominated the Scherzo movements of Symphonies and Sonatas ever since Beethoven. An initial main-section, a contrasting middle-section corresponding to the earlier Trio, and a repeat of the opening main-section make-up the larger architecture of this piece, which is quite straightforward and requires no further explanation of its form. Here, too, a constant rhythmic formula dominates the entire movement in a myriad melodic variants. This formula is solidified early in the movement through the even 3/4 meter of the accompaniment, the boldly leaping bass-figure in the opening bars, and the suave, almost delicate response from the violins with their intermittent 8ths.

This opening briefly adumbrates the entire motivic argument of the 1st main-section. It, too, is subdivided into 3 parts : a taught, terse opening-section rising to a rapid culmination at the end, a middle-section consisting of a varied Symphonic development, and a free reprise of the opening, bringing the entire main-section to a wild and « pêle-mêle » conclusion.

The 2nd main-section, corresponding to the trio-intermezzo, is more tender, bright, and delicate in its rhythm and sonority. Here, too, the opening suffices to form an acquaintance with the thematic material of the entire section. Note the leaping, gracefully undulating melody in the violins ; the constant « ostinato » viola part in the middle, humorously reiterating the same sequence of pitches ; the light pizzicato bass ; and the leisurely counter-motif in the muted trumpets, expanding in an unhurried dance rhythm. Only toward the end does the sound of the Trio become more ponderous and gloomy, thereby, occasioning a transition to the reprise of the 1st main-section, which brings the entire Scherzo to a conclusion without further ado.

The **3rd movement** (« proceeding slowly, in sorrowful resignation ») is an expansive lamentation suffused with unutterable pain, ever circling its unchanging nucleus, now closer, now farther away, and giving reign to its feelings, now softly, now loudly. No sound of solace or redemption interrupts the progress of this outpouring of melancholy, but neither does the music congeal into a dramatic and climactic outburst of emotion. The music offers us a glimpse into the tragically darkened psyche of its creator - touching in its honesty of expression, unalloyed by any admixture of elegy.

The musical structure reveals hardly any unusual complexities. Although a number of contrasting motifs are employed, they all proceed from the same root and are so closely interrelated in rhythmic gesture and expression that we have no call to speak of different themes. As in the 1st movement, the entire piece is dominated by a single main theme that branches-off in various metamorphoses. Listeners should pay special heed to the moving final-section, striding upward in mighty steps after a brief fortissimo, pausing in shadowy and dolorous depths, and finally dying away in silence, as if with a gentle sob.

« Bursting in abruptly, passionately agitated » : thus, the opening of the final movement, shattering the trembling, expiring conclusion of the slow movement as if with truncheons. After a few moments, a vivid shape emerges from the roiling tumult of notes : a continuation of the ostinato 16th note figure in the violins against a powerful and sharply contrasting motif in the basses, a characteristic transformation of a principal motif from the slow movement. This thematic material dominates the 1st main-section of the movement in a wide array of variants.

As a 2nd main-section, we hear a « turbulent march tempo ; grim, defiant » , in brittle rhythms and sonorities primarily accorded to the brass. This section gives way to a « wildly agitated » Intermezzo, followed by a « quiet » episode, a thematic development of the aforementioned motif from the slow movement in the low-strings. The opening of the final movement again intervenes, « passionately agitated » , swirling about and culminating in a powerful tutti before giving way, once again, to the march.

This time, the entire Orchestra is involved in the development of the march-theme. Toward the end, the tempo broadens ; characteristic motifs from the 1st movement reappear ; and the « death march » motif of trumpets, trombones, and timpani that concluded the 1st movement brings to the entire Symphony to its appointed end.

Concertante Works

Concerto in D major for violin and orchestra, Opus 11 (1920) .

Concerto in D minor for piano and orchestra, Opus 14 (1925) .

Chamber music

String Quartet in C minor, Opus 1 (1913) .

Sonata for violin and piano, Opus 3.

Piano Trio in B-flat minor, Opus 5.

Sonata in F minor for cello and piano, Opus 7 (1918) .

3 Sonatas, Opus 13 (1924) .

Sonata for violin solo.

Sonata for viola solo.

Sonata for cello solo.

Sonata for violin solo, Opus 15, No. 1.

« Ciacona » for violin solo, Opus 15, No. 2.

« Blätter für die Jugend » for violin and piano or string quartet.

« Satz » (Movement) for string quartet.

Piano Pieces

« Drei Stücke » (3 Pieces) , Opus 4.

« Sechs Stücke » (6 Pieces) , Opus 6.

« Acht Stücke » (8 Pieces) , Opus 8.

Sonata in B-flat minor, Opus 10.

« Sechs Skizzen » (6 Sketches) , Opus 12.

Nocturn.

...

Emil Bohnke (geboren 11. Oktober 1888 in Zdunska Wola bei Łódź, Polen ; gestorben 11. Mai 1928 bei einem Autounfall bei Pasewalk) war ein deutscher Bratschist, Komponist und Dirigent in Berlin.

Emil Bohnke, Sohn des Textilfabrikanten Ferdinand Bohnke, heiratete 1919 die Violinistin Lilli von Mendelssohn. Eines der Kinder aus dieser Ehe war der spätere Pianist Robert-Alexander Bohnke (1927-2004) .

Als Bratschist spielte er unter anderem im Quartett von Adolf Busch. Kompositorisch und persönlich stand er dem Kreis um Heinz Tiessen nahe, zu dem auch der Pianist und Komponist Eduard Erdmann gehörte. In seiner Funktion als Interpret (1926 wurde er Leiter des Berliner Sinfonie Orchesters) setzte sich Bohnke oft für Werke dieser Kollegen ein.

Bohnke kam gemeinsam mit seiner Frau bei einem Autounfall bei Pasewalk ums Leben, als sie sich gerade auf der Suche nach einer Ferienunterkunft für ihre Kinder befanden.

Bald nach seinem Tode geriet der Komponist in Vergessenheit, was vor allem Schuld der nationalsozialistischen Machthaber war : Da Bohnkes Frau Lili jüdischer Herkunft war, er außerdem enge Kontakte zu politisch Missliebigen hatte (so war sein Freund Tiessen bekennender Sozialist) , wurden seine Werke nach 1933 verboten. Trotz einigen Wiederbelebungsversuchen ist die Musik Bohnkes, ein ohne Zweifel interessantes Dokument der Musik aus den 1920er Jahren, nie wieder recht in die Konzertsäle zurückgekehrt.

Da Bohnke mit nur 39 Jahren starb, ist sein Werk nicht sonderlich umfangreich. Da der Komponist selbst hervorragender Kammermusiker war, konzentriert sich sein Schaffen auch vorrangig auf dieses Gebiet. Daneben gibt es einige Klavierstücke, Orchesterwerke sowie Lieder aus Bohnkes Feder.

Bohnke begann als spätromantisch geprägter Komponist, etwa in der Nachfolge Max Regers, bezog später jedoch mehr und mehr expressionistische Elemente in seine Werke mit ein. Allerdings ist ein deutlicher Bruch in seinem Schaffen nicht zu bemerken. Die Kompositionen Bohnkes zeichnen sich durch dichte thematische Arbeit und kühne Harmonik aus, die sehr oft den (noch vorhandenen) Rahmen der Tonalität sprengt. Als wichtigstes Werk des Komponisten gilt die kurz nach seinem Tode uraufgeführte Symphonie Opus 16.

Emil Bohnke ruht in einem Ehrengrab des Landes Berlin mit seiner Frau. Das Ehepaar war bei einem Verkehrsunfall im Jahre 1928 gemeinsam ums Leben gekommen.

Werkverzeichnis

Streichquartett in C-Moll, Opus 1.

Sinfonische Ouvertüre, Opus 2.

Sonate für Violine und Klavier, Opus 3.

Klavierstücke, Opus 4.

Klaviertrio in B-Moll, Opus 5.

Klavierstücke, Opus 6.

Sonate für Violoncello und Klavier in F-Moll, Opus 7.

Klavierstücke, Opus 8.

Thema und Variationen für großes Orchester, Opus 9.

Klaviersonate, Opus 10.

Violinkonzert, Opus 11.

6 Skizzen für Klavier, Opus 12.

Sonate für Violine solo, Opus 13, Nr. 1.

Sonate für Viola solo, Opus 13, Nr. 2.

Sonate für Violoncello solo, Opus 13, Nr. 3.

Klavierkonzert, Opus 14.

Ciacona für Violine solo, Opus 15, Nr. 2.

Symphonie, Opus 16.

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12 novembre 1925 : Le chef Wilhelm Fürtwängler dirige à la « Großer Saal » la 8e Symphonie de Bruckner avec « das städtische und Gewandhaus Orchester » de Leipzig. Au même programme : le Concerto pour piano n° 26 (K. 537) de Mozart, avec le soliste Artur Schnabel. Il s'agit du 6e concert de la saison.

6 novembre 1925 : Le chef Robert Heger dirige la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Robert Heger

Le violoncelliste, chef d'orchestre et compositeur allemand Robert Heger est né le 19 août 1886 à Strasbourg, en Alsace-Lorraine ; et est mort le 14 janvier 1978 à Munich, en Bavière.

Heger fait d'abord ses études au Conservatoire de Strasbourg, sous la direction de Franz Stockhausen.

On peut mesurer le niveau du Conservatoire de Strasbourg à l'aune des débouchés immédiats suivis par ses élèves à leur sortie de l'établissement. Est-il un tremplin ?

Dans quelle mesure alimente-t-il la vie musicale locale ou celle d'autres cités ?

2 principaux débouchés s'offrent aux musiciens ayant achevé leur scolarité au Conservatoire de Strasbourg :

La fréquentation d'autres établissements d'enseignement musical en guise de formation complémentaire. La fréquentation des Conservatoires allemands (Leipzig, Berlin) et du Conservatoire de Paris est fortement recommandée mais « seul le Conservatoire de Dresde semble accessible aux élèves strasbourgeois ». Viennent ensuite les Conservatoires de Lyon et de Marseille.

Robert Heger, futur chef d'orchestre au Théâtre municipal de Strasbourg, est inscrit successivement aux Conservatoires de Zürich (où il étudie auprès de Lothar Kempter) et de Munich (où il étudie auprès de Max von Schillings). Charles Munch (né en 1891 à Strasbourg ; mort en 1968 à Richmond, en Virginie) que l'on connaît bien pour son activité de chef d'orchestre à la tête du « Boston Symphony Orchestra » (1948-1962), va se perfectionner au Conservatoire de Paris avec Lucien Capet (1873-1928) après avoir été l'élève d'Anton Nast (violon) et de Marie-Joseph Erb (harmonie) au Conservatoire de Strasbourg.

Après ses débuts à Strasbourg, Robert Heger a fait ses débuts à Ulm, en 1908 ou 1909. Il a occupé des postes à Barmen (1909), à l'Opéra populaire de Vienne (1911), et à Nuremberg (1913), où il dirige aussi des concerts philharmoniques.

Il passe de Munich à Berlin, entre 1933 et 1950, puis retourne à Munich. En 1937, il rejoint le Parti nazi (NSDAP).

Il dirige également le « Royal Opera House », de 1925 à 1935, et y revint en 1953 pour y diriger la 1^{re} représentation à Londres de l'Opéra de Richard Strauß, « Capriccio ». Il meurt à Munich.

...

Robert Heger commence ses études musicales au Conservatoire de Strasbourg (1900-1902), puis les poursuit à Zürich (1902-1905), à Lyon (1905-1907) et à Munich (1907), alors qu'il a déjà entamé sa carrière.

Violoncelliste de formation, il s'oriente rapidement vers la direction d'orchestre et fait ses débuts en fosse à Strasbourg en 1907 (il a alors 21 ans).

Après un passage dans les théâtres d'Ulm (1908), de Barmen (1909) et au « Volksoper » de Vienne (1911), il est nommé (en 1913) à l'Opéra de Nuremberg où il dirige également les concerts symphoniques. En 1920, il devient Premier chef au « Nationaltheater » de Munich avant d'être engagé, 5 ans plus tard, à la « Staatsoper » de Vienne. Parallèlement, il assure la direction des concerts de la « Société des Amis de la Musique ». En 1933, il est nommé

chef permanent à la « Staatsoper Unter den Linden » de Berlin (« Deutsche Staatsoper ») . En 1936, son Opéra « Der verlorene Sohn » (le Fils prodigue) est créé, avec succès, à Dresde sous la direction de Karl Böhm. L'année suivante (1937) , il adhère au NSDAP, le Parti nazi, et dirige un concert dans la Cracovie occupée. Son inscription sur la « Gottbegnadeten-Liste » lui évitera d'être appelé au front.

Après la Guerre, sa carrière se poursuit au « Städtische Oper » (« Deutsche Oper Berlin ») avant son retour à Munich comme Premier chef et président de la « Hochschule für Musik und Theater » . C'est avec la troupe de Munich qu'il dirige la création londonienne de « Capriccio » de Richard Strauß, en 1953.

Il meurt à Munich le 14 janvier 1978. Une rue porte son nom.

Robert Heger a composé 5 Opéras (dont « Ein Fest zu Haderslev » , Opéra en 3 actes créés à Nuremberg en 1919, révisé en 1943 ; « Der Bettler Namenlos » de 1932 ; « Der verlorene Sohn » ; « Lady Hamilton ») , 3 Symphonies dont une en ré mineur, des Concertos (dont I pour violon en ré majeur) , des œuvres chorales, des mélodies. Il a laissé de nombreux enregistrements.

Œuvres

« La Juive de Worms » , mélodrame.

« Hero et Léandre » , drame symphonique pour grand orchestre, Opus 12.

« Variationen über ein Thema aus Verdis Maskenball » , pour orchestre (1933) .

« Chant de paix » (« Ein Friedenslied » , pour solistes, chœur mixte, orchestre et orgue (1924) .

Concerto pour violon en ré majeur, Opus 16.

Trio pour piano, Opus 14 (1908) .

...

Robert Heger was not a famous conductor outside of Europe. His principle claim to fame was the recording of « Der Rosenkavalier » that he made with Lotte Lehmann, Elisabeth Schumann, et al. He conducted Lehmann many times at « Covent Garden », but was most conspicuous in her life at the Vienna Opera. Lehmann probably sang more under his baton, than any other single conductor (82 performances !) . He was also a composer and wrote a cycle of songs to Lehmann poems. His Nazi associations hurt his post during the War years.

...

The German cellist, conductor and composer Robert Heger was born on 19 August 1886 in Strasbourg, Alsace-Lorraine ; and died on 14 January 1978 in Munich, Baviara.

He studied at the Conservatory of Strasbourg, under Franz Stockhausen then, in Zürich, under Lothar Kempfer and, finally, in Munich under Max von Schillings. After early conducting engagements in Strasbourg, he made his debut in Ulm, in 1908 or 1909. He held appointments in Barmen (1909) , at the Vienna « Volksoper » (1911) , and at Nuremberg (1913) , where he also conducted Philharmonic concerts. He progressed to Munich and then to Berlin (1933-1950) , after which he returned again to Munich.

In 1932, he conducted the Vienna Symphony Orchestra and the pianist Paul Wittgenstein in the world-premiere of Maurice Ravel's Piano Concerto for the Left-Hand, after Arturo Toscanini had declined Ravel's invitation to conduct the premiere.

In 1937, Heger joined the Nazi Party (NSDAP) .

Robert Heger conducted at the Royal Opera House, « Covent Garden » , from 1925 to 1935, and again with his Munich Opera House, in 1953, when he gave the 1st London performance of Richard Strauß's Opera « Capriccio » . He died in Munich.

...

Robert Heger's father was a member of the Strasbourg Municipal Orchestra, and his son was a pupil of Franz Stockhausen at the Strasbourg Conservatory, between 1900 and 1902, before he moved on to continue his studies, Istly with Lothar Kempfer in Zürich until 1905, and then with the famous German conductor and composer Max von Schillings in Munich until 1908. Heger began his conducting career in his home city in 1907, before accepting appointments in Ulm (1908) , Barmen (1909) and Vienna where he conducted at the « Volksoper » from 1911 ; between 1913 and 1920, he also conducted at the Nuremberg Opera. After acting as an assistant to Bruno Walter at the Munich State Opera, from 1920 to 1925, Heger returned to Vienna to be a conductor at the State Opera until 1933 ; during this period in Vienna, he also was director of the concerts of the « Gesellschaft der Musikfreunde » .

In the year of Adolf Hitler's accession to power, in 1933, Heger moved to Germany to take-up appointments as a conductor at the Berlin State Opera (« Staatsoper ») , as general music-director in Kassel, and at the « Waldoper » in Zoppot, a summer Festival at which Wagner's Operas were performed in the open-air, explaining its nick-name « the Bayreuth of the North » . He was also a frequent guest at the international Opera seasons at « Covent Garden » , in London, between 1925 and 1935, conducting Wagner's « Der Ring des Nibelungen » and « Parsifal » there, in 1928, as well as a wider repertoire during the early 1930's. Heger was active in Berlin throughout World War II, making several radio recordings with the Berlin « Staatskapelle » that have survived, and remaining there after the cessation of hostilities, conducting at the municipal « Städtische Oper » .

In 1950, Heger moved to Munich to become president of the High-School for Music, a post he held until 1954, and also to conduct, once again, at the Munich State Opera. Based in Munich, he remained active as a conductor in the Opera House, concert-hall and recording studio almost to the end of his life. He made his last appearance at « Covent Garden » in 1953, when he conducted the company in Richard Strauß's final Opera « Capriccio » . Heger was also an accomplished if not highly-distinctive composer, writing in a conservative idiom derived from Max Reger, Hans Pfitzner

and Richard Strauß. His « Verdi Variations » , 1st performed in 1933, were often played during the 1930's, and he orchestrated several of Richard Strauß's songs. He wrote 5 Operas, 2 of which, « Der verlorene Sohn » and « Lady Hamilton » , were composed to commissions from the Dresden and Berlin State Operas, awarded during the period of the 3rd « Reich » . The subject matter of « Lady Hamilton » , the love-affair between the English Admiral Nelson and Lady Hamilton, militated against its performance in Germany, during World War II, and it was not heard until 1951. Another Opera, « Der Bettler Namenlos » , was more successful, being performed in several different productions in Germany including a staging conducted by Heger, in Munich, as late as 1967.

Robert Heger was a highly-respected conductor throughout his lifetime, and was an outstanding example of the German « Kapellmeister » tradition at its best, able to take on another's musical conception with fidelity. He conducted « EMI » 's recording of substantial excerpts from Richard Strauß's « Der Rosenkavalier » , made in Vienna in 1933, with a stellar cast after the composer's financial requirements had been rejected by « EMI » as excessive. The result was very distinguished and has consistently featured in the catalogues in different recording formats. His conducting of excerpts from Richard Wagner's « Siegfried » from this period, with Lauritz Melchior, is another recording which has stood the test of time. In addition, before World War II, Heger recorded a wide selection of short pieces with the premiere Orchestras of the period, such as the Vienna and Berlin Philharmonics, the Berlin « Staatskapelle » and the London Symphony Orchestra. Many of the radio recordings which he made during the War, predominantly of Operas and of vocal music, have been republished : notable among these recordings are a distinctive account of Max von Schillings's rarely heard « Glockenlieder » with the tenor Peter Anders and the Berlin « Staatskapelle » , and a fiery realization of Verdi's « Rigoletto » which goes a long way towards explaining the esteem in which Heger was held.

After the War, his recording career was initially more haphazard and included Vienna-based work for the budget-priced American label « Remington » , as well as an account of « Tannhäuser » , recorded at the 1951 Munich Festival and 1st published on the American « Urania » label, which has been widely-reissued. Several recordings of outstanding live-performances from this period have appeared such as Hans Pfitzner's « Palestrina » and Richard Strauß's « Josephs-Legende » . Towards the end of his life, Heger made a significant number of recordings, once again for « EMI » , of German repertoire such as Friedrich von Flotow's « Martha » ; Albert Lortzing's Operas « Der Wildschütz » and « Undine » ; Otto Nicolai's « Die lustigen Weiber von Windsor » ; Franz Schubert's incidental music for « Rosamunde » ; and Carl Maria von Weber's « Der Freischütz » . Among the several outstanding live-performances from his last years is a peerless realization of « Capriccio » . All these late-recordings display his sterling qualities of good taste and a highly-musical sense of style.

...

Remembered today more as a conductor than a composer, Robert Heger left a legacy of 5 Operas and a substantial output of choral, orchestral, and chamber works that together divulge a masterly, if somewhat elusive post-Romantic voice. As a conductor, Heger was better-known for his work in Opera and made several famous Opera recordings, including an abridged one of « Der Rosenkavalier » .

Heger was born in Strasbourg, France, on August 19, 1886. He began serious music study when he was 14 with composer/harpist Franz Stockhausen, from whom he took lessons locally for 2 years. In Zürich, Heger was a pupil of conductor/composer Lothar Kempter, from 1902-1905, and in Munich, he studied with composer Max von Schillings, in 1907-1908. Heger's Piano Trio Opus 14 (1908) , probably his 1st important instrumental work, dates to his period of study with Schillings. Several earlier choral works (Opuses 6 and 13) had already demonstrated the composer possessed a fine grasp of vocal music.

After his study with Schillings, Heger launched his conducting career in Strasbourg, and following brief conducting stints in Germany (Ulm and Barmen, from 1908-1911) , he landed his 1st important post, at the Vienna « Volksoper » , in 1911. 2 years later, he began conducting Opera in Nuremberg. It was during his Nuremberg period that he composed and premiered his 1st Opera, « Ein fest auf Haderslev » (1919 ; revised in 1943) . It was not a success though, the following year, he tasted success in his new conducting post, this one at the Munich Opera, where he would stay until 1925.

During his Munich years, he produced one of his more important choral works, « Ein Friedenslied » (1924) , for soloists, mixed choir, orchestra and organ. From 1925-1933, he conducted at the Vienna State Opera. During this period, he wrote 2 of his finest works : the Opera « Der Bettler Namenlos » (1932) and « Variationen über ein Thema aus Verdis Maskenball » (1933) , for orchestra.

In 1933, Heger was appointed conductor at the Berlin State Opera. Here, he remained through the turbulent War years, garnering several important commissions from the arts administrators, 2 of which resulted in the Operas « Der verlorene Sohn » and « Lady Hamilton » . Heger left Berlin in 1950 to spend the remainder of his career at the Munich State Opera, where his successful 1967 revival of « Der Bettler Namenlos » helped give the work much deserved exposure. Heger died in Munich on January 14, 1978.

Decorations and Awards

1956 : Grand Merit Cross of the Federal Republic of Germany.

1959 : Bavarian Order of Merit.

1961 : Honorary Citizen of Munich.

1961 : Member of the Bavarian Academy of Fine-Arts.

1967 : Austrian Cross of Honour for Science and Art, 1st class.

...

A recording I grew-up on was the 1933 abridged « Der Rosenkavalier » with Maria Olczewska, Otto Klemperer's one-time girlfriend Elisabeth Schumann and his maybe-almost-girlfriend Lotte Lehmann, conducted by Robert Heger, not

exactly a household name in the annals of conducting and one that would, I'm sure, be relegated to some lower-pocket by those pigeon-holers of performers according to « tiers », 1st, 2nd, and I hope no worse than that. But Robert Heger was a wonderful conductor, one of those fiery craftsmen of the pit who tend to serve more as a « 1st conductor » at a big-name Opera House than « general music-director » (and if German or Austrian spend most of their career in German-speaking countries ; and don't make as many commercial recordings as Bruno Walter or Toscanini) . Think also of the muscular/poetical Rudolf Moralt (oh, the anguished brass and those palpitating flutes early on in his 1948 Vienna « Parsifal ») and there is Arthur Rother, a great favourite of the baritone Dietrich Fischer-Dieskau, or the underrated and rather Blech-like Horst Stein, author of the most lyrical « Elektra » in my experience. Or Heinrich Steiner, whose subtle and rather Harnoncourtian « Freischütz » Overture « live » from Berlin in 1936 is world-class.

And there was the much-maligned Heinrich Hollreiser, who, said the San Francisco Opera's boss, Kurt Herbert Adler, quite accurately, could do a wonderful show, a lilting, tingly Wagner say, if you lit a fire under him (aka : dressing room pep-talk from the coach) before the performance. Another candidate for frequent contempt was the « Met » conductor/administrator Paul Breisach whose 1943 « Don Giovanni » contains passages I've never heard better : the delicacy and pathos of the Anna-Ottavio duet early in the 1st Act would be the opening evidence in my case for the defence. I should also mention Bernard Haitink's teacher, Ferdinand Leitner, a « Generalmusikdirektor » to be sure but underrated in view of how mellifluous and undulant a Wagnerian evening he could produce with his Karl Muck-trained baton. And how many Karajan-Solti groupies know the name Joseph Keilberth ? Wilhem Furtwängler considered him the best of his junior colleagues because he understood the art of climax so well.

Just in from Hamburg, in 1965, my wife and I were amazed in the little lobby of the fabled Sacher Hotel behind Vienna's « Staatsoper » to see that the evening's performance, « Der fliegende Holländer », would be conducted by none other than Professor Robert Heger. Ah, so he wasn't a mirage, that not-a-Walter-or-Toscanini who had conducted those « gemütlich » chunks of « Rosenkavalier » for a cumbersome 13 disc « Victor » album, 32 years before ! Alas, we had other plans for the evening (« crêpes », I think, at the Balkan Grill) , for which I now kick myself : to have seen Heger at his impressive exercise would have been something to tell one's grandkids. Listening again to the 1933 « Rosenkavalier » after many a Straußian moon, I couldn't fail to notice the mixture of wistfulness and sexuality in the prelude - but surely you know about the famous « orgasm » in the horns 4 bars after number 4, whoop-whoop, etc. , it took the music-director of the Budapest Opera to explain it to me ! Then, there's the sweet-soft atmosphere as the curtain rises, with that nasty old real world held totally at bay, and the perfection of « leggiero » in the breakfast music. A very Viennese performance in short, recorded in that very town, but for all its laid-backness never rhythmically sloppy - terrible habit we, commentators, have of putting in these oft-redundant buts ; I added this one to distinguish Heger from his slightly less immaculate colleague, Franz Schalk.

Substantial « live » performances of Richard Wagner led by Robert Heger have surfaced over the years, much to his credit. The 1942 Berlin « Tristan » is a darting, smoldering performance urgent to the point of what might be called controlled frantic. The scene in the 1st Act wherein Tristan, backed-up by Kurvenal, tells Brangäne he's too busy keeping the ship on course to deal with other matters (i.e. , of emotion) , well, that scene comes on like an angry family drama, an energetic Soap Opera if you will. The Classic Berlin « Lohengrin » from 1942 with Maria Müller and

Franz Völker is a 1st-class work of art - the Prelude comes from Nowhere, plaintive while almost statuesque ; paced quite broadly, it moves with majesty and lilt, sad, restrained, always true to its lyrical tone. Then, as the 1st Act evolves, Heger spreads the music like good sonic toast with a layer of fascinating misterioso. The sizzle and echt-Viennese vibrance of « Philharmoniker » violins fairly crinkling with a sweetness just short of cloying, these make an « Immolation Scene » from a 1933 « Götterdämmerung » across the street from Madame Sacher's hostelry an addictive experience. And how nice the unrushed ardor of the Prize Song in the final scene of a 1943 Berlin « Meistersinger » , peopled by a rather emaciated sounding War-time chorus of, one figures, senior citizens and 4-F's.

Strauß. Wagner. Yes, of course. In fact, Heger's Wagner with its all-there personality seems as trademarkable in the 21st Century as, say, Thomas Beecham's (I've just discovered Sir Thomas' Royal Philharmonic Orchestra « Good Friday Spell » from « Parsifal » , so aureoled and hyper-intimate, just short of unctuous. But Heger was quite a Puccinian as well. A 1954 Vienna Radio « Manon Lescaut » stands-out for its long and supple line, precision of articulation, and, for this is a performance as emotional as craftsmanly, its quick striking of notes plaintive as well as jolly. The Intermezzo is milked to a turn, gracefully, its heavy regretful steps striking a bull's-eye at our willing heart-strings.

Back in War-time, D-day very recent history, Heger and the pianist Walter Gieseking retreated to the near-Shangri La of Baden Baden for a Concerto program recently surfaced on CD. Find here, a younger than spring-time performance of the Grieg, full of ardour and « élan » , even if it begins with a positively terrifying DRUMROLL : this call to arms might have sent a few burghers heading for that nearest exit such as we 21st Century audiences are always instructed to « make a note of » before the House lights dim. Enjoy, in the 2nd movement, the warm, fuzzy strings, nice and sweet. And, in the Schumann Piano Concerto, Heger produces from his Radio Orchestra a magical intimacy of tone. Higher « tier » conducting, I cannot imagine. Even London and Milan got to experience it now and then, Heger did cross the Channel and train down the gorgeous Gottardo.

And a postscript : Just found, the 1951 Munich Opera recording of « Tannhäuser » conducted by Heger with a characteristically blazing baton. The Overture is almost Mengelbergian, rather more formal in shaping but no less visceral in its gut-kicking intensity. A springy start, then huge warmth in the cellos at good old bar 17, a wonderful crescendo of compassion to follow, then, a uniquely lengthened up-beat to ahem, so to speak, the amen of the pilgrims' procession. The allegro has a feverish sensual abandon : never has this music been more aroused, absolutely kicking-off its trousers without care for where they might land. In the final minutes, sinful strings buzz hysterically around the hear-no-evil see-no-evil brass. The Opera in a nutshell. And imagine : at the very end of the Opera, Heger manages the rare feat of making Wagner's rather abrupt final cadence work. Big-bangs mustn't be awkward !

...

Robert Heger (geboren 19. August 1886 in Straßburg ; gestorben 14. Januar 1978 in München) war ein deutscher Dirigent, Komponist und Hochschullehrer.

Nach seinem Musikstudium in Straßburg, Zürich und München (bei Max von Schillings) war Robert Heger zunächst Cellist. Seine Karriere als Opernkapellmeister begann 1907 in seiner Geburtsstadt Straßburg. Weitere Stationen waren dann Ulm (1908) , Barmen (1909) und die Volksoper Wien (1911) . 1913 ging Heger als Chef an das Opernhaus

Nürnberg, wo er auch die Philharmonischen Konzerte leitete. 1920 wurde er I. Kapellmeister am Nationaltheater München. 1925 holte ihn Franz Schalk an die Wiener Staatsoper, wo er acht Jahre als Kapellmeister wirkte. Am 10. November 1932 erlebte hier seine Oper « Der Bettler Namenlos » ihre Erstaufführung, mit Max Lorenz und Viorica Ursuleac in den Hauptrollen. Gleichzeitig übte er das Amt des Konzertdirektors der Gesellschaft der Musikfreunde in Wien aus.

1933 wurde Heger als ständiger Dirigent an die Berliner Lindenoper engagiert. 1936 wurde seine Oper « Der verlorene Sohn » uraufgeführt, wozu er sich mit den Worten äußerte : « Das Thema will dartun, daß sich der Mensch nicht zu lösen vermag vom Lande und Volk, das ihn gebar. » . 1937 trat er in die NSDAP ein. Im Februar trat er im besetzten Krakau als « Träger des deutschen Kulturwillens im Osten » auf. Am 5. April 1942 fungierte er als Gastdirigent des neu gegründeten Stadttheaters Thorn, eröffnet als « Beweis für den Kulturwillen des wiedergewonnenen deutschen Ostens » . In der Endphase des Zweiten Weltkriegs wurde er im August 1944 in die von Adolf Hitler genehmigte Gottbegnadeten-Liste der wichtigsten Dirigenten aufgenommen, was ihn von einem Kriegseinsatz, auch an der Heimatfront, bewahrte.

Robert Heger setzte seine Karriere nach dem Zweiten Weltkrieg unbeschadet fort. Er wurde 1945 an die Städtische Oper Berlin verpflichtet. 1950 kehrte er als I. Staatskapellmeister wieder nach München zurück und leitete dort auch bis 1954 als Präsident die Hochschule für Musik und Theater.

Robert Heger hinterließ ein umfangreiches kompositorisches Œuvre, darunter allein mehrere Opern, drei Sinfonien, Instrumentalkonzerte, Chorwerke, Lieder und Kammermusikwerke.

Auszeichnungen

1956 : Großes Bundesverdienstkreuz.

1959 : Bayerischer Verdienstorden.

1961 : Ehrenbürger von München.

1961 : Mitglied der Bayerischen Akademie der Schönen Künste.

1963 : Johannes-Brahms-Medaille des Senats der Stadt Hamburg.

1967 : Österreichisches Ehrenkreuz für Wissenschaft und Kunst I. Klasse.

1967 : Goldener Ehrenring der Stadt Bayreuth.

...

15 et 16 novembre 1925 : Le chef Wilhelm Fürtwängler dirige la 8e Symphonie de Bruckner avec la Philharmonie, à Berlin. Au même programme : le Concerto pour piano de Schumann, avec le soliste José Iturbi (série : «

Philharmonisches Konzert ») .

...

22 novembre 1925 : Gregor Straßer and Josef Gœbbels had held a meeting to do away with Adolf Hitler's « reactionary » 25 point platform of 1920.

14 décembre 1925 : Alban Berg's Opera « Wozzek » (completed in 1922) is 1st performed by Erich Kleiber in Berlin.

Today, « Wozzeck » is seen as one of the Century's most important works.

...

Le sujet de l'Opéra « Wozzek » , que Berg tire de la pièce de Georg Büchner, est très marqué par la psychologie et développe un aspect social assez typique de l'expressionnisme. Il y mélange tradition, avec parfois l'utilisation de la musique tonale et des influences romantiques, et modernisme, avec l'atonalité et de nombreuses techniques développées par Arnold Schœnberg tel que le « Sprechgesang » et même l'utilisation d'une série, sans être encore vraiment développée au sens dodécaphonique.

1926

Janvier 1926 : The Working Association of the North and West, led by Gregor Straßer, Otto Straßer, and Josef Gœbbels, formed to balance the Munich faction and push-back the 1920 platform, which it considered reactionary. It was not an immediate challenge to the leadership of Adolf Hitler, but Hitler did hold a counter-meeting in Bamberg, on **14 February 1926**. It had considered joining with the Communists to expropriate royal properties. This infuriated Hitler, as he had received contributions from those past leaders, as well as conservative industrialists. The Bamberg meeting gave the 1st clear indication that the Nazis would base their approach on the « Führer » , rather than a platform.

Dimanche, 14 février 1926 : Adolf Hitler was allowed to speak to a private gathering of the Hamburg National Club, principally to seek financial support. His delivery was aimed at the solid citizen, and only after he connected with them on logic, did he become emotional about the need to destroy Marxism. He told them that the masses did not want intellectual ideas, implying he was speaking to an elite.

« The broad masses of people are blind and stupid and don't know what they are doing. The masses have a primitive view. What abides is the feeling of hatred. »

His unsaid message was that he could connect to this hatred.

La conférence de Bamberg

The Bamberg Conference (« Bamberger Führertagung ») included some 60 members of the leadership of the Nazi Party, and was specially convened by Adolf Hitler in Bamberg, in Upper-Franconia, Germany, on Sunday 14 February 1926 during the « wilderness years » of the Party.

Hitler's purposes in convening the « ad hoc » conference embraced at least the following :

To curtail dissent within the Party that had arisen among members of its northern branches and to foster Party unity based upon (and only upon) the « leadership principle » (« Führerprinzip ») .

To establish without controversy his position as the sole, absolute and unquestioned ultimate authority within the Party, whose decisions are final and non-appealable.

To eliminate any notion that the Party was, in any way, a democratic or consensus-based institution.

To eradicate bickering between the northern and southern factions of the Party over ideology and goals.

To establish the 25 Point Programme as constituting the Party's « immutable » programme.

To achieve his objectives, Hitler had to pressure the dissident northern faction to accept the leadership of Munich and to adhere without question to the « Führerprinzip » . His decision to convene the Bamberg Conference was something of a gamble (it could have provoked an express revolt by the northern faction or, otherwise, exacerbated the north-south conflict, leading to a rupture) but Hitler chose to nip a possible nascent rebellion in the bud. He correctly believed that the dissidents lacked both the heart and the stomach to press their dissent, and that their true intent was not to challenge his leadership but to « rescue » him from the « reactionary » forces of the Munich clique, who had by default come to dominate the Party whilst Hitler served his 30 month jail term in Landsberg Castle for his role in the « Beer-Hall “ Putsch ” » (during which he also completed « Mein Kampf ») .

Soon after Hitler was banned from public speaking in Bavaria, on 9 March 1925, he appointed Gregor Straßer to develop the Party in the north. Straßer, a hard-working and gregarious pharmacist of forceful personality who read Homer in the original for relaxation, had exceptional organizational talents and dramatically increased the number of Nazi cells within the north.

Straßer was more idealistic than Hitler and took the notion of « socialist » in the Party name with some degree of seriousness. The Communists were a larger factor in the more industrialized north, and Straßer was sensitive to the appeal that « socialism » had to those dissatisfied workers who were tempted by the Red flag. He also apparently felt that the Munich clique was ruled by lesser men, and he chafed under their leadership in Hitler's absence.

Straßer was more radical than Hitler on the issue of adherence to the « legal and constitutional » method of obtaining political power through the Weimar Constitution's electoral processes. He had been the SA leader in Lower-Bavaria before the « Beer-Hall “ Putsch ” » and was not convinced that Hitler's repudiation of force, violence and «

Putsch » as a path to political power was correct.

Most serious, perhaps, was the attitude of the northern faction to the Party's 25 Point Programme, which indisputably was intellectually confused and often half-baked. Considering the circumstances in which it was written, it is hard to imagine that it could be otherwise. To Straßer and Gœbbels, men with intellectual and ideological bents, the absence of intellectual rigour was a serious defect.

Straßer first convened a meeting of the northern Party leaders in Hagen, Westphalia, on 10 September 1925. The meeting failed to accomplish much, as Straßer was absent due to his mother's serious illness. Nevertheless, the delegates unanimously rejected the strategy of electoral participation, formed the Working Community of the Northern and Western German Gaue of the NSDAP (the Working Community, or the « Arbeitsgemeinschaft ») , enacted statutes to govern the Working Community, which provided for the establishment of its publicity function through the National-Socialist Letters (« Nationalsozialistische Briefe ») , to appear bi-monthly with Josef Gœbbels as editor, and respectfully notified Hitler in writing of these developments. In no way was this an open-revolt against Hitler or an attempted secession from the NSDAP ; Hitler gave his approval to the formation of the Community. The members of the Working Community were by statute dedicated to work « in the comradely spirit of National-Socialism under the leadership of Adolf Hitler » .

Nevertheless, the Community's intent to re-shape the programme of National-Socialism threatened Hitler's absolute authority. The underlying premise of the Community was, in effect, democratic: neither Munich nor the « Führer » could have all the answers and the best solution was a comradely, communal and cooperative effort by concerned Party members, who would combine their skills and intelligence to formulate a winning programme.

In November 1925, Straßer produced his own draft programme, and circulated it among the dissidents. It basically proposed a corporate State, with peasants tied to their land in a quasi-feudalistic manner and with the means of production under government control, while private property rights were nevertheless respected. The most inflammatory provision was the advocacy of expropriation of princely estates, such as the Hohenzollerns and the Wittelsbachs. The draft was often incoherent and vague, however, and it promoted controversy even among the northerners. In January 1926, a meeting of the dissidents in Hanover became extraordinarily heated when Gottfried Feder appeared (uninvited but as Hitler's representative) and objected strenuously to the proposed programme in any form. The conferees nevertheless voted to accept the draft, with only Feder and Robert Ley dissenting. In particular, they supported the initiative to expropriate, without compensation, the land-holdings of the German princes, an issue which would be the subject of an upcoming plebiscite ; the expropriation initiative had been sponsored by the Left, including the Communists. The dissidents passed a resolution to start a new publishing house, the « Kampfverlag » , which would operate a new Party newspaper for the north, « Der Nationale Sozialist » . The proposed newspaper would obviously compete with the Party's « Völkischer Beobachter » . Some « Gauleiter » were even so bold as to criticize Hitler, although the resolution that was adopted expressly stated that the northerners did not intend to displace the leadership decisions of Munich, and that, in any case, the expropriation issue was « not one which touches on the fundamental interests of the Party » .

Feder, fuming at the audacity of the northerners, reported back to Hitler who, in due course, called for the conference in Bamberg, to be held on 14 February 1926.

Bamberg was chosen as it was situated as close to the northern « Gau » as possible, while still remaining on Bavarian soil ; additionally, a Sunday was probably chosen to make the conference more convenient for all, but in particular for the northerners, who would have longer distances to negotiate.

Julius Streicher had also done a good job in gaining support in the area for the Party, and the Bamberg branch was both large and devoted to the authority of Munich. Hitler, of course, could use the popular support as a further weapon in his propaganda to coerce the rambunctious northerners into line. The local Nazis turned-out to demonstrate in favour of Hitler, which must have impressed the northern visitors.

There was no debate ; Hitler was not in the habit of debating with his entourage in any event and he had no intention of engaging in any such quasi-democratic practice at Bamberg. The conference was a typical lengthy Hitlerian monologue.

At the conference, Hitler drew from « Mein Kampf » , the 1st volume of which was principally written while he served his time in the comforts of Landsberg Prison. And his rejection of the Working Community's programme was complete, oblique and effective.

Foreign Policy : Alliances were purely pragmatic, according to Hitler. The Community had suggested alliance with Russia. This, Hitler emphasized, was impossible. It would constitute the « bolshevization of Germany » and « national suicide » . Germany's salvation would come instead by acquisition of living space in the East: Germany would have « Lebensraum » , at Russian expense. This colonial policy would be accomplished, as in the Middle-Ages, by the sword.

Expropriation : He stated without equivocation that the uncompensated expropriation of the princes was contrary to the Party's aims.

« There are for us today no princes, only Germans. We stand on the basis of law, and we will not give a Jewish system of exploitation a legal excuse for the complete plundering of our people. »

Sectarianism : Furthermore, the objections of the mainly Protestant northerners to the toleration of Catholicism by the Bavarians would be studiously ignored. Religious questions such as this had, according to Hitler, no place in the National-Socialist movement. The Party aimed to create a people's community, a « Volksgemeinschaft » in which all true Germans would bond together for national unity.

The 25 Points would not be changed. It was the foundation of all Nazi ideology.

« To tamper with it would be treason to those principally the “ martyrs ” of the Beer-Hall “ Putsch ” who died believing in our idea. »

But Hitler's major thrust was not programmatic. He offered the dissidents an alternative methodology. The Party was based not on program, but on the principle of the leader. The Party leadership, therefore, had a simple choice : either accept or reject him as the unquestioned leader.

John Toland astutely places Hitler's ultimatum in Messianic terms :

« National-Socialism was a religion and Hitler was its Christ. Crucified at the “ Feldherrnhalle ” and risen after Landsberg, he had returned to lead the movement and the nation to salvation. »

The dissent evaporated after this. Straßer made a short statement in which accepted the « Führer's » leadership and Hitler put his arm around Straßer in a show of comradeship. Straßer agreed to have the recipients of the alternative program return their copies to him. Josef Gœbbels did not speak at all, dismaying his fellow northern delegates.

Hitler continued his efforts to conciliate with both Straßer and Gœbbels. As to Straßer, Hitler approved the establishment of the new publishing house under Straßer's control. He allowed Straßer to merge 2 « Gaue » (Westphalia and Rhineland North) into 1 new and more powerful « Gau » called the « Ruhr Gau » , with Gœbbels, Franz Pfeffer and Karl Kaufman as a ruling triumvirate. To placate Straßer, he even removed Hermann Esser from the Party's leadership cadre, in April 1926. When Straßer was injured in an automobile accident (his car was hit by a freight train) , Hitler visited him in his Landshut home, bearing a large bouquet of flowers and expressions of sympathy.

Hitler wooed Gœbbels as well. He invited Gœbbels to speak, with Hitler on stage, at the « Burgerbraukeller » , on 8 April 1926, and had the event widely publicized. Hitler's chauffeur, driving the super-charged Mercedes, picked-up Gœbbels (along with Pfeffer and Kaufman) at the train station and gave them a tour of Munich. Hitler greeted the trio at their hotel, and Gœbbels confessed to his diary that :

« His kindness in spite of Bamberg makes us feel ashamed. »

After Gœbbels' speech at the beer-hall, the audience responds wildly and Hitler embraces Gœbbels, with « tears in his eyes » .

The next day, Hitler dressed-down Gœbbels, Pfeffer and Kaufman for their rebelliousness but forgave them, and Gœbbels wrote in his journal that « unity follows. Hitler is great. » Hitler continued his conversations with Gœbbels and invited him to dine in Hitler's apartment, accompanied by Geli Raubal, who flirted with the young Gœbbels, much to his delight. Later, Hitler took Gœbbels on day-long sightseeing tours in Bavaria and when Hitler spoke in Stuttgart, Gœbbels was on stage with him.

...

Adolf Hitler called for a Nazi Party conference to be held at Bamberg. Hitler was becoming concerned that the Nazi Party was splitting in 2 ideologically and wanted the issue resolved as soon as possible. Bamberg was not a random choice for this conference. Bamberg is in Bavaria and Hitler was effectively making a statement about where he thought the heart and soul of Nazism lay.

In early 1926, the Nazi Party appeared to Hitler as if it was splitting into 2 different ideologies. He believed that the Party could only go down one road and the conference at Bamberg was called to resolve the issue once and for all. Party « Gauführers » (District Leaders) were called to the meeting. Those district leaders from Northern Germany were at odds with district leaders from the south of Germany as to where the heart of Nazism lay. Those from the north were described as « urban, socialist with a revolutionary trend » (Louis Snyder) while those district leaders from the south were described as « rural, racist and with populist ideas » . (Louis Snyder)

The northern side of the Party was represented by Gregor Straßer (considered, at the time, as a rival to Hitler for the future leadership of the Party) while the south was best represented by Gottfried Feder.

Hitler chose at Sunday, February 14th, for the meeting in the hope that those from the north of Germany would find it more difficult to get to Bamberg than those in the south. In this sense, Hitler was making it clear where his loyalties lay. However, he knew that he had to be careful as he was unsure which group had the most support when the meeting opened. Both Straßer and Josef Gœbbels spoke for the north but were out-numbered by representatives of the Party from the south of Germany. Hitler did, however, make himself clear when he told the conference that he would not allow the Party to go in the direction of « undiluted socialist principles » .

One of the key-topics that highlighted differences within the Party was what should be done to the homes and estates of those from noble « princely » background. The more radical northern representatives believed that the estates should be expropriated and put to the greater use of the many. Hitler made a 2 hour speech in which he stated where he stood : that expropriation of the estates would push the Party along the road of Communism and that he could not tolerate anything that would help « Communist-inspired movements » .

Hitler knew exactly what he was doing in the speech. He tainted those who stood behind Straßer with the stain of Communism - taking land from those who owned it and re-distributing it. There was a loathing of Communism among the Party and Hitler correctly gambled that those who stood behind Straßer would quickly move behind the southern Nazis who, by the end of the congress, clearly had the backing of Hitler. One of the main-figures who made this move was Josef Gœbbels. He had originally gone to Bamberg to speak on the behalf of the northern « urban revolutionaries » but by the time the conference broke-up, he had set himself firmly in the Hitler camp. It was a move of loyalty recognized by Hitler who made the future Head of Propaganda « Gauleiter » of Berlin. Straßer, for his part, called Gœbbels a « scheming dwarf » .

However, Hitler never forgot someone who he believed represented a challenge to his authority. In 1926, Straßer appeared to do just this. He was one of those murdered in the « Night of the Long Knives » in 1934. Straßer had nothing to do with the threat posed by Ernst Röhm and the SA and was politically inactive at the time - but the

whole episode presented Hitler with the perfect opportunity for revenge.

...

The Bamberg leadership conference was a meeting of the leadership of the National-Socialist German Workers' Party (NSDAP) on Sunday, 14 February 1926. Adolf Hitler claimed there sole, uncompromising leadership within the Party that he was able to pass completely through the course of the year.

After the failure of the Hitler-Ludendorff « Beer-Hall “ Putsch ” » of 1923 and the subsequent trial for treason, the NSDAP was banned until 1925 and sentenced Hitler to December 20, 1924, in Landsberg Fortress prison. During this time, there was « Aufsplitterungstendenzen » and changing leadership aspirations within the organization. Especially under Gregor Straßer, a Left-wing began to emerge who had a « national socialism » instead of « Nazism » to the destination according to its own definition.

Within the NSDAP took place in winter 1925-1926 into a political discussion, the position that we should refer to the « Reichstag » in the upcoming issue of Prince severance. The NSDAP functionaries of the Association Northwest met on January 24, 1926, in Hanover, and spoke-out against compensation. This view did not meet the approval of Hitler, who had no desire to alienate supporters of a prince compensation and this question looked at as secondary, as in Bavaria since 1923, there was a system with the House of Wittelsbach. An impending split of the NSDAP wanted to stop Hitler. Matter was held on February 14, 1926, a meeting of leaders place in Bamberg (Bavaria) . There, the Left-wing of the Party had his program demands that expressed a more « National Bolshevik » policy, withdraw under Gregor Straßer, and Josef Gœbbels. The « Völkische » observers reported that it was complete unanimity has been reached. Adolf Hitler went emerge from this debate out, combined the wing of the Party and became the sole leader of the NSDAP. With the adopted little (later) Party constitution of 22 May 1926, its 1920 declared the 25 Point Programme unchangeable, the victory over the Straßer group was complete.

Josef Gœbbels, however, showed in his diary entry of Hitler deeply disappointed :

« Hitler is talking about. 2 hours. I'm like beaten. What a Hitler ? What a reactionary ? Fabulous clumsy and uncertain. Russian question : completely wrong. Italy and England inherent allies. Horrible ! Our task is the destruction of Bolshevism. Bolshevism is Jewish making ! Prince severance ! Law must remain legal. Even the princes. Not shake question of private property ! Dreadful ! Straßer speaks. Hesitantly, trembling, awkward, the good, honest Straßer, oh God, how little we have grown these pigs down there. Probably one of the biggest disappointments of my life. I no longer believe completely to Hitler. That's the terrible thing : my inner-reliance is taken. I'm only halfway. »

2 months later, however, wrote Gœbbels, who was embraced by a speech by Hitler :

« I'm something of happy. »

On July 25th, 1926, Gœbbels was then in the diary :

« He (Hitler) - I feel connected to the last. Now, the last question to me has disappeared. Germany is live ! “ Heil Hitler ” ! »

Finally, he justified his « volte-face » in an open-letter, of 15 November 1926.

Straßer, who represented increasingly pro-business positions since 1931 and of individual industrialists who accepted donations, resigned from all Party posts due to recurring differences with Hitler, in 1932. On June 30th, 1934, he was murdered in so-called « Röhm “ Putsch ” » by the « Gestapo » .

...

Die Bamberger Führertagung war ein Treffen der Führungsriege der Nationalsozialistischen Deutschen Arbeiterpartei (NSDAP) am 14. Februar 1926. Adolf Hitler beanspruchte dort die alleinige, kompromisslose Führung innerhalb der Partei, die er im Verlauf des Jahres auch vollständig durchsetzen konnte.

Nach dem gescheiterten Hitler-Ludendorff-Putsch von 1923 und dem darauffolgenden Prozess wegen Hochverrats wurde die NSDAP bis 1925 verboten und Hitler bis zum 20. Dezember 1924 in Landsberg zur Festungshaft verurteilt. Während dieser Zeit kam es zu Aufsplitterungstendenzen und wechselnden Führungsansprüchen innerhalb der Organisation. Vor allem unter Gregor Straßer bildete sich ein linker Flügel heraus, der laut Selbstdefinition einen « nationalen Sozialismus » statt eines « Nationalsozialismus » zum Ziel hatte.

Innerhalb der NSDAP kam es im Winter 1925-1926 zu einer politischen Diskussion, welche Position man bei der im Reichstag anstehenden Frage der Fürstenabfindung beziehen sollte. Die NSDAP-Funktionäre der Arbeitsgemeinschaft Nordwest trafen sich am 24. Januar 1926 in Hannover und sprachen sich gegen eine Entschädigung aus. Diese Auffassung stieß nicht auf die Zustimmung Hitlers, der keinesfalls Anhänger einer Fürstenentschädigung verprellen wollte und diese Frage als zweitrangig ansah, da im Freistaat Bayern bereits seit 1923 eine Regelung mit dem Haus Wittelsbach bestand. Eine drohende Spaltung der NSDAP wollte Hitler verhindern.

Am 14. Februar 1926 fand darum eine Führertagung in Bamberg (Bayern) statt. Dort musste der linke Flügel der Partei unter Gregor Straßer und Josef Gœbbels seine Programmforderungen, die eine eher « nationalbolschewistische » Politik ausdrückten, zurückziehen. Der Völkische Beobachter meldete, es sei völlige Einmütigkeit erreicht worden. Adolf Hitler ging gestärkt aus dieser Auseinandersetzung hervor, vereinte die Parteiflügel und wurde alleiniger Führer der NSDAP. Mit der wenig später verabschiedeten Parteisatzung vom 22. Mai 1926, die das 25-Punkte-Programm von 1920 für unabänderbar erklärte, war der Sieg über die Straßer Gruppe vollkommen.

Josef Gœbbels allerdings zeigte sich in seinem Tagebucheintrag von Hitler zutiefst enttäuscht :

« Hitler redet. Zwei Stunden. Ich bin wie geschlagen. Welch ein Hitler ? Welch Reaktionär ? Fabelhaft ungeschickt und unsicher. Russische Frage : vollkommen daneben. Italien und England naturgegebene Bundesgenossen. Grauenhaft !

Unsere Aufgabe ist die Zertrümmerung des Bolschewismus. Bolschewismus ist jüdische Mache ! Fürstenabfindung ! Recht muß Recht bleiben. Auch den Fürsten. Frage des Privateigentums nicht erschüttern ! Grauensvoll !! Straßer spricht. Stockend, zitternd, ungeschickt, der gute, ehrliche Straßer, ach Gott, wie wenig sind wir diesen Schweinen da unten gewachsen. Wohl eine der größten Enttäuschungen meines Lebens. Ich glaube nicht mehr restlos an Hitler. Das ist das Furchtbare : mir ist der innere Halt genommen. Ich bin nur noch halb. »

Zwei Monate später aber schrieb Gœbbels, der nach einer Rede von Hitler umarmt worden war :

« Ich bin so etwas von glücklich ! »

Am 25. Juli 1926 trug Gœbbels dann im Tagebuch ein :

« Ihm (Hitler) fühle ich mich bis zuletzt verbunden. Nun ist mir der letzte Zweifel geschwunden. Deutschland wird leben ! Heil Hitler ! »

Schließlich rechtfertigte er seine Kehrtwendung in einem offenen Brief vom 15. November 1926.

Straßer, der seit 1931 zunehmend unternehmerfreundliche Positionen vertrat und von einzelnen Großindustriellen Spenden entgegennahm, trat wegen wiederkehrender Differenzen mit Hitler 1932 von allen Parteiämtern zurück. Am 30. Juni 1934 wurde er beim sogenannten « Ernst-Röhm-Putsch » von der Gestapo ermordet.

...

3 mars 1926 : Le chef Kurt Singer dirige le « Tantum ergo » et l' « Ave Maria » de Bruckner avec le « Chœur des docteurs » de Berlin (« Berliner Ärzte-Chor ») . À l'orgue : Walter Fischer. (En 1924, Singer a publié un bouquin sur la musique chorale de Bruckner.)

Kurt Singer

Le chef d'orchestre et réalisateur Kurt Singer créa, en 1933, la « Fédération culturelle des Juifs allemands » (« Kulturbund deutscher Juden ») pour permettre aux artistes juifs de continuer à exercer leur métier, et pour œuvrer contre l'exclusion des Juifs de la vie culturelle en Allemagne. Mais, en 1935, les autorités nazies contraignirent la scène culturelle juive à fonder la « Fédération du « Reich » des associations culturelles juives » (« Reichsverband der jüdischen Kulturbünde ») et placèrent son travail sous le contrôle direct de la « Gestapo » . Au moyen de cette mesure et de l'interdiction qui fut faite aux « aryens » d'assister aux représentations culturelles juives, la « Gestapo » transforma la fédération en un instrument de mise à l'écart de la population juive, isolée ainsi dans un ghetto culturel et intellectuel. Kurt Singer fut arrêté en Hollande, en 1940, et déporté au camp de concentration de « Theresienstadt » , où il mourut en février 1944.

...

The musician, musicologist, conductor and neurologist Kurt Singer was born on 11 October 1885 in Berent (Koblenz) , West Prussia ; and died on 7 February 1944 at the « Theresienstadt » concentration camp.

Though described by his daughter Margot Wachsmann-Singer as « more German than the Germans » , he was dismissed as a Jew from his roles in Germany's musical life after Adolf Hitler's take-over in 1933. He, then, turned to « Jewish » undertakings and, from 1933 to 1938, led the Berlin « Jüdischer Kulturbund » (Jewish Culture League) , an organization devoted to Jewish culture performed by and for Jews. This organization, which existed from 1933 to 1941, was at the centre of Singer's life and death.

The son of a rabbi, Kurt Singer studied medicine and musicology in Berlin, where he became a neurologist. Combining his interests in medicine and music, in 1912, he founded the « Berliner Ærztechor » (Doctors' Choir) , which he also conducted. During World War I, he was a military doctor, earning an Iron Cross for his service. After the War, he acted as music-editor for the Berlin newspaper « Vorwärts » , the central organ of the Social-Democratic Party of Germany. He also wrote and published such works as « Wesen und Heilwirkung der Musik » (The Healing Power of Music) as well as « Berufskrankheiten der Musiker » (The Occupational Illness of Musicians) , and produced valuable research on German folk-song and the composers Richard Wagner and Anton Bruckner. In 1927, his diverse musical accomplishments earned him a post as Intendant of the « Städtische Oper » (Municipal Opera House) , in Charlottenburg, Berlin, under Heinz Tietjen.

When the Nazis came to power, in 1933, Singer lost this position. One of the regime's earliest decrees was the « Gesetz zur Weiderherstellung des Berufsbeamtentums » (Law for the Restoration of the Professional Civil Service) , of 7 April 1933, passed 6 days after the boycott of Jewish businesses. By means of the Law's Aryan paragraph, « civil servants who are not of Aryan ancestry » were to be dismissed. This measure prevented non-Aryans from holding positions in the public sphere, especially at cultural institutions such as State-run Music Conservatories, Opera Houses, concert-halls and theatres. In response to such Nazi legislation, rising anti-Semitism, and simple mathematics (Berlin had a significant Jewish population) , Kurt Baumann, who had worked as Singer's assistant at the Municipal Opera House, from 1930 to 1932, drafted a detailed proposal for a Jewish cultural association and contacted Singer. Baumann was wise to contact Singer. Singer had envisioned a similar organization and (as a combat veteran and respected figure in German national circles) was the perfect spokesperson for such an endeavour. Baumann and Singer revised the initial proposal for the League and, then, recruited other Jewish leaders, such as Berlin's chief rabbi Leo Bæck, journalist Werner Levie and conductor Joseph Rosenstock, who had been removed from his post as music-director at the National Theatre, in Mannheim. When Baumann approached theatre-critic Julius Bab with the project, Bab was justifiably skeptical :

« Are we allowed to do this ? »

Indeed, it was not clear how the organization would win the Nazi government's sponsorship.

A born leader, Singer has been described as charismatic and a « great personality » . He drew on these attributes as he struggled to generate interest within various government offices. He was eventually invited to meet with Hans Hinkel, who had been appointed head of the Prussian Theatre Commission by the new Prussian minister Hermann

Göring immediately after Adolf Hitler's ascension to power. In April 1933, Hinkel began negotiating with Singer the operating terms for the creation of the « Kulturbund ». In the middle of May, Hinkel summoned Singer to a final meeting with Göring, who warned :

« If all of you do everything right and obey “ Herr ” Hinkel, then everything will go well. If all of you behave badly, then there'll be trouble, you know that. »

In this way, the « Kulturbund » received the Nazi government's « blessing », and one of the most paradoxical partnerships in German history began.

During the « Kulturbund » 's tenure, Singer did his best to meet the various demands of the heterogeneous Jewish community involved through a repertoire both familiar and « Jewish ». He also struggled to maintain the organization despite economic hardships and emigration. To do this, Singer turned to Kurt Sommerfeld, a former musician in the « Kulturbund », who had left the ensemble in 1936 to participate in the newly-formed Palestine Orchestra. In a letter of 1937, he asked Sommerfeld to help prevent additional musicians from emigrating to join the Orchestra. Though Singer generally helped « Kulturbund » members leave Germany, Singer's devotion to the « Kulturbund », at times, bordered on delusional as conditions for Jews in Germany worsened. This detachment from reality became more dangerous in the following year.

In 1938, Singer travelled to the United States, where he visited his sister and lectured at Harvard University. Ernest Lenart, the « Tempelherr » in the League's inaugural performance (1933) of Lessing's « Nathan the Wise and an “ émigré ” since 1938 », visited Singer during his trip. Lenart told him about « Kristallnacht », the catastrophic pogroms of November 9 to 10, and urged him to remain in America. Singer replied :

« Dear Lenart, I must go back. »

Despite being offered a University position during his stay in the United States, out of loyalty and the importance he placed on the « Kulturbund », Singer refused. Upon hearing news of « Kristallnacht », he returned to Europe to, in his own words, « rescue what could be rescued ». « En route » in Rotterdam, friends and acquaintances were able to intercede and persuade Singer to suspend his homecoming. Within a few days, he believed the « Kulturbund » could no longer function in Nazi Germany. He remained in Holland and, until he realized the severity of the situation, participated, to a limited extent, in musical activities there, including concerts at the « Joodsche Schouwburg » (Jewish Theatre), which the Nazis established in 1941 on the model of the Berlin Jewish Culture League. With the Nazi occupation of Holland, Singer tried to return to the United States, eventually pinning all his hopes on a non-quota-visa. But no means of escape was forthcoming. On 15 July 1942, the 1st deportations from Amsterdam to Auschwitz began. Between August 1942 and November 1943, the « Jewish Theatre », of all places, was used as a deportation centre and Jews in the region, including Singer, reported there to await transport. Because of his « outstanding service to Germany's artistic community », Singer was sent to the « model » concentration camp of « Terezín », where he died in January 1944. On 11 October 1997, a memorial tablet was erected in Singer's honour on the « Mommsenstraße », in Charlottenburg.

...

Doctor Kurt Singer, former president of the Jewish « Kulturbund », the single Jewish cultural organization permitted to function in Germany till the outbreak of the War, died in England today. He was 59 years old.

Doctor Singer was also the president of the Association of the Jewish « Kulturbunds » in the 3rd « Reich » which, as late as 1938, had branches in about a hundred cities in Germany and counted more than 70,000 members. This association provided work for 1,700 Jewish artists who had been ousted from their jobs in the German theatres under the anti-Jewish laws. It maintained in Berlin its own « ghetto theatre » and conducted « ghetto concerts » until the outbreak of War, in various parts of Germany where Jews were concentrated.

Doctor Singer was born in Berent, West Prussia. He studied medicine and music. He practiced medicine till 1927 when he was engaged by the Berlin municipality to take an active part in the arrangements for the celebration of Beethoven's Centenary. 3 years later, he was appointed general-manager of the Berlin State Opera. He was dismissed from this position, as a Jew, immediately after the Nazis came to power in 1933.

...

Kurt Singer (geboren 11. Oktober 1885 in Berent, Westpreußen ; gestorben 7. Februar 1944 im KZ Theresienstadt) war ein Berliner Neurologe, Musikwissenschaftler und Vorsitzender des jüdischen Kulturbundes.

Kurt Singer, Sohn eines Rabbiners, verbrachte seine Jugend in Koblenz. Nach dem Abitur studierte er Medizin, Psychologie und Musikwissenschaften. 1908 wurde er zum Doktor der Medizin promoviert und arbeitete zunächst als Nervenarzt in der Berliner « Charité ». Seit 1910 schrieb er Musikkritiken. 1913 gründete er den Berliner Ärztechor, den er bis in die Zeit des Nationalsozialismus leitete. 1923 wurde er Professor an der Staatlichen Akademischen Hochschule für Musik, wo er sowohl lehren als auch forschen konnte. Drei Jahre später erschien sein Werk Die Berufskrankheiten der Musiker. Singer leitete von 1923 bis 1932 die ärztliche Beratungsstelle an der Hochschule für Musik und hielt Vorlesungen über Berufskrankheiten von Musikern. Von 1927 bis 1931 war er vorübergehend zunächst Stellvertreter und dann Intendant der Städtischen Oper Berlin. An der Musikhochschule wurde er im Herbst 1932 wegen angeblicher finanzieller Schwierigkeiten entlassen. Als nach der Machtübergabe an die Nationalsozialisten 1933 zahlreiche Musiker jüdischer Herkunft nach dem Gesetz zur Wiederherstellung des Berufsbeamtentums ihre Stellung verloren, gründete er den jüdischen Kulturbund. Singer emigrierte 1938 nach Amsterdam. 1943 wurde er verhaftet, zunächst in das Durchgangslager Westerbork, anschließend in das Ghetto Theresienstadt deportiert. Dort starb er am 7. Februar 1944 an den Folgen der Haftbedingungen.

Nach Singer ist heute das Kurt-Singer-Institut für Musikergesundheit an der Hochschule für Musik « Hanns Eisler » Berlin benannt.

...

Kurt Singer besuchte das Gymnasium in Koblenz ; vermutlich erhielt er am dortigen Konservatorium auch eine

musikalische Ausbildung. Nach dem Abitur studierte er in Berlin Medizin (Promotion 1908) und setzte daneben seine musikalischen Studien bei Paul Grünberg (Violine) , Max Friedländer (Musikgeschichte) und Siegfried Ochs (Chorgesang und Dirigieren) fort. Nachdem er eine Zeitlang als Nervenarzt praktiziert hatte, nahm er 1910 eine Tätigkeit als Musikkritiker auf. Singer arbeitete und andere für den « Vorwärts » und verfaßte Schriften zur Musikgeschichte und -theorie sowie über Berufskrankheiten von Musikern. 1913 gründete er den Berliner Ärztechor (später Kurt Singerscher Chor) . Seit 1923 Lehrbeauftragter an der Staatliche akademie Hochschule für Musik in Berlin, gab er Kurse über die Belastungen und Krankheiten von Musikern und leitete eine ärztliche Beratungsstelle. 1927 wurde er stellvertretender Intendant der Städtische Oper Berlin-Charlottenburg und 1930-1931 deren Intendant. Außerdem übernahm er dort sowie an der Berliner Staatsoper Regiearbeiten ; darüber hinaus wirkte er als Stadtverordneter der SPD.

Angeblich aus finanziellen Gründen erfolgte 1932 seine Entlassung aus der Stellung an der Berliner Musikhochschule. Nachdem 1933 zahlreiche Musiker und Musikerinnen jüdischen Herkunft ihre Arbeit verloren hatten, setzte sich Singer zusammen und andere mit dem Regisseur Kurt Baumann (1907-1983) für die Gründung des Kulturbundes Deutscher Juden (später Jüdischer Kulturbund) ein. Zunächst in Berlin, später dann reichsweit Vorsitzender und künstlerischer Leiter dieser Organisation, übernahm er administrative Aufgaben und trat in Veranstaltungen des Jüdischer Kulturbundes in Berlin und anderen Städten als Chor- und Orchesterleiter sowie als Opernregisseur auf. Sein Interesse galt insbesondere der Berliner Kulturbundoper, wo er Opern beziehungsweise Operetten von Wolfgang Amadeus Mozart, Ludwig van Beethoven, Camille Saint-Saëns, Giuseppe Verdi, Piotr Ilitch Tschaikowsky, Otto Nicolai, Johann Strauß und Jacques Offenbach inszenierte, sowie der Aufführung der Oratorien Händels. Während einer Reise im Herbst 1938 in die USA suchte Singer nach Möglichkeiten, den Jüdischer Kulturbund vollständig in die USA zu transferieren. Nach den Novemberpogromen 1938 kehrte er nach Europa zurück, wurde aber davor gewarnt, nach Deutschland einzureisen. Er blieb in Amsterdam, wo er als Musikschriftsteller und -lehrer arbeitete. Seine Bemühungen, ein Visum für die USA und dort eine Stellung an einer Universität zu erlangen, schlugen fehl. Nach der Besetzung der Niederlande durch die deutsche Wehrmacht arbeitete er für die jüdische Selbstverwaltung in Amsterdam und leitete 1941-1942 noch einen Chor. Im April 1943 wurde Singer verhaftet, im KZ Westerbork inhaftiert und dann in das Ghetto Theresienstadt deportiert. Dort arbeitete er noch eine Zeitlang als Musikkritiker und setzte sich für die Aufführung von Händels Oratorien ein, bis er in diesem Ghetto starb. Singers Studie über « Die Berufskrankheiten der Musiker, Systematische Darstellung ihrer Ursachen, Symptome und Behandlungsmethoden » (1926, 21960, englisch 1932) fand weite Verbreitung. Systematisch waren darin die Erfahrungen verarbeitet, die Singer seit 1923 in der Beratungsstelle der Staatliche akademie Hochschule für Musik in Berlin zu Problemen der physischen und psychischen Belastung von Musikern gesammelt hatte.

2002 wurde an der Universität der Künste Berlin und der Hochschule für Musik « Hanns Eisler » Berlin das Kurt-Singer-Institut für Musikergesundheit nach ihm benannt.

...

Wird Kurt Singer zunächst Nervenarzt und folgt erst spät seinen künstlerischen Neigungen. Als Kritiker, Dirigent und Regisseur findet er weithin Beachtung. 1933 gründet er mit Freunden den « Kulturbund deutscher Juden » in Berlin und will auf diese Weise verfeimten und entlassenen jüdischen Künstlern Beschäftigung, den Zuschauern aber einen

Zugang zu Kultur erhalten. 1935 wird Singer Leiter des Reichsverbandes der jüdischen Kulturverbände in Deutschland und ständiger Kontrahent des nationalsozialistischen « Reichskulturverwalters » Hans Hinkel, der alle deutschen Juden zu überwachen hat. Im November 1938 kehrt Singer aus den USA nach Europa zurück, als er die Nachricht vom Novemberpogrom erhält. Freunde halten ihn in Holland davon ab, nach Deutschland zurückzukehren. Kurt Singer wird dort ab 1940 bis zu seiner Deportation in das Konzentrationslager Theresienstadt gefangengehalten, wo er Anfang Februar 1944 stirbt.

Genealogie

Vater : Moritz Leopold (1854-1900) , aus Losoncz (Ungarn) , Doktor der Philosophie, Rabbiner in Koblenz ; Mutter : Ulla Friederike Rosenthal (gestorben 1938) ; Brüder : Alfred Jakob (1884-1943 KZ Auschwitz) , Doktor der Medizin, Hans Ferdinand (geboren 1895) , Schwester : Erna Nitke (1887-1964) , emigrierte in den USA ; - verheiratet 1) verheiratet 1929 Gertrud Horwitz (1885-1957, verheiratet 2] Werner Kass) , emigrierte in die Schweiz, 2) Margret (Margarethe) Pfahl (Ochs-Pfahl, Pfahl-Wallerstein) (1897 - nach 1950, verheiratet 2] ; Lothar Wallerstein, 1882-1949, aus Prag, Doktor der Medizin, Dirigent, Opernregisseur und -direktor, 1909 Professor, siehe Jahrbuch der Gesellschaft für Wiener Theaterforschung 1929 ; Teichl ; New Grove Dictionary) , aus Berlin, Sängerin und andere an der Deutschen Oper in Berlin (siehe Wi. 1935 ; Kutsch-Riemens, Große Sängerlexikon) ; I Sohn aus I) Hans Joachim (1921-1879) , Chemiker, emigrierte in die Schweiz, Assistent an die Humboldt-Universität zu Berlin, 1961 Direktor für Arbeit die Buna-Werke in Schkopau bei Merseburg, 1969 Generaldirektor, oder Professor für Technologie der Elaste an der TH Leuna-Merseburg, 1967-1969 Vorsitzender der Chemische Gesellschaft der DDR (siehe BHdE I ; Biographie Handbuch SBZ/DDR) , 2 Tochter aus I) Margot Wachsmann-Singer (geboren 1918) , Physiotherapeutin, emigrierte 1938 in die Schweiz, 1940 nach Palästina, jetzt in Haifa, Anne(liese) Goldenberg (1917-1977) , emigrierte 1933 in die Schweiz, Ende 1945 in Wien, Fremdsprachenkorrespondentin ; E : Hans Goldenberg (geboren 1946) , Doktor der Philosophie, Professor für Medizin Chemie an der Universität Wien, Georg Goldenberg (geboren 1949) , Doktor der Medizin, Chefarzt der Neuropsychologie Abteilung am Krankenhaus in München-Bogenhausen (beide siehe Kürschner, Gel.-Kal. 2009) .

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Richard Wagner. Blättern zur Erkenntnis seiner Kunst und seiner Werke (1913) .

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Heilwirkung der Musik, Betragen zur musikalischen Empfindungslehre (1927) .

Musik und Charakter, Gedanken zur Gegenwartskrise der Musik, Eine Streitschrift (1929) .

Siegfried Ochs, der Begründer des Philharmonischen Chors (1933) .

Betragen in : Allgemeine Musikzeitung.

Rheinische Musik- und Theater-Zeitung : Allgemeine Zeitschrift für Musik.

Merker.

Musik.

Vorwärts.

Monatsblätter und Allgemeines, herausgeber von Kulturbund Deutscher Juden.

...

4 mars 1926 : Le chef Fritz Busch dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 17e concert de la saison.

10 mars 1926 : Le chef Felix Maria Gatz dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

14 mars 1926 : Création à Vöcklabruck du « Psaume II2 » sous la direction de Max Auer.

18 mars 1926 : Le chef Heinz Unger dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société des Amis de la Musique de Berlin (« Gesellschaft der Musikfreunde zu Berlin eingetragener Verein ») .

Seconde tournée américaine de Fürtwängler qui consiste en 31 concerts avec l'Orchestre philharmonique de New York.

25 et 26 mars 1926 : (Concert au « Carnegie Hall » de New York.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de New York. Au même programme : l'Ouverture « Euryanthe » de Weber ; et la soliste Wanda Landowska interprète le Concerto pour piano n° 26 de Mozart et le Concerto pour clavecin de Haydn.

16 avril 1926 : Le chef Felix Maria Gatz dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

Tournée de la Philharmonie de Berlin

1 mai 1926 : (Arrêt à Essen.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre

philharmonique de Berlin. Au même programme : l'Ouverture « Tannhäuser » de Wagner ; et le poème symphonique « Till Eulenspiegels lustige Streiche » de Strauß.

5 mai 1926 : (Arrêt à Kassel.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : le Prélude des « Maîtres-chanteurs de Nuremberg » de Wagner ; des « Danses hongroises » de Brahms ; et le poème symphonique « Till Eulenspiegels lustige Streiche » de Strauß.

7 mai 1926 : (Arrêt à Breslau.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : le Prélude des « Maîtres-chanteurs de Nuremberg » de Wagner ; et la Symphonie n° 1 de Beethoven.

9 mai 1926 : (Arrêt à Prague.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Tannhäuser » de Wagner ; et la Symphonie n° 1 de Beethoven.

17 mai 1926 : (Arrêt à Freiburg.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Léonore » n° 3 de Beethoven ; et la Sérénade n° 13 de Mozart.

19 mai 1926 : (Arrêt à Frankfurt-am-Main.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : le Prélude des « Maîtres-chanteurs de Nuremberg » de Wagner ; et le poème symphonique « Till Eulenspiegels lustige Streiche » de Strauß.

20 mai 1926 : (Arrêt à Mannheim.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : la Symphonie n° 1 de Beethoven.

Juin 1926 : Adolf Hitler had captivated Josef Gœbbels. Gœbbels was to join the headquarters in **November**, headed by Rudolf Heß as secretary ; Franz Xaver Schwarz as treasurer ; and Philipp Bouhler as secretary general. After the Bamberg meeting, however, Gœbbels became increasingly loyal to Hitler, and broke with Gregor Straßer in August 1928. Hitler recruited Franz Pfeffer von Salomon to head the SA, replacing Ernst Röhm, and presenting a new image :

« In order to prevent the SA to taking on any secret character from the start, it should not be hidden and should march under a bright sky to destroy all myths that it is a “ secret organization ”. We must show the Marxists that the future boss of the streets is National-Socialism, just as National-Socialism will be the boss of the State. »

20 octobre 1926 : Le chef Felix Maria Gatz dirige les 1re et 2e Symphonies de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

21 octobre 1926 : (Concert à Leipzig célébrant le 30e anniversaire de la mort de Bruckner.) Le chef Wilhelm Fürtwängler dirige à la « Großer Saal » la 9e Symphonie de Bruckner avec « das städtische und Gewandhaus

Orchester » de Leipzig. Au même programme : l'Ouverture-fantaisie « Roméo et Juliette » de Tchaïkovsky ; et le 2e Concerto pour piano de Liszt, avec le soliste Vladimir Horowitz. Il s'agit du 3e concert de la saison.

22 octobre 1926 : (Arrêt à Hambourg.) Le chef Wilhelm Fürtwängler dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture du « Freischütz » de Weber ; et « le Chant de joie » de Honegger.

24 et 25 octobre 1926 : Wilhelm Fürtwängler dirige la 9e Symphonie de Bruckner avec la Philharmonie, à Berlin. Au même programme : l'Ouverture-fantaisie « Roméo et Juliette » de Tchaïkovsky ; et le 2e Concerto pour piano de Liszt, avec le soliste Vladimir Horowitz (série : « Philharmonisches Konzert ») .

31 octobre 1926 : (Concert donné à la « Halle-Saale », aussi appelée « Walhallaal », de Karlsruhe.) Le chef Wilhelm Fürtwängler dirige la 9e Symphonie de Bruckner avec « das städtische und Gewandhaus Orchester » de Leipzig. Au même programme : l'Ouverture « Euryanthe » de Weber ; et l'Ouverture-fantaisie « Roméo et Juliette » de Tchaïkovsky.

2 novembre 1926 : Le chef Joseph Reitmeier dirige les Symphonies n° 0, n° 3 et n° 4 de Bruckner avec l'Orchestre philharmonique de Munich. Il s'agit d'une première munichoise dans le cas de la « Nullte » .

13 novembre 1926 : Le chef Hermann Wunsch dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Hermann Wunsch

Hermann Wunsch (geboren 9. August 1884 in Neuß ; gestorben 21. Dezember 1954 in Berlin) war ein deutscher Komponist, Dirigent, Musiktheoretiker und Lehrbeauftragter für Komposition.

Hermann Wunsch kam 1884 als Sohn des Eisenbahnwerkmeisters Balthasar Wunsch und dessen Frau Amalie Hafels im rheinischen Neuss zur Welt. Seine Ausbildung begann er mit einem Lehrerseminar. Danach besuchte er die Konservatorien in Krefeld, wo er Komposition bei Theodor Müller-Reuter studierte, Düsseldorf, wo er von Frank Limbert unterrichtet wurde, sowie Köln.

Anschließend ließ sich Wunsch in Krefeld nieder. Dort war er zunächst ein Jahr lang als außerordentlicher Lehrer am Konservatorium tätig. Von 1907 bis 1910 dirigierte er den örtlichen Philharmonischen Chor und arbeitete außerdem als Musikprivatlehrer. Danach übernahm er die Leitung des neu gegründeten Konservatoriums in Viersen. Von 1911 bis 1912 studierte Wunsch an der Hochschule für Musik Berlin bei Engelbert Humperdinck. Im Anschluß war er ein Jahr Musikdirektor in Wattwil, Schweiz.

Während des Ersten Weltkriegs diente Wunsch an der Ostfront. Nach Kriegsende lebte er in Berlin. Von 1919 bis 1920 lehrte er am Klindworth-Scharwenka-Konservatorium. Danach arbeitete er als freischaffender Komponist. Finanziell wurde er von Heinrich Schenker unterstützt, der ihm 1924 ein Stipendium für mittellose Musiker aus dem Sofie-Deutsch-Fond

gewährte. Von 1930 bis 1931 war Wunsch als Chordirektor des Stern'schen Konservatoriums tätig. 1937 begann er, Komposition an der Berliner Musikhochschule zu lehren, ab 1945 als Professor. 1954 starb er in Berlin.

Wunsch war mit Paula Augusta, « née » Peschken, verheiratet. Aus der Ehe ging ein Sohn, Hans Wolfgang Wunsch (geboren 1913) hervor.

Werke

Hermann Wunsch komponierte unter anderem acht Opern, ein Klavierkonzert, sechs Sinfonien, eine Messe sowie einige Orchesterwerke. Insgesamt schuf er rund 60 Werke fast aller Musikgattungen. Während sein kompositorisches Schaffen relativ wenig Anerkennung fand, wurde er als Pädagoge und Theoretiker sehr geschätzt.

Violinkonzert, einsätzig, Uraufführung Berlin (1922) .

II. Sinfonie, Uraufführung München (1923) .

Liederbüchlein für Paula Wunsch : sechs kleine schlichte Weisen für eine Singstimme mit Klavierbegleitung, Opus 2, Drei Tannen-Verlag, Berlin (1924) .

III. Sinfonie, Uraufführung Trier (1925) .

IV. Sinfonie, Uraufführung Kassel (1927) .

Bianca, einaktiges Kammerstück für Musik, Uraufführung Deutsches Nationaltheater Weimar (1927) .

Don Juans Sohn, Kammeroper, Uraufführung Deutsches Nationaltheater Weimar (1928) .

Aus dem Stundenbuch des Rainer Maria Rilke (4 Lieder, Opus 18) , Forberg, Leipzig (1924) - Uraufführung Trier (1925) .

Kammerkonzert für Klavier und kleines Orchester, Opus 22, Schott Verlag, Mainz (1925) - Uraufführung Kiel (1925) , Tonkünstlerfest.

Chor der thebanischen Alten, Opus 32, Gebrüder Hug & Co. , Leipzig (1930) .

Mit Kurt Heynicke (Dichtung) : Volk für dreistimmigen Kinder- beziehungsweise Frauenchor oder vierstimmigen gemischten Chor mit Begleitung eines Klaviers oder eines Schülerorchesters, Opus 34, Vieweg Verlag, Berlin-Lichterfelde (1930) .

Messe für Männerchor, Soli (Sopran, Alt, Tenor, Bass) , Orchester und Orgel ad libitum, Opus 36, Gebrüder Hug & Co. , Leipzig (1930) .

Kleine Lustspiel-Suite, Opus 37, Eulenburg Verlag, Leipzig (1930) .

Irreland, Oper, Uraufführung Großes Haus am Domhof Osnabrück (1930) .

Fest auf Monbijou - Suite in fünf Sätzen für kleines Orchester, Opus 50, Eulenburg Verlag, Leipzig (1933) - Uraufführung Bonn (1933) .

Franzosenzeit - Oper, Uraufführung Mecklenburgisches Staatstheater, Schwerin (1933) .

Die kleine Passion - Maria, unser Frauen, der träumet (Wk 56) , Wolfgang Müller Verlag, Heidelberg (1957) .

Auszeichnungen

Wunsch wurde mit einigen Musikpreisen ausgezeichnet.

1925 : Erhielt er den Schottpreis und den Preis der Stadt Trier.

Seine Sinfonie Hammerwerk brachte ihm den vom Leipziger Verlag Gebrüder Hug & Co. ausgeschriebenen Franz-Schubert-Preis ein.

1928 : Wurde er für seine V. Sinfonie beim Internationalen Schubert-Wettbewerb von 1928 ausgezeichnet.

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8 décembre 1926 : Le chef Felix Maria Gatz dirige la 4e Symphonie et le « Te Deum » de Bruckner avec l'Orchestre philharmonique de Berlin, accompagné du Chœur Bruckner (« Bruckner-Chor ») . Les solistes : Jeanne Kœtsier, Frieda Langendorff, Alexander Kirchner, Theodor Heß van der Wyk. À l'orgue : Otto Dunkelberg. Le concert est commandité par la Société Anton Bruckner.

1927

1er janvier 1927 : Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec « das städtische und Gewandhaus Orchester » de Leipzig. L'organiste Günther Ramín ouvre le concert avec un Prélude et Fugue de Bach. Au même programme : la Gavotte tirée de la suite de ballet du « Idomeneo » de Mozart ; et la soprano Lotte Schöne (Charlotte Bodenstern) interprète des airs de Gluck (tirés de « Pâris et Hélène » et de « Hercule et Hébé ») et de Mozart (tiré de « Zaïde ») .

6 janvier 1927 : Le chef Wilhelm Fürtwängler dirige, à Hambourg, la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. En début de programme : l'Ouverture « Egmont » de Beethoven.

8 et 9 janvier 1927 : Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « das Geschöpfe des Prometheus » de Beethoven ; et le

Concerto pour clavecin de Haydn, avec la soliste Wanda Landowska.

19 janvier 1927 : Le chef Felix Maria Gatz dirige la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

16 février 1927 : Le chef Felix Maria Gatz dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

2 mars 1927 : Le chef Felix Maria Gatz dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

23 mars 1927 : Le chef Felix Maria Gatz dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

14 et 15 avril 1927 : Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : le 5e Concerto brandebourgeois de Bach, avec les solistes : Wilhelm Fürtwängler (piano) , Wilhelm Sonnenberg (flûte) et Franz Mairecker (violon) .

Tournée de la Philharmonie de Berlin

28 avril 1927 : (Arrêt à Braunschweig.) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Coriolan » de Beethoven ; et la Symphonie n° 40 de Mozart.

1 mai 1927 : (Arrêt à Essen.) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Coriolan » de Beethoven ; et le 5e Concerto brandebourgeois de Bach, avec les solistes : Wilhelm Fürtwängler (piano) , Albert Harzer (flûte) et Henry Holst (violon) .

18 mai 1927 : (Arrêt à Stuttgart.) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Rosamunde » de Schubert ; et la Symphonie n° 40 de Mozart.

19 mai 1927 : (Arrêt à Munich.) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : la Symphonie n° 1 de Beethoven.

24 mai 1927 : Dans le cadre du Festival de Heidelberg, le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : le poème symphonique « Till Eulenspiegels lustige Streiche » de Strauß ; et le Concerto pour violoncelle de Haydn, avec le soliste Gregor Piatigorsky.

1 juin 1927 : Dans le cadre du Festival de Görlitz, le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Léonore » n° 2 de Beethoven ; et le Concerto pour piano n° 17 de Mozart, avec le soliste Artur Schnabel.

Juin 1927 : Dans les derniers jours de son règne comme « Generalmusikdirektor » à l'Opéra de Wiesbaden, le chef Otto Klemperer dirige pour la 1re fois la 5e Symphonie de Bruckner.

11 août 1927 : Les Orchestres philharmonique et symphonique de Berlin se joignent le temps d'un concert. Le chef Wilhelm Fürtwängler dirige le « Psaume 150 » de Bruckner, avec la soliste Lotte Leonard. Au même programme : le Concerto « Grosso », Opus 6, n° 10, de Händel.

Waldemar von Bauszern dirigea la seconde partie du concert.

1927 : Amalie, la veuve du chef d'orchestre Ferdinand Löwe (décédé le 6 janvier 1925) et Rosalie Hueber (la sœur de Bruckner) vendent un certain nombre de pages manuscrites du Finale de la 9e Symphonie à la ville de Vienne et à sa Bibliothèque nationale.

19 octobre 1927 : Le chef Felix Maria Gatz dirige le « Te Deum » de Bruckner avec l'Orchestre philharmonique de Berlin, accompagné du Chœur Bruckner (« Bruckner-Chor »). Les solistes : Emmy von Stetten, Julia Lotte Stern, Alfred Wilde, Cornelius Bronsgeest. (Le nom de l'organiste n'est pas mentionné.) Le concert est commandité par la Société Anton Bruckner.

9 novembre 1927 : Fondation à Leipzig de la « Bruckner-Gesellschaft » (Société Anton Bruckner) dont le président élu est le musicologue Max Auer. L'organisme va déménager à Vienne, en 1929.

1927 : Publication of Josef Venantius von Wöb's « new revision » of Ferdinand Löwe and Josef Schalk's piano arrangement of the 3rd Symphony (Universal-Edition, Vienna) .

« Bruckner-Gesellschaft »

The International Bruckner Society (« Internationale Bruckner-Gesellschaft ») was an organization which began its existence in 1927, in Leipzig ; and was officially founded in 1929, in Vienna. Its main purpose since then has been to publish editions of the music of Anton Bruckner. Most of Bruckner's music had been published during the composer's lifetime or shortly after his death, but often in versions that incorporated numerous changes suggested by his friends and students. In the case of Bruckner's unfinished 9th Symphony, Bruckner student Ferdinand Löwe made several unauthorized changes even after Bruckner's death. The mission of the International Bruckner Society was to publish versions of Bruckner's works based directly on the original manuscripts, which the composer had bequeathed to the Austrian National Library.

The Society hired Robert (Maria) Haas as General Editor, with Alfred Orel as his assistant. The 1st publication was

Orel's critical edition of the 9th Symphony, published in 1934, but premiered 2 years earlier, in 1932, in a concert by Sigmund von Hausegger conducting the Munich Philharmonic Orchestra. In this concert the 9th Symphony was performed twice : once in the Löwe edition and, again, in the new Orel edition, and its success provided much impetus for a complete critical edition of Bruckner's work.

Between 1935 and 1944, Haas published editions of all the remaining numbered Symphonies except for the 3rd (Haas' work on this Symphony was destroyed in a War-time incident) . In several cases, multiple revisions of a single Symphony existed in the manuscripts, and Haas did not hesitate to combine material from different versions to produce what he considered an « ideal » version for publication (even though it did not correspond to anything actually written by the composer) .

The Society had officially been dissolved in 1938, immediately after the « Anschluß » (although publication of the complete edition continued from Leipzig) . After World War II, the Society was refounded in Vienna. Haas was fired because of his Nazi connections and publication resumed under a new General Editor : Leopold Nowak. The 1st post-War publication was a critical edition of the 3rd Symphony, edited by Fritz Öser. Nowak continued as General Editor until 1989, by which time the Society had published multiple versions of the Symphonies and also numerous other works by Bruckner. Nowak was a more scholarly and less creative editor than Haas : he saw his task as reproducing all the different versions that Bruckner wrote on the basis of the manuscript and printed sources, and documenting all the differences in great detail. The post-War Nowak editions became more commonly performed and recorded than the pre-War Haas versions, although a significant number of conductors continued to prefer Haas.

The Society continued to produce new editions of Bruckner's works after Nowak stepped down. It also sponsors periodicals and scholarship dedicated to Bruckner.

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Die Internationale Bruckner-Gesellschaft befasst sich mit der Veröffentlichung von Ausgaben der Musik des österreichischen Komponisten Anton Bruckners und der dazugehörigen Literatur. Sie war ursprünglich 1927 in Leipzig und dann offiziell 1929 in Wien gegründet worden.

Die Musik Bruckners war weitgehend zu seinen Lebzeiten oder kurz nach seinem Tode veröffentlicht worden, aber oft mit zahlreichen Änderungen auf Vorschlag seiner Freunde und Schüler. Im Falle von Bruckners nicht vollendeter 9. Sinfonie hatte Bruckners Schüler Ferdinand Löwe mehrere nicht autorisierte Änderungen nach Bruckners Tod vorgenommen. Die Aufgabe der Internationalen Bruckner-Gesellschaft bestand darin, Versionen von Bruckners Werk zu veröffentlichen, die unmittelbar auf den Originalpartituren (Autographen) beruhten, die Bruckner der Österreichischen Nationalbibliothek vermacht hatte.

Die Gesellschaft verpflichtete Robert Haas, den damaligen Leiter der Musiksammlung der Österreichischen Nationalbibliothek, als wissenschaftlichen Gesamtleiter mit Alfred Orel als Assistenten. Orel hat die Ausgabe der 9. Sinfonie erarbeitet, die Sigmund von Hausegger mit den Münchner Philharmonikern aufgeführt hatte. Er führte die

Sinfonie zwei Mal auf, einmal in der bis dahin bekannten Löweschens Fassung und dann nach dem von Orel wiederhergestellten Notentext des Autographen. Die Mehrzahl der Hörer entschied sich für die Orel'sche Fassung.

Zwischen 1935 und 1944 veröffentlichte Haas Ausgaben der Brucknerschen Sinfonien außer der Dritten (sie wurde durch Kriegseinwirkungen zerstört) . In einigen Fällen existierten mehrere Versionen einer einzigen Sinfonie, und Haas zögerte nicht, die verschiedenen Versionen zu mischen, um eine seiner Meinung nach « ideale » Version zu schaffen (auch wenn Teile nicht mit irgendeiner eigenen Handschrift des Komponisten korrespondierten) .

Unmittelbar nach dem Anschluß Österreichs 1938 wurde die Gesellschaft aufgelöst (auch wenn die Veröffentlichung der vollständigen Ausgabe in Leipzig fortgesetzt wurde) . Nach dem Zweiten Weltkrieg wurde die Gesellschaft in Wien neu gegründet. Haas wurde wegen seiner nationalsozialistischen Vergangenheit entlassen und die Arbeit des wissenschaftlichen Gesamteditors Leopold Nowak übertragen, der bereits seit 1937 in der Gesellschaft mitgearbeitet hatte. Nowak blieb wissenschaftlicher Herausgeber bis 1989. Während dieser Zeit hat die Gesellschaft mehrfache Versionen der Sinfonien und zahlreicher anderer Werke Bruckners herausgegeben. Nowak war mehr wissenschaftlich und weniger kreativ als Haas. Er sah seine Aufgabe darin, die verschiedenen Versionen von Bruckners Arbeiten auf der Basis von Autographen und gedruckten Quellen wiederherzustellen und die Unterschiede im Detail zu dokumentieren. Die Nachkriegsausgaben von Nowak wurden häufiger aufgeführt als die Haasschen Vorkriegsausgaben, auch wenn eine nennenswerte Zahl von Dirigenten (zum Beispiel Herbert von Karajan, Günter Wand, Bernard Haitink) Haas vorzuziehen.

Die Gesellschaft setzt die Herausgabe neuer Ausgaben von Bruckner auch nach dem Ausscheiden von Nowak fort. Sie veröffentlicht ein Mitteilungsblatt (Studien und Berichte) und vergibt Stipendien, die Bruckner gewidmet sind.

Alfred Orel

Le musicologue et bibliothécaire autrichien Alfred (Franz) Orel est né le 3 juillet 1889 à Vienne. Il fait des études de droit (jusqu'au doctorat) . Il travaille à la conception du ministère autrichien des Finances. Il va ensuite étudier la musicologie et obtenir son doctorat d'État en 1922. De 1918 à 1940, il est à la tête de la collection de musique de la Bibliothèque nationale autrichienne à Vienne (« Österreichische Nationalbibliothek » ou « ÖNB ») . À partir de 1934, il travaille, en collaboration avec Robert Haas, sur l'Édition complète des œuvres du compositeur Anton Bruckner. Orel a édité une partie de la correspondance du Maître de Saint-Florian. En 1940, il fonde l'Institut de musicologie de l'Université de Vienne. Il sera membre du Conseil d'administration jusqu'en 1945.

Alfred Orel fut également l'éditeur en chef du « Denkmäler der Tonkunst in Österreich » (ou « DTÖ » : Monuments de la musique en Autriche) . Fondée en 1893, cette maison publiera des œuvres autrichiennes historiques allant du Baroque au Classicisme. Son 1er éditeur fut Guido Adler et son successeur immédiat, Erich Schenk. On mettra sur pied, en parallèle, la « Denkmäler deutscher Tonkunst » (Monuments de l'Art musical allemand) qui va publier une série d'œuvres de compositeurs allemands.

Alfred Orel est l'auteur de livres sur Mozart, Beethoven, Schubert, Brahms, Bruckner et Wolf. Il va mourir à Vienne, le 11 avril 1967.

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The distinguished Austrian musicologist Alfred (Franz) Orel was born on 3 July 1889 in Vienna ; and died on 11 April 1967 in Vienna. He studied law at the University of Vienna, graduating in 1912 ; then, was employed in the Ministry of Finance, until 1918. He subsequently studied musicology with Guido Adler at the University of Vienna, where he received his Ph.D. , in 1919, with the dissertation « Die Hauptstimme in den “ Salve regina ” der Trienter Codices » . He completed his « Habilitation » there, in 1922, with his « Über rhythmische Qualität in mehrstimmigen Tonsätzen des 15. Jahrhunderts » . He was director of the music division of the Vienna « Stadtbibliothek » (1918-1940) , librarian of the Institut of Musicology (1918-1922) , and a reader in music history (1929-1945) at the University of Vienna.

Kompositions

Sonata in B-flat major for piano, violin and violoncello (D 28) .

String Quartet Movement in C minor (D 103)

« Viel tausend Sterne prangen » for male choir and piano, Opus posthume (D 642) .

...

Alfred (Franz) Orel studierte zuerst Rechtswissenschaft, machte den Doktor juris, und arbeitete im Konzeptsdienst des Finanzministeriums. Sein zweites Studium war Musikwissenschaft, wo er sich 1922 habilitierte. Von 1918 bis 1940 war er Leiter der Musiksammlung der Wiener Stadtbibliothek. Von 1940 bis 1945 war Orel Vorstand des von ihm gegründeten Instituts für Wiener Musikforschung. Orel war an der Ausgabe des DTÖ (Denkmäler der Tonkunst in Österreich) beteiligt.

Titel : Doktor iuris, Doktor der Philosophie, Universität-Professor.

Geburtsdatum : 03.07.1889

Geburtsort : Wien.

Sterbedatum : 11.04.1967

Sterbeort : Wien.

Begräbnisdatum : 14.04.1967.

Grabstelle : Friedhof Döbling, Gruppe 38, Reihe 7, Nummer 6.

Beruf : Musikwissenschaftler

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Alfred (Franz) Orel : geboren 3. Juli 1889 Wien ; gestorben 11. April 1967 Wien 13, Riedelgasse 5 (Neurologisches Krankenhaus) , Musikwissenschaftler. Studierte an der Universität Wien (Doktor juris, 1912) und arbeitete 1912-1918 im Finanzministerium. 1917 begann er mit dem Studium der Musikwissenschaften (Doktor der Philosophie, 1919) , war 1918-1940 als Referent der Musiksammlung der Wiener Stadtbibliothek tätig und habilitierte sich 1922 für Musikgeschichte an der Universität Wien (1929-1945 am Ort Professor) . Im März 1938 wurde Orel mit der kommissarischen Leitung der Staatsakademie für Musik und darstellende Kunst beauftragt, von dieser Funktion aber nach durchgeführter Gleichschaltung bereits im August des Jahres entbunden. 1940 gründete er das Institut für Musikforschung der Stadt Wien, das er bis 1945 leitete ; er war auch Sonderreferent für Wiener Musikforschung und Ausstellungsgestaltungen. Nach Kriegsende außer Dienst gestellt, widmete er sich fortan privaten Studien. Mitglied der Stiftung Mozarteum. Zahlreiche wissenschaftliche Veröffentlichungen über Beethoven, Brahms, Bruckner, Mozart, Schubert und Hugo Wolf ; « Musikstadt Wien » (1953) . Silbernes Ehrenzeichen der Stadt Wien (1928) , Ehrenmedaille der Stadt Wien (1959) .

Literatur

Robert Teichl. Österreicher der Gegenwart. Lexikon schöpferischer und schaffender Zeitgenossen. Verlag der Österreichischen Staatsdruckerei, Wien (1951) .

Isabella Ackerl und Friedrich Weissensteiner. Österreichisches Personenlexikon der Ersten und Zweiten Republik. Ueberreuter, Wien (1992) .

Herrmann August Ludwig Degener. Wer ist wer. Unsere Zeitgenossen. Zeitgenossenlexikon enthaltend Biographien nebst Bibliographien. Angaben über Herkunft, Familie, Lebenslauf, Werke, Lieblingsbeschäftigungen, Parteiangehörigkeit, Mitgliedschaft bei Gesellschaften, Adresse. Andere Mitteilungen von allgemeinem Interesse. Arani-Verlag, Berlin-Grunewald (1905-1958) .

Lebendige Stadt. Almanach. Band 10. Amt für Kultur, Volksbildung und Schulverwaltung der Stadt Wien, Wien (1963)
Hellmut Federhofer (Herausgeber) : Festschrift Alfred Orel zum 70. Geburtstag. Überreicht von Kollegen, Freunden und Schülern ; und andere Rohrer, Wien (1960) .

Christian Mertens. Zwischen Umbruch und Kontinuität. Die Verwaltung der Stadt Wien in den Jahren 1934 bis 1945 am Beispiel der Stadtbibliothek. In : Gertrude Enderle-Burcel / Alexandra Neubauer-Czettel / Edith Stumpf-Fischer (Herausgeber) : Brüche und Kontinuitäten 1933-1938-1945. Fallstudien zu Verwaltung und Bibliotheken. Wien / Innsbruck : Studien-Verlag 2013 ; Seite 451ff (Fallbeispiel Alfred Orel) .

Österreichische Musikzeitschrift (ÖMZ) , Nummer 20 (1965) ; Seite 178.

Österreichische Musikzeitschrift (ÖMZ) , Nummer 21 (1966) ; Seite 552.

Österreichische Musikzeitschrift (ÖMZ) , Nummer 22 (1967) ; Seite 347f.

Rathaus-Korrespondenz. Presse- und Informationsdienst, Wien (30.09.1959 - 01.07.1964) .

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April 2015 - The Austrian Academy of Sciences - Institute for art and music historical research, in Vienna has just launched a new website devoted to Anton Bruckner - <http://www.bruckner-online.at/> . It already has many interesting features, including a time line of Bruckner's life and digitized images of the 1st editions and the Robert Haas / Alfred Orel editions from the 1930's.

Access to digitized images of Bruckner's manuscripts (located at the ONB, Sankt Florian, Kremsmünster, etc.) can be accomplished through the « Werke - Datenbank » link, but you will need to know the library catalog number to find the specific score.

Max Auer

Maximilian (« Max ») Josef Auer (geboren 6. Mai 1880 in Vöcklabruck, Oberösterreich ; gestorben 24. September 1962 in Bad Ischl, Oberösterreich) war ein österreichischer Musikwissenschaftler.

Auer hatte 1900 den Beruf des Volksschullehrers erlernt. Durch ein Selbststudium bildete er sich im Bereich Musik weiter und war parallel von 1901 bis 1927 Chorleiter der Liedertafel in Vöcklabruck. In den Jahren 1911-1912 legte er die Staatsprüfungen in Gesang, Klavier und Orgel ab, wurde 1924 Professor und gründete 1930 einen musikwissenschaftlichen Verlag. Er war der erste Präsident der Internationalen Bruckner-Gesellschaft, die er selbst gründete. Er gilt als einer der bedeutendsten Biographen von Anton Bruckner.

Seine Sammlung von Bruckner-Handschriften hinterließ er der Österreichischen Nationalbibliothek.

Veröffentlichungen :

1923 : Anton Bruckner - Leben und Schaffen.

1924 : Bruckners Gesammelte Briefe.

1927 : Anton Bruckner als Kirchenmusiker.

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Max Auer, Lehrer, Musiker und Bruckner-Forscher, geboren am 06.05.1880 in Vöcklabruck (Oberösterreich) ; gestorben am 24.09.1962 in Bad Ischl (Oberösterreich) . Auer besuchte die Lehrerbildungsanstalt in Salzburg, wo er auch eine musikalische Ausbildung als Sängerknabe im « Domsingknabeninstitut » erhielt. 1900 legte er die Reifeprüfung ab, war Volksschullehrer in Vöcklabruck, bildete sich im Selbststudium musikalisch weiter und absolvierte 1910 die Lehramtsprüfung in Gesang und Klavier sowie 1911 im Orgelspiel. Von 1901 bis 1927 war er Chorleiter der Liedertafel in Vöcklabruck, gründete und leitete den Frauengesangsverein und den Kirchenmusikverein. 1920 wurde er gesundheitsbedingt in den Ruhestand geschickt, blieb bis 1938 in Vöcklabruck und ging dann nach Bad Ischl. Auer war einer der wichtigsten Anton Bruckner-Forscher. Er vollendete die von August Göllerich begonnene Bruckner-Biographie, die 1923 unter dem Titel Anton Bruckner. Leben und Schaffen erschien, und gründete die Internationale Bruckner-Gesellschaft, als deren erster Präsident er fungierte. Er gab und andere Bruckners « Gesammelte Briefe » (1924) und « Anton Bruckner als Kirchenmusiker » (1927) heraus.

Text : Literaturarchiv der Österreichischen Nationalbibliothek, Wien (August 2009) .

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Max Auer, geboren 6. Mai 1880 Vöcklabruck, Oberösterreich ; gestorben 24. September 1962 Wien, Musikschriftsteller, Bruckner-Biograph. Von Beruf Lehrer, war Auer in seiner Heimatstadt als Chormusiker und Chordirektor tätig, erwarb sich autodidaktische musiktheoretische Kenntnisse und legte 1911-1912 die Staatsprüfungen in Gesang, Klavier und Orgel ab. Besondere Bedeutung erlangte Auer durch seine Publikationen über Anton Bruckner ; Auers Bruckner-Biographie (neun Bände) ist das grundlegende Werk der Brucknerforschung. 1924 wurde Auer Professor, 1930 gründete er einen musikwissenschaftlichen Verlag. Präsident der Internationalen Bruckner-Gesellschaft ; seine Sammlung von Bruckner-Handschriften schenkte er der Österreichischen Nationalbibliothek.

Literatur

Robert Teichl. Österreicher der Gegenwart. Lexikon schöpferischer und schaffender Zeitgenossen. Verlag der Österreichischen Staatsdruckerei, Wien (1951) .

Hugo Riemann. Riemann Musiklexikon. Band I und Ergänzungsband. Schott, Mainz (1959-1961) .

Österreichische Musikzeitschrift (ÖMZ) Nr. 17 (1962) ; Seite 588 f. (Nachruf von Leopold Nowak) .

Rathaus-Korrespondenz. Presse- und Informationsdienst, Wien (04.05.1950 - 30.04.1980) .

Amtsblatt der Stadt Wien. Stadt Wien - Presse- und Informationsdienst, Wien (11.05.1955 - 11.05.1960) .

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Geboren 06.05.1880 Vöcklabruck, Oberösterreich ; gestorben 24.09.1962 Bad Ischl, Oberösterreich. Lehrer und Musikschriftsteller. 1900-1920 Volksschullehrer in Vöcklabruck, Oberösterreich, und gleichzeitig ab 1900 Mitarbeiter von August Göllerich. Er zählt neben August Göllerich und Franz Gräßlinger zu den wichtigsten Brucknerforschern der ersten Generation. Gründer (1929) und erster Präsident der Internationalen Bruckner-Gesellschaft, wurde für seine Verdienste um Anton Bruckner 1924 zum Professor ernannt.

Literatur : BrucknerH (1996) ; Felix Czeike. Historisches Lexikon Wien, Band I (1992) ; Franz Zamazal, in : Othmar Wessely, et al. (Herausgeber) , [Kgr.-Ber.] Bruckner Linz (1994, 1997) .

Robert Haas

The Austrian musicologist and conductor Robert (Maria) Haas was born on 15 August 1886 in Prague and died on 4 October 1960 in Vienna.

At the beginning of his career with the Austrian national library, Haas was mostly interested in Baroque and Classical music. Later on, he was engaged by the newly formed International Bruckner Society to work on a complete edition of Anton Bruckner's Symphonies and Masses based on the original manuscripts bequeathed by the composer to the Vienna library.

Between 1935 and 1944, Haas published editions of Bruckner's, 6th (1935) ; 5th (1935) ; 1st (1935) ; 4th (1936 and 1944) ; 2nd, 8th (1939) ; and 7th (1944) Symphonies. (A scholarly edition of Bruckner's 9th Symphony had already been produced in 1932 by Alfred Orel, and Haas's work on the 3rd Symphony was destroyed during the War.)

Haas's editions of Bruckner are controversial. Scholar Benjamin Marcus Korstvedt charges that, in the 2nd, 8th and 7th Symphonies, Haas made changes to Bruckner's musical texts that « went beyond the limits of scholarly responsibility » .

For example, the 8th Symphony existed in 3 versions : Bruckner's original manuscript of 1887, a revised manuscript of 1890 which incorporated suggestions from Franz Schalk, Arthur Nikisch and others, and the 1st published edition of 1892 which went even further in the direction of the changes suggested by Bruckner's friends. Haas decided to make a composite edition based on the 1890 manuscript but adding in some passages from the 1887 version that he thought it a shame to lose : he also re-wrote a brief passage himself. Haas thus produced a text of the Symphony that did not correspond to anything ever written or approved by Bruckner. A similar problem occurs in Haas's edition of the 2nd Symphony. Some scholars have suggested that Haas was motivated to make these changes in order to assert copyright over his work.

Another source of controversy is Haas's attachment to the Nazi Party. Haas was a member of the Nazi Party and did not hesitate to use the language of Naziism to garner approval for his work. He portrayed Bruckner as being a pure and simple country soul who had been corrupted by « cosmopolitan » and Jewish forces. This proved Haas's undoing,

as after World War II, he was removed from the Bruckner project and replaced by the more scholarly, if less inventive, Leopold Nowak who went on to produce new editions of all Bruckner's Symphonies.

The great conductor Wilhelm Furtwängler criticized what he called Haas' « violation myth » in his private notebooks :

« Only unproductive minds can seriously believe that a great productive artist (i.e. , Bruckner) can be “ put under pressure ” for the duration of a depression. The falsification that is done here to the character of Bruckner (Bruckner as a “ fool ”) is much greater than that done by the essays (attempts ?) of the 1st scholars, Löwe and Schalk. »

On the other hand, noted Bruckner conductor Georg Tintner has described Haas as « brilliant » and calls Haas's edition of Bruckner's 8th Symphony « the best » of all available versions. Many conductors, including Herbert von Karajan, Bernard Haitink, Daniel Barenboim, Takashi Asahina and Günter Wand continued to prefer Haas's editions, even after the more scholarly Nowak editions became available.

Robert Haas also edited some of the music of Hugo Wolf, Claudio Monteverdi's « Il Ritorno d'Ulisse in Patria » , Christoph Willibald von Gluck's « Don Juan » , and other Baroque music. He also wrote about the « Wiener Singspiel » , Wolfgang Amadeus Mozart and Johann Sebastian Bach.

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Robert Maria Haas (geboren 15. August 1886 in Prag ; gestorben 4. Oktober 1960 in Wien) war ein österreichischer Musikwissenschaftler und Dirigent.

Robert Haas studierte in Prag, Berlin und Wien Musikwissenschaft und promovierte 1908 in Prag zum Doktor der Philosophie. Einige Zeit war er Assistent von Guido Adler am Wiener Musikhistorischen Institut und schlug dann eine Kapellmeisterlaufbahn ein. 1920 übernahm er die Leitung der Musikabteilung der Österreichischen Nationalbibliothek. Haas gab in den 1930er Jahren als erster eine vollständige Edition der Symphonien Anton Bruckners heraus. Für das mehrbändige Handbuch der Musikwissenschaft von Ernst Bücken verfasste er zwei Bände.

Haas war seit 1933 NSDAP-Mitglied, was ihm anscheinend in Österreich vor dem Anschluß Österreichs zum Nachteil wurde. Es sind führertreue und antisemitische Äußerungen von Haas überliefert. Er erhielt nach dem Krieg keine Lehrbefugnis mehr.

Publikationen

Die großen Meister der Musik - Anton Bruckner (1934) , Nachdruck Laaber (1980) .

Beethovens Tod. Aus einem unbekanntem Briefwechsel, in : Der Auftakt, Jahrgang 3 (1923) , Heft 2, Seiten 48-50.

Gluck und Durazzo im Burgtheater, Wien (1925) .

Die Wiener Oper, Wien (1926) .

Wiener Musiker vor und um Beethoven, Wien, Prag, Leipzig (1927) .

Die estensischen Musikalien, Regensburg (1927) .

Die Musik des Barock, Potsdam (1928) . Handbuch der Musikwissenschaft, herausgeber von Ernst Bücken, Band 3.

Anton Röslers Requiem für Mozart, Eger (1930) .

Aufführungspraxis der Musik, Potsdam (1931) . Handbuch der Musikwissenschaft, herausgeber von Ernst Bücken, in Verbindung mit Heinrich Bessler, Band 8.

Bach und Mozart in Wien, Wien (1951) .

The Bruckner Society Embarks on a Series of Translations

(July 2015) The Bruckner Society of America has commissioned the translation of several German essays from the 1930's. These essays are critical to a better understanding of the climate in Germany regarding the preparation of the « Bruckner Original Edition » by musicologist Robert Haas.

In discussing the project, Society President, Benjamin Korstvedt stated that :

« These essays are some of the most important texts from the “ Bruckner Streit ” that broke-out around the appearance of the 1st controversial volumes of the Bruckner edition, in 1935 and 1936. There was a rather lively, and often less than honest, debate about it all. But it came to an abrupt end when Josef Gæbbels weighed-in, in 1937, and with the official ban on music-criticism, in the following year. The arguments in 1936 are quite enlightening about how and why we now regard the “ Bruckner Problem ” the way we do. Since this material is almost totally unknown to English speakers, these translations will have something important to say to a modern audience. »

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According to Robert Haas, Anton Bruckner was intellectually violated and compelled against his better judgement and conscience by friends and students (principally, conductors of the 1st performances of his symphonies such as Ferdinand Löwe, Franz Schalk, Arthur Nikisch and others) to accept, into the printed editions, those cuts and instrumental retouchings carried-out by these conductors, on practical grounds. Thus, the « true Bruckner » , to be found only in the scores of the original versions, had not been heard at all, until now.

The way in which Haas supported the « falsification theory » in the introductions and commentaries of the «

Complete Critical Edition » and in his other verbal and written statements, all too obviously trying to construct a « criminal musical case around Anton Bruckner » , contrasts so strongly with the scrupulousness and wealth of information in his other musicological works that one cannot possibly mistake his role as an illicit, clandestine agent of National-Socialist propaganda. It is scarcely credible that he would, otherwise, have neglected to examine more closely the personal relationships between Bruckner and his friends and the various conductors of his 1st performances as they appear in several contemporaneous sources (particularly, the correspondence between Bruckner and his conductors relating to questions of cuts and alterations) and that he would have overlooked the conclusions arising from this, in his historical-critical introductions and commentaries to the « Complete Critical Edition » . Instead, Haas attempted to represent each divergence between the original and printed versions as an act of sacrilege committed against Bruckner's music by his conductors and friends who had imposed their will on the old Master. The huge intellectual energy with which Bruckner pursued his goal of complete Mastery, fulfilling his intentions whether initially as an organist, later as a composer of counterpoint and fugues, or finally as a Symphonist, demonstrates that it is unacceptable to portray him as a weakling who was not in full possession of his mental powers. And, in fact, several letters show that conductors from among Bruckner's circle of students such as Arthur Nikisch and Franz Schalk took great pains to come to an understanding with the Master about every detail of the 1st performances they were directing. This was the case both with the insertion of the cymbal crash in the Adagio of the 7th Symphony for which Nikisch obtained the Master's consent through the mediation of Josef Schalk, and with the disposition of the Chorale passage for separate wind group in the close of the 5th Symphony's Finale for which Franz Schalk had the express permission of Bruckner. On the other hand, an exchange of letters between Bruckner and Hermann Levi, who much to Bruckner's annoyance had initially refused to conduct a performance of the 8th Symphony, in Munich, shows that the Master took to heart the famous conductor's criticism and immediately began an extensive revision of the score of the 8th Symphony, as he informed Levi, in a letter of 20 October 1887, writing :

« I will do whatever is possible to the best of my knowledge and conscience. »

In a further letter of 27 February 1888, Bruckner reported on the progress of this revision of the 8th Symphony with the words :

« It looks different already. »

It is significant that this material containing important arguments against Haas' falsification theory and refuting the assumption that Bruckner's conductors and students exerted pressure on him or that he acted under any coercion when deciding to revise and alter his scores for printing, was published by none other than Alfred Orel, co-editor of the « Complete Critical Edition » , in his seminal study, « Original und Bearbeitung bei Anton Bruckner » (Original work and revisions by Bruckner) , though only after Haas had succeeded in forcing Orel out and appropriating the sole editorship of the « Complete Critical Edition » for himself.

Whether this repudiation of Haas' falsification theory was merely an act of personal revenge on Orel's part for his unprofessional treatment at the hands of Haas, or whether, as a musicologist, he believed he could no longer be responsible for advocating something that had nothing to do with scholarship but had revealed itself simply National-

Socialist propaganda, need not be more he brazen anti-Austrian propaganda with which the ... the 2 International Bruckner Festivals of 1936 and 1937, held in Linz and Upper-Austria, demonstrated that Orel had every reason to recoil from the political consequences of continuing involvement with the campaign for Bruckner's original versions. On these occasions, the principal slogan of this large-scale, organized whispering campaign ran :

« The true Bruckner has never existed in Austria at all, but only a falsified distortion (“ Zerrbild ”) of his music has been heard. The true Bruckner, who was never at home in the former Austria, has been discovered and brought to light only through National-Socialism. »

It was in this sense that « the official annexing of Anton Bruckner by Fascist great-Germany » followed in summer 1937, on the occasion of the unveiling of the Bruckner bust in the « Walhalla » Temple, in Regensburg, at which Adolf Hitler personally gave the Festival speech. Just as the « true Bruckner » was, then, openly celebrated as the discovery of the 3rd « Reich » and assigned his place of honour among German musical heroes by the « Führer » and « Reich » Chancellor, so National-Socialist propaganda laid its cards on the table : the « Musicological Publishers » , in Vienna, received a subsidy of 100,000 RMarks from the government of the German « Reich » for the further publication of the « Complete Critical Edition » of Bruckner's works.

The ceremony at the « Walhalla » , in Regensburg, was the culminating point of the distortion to which the Bruckner phenomenon had been subjected at the hands of posterity. In complete contrast to the monstrous clamour of this political propaganda, which ended-up with the annexation of the Austrian Symphonist Bruckner by the 3rd « Reich » and the granting of a 100,000 « Reichsmark » subsidy to the « Musicological Publishers » , by the Hitler regime, stood « Gustav Mahler's secret act of devotion » whereby, 27 years earlier, in summer 1910, he allowed his 1st 4 Symphonies, in which he had continued the Master's artistic heritage, to be used as security for 50,000 « Kronen » , making it possible for Universal-Edition to produce a new edition of the printed versions of Bruckner's Symphonies.

Imagine if one of the few « cognoscenti » had been called as chief witness to explain the publication process of Bruckner's Symphonies before the « tribunal » of posterity, and had had the courage to counter-act the feelings of hatred fanned by the propaganda of triumphant Hitlerite Fascism - towards those guilty of an alleged falsification of the Master's music with a clear admission of Mahler's great act of devotion ! If only, for example, Josef Venantius von Wöb, director of the music department of « Waldheim-Eberle A.G. » who had been admitted to the Board of Universal-Edition and who was fully conversant with all the transactions shared by both firms, had openly declared :

« We should not be in a position today to sit in judgement over whether Bruckner was justified in re-working his Symphonies as often as he thought fit, or the extent to which he accepted advice from his disciples and 1st conductors and accepted their proposed cuts and instrumental retouchings into the printed editions of his works, if the pioneering work of these early conductors and disciples had not prevailed in the face of a world of hostility and lack of understanding. With complete faith in their mission and in difficult conditions, with Orchestras that were still barely equal to the technical demands of this new Symphonic style, they repeatedly performed Bruckner's works until their fame gradually spread across Europe and new artists took-up their cause. The fact that this was possible, that the chain of performances did not break and Bruckner's work did not fall into oblivion when the 1st editions of the

Symphonies had long been out of print and, due to a peculiar combination of circumstances, material could no longer be reprinted, can be put-down to the act of devotion of one of the Master's followers who, in 1893, in Hamburg reclaimed for the concert-hall the Mass in D minor, not given since its 1st concert performance in Linz, under Bruckner himself ; who, in 1899, conducted the 1st " complete " performance of the 6th Symphony, albeit with cuts - in a concert of the Vienna Philharmonic ; and who, finally, despite vigorous opposition, gave 1st performances of all Bruckner's Symphonies in America : Gustav Mahler. He made possible the new edition of Bruckner's Symphonies on which all the more recent cultivation of the composer depended, by renouncing the royalties from his 1st 4 Symphonies. »

But neither WöB nor the composer Friedrich Klose, a survivor from Bruckner's most intimate circle who had been called to Vienna to give his opinion on whether a 3rd party could have had a hand in the printing of Bruckner's manuscripts, dared to speak-up, let alone throw into the debate (alongside Ferdinand Löwe, Franz Schalk and Arthur Nikisch) the name Gustav Mahler, which appeared on the list of composers outlawed by National-Socialism. Nothing more stood in the way of the annexing of the « true » Bruckner by the 3rd « Reich » , of his nomination as « German hero of music » . And thousands of grateful Bruckner supporters looked to the « Reich » in whose « Walhalla » the « Führer » had personally unveiled the bust of their Master. « The blow against the separate Austrian development of the post-Classical Symphony, so disagreeable to great-German ideology, had succeeded. »

The International Bruckner Society and the N.S.D.A.P. : A Case Study of Robert Haas and the Critical Edition

(Morten Solvik.)

« The Musical Quarterly » , Volume 82, No. 2 (June 1998) ; pages 362-382. Published by the Oxford University Press.

Abstract : Focuses on how the elements of the political climate in Germany in the 1930's merged to shape a perception of Anton Bruckner that exerts its influence on how audiences and music professionals understand the composer. Linking of the International Bruckner Society with the « National-Sozialistische Deutsche Arbeiter-Partei » (N.S.D.A.P.) ; Case study of Robert Haas and the critical edition.

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Linking the International Bruckner Society with the « National-Sozialistische Deutsche Arbeiter-Partei » (N.S.D.A.P.) suggests, at once, an array of highly-charged issues : the institutionalization of Anton Bruckner, the influence of politics on art, and the tragic course of events that befell the world (some 70 years ago) as the Nazis assumed power in Germany under Adolf Hitler. The following discourse focuses on how the elements of this particular historical situation merged to shape a perception of Bruckner that, even today, exerts its influence on how audiences and music professionals understand this composer. It is not my intention to make any claims about Bruckner's political leanings, nor do I want to besmirch existing Bruckner institutions that do so much for current scholarship. I do not even wish to blame the individuals directly involved in this dark chapter of Bruckner reception for their deeds and misdeeds. My assertion is simply that, by examining this period, we can see how ideological determinants in the political climate of

the 1930's mapped themselves onto perceptions of Bruckner's life and character and that this politicized approach ultimately constituted a crucial factor in the editing practice of the critical edition. Thus, our impressions of Bruckner as an individual and, even sometimes, the scores that are said to represent his musical genius relate almost inevitably to the views that emerged in these tumultuous years of the 20th Century. It is time, as others have said before me, to question the origins and the agenda of these often tacit assumptions.

This study relies, in great part, on papers of the « Internationale Bruckner-Gesellschaft », in the holdings of the Music Collection of the Austrian National Library. The materials (cataloged as F60 BRGA) were connected with Leopold Nowak's Estate and were made available for study only a few years ago. To my knowledge, no detailed examination of these folders has yet been completed : the roughly 5,000 pages of materials (letters, protocols, statements, notes, etc.) are alphabetized and ordered chronologically in several series, but there is no cross-index or ...

Related Articles

William Carragan. « The Bruckner versions, once more », « American Record Guide », Volume 58, No. 2 (March / April 1995) ; page 55. Explains the reasons behind the proliferation of several Symphony versions of musician Anton Bruckner's works. Simplifications in Symphony versions ; Author's attitude toward the scores made by Robert Haas ; Criticism of Haas' interpretations.

Antony Hodgson. « The Tintner Legacy - Not only Bruckner », « Classical Recordings Quarterly », No. 65 (Summer 2011) ; page 10. The author offers a look at the career of the late-Austrian conductor Georg Tintner in the Classical music industry. Tintner released a music album featuring works by Austrian composer Anton Bruckner. He played Symphony No. 7 based on the manuscript of Austrian musicologist Robert Maria Haas.

Walter F. Grueninger. « Recorded music in review », « Consumers' Research Magazine », Volume 76, No. 5 (May 1993) ; page 43. Reviews the Bruckner recording « Mass in E Minor ; 4 Motets » performed by Kammerchor Stuttgart and the « Deutsche Bläserphilharmonie » under the direction of Frieder Bernius.

Manfred Wagner. « Response to Bryan Gilliam regarding Bruckner and National-Socialism », « The Musical Quarterly », Volume 80, No. 1 (Spring 1996) ; page 118. Response to the essay « The Annexation of Anton Bruckner : Nazi Revisionism and the Politics of Appropriation » by Bryan Gilliam. Appreciation of Bruckner's music ; Nazi reception of Bruckner ; Versions of Bruckner's Symphonies.

Benjamin Marcus Korstvedt. « Anton Bruckner in the 3rd " Reich " and after : An essay on ideology and Bruckner reception », « The Musical Quarterly », Volume 80, No. 1 (Spring 1996) ; page 132. Examines the image of composer Anton Bruckner in the 3rd « Reich » and after. Bruckner's musical style ; Ideology of Bruckner criticism ; Hermeneutical remodeling of Bruckner ; Musicological appropriation of Bruckner ; Present-day understanding of Bruckner.

Crawford Howie. « Bruckner scholarship in the last 10 years (1987-1996) », « Music & Letters », Volume 77, No. 4

(November 1996) ; page 542. Reports on the celebration of Anton Bruckner's Centenary as a music composer. Recognition outside central Europe and efforts made by American scholars to subject him to close scrutiny ; Revision of outworn opinions on the composer and his music ; Evidence on 9 compositions of I Symphony.

« At home with Anton Bruckner » , « Gramophone » Magazine, Volume 73, No. 868 (September 1995) ; page 10. Discusses the background of composer Anton Bruckner. Impact of the Monastery of Saint-Florian, near Linz, on Bruckner's life and psyche ; Description of the Ansfelden school house where he was born ; Musical education ; Plans for Bruckner's Centenary.

« Overview : Anton Bruckner » , « American Record Guide » , Volume 59, No. 6 (November / December 1996) ; page 62. Features Classical music composer Anton Bruckner. Death on October 11, 1896 ; Preponderance in Bruckner's works of the glory of God and of mystical transcendence ; Fragility of Bruckner's music ; Criticism of conductors' interpretations of Bruckner's works.

Leon Botstein. « Music and ideology : Thoughts on Bruckner » , « The Musical Quarterly » , Volume 80, No. 1 (Spring 1996) ; page 1. Focuses on the controversy over versions of Symphonies which represent the works of composer Anton Bruckner. Ironies in the Bruckner controversy ; Validity of the 1896 edition ; Issue on performance practice ; Appropriations of Bruckner's music.

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Plagued by insecurity all of his life, Anton Bruckner constantly revised his Symphonies, in the hope of gaining the approval of his critics. His orchestral works went through many editions and a brief history shows how many alterations exist :

Symphony No. 1 : 2 significantly different versions with several other minor revisions.

Symphony No. 0 : Probably originally composed before No. 1, it was completely revised after the composition of the 1st and, then, withdrawn altogether.

Symphony No. 2 : 3 different versions.

Symphony No. 3 : 4 different versions, as well as a 2 piano version fashioned by Gustav Mahler and Rudolf Krzyzanowski while they were disciples of Bruckner.

Symphony No. 4 : 2 main versions, one with an entirely new movement, and several minor revisions.

Symphony No. 5 : Only minor revisions, perhaps explained by the fact that this Symphony was never performed in Bruckner's lifetime.

Symphony No. 6 : No revisions.

Symphony No. 7 : Only minor revisions.

Symphony No. 8 : 2 very different versions ; the original sounds like an entirely fresh and new piece of music after having grown-up with the more normally performed revision.

Symphony No. 9 : No revisions, but it must be remembered that the composer died while still working on this Symphony.

This number of incarnations would certainly present a daunting task for a cataloger, but it is only the tip of an Alpine ice cap. The trusting composer allowed 2 Viennese musicologists to prepare the actual versions for publication and these 2 men, Franz Schalk, director of the Vienna Opera, and Ferdinand Löwe, radically altered these great Symphonies before sending them to the printer. Bruckner was a great worshipper of Richard Wagner and, in fact, had dedicated his Symphony No. 3 to this great Master. However, during its 1st revision, Bruckner decided to take-out many of the musical references to his spiritual mentor's works, hoping to placate the anti-Wagner critics led by Eduard Hanslick. Ironically, when Schalk and Löwe got their hands on the scores, they endeavored to make them sound more like Wagner, making wholesale cuts in many pieces and changing the instrumentation to reflect the sonic landscape of Bayreuth. So, now, posterity has inherited the many Bruckner editions, as well as the performing versions of Schalk and Löwe.

Enter the International Bruckner Society. Its President in the 1930's was Robert Haas, and he and his associate, Alfred Orel, made it their mission to try to restore Bruckner's original intentions (whatever that really meant) . The Symphonies were now revised again and these revisions are known as the Haas editions. That should certainly have put the Bruckner question to rest, however, there was more intrigue to come. With the fall of the Nazi Party, Haas was replaced by the more politically acceptable Leopold Nowak who revised the works, yet again ! The resulting Nowak editions are his personal conceptions of the composer's original intentions and are prefaced by lengthy and convoluted explanations justifying his particular contribution to Brucknerian scholarship. Most recordings of the Bruckner Symphonies identify whether they are Haas, Nowak or original editions (« Urfassungs ») and, ultimately, it becomes a matter of personal taste rather than « authenticity » . Unlike a great painting that can be cleaned to eliminate the Centuries of dirt, that may have distorted it, there is no final composer-approved version of a Bruckner Symphony, as the original is simply one of many that the great man sanctioned at various points in his lifetime.

...

Mass No. 3 is the finest example of Bruckner's writing for the liturgical service, a virtually unexplored output outside of Austria. Swimming upstream from the current tide of « original equals better » polemics, Professor Leon Botstein offered significant rethinks of the 1st versions, crediting the composer with considerable musical sense exclusive of his obsessive self-effacement. Unlike his « protégé » Gustav Mahler and his « in-turn » Bruno Walter, Bruckner was never a patient of Doctor Sigmund Freud, although he lived literally right around the corner from him in Vienna (otherwise,

his penchant for counting the beads on ladies' dresses might have immortalized him as a case study) .

Being granted the honour of offering the premiere of his new Mass at the « Augustinerkirche » (scene of all the Royal Hapsburg weddings) afforded the still under-recognized composer an air of instant respectability. He continued throughout the remainder of his life to enjoy the comfortable trappings of academic success, even if he was never enshrined in the creative Pantheon by his contemporaries and colleagues. For many of his generation, the title conferring this respect was paramount (in the only sound recording of his fellow composing genius, the great man introduces himself as Doktor Brahms) , but for the « naïf » Bruckner, secular accolades were trivial at best, surreal at worst (he was once apparently duped into believing that he had been appointed King of Romania !) . What mattered rather was his humble relationship with his God, a life-long passion which culminated in the eloquence of Symphonies Nos. 5, 8 and 9.

...

Dès avant 1933, Anton Bruckner fut qualifié par Richard Eichenauer, dans « Musik und Russe » , de musicien « nordique-dinamique » , formule subtile qui permettait d'intégrer les artistes talentueux du Sud (Bruckner est né près de Linz) dans l'élite nordique de la musique germanique et d'opposer au cosmopolitisme intellectuel, Libéral et « décadent » de Vienne, le brave paysan du Danube, l'organiste naïf et génial qui réunissait toutes les qualités d'enracinement (« Blut und Boden » : le sang et la terre) , de candeur religieuse (la foi profonde du charbonnier) , de soumission obséquieuse au pouvoir et de respect des règles sacro-saintes de l'harmonie traditionnelle (accords et cadences parfaites, modulations simples, clarté polyphonique, emphase hymnique, solennités cuivrées) . Cette opposition entre Bruckner et Vienne a été clairement formulée par Adolf Hitler dans un de ces « Propos de table » qu'il imposait à ses collaborateurs.

Celui-ci date du 13 ou 14 janvier 1942 :

« On peut imaginer dans quelle situation difficile se trouvait le petit paysan quand il est arrivé à Vienne dans la société corrompue de la grande ville. »

Hitler ne pouvait pas être insensible à un destin d'artiste qui reflétait le peintre manqué qu'il fut lui-même, échouant totalement face au cosmopolitisme et à l'esthétisme avancé de la capitale autrichienne. Il n'y avait plus qu'un pas à franchir pour retrouver le leitmotiv wagnérien : tout cela est la faute des Juifs.

La consécration réparatrice suprême de Bruckner, comme musicien germanique exemplaire, vint le 6 juin 1937 lorsqu'un buste en marbre, plus grand que nature, fut inauguré au « Walhalla » de Regensburg (Ratisbonne) , une imitation du Parthénon, construite entre 1830 et 1841 par Louis Ier de Bavière. Des 250 stèles destinées à accueillir les bustes des grandes figures de la culture germanique, 163 étaient déjà occupées lorsque Hitler décida que son concitoyen de Haute-Autriche (né à Ansfelden, près de Linz) y avait sa place, sur la 1re stèle ornée d'une Croix gammée. Bruckner n'était cependant pas le 1er Autrichien puisque Franz Schubert y était entré 9 années auparavant en même temps que Friedrich Jahn, un pédagogue prussien qui joua un rôle important au début du XIXe siècle dans le

développement des mouvements nationalistes pan-germaniques et de leurs manifestations antisémites. Bruckner permettait ainsi à la liturgie nazie de s'installer dans un des hauts-lieux historiques de la germanité mais cette manœuvre avait aussi un sens politique. Dans un discours prononcé le même jour à Regensburg, Hitler parla de l'unité culturelle de « notre Empire ». L'« Anschluß » culturel annonçait l'« Anschluß » tout court. Dans son discours de 17 minutes prononcé devant le buste, Goebbels n'utilisa pas une seule fois l'adjectif « catholique » ou « chrétien » mais parla de Bruckner comme d'un « croyant en Dieu (" Gottgläubig ") délivré de toutes les complications qu'entraînent les doutes intellectuels ». Or, à cette époque, plusieurs millions d'Allemands adhéraient au mouvement néo-païen proche du Nazisme des « Gottgläubigen », dirigé par la générale Mathilde Ludendorff.

In Nazi Germany, « Gottgläubig » (literally, belief in God) , was a Nazi religious movement of those who broke-away from Christianity but kept their faith in a higher-power or divine creator. The term implies someone who still believes in God, although without having any religious affiliation. The Nazis were not favourable toward religious institutions but they did not promote or require atheism on the part of their membership. By the decree of the « Reich » Ministry of the Interior (of 26 November 1936) , this religious descriptor was officially recognized on government records. It was last recognized in the 1946 census of the French Occupation Zone.

Bruckner ne quittait pas l'Autriche catholique pour rejoindre l'Allemagne protestante. C'est une Germanie nordique pré-chrétienne qui l'attendait, dont Hitler était le nouveau prophète, le National-Socialisme la nouvelle religion officielle, et Bruckner le nouveau Bach.

En novembre 1942, alors que des milliers de soldats allemands meurent chaque jour inutilement devant Stalingrad, Hitler dessine une esquisse de monument wilhelminien gigantesque à la gloire de Bruckner qu'il envisage d'ériger dans sa ville natale de Linz, et il projette de créer à l'abbaye de Saint-Florian un autre Bayreuth à la gloire de celui qui est, plus encore que Wagner, son alter-ego musical. Le Finale de la 5e Symphonie est utilisé en septembre 1937 pour clôturer solennellement la Journée du Parti, à Nuremberg.

Bruckner ayant toujours éprouvé des doutes sur la valeur musicale et l'exécutabilité de ses Symphonies, elles firent l'objet de nombreuses révisions de telle sorte qu'il existe au moins 3 versions, le plus souvent 4 et, parfois, 5 ou 6 des mêmes partitions ; tantôt manuscrites, tantôt éditées. Cette situation résultait évidemment des réactions que suscitaient les 1ers jets ; même le célèbre Orchestre philharmonique de Vienne trouvait les partitions originales inexécutables. Les modifications provenaient donc des remarques des chefs d'orchestre désireux d'inscrire ces œuvres à leurs programmes comme Ferdinand Löwe, Hermann Levi, Gustav Mahler, Franz Chaim, les frères Franz et Josef Schalk ou des éditeurs comme Albert J. Gutmann, Ludwig Döblinger ou Ernst Eulenburg, intéressés à leur publication dans une forme exécutable. À l'exception de Schalk et Döblinger, tous étaient des Juifs, appartenant pour la plupart au courant Libéral, cosmopolite et moderniste qui s'opposait à la Vienne traditionnelle, « kakanique » et conservatrice. En dehors de l'orgue, Bruckner n'avait guère de connaissance personnelle des instruments et, sans doute, beaucoup de remarques étaient-elles justifiées par la pratique instrumentale de l'époque.

Ce n'est que 36 ans après la mort du compositeur que l'on put, grâce à une initiative de Max Auer, Président de la Société Bruckner, se livrer à la comparaison entre la version remaniée et imprimée et celle, antérieure et restée

manuscrite, de la 9e Symphonie en les exécutant successivement en avril 1932 au cours d'un même concert dirigé par Siegmund von Hausegger, un Autrichien adversaire de tout modernisme cosmopolite. Cette exécution conduisit l' « Internationale Bruckner-Gesellschaft » , fondée à Vienne en 1929, à entreprendre une édition moderne des Symphonies. Dans ce but, on engagea successivement en avril 1934 : Alfred Orel, un musicologue qui dirigeait le département musical de la bibliothèque de la ville de Vienne et était l'auteur de plusieurs publications sur Bruckner depuis 1921 ; puis, Robert Haas (1886-1960) , un spécialiste du Baroque et des manuscrits musicaux. Ils furent d'abord chargés d'établir une édition de la version originale de la 9e Symphonie. Le travail se révéla très vite difficile, les 2 musicologues développant des vues différentes sur ce qu'il y avait lieu de faire. Le conflit éclata lorsque Orel publia en 1936 dans la revue « Deutsche Musikkultur » , récemment créée par la maison d'édition « Bärenreiter-Verlag » , un article intitulé « Original und Bearbeitung bei Anton Bruckner » dans laquelle il exposait clairement la complexité des problèmes rencontrés et s'interrogeait sur la meilleure façon de rejoindre les véritables intentions du compositeur, d'autant plus que, soulignait-il, souvent Bruckner lui-même avait souhaité revoir ses partitions. C'était, en d'autres termes, mettre en cause la méthode de Robert Haas qui rejetait « a priori » toute révision comme nécessairement influencée par des tierces parties, point de vue qu'Alfred Orel résumait clairement en disant :

« Si, autrefois, on a succombé à la tentation d'aller au-delà de Bruckner, il y a maintenant un danger de rester en deçà. »

Long de 30 pages, l'article ne laissait donc aucun doute sur l'existence d'un désaccord avec Robert Haas qui, dans une conférence tenue quelques mois auparavant, avait donné jour à la dimension idéologique de son interprétation musicologique en affirmant que Bruckner avait été victime « de la cravache d'une certaine " intelligentsia " de la presse qui avait acculé un génie simple et naturel comme Bruckner à la capitulation » . Orel fût cependant soutenu dans la revue qui avait publié son article par Friedrich Klose, un élève de Bruckner, par le chef d'orchestre Siegmund von Hausegger et même par Peter Raabe, le Président de la « Reichsmusikkammer » , qui s'intéressait particulièrement à ce Bruckner qu'Hitler aimait tant. Le conflit s'envenima et Haas écrivit en décembre 1936 qu'il était, comme Bruckner, la cible des attaques haineuses de la presse juive bien qu'en réalité Orel fut, comme lui, un militant du Parti nazi autrichien. Interrogé par le Comité de la Société Bruckner, Haas remit un memorandum qui écartait les arguments plaidant en faveur d'un respect rigoureux des données documentaires :

« L'esprit de cette édition critique telle que je l'ai projetée est si différent des habitudes Libéralistes de la philologie musicale qu'elle a évidemment à surmonter les plus fortes objections et résistances juives. En 12 longues années de bataille, je me suis vu obligé de défendre mes vues contre les éditeurs juifs de musique, contre la presse juive et, malheureusement aussi, contre des aryens qui se laissent entraîner. Je peux aujourd'hui souligner avec fierté le fait que, grâce à mon plein engagement, j'ai non seulement réussi à préserver cette œuvre de l'oppression, de la destruction et de la mutilation mais que j'ai aussi prouvé qu'elle est digne du monde entier et, en particulier, de la musique allemande. »

Ce document, daté du 25 avril 1938, donc 45 jours après l' « Anschluß » , se terminait par la dédicace :

« Au peuple allemand et à notre " Führer " Adolf Hitler, de la tâche monumentale qui lui aurait été confiée. »

11 mois plus tard, Hitler entra à Prague et Robert Haas marquait de cette date historique, le 15 mars 1939, sa nouvelle édition de la 8e Symphonie de Bruckner dont la préface soulignait que :

« C'est un signe de la Providence que cette partition restaurée dans son état original puisse résonner comme un salut aux marches de l'Est. »

« Ostmark » était le terme utilisé par Hitler pour désigner son expansion à l'Est.

L'édition Bruckner, dirigée désormais par le seul Haas, reçut un subside considérable pour l'époque, 10,000 « Reichsmarks », du ministère de la Propagande de Berlin. Cependant, les querelles entourant le travail de Haas déplurent et, dans une lettre du 7 février 1940, le ministère le pria de s'abstenir de toute controverse publique sur le thème des versions originales des 4e et 6e Symphonies en préparation. Malgré ces interférences politiques, le travail de Haas a joui d'une très bonne réputation auprès des musicologues et des chefs d'orchestre. Néanmoins, après la Guerre, une autre édition fut décidée à Vienne sous la direction d'un nouveau responsable, Leopold Nowak. En fait, à moins de reprendre tout à zéro, personne ne peut définir exactement les mérites et les lacunes du travail de Haas mais on ne saurait oublier que sa méthode fut, dès l'origine, rejetée par son collègue Alfred Orel qui l'avait observé à l'œuvre. Le plus grave est évidemment l'attitude fanatique de Haas, convaincu de retrouver l'âme spirituelle germanique authentique d'un musicien génial mais victime, à cause de sa modestie, des manipulations d'un environnement qu'aurait dominé une « intelligentsia » Libérale et juive. Haas rejeta, pour cette raison, la plupart des éditions imprimées du vivant ou peu après la mort du compositeur (7 Symphonies sur 9) en les accusant de contenir des retouches ou des modifications que Bruckner n'aurait acceptées que sous « l'influence délétère de citadins sur-cultivés » (Max Auer, Président de la « Bruckner-Gesellschaft »), voire sous les « insultes, mensonges et diffamations de la presse juive » (Robert Haas). Max Auer, éditeur de la grande biographie en 4 volumes d'August Göllerich (Gustav Bosse, Regensburg, 1922-1938), après la mort de celui-ci en 1923, publia lui-même différents ouvrages sur la vie et les lettres de Bruckner. Comme Président de la Société Bruckner, dès sa fondation à Leipzig en 1927, il remit, lors de la cérémonie du « Walhalla » de Regensburg, la 1re médaille d'honneur à Adolf Hitler. La 3e édition de son livre « Anton Bruckner, sein Leben und Werk » (Leipzig, 1941) porte l'avertissement :

« À la demande de l'éditeur, les noms de personnes non-aryennes sont à leur 1re apparition et, dans l'index, précédés d'une étoile. »

La sélection étant effectuée à l'aide du « Lexikon der Juden in der Musik » de Herbert Gerigk, paru peu auparavant. Par la suite, Max Auer prit ses distances vis-à-vis du régime, ce que semble confirmer le fait que c'est à lui que fut confié en 1946, à Vienne, le discours commémoratif du Cinquantenaire de la mort de Bruckner. Le dictionnaire encyclopédique « Die Musik in Geschichte und Gegenwart » (MGG) de Friedrich Blume ne le jugea pas digne d'une biographie et, au lieu d'Auer, c'est Blume lui-même, spécialiste de la musique d'avant le XVIIIe siècle et du thème « Musique et Race », qui se chargea d'écrire 20 pages sur Bruckner. Ce règlement de compte dans l'Allemagne d'après-guerre reste d'autant plus inexplicable que le « Die Musik in Geschichte und Gegenwart », édition 1999, ignore toujours autant Max Auer, un des 1ers pionniers de la musicologie brucknérienne.

Largement favorisée par le National-Socialisme, la musique de Bruckner fut donc systématiquement jouée d'après les éditions que Robert Haas publia à un rythme accéléré, entre 1934 et 1938 (toutes les Symphonies sauf la 7e en 1944) . Les chefs dits « brucknériens » comme Siegmund von Hausegger, Wilhelm Furtwängler, Eugen Jochum ou Karl Böhm, ont perpétué une tradition de tempi lents et de sonorités monumentales qui en font des grand-Messes de la solennité germanique et de l'accord parfait, ce rempart musical de l'âme allemande face à la perversion de la tonalité causée par les Juifs Gustav Mahler et Arnold Schönberg.

Or, les anciennes partitions imprimées sont beaucoup plus riches en indications de tempi et de nuances, ajoutées sans doute pour répondre aux demandes des chefs qui en dirigèrent les Ires exécutions sans qu'on ait des preuves que Bruckner les ait formellement désapprouvées. En retournant aux seuls manuscrits originaux, pauvres en indications, on a favorisé une interprétation moins variée, plus statique, moins nuancée. Une des justifications présentées est la mention « für spätere Zeiten » écrite par Bruckner sur l'un ou l'autre manuscrit. Ces mots veulent dire « pour plus tard » , ce qui n'a rien de surprenant chez un compositeur insatisfait, toujours désireux de revoir ses œuvres. On en a fait une déclaration du genre « mon temps viendra » ce qui évolue dans le langage de Robert Haas :

« Quand je serai débarrassé de tous ces Juifs qui faussent ma musique. »

C'est ce que des « Considérations scientifiques et artistiques sur la musique de Bruckner » soulignaient dans un ouvrage collectif, publié en 1937 par la Société Bruckner :

« Le Scherzo de la 9e Symphonie dans l'édition imprimée revue par ... »

Le processus musicologique devenait un procès en béatification autrichienne et catholique. Pour Leopold Nowak, l'évolution de la tonalité qui conduisit à la Seconde École de Vienne était « l'œuvre du diable » ; or, son début est contemporain des dernières œuvres de Bruckner nettement plus dissonnantes. Comme expert musical, Nowak se prononça en 1961 contre l'achat par la Bibliothèque nationale autrichienne d'une grande partie de la succession d'Anton Webern qui partit en Amérique. Or, cette collection renfermait nombre d'œuvres ou esquisses de jeunesse de Webern, révélatrices de l'influence de Bruckner (dont Webern dirigea des Symphonies durant les années 1920) et de Mahler.

Nowak prit sa retraite en 1969 et personne ne lui a officiellement succédé. Sa tâche était considérée comme quasi-achevée et les derniers volumes de la fameuse « Collection bleue » ont paru depuis, mais la question que Günter Brosche a posée reste clairement ouverte :

« Le XXIe siècle verra-t-il une 3e édition Bruckner libérée des influences idéologiques ? »

Quelques chefs d'orchestre se sont intéressés à des lectures nouvelles de Bruckner, en particulier Leon Botstein, Michæl Gielen, Nikolaus Harnoncourt, et Philippe Herreweghe. À l'exception du 1er, ils n'ont pas rompu avec les éditions Nowak ou Haas, ce qui ne pouvait pas aboutir à des différences significatives. En attendant cette possible révélation d'un

Bruckner sensiblement différent, le débat illustre « a contrario » (puisqu'il n'était pas un Juif mais a quand même été épuré d'éléments supposés juifs) à quel degré d'aberration les obsessions antisémites ont pu mener les démarches artistiques et intellectuelles, modifiant ainsi la signification du triangle d'or de la musique autrichienne : Schubert-Bruckner-Mahler. Franz Schubert étant racialement et psychologiquement suspect, il fut comme compositeur symphonique largement supplanté dans la vie musicale nationale-socialiste par Bruckner devenu, à la suite des manipulations décrites, le modèle racialement et spirituellement exemplaire de l'âme originelle germanique. Quant à Gustav Mahler, Juif cosmopolite coupable de toutes les perversions, il se trouva définitivement exclu du « Reich » de 1,000 ans par l'« Anschluß » prononcé au « Walhalla », devant le buste de Bruckner.

Leopold Nowak

Le musicologue autrichien Leopold Nowak est né le 17 août 1904 à Vienne et est mort le 27 mai 1991 à Rekawinkel, en Haute-Autriche. Il est principalement connu pour ses éditions des œuvres d'Anton Bruckner pour la Société internationale Bruckner. Il tenta de rétablir au mieux les formes originelles de la plupart d'entre elles, souvent révisées du vivant même du Maître, parfois tronquées et arrangées par ses amis ou élèves ou sous leur influence.

Nowak étudia le piano et l'orgue à l'Académie de Vienne, puis la musicologie avec Guido Adler et Robert Lach à l'Université de Vienne où il enseigna ensuite de 1932 à 1973.

Il succéda à Robert Haas en tant que directeur musical des collections de la Bibliothèque nationale d'Autriche, en 1946, et commença à son tour à travailler sur les documents de Bruckner qu'il contribua à préserver.

L'approche de Nowak dans ses éditions de la musique de Bruckner était beaucoup plus scientifique que celle de Haas. Par exemple, Haas s'était permis (avec une grande réussite, pensent néanmoins certains) de combiner des éléments différents des versions de 1887 et de 1890 de la 8e Symphonie pour établir « son » édition de l'œuvre. Nowak rejeta cette manière de faire et publia les 2 versions séparément. Son travail sur le Finale inachevé de la 9e Symphonie fut prolongé et mené à bien par William Carragan. D'une manière générale, les éditions de Nowak sont aujourd'hui plus appréciées pour cette rigueur et sont à la base des nouvelles éditions de la Société internationale Bruckner, voulent définitives.

Nowak écrivit aussi des essais sur les aspects tant théoriques que métriques et rythmiques de la musique, de Bruckner comme d'autres compositeurs.

Nowak travailla également à une nouvelle édition du « Requiem inachevé » de Wolfgang Amadeus Mozart, et fut capable de distinguer ce qui était de la propre main de Mozart de celles de Franz Xaver Süssmayr puis Joseph Leopold Eybler, à un point plus poussé que jamais auparavant. Ce travail lui valut une récompense officielle en 1985.

Nowak étudia aussi la musique de Heinrich Isaac, Franz-Josef Haydn, les musiques d'églises ou populaires d'Autriche, et de très nombreux compositeurs autrichiens depuis le Moyen-âge (1480 à 1550) .

...

The Austrian musicologist Leopold Nowak was born on 17 August 1904 in Vienna and died on 27 May 1991 in Rekawinkel (Upper-Austria) . He was chiefly known for editing the works by Anton Bruckner for the International Bruckner Society. He reconstructed the original form of some of those works, most of which had been revised and edited many times.

Nowak studied piano and organ at the Imperial Academy of Music in Vienna. He studied musicology with Guido Adler and Robert Lach at the Vienna University, where he later taught from 1932 to 1973.

He succeeded Robert Haas as music-director of the music collection of the Austrian National Library, in 1946, and is credited with helping preserve documents about Bruckner.

Nowak's approach to editing Bruckner's music was much more scientific than Haas's. Whereas Haas, for instance, combined bits from the 1887 and 1890 versions of Bruckner's Symphony No. 8 in C minor to make « his » edition of the work, Nowak put out 2 separate editions for the 2 versions. Nowak also wrote essays examining theoretical aspects of the music of Bruckner and others, such as an essay on the metrical and rhythmical aspects of the Symphonies of Beethoven and Bruckner.

Nowak worked on a new edition of Wolfgang Amadeus Mozart's famously « uncompleted Requiem » , and was able through detailed scrutiny to distinguish Mozart's own hand-writing from that of Süßmayr and Eybler to an extent no one had been able to do before. In recognition, Nowak was awarded the « Goldene Mozart Medaille » in 1985.

Nowak also studied the music of Heinrich Isaac, Franz-Josef Haydn, Austrian church and folk-music, and various Austrian composers from the Middle-Ages (1480 to 1550) .

His work on Bruckner's music, particularly the Finale of Bruckner's 9th Symphony, is being continued by William Carragan.

...

Leopold Nowak, österreichischer Musikwissenschaftler : geboren 17. August 1904 in Wien ; gestorben 27. Mai 1991 Rekawinkel (Niederösterreich) . War ein und hauptsächlich bekannt für die Herausgabe des Werkes von Anton Bruckner für die Internationale Bruckner-Gesellschaft.

Nowak studierte Klavier und Orgel an der Universität für Musik und darstellende Kunst Wien und Musikwissenschaften bei Guido Adler und Robert Lach an der Universität Wien, an der er später von 1932 bis 1973 selbst unterrichtete.

Er promovierte 1927 mit der Dissertation Das deutsche Gesellschaftslied bei Heinrich Finck, Paul Hofhaymer und Heinrich Isaak (ungedruckt) , erweitert als : Das deutsche Gesellschaftslied in Österreich von 1480 bis 1550.

Von 1928 bis 1939 war er Assistent des Musikwissenschaftlichen Seminars der Universität Wien, 1932 Privatdozent, 1939 titulierter außerordentlicher Professor (1946 erneuert), seit 1946 (als Nachfolger von Robert Haas) Direktor der Musiksammlung der Österreichischen Nationalbibliothek. 1930 wurde Nowak Mitglied der Denkmäler der Tonkunst in Österreich, 1945 ernannt zum Leiter der Sektion Musikwissenschaft der Wiener Katholischen Akademie, 1946 zum Mitglied der Kommission für Musikforschung der Österreichischen Akademie der Wissenschaften sowie wissenschaftlicher Leiter der Bruckner-Gesamtausgabe.

Nowak arbeitete besonders über Anton Bruckner. Sein Ansatz bei der Herausgabe von Bruckners Werken war « wissenschaftlicher » als der seines Vorgängers Robert Haas. Während dieser zum Beispiel Teile der Versionen von 1887 und 1890 von Bruckners Sinfonie Nr. 8 zusammenfügte, gab er unabhängige Ausgaben beider Versionen heraus. Seine Arbeit zum Finale der Sinfonie Nr. 9 wurde von John Alan Phillips fortgeführt, der in der Bruckner-Gesamtausgabe eine Faksimile-Ausgabe des Fragments veröffentlichte.

Nowak erarbeitete eine neue Ausgabe von Mozarts unvollendetem Requiem und unterschied zwischen Mozarts eigener Handschrift und der von Süßmayr und Eybler. Dafür erhielt er 1985 die Goldene Mozart-Medaille. Nowak studierte ferner die Musik von Heinrich Isaac, Franz-Josef Haydn, Franz Liszt, österreichische Kirchen- und Vokalmusik und verschiedene österreichische Komponisten des ausgehenden Mittelalters (1480 bis 1550).

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Leopold Nowak, Musikwissenschaftler : geboren 17. August 1904 in Wien ; gestorben 27. Mai 1991 in Rekawinkel (Niederösterreich) . Sängerknabe bei Dominik Josef Peterlini in Wien. Ausbildung bei L. Dité (Klavier, Orgel) und Franz Schmidt. Studium der Musikwissenschaft an der Universität Wien (1927 Promotion) . 1932 Habilitation, bis 1973 Privatdozent am Institut für Musikwissenschaft. 1939 titel am Ort Professor 1946-1969 Direktor der Musiksammlung der Österreichischen Nationalbibliothek (Archive und Bibliotheken) , die unter seiner Leitung nach Kriegsschäden wieder aufgebaut wurde. Veranstaltung zahlreicher Ausstellungen (und andere 1946 Anton Bruckner ; 1950 Johann Sebastian Bach ; 1956 Wolfgang Amadeus Mozart ; 1959 Franz-Josef Haydn) , Erwerbung wichtiger Nachlässe (und andere von Hans Pfitzner) . Nachdem er schon seit 1937 an der Alten Bruckner-Gesamtausgabe mitgewirkt hatte, wurde er 1946 Leiter der Neuen Bruckner-Gesamtausgabe und Herausgeber zahlreicher revidierter Ausgaben der Symphonien Anton Bruckners, die nun in ihren verschiedenen Fassungen publiziert wurden. 1952-1976 leitete er gemeinsam mit Leopold Schmidt das Jahrbuch des Österreichischen Volksliedwerkes. Nowak war auch wesentlich am Aufbau von Gedenkstätten beteiligt (und andere für Bruckner in Ansfelden und Josef Haydn in Rohrau / Niederösterreich) . Seit 1930 Mitglied der Gesellschaft zur Herausgabe der Denkmäler der Tonkunst in Österreich ; 1946 der Kommission für Musikforschung (Akademie der Wissenschaften, Österreichische) ; 1954 Leiter der musikwissenschaftlichen Sektion der Wiener Katholischen Akademie. Neben Haydn und Bruckner galt sein wissenschaftliches Interesse auch Franz Liszt und Emil Nikolaus von Čajkovskij.

Preis

Hofrat (1954) .

Komturkreuz des Päpstlichen Gregoriusordens (1955) .

Großes Ehrenzeichen für Verdienste um die Republik Österreich (1966) .

Otto Nicolai-Medaille der Wiener Philharmoniker (1967) .

Ehrenmedaille der Stadt Wien in Gold (1970) .

Ehrenkreuz für Wissenschaft und Kunst I. Klasse (1975) .

Ehrenmitglied der Österreichische Gesellschaft für Musikwissenschaft - ÖGMw (1978) .

Goldene Mozart-Medaille (1985) .

Publikationen

Das Deutsche Gesellschaftslied bei Heinrich Finck, Paul Hofhaymer und Heinrich Isaak, Dissertation, Wien (1927) .

Das deutsche Gesellschaftslied in Österreich von 1480 bis 1550 (Dissertation) , in : Studien zur Musikwissenschaft (Beihefte der Denkmäler der Tonkunst in Österreich) , Band 17 (1930) .

Grundzüge einer Geschichte des Basso ostinato in der abendländischen Musik, Hab.schreiben, Guberner & Hierhammer, Wien (1932) .

Franz Liszt, Innsbruck (1936) .

Tyrolia Te Deum Laudamus - Gedanken zur Musik Anton Bruckners, Herder, Wien (1947) .

Joseph Haydn (1951) ; 31965.

Joseph Haydn, Amalthea-Verlag, Wien (1951-1959) .

Gegen den Strom - Leben und Werk von Emil Nikolaus von Řezníček. Amalthea-Verlag, Wien (1960) - zusammen mit Felicitas von Řezníček.

Mozartgemeinde Wien (Herausgeber) , Reden und Ansprachen (1964) .

Herausgeber von Werken Bruckners, Mozarts (Requiem) und Richard Strauß'.

Anton Bruckner, Musik und Leben (1973) ; 31995.

Über Anton Bruckner, Gesammelte Aufsätze 1936-1984 (1985) .

Literatur

Die Musik in Geschichte und Gegenwart, Band 9 (1961) .

Bruckner-Studien, Leopold Nowak zum 60. Geburtstag, Franz Grasberger (Herausgeber) (1964) .

Wilhelm Szmolyan, in : Österreichische Musikzeitschrift (ÖMZ) , Band 19 (1964) ; Seite 337.

Horst Haschek, in : Österreichische Musikzeitschrift (ÖMZ) , Band 29 (1974) ; Seite 437.

Herbert Vogg, in : Österreichische Musikzeitschrift (ÖMZ) , Band 46 (1991) ; Seite 424.

BrucknerH (1996) .

New Grove Dictionary, Band 18 (2001) .

...

26 novembre 1927 : Le chef Felix Maria Gatz dirige la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

1er décembre 1927 : Le chef Carl Schuricht dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 5e Symphonie d'Anton Bruckner. Il s'agit du 8e concert de la saison.

1er décembre 1927 : Le chef Willem Mengelberg dirige la 9e Symphonie de Bruckner, dans la version révisée de Ferdinand Löwe, avec l'Orchestre philharmonique de New York.

This grand performance of Anton Bruckner's 9th Symphony was warmly received by the New York audience ; including critics such as Richard Gilman, Laurie Sauborn and Olin Downes. This was only the 2nd performance of the work by the Orchestra. The premiere was given by conductor Karl Muck, in 1907.

15 décembre 1927 : Le chef Heinz Unger dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société des Amis de la Musique de Berlin (« Gesellschaft der Musikfreunde zu Berlin eingetragener Verein ») .

19 décembre 1927 : Le chef Felix Maria Gatz enregistre 2 extraits du « Te Deum » de Bruckner (« Te Deum laudamus » et « Tu rex gloria, Christe ») avec la « Staatskapelle » de Berlin, accompagné du Chœur Bruckner (« Bruckner-Chor ») . Les solistes : Emmy von Stetten, Julia Lotte Stern, Karl Jøeken, Theodor Heß van der Wyk. (Le nom de l'organiste n'est pas mentionné.) . Disque paru sur étiquette française « Odéon » , numéro 170.059 (matrices XXB 7901 et XXB 7902) .

1928

Année 1928 : Le chef Willem Mengelberg dirige à 3 reprises des Symphonies d'Anton Bruckner avec le « Concertgebouworkest Amsterdam » .

1er janvier 1928 : Le chef Wilhelm Furtwängler dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 10e concert de la saison.

8-9 janvier 1928 : Le chef Wilhelm Furtwängler dirige la 7e Symphonie de Bruckner avec la Philharmonie, à Berlin (série : « Philharmonisches Konzert ») .

18 janvier 1928 : Le chef Felix Maria Gatz dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

23 janvier 1928 : Le chef Jascha Horenstein dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

7e Symphonie de Bruckner par Jascha Horenstein

1928 : Le chef Jascha Horenstein dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec l'Orchestre philharmonique de Berlin (étiquette « Polydor ») .

The 1st electrical recording of Bruckner's 7th Symphony (in E) with the Berlin Philharmonic Orchestra, conducted by the then 30 year old Jascha Horenstein, issued on Gramophone / Polydor (66802LM through 66808LM) .

1st movement - Allegro moderato (17:21) (Matrices : 964 bm, 965 bm, 966 ½ bm, 967 bm) .

2nd movement - Adagio : Sehr feierlich und sehr langsam (21:44) (Matrices : 1270 bm, 1271 bm, 1272 bm, 1273 bm, 1274 ½ bm)

3rd movement - Scherzo : Sehr schnell ; Trio ; Etwas langsamer (9:17) (Matrices: 1275 ½ bm, 1330 ½ bm, 1275 ½ bm)

4th movement - Finale : Bewegt, doch nicht schnell (10:36) (Matrices: 1331 ¾ bm, 1332 ½ bm, 1333 ½ bm) .

« Grammophon » have some interesting records not duplicated in the « Decca » catalogue. There is Bruckner's 7th Symphony for those who like the rather diffuse eloquence of this composer. English conductors and orchestras treat us badly over Bruckner : they are too gentle with him. Few could resist him as he is played in Germany, where his love of noise and his sentimentality are given full play. Surprisingly enough, however, Bruckner gets away with it, as owners of these records (Grammophon 66802LM-66808LM) will see.

« One of the finest-sounding recordings of its era. » (Mark Obert-Thorn)

« The Symphony is played by the Berlin Philharmonic Orchestra conducted by Jascha Horenstein. » (« Some Interesting German Records » , « The Gramophone » , December 1935.)

Review of the « American Record Guide » (July / August 2010) :

There are 2 particularly remarkable things about this Bruckner 7th. The 1st is that « Grammophon / Polydor » entrusted this premiere electrical recording of a complete Bruckner Symphony to the 30 year old Jascha Horenstein. At a time when that label was also making records with Wilhelm Fürtwängler, Oskar Fried (who had made the 1st « acoustic » recording of the work, several years earlier) , Otto Klemperer (who had previously recorded the Adagio of the 8th, acoustically) , Hans Pfitzner, Erich Kleiber and Richard Strauß, this was high praise, indeed, and a vote of confidence in the young Mæstro's future career.

The 2nd remarkable feature is the recorded sound that the original engineers were able to capture. Having transferred many orchestral discs from the late-1920's, I found it to be one of the finest-sounding recordings of its era. This is greatly aided by the quiet surfaces of the German Polydor pressings used for this transfer. As the matrix numbers indicate, this was recorded over 3 separate sessions : the first movement in 1 session ; the 2nd movement and the 1st part of the Scherzo in the 2nd ; and the Scherzo's Trio and the Finale in the 3rd. Each session was recorded at a different speed, with the 1st 2 being well above the « standard » 78.26 rpm and the last being below it. (The pitches have all been corrected) . Like some other recordings of the 78 rpm period which featured A-B-A movements spread over 3 sides (the Scherzo in Willem Mengelberg's recording of the Schubert 9th comes to mind) , it was assumed that the listener would replay the 1st side of the Scherzo after the Trio side ended, since that side was not included twice in the set. (Mark Obert-Thorn)

Was anyone in North America recording entire Symphonies like this, in 1928 ? I don't think so !

Having reviewed the 1st acoustic 78 rpm version of the Bruckner 7th with Oskar Fried (on « Music & Arts ») , it seems appropriate to review the 1st electrical recording of the same massive Symphony, this from 1928 Polydor with the 30 year old Jascha Horenstein (1898-1973) , then a member of the elite circle that surrounded Wilhelm Fürtwängler. Plastic and lyrical is the 1st movement Allegro moderato (with great Wagnerian spacious arches in its lengthy periods made of irregular phrase units of 3 and 5) the real « tour de force » rests in the monumental C-sharp minor Adagio movement, almost 22 minutes in length, a solemn hymn of inordinate girth and anguished power, held in taut relief against its many harmonic meanderings. Slowly mounting string scales and Wagner horns take to

Bruckner's answer to « Walhalla » , a nobly and (for the period) splendidly resonant vista. « Himmel hoch ! » .

As restored by Mark Obert-Thorn, the various orchestral choirs collaborate in moody balanced orisons of singular intensity. The elegant C major mystery of the last pages, with thumping bass chords under the diaphanous violins and flute, has to stand as one of the miracles of the original sound engineers. A commanding energy marks the Scherzo, the trumpet inviting sweeping gestures, the supporting strings and tympani inflamed. The chugging ostinati move through the various orchestral choirs gathering ever more force, a snowball rolling uphill. The rhythmic tattoo enters the bucolic Trio, both thick and serene, has something of Siegfried's sojourn into the woods. The da capo shivers with, yet, more fervent and feral agitation as of a gathering storm. The layerings of sound coalesce, separate, reel and then swell to a mighty peroration whose resonance still packs a shattering effect. No non-sense tempos for the Finale, which alternates with post-Beethoven mysticism and stolid march impulses colored by the wafting flutes.

Even at Horenstein's accelerated pace, the labyrinths in the music, its sudden sea-changes in musical periods, give us the impression that spiritual complexity and crisis underlie the driven surface confidence of the progression. The music of the 1st movement returns in the form of fanfares, whose intensity reaches an apotheosis that well crosses Wagner's « Walhalla » with affirmations of Bruckner's idiomatic faith.

...

This recording of Bruckner's 7th was the 1st electrical recording of a complete Symphony by the composer. As Mark Obert-Thorn says in his accompanying note, it's pretty remarkable that « Gramophone / Polydor » should have entrusted such an enterprise to Jascha Horenstein, who was then just 30 years old. The label had access to several more eminent and established conductors, including Wilhelm Fürtwängler, but Horenstein repaid the trust placed in him with a fine performance.

The 1st movement is taken at quite a brisk tempo and there were a few occasions when Horenstein pressed ahead just a bit too much. However, he conveys the geniality and lyricism of this movement very well. The Adagio is deeply felt and sonorous. Horenstein may have been relatively youthful but, already, he knew how to pace slow music and how to unfold convincingly a long Brucknerian line. There are some pitching issues, probably stemming from the recording rather than from the players, but these are minor when set aside the grandeur and nobility of Horenstein's performance, which unfolds very naturally. Incidentally, he includes the cymbal clash at the main climax.

The Scherzo is taken at a very lively pace, Horenstein imparting considerable energy and rhythmic vitality to the music. The Trio, by contrast, is taken at quite a relaxed tempo. Though very warmly phrased, it is a bit too leisurely, especially in contrast to the main Scherzo material. The recording of the Scherzo was split over 2 sessions and the join between the Scherzo and the Trio would have been the obvious place for a session break. It's possible that this might explain the slightly excessive contrast between the 2 elements of the movement but this is an accurate reflection of Horenstein's overall interpretation. The Finale is quite fleet of foot but, generally speaking, not to the extent that Horenstein was too hasty. The grand passages in the movement are given their due weight but overall it's an urgent, energetic reading. We wish that Horenstein had taken the final peroration at a broader tempo but his no-nonsense

pacing is of a piece with the urgency of his conception of the whole movement.

The recording was made over 3 separate sessions, we learn, with the 1st movement recorded in 1 session, the Adagio and part of the Scherzo at the 2nd session and the remainder of the Symphony at the 3rd session. Sound engineer Mark Obert-Thorn has corrected the pitch discrepancies between the 3 sessions in making his transfer and Horenstein's skill on the podium ensures that, with the one reservation about the 3rd movement, the Symphony emerges as a unified entity.

The truly remarkable thing about this CD is the quality of the recorded sound. I've heard several discs that show the excellence of the results that German « tonmeisters » were able to achieve in the 1930's but I can't recall hearing such an early example of comparable excellence. Not only is a copious amount of detail reported but the sound is full and largely free from the shrillness in the treble that so often afflicted recordings from this period. The bass is full without being tubby and the Orchestra is balanced with quite remarkable naturalness. The climaxes reproduce with remarkably little distortion. The transfer has been achieved skilfully and the amount of background hiss is minimal.

In summary, very few allowances need to be made for the sound. In a blind hearing I would suggest that few listeners would guess that the recording was made some 82 years ago. From the recordings that have been issued by « BBC Legends » of the 5th Symphony and of the 8th and 9th Symphonies, we know that Horenstein was a notable exponent of Bruckner in the autumn of his career. This fine performance shows that he was just as adept in Bruckner at a relatively youthful age. In this excellent new transfer, this performance takes a place of note in the Bruckner discography.

Jascha Horenstein

Le chef d'orchestre ukrainien Jascha Horenstein est né le 24 avril (ou 6 mai) 1898 à Kiev et est mort le 2 avril 1973 à Londres. Sa famille, avec sa mère autrichienne, se rend à Vienne dès 1911. Il étudie le violon avec Adolf Busch (1911), puis la philosophie à l'Université (1918) où il étudie avec Franz Schreker et Joseph Marx. Puis, il se rend à Berlin afin de devenir l'assistant de Wilhelm Fürtwängler. Il débute comme chef d'orchestre en 1923. Dans les années 1920, il est invité à diriger l'Orchestre symphonique de Vienne ainsi que l'Orchestre philharmonique de Berlin. Il est nommé à la tête de l'Opéra de Düsseldorf en 1928. Il travaille à Düsseldorf jusqu'en 1933. Avec l'avènement des Nazis, il s'exile aux États-Unis en 1940 où il enseigne à la « New School for Social Research » de New York. Il dirige également les plus grandes phalanges américaines.

Jascha Horenstein a défendu le répertoire contemporain, avec notamment la première de l'arrangement en 3 mouvements pour ensemble de cordes de la « Suite lyrique » d'Alban Berg ou encore la première française de son Opéra « Wozzeck » (à l'O.R.T.F., en 1950). Des chefs de sa génération, il fut l'un des plus grands interprètes d'Anton Bruckner (s'illustrant dans les Symphonies n° 1, n° 3, n° 5, n° 7, n° 8 et n° 9) et de Gustav Mahler qu'il a dirigé dès 1922. Il a aussi gravé une superbe version de la Symphonie « Mathis le peintre » de Paul Hindemith avec l'Orchestre symphonique de Londres.

...

The Ukrainian conductor Jascha Horenstein was born on 24 April (or 6 May) 1898 in Kiev, Russian Empire (now, Ukraine) and died on 2 April 1973 in London.

Horenstein was born into a well-to-do Jewish family ; his mother (Marie Ettinger) came from an Austrian rabbinical family and his father (Abraham Horenstein) was Russian.

His family moved to Königsberg in 1906 and then to Vienna in 1911 and he studied at the Vienna Academy of Music starting in 1916, with Joseph Marx (music theory) and Franz Schreker (composition) .

In 1920, he moved to Berlin and worked as an assistant to Wilhelm Fürtwängler. During the 1920's, he conducted the Vienna Symphony Orchestra and the Berlin Philharmonic Orchestra. He became principal conductor of the Düsseldorf Opera in 1928, and then the company's « Generalmusikdirektor » in 1929. He had to resign his post in March 1933 after the rise of the Nazi Party. His Düsseldorf tenure was the only permanent musical directorship in his career. Forced as a Jew to flee the Nazis, he moved to the United States in 1940, and eventually became an American citizen. He taught at the New School for Social Research while in New York City.

Horenstein is particularly remembered as a champion of modern music and as a Mahler conductor, although his repertory as shown by discographies was quite wide. In 1929, he conducted the premiere of 3 movements of Alban Berg's « Lyric Suite » in an arrangement for String Orchestra. In 1950, he conducted the 1st Paris performance of Berg's « Wozzeck » .

Horenstein conducted the works of Anton Bruckner and Gustav Mahler throughout his career, and he also displayed ongoing interest in Carl Nielsen, whom he knew personally, at a time when these composers were unfashionable. For example, his 1952 « Vox » recording of Mahler's Symphony No. 9 was the 1st studio recording, and the 2nd commercial record, of that work. Several years later, he recorded the original version of Bruckner's Symphony No. 9. He made studio recordings of several of Mahler's Symphonies at various points in his career, including Symphonies Nos. 1 and 3 with the London Symphony Orchestra. A number of radio archives hold broadcast air-checks of many of the other Mahler Symphonies, as well as « Das Lied von der Erde » .

In recent years, several of Horenstein's concert performances have been reissued on the « BBC Legends » label, including his celebrated 1959 Royal Albert Hall performance of Mahler's Symphony No. 8 and his 1972 Manchester performance of Mahler's « Das Lied von der Erde » .

Horenstein also recorded Robert Simpson's 3rd Symphony and music by Paul Hindemith and Richard Strauss during the last few years of his life. He was also the 1st conductor to record the complete Bach's Brandenburg Concertos (BWV 1046-1051) on period instruments (Vox, September 1954) . His Opera recordings included Nielsen's « Saul og David » . His final Operatic, and British, engagement was his March 1973 performances at the Royal Opera House, Covent Garden of Richard Wagner's « Parsifal » .

It was during a performance of Nielsen's 5th Symphony in Minneapolis, in 1971, that Horenstein suffered a heart attack and was caught in mid-air by the leader of the Orchestra. Though warned by his doctors to reduce his workload, he continued to conduct. At the time of his death, he was planning to conduct Mahler's 5th, 6th and 7th Symphonies.

...

A champion of modern music and an intellectual and philosophical conductor of a sort not much encountered any more, Jascha Horenstein moved to Vienna with his family at age 6. He went on to study violin with Adolf Busch, Indian philosophy at the University of Vienna, and music at the Vienna School of Music. By 20, he had already decided to become a conductor and left Vienna for study in Berlin, where he conducted the Schubert Choir and became an assistant to Wilhelm Fürtwängler. In 1924, he made his debut with the Vienna Symphony Orchestra, conducting Gustav Mahler's then-little-known 1st Symphony. From 1925 to 1928, he conducted the Berlin Symphony Orchestra and, in 1929, as guest-conductor, he led the Berlin Philharmonic Orchestra in the premiere of Alban Berg's « Lyric Suite ». As a young man, he made the acquaintance of Arnold Schœnberg, Anton Webern, Igor Stravinsky, Sergueï Rachmaninov, Richard Strauß, Ferruccio Busoni, and Leoš Janáček, and frequently programmed their music for the rest of his life.

On Fürtwängler's recommendation, Horenstein was appointed director of the Düsseldorf Opera, in 1929, and remained there until, as a Jew, he was forced to leave Nazi Germany. In the 1930's, he lived in Paris and traveled extensively, conducting in Brussels, Vienna, and the USSR, visiting Scandinavia with the « Ballets russes », and touring Australia and New Zealand. He settled in the United States in 1942, became a american citizen, conducted many of the leading orchestras of both North and South America and was one of 4 conductors, including Arturo Toscanini, to conduct the newly formed Palestine Symphony Orchestra. Though in great demand from the 1930's onwards, Horenstein did not actively seek a permanent conductorship ; he appeared to prefer to work on his own terms.

After the Second World War, Horenstein returned to Europe and lived in Lausanne, Switzerland. Highlights of his renewed European career came in 1950, when he introduced Alban Berg's Opera « Wozzeck » in Paris and, in 1959, when his performance of Gustav Mahler's 8th Symphony for the « BBC » did much to stimulate a Mahler revival in Britain. After 1964, when he presented Ferruccio Busoni's « Doktor Faust » in New York, he gave many concerts in London with the London Symphony Orchestra and in Manchester with the « BBC » Northern Symphony Orchestra. In his later years, he appeared frequently at London's Covent Garden.

From Fürtwängler, Horenstein learned the importance in searching for the metaphysical rather than theoretical meaning of music, and that outlook coincided with his own interest in Eastern philosophy. As a conductor, Horenstein greatly admired Leopold Stokowski for his broad repertoire and the sense of occasion he brought to every performance. He was intolerant of routine performances, even from the greatest Orchestras and, in rehearsal, he would run through large sections of a work to establish coherence and continuity before proceeding to finer details of interpretation. In the words of his assistant Lazar :

« The exceptional unity and cohesion that characterized his performances arose from the way he controlled rhythm, harmony, dynamics and tempo so that each individual moment might achieve the most vivid characterization, but the overall line and cumulative effect would not be lost. »

In the early days of the LP record, Horenstein was widely known for his recordings of the Viennese Masters, particularly Mahler and Bruckner, and derived inspiration from the interpretations of his idols, Arthur Nikisch, Bruno Walter, and Fürtwängler. Before he was 30, he had recorded Mahler's « Kindertotenlieder » and Bruckner's 7th Symphony. Shortly before his death, he said :

« One of the greatest regrets in dying is that I shall never again be able to hear ' Das Lied von der Erde '. »

...

The distinguished Russian-born American conductor, Jascha Horenstein, began his musical training in Königsberg as a piano student of his mother, and he also studied with Max Brode. In 1911, his family moved to Vienna, where he studied philosophy at the University and, starting from 1916, was a pupil of Adolf Busch (violin) , Joseph Marx (music theory) , and Franz Schreker (composition) at the Vienna Academy of Music. He then continued his training with Franz Schreker at the « Berlin Hochschule für Musik » (1920) .

From 1920, Jascha Horenstein served as an assistant to Wilhelm Fürtwängler in Berlin and began his career conducting the Schubert Choir in Berlin. In 1923, he was a guest-conductor with the « Wiener Symphoniker » . Returning to Berlin, he conducted the Blüthner Concerts (1924) and was conductor of the « Berliner Symphoniker » (1925-1928) ; he also appeared as a guest-conductor with the « Berliner Philharmoniker » . He became principal conductor of the Düsseldorf Opera, in 1928, and then the Company's « Generalmusikdirektor » , in 1929, but was removed from that position in March 1933 by the Nazi regime because he was a Jew. His Düsseldorf tenure was the only permanent musical directorship in his career. After conducting in Europe, Australia, New Zealand, and Palestine, he went to the USA, in 1940, and became a naturalized American citizen. He also taught at the New School for Social Research while in New York City.

Following the end of World War II, Jascha Horenstein resumed his career in Europe. He became especially admired in England, where he appeared as a guest-conductor with the London Symphony Orchestra. In 1961, he made his debut at London's Covent Garden conducting Beethoven's « Fidelio » . His final Operatic, and British, engagement was his March 1973 performances at the Royal Opera House, Covent Garden of Richard Wagner's « Parsifal » .

While Jascha Horenstein's repertoire ranged widely from the Baroque era to the 20th Century, he is particularly remembered as a champion of modern music and as a Anton Bruckner and Gustav Mahler conductor. In 1929, he conducted the premiere of 3 movements of Alban Berg's « Lyric Suite » in an arrangement for String Orchestra. In 1950, he conducted the 1st Paris performance of Berg's « Wozzeck » . Horenstein conducted the works of Bruckner and Mahler throughout his career.

...

Jascha Horenstein was a conductor of unusually wide sympathies coupled with unusually clear insights into music of varying styles. If it seemed natural that a conductor trained in Austria and Germany in the years immediately after the First World War should have a deep sympathy with the works of Arnold Schönberg and Alban Berg, it sometimes seems surprising that his approach to composers as remote from each other and from the German tradition as Leoš Janáček and William Walton should be equally sympathetic. Accepted as a major conductor on the Continent by the beginning of the Second World War, in the late-1950's, Horenstein began to make a deep impression in English audiences who had previously known him only from recordings as a conductor at home in the very different musical worlds of Anton Bruckner and Gustav Mahler.

Jascha Horenstein was born in Kiev on May 6, 1898. At the age of 6, he was taken to Königsberg, where he began to learn the violin. In Vienna, after 1911, he studied under Adolf Busch and, at the Conservatoire, under Josef Marx and Franz Schreker, combining philosophy, at the University with his musical studies. He began to conduct in 1919, when he founded the « Freie Orchester-Vereinigung » of students and amateurs. When Schreker moved to the High-School for Music in Berlin, Horenstein followed him, becoming a member of the same composition class as Alyos Hába and Ernst Křenek. In 1922, he became conductor of the Berlin Schubert Choir and the « Gemischter » Choir.

His 1st appearance as an orchestral conductor was in Vienna, in 1922, in a programme which included Mahler's then barely acceptable 1st Symphony. He conducted the Blüthner Concerts in Berlin, in 1924, a series with the Berlin Philharmonic, in 1926, and, in 1928, he became chief conductor and later General Musical Director of the Düsseldorf Opera. By the time that the coming of the Nazi regime drove him out of Germany (Horenstein was Jewish) , he had built a reputation in France and, during the 1930's, his activities ranged from Russia to Australia and New Zealand, taking in Belgium Israel and the Scandinavian countries. In 1941, he settled in the United States where he conducted all the major Orchestras and those of South America.

In 1950, he was responsible for the 1st performance in France of Alban Berg's « Wozzeck » and, at the Leeds Festival of 1958, deputizing for Otto Klemperer, he conducted a performance of Beethoven's Mass in D still remembered for its electrical vitality and shattering intensity. Shortly after that, he was heard in London as conductor of a performance of Gustav Mahler's 8th Symphony, the 1st in London for many years, which did a great deal to help Mahler's music to its present English popularity.

Jascha Horenstein, by both training and temperament, seemed in many ways to be a German conductor rather than a native born Russian. He approached music with the seriousness of purpose and intensity of feeling which seemed to belong to the world inhabited by Wilhelm Fürtwängler and Otto Klemperer, though he seemed to relish Mahlerian grotesqueries more than any completely German conductor would and he gave fine performances of works like Leoš Janáček's « Sinfonietta » , which seem remote from any normal German attitude to music.

Tiny and apparently frail, he rehearsed and conducted with what one orchestral player described as « gritty persistence

» , demanding complete accuracy and faithfulness to any composer's text as the foundation of an interpretation which aimed at intensity of expression, precise balance and organic growth, finding in the combination of these qualities a personal utterance which, paradoxically, seemed to reveal the nobility and power of the music rather than anything of Horenstein himself.

...

Jascha Horenstein (geboren 24. April - 6. Mai - 1898 greg. in Kiew, Russisches Kaiserreich ; gestorben 2. April 1973 in London) war ein ukrainisch-jüdischer Dirigent. Er gilt als niveauvoller Bruckner- und Mahler-Interpret.

Jascha Horenstein wurde als dreizehntes von sechzehn Kindern einer religiös und musikalisch gebildeten jüdischen Familie geboren. 1905 verließ diese Russland und siedelte sich in Königsberg an, wo Horenstein seinen ersten Violinunterricht bekam. 1911 zog die Familie nach Wien, wo die Vorfahren seiner Mutter gelebt hatten. Seine Nichte war Beate Sirota.

Horenstein studierte bei Joseph Marx und Franz Schreker, dem er 1920 nach Berlin folgte. Sein Debüt als Dirigent erfolgte 1922 in Wien. Zurück in Berlin wurde er von Wilhelm Fürtwängler gefördert, der ihm bereits ab Mitte der 20er-Jahre Gastdirigate mit den Berliner Philharmonikern einräumte. 1929 wurde er Musikdirektor der Düsseldorfer Oper, der heutigen Deutschen Oper am Rhein, der Generalintendant war Walter Bruno Iltz.

Horenstein machte sich um die Aufführung zeitgenössischer Opern verdient, auf dem Spielplan der Oper standen Ernst Kreneks Schwergewicht, die Uraufführung von Manfred Gurlitts Die Soldaten, Der Lindberghflug von Bertolt Brecht und Kurt Weill und Igor Stravinskys Die Geschichte vom Soldaten und Hans Pfitzners Das Herz (1932) , Hermann Reutters Der verlorene Sohn nach Andre Gide (1933) und Winfried Zilligs Der Rossknecht nach dem Drama von Richard Billinger (alle dirigiert von Horenstein) . Walter Bruno Iltz inszenierte Ariadne auf Naxos von Richard Strauß (1934, in den Bühnenbildern von Caspar Neher) , Die Bürgschaft von Kurt Weill (Text : Caspar Neher) , Aus einem Totenhaus von Leoš Janáček (1931) und eine spektakuläre Inszenierung von Wozzeck von Alban Berg (1930, zu der Alban Berg an Iltz schrieb : « Diese Reprise freut mich mehr als manche Erstaufführungen, ja sie macht mich stolz. ») .

Horensteins auch international immer erfolgreichere Karriere erfuhr 1933 durch den Machtantritt der Nationalsozialisten eine jähe Wende. Obwohl Propagandaminister Josef Goebbels seine schützende Hand über Walter Bruno Iltz hielt, bekam er Schwierigkeiten mit den Nationalsozialisten, da er sich bereits 1932 den Forderungen der Düsseldorfer NSDAP-Leitung nach einem « deutschen Spielplan » und einem « deutschen Ensemble » entgegengestellt und sich jede Einflussnahme verboten hatte.

1933, anlässlich des 50. Todestages von Richard Wagner, wurde Iltz und der Oper in einer Pressekampagne der jüdische Jascha Horenstein zum Vorwurf gemacht :

« Leider hat Herr Horenstein die Weihstunde dirigiert. Wir müssen sagen " leider ", denn es ist unerhört, daß das deutsche Theater in Düsseldorf für eine Wagnerfeier keinen deutschen Dirigenten findet, daß man hierzu Herrn Sascha

(!) Horenstein bemühen muß. Oberbürgermeister Lehr und Generalintendant Iltz werden sich noch umstellen müssen, sonst wird hier eines Tages auf irgend eine Weise doch dafür gesorgt werden müssen, daß im deutschen Düsseldorf wirklich deutscher Geist und deutsche Kultur in allen Zweigen zur Geltung kommt. » (Volksparole, 13. Februar 1933)

Anfang März 1933 schließlich belagerte eine SA-Einheit die letzte Aufführung Horensteins, Ludwig van Beethovens Fidelio und verlangte die sofortige Absetzung des Dirigenten.

Horenstein wurde beurlaubt und musste Düsseldorf verlassen. Er ließ sich in Paris nieder und nahm Einladungen bis nach Australien an. 1939, kurz vor Beginn des Zweiten Weltkriegs, zog er nach New York, wo er neben anderen prominenten Exilgenossen (wie Thomas Mann) an der New School for Social Research lehrte und zweitrangige Orchester leitete. Ab 1947 dirigierte er wieder in Europa, zunächst vorwiegend in Frankreich. In den 1950er Jahren trat er auch wieder in Deutschland auf. Später Höhepunkt seiner Karriere waren die Konzerte in seiner letzten Wahlheimat Großbritannien, wo er als Dirigent des London Symphony Orchestra für die österreichische Spätromantik etliche Lanzen brach.

1958 wurde Horenstein mit dem Deutschen Kritikerpreis ausgezeichnet.

...

15 février 1928 : Le chef Felix Maria Gatz dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

8 mars 1928 : Le chef Rudolf Gerhard Schwarz dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

11 août 1928 : Le chef Wilhelm Furtwängler dirige le « Psaume 150 » (**WAB 38**) de Bruckner avec l'Orchestre philharmonique de Berlin, accompagné du Chœur national des petits-chanteurs de la Cathédrale (« Knaben des Staats- und Domchors ») . La soliste : la soprano Lotte Leonard. Ce concert souligne l'anniversaire de la Constitution allemande.

Le même jour, l'Orchestre symphonique de Berlin donne également un concert. Des compositions autres que celles de Bruckner sont au programme dont une, dirigée par le compositeur.

On ignore si le « Philharmoniker » et le « Symphoniker » ont exceptionnellement joint leur forces pour interpréter le « Psaume 150 » . (René Trémine croit que oui.)

1 octobre 1928 : Le chef Dol Dauber dirige à Vienne le Scherzo de la 5e Symphonie de Bruckner dans la version révisée de Franz Schalk (1894) , éditée par Ludwig Döblinger, avec son propre Orchestre de chambre. Un enregistrement existe.

Dol Dauber

Adolf Dauber (known also as « Dol » , « Doli » or « Dolfi » Dauber) was born on 27 July 1894 in Vyzhnytsia (Wijnitz) , Bukovina, Ukraine (then Austria-Hungary) and died 15 September 1950 in Prague, Czechoslovakia. He was a jazz violinist, band-leader, composer and music arranger of Jewish origin, who was active in the 1st half of the 20th Century in Central Europe, mainly in Austria, Czechoslovakia and Germany. During his career, he has collaborated with international jazz personalities, led numerous orchestras and ensembles, and created music for several films.

Dauber was born to a musical family. He started his musical education at the age of 4, under the mentorship of his older sister, Clara. While still in his childhood, his sister arranged an audience with Carl Flesch, a violin virtuoso and teacher at the Bucharest Conservatory. His talent impressed Flesch, and Dauber joined his class as the youngest pupil to be accepted.

In 1911, Flesch recommended him to the renowned Czech violinist and teacher, Otakar Ševčík. Dauber studied with Ševčík in Brno, up to 1914. Even as a youngster, he earned money for his studies as a band leader of ensembles in Chernivtsi (Czernowitz) and Lviv.

During World War I, he served as a concert Master and soloist in a military orchestra in Italy. The Opera composer Giacomo Puccini was allegedly so impressed by his playing that he dedicated him several autograph sheets of his Opera « Manon Lescaut » . Later, Franz Lehár arranged his transfer to the renowned Austro-Hungarian military ensemble « Deutschmeister » .

After the War, Dauber travelled throughout Central Europe with a salon String Quartet, however, ensembles of this kind were gradually replaced by modern jazz orchestras. Therefore, he refocused his energy toward modern rhythms and dance music, to the great disappointment of his teacher Ševčík. He founded a new orchestra (the line-up included saxophonist and banjo player) , and performed popular melodies in Vienna and Mariánské Lázně. The performances were noted particularly for inventive and modern arrangements of Classical repertoire, Operetta melodies and waltzes. At that time, Dauber met and befriended various notable musicians and artists : Emerich Kálmán, Oscar Straus, Robert Stolz and Fritz Grünbaum among others. His orchestra performed the Viennese premiere of George Gershwin's « Rhapsody in Blue » .

In 1923, Dauber permanently resided in Vienna. In the early 1920's, he began recording for the label « Homokord » . His Orchestra was offered a lucrative long-term contract by « The Gramophone Company Ltd. » He has recorded for the company hundreds of songs over the course of next 15 years. The basic cast of the orchestra included : 5 violins, 1 viola, 1 violoncello, 1 double bass, 1 flute, 2 trumpets, 1 trombone, 1 harp, piano and harmonium, however, the recordings marked as « jazz » , « jazz-symphonic » or « dance » usually used different instrumentation : 1 violin, 1 double bass, 1 banjo, 2 trumpets, 3 saxophones, 1 trombone, 1 accordion, 1 euphonium and drums. The repertoire of Dauber's Orchestra was remarkably wide-ranging, stretching from compositions of Karel Hašler, Jaroslav Ježek, Rudolf Antonín Dvorský or Kurt Weill to the arrangements of parts of Leoš Janáček's and Bedřich Smetana's Operas.

The mid-1930's were the most successful time in Dauber's career. He recorded, performed widely in Austria, Germany

and Czechoslovakia, and created film music. Some of his recordings were distributed for the Czech diaspora in the United States by the label « Victor » . However, the changing political situation in Europe caused by the rise of the Nazi regime has negatively influenced his career. In 1936, Dauber and his Orchestra moved to Prague and continued recording for the Czech label « Ultraphon » .

In 1939, Dauber travelled to England to record with a dance orchestra. He was invited to work in the United States, but he refused and returned to his wife and son in Prague. His musical activities were banned due to his Jewish origin, but he was not imprisoned, allegedly because he was an « internationally renowned musician » . This, however, did not prevent the Nazis from deporting his son, Robert Dauber, to the « Theresienstadt » concentration camp.

The information about Dauber's life in the Protectorate of Bohemia and Moravia is not clear. According to the testimony of the Czech composer and journalist Jiří Voldán, he spent a part of the war hidden by « good people » . Allegedly, he had to pay for the shelter with his instrument, a Guarneri violin, a gift from the Queen Carmen Sylva. The information was, however, not confirmed by any reliable evidence. His son was sent in a transport to Auschwitz and later to Dachau, where he died shortly before the end of the War. Dol Dauber and his wife (who was a German from Brno) managed to survive, but the circumstances of his survival remain unclear.

After the World War II, Dauber briefly resumed his recording activities with the label « Ultraphon » . He made his last recording, a cycle of Jewish songs, in September 1948.

The documentation related to his life and music activities is preserved in the Austrian National Library in Vienna.

...

Adolf (Dol) Dauber (geboren 27. Juli 1894 in Wiznitz bei Czernowitz / Bukowina ; gestorben 15. September 1950 in Prag) war ein Violinist, Kapellmeister und Komponist.

In den 1920er Jahren nahm Adolf Dauber den Künstlernamen Dol Dauber an und gründete 1926 in Wien das « Jazz Symphonie- und Tanzorchester » , das bald zu den besten der Stadt gehörte und bis 1932 zahlreiche, zum Teil von Dauber selbst komponierte Stücke bei der britischen Gramophone Company aufnahm und veröffentlichte. Von seinen Kompositionen wurde der Schlager Leila mit Text von Fritz Löhner-Beda am bekanntesten.

1933 zog er mit seinen Musikern nach Prag, spielte nun dort Konzerte und machte weitere Aufnahmen, unter anderem mit Rudolf Antonín Dvorský. Während der deutschen Besetzung Prags und des Zweiten Weltkrieges, konnten er und seine Frau sich selbst einer Deportation entziehen, mussten aber erleben, daß 1943 ihr Sohn, der Cellist und Komponist Robert Dauber, in das KZ Theresienstadt inhaftiert wurde. Bei einem Pragbesuch bestand Hitler darauf, daß Dauber in seiner Anwesenheit spielen sollte. Daubers Erwiderung, er würde nur spielen, wenn sein Sohn freigelassen würde, wurde zurückgewiesen. Nach dem Krieg verfiel Dauber in Depressionen über den Tod seines Sohnes im KZ Dachau und starb 1950 in Prag.

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1 octobre 1928 : Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec le « Hoftheater Orchester » de Mannheim. Au même programme : l'Ouverture « die Zauberharfe » (D. 644) et la « Symphonie inachevée » de Schubert.

5 octobre 1928 : À Hambourg, le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : le Concerto « Grosso », Opus 6, n° 10, de Händel ; et le poème symphonique « Don Juan » de Richard Strauß.

7 et 8 octobre 1928 : De retour à Berlin, le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique. Au même programme : le Concerto « Grosso », Opus 6, n° 10, de Händel ; et le Concerto pour violon n° 5 de Mozart, avec la soliste Erica Morini (série : « Philharmonisches Konzert ») .

10 octobre 1928 : Le chef Anton Konrath dirige le Scherzo et Trio de la 3e Symphonie de Bruckner dans la version de 1889, éditée par Theodor Rättig (1890) avec l'Orchestre Symphonique de Vienne (étiquette « Symposium ») .

Anton Konrath

Anton Konrath (geboren 1888 ; gestorben 1981) war ein österreichischer Dirigent.

Konrath dirigierte seit den 1920er Jahren häufig die Wiener Symphoniker, mit denen er als einer der Pioniere der Aufzeichnung von Orchesteraufführungen und andere Aufnahmen von Bruckner-Sinfonien aufnahm, aber auch Werke zeitgenössischer Komponisten wie José Rojo Contreras, Karl Schiske, Jenő Takács und Guido Binkau uraufführte. 1941 entstand unter seiner Leitung beim Reichssender Wien eine Aufnahme des D-Moll Konzerts BWV 1043 von Johann Sebastian Bach.

Daneben dirigierte er zwischen 1927 und 1944 regelmäßig Konzerte der Wiener Singakademie. Von 1947 bis 1955 war er ständiger Dirigent des Linzer Konzertvereins. Später dirigierte er die Grazer Philharmoniker.

...

18 octobre 1928 : Le chef Heinz Unger dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société des Amis de la Musique de Berlin (« Gesellschaft der Musikfreunde zu Berlin eingetragener Verein ») .

18 octobre 1928 : Le chef Clemens Krauß dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 3e Symphonie d'Anton Bruckner. Il s'agit du 2e concert de la saison.

19 octobre 1928 : Le chef Felix Maria Gatz dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de

Berlin. Le concert est commandité par la Société Anton Bruckner.

22 novembre 1928 : Le chef Felix Maria Gatz dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

8 et 9 décembre 1928 : Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : « Nocturnes » (« Nuages », « Fêtes ») de Debussy ; et la Symphonie n° 1 de Beethoven.

2 décembre 1928 : Confirmation of arrangements at a meeting held in the Augsburg Town Hall, and put before a plenary assembly of members convened on **17 February 1929**, in Vienna, which approved and ratified the necessary changes to the Bruckner Society's constitution.

1929

1929 : Le chef Otto Klemperer dirige, avec énormément de succès, une série de concerts symphoniques à Londres dont la première, dans cette ville, de la 8e Symphonie d'Anton Bruckner.

On pianist Artur Schnabel's recommendation, Otto Klemperer was invited to London. He made his debut with the Royal Philharmonic Society Orchestra at Queen's Hall, in 1929. He was well over 40 years old. The programme was what violinist Jascha Heifetz, many years later, described as poison to the box-office : Arnold Schönberg's orchestration of Bach's E-flat Prelude and Fugue, and Anton Bruckner's 8th Symphony.

1929 : Lancement du Festival Bruckner annuel, à Vienne.

1929 : Le chef d'orchestre Josef Krips, directeur musical à Karlsruhe, organise un grand Festival Bruckner.

16 janvier 1929 : Le chef Ernst Wendel dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est donné en hommage au compositeur Max Walter par l'Association internationale des imprésarios.

Max Walter

Max Walter (geboren 1. April 1899 in Myslowitz, Oberschlesien ; gestorben 1946, verschollen) war ein deutscher Musiker und Komponist.

Max Walter wirkte 1914 zunächst als selbständiger Organist in seiner Heimatstadt und studierte am Konservatorium in Beuthen Orgel, Violine und Klavier. 1919 zog er für kurze Zeit nach Berlin, wo er von Carl Thiel Orgelunterricht erhielt. 1920 setzte er das Studium in Regensburg fort, das er 1923 abschloß. Vor seiner Rückkehr nach Berlin war er zuletzt Organist im oberbayerischen zur Bayerischen Benediktinerkongregation gehörenden Kloster Scheyern.

Am 1. Juni 1925 trat Max Walter die Stelle des Organisten in der katholischen Gemeinde Mater Dolorosa in Berlin-Lankwitz an. In Berlin betätigte er sich auch als Privatmusiklehrer. Von 1926 bis 1928 nahm ihn Arnold Schönberg als Schüler in seine Meisterklasse an der Preußischen Akademie der Künste auf. 1933 wurde Max Walter Mitglied der Reichsmusikkammer, trat aber bereits im darauffolgenden Jahr aus politischen Gründen wieder aus. Die Verleihung des Mozartpreises wurde zurückgenommen, da Max Walter als politisch unzuverlässig eingestuft wurde. Die Organistenstelle in Lankwitz hatte er bis zum 31. Dezember 1942 inne und wurde im Anschluß daran zum Kriegsdienst einberufen. Er geriet in Kriegsgefangenschaft, starb in einem Kriegsgefangenenlager und ist seit 1946 verschollen.

Werke

Jesusmesse in sechs Teilen.

Klaviersonaten.

Violinsonaten.

Sinfonien.

Streichquartette.

Opernfragmente.

...

30 janvier 1929 : Le chef Leopold Reichwein dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est donné en hommage au compositeur Max Walter par l'Association internationale des imprésarios.

Leopold Reichwein

Leopold Reichwein (geboren 16. Mai 1878 in Breslau, Niederschlesien ; gestorben 8. April 1945 in Wien) war ein deutscher Dirigent und Komponist.

Reichwein war von 1909 bis 1913 Hofkapellmeister der Großherzoglich Badischen Hofkapelle Karlsruhe. 1913 wurde er als Nachfolger von Bruno Walter Dirigent der Wiener Hofoper. Mit Wilhelm Furtwängler war er von 1921 bis 1927 Konzertdirektor der Gesellschaft der Musikfreunde in Wien. Von 1926 bis 1938 leitete er die Bochumer Symphoniker, Deutschland. Unter seiner Leitung traten die bis dahin von diesem Orchester gepflegte modernen Kompositionen von Paul Hindemith, Ernst Křenek, Erwin Schulhoff oder Anton Webern zugunsten klassisch-romantischer Musik in den Hintergrund des Repertoires. Als er 1932 in der Parteizeitung der NSDAP Völkischer Beobachter den Artikel Die Juden in der deutschen Musik veröffentlichte, in dem er sich an Richard Wagners antisemitisches Pamphlet Das Judentum in der Musik anlehnte, zog er sich den Zorn der noch widerstandsbereiten Bochumer zu.

Reichwein war ein überzeugter Nationalsozialist und gehörte bereits 1932 der NSDAP (Mitglieds-Nummer 1.009.765) und dem völkisch gesinnten, antisemitischen Kampfbund für deutsche Kultur an. Er veröffentlichte unter anderem im Völkischen Beobachter Hetztiraden gegen jüdische Komponisten wie Felix Mendelssohn-Bartholdy, denen er primär finanzielle Interessen als Antrieb ihres künstlerischen Schaffens unterstellte. Nach der « Machtergreifung » der Nationalsozialisten war er Mitglied der Reichsmusikkammer. Am 20. April 1938 ernannte ihn Adolf Hitler zum Generalmusikdirektor. Nach dem Einmarsch und « Anschluß Österreichs » propagierte er den Aufruf zur « Volksabstimmung » mit folgenden Worten :

« Da Adolf Hitler uns deutschen Künstlern Österreichs die Freiheit zurückerobert hat, ist es uns allen tiefstes Bedürfnis, den Dank durch Bekenntnis und Tat zu beweisen. »

In der Folgezeit war er Dirigent an der Wiener Staatsoper und Leiter der Dirigentenkläbe an der Staatsakademie für Musik Wien. Reichwein gründete das NS. Wiener Tonkünstler-Orchester neu.

Gegen Ende des Zweiten Weltkriegs wählte Reichwein am 8. April 1945 in Wien den Freitod.

...

Leopold Reichwein, Dirigent und Komponist : geboren 16. Mai 1878, in Breslau (Wrocław, Polen) ; gestorben 8. April 1945, in Wien (Freitod, Selbstmord) . War 1897-1902 zunächst als Korrepetitor, dann bis 1904 als Kapellmeister am Stadttheater Breslau tätig. Es folgten Engagements an den Theatern in Lübeck (bis 1905) , Essen (bis 1907) , Mannheim (bis 1909) und Karlsruhe (bis 1913) . 1913-1920 wirkte er an der Wiener Oper, wobei besonders seine Aufführung von Wagners « Tannhäuser » und « Parsifal » Beifall fanden. Als Nachfolger Franz Schalks (und in erfolgreicher Zusammenarbeit mit Wilhelm Furtwängler als 1. Konzertdirektor) 2. Konzertdirektor der Gesellschaft der Musikfreunde in Wien und Leiter des Singverein, leitete er 1922-1923 auch die Dirigentenkläbe der Wiener Staatsakademie für Musik und darstellende Kunst ; 1926-1938 Generalmusikdirektor in Bochum. Da Reichweins Dirigententätigkeit in Österreich wegen seines entschiedenen Eintretens für den Nationalsozialismus immer mehr eingeschränkt wurde, wirkte er ab 1936 nur in Deutschland, 1938 kehrte er an die Wiener Staatsoper zurück ; 1938-1945 auch Leiter der Opernschule an der Reichshochschule für Musik und darstellende Kunst in Wien. Reichwein, der sich sehr für die Verbreitung der Werke Richard Wagners und Anton Bruckners einsetzte, förderte auch österreichische Komponisten seiner Zeit, und andere Reichwein Kattnigg.

...

Leopold Reichwein, Dirigent und Komponist. 1897-1904 am Breslauer Stadttheater (Schlesien) zunächst Korrepetitor, dann Dirigent. Nach Engagements in mehreren deutschen Städten wirkte er 1913-1920 an der Wiener Hofoper beziehungsweise Staatsoper und war besonders bei Opern Richard Wagners erfolgreich. 1921-1925 war er (neben Wilhelm Furtwängler) Konzertdirektor der Gesellschaft der Musikfreunde und Leiter des Wiener Singvereins, daneben auch Dirigent an der Wiener Kammeroper. 1921 übernahm er die Dirigentenausbildung an der Wiener Staatsakademie 1926-1938 war er Generalmusikdirektor in Bochum (Deutschland) , nach Österreich wurde der erklärte Nationalsozialist

Reichwein kaum noch eingeladen. Erst nach dem « Anschluß » 1938 wieder an der Staatsoper, übernahm er auch die Leitung der Opernschule an der Reichs-Hochschule und dirigierte die Wiener Philharmoniker. Endete durch Selbstmord - am selben Tag wie Josef Weinheber.

...

Leopold Reichwein, Dirigent und Komponist : geboren Breslau (Wrocław, Polen) , 16. Mai 1878 ; gestorben Wien, 8. April 1945 (Selbstmord) . War 1897-1902 zunächst als Korrepetitor, dann bis 1904 als Kapellmeister am Stadttheater Breslau tätig. Es folgten Engagements an den Theatern in Lübeck (bis 1905) , Essen (bis 1907) , Mannheim (bis 1909) und Karlsruhe (bis 1913) . 1913-1920 wirkte er an der Wiener Oper, wobei besonders seine Aufführung von Wagners « Tannhäuser » und « Parsifal » Beifall fanden. Als Nachfolger Franz Schalks (und in erfolgreicher Zusammenarbeit mit Wilhelm Furtwängler als 1. Konzertdirektor) 2. Konzert-direktor der Gesellschaft der Musikfreunde in Wien und Leiter des Singverein, leitete er 1922-1923 auch die Dirigentenkläbe der Wiener Staatsakademie für Musik und darstellende Kunst ; 1926-1938 Generalmusikdirektor in Bochum. Da Reichweins Dirigententätigkeit in Österreich wegen seines entschiedenen Eintretens für den National-sozialismus immer mehr eingeschränkt wurde, wirkte er ab 1936 nur in Deutschland, 1938 kehrte er an die Wiener Staatsoper zurück ; 1938-1945 auch Leiter der Opernschule an der Reichshochschule für Musik und darstellende Kunst in Wien. Reichwein, der sich sehr für die Verbreitung der Werke Richard Wagners und Anton Bruckners einsetzte, förderte auch österreichische komponisten seiner Zeit, und andere Reichwein Kattnigg.

Werke

Zu seinen Werken gehören Opern, Operetten, Bühnenmusiken und Lieder.

Bühnenmusik zu Johann Wolfgang von Goethes Faust I, (1909) .

Lieder.

Musikalischer Teilnachlaß in Wienbibliothek im Rathaus.

Opern

Vasantasena (1903) - Uraufführung (1907) .

Die Liebenden von Kandahar (1907) - Uraufführung (1909)

Operetten

Hasard (1919) .

Hol' mich der Teufel (1920-1921) .

Schriften

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...

31 janvier 1929 : Le chef Bruno Walter dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 4e Symphonie d'Anton Bruckner. Il s'agit du 15e concert de la saison.

1er février 1929 : Dans le cadre d'un concert spécial, le chef Bruno Walter dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 4e Symphonie d'Anton Bruckner. Reprise du 15e concert de la saison.

7 février 1929 : Le chef Hermann Abendroth dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Ce concert est rendu possible grâce à la Fondation Carl Bechstein.

17 février 1929 : La « Bruckner-Gesellschaft » de Leipzig est transférée à Vienne et prend le titre définitif d'« Internationale Bruckner-Gesellschaft » (IBG) .

Approval and ratification of the necessary changes to the Bruckner Society's constitution.

The following individuals were elected to the governing body of the « International Bruckner Society » , which had its headquarters on I « Buckerstraße » , at the old Vienna University (editorial office of the « Wiener Zeitung ») and described itself in the 1st paragraph of its statutes as « non-political, non-denominational, international » :

The Honorary President :

« Generalmusikdirektor » Professor Franz Schalk, from Vienna (who died on 3 September 1931 and exerted no practical influence on the Society's affairs but, in fact, later adopted an extremely sceptical attitude towards it) .

The Presidents :

Professor Max Auer, from Vienna-Vöcklabruck : Colleague of the conductor August Göllerich, who was appointed by Bruckner as his biographer and whose unfinished multi-volume biography of the composer was completed by Auer after his death)

Professor Walter Braunfels : Director of the « Hochschule für Musik » , in Cologne.

University Professor Doctor Ernst Kurth, from Berne.

The Secretaries :

Government Councillor Professor Franz Moibl, from Vienna-Klosterneuburg.

Prelate Doctor Franz Xaver Münch, from Cologne.

The Treasurers :

Doctor Benno Filser, from Augsburg

Doctor Karl Krieser, from Leipzig : Manager of the Leipzig Office.

Engineer Robert Furreg : Manager of the Vienna Office.

When one surveys this list of functionaries, which included several eminent individuals, and when one reads the highly-respectable aims of the Society outlined in the statutes, it becomes clear that an organizational apparatus was set-up under the cloak of internationalism and of reverence for a great musical Master who lived and worked in Austria, whose funding was nevertheless supplied by Imperial German capital (from the Filser publishing-house, in Augsburg, working anonymously in the background) .

...

The « Internationale Bruckner-Gesellschaft » (International Bruckner Society) was founded in Leipzig, in 1927. As the parent organisation it embraced all the Bruckner associations in existence at the time :

« Its purpose is to surmount linguistic and political barriers and to propagate the essence of Bruckner throughout the whole world. »

Its goal was to « create understanding for Bruckner's life work everywhere, as well as establish its universal dissemination and recognition » . The IBG was constituted in Vienna, in 1929, and, in the same year, the 1st issue of the « Bruckner-Blätter » was also printed. Local groups were subsequently founded in Germany and Austria. In the years 1930 to 1955, a total of 13 International Bruckner Festivals took place in different German, Austrian and Swiss cities. The principal task of the IBG was and remains today the publication of Bruckner's works in conjunction with the Austrian National Library. The « IBG-Mitteilungsblatt » has appeared since 1971 (with the principal title « Studien & Berichte » , since 1993) .

...

20 mars 1929 : Le chef Felix Maria Gatz dirige l'Adagio de la Ire Symphonie et la Grande Messe en fa mineur (**WAB 28**) de Bruckner avec l'Orchestre philharmonique de Berlin, accompagné d'un Chœur Bruckner « renforcé » pour l'occasion. Les solistes : Adelheide Schuett-Pickert, Julia-Lotte Stern, Karl Jøeken, Theodor Heß van der Wyk. À l'orgue : Arthur Böhme. Le concert est commandité par la Société Anton Bruckner.

29 mars 1929 : Le chef Bruno Kittel dirige 3 Motets de Bruckner avec le Chœur de l'Université académique de Musique de Berlin (« Hochschulchor-Konzert der Staatliche Akademischen Hochschule für Musik Berlin ») .

13 avril 1929 : Le chef Felix Maria Gatz dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

17 juin 1929 : Lors d'un concert spécial, le chef Ferdinand Großmann dirige la Grande Messe en fa mineur (**WAB 28**) de Bruckner avec l'Orchestre philharmonique de Berlin, accompagné du « Wiener Chorverein » . Les solistes : Anna Eder, Hermann Gallos, Hermann Wiedemann. À l'orgue : Bruno Dorfmeister.

3 juillet 1929 : Le chef Clemens Krauß dirige le Scherzo de la 4e Symphonie de Bruckner dans la version de 1888, éditée par Albert J. Gutmann (1889) , avec l'Orchestre philharmonique de Vienne (étiquette « HMV » , 78 rpm : C 1789 - CA 122-III & 123-I ; étiquette « Preiser Records » , CD : 90258) .

Clemens Krauß recorded only the Scherzo of the Symphony No. 4 for « The Gramophone Company » . He used the Gutmann Edition which incorporates a truncated A section. Because of this, the dacapo A section had to be recorded as well (unlike many 78 rpm discs which usually have the A section recorded once and the user would be required to play that 78 side twice) . Total time : 8 min 50 sec.

Side 1 : CA 122-3 32-629.

Side 2 : CA 123-I 32-620.

Clemens Krauß

Le chef d'orchestre autrichien Clemens Krauß est né le 31 mars 1893 à Vienne est et mort le 16 mai 1954 à Mexico. Il est particulièrement associé aux œuvres de Richard Strauß.

Il étudie au Conservatoire de la « Gesellschaft der Musikfreunde » (Société des amis de la musique) de Vienne avec Hermann Grädener et Richard Heuberger, et fait ses débuts à Brno, en 1913, avec l'Opéra-Comique en 3 Actes « Zar und Zimmermann » d'Albert Lortzing.

Il dirige alors à Riga (1913-1914) , Nuremberg (1915-1916) , Stettin (1916-1921) , puis devient assistant de Franz Schalk à Vienne (1922-1924) . Il est ensuite nommé intendant de l'Opéra de Francfort (1924-1929) , puis directeur musical de l'Opéra de Vienne (1929-1934) . Il occupe le même poste durant la période nazie à Berlin (1935-1936) , avant d'être nommé directeur général de l'Opéra d'État de Bavière à Munich (1937-1944) .

Le 31 décembre 1939, il dirige, dans la grande salle du « Musikverein » de Vienne, le 1er concert (Johann et Josef) Strauß exceptionnel de l'Orchestre philharmonique de Vienne. Le concert suivant aura lieu le 1er janvier 1941 et deviendra le 1er Concert du Nouvel An de Vienne. Krauß dirigera ce concert jusqu'au 1er janvier 1944 puis du 1er janvier 1947 au 1er janvier 1954.

Après la guerre, il ré-organise le « Mozarteum » de Salzbourg et enseigne à la « Musikhochschule » de Vienne à partir de 1947, puis revient à l'Opéra de Vienne (1950-1954) .

Ami intime de Richard Strauß, il dirige plusieurs de ses créations, notamment « Arabella » à Dresde en 1933 (en

remplacement de Fritz Busch qui a choisi l'exil pour des raisons politiques) , « Friedenstag » à Munich en 1938, « Capriccio » à Munich en 1942 (il est le co-auteur du livret) , puis « Die Liebe der Danae » à Salzbourg en 1952.

Outre Richard Strauß, il dirige les Opéras de Mozart à Salzbourg, et de Wagner à Bayreuth, tout en défendant l'Opérette viennoise. Il parait comme chef-invité à Paris et Londres.

Chef d'orchestre au prodigieux instinct, sachant entraîner soliste, chœur et orchestre dans un élan irrésistible. Il était marié à la soprano Viorica Ursuleac, considérée comme la plus grande Maréchale de son temps.

...

The Austrian conductor and Opera impresario Clemens (Heinrich) Krauß was born on 31 March 1893 in Vienna, and died on 16 May 1954 in Mexico. He was particularly associated with the music of Richard Strauß.

Krauß was born out of wedlock to Clementine Krauß, then a 15 year old dancer in the Vienna Imperial Opera Ballet, later a leading actress and Operetta singer, niece of the prominent 19th Century Operatic soprano, Gabrielle Krauß. His natural father, Chevalier Hector Baltazzi (1851-1916) , came from a family of wealthy Phanariot bankers resident in Vienna. Baltazzi's older sister, Helene, was married to Baron Albin Vetsera and was the mother of Baroness Mary Vetsera, who was accordingly Clemens Krauß' 1st cousin.

Krauß sang in the « Hofkapelle » (Imperial Choir) as a Vienna Choir Boy. He graduated from the Vienna Conservatory in 1912, after studying composition with Hermann Grädener and theory with Richard Heuberger there. He was then appointed chorus Master in the Brno Theatre (1912-1913) , where he made his conducting debut in 1913. The famous Romanian soprano Viorica Ursuleac, who often sang under him, became his 2nd wife.

Krauß made the rounds of regional centers, conducting in Riga (1913-1914) , Nuremberg (1915) and Stettin (1916-1921) (formerly part of Pomerania in Germany ; now part of Poland) . The latter appointment gave him ample opportunity to travel to Berlin to hear Arthur Nikisch conduct the Berlin Philharmonic, a major influence. He then returned to Austria as director of the Opera and Symphony concerts in Graz. In 1922, he joined the conducting staff of the Vienna State Opera and teacher of the conducting class in the Vienna « Singakademie » . He conducted the Vienna « Tonkünstler » concerts, from 1923 to 1927, and was Intendant of the Opera in Frankfurt and director of the Museum concerts there, from 1924 to 1929.

He guest-conducted in the United States, in 1929, with the Philadelphia Orchestra and New York Philharmonic. Also, in 1929, he was appointed director of the Vienna State Opera. Its Orchestra, which was part of the independent concert entity known as the Vienna Philharmonic, appointed him its music-director in 1930. He was a regular conductor at the Salzburg Festival, from 1926 to 1934, where, in 1930, he conducted Alban Berg's avant-garde atonal Opera « Wozzeck » .

Krauß gave-up his Vienna positions in 1933-1934 to direct the Berlin State Opera, in 1935, after Erich Kleiber had

resigned in protest against Nazi policies. In 1933, he took-over the preparations for the premieres of Richard Strauß's Opera « Arabella » after the departure of conductor Fritz Busch (another non-Jewish anti-Nazi) . Krauß's own position on Nazism was unclear, although he did enjoy a close relationship with Nazi official Alfred Frauenfeld and it has been claimed that he sought Nazi Party membership in 1933. In 1937, he was appointed Intendant of the National Theatre Munich following Hans Knappertsbusch's resignation. He became a close friend of Richard Strauß, and even wrote the libretto for his Opera « Capriccio » which he premiered in Munich, in 1942. He also conducted the premieres of Strauß's Operas « Friedenstag » and « Die Liebe der Danae » . During the early 1940's, he taught at the « Mozarteum » University of Salzburg where among his pupils was composer Roman Totenberg.

After the Munich Opera House had been destroyed by Allied bombing, Krauß returned to conduct the Vienna Philharmonic in 1944-1945 until it ceased activities shortly before the end of World War II. After the War, Allied officials investigated his career and forbade him from appearing in public until 1947, when it emerged that he had helped Jews escape from the 3rd « Reich » . Krauß then resumed conducting many of the Vienna Philharmonic's concerts, including its famous annual New Year's Day pops concerts featuring Johann and Josef Strauß waltzes, Overtures and polkas, many of which were recorded for the « Decca » label along with other studio recordings of mostly Johann, Josef and Richard Strauß.

He conducted Opera at Covent Garden in London, starting in 1951, and at the 1953 Bayreuth Festival (including an impressive Wagner « Ring » cycle now available on CD, starring Astrid Varnay as Brunnhilde) . He also recorded a highly-regarded « Parsifal » at Bayreuth, starring Martha Mödl as Kundry, in 1953, at the height of Mödl's brief prime.

He died in 1954 while on tour with the Vienna Philharmonic in Mexico City, and is buried alongside his wife, singer Viorica Ursuleac, who died in 1985, in Ehrwald, Austria.

He made relatively few recordings ; but his amiable, spirited 1950 « Decca » rendition of Johann Strauß II's « Die Fledermaus » , with the Vienna Philharmonic and State Opera star soloists (not including any of the dialogue ; only the 2nd complete recording after a pre- World War I acoustical 78 rpm set made in Berlin) , is still regarded by many as the best, most authentic and most « gemütlich » . His 1953 live performance of Richard Wagner's « Ring » cycle from Bayreuth is highly-regarded. A performance with the Vienna Symphony of Beethoven's « Choral Fantasy » , re-issued on more than one inexpensive label since its original appearance on a « Vox » LP, is also one of the few recordings featuring pianist Friedrich Wührer. All 3 have been re-issued on compact disc.

...

The eminent Austrian conductor, Clemens (Heinrich) Krauß, was born in Vienna, the out-of-wedlock child of Clementine Krauß, then a 15 year old dancer in the Vienna Imperial Opera Ballet, later a leading actress and Operetta singer, who was a niece of the prominent 19th Century Operatic soprano, (Marie) Gabrielle Krauß (1842-1904) . His natural father, the chevalier Hector Baltazzi (1851-1916) , belonged to a family of wealthy Phanariot bankers resident in Vienna. Baltazzi's older sister, Helene, was married to Baron Albin Vetsera and was the mother of Baroness Mary Vetsera, who was thus Clemens Krauß' 1st cousin. As a boy, Krauß was a chorister in the « Hofkapelle » (Imperial Choir) (« Wiener

Sängerknaben ») . He attended the Vienna Conservatory, graduating in 1912. He studied piano with Hugo Reinhold, composition with Hermann Grädener and theory with Richard Heuberger.

After graduation, Clemens Krauß was a chorus Master at the Brunn Theatre (1912-1913) , making his conducting debut there with a performance of « Zar und Zimmermann » by Albert Lortzing (January 13, 1913) . Krauß made the rounds of regional centers, serving as 2nd conductor at Riga's German Theatre (1913-1914) and in Nuremberg (1915-1916) , and as 1st conductor in Stettin (now known as Szczecin) (1916-1921) . The latter appointment gave him ample opportunity to travel to Berlin to hear Arthur Nikisch conduct the « Berliner Philharmoniker » , a major influence. Krauß's next post was back in Austria, where he became director of the Opera and Symphony concerts in Graz (1921-1922) .

In 1922, Clemens Krauß became Franz Schalk's assistant at the « Wiener Staatsoper » ; he also taught conducting at the Vienna Academy of Music (1922-1924) and was conductor of the Vienna « Tonkünstlerkonzerte » (1923-1927) . He was director of the Frankfurt am Main Opera and its « Museumgesellschaft » concerts (1924-1929) . Then, he was director of the « Wiener Staatsoper » (1929-1934) . Its Orchestra, in its independent concert form as the « Wiener Philharmoniker » , appointed him its music-director in 1930. In 1926, he made his 1st appearance at the Salzburg Festivals, and returned there regularly (1929-1934) . In 1930, he conducted Alban Berg's « Wozzeck » . he also conducted in South America, in 1927 and in 1929, visited the United States, in 1929, as a guest-conductor with the New York Philharmonic Orchestra and Philadelphia Orchestra. He made his debut at London's Covent Garden in 1934.

In 1933 and 1934, Clemens Krauß gave-up his Vienna positions, becoming director of the Berlin State Opera (1934-1937) , after Erich Kleiber resigned in protest over Nazi rule. In 1933, he took-over the preparations for the premieres of Strauß' « Arabella » when the conductor Fritz Busch (another non-Jewish anti-Nazi) left. Krauß's own position on Nazism was unclear, although he enjoyed a close relationship with Nazi official Alfred Frauenfeld and it has been claimed that he sought Nazi Party membership, in 1933. In 1937, he was appointed « Generalmusikdirektor » of the Bavarian State Opera in Munich, following the resignation there of Hans Knappertsbusch. From 1939 to 1944, he also taught at the « Mozarteum » University of Salzburg where among his pupils was composer Roman Toti. After the Munich Opera House was bombed in 1944, shutting it down, Clemens Krauß returned to conduct the « Wiener Philharmoniker » until it closed shortly before the end of World War II (1944-1945) .

Having been a friend of Adolf Hitler and Hermann Göring, and a prominent figure in the musical life of the 3rd « Reich » , Clemens Krauß was held accountable for his actions by the Allied authorities after the end of World War II. There was a strain of humanity in Krauß, however, for he had assisted Jews to escape the clutches of the barbarous « Führer » 's fury. In 1947, he was permitted to resume his career with appearances at the « Wiener Staatsoper » ; he took it to London that same year. He was a conductor with the « Wiener Philharmoniker » from 1947, and also served as conductor of its famous New Year's Day Concerts. From 1951 to 1953, he conducted at London's Covent Garden, and, in 1953-1954, at the Bayreuth Festivals.

Clemens Krauß died during a visit to Mexico City. He was married to famous Romanian soprano Viorica Ursuleac (his 2nd wife) , who often appeared in Operas under his direction ; he also accompanied her in recitals. He is now buried

along with his wife, who died in 1985, in Ehrwald, Austria. He was a close friend and collaborator of Richard Strauß, who considered him one of the finest interpreters of his works. He conducted the premieres of Strauß' Operas « Arabella » (« Staatsoper Dresden » , July 1, 1933) , « Friedenstag » (« Nationaltheater » , Munich, July 24, 1939) , « Capriccio » , for which he wrote the libretto (« Bayerische Staatsoper » , Munich, October 28, 1942) , and « Die Liebe der Danae » (« Festspielhaus » , Salzburg, August 16, 1944) . Krauß was also renowned as a conductor of works by Mozart, Wagner, and Verdi, as well as those by the Viennese waltz composers.

Clemens Krauß did not make many recordings ; but his 1950 performance of Johann Strauß II's « Die Fledermaus » , made in Vienna, is still regarded by some as the best one. His 1953 live performance of Richard Wagner's « Der Ring des Nibelungen » from Bayreuth is highly-regarded. A performance with the « Wiener Symphoniker » of Ludwig van Beethoven's « Choral Fantasy » , re-issued on more than one inexpensive label since its original appearance on « Vox Records » , is also one of the few recordings featuring pianist Friedrich Wührer available on CD.

...

Clemens Heinrich Krauß (geboren 31. März 1893 in Wien ; gestorben 16. Mai 1954 in Mexiko-Stadt) war ein österreichischer Dirigent und Theaterleiter. Krauß wurde vor allem als Interpret der Werke seines Freundes Richard Strauß bekannt ; er verfasste das Libretto zu dessen Oper Capriccio mit.

Der uneheliche Sohn der Hofoperntänzerin und späteren Sängerin Clementine Krauß und Hector Baltazzis (1851-1916) wurde 1902 Hof­sängerknabe an der Wiener Hofkapelle. Er studierte Klavier, Komposition und Chorleitung am Konservatorium der Gesellschaft der Musikfreunde in Wien und wurde 1913 Chordirektor in Brünn. Nach Stationen am Deutschen Theater in Riga (1913-1914) , Nürnberg (1915-1916) , Stettin (1916-1921) und Graz (1921) war er von 1922 bis 1924 neben Franz Schalk Dirigent an der Wiener Staatsoper, wo er Richard Strauß kennenlernte. 1924 ging Krauß als Intendant an die Frankfurter Oper und leitete gleichzeitig die Museumskonzerte. 1929 wurde er als Musikdirektor an die Wiener Staatsoper berufen, wo er bis 1935 blieb.

Clemens Krauß war ein Intimus von Reichsminister Josef Gœbbels, der ihm 1941 die Leitung der Salzburger Festspiele übertrug. Krauß hatte im Dritten Reich zahlreiche künstlerische Tätigkeiten inne. Im Dezember 1934 wurde er zum musikalischen Leiter der Berliner Staatsoper ernannt. Seit 1936 wirkte er an der Bayerischen Staatsoper in München, wurde 1937 zum Generalmusikdirektor ernannt und hatte dort bis 1940 auch die Intendanz inne.

In der Endphase des Zweiten Weltkriegs, als zum 1. September 1944 die Theater geschlossen wurden, stand Krauß auf der Gottbegnadeten-Liste, einer vom Reichsministerium für Volksaufklärung und Propaganda und Adolf Hitler zusammengestellten Liste, in der die wichtigsten Künstler des NS-Regimes aufgeführt waren. Diese Nennung befreite ihn vom Kriegseinsatz.

Nach dem « An­schluß » Öster­reichs an das nationalsozialistische Deutschland am 10. April 1938 wollte Clemens Krauß erneut Direktor der Wiener Staatsoper werden. Bereits am 25. April 1938 schrieb er einen Brief an Adolf Hitler und machte Vorschläge für seinen Wiedereinzug in Wien. Clemens Krauß' Ansuchen wurde indirekt negativ beschieden. 1940

schrieb Krauß wieder einen Brief in dieser Sache. Krauß strebte die freigewordene Position des Direktors der Wiener Akademie für Musik und darstellende Kunst an. Er klärte seine Möglichkeiten mit Propagandaminister Goebbels ab. Es sei Krauß eine vertrauliche Mitteilung zugegangen, daß « Hitler im Zuge sehr intensiver Bemühungen maßgebender Kreise in Wien, die (Krauß) für eine leitende Position gewinnen wollten » , nun entschieden habe, der Münchner Intendant müsse sich voll auf München konzentrieren. Krauß schlug vor, auch in Wien eine dem Salzburger Mozarteum angenäherte Lösung anzustreben, dessen Leiter er bereits am 13. Juni 1939 geworden war. « Die Wiener Akademie solle von einer Persönlichkeit geleitet werden, die dem Wiener Boden entstammt » , schrieb Krauß an Ministerialrat Bade im Propagandaministerium. Am 23. Februar 1941 hatte Krauß eine Unterredung mit Wiens Gauleiter Baldur von Schirach, der Krauß gern in Wien gehabt hätte. Es wurde vereinbart, daß eine zukünftige Tätigkeit von Krauß in Wien, als « reine Gastspiele zu deklarieren sind, damit der “ Führer ” sich nicht ärgert » . Im Mai 1941 hatte Krauß nach sechs Jahren wieder eine Unterredung mit Hitler, in der es nur um Krauß' Wiener Ambitionen ging. Hitler lehnte es rundherum ab, Krauß nach Wien gehen zu lassen. Am 13. September erfolgte die Ernennung zum Leiter der Salzburger Festspiele.

Goebbels klärte am 17. November 1938 zusammen mit Krauß einige Fragen über die Zukunft des Mozarteums in Salzburg. Krauß erklärte sich dazu bereit, die Leitung zu übernehmen und eine fundierte Dirigenschule aufzubauen. Auf seine Initiative hin wurde das Mozarteum am 13. Juni 1939 zur Musikhochschule erklärt. Clemens Krauß wurde am selben Tag zum Oberleiter der Musikhochschule Mozarteum und Leiter der Stiftung Mozarteum ernannt. Während des feierlichen Eröffnungsakts der Musikhochschule Mozarteum waren der preußische Kultusminister und Reichsminister für Wissenschaft, Erziehung und Volksbildung, Bernhard Rust, Gauleiter Friedrich Rainer und hohe Vertreter der NSDAP im Großen Saal des Mozarteums anwesend. Clemens Krauß sprach während seiner Ansprache folgende Worte :

« Ich übernehme in diesem feierlichen Moment die künstlerische Oberleitung der Musikhochschule. Ich gelobe an dieser Stelle, das mir anvertraute Gut als eine hohe Schule der Kunst zu führen mit all der Ehrfurcht, die uns Künstler in dieser Stadt befällt, wo Mozart als Schüler gelernt, mit tiefer Demut vor dem Genius Mozart und vor dem vorwärts stürmenden erhabenen Meister und Künstler Adolf Hitler. »

Festspiel-Direktor Erwin Kerber wurde am 9. Dezember 1938 in das Propagandaministerium nach Berlin beordert und erfuhr das mit Hitler besprochene und von diesem fixierte Programm der Salzburger Festspiele 1939. Die Festspiele sollten vom 30. Juli bis zum 6. September dauern und neben Oper und Schauspiel auch Konzerte beinhalten. Auserwählte Dirigenten waren Leopold Stokowski, Victor de Sabata und Willem Mengelberg, jedoch kein Clemens Krauß. Weiter wurde Kerber mitgeteilt, daß « das Propaganda-Ministerium der eigentliche und verantwortliche Veranstalter der Festspiele ist » . Am 8. April 1939 kündigte die österreichische Volks-Zeitung das Salzburger Johann-Strauß-Konzert bei der Vorstellung des vom Reichspropagandaministerium endgültig festgelegten Spielplanes der Salzburger Festspiele 1939 an.

Josef Goebbels' Ansprache am 21. Mai 1939 auf der Kulturpolitischen Kundgebung im Rahmen der 2. Reichsmusiktage in Düsseldorf 1939 :

« Die Salzburger Festspiele und das Mozarteum in Salzburg können heute nicht mehr zu einer etwas verkümmerten

und sterilen Repräsentation des sogenannten österreichischen Menschen missbraucht werden. Sie sind Besitz der Kultur unseres nationalsozialistischen Reiches. Wir haben es uns angelegen sein lassen, durch große staatliche Zuschüsse eine absolute Sicherung der drei Wiener Orchester und der Sudetendeutschen Philharmoniker zu gewährleisten. Im Übrigen können wir nach der Ausmerzung der Juden aus der ehemaligen sogenannten österreichischen Musik einen ständig zunehmenden organischen Gesundheitsprozess auf diesen Sektor unseres musikalischen Schaffens und Nachschaffens feststellen. »

Exakt zwei Monate nach der Eröffnung der Musikhochschule Mozarteum gaben die Wiener Philharmoniker unter Leitung von Clemens Krauß am 13. August 1939 im Großen Saal des Mozarteums ihr « Drittes Orchesterkonzert » im Rahmen der Salzburger Festspiele 1939. Das Programm dieses Konzertes war identisch mit dem des « Außerordentliches Konzerts » der Wiener Philharmoniker unter der Leitung von Clemens Krauß am 31. Dezember 1939 im Goldenen Saal des Wiener Musikvereins, welches als Beginn der Neujahrskonzerte der Wiener Philharmoniker gilt. Auf Krauß geht daher das zur Tradition gewordene Neujahrskonzert der Wiener Philharmoniker zurück.

Im Jahr 1941 sah Krauß die Salzburger Festspiele 1942 in Gefahr, « dem Zugriff der Berliner kunstpolitischen Stellen zum Opfer zu fallen » . Die Festspiele sollten durch Reichsdramaturg Rainer Schlösser und die Musikstelle des Propagandaministeriums geleitet werden. « Es war geplant, den Wiener Philharmonikern ihr Vorrecht auf Salzburg zu entziehen, die Schauspielaufführungen mit Berliner Künstlern durchzuführen etc. » Auf Bitten der damaligen Salzburger Behörden stellte sich Krauß für die Leitung der Salzburger Festspiele zur Verfügung vor. Am 13. September 1941 erhielt Clemens Krauß von Hitler den Auftrag, die Salzburger Festspiele als künstlerischer Leiter zu übernehmen. Krauß wachte nach eigener Aussage « kraft (seiner) künstlerischen Autorität darüber, daß den Festspielen der österreichische Charakter gewahrt blieb » .

Beim Wiener Reichsleiter Baldur von Schirach betonte Krauß, daß er « nach wie vor Wert darauf lege, daß die Wiener Staatsoper bei diesen Festspielen maßgeblich vertreten sei, allerdings käme eine solche Einladung nur für jene Körperschaften in Betracht, die noch intakt und auf künstlerischer Höhe sind » . Reichsleiter von Schirach stimmte seiner Bitte zu und versicherte Krauß die Teilnahme der Wiener Philharmoniker an den Festspielen. Zu seiner Überraschung bekam Krauß kurz darauf eine Nachricht der Reichsstatthalterei, in der es hieß, eine Teilnahme der Wiener Philharmoniker und auch des Staatsoperchoros an den Salzburger Festspielen für dieses Jahr käme nicht in Frage. Die Staatsoper habe ab dem 15. August Wehrmachtsvorstellungen in Wien zu geben.

Diese Mitteilung reichte Krauß an Goebbels weiter und bat um eine neuerliche Entscheidung. Als Kompromiss stellte von Schirach Krauß die Bedingung, die gesamte Wiener Staatsoper mit Georg Friedrich Händels Rodelinde auftreten zu lassen. Diesen Vorschlag musste Krauß ablehnen, da der Wunsch des Führers und Goebbels war, die Einmaligkeit der Salzburger Festspiele zu erhalten. Um dies zu gewährleisten, müssten « bei den Festspielen in Salzburg nur Opern und Schauspiele in einer bisher nicht gekannten Besetzung, Auffassung, Inszenierung und bis ins kleinste sauberen Einstudierung herausgebracht werden und weder vor- noch nachher in irgendeiner Stadt Großdeutschlands in der in Salzburg herausbrachten Aufmachung zur Aufführung gelangen » . Der Reichsstatthalter blieb auf seinem ablehnenden Standpunkt. Daraufhin versuchte Krauß, die Sache an das Oberkommando der Wehrmacht in Berlin weiterzuleiten, um dadurch zu einer Einigung zu kommen.

Um aber die Salzburger Festspiele nicht zu gefährden, traf er mit Gœbbels die Vereinbarung, falls eine Einigung mit Wien nicht erreicht werden könne, für die Operaufführungen das Münchener Staatsorchester und den Opernchor, und für die Konzerte die Berliner Philharmoniker einzuladen. Zur weiteren Bekundung seiner freundschaftlichen Einstellung zu Wien lud Krauß das Wiener Burgtheater unter der Führung von Lothar Müthel ein. Das Burgtheater sollte neue Inszenierungen von Iphigenie auf Tauris und Johann Nestroys Einen Jux will er sich machen aufführen. So erfüllte er den langgehegten Wunsch des Burgtheaters, als geschlossenes Ensemble bei den Festspielen aufzutreten.

Zuletzt wurde dann doch eine Einigung erzielt, doch nur unter der Bedingung, daß die Wiener Philharmoniker die Opern nicht als Wiener Philharmonie spielen, sondern als Staatsopernorchester. Die Konzerte sollten lediglich als von den Wiener Philharmonikern aufgeführt gekennzeichnet werden dürfen.

Seit April 1933 hatten Clemens Krauß und die Wiener Philharmoniker im Streit gelegen. In der Hauptversammlung der Wiener Philharmoniker vom 24. April 1933 hatten 85 Mitglieder in einer geheimen Abstimmung « die offene Kampfansage an Direktor Krauß » befürwortet. « Damit war das Ende der Ära Krauß besiegelt. » Am Folgetag, dem 25. April, hatte Clemens Krauß in sein Datenbuch eingetragen :

« Wegen einer inferiören Handlungsweise eines neu gewählten Vorstandes der Wiener Philharmoniker lege ich mein Amt als ständiger Dirigent der philharmonischen Abonnementskonzerte nieder. »

Die « offizielle Versöhnung mit dem Orchester » erfolgte am 27. März 1943. Bezüglich dieser schrieb Philharmonikervorstand Clemens Hellsberg in Demokratie der Könige im Kapitel Volkssturmeinheit Wiener Philharmoniker :

« Während die Rote Armee schon vor den Toren Wiens stand, spielten die Philharmoniker unter der Leitung von Krauß Werke Debussys und Ravels ein ! »

Beides waren damals verbotene Kompositionen aus dem « Feindesland » .

« Der ehemalige Operndirektor war der einzige prominente Dirigent, der sich nicht abgesetzt hatte. Furtwängler und Karl Böhm waren " krank " gemeldet, aber Clemens Krauß blieb in Wien, bei den Philharmonikern und machte damit vieles wieder gut. Die offizielle Versöhnung mit dem Orchester war schon am 27. März 1943 erfolgt, als Krauß anlässlich seines 50. Geburtstags den Ehrenring der Wiener Philharmoniker erhalten und vor versammeltem Plenum betont hatte, für ihn als Leiter der Salzburger Festspiele kämen nur die Wiener Philharmoniker als Orchester des Festivals in Betracht. »

Der Vertreter der Wiener Philharmoniker, Leopold Kainz, schrieb am 1. August 1942 in seinem « Gedächtnisprotokoll » über seine Aussprache mit Clemens Krauß.

« Nach (den) Ausführungen des Herrn Gen. Int. Krauß erklärte ich, daß vom Orchester aus nie eine Salzburg

gegnerische Stimmung bestand, obwohl leise Versuche von den vorgesetzten Behörden gemacht wurden, eine solche in uns aufkommen zu lassen. Besonders die Neueinstudierungen im Juni und die beabsichtigten vielen Doppelvorfstellungen im Juli, ließ die Meinung aufkommen, als ob darin Methode liege, um das Orchester so arbeitsmüde zu machen, daß es von sich aus die Mitwirkung bei den Salzburger Festspielen ablehnt, weil es physisch und psychisch nach einer so arbeitsreichen Saison und einer Erholungspause von 10 Tagen nicht in der Lage ist, sofort wieder mit einer erhöhten Arbeitskraft einzusetzen, wie dies die Salzburger Festspiele erfordern.

Ebenso unrichtig ist, wenn behauptet wird, daß die Wiener Philharmoniker General Intendant Krauß ablehnen. Im Gegenteil, wir arbeiten mit Herrn Gen. Intendant Krauß gerne zusammen, soweit die Proben keine ermüdenden Längen aufweisen, da wir gerade das von Zeit zu Zeit sehr wertvolle Durchkämmen, wie es der General Intendant Krauß vornimmt, als künstlerisch wichtig, wertvoll und notwendig empfinden. Am Ende der Aussprache dankte ich General Intendant Krauß für die Einladung an uns, nach Salzburg zu kommen und für sein wirklich großherziges Einsetzen für unser Orchester und bat ihn, uns auch weiterhin gewogen zu bleiben und die Versicherung entgegenzunehmen, daß wir immer gerne nach Salzburg kommen, da ja diese Stadt durch ihre weltberühmt gewordenen Festspiele Anteil am Ruhm und Ansehen der Wiener Philharmoniker hat. Zum Schluß sprach ich noch die Bitte aus, bei den vorgesetzten Behörden in Wien und Berlin dahingehend zu wirken, daß das Spielzeitende der Staatsoper und die beginnende Festspielarbeit so gelegt wird, daß dem Orchester ein geschlossener Urlaub von wenigstens vier Wochen gesichert wird, den das Orchester zur Aufrechterhaltung seiner künstlerischen Leistungsfähigkeit unbedingt benötigt.

Für die Wiener Philharmoniker gezeichnet Leopold Kainz. »

Clemens Krauß ist der Gründungsdirigent der Neujahrskonzerte der Wiener Philharmoniker im Jahre 1941 ; er leitete diese bis 1945 und wieder von 1948 bis zu seinem Todesjahr 1954. Das erste Konzert dieser Art hatte bereits am 31. Dezember 1939 ebenfalls unter Leitung von Krauß stattgefunden. Erst mit dem Jahr 1941 fand es dann am Neujahrstag statt. In den Jahren des Berufsverbotes Krauß' leitete der international renommierte österreichische Dirigent Josef Krips 1946 und 1947 das Neujahrskonzert.

In einem Brief an Oberregierungsrat Horner vom Amt für Sicherheitswesen der Stadt Salzburg nahm Clemens Krauß nach Kriegsende am 30. November 1945 Stellung zu den gegen ihn erhobenen Vorwürfen.

« Der dritte Vorwurf, daß ich mir nach dem nationalsozialistischen Umsturz aus Gewinnsucht die Leitung der Salzburger Festspiele angeeignet habe, ist eine völlige Entstellung der Tatsachen. Wenn dies meine Absicht gewesen wäre, hätte ich schon im Jahre 1938 in Salzburg dirigiert. Im Jahr 1939 bewog mich die Festspielleitung, eine recht alte verschlammte Vorstellung von " Don Giovanni " zu dirigieren. Ich gab auf Bitten von Doktor Kerber meine Zusage, was ich später bereute. Die Vorstellung war schlecht, da nur geringe Probemöglichkeiten waren und die Besetzung trotz guter Sänger nicht einheitliches Niveau, geschweige denn Festspielniveau hatte. Aufgrund dieser Erfahrung sagte ich die Leitung von Opernaufführungen für die nächsten Jahre ab. Im Jahre 1941 dirigierte ich daher nur zwei Orchesterkonzerte im Hinblick auf meine langjährige Verbundenheit mit den Wiener Philharmonikern. »

Die « recht alte verschlammte Vorstellung von " Don Giovanni " » war die Wiederaufnahme der Produktion der

Salzburger Festspiele von 1938 unter Dirigent Karl Böhm. Clemens Krauß erwähnte in seinem langen Brief an das Amt für Sicherheitswesen in Salzburg das von ihm geleitete Johann-Strauß-Konzert der Salzburger Festspiele vom 13. August 1939 und die zwei weiteren von ihm geleiteten Strauß-Konzerte vom 23. August 1942 und 22. August 1943 nicht.

Im Jahr 1945 mit Berufsverbot belegt, dirigierte Clemens Krauß seit 1947 wieder regelmäßig an der Wiener Staatsoper, bei den Wiener Philharmonikern und bei den Bayreuther Festspielen.

Krauß war in zweiter Ehe mit der rumänischen Sopranistin Viorica Ursuleac verheiratet. Beigesetzt ist er in Ehrwald in Tirol.

1932 : Ehrenring der Stadt Wien.

1943 : Ehrenring der Wiener Philharmoniker.

1951 : Ehrenmitglied der Wiener Philharmoniker.

...

21 mai 1929 : Dans le cadre du Festival de Heidelberg, le chef Wilhelm Fürtwängler dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme, de Hans Pfitzner : l'Ouverture « Kätzchen von Heilbronn » , suivie de Lieder interprétés par Karl Erb.

10 octobre 1929 : Le chef Heinz Unger dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société des Amis de la Musique de Berlin (« Gesellschaft der Musikfreunde zu Berlin eingetragener Verein ») .

18 octobre 1929 : À Hambourg, le chef Wilhelm Fürtwängler dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : la Symphonie n° 100 de Haydn.

20 et 21 octobre 1929 : Le chef Wilhelm Fürtwängler dirige la 8e Symphonie de Bruckner avec la Philharmonie, à Berlin. Au même programme : le Concerto pour piano n° 2 de Brahms, avec le soliste Vladimir Horowitz (série : « Philharmonisches Konzert ») .

23 octobre 1929 : Le chef Felix Maria Gatz dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner. Les profits seront versés à la Société pour la diffusion de la musique autrichienne (« Gesellschaft zur Pflege österreichischer Musik ») .

26 et 27 octobre 1929 : Le chef Wilhelm Fürtwängler dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : le Concerto « Grosso » , Opus 6, n° 5, de Händel.

31 octobre 1929 : Le chef Hans Weisbach dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 9e Symphonie d'Anton Bruckner. Il s'agit du 4e concert de la saison.

Hans Weisbach

Symphonie n° 104 de Franz-Josef Haydn : 1er enregistrement intégral produit en 1938 par le chef Hans Weisbach à la tête du Philharmonique de Vienne. Hans Weisbach (1885-1961) fut un spécialiste de Anton Bruckner et cela s'entend dans un Haydn plus mystique que classique. La prise de son venue du fond des âges ne met guère en valeur le Philharmonique de Vienne réduit à une simple ligne mélodique (étiquette « VMS Musical Treasures ») .

...

The German conductor Hans (Edhar) Weisbach was born on July 19, 1885 in Glogau, Germany and died on April 23, 1961 in Wuppertal, Germany. He studied at the « Hochschule für Musik » in Berlin. There he was a pupil of Andreas Moser (1859-1925) , a colleague, close friend, and ultimately the biographer of Joseph Joachim. After initially working for a couple of years as a vocal coach under Felix Mottl at the Munich Court Opera, Hans Weisbach settled in Frankfurt am Main, where he became the conductor of the « Rühl'scher Gesangverein » , thus, starting-off as a choral conductor. Weisbach's career led him in the direction of Symphonic conducting. He held conductorships, successively, at Worms, Wiesbaden, Hagen, Barmen, and Düsseldorf (where Professor Herz, as a teenager, sang in the chorus in the « Matthäus-Passion » , BWV 244, under his baton) , before assuming the directorship of the « MDR Sinfonieorchester Leipzig » and Chorus in 1933, a job he held until 1939. From 1939 until the end of World War II, Weisbach was the conductor of the Municipal Orchestra in Vienna. In 1947, he became Music Director at Wuppertal, where he died in 1961. Hans Weisbach was internationally known as a Bach specialist, and, for instance, led the 1st performance in England of « Die Kunst der Fuge » , BWV 1080, in 1930 ; he repeated it, with the London Symphony Orchestra, in each of the ensuing 6 seasons. He was a fervent advocate of the music of Anton Bruckner as well as that of Bach. Gerhard Herz recalls the performances of the « Matthäus-Passion » (BWV 244) conducted by Hans Weisbach as being characteristic of the traditional mainstream of Bach performance practice in Germany during his youth in the 1920's and 1930's. Fortunately, a concert performance of Bach's « Matthäus-Passion » (BWV 244) , given under Weisbach's baton in the « Altes Gewandhaus » in Leipzig on April 19, 1935, has been preserved on CD (Preiser Records, Vienna) .

...

Almost slipping-off the « famous conductor » radar, Hans Weisbach was a Bach and Bruckner specialist at the Leipzig Radio before the War, and, based in Wuppertal in his later years, who made it to the United States via an « HMV / Victor » recording of Franz-Josef Haydn's « Oxford » Symphony with the London Symphony - it graced the catalogs for several years at least. A mellow stylistic cousin to Franz Schalk, Clemens Krauß, Günter Wand, the nearly invisible Weisbach knew everything there was to know about « gemuetlich » music-making, notably in an approach to string playing that favored soft attacks and bouncing bow, considerable vibrance, a mellow woody warmth. The truth is, all it took was the 2nd bar of Weisbach's interpretation of Franz-Josef Haydn Symphony No. 92 to convince that he belonged to the elite. How is it that when the cellos initiate their arpeggio rise it sounds as if a keyboard had been gently

struck ? To borrow James Salter's description of the « Château » at Chenonceaux straddling its little river, the music « seems to be drifting in the meadows of a dream ». And the same could be said of much of Weisbach's 1939 Verdi « Falstaff » from Leipzig, so wise and witty, so light and sly, graced by a full plate of relaxed largamente phrasing. They don't make meadows like that every day.

...

Hans Edgar Weisbach (geboren 19. Juli 1885 in Glogau, Schlesien ; gestorben 23. April 1961 in Wuppertal) war ein deutscher Dirigent und Pianist.

Bereits ab dem siebten Lebensjahr erhielt er sowohl Klavier- als auch Geigenunterricht und trat schon als Schüler bei verschiedenen Kammerkonzerten in Erscheinung. Nach seinem Abitur studierte er an der Akademischen Hochschule für Musik in Berlin zunächst bei Joseph Joachim und Andreas Moser Geige, danach bei Ernst Rudorff und Georg von Petersenn Klavier und schließlich bei Robert Hausmann das Dirigieren. Zusätzlich belegte er noch Studiengänge in Philosophie und Musikwissenschaften. Im Jahr 1908 wechselte Weisbach nach München, wo er am dortigen Hoftheater, der heutigen Bayerischen Staatsoper unter Felix Mottl als Kapellmeistervolontär wirkte und zeitgleich weitere Vorlesungen an der Ludwig-Maximilians-Universität München besuchte. Drei Jahre später zog es ihn nach Frankfurt, wo er als Pianist und Kammermusiker bei eigenen Konzertveranstaltungen und für die Frankfurter Museumsgesellschaft tätig war und darüber hinaus als zweiter Dirigent den « Rühlschen Oratorienverein » leitete. Nach einer kurzen Episode in Worms, wo er 1913 die Leitung der Konzertgesellschaft übernahm, und in Wiesbaden sowie einer kriegsbedingten Unterbrechung, wurde er 1919 zum städtischen Musikdirektor des Philharmonischen Orchesters in Hagen / Westfalen gewählt, wo er 1926 die Uraufführung von Paul Graeners Konzert für Klavier und Orchester (Opus 72) mit Käthe Heinemann als Solistin leitete. In Hagen war Weisbach maßgeblich daran beteiligt, daß die erst halb fertige und beschädigte Stadthalle fertiggestellt wurde und im Jahr 1923 das erste Hagener Musikfest stattfinden konnte. Neben dieser Tätigkeit leitete er ab 1924 zusätzlich noch die Konzertgesellschaft Barmen. Schließlich wurde er 1926 nach einigen erfolgreichen Auftritten als Gastdirigent zum Nachfolger von Georg Schnéevoigt als städtischer Generalmusikdirektor nach Düsseldorf berufen. Sein erster großer Auftritt mit den Düsseldorfer Symphonikern und einem anspruchsvollen Programm im Rahmen der Eröffnungsfeier der Großen « Ausstellung für Gesundheitspflege, soziale Fürsorge und Leibesübungen » (GeSoLei) wurde zu einem viel beachteten Erfolg. In der Folgezeit leitete er neben dem saisonalen Programm zweimal das Niederrheinische Musikfest sowie zahlreiche Ur- und Erstaufführungen wie beispielsweise die « Missa Symphonica » für gemischten Chor, Soli, Orchester und Orgel Opus 36 und das « Requiem » von Lothar Windsperger, die « Marianische Antiphon » für Soli, Chor Orgel und Orchester von Wolfgang Fortner und « Die Weihe der Nacht » von ihm selbst als Uraufführungen sowie « König David » von Arthur Honegger, die « Stabat mater Opus 53 von Karol Szymanowski und « Hymnus » von Heinz Schubert als deutsche Erstaufführungen. Mit einer letzten Konzertveranstaltung am 8. und 9. Februar 1933 beendete Weismann seine Tätigkeit in Düsseldorf und zog nach Leipzig, wo er bis 1939 die Leitung des Rundfunk-Sinfonieorchesters Leipzig, dem heutigen MDR Sinfonieorchester übernahm. Anschließend wechselte er in schwierigen Kriegsjahren nach Wien. Hier leitete Weisbach bis 1944 die Wiener Symphoniker, ein Orchester in dem es seit der deutschen Machtübernahme einen überproportional großen Anteil an Parteimitgliedern und Anwärtern auf die Parteimitgliedschaft gab und er war verantwortlich und andere für die so genannten Kraft-durch-Freude-Konzerte, Auftritte im Reichsrundfunk und für die Aufführung der großen Wiener

Konzertserien, ehe das Orchester (bereits personell durch Einberufungen zum Kriegsdienst erheblich reduziert) im August 1944 stillgelegt wurde. Nachdem er ein Entnazifizierungsverfahren durchlaufen hatte (er war seit 1937 Mitglied der NSDAP) berief man ihn schließlich im Jahr 1947 zum städtischen Musikdirektor nach Wuppertal, wo er auch seine Laufbahn beendete. Weisbach galt zeitlebens als ein international anerkannter Kenner und Interpret der Musik von Johann Sebastian Bach, welche er in zahlreichen Aufführungen (und andere mit dem London Symphony Orchestra) immer wieder zu Gehör brachte. Als Anerkennung für sein Lebenswerk und für seine musikalischen Aufbaujahre in Hagen und Wuppertal erhielt Hans Weisbach 1955 den von der Heydt-Kulturpreis sowie das Große Verdienstkreuz der Bundesrepublik Deutschland.

Sinfonieorchester Wuppertal

1862 als Elberfelder Kapelle gegründet, feierte das Sinfonieorchester Wuppertal in der vergangenen Spielzeit sein 150-jähriges Bestehen. Solisten und Dirigenten wie Clara Schumann, Joseph Joachim, Johannes Brahms und Max Bruch gaben dem jungen Orchester die Ehre. Viele Dirigenten begannen in Wuppertal ihre musikalische Laufbahn - darunter bis heute weltbekannte Namen wie Erich Kleiber, Otto Klemperer, Hermann von Schmeidel und Hans Weisbach, der besonders als Bruckner-Spezialist internationales Ansehen gewann.

...

21 novembre 1929 : Le chef Eugen Jochum dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 7e concert de la saison.

11 décembre 1929 : Le chef Felix Maria Gatz dirige la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner. Les profits seront versés à la Société pour la diffusion de la musique autrichienne (« Gesellschaft zur Pflege österreichischer Musik ») .

« Decca » Records

The name « Decca » dates back to a portable gramophone called the « Decca Dulcephone » patented, in 1914, by musical instrument makers Barnett Samuel & Sons. That company was eventually renamed « The Decca Gramophone Co. Ltd. » and, then, sold to former stock-broker Edward Lewis, in 1929. Within years, « Decca Records Ltd. » was the 2nd largest record label in the world, calling itself « The Supreme Record Company » . The name « Decca » was coined by Wilfred S. Samuel by merging the word « Mecca » with the initial « D » of their logo « Dulcet » or their trademark « Dulcephone » .

Artists signed to « Decca » in the 1930's and 1940's.

« The Decca Record Company » stretches back to the late-1920's, and built a reputation at the forefront of audio reproduction. Today, « Decca » is a label of great diversity, home to many of the world's most distinguished artists, and with appeal to both specialist and mainstream audiences. The « Decca » Music Group also incorporates the «

Philips » label. These labels are the home of an array of the greatest musicians.

1930

1er janvier 1930 : The live broadcast of the « Gewandhaus » Orchestra's « New Year Concert » proves that the new « Mirag » (« Mitteldeutsche Rundfunk-AG ») outside broadcasting unit is fully functional. On that evening, for the 1st time, listeners sitting around radio sets all over central Germany hear the « Gewandhaus » Orchestra under its conductor, Bruno Walter, join « Thomaskirche » organist, Günther Ramín, at the Eberhard Friedrich Walcker organ of the « New Gewandhaus » , in Max Reger's « Organ Fantasia » , Opus 40, No. I, in a concert that also includes Mozart's Motet, « Exultate, jubilate » (K. 165) and Anton Bruckner's 5th Symphony in B-flat major.

L'Orchestre du « Gewandhaus » de Leipzig (1930-1940)

« Dear listener, just consider :

Radio disseminates literature and music evening for evening, day after day, preparing the way for all the arts. That is where the cultural value of broadcasting lies. It does not deny artists an income, it gives them one, not only in itself, but, by increasing the demand for art, which later needs to be satisfied in the concert halls and theatres. »

(Julius Witte, Artistic director of the « Mitteldeutsche Rundfunk-AG » - « Mirag » , 1930.)

« Attention - attention ! This is “ Mitteldeutscher Rundfunk ” ! »

A truck clatters over Leipzig's market square, in the summer heat of August 1928. It is carrying large chests and tall metal cupboards that have been stowed with deliberate care. That would be nothing out of the ordinary if it were not for the conspicuous « Mirag » in round letters adorning its side. The spoked-wheel vehicle does not have far to go, in fact it stops just a few metres further on in front of the impressive market frontage with the house number 8. A neon sign shows that this is where the « Mitteldeutsche Rundfunk » broadcasting company (« Mirag » , for short) is setting-up its equipment in its new broadcasting and business premises. It is high-time too, since the studios established in the building of the Leipzig Trade Fair authority (the « Alte Waage » at the market square) for the Spring Fair of 1924 have long been much too small for the expanding and forward-looking medium of radio. « Mitteldeutscher Rundfunk » can already boast having sold licences to 300,000 households, after all. Apart from the « gramophone record concerts » , all its broadcasting is live and local. Broadcasts of Operas from the « Dresden Semperoper » , the National Theatre in Weimar and the New Theatre in Leipzig are the favourites.

« Mirag » even has a Radio Orchestra of its own for concerts : the Leipzig Symphony Orchestra. It performs at the « Alte Handelsbörse » on the « Naschmarkt » , which has been converted into a studio.

And what about the Gewandhaus Orchestra ? Its 1928 concerts have yet to be heard on the radio !

That is not in any way an oversight on the part of « Mirag », since the concert repertoire is adequately covered by its own Orchestra. However, for the wide-ranging audiences in Saxony, Thuringia and the Prussian province corresponding roughly with today's Saxony-Anhalt, the programme policy is clearly too narrow and in the long run indefensible, especially because the « Mirag » broadcasting house, in Dresden, already broadcasts 2 Orchestras : the « Staatskapelle » and the Dresden Philharmonic !

The move into the new premises at the market square is intended to broaden the scope of the Leipzig programmes. In April 1929, the Leipzig Radio magazine « Die Mirag » wrote :

« Anyone who pays “ Mirag ” a visit at the moment and boldly explores the elegant old house's winding corridors that recall the tunnels of a mine will see many indications that the Leipzig radio station has expanded its programme. 2 huge floors are at the disposal of “ Mirag ”. »

As newsworthy as the expansion of the broadcasting centre itself are the planned technical installations - a necessary prerequisite for the intended integration of new broadcasting locations into the programme.

« We are going over now to the New Gewandhaus in Leipzig ! »

Now things moved fast. At the « Gewandhaus » (which still stood next to the « Reichsgericht », in the « Musicians' Quarter ») , « Mirag » hired several rooms between the main auditorium and the chamber music hall and fitted them out as a broadcasting studio.

The live broadcast of the « Gewandhaus » Orchestra's « New Year Concert » , on January 1, 1930, proved that the new « Mirag » outside broadcasting unit was fully functional. On that evening, for the 1st time, listeners sitting around radio sets all over central Germany heard the « Gewandhaus » Orchestra under its conductor, Bruno Walter, join « Thomaskirche » organist, Günther Ramín, at the Eberhard Friedrich Walcker organ of the « New Gewandhaus » , in Max Reger's « Organ Fantasia » , Opus 40, No. 1, in a concert that also included Mozart's Motet, « Exultate, jubilate » (K. 165) and Anton Bruckner's 5th Symphony in B-flat major.

In that same year, the Great Depression would drive innumerable German companies into bankruptcy and push unemployment figures towards the 6 million Mark, threatening the existence of even such large cultural institutions as the « Gewandhaus » and the Conservatory, in Leipzig.

That made « Mirag » 's plan for regular broadcasts with the « Gewandhaus » Orchestra all the more welcome. In July 1931, after protracted negotiations, the director of « Mirag » and the Theatre and Music Department of the City of Leipzig (the body responsible for the « Gewandhaus » Orchestra) finally signed a contract stipulating that « Mirag » was to « record live and include in its programme 3 “ Gewandhaus ” concerts per year for 10,000 “ Reichsmark ” » .

Theoretically, therefore, the German Radio Archive actually ought to be well-stocked with recordings of live radio broadcasts of the « Gewandhaus » Orchestra, from the 1930's ! That is unfortunately not the case, since it was

technically not easy at the time to capture evanescent live music events on recordings. As magnetic tape had not yet been invented, radio technicians had to use the « disc cutters » they had developed for broadcasting purposes.

In spite of its weight and difficult handling, the wax disc had stood the test of time for a decade in radio recording. Its main drawback was that it could be played only once ; for repeated use, a shellac copy was made and, at last, it was possible for radio stations to build-up record archives of their own productions.

Recording smaller pieces of from 3 to 4 minutes' duration was no big problem, but long Symphonies and Operas presented almost insuperable obstacles. Radio technicians feverishly sought solutions. How would machines have to function to enable smooth play-back in broadcasts ? Shellac discs and the recording waxes necessary for their production ran at 78 rpm, allowing at most 4 and a half minutes of playing time.

In order to eliminate interruptions, the recordings on the wax discs had to be made to coincide in some manner. The solution was to create an overlap area, meaning that the last 30 seconds of what would form 1 side of a disc also had to be recorded at the beginning of what would be the next side. That necessitated the simultaneous use of 2 disc cutters. The 2nd machine was started shortly before the 1st ran-out, so that both briefly recorded the same audio signal. The process was repeated until all the waxes required to record the work had been cut.

The broadcast play-back of the recording was then effected with the aid of 2 turntables. The broadcasting technician had to start turntable « B » at the point when the stylus of turntable « A » reached the overlap area and, then, to judge the most favourable moment within the overlap area to switch over to turntable « B » - a laborious and quite risky procedure. And any over-modulation, clumsy handling or slight fault on one of the warmed wax discs during recording was enough to render the whole exercise useless. The overlap area (not present on commercial recordings) meant that it was not possible to replace 1 side of a disc by recording a new one. That would have interrupted the flow of the music and broken its continuity, which would have been untenable for a serious concert recording !

This complicated and precarious process would be common practice in radio studios and broadcasting companies for a whole decade until the late 1930's. It also presented archivists with a major problem. The recording of a Symphony might take a dozen single-sided, very fragile shellac discs, a whole Wagner Opera more than 40 - representing an enormous weight (3 discs with a diameter of 30 centimeters - the diameter of the usual long-playing record later - weigh about a kilo !). Each disc was produced in very limited numbers for broadcasting, so that the loss of just 1 disc often made the whole set unusable. This makes it easy to understand the huge losses to record archives caused by War damage.

Miraculously, the recordings presented on CD have remained intact despite the turmoil of eventful decades and repeated moves from place to place. Their labels (one sometimes pasted over another) tell an impressive tale. The March 5, 1940 recording of Richard Strauß's « Festival Prelude » on 4 discs (with the groove beginning at the centre) is a real stroke of good fortune. This « echo of the past » is a unique documentation of the acoustics in the « Great Concert Hall » of the « New Gewandhaus », built in 1884.

Still more, it is the only recording of the Eberhard Friedrich Walcker organ in the « Gewandhaus ». That was the instrument on which Anton Bruckner gave an inaugural organ recital 1 day before the premiere of his 7th Symphony in December 1884, and on which the « Thomaskantors » Karl Straube and Günther Ramín often displayed their virtuosity.

On the propaganda front, it was now high-time for « Greater Germany Radio » to comply with its orders and distract the people from their everyday deprivations and losses, their sorrow over fallen loved ones and the horrors of the War. It sounds macabre, but never before had radio produced such huge volumes of music - and that in hitherto unknown audio quality. In terms of recording technique, the best conditions for new recordings now existed, the tape recorder having established itself and replaced disc cutting at radio studios.

Magnetic tape could reproduce sound far better than any shellac disc. At last, it was possible to tackle complete recordings of large Romantic Operas and extended concert works. What a quantum leap, both technically and artistically ! But how were they to be produced ? The station's own Symphony Orchestra and Radio Choir had been disbanded long ago !

Now, it was time for the « Staatskapelle » of Dresden and the « Gewandhaus » Orchestra to step into the breach ! One recording session after another was held in 1944 and 1945. The musicians will surely have altogether welcomed becoming a « Radio Orchestra », though the idea was still a little bizarre for them.

The new function was necessary for their survival - especially in the case of the « Gewandhaus » Orchestra, for it enabled Hermann Abendroth to prevent his musicians from being sent to the front. They literally played for their lives ! Especially since the « New Gewandhaus », their traditional performing venue, lay in ruins.

« Haus Drei Linden » in Lindenau and the « Kapitoll » Cinema on « Petersstraße », in the inner-city, had served as temporary venues for the « Gewandhaus » Orchestra up to the time when concert activity was officially discontinued at the end of September 1944 in the pursuit of « Total War ». Those provisional concert venues were, however, unsuitable for radio recordings. The former studio of the Radio Symphony Orchestra in the « Alte Handelsbörse » would probably have been chosen for the purpose, had not that small building on the « Naschmarkt » burnt-out in the same night of heavy bombing as the New Theatre on the « Augustusplatz » .

Only from the production plans of the « Reichsrundfunk » do we learn that the microphones for the recordings of the « Gewandhaus » Orchestra were set-up at the Concordia Halls in the Leipzig suburb of Gohlis. There, in a ball-room that was much too cramped for the « Gewandhaus » Orchestra and unheated because of the coal shortage, the musicians sat on creaking chairs, some of them playing borrowed instruments.

Microphone cables led to an outside broadcasting unit in the street, where tape machines recorded what was being played in the hall.

The recordings were broadcast on Fridays, between 5:15 and 6:30 pm, by the « Deutschlandsender Berlin » - in a

programme created specially for the « Gewandhaus » Orchestra and ominously entitled : « Music for the twilight hour » .

The Cello Concerto by Eugène d'Albert, re-released on CD, and the « Moorish Rhapsody » by Engelbert Humperdinck were both featured on that evening programme, transmitted to people sitting behind black-out curtains - provided the broadcast was not interrupted or cancelled by the announcement of « Enemy bombers approaching ! » .

All that we have from that dark time are the tapes that have lain in archives for decades.

What was going on in the hearts and minds of the « Gewandhaus » musicians whilst recording the melancholy Humperdinck work, on March 12, 1945, is something that none of us born later can even begin to imagine.

1er janvier 1930 : Le chef Bruno Walter dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 5e Symphonie d'Anton Bruckner. Il s'agit du 11e concert de la saison.

22 janvier 1930 : Le chef Felix Maria Gatz dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner. Les profits seront versés à la Société pour la diffusion de la musique autrichienne (« Gesellschaft zur Pflege österreichischer Musik ») .

26 février 1930 : Le chef Felix Maria Gatz dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner. Les profits seront versés à la Société pour la diffusion de la musique autrichienne (« Gesellschaft zur Pflege österreichischer Musik ») .

19 mars 1930 : Le chef Felix Maria Gatz dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner. Les profits seront versés à la Société pour la diffusion de la musique autrichienne (« Gesellschaft zur Pflege österreichischer Musik ») .

10 avril 1930 : Le chef (nazi) Walther Meyer-Giesow dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Walther Meyer-Giesow

During 1933 and early 1934, the « Kampfbund » sought to fortify its influence with the aid of local delegates who held key positions in municipal music circles. In Rhenish Krefeld, it was conductor Walther Meyer-Giesow who lording it over the Municipal Orchestra, a « Collegium Musicum » , and a madrigal choir, and who, throughout 1933, planned virtually all the musical activities in town.

The premiere of « Vier kleine stücke » (1929-1930) for large orchestra by Franz Schreker was given in Krefeld, on December 5, 1931, by conductor Walter Meyer-Giesow. (This work was recorded for use as film-music.)

In Munich, « Kampfbund » dictator Paul Ehlers so usurped the traditional « Bach-Verein » and its choir and orchestra that Carl Orff who, before the 3rd « Reich », had played a key role in it, withdrew in early 1934. And, in Marburg, the « Kfdk » chief used his power to organize as many musical events as possible, for the greatest number of Party faithful, at preferential ticket prices.

...

8 mai 1930 : Le chef Adolf Mennerich dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. (Il s'agit peut-être de son 1er concert avec l'Orchestre.)

Along with his 12 tone works, the year **1930** marks Arnold Schönberg's return to tonality, with numbers 4 and 6 of the 6 Pieces for male chorus, Opus 35, the other pieces being dodecaphonic.

Du 27 au 31 octobre 1930 : 1er Festival international Bruckner à Munich.

27 octobre 1930 : Dans le cadre du 1er Festival international Bruckner, le chef Franz Schalk dirige les 5e et 6e Symphonies de Bruckner avec l'Orchestre philharmonique de Munich. (Schalk tente ici une reconstruction de la version originale de la 6e.)

Dans le cadre du 1er Festival international Bruckner, le chef Adolf Mennerich dirige la Grande Messe en fa mineur (**WAB 28**) avec l'Orchestre philharmonique de Munich.

Après la présentation de la Grande Messe en fa mineur, le chef Siegmund von Hausegger dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

Durant le 1er Festival international Bruckner, le chef Siegmund von Hausegger dirige la 8e Symphonie avec l'Orchestre philharmonique de Munich. Ce concert est en dehors de la programmation officielle.

11 décembre 1930 : Le chef Bruno Walter dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner. Il s'agit du 9e concert de la saison.

1930-1939

Le « Boléro » de Ravel est enregistré par la nouvelle filiale française de la firme « Deutsche Grammophon Gesellschaft », la Société phonographique française « Polydor S.A. », en 1930, avec le compositeur lui-même à la tête de l'Orchestre Lamoureux.

La « grande dépression » mondiale fait décliner les ventes de disques ; en 1932, la firme « DGG » fusionne avec Polyphon et revient s'établir à Hanovre. En 1937, après de nouvelles années de production décroissante, la « Deutsche Grammophon AG » est contrainte à la liquidation ; la firme est cependant recrée la même année sous le nom « Deutsche Grammophon GmbH » et financée par la « Deutsche Bank » et la « Telefunken Gesellschaft » .

Malgré les restrictions croissantes du 3e « Reich », on continue de faire des enregistrements importants. En décembre 1938, paraît le 1er disque de Herbert von Karajan (l'Ouverture de « la Flûte enchantée » de Mozart avec la « Staatskapelle » de Berlin) .

Parmi les autres artistes de la « DGG » de l'époque, il faut citer les chefs d'orchestre Paul van Kempen, Carl Schuricht et Victor de Sabata ; la pianiste Elly Ney ; le violoniste Georg Kulenkampff ; et les chanteurs Erna Berger, Tiana Lemnitz, Walther Ludwig et Julius Patzak.

...

Since the 1920's, Germany had been the leading musical country in Europe and Berlin had been a musical metropolis ranking with London, Paris and Vienna. Its Academy of Music had Paul Hindemith and Arnold Schönberg as teachers of composition, Emanuel Feuerman teaching cello and Artur Schnabel piano. Also working in Berlin was the great violin teacher, Carl Flesch. The solo cellist of the Berlin Philharmonic Orchestra Orchestra was Gregor Piatigorsky. The State Opera had Erich Kleiber and Leo Blech as its conductors, the « Kroll Oper » had Otto Klemperer, and the « Städtische Oper » had Bruno Walter.

When Adolf Hitler came to power, in 1933, not only did such clearly Leftist figures as Bertolt Brecht, Kurt Weill and Hanns Eisler have to flee, but also all those mentioned above, as well as dozens of other distinguished artists. Wilhelm Furtwängler put-up some opposition, Hitler gave him an hour-long harangue on the Aryan race and placed him under « Gestapo » surveillance. The ranks of entertainers were thinned-out as well. The hugely popular singing group, the « Comedian Harmonists » , disbanded, since its Jewish members had to leave the country. Most galling of all, though, was that Marlene Dietrich, the daughter of a German officer, proved deaf to the entreaties of the 3rd « Reich » and refused to perform ever again in Germany.

The expansion of Greater Germany into Austria resulted in a wave of emigration by Operetta composers. Paul Abraham, the composer of « Viktoria and her Hussar » , fled to Cuba, where he had to make a living as a piano teacher. Oscar Straus, the author of the « Waltz Dream » , subsequently had a nervous breakdown in New York. The « Waltz King » , Robert Stolz, fared better, achieving moderate success in the United States as a light-music composer. It was no longer permissible to perform the works of exiles, and soon, the only living composer good enough for the German Operetta stage was Franz Lehár, approaching his 70's but prepared, if the need arose, to mould his works to fit the demands of the new ideology. Even he got into difficulties over his Jewish-born wife, but he was allowed to live in peace, because « The Merry Widow » was Hitler's favourite Operetta. Lehár's long-standing librettist, Fritz Löhner-Beda who's real name was Bedřich Löwy (the author of « Schön ist die Welt » and « Giuditta ») , was gassed at Auschwitz.

The purge of Jews not only affected artists, but reached record companies too : their international links aroused suspicions of « international Zionism » . The leading record companies, « Electrola » (German « HMV ») and « Lindstrom » (« Odeon » and « Columbia ») were subsidiaries of the English « EMI » , concerned until this link was severed on the outbreak of War. The most important German labels were « Deutsche Grammophon » (« Polydor »)

and « Telefunken » ; both were controlled by the giant « Siemens » electrical corporation. The music censorship office set-up by the Nazis, the « Reichsmusik-Prufstelle » , made prior examinations of the record companies' publication plans, and the « Gestapo » went around the record companies' warehouses with their lists, removing the music of Jewish composers. The Aryanized record companies rushed to release Germanic music, and the highlight of these was « Telefunken » 's partial recording, at Bayreuth in 1936, of Richard Wagner's « Lohengrin » , « Siegfried » and « Die Walküre » .

Of those conductors who remained, one who now rose to prominence was Herbert von Karajan, a member of the Nazi Party and a favourite of Hermann Göring, who was interested in Opera. Succeeding Bruno Walter as conductor of the « Gewandhaus » , in Leipzig, was Hermann Abendrorh, who recorded Johannes Brahms. The aged composer Richard Strauß, to whom Adolf Hitler had given a place of honour as chairman of the « Reichsmusikkammer » , made recordings for « Deutsche Grammophon » 's « Polydor » label of his Symphonic-poems « Don Quixote » and « Ein Heldenleben » . Even such massive works as Anton Bruckner's 4th and 5th Symphonies were put on record ; the conductor on the « Electrola » recording was Karl Böhm. The most important of « Telefunken » 's foreign orchestral conductors was Willem Mengelberg who, partly in Berlin and partly in occupied Holland, conducted Beethoven's and Brahms's Symphonies, Franz Schubert and Franz Liszt. This conductor, called the « Napoleon of the Orchestra » , because of his virtuosity, had to flee to Switzerland after the War owing to his pro-German sympathies.

The most famous instrumental soloists in the « Deutsche Grammophon » stable, before the War, were the Beethoven pianists Wilhelm Kempff and Elly Ney, as well as the only great violinist to remain in Germany, Georg Kulenkampff, whose recording in 1936 of Beethoven's Violin Concerto ranks in its Classicism alongside Fritz Kreisler's interpretation, made in the same year. Kulenkampff can also be heard on a number of concert recordings from these years, including an outstanding interpretation of Jean Sibelius's Violin Concerto with Wilhelm Furtwängler. In those days, German radio had extremely highly-developed recording technology, and since the radio's archives were broken-up after the War into both official archives and the collections of music-loving Allied officers, there have been steady streams of re-issues of the historical recordings from this period. Many of them have had their origins in recordings taken to the Soviet Union, in 1945.

Of the great singers, those who remained in Germany were Gerhard Hirsch, Tiana Lemnitz, Helge Rosvænge and Heinrich Schlusnus, who was just beginning his career. In the « coloratura » field, there was competition between the celebrated star of the Berlin State Opera, Erna Berger, and Erna Sack of the Dresden State Opera, whose range extended over 4 octaves. Of the great vocal works, Beethoven's « Missa solemnis » had been recorded as early as 1928. The complete recording by Bruno Kittel, in 1941, for « Deutsche Grammophon Gesellschaft » of Johann Sebastian Bach's « Saint-Matthew Passion » aroused great attention not least because of its cost : 60,000 « Deutche Marks » . The matrices were taken by submarine to Japan, where 17,000 copies of this 18 record album were sold before the end of the War. Kittel also recorded Mozart's « Requiem » .

At the same time as the German recording of the « Missa solemnis » , Bach's B minor Mass had appeared in England, conducted by Albert Coates, with the solo-parts sung by Elisabeth Schumann and Friedrich Schorr. The War put an end to such grand ventures though, in German-occupied France, there were still complete recordings of Claude

Debussy's Opera « Pelléas et Mélisande » and Hector Berlioz's « la Damnation de Faust » , the former conducted by Roger Désormière, the latter by Jean Fournet. Fournet also made a 22 sided recording of Berlioz's « Requiem » , with the Paris Radio Orchestra and Choir, later referred to by the American critic David Hall as « the best recording made in the world during the War Years » .

The last years before the outbreak of World War II witnessed the triumphal progress of Fascism in Europe. Civil War was raging in Spain, ending with the victory of Franco, in 1939. In 1938, Germany annexed Austria ; the following year, it was Czechoslovakia's turn ; and, on 3 September 1939, War broke-out, following Germany's invasion of Poland. Soon, Sweden, Switzerland and Portugal were the only havens of peace in Europe. As the politicians and generals planned their advances, musicians were in retreat. Nevertheless, just before the deluge, in 1937-1938, some historic recordings were made in Europe.

In 1937, Fred Gaisberg, who had just turned 64, decided to record Antonín Dvořák's Cello Concerto in the composer's home-land with a Czech Orchestra. The natural choice was the Czech Philharmonic Orchestra, whose conductor was George Szell. The recording venue was the « Deutsche Haus » , in Prague, a concert-hall famous for its acoustics. Soloists of sufficient calibre were not to be found in Czechoslovakia, however, so Gaisberg's choice fell on Pablo Casals. Casals was, at the time, Minister of Culture in the democratic Catalan government, but he fled from Barcelona to Prague, where he gave 1st a public concert and, the next day, made a recording. After the recording, Casals was on the point of collapse, but there is not a trace of his exhaustion on the record ; the entry of the cello is like a lion's roar. Soon after the recording, George Szell moved to England and, thence, on to the United States. Casals returned to Barcelona, but soon had to flee his homeland, to which he never returned.

The following year saw Gaisberg in Vienna, recording Gustav Mahler with Bruno Walter. Walter was born in Berlin into a modest middle-class Jewish family. From 1901 to 1913, he worked in Vienna as a conductor in close collaboration with Gustav Mahler. Mahler even gave him permission to make necessary changes in the scores of his works and, after the composer's death, he conducted the 1st performance of his 9th Symphony. In the 1920's, Walter conducted Orchestras in various places in Europe and America with great success. After Adolf Hitler's rise to power, he no longer had a place in Germany, however, and settled in Vienna. On Sunday, 16 January 1938, at the « Musikvereinsaal » in Vienna, Gaisberg recorded a concert of Mahler's 9th Symphony with the Vienna Philharmonic Orchestra, conducted by Walter. The concert was graced by the presence of Chancellor Kurt von Schuschnigg, whom the Nazis imprisoned a couple of months later. Recorded at the same time was Mahler's song-cycle, « Das Lied van der Erde » , with Kerstin Thorborg and Charles Kullman as soloists. Several of Mahler's Symphonies had not been recorded at all, and this was the 1st recording of the 9th Symphony.

After the « Anschluß » , Walter fled to France and, soon, he and Gaisberg met again in the studio, this time with the Orchestra of the Paris Conservatoire, recording Hector Berlioz's « Symphonie fantastique » . In 1939, Gaisberg retired. Walter was not able to continue working in France for long because, in 1940, he was obliged to continue his exile in the United States. There, he became one of the country's most highly-regarded conductors and, over the years, he recorded industriously with many American Orchestras, including most of Mahler's Symphonies. In 1952, Walter encountered the Vienna Philharmonic Orchestra again, when he recorded the song-cycle, « Das Lied von der Erde » ,

for « Decca » . That, too, has become a famous record, not least because of Kathleen Ferrier, who sang the alto part on this occasion. The 1938 recording, however, is an invaluable historical document of the last days of the old Austria.

While the Nazis were consolidating their power in Germany and Fascism was advancing in Europe, on the other side of the ocean, people were recovering from the great blow of 1929. As economic life recovered, so too, musical life quickened. In the 1st part of 1936, « RCA Victor » was selling between 800,000 and 900,000 records a month. By Christmas, it had reached a million. Annual total record sales in the United States were now exceeding 20 million. In Germany, in the same year, not even a figure of 2 million records could be achieved. One result of Hitler's persecution of the Jews was a welcome addition to the ranks of recording artists in the United States. Apart from Wilhelm Furtwängler, all the great conductors were now working in America : Arturo Toscanini, Bruno Walter, Fritz Busch, as well as the Hungarian-born Fritz Reiner and Eugene Ormandy. Of the great living composers, apart from Richard Strauß and Jean Sibelius, a larger proportion were working in the great musical centres of the United States.

Tournée de la Philharmonie de Vienne

23 avril 1930 : (Arrêt à Munich.) Le chef Wilhelm Furtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : la « Moldau » tirée du poème symphonique « Ma patrie » de Smetana ; et la Sérénade n° 13 de Mozart.

24 avril 1930 : (Arrêt à Stuttgart.) Le chef Wilhelm Furtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : le Prélude des « Maîtres-chanteurs de Nuremberg » de Wagner ; le poème symphonique « Till Eulenspiegels lustige Streiche » de Strauß ; et la Sérénade n° 13 de Mozart.

25 avril 1930 : (Arrêt à Cologne.) Le chef Wilhelm Furtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : l'interlude tiré de « Rosamunde » , la « Symphonie inachevée » de Schubert. ; et la Sérénade n° 13 de Mozart.

29 avril 1930 : (Arrêt à Londres.) Le chef Wilhelm Furtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : l'interlude et la musique de ballet tiré de « Rosamunde » de Schubert ; le Prélude des « Maîtres-chanteurs de Nuremberg » de Wagner ; et le poème symphonique « Till Eulenspiegels lustige Streiche » de Strauß.

1931

The Bruckner Society of America

4 janvier 1931 : Fondation de la Société Bruckner d'Amérique (« Bruckner Society of America ») .

The Society was an interesting time. Later that year, conductor Arturo Toscanini presented the Bruckner 7th Symphony with the New York Philharmonic, the 1st time the Orchestra had presented the work in 45 years. That year also saw

Frederick Stock conducted the Chicago Symphony in the Bruckner 9th. The 1st honorary chairman was Harriet Bishop Lanier who used her influence to stage the New York premiere of Bruckner's F minor Mass under the direction of Artur Bodanzky.

The following year, the Society elected Martin G. Dumler of Cincinnati, Ohio, to succeed Mrs. Lanier who had passed away. During his tenure, the Society initiated publication of the music journal, « Chord and Discord » which offered news and scholarly essays on the music of Bruckner and Gustav Mahler. The Society also commissioned the artist Julio Kilenyi (1885-1959) to produce both a Bruckner and Mahler medal of honour to be given to individuals who helped promote the music of these 2 composers.

Recipients of the Bruckner Medal included Fritz Busch, Otto Klemperer, Serge Koussevitsky, Erich Leinsdorf, Eugene Ormandy, Frederick Stock, Arturo Toscanini, Bruno Walter, George Szell, William Steinberg, John Barbirolli and Paul Hindemith.

Society member, Gabriel Engel wrote essays on the life and an analysis of the Symphonies of Bruckner for publication by the Society.

With Mr. Dumler's death, in 1960, Charles Eble (1915-2009), founder and owner of Eble Music in Iowa City took-over as the President and Editor. Publications of « Chord and Discord » continued into the 1990's. With Mr. Eble's declining health, the Society became inactive.

Unfortunately, none of the Bruckner Society's files, prior to 1998, have been located. Correspondence pertaining to activities with the New York Philharmonic (1946-1965) are available.

In 2009, after reading about the death of Charles Eble, John F. Berky, Editor of abruckner.com initiated a plan to re-activate the Bruckner Society. Filings with the State of Iowa and the Internal Revenue Service allowed the Society to be re-activated while maintaining its non-profit status.

Thanks must be given to Charles Eble's friend, David Hempel, the present owner of Eble Music without whose help none of this could have been possible. David showed patience, enthusiasm and concern at a time when his own life was filled with serious distractions. He assumed the role of President and Treasurer of the Society from 2009 until 2011. He presently serves on the Board of Directors. Benjamin Korstvedt, Professor of Music at Clark University is the current President. John Berky is the Society's Secretary.

...

The Bruckner Society of America was founded in 1931, with the mission to increase the awareness of Bruckner's music in the United States. The Society published the journal « Chord and Discord » until 1998, as well as several books on Bruckner and Gustav Mahler. Those publications are now all available at www.abruckner.com.

The Society awards the Bruckner Society Medal of Honour, which was designed by the eminent sculptor and medallic artist Julio Kilenyi. Past recipients have included :

Frederick Charles Adler.

John Barbirolli.

Karl Böhm.

Fritz Busch.

Bernard Haitink.

Paul Hindemith.

Eugen Jochum.

Istvan Kertesz.

Otto Klemperer.

Serge Koussevitsky.

Josef Krips.

Erich Leinsdorf.

Eugene Ormandy.

William Steinberg.

George Szell.

Arturo Toscanini.

Bruno Walter.

...

As the Society was recently re-activated, we have chosen to keep the Board of Directors at a reduced level of

members. This will allow for some initial flexibility as we prepare for future activities.

The Bruckner Society of America is non-profit private foundation registered in the State of Iowa.

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The Bruckner Society's Medal of Honour awarded to Eugene Ormandy

The Bruckner Society of America acquires a piece of its own history. When the Society resumed activity after its 10 year hiatus, one of the biggest losses noted was the disappearance of its files (dating back to the 1930's) . One of our primary activities of late has been to track down items from our history. Fortunately, we have all of the Society's publications and « Chord and Discord » continues to provide a wealth of information about our past.

Our most recent acquisition is a photograph of Eugene Ormandy receiving the Kilenyi Medal of Honour, back in 1936. From « Chord and Discord » , we gleaned the following information :

Anton Bruckner - 7th Symphony. Minneapolis Symphony Orchestra, Eugene Ormandy, conductor. January 17, 1936.

For this manifestation of zeal, as well as for the recorded performance of the work, Mister Ormandy was presented, on this occasion, with the medal of the Bruckner Society of America, bestowal being made in a brief and particularly happy speech by Elbert L. Carpenter, President of the Orchestral Association of Minneapolis, Inc. In responding, Mister Ormandy paid special tribute to his colleagues of the Orchestra.

The performance, on this occasion, deserved all that could be said in praise. At least, I listener felt that, if the composer had always been so appreciatively, clearly and dramatically dealt with by conductors, there might, perhaps, have been no need of organizations to promote his popularity.

(Frances Boardman, « The Saint-Paul Pioneer Press » .)

The Bruckner Society recovers another piece of its own history

Recently, the Bruckner Society came across a picture involving the presentation of a Bruckner Medal of Honour that the Society's Board of Directors was hard pressed to identify. The picture (located in the New York Philharmonic Archives) clearly shows that the Bruckner Medal is being presented, but except for conductor William Steinberg, and Philharmonic Society President, Amyas Ames (credited in the photo text) , we could not determine the identity of the gentleman on the left.

Thanks to the research of Gabryel Smith, Assistant Archivist at the New York Philharmonic, we were able to pin-down the details. The man on the left is Herman Neumann. He was a member of the Executive Committee of the Bruckner Society of America and the recipient of the Society's Mahler Medal, in 1959, for his work as Program Director of Radio Station WNYC - the municipally owned radio station. Mister Neumann was on hand to present the Bruckner Medal to the New York Philharmonic for their programming of the 1964-1965 Bruckner Series.

The series consisted of the following performances :

Symphony No. 3 conducted by Josef Krips (October, 1964) .

Symphony No. 4 conducted by Josef Krips (March, 1964) .

Symphony No. 5 conducted by William Steinberg (May, 1965) .

Symphony No. 6 conducted by William Steinberg (December, 1964) .

Symphony No. 7 conducted by George Szell (March, 1964) .

Symphony No. 8 conducted by William Steinberg (November, 1964) .

Symphony No. 9 conducted by Josef Krips (February, 1965) .

Mass No. 3 conducted by Josef Krips (March, 1965) .

Each of these conductors had already received the Kilenyi Medal :

William Steinberg (1950) .

George Szell (1952) .

Josef Krips (1956) .

The presentation to the New York Philharmonic took place in May of 1965 when William Steinberg was on hand to conclude the series with a performance of the Bruckner Symphony No. 5.

2 Kilenyi Medal of Honour Awards given postumously (March, 2011)

The Board of Directors of the Bruckner Society of America has announced that 2 Kilenyi Medal of Honour Awards were recently given postumously. The recipients were :

Georg Tintner : presented to his widow, Tanya Tintner in Halifax, Nova Scotia, Canada.

Takashi Asahina : presented to his son, Chitaru Asahina in Osaka, Japan.

Both of these awards are being given to honour the life-long dedication and advocacy that these internationally renowned conductors provided by means of numerous concerts and recordings.

Conductor Stanisław Skrowaczewski Awarded the Kilenyi Medal of Honour

While it appears that the Bruckner Society is giving away medals at a feverish rate (2 in 2 weeks) , it should be noted that, while the votes took place far apart, the actual presentations to Stefan Sanderling and Stanisław Skrowaczewski took place within 1 week of each other.

On April 19th and 20th of 2012, Stanisław Skrowaczewski made a return visit as the laureate conductor of the Minnesota Orchestra and directed a wonderful performance of the Bruckner Symphony No. 8. John Berky was there representing the Bruckner Society of America and presented Mæstro Skrowaczewski with the Kilenyi Medal of Honour before a full house at Orchestra Hall, in Minneapolis.

A Report on the Presentation

(By John F. Berky.)

When Charles Eble, the past president of the Bruckner Society of America passed away, 3 years ago, I came to the realization that there were still some important initiatives that the Society should continue to do. One was to provide a vehicle where additional research into Bruckner's life and music could be fostered. The other primary objective was to recognize the achievements of scholars and musicians who have been active during the years of the Society's dormancy.

One of those major goals was achieved on April 20th when I was able to walk on stage at Orchestra Hall, in Minneapolis, and present, before a capacity audience, the Bruckner Society of America's Kilenyi Medal of Honour to conductor and composer, Stanisław Skrowaczewski.

Stan, as he is known by his friends and close associates, will soon be celebrating his 89th birthday and while his body is gradually showing its age, the spirit within this gifted musician is truly amazing. Delineating his musical career goes beyond the scope of this report. Biographer, Frederick Harris, Junior has done that amazingly well with a 600 page biography that was just published under the title, « Seeking the Infinite » . It is a very readable account that I recommend highly.

As one digs into Mæstro Skrowaczewski's life, it becomes quickly apparent that the music of Bruckner is central to his existence. The 1st time he heard Bruckner's music emanating from an apartment window in his home-town of Lvov,

Poland, he was so taken by it that he was physically overcome. As the years progressed, Skrowaczewski conducted Bruckner in concerts given throughout the world. With the Minnesota Orchestra, he performed a Bruckner cycle, he recorded an 11 Symphony cycle with the Saarbrücken Radio Symphony Orchestra (now, the « Deutsche Radio Philharmonie ») and has made additional recordings with Orchestras in the United States, Poland and, most recently, Japan.

It was indeed heartening to see how Stan's friends and the Minneapolis music community rallied around this performance of the Bruckner 8th with the Minnesota Orchestra. I was invited to a pre-concert dinner arranged by Judy Dayton, certainly one of Minnesota's most generous benefactors where it was possible to meet with Fred Harris, Skrowaczewski's biographer and advocate.

Arrangements were made for me to sit through the 1st 3 movements of the Symphony and I was then escorted backstage in preparation for the on-stage presentation. After a few solo curtain calls and my opportunity to 1st meet the Maestro, I followed him on-stage. As we walked to center stage, the low brass section presented a special gift - a « tusch » where a section of the 8th Symphony was played as a salutary fanfare.

It was gratifying to see and hear how supportive the audience was for the Maestro's recognition. Our presentation was punctuated several times by sustained applause.

After the presentation, Orchestra members filed by and congratulated Skrowaczewski and we, then, proceeded to a post-concert reception. A short video, prepared by Fred Harris was shown to the invited guests.

And, thus, a wonderful evening came to a close. I got to bed around 12:30 am and, then, my (not so) smartphone awakened me at 2:00 am (thinking it was 3:00 am, Eastern time) and I left the hotel at 3:30 for my return flight home.

My thanks go to Robert Neu of the Minnesota Orchestra, benefactress Judy Dayton, photographer Travis Anderson and biographer Frederick Harris, Junior for helping to make this such a memorable occasion.

Conductor Herbert Blomstedt receives the Bruckner Society Medal of Honour

On February 8th of 2012, at Davies Symphony Hall in San Francisco, Bruckner Society board member Neil Schore presented Herbert Blomstedt with the Julio Kilenyi Medal of Honour. Maestro Blomstedt was in San Francisco to conduct a series of concerts with the San Francisco Symphony including a performance of the Bruckner Symphony No. 5.

After the presentation of the medal of honour, Blomstedt related to those present his 1st Bruckner experience. It was a performance of the 4th Symphony that he heard when he was a young violin student. He and his older brother, a cellist, came home humming the themes and then tried to write them down right away so that they wouldn't forget them. He mentioned the 1st Bruckner biography he read and a comment by the biographer that Bruckner's time would come not when the world decided it wanted Bruckner, but when it decided that it needed Bruckner - for his

humanity and his humility.

Conductor Kurt Masur Receives the Bruckner Society Medal of Honour

After several delays, Mæstro Kurt Masur was presented with the Julio Kilenyi Medal of Honour from the Bruckner Society of America. The presentation took place at a reception given at the conductor's home in Westchester County, New York, on Monday, August 11, 2014.

Society Secretary John Berky made the presentation before an invited audience. Society vice-President, William Carragan was also on hand for the presentation.

Kurt Masur, born in 1927, has been the music-director of the « Leipzig Gewandhaus Orchester » , the New York Philharmonic and « l'Orchestre national de France » . He recorded a complete Bruckner cycle in the 1970's for « Ariola Eurodisc » (with the « Gewandhaus ») ; Symphonies Nos. 4 and 7, in 1993 (with the New York Philharmonic) for « Teldec » ; and a 1995 performance with the Israel Philharmonic was recently released on the Orchestra's label « Helicon » .

The Society wishes to thank Mrs. Masur and IMG Senior vice-President Stefana Atlas for arranging the reception.

Conductor Christoph von Dohnányi receives the Bruckner Society Medal of Honour

Christoph von Dohnányi, the past music-director of the Cleveland Orchestra was presented with the Bruckner Society of America's Kilenyi Medal of Honour, immediately following a concert appearance as guest-conductor of the Boston Symphony Orchestra.

The presentation was made in the « Green Room » at Symphony Hall Boston by John Berky, secretary of the Bruckner Society along with Michaël Cucka, the Society's treasurer. John Berky's wife, Marjory, was in attendance as well.

During the presentation, it was noted that Mæstro von Dohnányi championed Bruckner's music during his tenure in Cleveland where he performed and recorded Bruckner's Symphonies Nos. 3 to 9.

Recently, von Dohnányi has been presenting the Bruckner Symphony No. 4 as a guest-conductor and has made a new recording with the « Philharmonia » Orchestra of London.

Conductor Riccardo Chailly receives the Kilenyi Medal of Honour

Conductor, Riccardo Chailly was awarded the Bruckner Society of America's Julio Kilenyi Medal of Honour at a ceremony held at Avery Fisher Hall, in New York City.

The ceremony took place on Sunday, November 9, 2014, in the « Green Room » just prior to a concert where Mæstro

Chailly led the « Leipzig Gewandhaus Orchester » in a performance of the Bruckner Symphony No. 7.

In presenting the award, Society Executive Secretary John Berky noted Mr. Chailly's complete recorded cycle of Bruckner Symphonies and his willingness to incorporate some of the latest scholastic research into his choice of performing editions, including his recent adoption of the 1872 (1st version) of Bruckner's Symphony No. 2.

Additionally, it was fitting that the honour be bestowed when the Mæstro was touring the United States with the « Leipzig Gewandhaus Orchester » which gave the premiere of the Bruckner 7th Symphony, in 1884.

Bruckner Society board members William Carragan and Michaël Cucka were also in attendance.

The Society wishes to thank Tim Fox of « Columbia » Artists Management and Eileen McMahon of Lincoln Center, for their help in making this presentation possible.

A Big Night for Bruckner Boosters

By Michaël Cooper from « The New York Times » (November 10, 2014) .

Fan clubs are not only for pop stars, or even for the living.

Many of the greatest composers in the Classical cannon have Societies dedicated to studying, promoting and enjoying their music. The Bruckner Society of America, which was founded in 1931, was well-represented Sunday evening, at Avery Fisher Hall, when Riccardo Chailly led the « Leipzig Gewandhaus Orchester » in Bruckner's Symphony No. 7.

It was a big night for Bruckner aficionados. It was the « Gewandhaus » Orchestra, after all, that gave the Symphony its premiere in 1884, conducted by Arthur Nikisch. And Mr. Chailly is celebrated for his Bruckner, and recorded a complete Bruckner Symphony cycle for « Decca » .

So, members of the Society gathered in the « Green Room » of Avery Fisher Hall, just before the performance, and presented Mr. Chailly with its Kilenyi Medal of Honour - whose past recipients over the decades have included Arturo Toscanini, Otto Klemperer, Serge Koussevitzky, Eugene Ormandy, Bruno Walter, George Szell and Paul Hindemith.

« As you know, for a conductor, Bruckner is a life-long development. » , Mr. Chailly said, as he accepted the medal from John F. Berky, the Society's executive secretary :

« Tonight, I'm particularly proud to be here with the 7th, with the “ Gewandhaus ” Orchestra, because we bring something from our roots. »

Mr. Chailly told another member of the Society, William Carragan, a scholar who has worked on editions of Bruckner scores, that he would see some of his work reflected in the performance :

« I will be very faithful to your recommendations. » , he said.

Then, the members of the Society went down to the hall and took their seats, and Mr. Chailly took to the podium.

Conductor Franz Welser-Möst receives the Kilenyi Medal of Honour

On July 13th, members of the Bruckner Society of America's Board of Directors met at Avery Fisher Hall, in New York City, and, in a « Green Room » ceremony, presented the Julio Kilenyi Medal of Honour to conductor Franz Welser-Möst. The Board of Directors chose this occasion to present this special recognition to Franz Welser-Möst as he was opening his special series of concerts where 4 Bruckner Symphonies would be presented to New York City audiences in 5 days.

Franz Welser-Moest was singled-out for recognition due to his long-standing advocacy for the music of Bruckner. In 1996, Franz Welser-Möst began conducting Bruckner Symphonies with « The Cleveland Orchestra » and has released video recordings of Bruckner Symphonies Nos. 5, 7, 8, and 9 with the Orchestra, in 3 historic venues : the Abbey of Saint-Florian, in Linz ; the « Musikverein » , in Vienna ; and at Severance Hall, in Cleveland. During the 2010-2011 season, Mister Welser-Möst led the Vienna Philharmonic in Bruckner's Symphony No. 9 at Suntory Hall, in Japan. From August of 2010 through July of 2011, Mr. Welser-Möst. and « The Cleveland Orchestra » will have performed a total of 17 Bruckner Symphony performances in Ohio, Scotland, Switzerland, and Japan, as well as in New York City, at the Lincoln Center Festival.

Conductor Hans Graf Receives the Bruckner Society of America's Medal of Honour

Hans Graf, the Austrian conductor who is now completing his tenure as music-director of the Houston Symphony Orchestra was honoured on December 2nd of 2012 when the Bruckner Society of America presented him with the Kilenyi Medal of Honour. The presentation took place at Jones Hall, in Houston, just before a performance of Bruckner's Symphony No. 6. The Medal of Honour was presented to Mæstro Graf by John F. Berky, Secretary of the Bruckner Society and John Proffitt, a member of the Society's board of directors who resides in Houston. Also participating in the presentation was the Orchestra's Executive Director and CEO, Mark Hanson.

During his tenure in Houston, Graf conducted performances of the Symphonies Nos. 3-4 and 6 to 9, including the sketches to the Bruckner 9th Finale. He also performed the Motet, « Ave Maria » , the Mass No. 2 and the « Te Deum » .

It is for his advocacy of Bruckner's music and his willingness to share it with American audiences that Hans Graf was chosen to receive the Kilenyi Medal of Honour.

After the concert, friends and participants enjoyed a post-concert celebration at a local restaurant.

HOUSTON SYMPHONY PRESENTATION (December 2, 2012)

Introduction by Mark Hanson, Executive Director and CEO, of the Houston Symphony Orchestra.

(Comments by John F. Berky.)

The Bruckner Society of America was founded in 1931 and its purpose, then, as it is now, is to promote a better understanding and appreciation of the music of Anton Bruckner. In 1932, the Society commissioned a medal from the Hungarian sculptor, Julio Kilenyi and, since that time, the medal has been given-out 53 times to such distinguished conductors as Arturo Toscanini, Otto Klemperer and Bernard Haitink ; each of whom played significant roles in bringing the music of Bruckner to a wider concert audience. Tonight, that honour goes to the Music Director of the Houston Symphony Orchestra, Hans Graf.

It is interesting to note that the Houston Symphony Orchestra and the Bruckner Society of America have crossed paths in the past. Sir John Barbirolli received the Kilenyi Medal at the Swansea Festival in Wales, in 1959, just 3 years before he became the music-director of the Houston Symphony Orchestra. And, on December 13 of 1948, then Music Director, Efrem Kurtz received the Medal of Honour as he presented to Houston audiences the Bruckner Symphony No. 2. That presentation took place at Houston's City Auditorium, the site today of Jones Hall, so while that presentation did not take place on this stage, it took place somewhere right nearby.

So, in a way, history repeats itself as we make this presentation before a performance of Bruckner's Symphony No. 6.

John Proffit's Comments :

I have had the privilege of watching the growth, 1st hand, of the Houston Symphony in stature and prestige over several decades, noting, in particular, the development of its well-earned reputation as one of the finest Orchestras for Bruckner and Mahler in America ... and, I believe, the world.

In 2000, Hans Graf inherited a magnificent ensemble from Christoph Eschenbach and not only carried on that tradition but grew it from strength to strength over the past 12 years. Here, in Jones Hall, we've heard Bruckner's 3rd, 4th, 7th, 8th and 9th Symphonies, along with the Mass No. 2 in E minor and the « Te Deum » . Mæstro Graf also took Bruckner to the community with additional performances of the 7th and 9th Symphonies in Houston's Co-Cathedral of the Sacred Heart. And, this past June, Graf and the Houston Symphony took Bruckner's 9th Symphony all the way to Moscow as the 1st American Orchestra to perform at Russia's Festival of World Orchestras.

We of the Bruckner Society feel that this record of achievement on the part of Mæstro Graf and the Houston Symphony exemplifies the Society's goal of promoting a better (and wider) appreciation for the music of Anton Bruckner ... and are delighted to honour him, this afternoon.

Conductor Leon Botstein receives the Bruckner Society Medal of Honour

Leon Botstein, the President of Bard College and Music Director of the American Symphony Orchestra was presented with the Bruckner Society of America's Medal of Honour at a ceremony taking place on February 24th, at the Peter Norton Symphony Space, in New York City.

The presentation was made on-stage, immediately preceding a concert performance of the Bruckner Symphony No. 8. The concert, part of the American Symphony Orchestra's « Declassifying the Classics » series included a pre-concert talk, a performance of the Symphony No. 8 in the rarely performed 1st version of 1887 and a post-concert question and answer period.

The award is was given in recognition for Mister Botstein's exemplary work in furthering the understanding and appreciation of the life and work of Anton Bruckner.

Over the past several years, Mæstro Botstein has led the American Symphony Orchestra (and other ensembles) in performances of Bruckner's Symphonies Nos. 1, 3, 4, 5 and 7. He has also given performances of Bruckner's Mass No. 3 and Bruckner's settings of Psalms 146 and 150.

The directors also noted that Mister Botstein has shared with his audiences a rich and diverse mixture of editions and versions of Bruckner's Symphonies that are not often performed.

Making the presentation were Society vice-President, William Carragan, and Secretary John F. Berky.

Conductor Stefan Sanderling is Honored with the Kilenyi Medal of Honour

THE KILENYI MEDAL OF HONOR IS AWARDED TO CONDUCTOR, STEFAN SANDERLING

A Report by Society Secretary, John F. Berky.

Since 2004, Stefan Sanderling, the Music Director of the Toledo (Ohio) Symphony Orchestra has been gradually working his way through the canon of Bruckner's Symphonies at that city's acoustically resplendent Rosary Cathedral. As of 2012, he has conducted Symphonies Nos. 3 to 9. For personal and logistical reasons, plans for a performance of the Symphony No. 2, this year, were postponed and the Symphony No. 3 was given again. For his performance, Sanderling chose the 1889 Leopold Nowak edition with certain elements of the 1877 edition added. The concert was dedicated to Stefan's father, Kurt Sanderling, the world-famous conductor who passed away recently.

The Board of Directors of the Bruckner Society of America took note of this cycle and marveled that a city the size of Toledo would pursue such a project when the only American Orchestras to have done so earlier have been the Chicago Symphony (with both Georg Solti and Daniel Barenboim ; the Minnesota Orchestra (under Stanisław Skrowaczewski) ; and the New York Philharmonic (over 50 years ago with several conductors) .

The Board voted unanimously to award the Julio Kilenyi Medal of Honour to Stefan Sanderling and the presentation

was scheduled with the Orchestra to take place on April 15th when the annual Bruckner / Rosary Cathedral concert was to be performed.

I travelled to Toledo by train to make the presentation. Train travel in the United States is not as popular since train service is not up to the standards available in other countries. Back in the 1930's through 1950's, the auto industry in the U.S. did a remarkable job in dismantling the American mass rail and light rail systems. An intricate inter-State highway system was built and Americans became highly-reliant on automobile travel. Only in recent years have some municipalities and State governments started on the re-design of intercity light rail and the Amtrak system will hopefully follow suit. Rail travel in the United States can be wonderful but there are areas where the service is spotty and infrequent connections slow passenger progress. In this case, the price was right and I was up for the overnight rides to and from Toledo.

Robert Bell, the Past President and CEO of the Toledo Symphony served as my host. He was good enough to pick me up at the train station at 6:00 am and take me to his home where I had time to refresh and catch-up on some sleep. We arrived at the Cathedral at 3:00 pm and made plans for the presentation with Orchestra President and CEO, Kathleen Carroll. The concert was wonderful. The long acoustic delay in the cathedral dictated a leisurely tempo. Immediately after the conclusion of the Symphony, I was ushered to the podium where I was introduced and the award was presented to Mæstro Sanderling before a very appreciative and supportive audience.

After a dinner reception at the home of an Orchestra benefactor, I was returned to the train station for the return overnight trip back to Connecticut via Washington, D.C.

My thanks go out to Bob Bell, the staff of the Toledo Symphony Orchestra and the Orchestra's patrons for making my visit so comfortable. And I offer my congratulations, once again, to Mæstro Sanderling for his advocacy, artistry and leadership.

Dean Dixon Posthumously Awarded the Kilenyi Medal of Honour

After several months of searching, the Bruckner Society successfully located Roswitha Dixon, the widow of the late American conductor, Dean Dixon. After receiving this information, the Society's Board of Directors lost no time in unanimously voting to posthumously present the Society's Julio Kilenyi Medal of Honour to the American conductor, Dean Dixon (1915-1976) .

In a letter addressed to Mæstro Dixon's widow, Society President Benjamin Korstvedt wrote :

« Mæstro Dixon was a path-breaking musician in many ways. He built a successful international career as an orchestral conductor and in an era when racial obstacles were even more daunting than they are today. He conducted professionally in numerous American cities and held appointments in Germany, Sweden, Israel, and Australia. His musical legacy remains alive thanks to the recordings that he made for both commercial release and with the Radio Orchestras that he led.

We salute Mæstro Dixon particularly for his commitment to the music of Anton Bruckner which, at that time, was not always easily embraced by the concert-going public. Nevertheless, he presented numerous concerts featuring Bruckner's music, not only in Europe but during his guest appearances in the United States.

In looking back over his accomplishments, the Board of Directors feels it is most fitting that the Society's Medal of Honour be presented to Dean Dixon, albeit posthumously, in recognition of his work to promote the life and music of Anton Bruckner. »

Dean Dixon was born in the Upper-Manhattan neighborhood of Harlem, in New York City, to parents who had earlier migrated from the Caribbean. He studied conducting with Albert Stoessel at the Juilliard School and Columbia University. When early pursuits of conducting engagements were stifled because of racial bias (he was African American), he formed his own Orchestra and Choral Society in 1931. In 1941, he guest-conducted the NBC Symphony Orchestra, and the New York Philharmonic during its summer season. He later guest-conducted the Philadelphia Orchestra and Boston Symphony Orchestra. In 1948, he won the Ditson Conductor's Award.

In 1949, he left the United States for the Israel Philharmonic Orchestra, which he directed during its 1950 and 1951 seasons. He was principal conductor of the Gothenburg Symphony in Sweden, from 1953 to 1960 ; the Sydney Symphony Orchestra in Australia, from 1964 to 1967 ; and the « Hessian Radio Sinfonieorchester » in Frankfurt, from 1961 to 1974. During his time in Europe, Dixon guest-conducted with the « WDR Sinfonieorchester » in Cologne, and the « Symphonieorchester des Bayerischen Rundfunks » in Munich. He also made several recordings with the Prague Symphony Orchestra for « Bärenreiter », including works of Beethoven, Brahms, Haydn, Mendelssohn, and Weber. For « Westminster Records » in the 1950's, his recordings included Symphonies and incidental music for « Rosamunde » by Schubert ; Symphonic poems of Liszt (in London) ; and Symphonies of Schumann (in Vienna) . Dean Dixon introduced the works of many American composers, such as William Grant Still, to European audiences.

During the 1968 Olympic Games, Dixon conducted the Mexican National Symphony Orchestra.

Dixon returned to the United States for guest-conducting engagements with the New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, Detroit Symphony, Milwaukee Symphony, Pittsburgh Symphony, Saint-Louis Symphony, and San Francisco Symphony in the 1970's. He also served as the conductor of the Brooklyn Philharmonic, where he gained fame for his children's concerts. He also conducted most of the major Symphony Orchestras in Europe, Asia and Latin America.

Dixon was honoured by the American Society of Composers, Authors and Publishers (ASCAP) with the Award of Merit for encouraging the participation of American youth in music. In 1948, Dixon was awarded the Alice M. Ditson award for distinguished service to American music.

Since Mrs. Dixon lives in Europe (as does Dean Dixon's daughter, Nina) and given that the award coincides with the Centenary of the conductor's birth, it was decided to ship the medal and plaque directly to Mrs. Dixon in lieu of a

presentation ceremony.

In responding to the news, Mrs. Dixon wrote :

« I wish to thank you and the Board of Directors most sincerely for this act of recognition of his achievements, albeit posthumously, as a conductor who was among the 1st advocates of Bruckner's work. This month, on January 10th, 2015, was the 100th anniversary of Dean's birth and, thus, it is a near-perfect occasion to honour him with presenting this prestigious medal. I feel proud to be able to receive it in his stead and submit my humble gratitude also in the name of his daughter, Nina Dixon. »

The Bruckner Society's Medal of Honour awarded to William Carragan and Benjamin Korstvedt

The Bruckner Society of America has awarded the Julio Kilenyi Medal of Honour to William Carragan and Benjamin Korstvedt, in recognition of their important achievements in promoting a better understanding and appreciation of the music of the Austrian composer Anton Bruckner (1824-1896) .

The awards were presented on September 11, 2010, by John F. Berky, Secretary of the Society and Editor of the website www.abruckner.com, at a yearly gathering of Bruckner enthusiasts in Connecticut. These medals were awarded in acknowledgment of the important contributions both Carragan and Korstvedt have made to the study and performance of Bruckner's Symphonies. Both of the recipients are contributing editors with the Anton Bruckner Collected Edition, which is published by the « Musikwissenschaftlicher Verlag » of the International Bruckner Society, in Vienna. In 2005, Carragan published 2 editions of Bruckner's Symphony No. 2, including the previously-unknown 1872 version, and, in 2004, Korstvedt published the 1st critical edition of the 1888 version of the Symphony No. 4, the « Romantic » . Both scholars have also published numerous essays and studies that have shed new light on the life and work of the composer, known primarily for his large-scale Symphonies.

William Carragan is a retired professor of physics who has written extensively on Bruckner's music, with publications in « The Bruckner Journal » and elsewhere. In addition to his double edition of the 2nd Symphony, he is known for his completion of the Finale to Bruckner's 9th Symphony which the composer left in sketches when he died in October 1896. His completion was 1st performed in Carnegie Hall by the American Symphony, in 1984, and most recently performed, in 2010, at the « Ebracher Musiksommer » in Germany by the « Philharmonie Festiva » conducted by Gerd Schaller. A CD of that performance is to be released soon.

Benjamin Marcus Korstvedt is a professor of music at Clark University in Worcester, Massachusetts. In addition to his critical edition of the Symphony No. 4, which was recently released in a recording by Osmo Vanska and the Minnesota Orchestra, Professor Korstvedt is known for his path-breaking research that has led to a re-evaluation of many of Bruckner's originally published scores and revealed the depth of the politicization of Bruckner's music in the 3rd « Reich » . He is the author of a monograph on Bruckner's 8th Symphony (Cambridge University Press, 2000) , as well as scholarly articles on Bruckner published in « 19th Century Music » ; « The Musical Quarterly » ; « The Cambridge Companion to Bruckner » ; and « Bruckner Studies » , among others.

In presenting the awards, John Berky noted the major contributions that both Carragan and Korstvedt have made over the years and made particular mention of the generosity with which they have shared their insights with enthusiasts as well as the scholarly community.

The Bruckner Society honours conductor and Bruckner scholar Benjamin-Gunnar Cohrs

Doctor Benjamin-Gunnar Cohrs of Bremen, Germany, is one of the latest recipients of the Bruckner Society of America's Medal of Honour. The Kilenyi Medal of Honour is given to those people who have worked diligently to foster greater understanding and appreciation of the life and work of Anton Bruckner. In recent years Doctor Cohrs has worked on a completion to the Finale of the Bruckner Symphony No. 9 and has completed a new edition of the 1st 3 movements of the 9th for the Bruckner Edition, in Vienna. In addition, Doctor Cohrs has contributed many essays on Bruckner's music to several music publications and CD productions.

Paul Hawkshaw Bruckner Medal Award Presentation at Yale University

The Bruckner Society of America was invited to make its presentation of the Julio Kilenyi Medal of Honour to Paul Hawkshaw during the 118th Commencement Services at the Yale School of Music in New Haven, Connecticut. The ceremony was held on Monday, May 23, 2011. Paul Hawkshaw is Professor in the Practice of Musicology and Deputy Dean at the school.

« It was wonderful to be able to present this award to Paul for his outstanding work at a time when it could be shared with his students and fellow Faculty members. » , said John F. Berky, Secretary of the Society. Berky and fellow board member, William Carragan were on hand to make the presentation at services held at Sprague Memorial Hall, on the Yale University campus. Professor Hawkshaw was honoured for his many years of research which currently includes the preparation of a critical report for Bruckner's Symphony No. 8.

Crawford Howie receives the Bruckner Society Medal of Honour

Crawford Howie, the author of « Anton Bruckner, A Documentary Biography » , was presented with the Bruckner Society of America's Julio Kilenyi Medal of Honour. The presentation was made by Society President, Benjamin Marcus Korstvedt, during « The Bruckner Journal » Readers Conference in Oxford, England. President Korstvedt was joined in the presentation by the Society's vice-President, William Carragan, and Secretary, John F. Berky. Korstvedt not only mentioned Howie's 2 volume biography, but also the numerous essays that he has prepared and his long standing association with « The Bruckner Journal » .

Ken Ward honoured with Bruckner Society Medal

Ken Ward, the editor of « The Bruckner Journal » , was singled-out for recognition by the Bruckner Society of America at the 2011 « Bruckner Journal » Conference held in Oxford, England, in mid-April. Board member, William Carragan

made a surprise presentation during the conference. In spite of his protestations, Ken was presented with a certificate and the Kilenyi Medal of Honour for his excellent work in promoting better appreciation and understanding of the life and music of Anton Bruckner.

Bruckner Specialist John F. Berky is Awarded the Kilenyi Medal of Honour

On September 6, 2013, Bruckner Society of America President, Benjamin Marcus Korstvedt presented the Julio Kilenyi Medal of Honour to John F. Berky, editor of www.abruckner.com and Secretary of the Bruckner Society. The medal was presented at the opening dinner of the 2013 East-Coast « Brucknerathon » in Windsor, Connecticut. In presenting the award, President Korstvedt said :

« It is my distinct pleasure to honour John Berky, on behalf of the Board of Directors of the Bruckner Society of America, for his truly singular achievements in furthering interest in and appreciation of the music of Anton Bruckner. Through his abruckner.com website, John has created a resource that reaches a world-wide audience of many thousands of people, and shares a great deal of relevant knowledge about Bruckner, both current and historical. As you all know, that site houses not only an exhaustive discography of every Bruckner recording known to man, diligently and lovingly curated by John, but also a truly remarkable archive of scores, essays, articles, reports, and documents related to Bruckner's music.

In addition to the founding and maintenance of the abruckner.com website, we also salute John for his leading role in the revival of the Bruckner Society of America, which would never have developed so quickly and effectively, if at all, without his enterprising spirit and his great effort. He has taken the lead in the awarding of the Kilenyi Medal of Honour, including having it recast from an original he found on eBay, and has traveled to many locations all over the United States and, in England and Germany, to make public awards of the medal.

When I think of John's accomplishment, the 2 words that spring to mind are " initiative " and " entrepreneurial ". The vigor with which John took-up the 1st online Bruckner discography, which was handed over to him by its originator Lani Spahr, in 1998, was remarkable. No one would have believed that that quite useful but still humble list of recordings would become the extraordinary on-line compendium John has created. In addition, his collection of scores, documents and other resources constitutes the Bruckner Archive, which he took over from its founder David Aldeborgh, in 2011. John's constant zeal in locating new documents, recordings, as well as artifacts and souvenirs related to Bruckner and making them available to his public through the Archive, is most impressive and greatly appreciated.

Accordingly, as President of the Society, and with the enthusiastic and unanimous consent of the vice-President, Treasurer, and Board of Directors (the Secretary not being informed !) , I have the great pleasure and privilege to present to John Frederick Berky the Julio Kilenyi Medal of Honour of the Bruckner Society of America. »

Bruckner Society honours Susana Acra-Brache and Massimiliano Wax

In awarding the Kilenyi Medal of Honour, the Bruckner Society of America Board of Directors noted the incredible feat of producing a concert of Bruckner's music in the small country of the Dominican Republic. Bruckner's music was never performed here so there was no performing tradition, no singers fully trained in Latin pronunciation nor instrumentalists familiar with Bruckner's scores. In addition, the funds necessary would have to be raised from companies and individuals with little knowledge of this music. All of this required a gifted impresario, a skillful marketing campaign and a music-director who could pull these divergent forces into a concert event that would present, the « Requiem », the « Ave Maria » and the « Te Deum ». The resulting concert (in one of the oldest churches in the Western Hemisphere) was an heroic and historical event where everyone in attendance felt that a small miracle had just occurred. The concert, now available on CD and DVD, was front page news in the Dominican Republic and all this is ample evidence of what 2 gifted and driven people can do. For their efforts and their results, the Board of Directors awards producer, Massimiliano Wax and conductor, Susana Acra-Brache with the Kilenyi Medal of Honour.

Mark Kluge receives the Bruckner Society's Julio Kilenyi Medal of Honour

Music annotator and scholar, Mark Kluge has been awarded the Bruckner Society of America's highest honour : the Julio Kilenyi Medal of Honour. Mister Kluge is best known for his insightful and well-researched essays that have accompanied recordings released by « Music and Arts » and « Warner Classics ». Some of the best examples of his work can be found in the Hans Knappertsbusch box-set (M&A 1256) ; the Volkmar Andreæ Bruckner box-set (M&A 1227) ; the Bruno Walter / Bruckner 4th and 9th (M&A 1262) ; and the Frederick Charles Adler box-set (M&A 1283) .

In presenting the award, Bruckner Society President, Benjamin Marcus Korstvedt, stated :

« The Board is awarding the Kilenyi Medal to you in recognition of your important, indeed path-breaking, work as a historian of Bruckner recordings and performance styles. The many exemplary essays you have contributed to various periodicals and those that have enriched numerous important re-issues of Classic Bruckner recordings by Furtwängler, Knappertsbusch, Jochum, Walter, Adler, and Andreæ are models of lucidity in prose and thought. These writings, which are scrupulous in their accuracy and draw upon the latest scholarship, have done much to educate the music-loving public about the often complex issues that surround Bruckner editions and performance practices. For this, the Bruckner community owes you both admiration and gratitude. »

Martin G. Dumler (1868-1958)

Martin G. Dumler's long and distinguished life embraced the cultural community of Cincinnati and the nation. He combined success in business with the artistic pursuits of painting and composing.

He was born in Cincinnati on December 22, 1868. Music captured his interest early and, as a boy, he sang in the church choir. His 1st musical instruction came from Professor H. Steinfeld, the organist at Saint-Joseph's Church. This instruction included violin and piano.

In 1883, Dumler became a « \$ 4 a week » office boy for Chatfield and Woods Sack Company. By 1929, he was president of the company. While making his way to the top of Chatfield and Woods, Dumler found time, in 1888, to visit the musical centers of Europe and, in 1890, to begin his studies at the Cincinnati College of Music. He studied voice with Tecla Vigna and Lino Mattioli and composition with Almon W. Vincent and Doctor Nicholas J. Elsenheimer. Dumler graduated in 1901. In 1924, the College presented him with its 1st honorary Master of Music degree. 10 years later, the College bestowed upon him with an honorary Doctor of Music.

Dumler's compositions were primarily settings of sacred texts. In 1927, the Society of Saint-Gregory of America recommended his « Missa Latreutica », Opus 10, as a model of Catholic liturgical music. That same year, Xavier University presented him with an honorary Doctor of Laws. In 1932, Dumler became President of the Bruckner Society of America. His orchestral work « 4 Ballet Scenes » received the 1944 Sachs Prize from the Institute of Fine-Arts, in Cincinnati.

Dumler's association with the University of Cincinnati was an active one. He served on UC's board of directors for 30 years ; 12 as chairman. He was also vice-President of the merged College-Conservatory of Music.

Dumler wrote orchestral and chamber music, but his sacred music brought him the most recognition. Several of his Masses and Motets have become part of the permanent repertoire of leading choirs in this country and in Europe. His devotion to sacred music went beyond the act of composition. He was a choir member of Saint-François de Sales Church for more than 40 years.

Dumler was also widely known for his oil paintings, which have been exhibited in many American art museums. He was an honorary life member of both the Cincinnati Art Club and the Cincinnati Art Museum. In 1946, he was named to the advisory board of the International Fine-Arts Council, in New York.

Dumler died in Cincinnati on October 19, 1958 at the age of 90.

When Mr. Dumler was elected « Chairman » of the Bruckner Society of America, the following was written in « Chord and Discord » :

« On January 31, 1932, Doctor Martin G. Dumler, M. M. , of Cincinnati, Ohio, was elected Honorary Chairman of the Bruckner Society of America. For many years a prominent American composer of sacred music and at present vice-President of the College of Music of Cincinnati, Doctor Dumler is deeply devoted to Bruckner's art. His regard for that Master's music dates back to 1889 when he 1st heard some of Bruckner's works performed in Vienna. Ever since that time, he has left no stone unturned in his efforts to bring about American performances of Bruckner. He not only did much to bring about the 1st American performance of Bruckner's F minor Mass, which took place in Saint-François de Sales Church, Cincinnati, on July 15, 1900, but actually took part as one of the singers. In 1907, he became personally acquainted with Gustav Mahler, in whose genius he has been a firm believer ever since. As a member of the Board of Directors of the Cincinnati May Festival Association, he made the suggestion last year which led to the inclusion of Mahler's " Symphony of a Thousand " on the Festival program. The Executive Committee of the Bruckner Society of

America wishes to express to Doctor Dumler its appreciation of his acceptance of the Honorary Chairmanship left vacant by the late Mrs. Lanier. »

...

Another thread here led me to look-up something in « The Cæcilia » , where I discovered the name of Martin G. Dumler of Cincinnati on the list of (regular) contributors. I don't think I had seen or heard that name in over half a Century. But I immediately recalled that, at about age 11 or 12 (which is even more than half a Century past) , I sang, in the junior choir at the Bedford, Indiana, Methodist Church, in an anthem by Dumler, arranged (I think) for Adult, High-School, and Junior Choirs by the choir director, Donald D. Dawson (who was on the Indiana University Music School faculty) . The anthem had the text of the hymn « O God, our help in ages past » (but not the tune) - I even recall the opening melody after this long time has elapsed. As a child raised in the Methodist church, I had no idea that Dumler was actually a Roman Catholic whose main choral compositional output was for the Catholic church (he composed several Masses) . I found a list of his published compositions, but the anthem I sang, as a child, was not on the list, and I recall that we sang from some sort of manuscript copy, so I assume the work was never published.

Does anyone else have any other information about Dumler other than what is available in old issues of « The Cæcilia » or by Googling « Martin G. Dumler » ? ... if so, I would be interested to learn what else is known about him and his music.

...

I grew-up in the 1940's and 1950's at Saint-Francis de Sales Church, in Cincinnati (Ohio) , where Martin G. Dumler attended and many of his Catholic works (Masses and Motets) were performed. At the age of 13, I met him after a piano recital (he was in his upper 80's) , and my family lived across the street from him and his wife Pearl, for about a year, although we didn't socialize. I sang in the church choir under his direction for 2 Christmas Midnight Masses, performing a lot of his compositions, probably 1956 and 1957. Also, I have in my file a number of his Motets and Masses (« Missa Latreutica » , « Missa Coelestis » , etc.) , some of which I heard performed under his direction. Also, have a copy of his « Stabat Mater » which was once performed by the Cincinnati May Festival Chorus. His music was nicely constructed and tuneful, a lot of it composed for the Catholic liturgy. Parts of his « Christmas Prelude » for orchestra still ring in my memory, and his « Cradle Song » for strings was available in an organ arrangement which I have.

...

I wonder if he is related to Donald Dumler (perhaps, his grandfather or great-uncle ?) , who is one of the organists at Saint-Patrick's Cathedral, in NYC.

Works

Opus 1 : March (1893) .

Opus 2 : « Laudate Dominum » for soprano solo, chorus, orchestra and organ.

Opus 3 : Mass in C major (1895) .

Opus 4 : Mass in D major (1896) .

Opus 5 : Songs (1898) .

Opus 6 : « Saviour Breathe an Evening Blessing » (1911) .

Opus 7 : 3 Motets for children's voices, men's voices and organ (1913) ; « Ave Verum » ; « O Salutaris Hostia » ; « Tantum Ergo Sacramentum » 2 texts (Latin and English) .

Opus 8 : 3 « Ave Maria » (1928) ; No. 1 for SATB and organ ; No. 2 for male voices a capella ; No. 3 for tenor solo, chorus and organ.

Opus 9 : « O Salutaris Hostia » for cantus and male chorus (1929) .

Opus 10 : « Missa Latreutica » (1925) .

Opus 11 : « Panis Angelicus » for bass solo, male chorus and organ (1928) .

Opus 12 : « Ave Maria » for 4 women's voices, string orchestra and organ (1928) .

Opus 13 : Propers for Easter Sunday (1926) .

Opus 14 (1926) ...

No. 1 : « O Salutaris Hostia » for 4 male voices and organ.

No. 2 : « Tantum Ergo » for 4 male voices and organ.

No. 3 : « Jesu Dulcis Memoria » for 4 male voices and organ.

No. 4 : « Adoramus Te » for 4 male voices and organ.

No. 5 : « Asperges Me » for male voice and organ.

No. 6 : « Laudate Dominum » for male voice and organ.

Opus 15 : « Missa Petens » for 4 male voices and organ (1927) .

Opus 16 : « Andante Religioso » for strings and organ (1930) ; revised (1942) .

Opus 17 : « Missa Devota » for 4 women's voices and organ (1927) .

Opus 18 : 3 pieces for string orchestra (1927) ; No. 1 : Prelude and fugue ; No. 2 : Andantino ; No. 3 : Intermezzo.

Opus 19 : « Missa Laudis » in F minor for 4 male voice, orchestra and organ (1928) .

Opus 20 : « Missa Crux Triumphans » for soli, chorus, orchestra and organ (1928) .

Opus 21 (1929) : « Bonum Est » for mixed chorus and organ ; « Cantata Domine » for mixed chorus and organ.

Opus 22 : « Missa Gaudens » in D minor for 3 voices (cantus, tenor, bass) , orchestra and organ (1929) .

Opus 23 : Suite for orchestra No. I (1929-1930) .

Opus 24 : 2 Sacred Songs for tenor or soprano solo, piano or organ (1929) ; « Ave Maria » ; « O Salutaris Hostia » .

Opus 25 : « Rêverie » for violin and piano (1929) .

Opus 26 : 4 Love Songs for voice and piano (1929) .

Opus 27 : « Missa Eucharistica » (1930) .

Opus 28 : « Meditation » for violin, cello and piano (1930) .

Opus 29 (1931) : No. 1, Easter Prelude for voices, strings, organ and timpani ; No. 2, Intermezzo for string quartet ; No. 3, Canon for string quartet ; No. 4, Andantino for string quartet.

Opus 30 : 2 Songs « Greetings » (1931) .

Opus 31 : « Ecce Sacerdos » for male chorus, strings, timpani and organ (1931) .

Opus 32 : 2 male choruses (1932) ; No. 1, « Parce Domino » ; No. 2, « Christus Factus Est » .

Opus 33 : « Missa Cantate Pueri » (1932) .

Opus 34 : 4 Motets for women's voices and organ (1932) ; « Ecce Sacerdos » ; « Suscipe » ; « Ave Maris Stella » ; « Ecce Quam Bonum » .

Opus 35 : Christmas Prelude for orchestra (1933) .

Opus 36 : « Missa Dei Amoris » (1934) .

Opus 37 : Prelude and Fugue for string quartet.

Opus 38 : Prelude and Fugue for organ.

Opus 39 : Trio for piano, violin and cello (1934) .

Opus 40 : « Stabat Mater » for soli, chorus, orchestra and organ (1935) .

Opus 41 : « Missa Salutis » for mixed chorus and organ (1936) .

Opus 42 : Prelude and Intermezzo for orchestra (1938) .

Opus 43 : « Missa Coelestis » for mixed voices, strings and organ (1938) .

Opus 44 : « Laudate Dominum » for cantus, tenor, bass and organ (1939) .

Opus 45 : « Te Deum Laudamus » for baritone solo, chorus, orchestra and organ (1940) .

Opus 46 : « Missa Christi Regis » for male voices and organ (1940) .

Opus 47 : String Quartet (1940-1941) .

Opus 48 : Prelude and Fugue for orchestra (1943) .

Opus 49 : « Missa Beata » (1943) .

Opus 50 : 4 ballet scenes (1944) ; Waltz Fantasy ; Scherzo ; Intermezzo ; Bacchanale.

Opus 51 : Symphony No. I (1945) .

Opus 52 : « Missa Gloriam Dei » (1946) .

Charles L. Eble (1915-2009)

Charles L. Eble, the editor of « Chord and Discord », the music journal of the Bruckner Society of America, died in Iowa, on February 25, 2009, at the age of 93. He was a founding member of the Bruckner Society of America when it was established in 1931. He was the President of the Society and Editor of « Chord and Discord » when it published its last issue, in 1969.

The Society promoted the music of Anton Bruckner and Gustav Mahler. It also commissioned the striking of medals by the artist, Julio Kilenyi (1885-1959) to honour organizations and individuals who helped promote these 2 composers.

The following was taken from the obituary of the Iowa City « Press-Citizen » :

« Charlie, as he was known to his family and friends, earned a B.A. degree in music, in 1940, from the University of Iowa. While in school, he served as personal secretary to School of Music Director Philip Greeley Clapp. After World War II, Charlie did graduate work in English at the University of Iowa and taught briefly at Northwestern University. He returned to Iowa City, in 1950, to purchase the community's only sheet music store. During the next several years, he accompanied Professor Himie Voxman on trips to European libraries and music shops ; these visits enabled Charlie to make many valuable contacts with sheet music and book publishers. Charlie's remarkable knowledge of Classical music repertoire, his uncanny ability to locate hard-to-find editions, and his commitment to customer service were important ingredients in his entrepreneurial success. He built Eble Music Company into a thriving, internationally recognized business, which he owned for almost 40 years until his retirement in 1989. »

Charles L. Eble Memorial Concert given in Iowa

Bruckner in Iowa

A recollection of a memorable event by John F. Berky (Editor, abruckner.com) .

Bruckner performances are rare occurrences in the United States (although the trend is improving), and they have literally been unheard in the State of Iowa - until now.

For those of you unfamiliar with Iowa and its geographic location, it is located in the center of the continental United States and is on the Eastern edge of the region known as the Great Plains. The Great Plains is a vast area with wide horizons and some of the most fertile soil on the planet. It covers 11 of Mid-western States and parts of central Canada. The Mississippi River marks Iowa's Eastern boundary. During the summer, it is not uncommon to see fields of corn extending to the horizon in all directions. Farming is a big business, here.

This is not to say that Iowa is a cultural « backwater ». The State boasts some of the largest Universities in the country with strong music programs. The University of Iowa and Iowa State University both have 30,000 students and

most of the elementary and secondary schools have music education programs in place as well.

But vast farms and rural settings are not conducive to the staging of large scale cultural events and it is a rare occurrence for the Orchestras in Iowa to program anything as ambitious as a Bruckner Symphony. So, it was with a great deal of pleasure that the Bruckner Society of America was able to sponsor a Bruckner concert in 2 different cities.

If you have read some of the information on abruckner.com , you will know that the Bruckner Society of America, originally founded in 1931, was recently re-activated after ceasing most activity in 1998. From 1960 until the cessation of activities, the Bruckner Society was head-quartered in Iowa City. The President of the Society was Charles L. Eble, the proprietor of Eble Music. Charles Eble passed away in 2009 but thanks to the help of David Hempel, the present owner of Eble Music and the executor of Mister Eble's Estate, the Bruckner Society was re-activated and existing funds were allocated into several categories :

The digitalization of all past Bruckner Society publications including the journal, « Chord and Discord » , and the writings of Gabriel Engel.

The re-casting of the Julio Kilenyi Medal of Honour to be given to those people who have furthered an appreciation of the life and music of Anton Bruckner.

The publication (upcoming) of a brochure that re-addresses the issue of Bruckner's Symphonies and the various performing versions - making use of information that has come to light since the publication of Robert Simpson's booklet, « The Bruckner Versions Simplified » .

The audio restoration of the 1924 Oskar Fried recording of the Bruckner Symphony No. 7 correcting pitch errors that have plagued earlier offerings. This CD is available for sale for \$ 30.00 as a membership incentive and fundraiser for the Society.

A small budget to sustain the Society as it starts its operations.

The funding of a memorial concert in memory of Charles L. Eble.

It is this final project that took place over the weekend of February 10 and 11th of 2012.

The pair of performances were given by Orchestra Iowa and the presentations took place at Sinclair Auditorium, in Cedar Rapids, and at West High-School, in Iowa City. The concert consisted of a single work : Bruckner's Symphony No. 5. The conductor was the Orchestra's Music Director, Timothy Hankewich.

Back in June of 2008, Cedar Rapids was hit with a devastating flood where the Mississippi River rose over 31 feet above its normal water level. The 500 year flood plain was breached and the entire downtown commercial area was

submerged. The Orchestra's home, the historic Paramount Theatre was completely flooded and is now under reconstruction. In spite of these enormous set-backs, the Orchestra and its music-director were ready and willing to take on their 1st encounter with the music of Anton Bruckner.

My air travel and airport arrival were uneventful. I was to be met by one of the Orchestra players and taken to his home. When I saw someone standing at the arrival area holding-up a sign that read « BRUCKNER », I knew I had found my man. I was like a moth attracted to a flame.

The Friday night concert took place in Cedar Rapids. After a brief pre-concert presentation, where I had an opportunity to explain the significance of this concert and the music to the audience, I settled into the audience for what was a remarkable performance. Timothy Hankewich repeatedly referred to himself as a « Bruckner Virgin ». It was his 1st time conducting Bruckner's music. But his fresh approach made for some fresh insights and he made excellent use of tempo variation to provide an ebb and flow to the music. There were times, most notably in the massive Finale, where the music slowed to focus on some of the minute orchestral inter-changes and, then, as the music gathered force, the tempos would accelerate rapidly.

The 5th Symphony is clearly a Symphony that tests the endurance of any Orchestra. The strings rarely rest for 80 minutes and the brass section is driven to exhaustion during the rousing Finale and pity the poor Orchestra where the brass section runs-out of steam in the final moments. If the Orchestra can't mount that final peak, it can undermine all that came before it. Happily, the corn-fed brass section was up for the challenge and they brought the Symphony to a rousing conclusion.

But, upon reflection, it may not have been corn that nourished these stoic players. It may have been hops. After the concert, many of us gathered at the Orchestra's lounge adjacent to their soon-to-be-renovated theatre. There, I discovered that an Orchestra trumpet player was also a local brewer. As I watched the player leave the lounge carrying an empty beer keg, I knew for sure that I wasn't in Connecticut and I thought that I might have stumbled upon the reason for the Orchestra's stamina.

The 2nd performance took place on Saturday night, in Iowa City. Consistency was evident in that there was not much variation in the presentation. Having a full performance under their belt, some of the playing was more assured, but due to the way that many musicians play in different Orchestras on different days, there were several new members to the brass section but they performed admirably.

This was a very enjoyable and successful venture. The great work of Charles L. Eble was recognized by 2 excellent Bruckner performances. In addition, I had an opportunity to finally meet David Hempel who was so instrumental in the initiative to revive the Bruckner Society of America. Finally, we used the opportunity to convene the annual meeting of the Bruckner Society and to set our sights on some goals for the year ahead.

Julio Kilenyi (1885-1959)

From « Chord and Discord » , Volume 1, Number 4 (October, 1933) :

« Recently, a distinguished member of the Bruckner Society, the American sculptor, Mister Julio Kilenyi of New York, wishing to give formal expression to his great love for the Master's music, designed an exclusive Medal of Honour displaying his own conception of Bruckner's features. A photograph of this design was immediately sent to Austria where leading members of the I.B.G. (International Bruckner Society) hailed it as the most impressive portrait of the Master that has as yet appeared. So delighted was Professor Max Auer with it that he at once requested permission to include it among the illustrations in the 4th Volume of the monumental Göllerich-Auer biography of Bruckner, then in the press.

The hearty European welcome accorded this initial American contribution to the iconography of the great Symphonist should be a source of deep gratification not only to our native Bruckner enthusiasts but also to all American lovers of the plastic arts. Mister Kilenyi's triumphant solution of a difficult problem in this by-path of music follows a long line of sculptural successes in more worldly, more glamorous walks. Among his many creations are the designs for exclusive medals officially awarded to Colonel Lindbergh, Admiral Byrd, Thomas A. Edison, General Pershing, President Coolidge, and many other outstanding figures in the cultural, industrial, and political life of this country. Perhaps, the most distinguished among his recent designs is the William Penn Anniversary Medal, replicas of which were presented to their Majesties, King George and Queen Mary of England, and Queen Wilhelmina of Holland.

This year (1933-1934) , for the 1st time, the Bruckner Society will be able to present its own Medal of Honour, the one designed by Mister Kilenyi for that exclusive purpose. It will be awarded during the current musical season to Arturo Toscanini and Bruno Walter of the New York Philharmonic ; Doctor Serge Koussevitzky of the Boston Symphony ; Doctor Frederick Stock of the Chicago Symphony ; and Doctor Martin G. Dumler of Cincinnati, Honorary Chairman of the Society.

When asked for the source of his Bruckner inspiration, Mister Kilenyi made the following interesting reply :

“ Listening to Bruckner's music has always seemed to me like reading Dante's poetry. There is in the work of these 2 great geniuses the same grand spirit. It is this conception that I sought to portray on the Society's new, exclusive Medal of Honour. It only requires a single glance to discover the Dantesque expression of my Bruckner. ” »

From « Chord and Discord » , Volume 2, Number 9 (1960) - In Memoriam Julio Kilenyi :

« Julio Kilenyi (1886-1959) was born in Hungary. Before his departure for Argentina, at the age of 21, he had studied in Budapest, Paris, and Berlin. When he was 30 years old, he came to the United States and became a citizen 8 years later.

A sculptor of wide renown, he created among others the designs for the William Penn Anniversary Medal, for medals officially awarded to Colonel Lindbergh, Thomas A. Edison, President Coolidge, General Pershing, Admiral Byrd, and for medals commemorating the opening of the George Washington Bridge and the Lincoln Tunnel. Plaques and medals by

Kilenyi are exhibited at the Metropolitan Museum of Art ; the Cleveland Museum of Art ; Boston Fine-Arts Museum ; Smithsonian Institute ; British Museum ; Oxford University ; The Franklin D. Roosevelt Library ; and the Vatican Museum. Prizes were awarded to him by the Allied Artists of America and the 10th Olympiad Committee of Los Angeles, among others.

Julio Kilenyi was active in “ The Bruckner Society of America ” for a quarter of a Century. At the time of his death, he was an Executive Member, Director and vice-President. In 1933, he designed the Bruckner Medal of Honour for the exclusive use of the Society. 2 years later, he designed the Mahler Medal of Honour to commemorate the 75th anniversary of Mahler's birth. This Medal was also made for the Society's exclusive use. The medals are awarded for outstanding effort to further interest in and appreciation of the music of Anton Bruckner. By creating these designs, Julio Kilenyi has made a contribution of lasting value to the Bruckner movement. »

Past Recipients of the Bruckner Medal of Honour

Susanna Acra-Brache (2010) .

Frederick Charles Adler (1958) .

David Aldeborgh (March 14, 2011) .

David Aldeborgh passed away January 15, 2016, at the age of 87. He is survived by his brother John Aldeborgh, his sister-in-law Janet and numerous nieces and nephews of the Aldeborgh, Andrews and Lambertson families. He will also be missed by Hannah Abdoo and the Abdoo family.

Calling Hours will be held on Friday, January 22, 2016 from 5:00 to 7:00 pm at the William. G. Miller & Son Funeral Home, 371 Hooker Avenue, Poughkeepsie, New York 12603. The Funeral Service will be held on Saturday, January 23, 2016, at 10:00 am at Saint-Mary's Church, 231 Church Street, Poughkeepsie, New York 12601. Burial will follow immediately at Poughkeepsie Rural Cemetery, 342 South Avenue.

...

David Aldeborgh, the founder of the U.S. Bruckner Archive and Bruckner record producer passed away on 15 January 2016. David was a strong advocate for the music of Anton Bruckner. During his career, he helped to fund the commercial releases of the Music of Saint Florian Period albums, a 1st recording of the « Volksfest » Finale to the Symphony No. 4, and the Finale completion of the Symphony No. 9 prepared by William Carragan.

He helped to prepare scores for several of Bruckner's lesser-known choral works in preparation for their 1st recordings.

Several of David's essays on Bruckner can be found in the « Articles and Essays » section of abruckner.com website.

David wrote an essay in January of 1995 providing an interesting perspective and also providing information from Charles Frederick Adler's widow. The essay exists in 2 versions.

For his tireless efforts, David received the Bruckner Society's Kilenyi Medal of Honor in 2011.

It is with deep love that we say good-bye to our dear David Aldeborgh, our friend, uncle, brother, mentor, advocate and purveyor of wisdom without judgment. David possessed remarkable gifts that all who knew him respected and revered. Thoughtful and articulate in his speech, heartfelt and lucid in his correspondence, he was given to reaching out to others with support, empathy or simple meaningful dialogue. He was a champion of the performing and visual arts as well as a tirelessly civic-minded participant in the Poughkeepsie community.

David was born in Poughkeepsie on July 8, 1928, the son of Erik and Signe Aldeborgh. He attended Choate and graduated from Trinity College with a BA in Art History. He served in the Coast Guard.

In 1973, after working along side his father for many years at the Standard Gage Company, David became Chairman of the Board. He designed and held patents for many of the company's gages and was an admired with affection by the employees.

David also served as Chairman on the City Planning Board for 16 years, devoting 18 years overall, from 1978 to 1996. He patiently prepared for and participated in over 500 meetings. One City Councilman « marveled at Aldeborgh's fairness and coolness under pressure. David was always a gentleman. »

As President of the Hudson Valley Philharmonic Society, David took pride in not only the high-caliber of the orchestra itself but also the people who put countless hours into the many administrative chores.

Chosen for his experience and interest in the arts, David was named a Trustee for the proposed Mid-Hudson Civic Center during its early development.

In 2011, The Bruckner Society of America (composer, Anton Bruckner) bestowed their highest-honour, the Joseph Kilenyi Medal of Honor, on David for his « exemplary work in furthering the understanding and appreciation of the life and work of Anton Bruckner. The board noted your strong advocacy, your recordings and the many essays that you have prepared during your illustrious career. » He shares this honour with such luminaries of music as Arturo Toscanini and Otto Klemperer. For many years, David maintained the Bruckner Archive.

David was a member of Saint-Joseph's Church and also attended Saint-Mary's Church.

He spent the last 4 years in Southampton close to his niece Dean Andrews.

...

Takashi Asahina (March, 2011 - posthumously) .

Max Auer (1933) .

John Barbirolli (October 17, 1959) .

John F. Berky (September 6, 2013) .

Herbert Blomstedt (February 8, 2012) .

Karl Böhm (1970's) .

Leon Botstein (February 24, 2013) .

Fritz Busch (Before 1951) .

Canadian Broadcasting Corporation.

William Carragan (September 11, 2010) .

Eleazar de Carvalho (1970's) .

Riccardo Chailly (November 9, 2014) .

Chicago Symphony Orchestra (1970's) .

Philip Greeley Clapp (February 28, 1940) .

Benjamin-Gunnar Cohrs (2010) .

James Dixon (Probably on July 5, 1962) .

Christoph von Dohnanyi (February 16, 2013) .

Lyle Downey (March 4, 1952) .

Martin G. Dumler (1933) .

Eugene Goossens (November 8, 1940) .

Bernard Haitink (April 23, 1970) .

Paul Hawkshaw (May 23, 2011) .

Paul Hindemith (March 29, 1963) .

Crawford Howie (April, 2013) .

Eugen Jochum (1970's) .

Istvan Kertesz (1970's) .

Maurice Kessler (November 18, 1941) .

Otto Klemperer (1935) .

Benjamin Marcus Korstvedt (September 11, 2010) .

Serge Koussevitsky (1935) .

Josef Krips (May 7, 1956) .

Efrem Kurtz (December 13, 1948) .

KWFM Radio (November 15, 1958) .

Erich Leinsdorf (October 26, 1945) .

Kurt Masur (August 11, 2014) .

Donald Mitchell.

Franz Moibl (1933) .

Charles O'Connell (1935) .

Eugene Ormandy (1935) .

Artur Rodziński (March 16, 1938) .

Stefan Sanderling (April 15, 2012) .

Hans-Hubert Schönzeler (1970's) .

Robert Scholz (March 12, 1950) .

Carl Schuricht (December 6, 1956) .

Robert Simpson (1960) .

Stanisław Skrowaczewski (April 19, 2012) .

Warren Storey Smith (January 17, 1958) .

Georg Solti (1970's) .

William Steinberg (December 17, 1950) .

Frederick Stock (March 23, 1939) .

George Szell (March 27, 1952) .

Georg Tintner (March, 2011 - Posthumously) .

Arturo Toscanini (1932) .

Willem van Hoogstraten (1932) .

Bruno Walter (December 4, 1933) .

Ken Ward (April 2011) .

Massimiliano Wax (2010) .

WEFM Radio (March 11, 1960) .

Franz Welser-Möst (July 13, 2011) .

WFMT Radio (November 6, 1955) .

WNYC Radio (June 13, 1951) .

...

The Hungarian born American sculptor and medallic artist, Julio Kilenyi, crafted both the Bruckner and Mahler medals for the Bruckner Society of America. He was born on 21 February 1885 in Arad, Romania ; and died on 29 January 1959. In 1909 he moved from Hungary to Buenos Aires. Later, he moved to New York.

...

Many Hungarian immigrants to the United States have made significant contributions to their adopted homeland in a variety of fields. Some of the best-known among them are scientists Leo Szilard and Edward Teller, publisher Joseph Pulitzer, musicians Eugene Ormandy, George Szell and Edouard Remenyi, a number of religious leaders, and a multitude of film directors, actors and sundry performers. Artists, however, with the possible exception of László Moholy-Nagy and André Kertesz, aren't well-known to the general public. Yet, in the 1st half of the 20th Century, more than 2 dozen sculptors, painters, illustrators, and photographers from Hungary not only enjoyed widespread recognition and commercial success but also played a conspicuous role in capturing and preserving famous American personages and historical events for posterity in oil, watercolor, marble, bronze, wood and other media. They created an incredible number of Masterpieces, garnered a vast host of awards and honours, and are represented in museums, galleries and private collections throughout the world.

Born in the city of Arad on February 21, 1885, Kilenyi was the son of a businessman. Following studies at the Royal Art School at Budapest, he went abroad to attend Art academies in Germany and France. Like Alexander Finta, Kilenyi emigrated to South America early in life but, in his case, the destination was Argentina. He arrived in 1907 and left for the United States, in 1916, becoming a naturalized citizen, in 1924. Upon coming to the United States, Kilenyi settled in New York City and remained a life-long resident.

Kilenyi was particularly renowned for commemorative plaques and medals.

In 1928, Kilenyi did a 4 feet high and 2 feet wide bronze tablet, in memory of John Campbell Greenway, one of Yale University's most famous football and baseball players, a Rough Rider and close friend of Theodore Roosevelt, and a general during World War I.

His 1930 medal commemorating the 50th anniversary of the American Society of Mechanical Engineers symbolizes the engineer and his past and present achievements.

Working around the clock, a year later, Kilenyi completed a bronze plaque commemorating the record flight around the world by Wiley Post and Harry Gatty. The plaque was presented to the fliers during a gala dinner at the Hotel Astor. With Gatty as navigator, Post circumnavigated the globe in a record time of 8 days. In 1933, he made the 1st

solo flight around the world. Sadly, Post didn't live long to enjoy his triumphs. On August 15, 1935, his plane, with close friend Will Rogers, the humorist, on board, crashed on take-off, killing both of them.

Previously, Kilenyi designed medals to commemorate the flight of Charles A. Lindbergh aboard « The Spirit of Saint-Louis » and Rear Admiral Richard Byrd's polar flights of 1926 and 1930. Other famous Americans depicted on Kilenyi's creations include Thomas A. Edison, Calvin Coolidge, Herbert Hoover, Mark Twain, and General John A. Pershing.

The medal commemorating the 150th anniversary of the battle of Bunker Hill was among his most noteworthy efforts. For his execution of the official poster and medal for the Olympic Games held in Los Angeles, in 1932, Kilenyi was presented with a medal from the 10th Olympiad Committee of the city.

4 of the 5 boroughs of New York City are on islands and are connected to each other as well as the New Jersey shoreline across the Hudson River by bridges and tunnels. Opened in 1931, as the longest suspension bridge in the world, the George Washington Bridge, the only bridge across the Hudson River in New York City, has been described by the great Le Corbusier as the most beautiful in the world. Also opened in 1931, the Bayonne Bridge, which spans the Kill van Kull between Staten Island and Bayonne, New Jersey, was the longest steel arch bridge in the world.

The Port Authority, the public agency formed by the States of New York and New Jersey, appointed Kilenyi to execute the commemorative medals for both bridges.

The designs drew praise from the numismatic world and the general public. Therefore, it wasn't much of a surprise that the design of the souvenir bronze medal in connection with the opening of another Port Authority project, in 1937, namely the Lincoln Tunnel under the Hudson River, was entrusted to Kilenyi. The medal bears the head of Abraham Lincoln on one side while the reverse depicts the westerly entrance to the tunnel.

The Port Authority was very pleased with all of his creations ; it ordered as many as 10,000 of his medals struck at one time.

When Kilenyi was retained to design a medal symbolizing the friendship between the United States and Poland, he put the likeness of Ignace Jan Paderewski, Poland most famous living personage on one side. Because Paderewski was unable to sit for him and photos and drawings of him were found wanting, Kilenyi watched « Moonlight Sonata » (a movie featuring the famous pianist) to capture as accurately as possible the features of his subject.

Paderewski, the foremost pianist of his age and an inspiration to Polish nationalism, was a leading figure in the restoration of Poland following World War I. When his country was invaded, at the beginning of World War II, he joined the Polish government, in exile in France, and came to the United States in late 1940. Already suffering from poor health, he spent his final days at the Buckingham Hotel in mid-Manhattan and died there on June 29, 1941. A plaque on the outside near the building's main entrance recalls the residency and death of the renowned piano virtuoso.

Julio was by no means the only famous Kilenyi in America at the time. Edward, his brother, also enjoyed widespread

respect and fame in the United States, but in a different field, that being music. Educated in Hungary and later in Italy and Germany, he came to America in 1908. Settling in New York City and continuing his studies, he obtained a Master's degree in music from Columbia University, in 1915. He taught at Columbia and, at the same time, also gave private lessons. One of his star pupils was George Gershwin, already a recognized composer. Edward Kilenyi instructed Gershwin in instrumentation, composition and harmony, from 1919 to 1921. He also became deeply involved with music for Hollywood movies and, in that capacity, he supervised the musical scores of numerous films, including *Abie's Irish Rose*. Incidentally, his son Edward Junior, was also an outstanding musician. Early in his career, he was dubbed by some as a « young Paderewski » and, later, was on the faculty of Florida State University for many years.

Surrounded by a throng of some 200 people, Kermit Roosevelt 3rd, 10 year old great-grandson of President Theodore Roosevelt, unveiled Kilenyi's bronze portrait plaque of his illustrious ancestor at the entrance of the Theodore Roosevelt Memorial Park in Oyster Bay Harbor, on September 5, 1948.

From 1949 to 1955, Kilenyi was art director for the L. G. Balfour Co. , a jewelry manufacturing firm headquartered in Attleboro, Massachusetts. In 1951, he designed an impressive medallion in bronze commemorating the 100th anniversary of « Fruit of the Loom » textiles.

Kilenyi died on January 29, 1959. Among the professional organizations he held membership were the National Sculpture Society, the Architectural League of New York, Allied Artists of America, Audobon Artists, and the American Numismatic Society. His creations can be found in prestigious museums throughout the world.

Erich Leinsdorf

Le pianiste et chef d'orchestre autrichien Erich Leinsdorf (né Erich J. Landauer) est né d'une famille juive le 4 février 1912 et est mort le 11 septembre 1993 à Zürich, en Suisse.

Leinsdorf obtint son diplôme de chef d'orchestre en 1933 et fut l'assistant de Bruno Walter en 1934, puis d'Arturo Toscanini de 1935 à 1938 au Festival de Salzbourg, année de l' « Anschluß » , où il dut quitter sa patrie à cause de ses origines juives. Il fit une grande carrière aux États-Unis, notamment au « Metropolitan Opera » de New York, où est nommé responsable du répertoire allemand en 1939. Là, il se consacre notamment aux Opéras de Richard Wagner, en particulier « *Tristan und Isolde* » , « *Die Walküre* » , « *Lohengrin* » , avec des distributions historiques, réunissant les plus grands chanteurs wagnériens de l'époque : Lauritz Melchior, Lotte Lehmann, Friedrich Schorr, Kirsten Flagstad, Alexander Kipnis, Astrid Varnay, Emanuel List, Marjorie Lawrence, Kerstin Thorborg, Helen Traubel. En 1942, il adopte la nationalité américaine. Il dirigea aussi les Orchestres de Cleveland (1943-1945) et de Rochester (1947-1956) , avant de succéder, en 1962, à Charles Münch à la tête du prestigieux Orchestre symphonique de Boston. De 1978 à 1980, il fut à la tête de l'Orchestre symphonique de la Radio de Berlin, poursuivant une carrière de chef-invité à travers les États-Unis et l'Europe.

Erich Leinsdorf était considéré comme un spécialiste de l'Opéra et sa discographie volumineuse contient nombre d'œuvres dramatiques de Giacomo Puccini (« *La Bohème* » , « *Tosca* » , « *Madama Butterfly* » , « *Il Tabarro* » , «

Turandot ») ; Richard Wagner (« Lohengrin » , « Die Walküre » , « Tristan und Isolde » , « Die Meistersinger von Nürnberg ») ; Richard Strauß (« Salome » , « Ariadne auf Naxos ») ; Giuseppe Verdi (« Un Bal masqué » , « Macbeth » , « Aïda ») ; et Wolfgang Amadeus Mozart (« Le nozze di Figaro » , « Così fan tutte » , « Don Giovanni ») , ainsi que des Opéras de Peter Cornelius (« Der Barbier von Bagdad ») et Erich Wolfgang Korngold (« Die tote Stadt ») . Mais il a également enregistré des Symphonies d'Anton Bruckner (, Sergueï Prokofiev, Franz Schmidt et Wolfgang Amadeus Mozart. Ses enregistrements lyriques « en direct » gardent une flamme et une énergie vive qu'il n'eut pas toujours en studio.

...

The Austrian-born American pianist and conductor Erich Leinsdorf (born Erich J. Landauer) was born to a Jewish family on 4 February 1912 in Vienna, and died on 11 September 1993 in Zürich, Switzerland. He performed and recorded with leading Orchestras and Opera companies throughout the United States and Europe, earning a reputation for exacting standards as well as an acerbic personality. He also published books and essays on musical matters.

Leinsdorf was studying music at a local school in Vienna by the age of 5. He played the cello and studied composition. In his teens, Leinsdorf worked as a piano accompanist for singers. He studied conducting at the « Mozarteum » in Salzburg and, later, at the University of Vienna and the Vienna Academy of Music. From 1934 to 1937, he worked as an assistant to the noted conductors Bruno Walter and Arturo Toscanini at the Salzburg Festival.

In November 1937, Leinsdorf travelled to the United States to take-up a position as assistant conductor at the Metropolitan Opera in New York City. As it turned-out, his departure from Austria came a few short months ahead of the « Anschluß » of March 1938, when the country was taken-over by Nazi Germany. With the assistance of freshman Representative from Texas, Lyndon B. Johnson, he was able to stay in the United States, and became a naturalized American citizen in 1942.

While at the « Met » , Leinsdorf was particularly noted for his Wagner performances ; after the sudden death of Artur Bodanzky in 1939, he was named the « Met » 's « head of German repertoire » . From 1943, he had a brief 3 year post as Music Director of the Cleveland Orchestra, but was absent for much of this tenure because he was drafted into the United States Armed Forces for World War II ; the Orchestra did not renew Leinsdorf's contract. Many years later, in the transition in Cleveland from Lorin Maazel to Christoph von Dohnányi, between 1982 and 1984, Leinsdorf returned to lead several concerts ; Leinsdorf described his role as « the bridge between the regimes » .

Leinsdorf was the principal conductor of the Rochester Philharmonic Orchestra, from 1947 to 1955. He came to despair of what he saw as Rochester's insular musical culture, famously remarking that :

« Rochester is the best disguised dead-end in the world ! »

Subsequently, he was briefly head of the New York City Opera, before resuming his association with the « Met » . In 1962, he was named music-director of the Boston Symphony Orchestra. His time in Boston would produce many

recordings for « RCA » , but was also marked by controversy, as he occasionally clashed with musicians and administrators.

On November 22, 1963, during a Boston Symphony concert, Leinsdorf had to announce the reports of President John F. Kennedy's assassination in Dallas, Texas, to a shocked audience. He and the Orchestra followed the news with a performance of the Funeral March from Beethoven's 3rd Symphony (« Eroica ») . In 1969, Leinsdorf left his Boston post. He would continue to guest-conduct Operas and Orchestras around the world for the next 2 decades, being particularly associated with the Metropolitan Opera and the New York Philharmonic. He also served, from 1978 to 1980, as principal conductor of the (West) Berlin Radio Symphony Orchestra. He died of cancer in Zürich, Switzerland, at the age of 81.

His notable students include John Ferritto.

Leinsdorf is also known for his arrangement of a suite from Claude Debussy's Opera « Pelléas et Mélisande » .

Leinsdorf made numerous recordings throughout his career, including some 78rpm discs for « Columbia Records » with the Cleveland Orchestra. He made a number of recordings with the Los Angeles Philharmonic for « Capitol Records » . In the 1950's, he was conductor for a series of complete stereophonic Opera recordings made in Rome, beginning with Puccini's « Tosca » with Zinka Milanov, Jussi Björling, and Leonard Warren for « RCA Victor » . He continued to record for « RCA Victor » as music-director of the Boston Symphony Orchestra. Later, he again made additional Operatic recordings, including the 1st complete stereo recording of Erich Wolfgang Korngold's « Die tote Stadt » , with Carol Neblett and René Kollo. Leinsdorf conducted the Boston Symphony Orchestra with pianist Arthur Rubinstein in pianist's 2nd complete recording of Beethoven's Piano Concertos, Brahms' 1st Piano Concerto, and Tchaïkovsky's 1st Piano Concerto.

Erich Leinsdorf with the Boston Symphony Orchestra appeared regularly on local broadcasts from WGBH-TV. On August 17, 1967, Leinsdorf conducted the BSO in a 2 hour primetime special telecast in colour on NBC, a reflection of the days when a commercial network would periodically broadcast a full-length Classical concert. The program, entitled « An Evening at Tanglewood » , featured the young violinist Itzhak Perlman as guest-soloist.

Quotes

« Ladies and gentlemen, we have a press report over the wires (we hope that it is unconfirmed, but we have to doubt it) that the President of the United States has been the victim of an assassination. (Gasps from audience.) We will play the “ Funeral March ” from Beethoven's 3rd Symphony. »

(Erich Leinsdorf informing the audience at a BSO performance at Symphony Hall and over WGBH radio of the assassination of President John F. Kennedy, November 22, 1963.)

...

Erich Leinsdorf was one of the most respected (if not always well-liked) European-born conductors and music-directors to achieve prominence in America after World War II. He was an acclaimed Operatic conductor, whose recordings of « Turandot » and « Madama Butterfly » from the late-1950's remain among the most popular in the catalog ; his reputation as a conductor of orchestral music hasn't survived quite as well.

He was born Erich J. Landauer in Vienna and, by the age of 5, was enrolled in a local music school. He studied music at the University of Vienna and the Vienna Conservatory, making his conducting debut at the « Musikvereinsaal » upon graduation. Leinsdorf became the assistant conductor of the « Workers' Chorus » in Vienna, in 1933, and 1 year later, successfully auditioned before Bruno Walter and Arturo Toscanini at the Salzburg Festival, where he was appointed Toscanini's assistant.

Leinsdorf's American debut took place at the Metropolitan Opera when he conducted Richard Wagner's « Die Walküre » , on January 21, 1938. His success with Wagnerian Operas led to his appointment at the « Met » , in 1939, as head of the company's German repertoire. While at the « Met » , he began to develop a reputation as a strict task-Master, requiring increased rehearsal time from his singers and extremely precise fidelity to the written score from musicians ; although audiences generally appreciated the results, many of the performers he worked with resented his demands.

He took American citizenship in 1942. The following year, he was appointed music-director of the Cleveland Orchestra, but was soon inducted into the United States Army. Discharged in 1944, he returned to the « Met » . During 1945 and 1946, he also conducted the Cleveland Orchestra on several occasions, and returned to Europe where, as one of a group of major Austrian-born conductors who had no connections with the Nazis, he was engaged to conduct the Vienna Philharmonic. He found his reception in his home city, destitute in the immediate wake of World War II, to be less than entirely cordial.

By 1947, Leinsdorf was back in the United States as music-director of the Rochester Philharmonic Orchestra in up-State New York, a post he held until 1955. Leinsdorf served as music-director of the New York City Opera for part of 1956, before returning to the « Met » as a conductor and musical consultant. In 1962, Leinsdorf acceded to one of the most prestigious musical posts in America, succeeding Charles Münch as music-director of the Boston Symphony Orchestra. Leinsdorf's tenure at Boston was extremely productive, but stormy. He found the political considerations of a music directorship (juggling the demands of individual musicians, their Unions and existing work and rehearsal rules, and the Board of Directors) to be a distraction from his musical goals. Leinsdorf also became known for open criticism his musicians' educational short-comings, and of errors made by his fellow conductors and by editors of musical scores.

He resigned the Boston post with the 1968-1969 season, happy, in his own words, to have exited with his health intact. Leinsdorf conducted Opera and concert performances throughout the United States and Europe, for the next 2 decades. In 1978, he took-up his 1st permanent post in Europe, becoming principal conductor of the Berlin Radio Symphony Orchestra, a post he held until 1980. In 1976, he published « Cadenza : A Musical Career » , a memoir as notable for its candid, brutally honest assessments of himself and his fellow musicians as for its biographical contents.

...

Erich Leinsdorf was born Erich J. Landauer in Vienna, on February 4, 1912. Leinsdorf studied piano, cello and conducting at the « Universität Mozarteum Salzburg », followed by the University of Vienna and the Vienna Conservatory. At the Salzburg Festival, from 1934 to 1938, Leinsdorf was conducting assistant, 1st to Bruno Walter and, then, to Arturo Toscanini. Leinsdorf's ability to sight-read scores at the piano, his memory, and his Italian language skills were advantages at Salzburg, and Toscanini became something of a mentor to Leinsdorf. During these years, Leinsdorf also conducted Opera in Italy : Bologna, Trieste, Florence, and San Remo. In 1938, Leinsdorf left Vienna and Europe because of the rise of the Nazi influence and went to New York. At the recommendation of Lotte Lehmann to Artur Bodanzky, Leinsdorf joined the Metropolitan Opera, in the 1938-1939 season. Beginning in the 1939-1940 season, following the death of Artur Bodanzky, Erich Leinsdorf was named principal « MET » conductor of the German repertory, which gave Leinsdorf's career an immediate boost during the period 1939 to 1942. Leinsdorf found the Metropolitan Opera progressively more frustrating, with the few rehearsals and the negative atmosphere of Opera House politics. In 1942, in a controversial selection process in which candidates George Szell and Vladimir Golschmann were turned down, Erich Leinsdorf was named Music Director of the Cleveland Orchestra. Leinsdorf happily departed from the « MET », but he was unlucky in Cleveland. 1st, in the 1942-1943 season, with the United States entering World War II, Cleveland lost 22 musicians, whom Leinsdorf needed to replace. One of Leinsdorf's hires was George Goslee, Principal bassoon, who remained with the Orchestra for 44 seasons. Then, Leinsdorf himself was drafted into the U.S. Army from 1943 to 1945, and so was not able to make his mark in Cleveland. Leinsdorf received his Army discharge in September, 1944. Meanwhile, the 1944-1945 Cleveland Orchestra season had already been programmed with guest-conductors including George Szell who had very successful series of November 1944 concerts. The 1945-1946 Cleveland season became a horse-race between Leinsdorf, Szell, and Vladimir Golschmann as to who would become permanent Music Director. Szell made a strong impression on Cleveland that season, and Erich Leinsdorf gradually lost out to Szell. This may have seemed the destiny of George Szell, who continued with 24 seasons of greatness with the Cleveland Orchestra. Leinsdorf then went on to the Rochester Philharmonic, where he was Music Director for 8 seasons (1947-1955) . Then, after a brief period at the New York City Opera, Leinsdorf returned as a leading-conductor of the Metropolitan Opera, during the years 1957-1962.

Erich Leinsdorf was appointed Music Director of the Boston Symphony Orchestra, in the 1962-1963 season. During his 7 seasons with the BSO, until 1969, Leinsdorf and the Boston Symphony made many recordings for the « RCA Victor » label, including an excellent series of Prokofiev Symphonies and Concerti. From 1978 to 1980, Erich Leinsdorf was conductor of the Berlin Radio Orchestra. After the departure of Lorin Maazel from his stormy Cleveland tenure, in 1982, Erich Leinsdorf returned to Cleveland frequently to provide continuity prior to the arrival of Christoph von Dohnányi, for the 1984-1985 season. Erich Leinsdorf, in his last years, divided his residence among Sarasota, Florida, Zürich, Switzerland, and New York. Erich Leinsdorf died in a Zürich hospital, suffering from cancer on September 11, 1993. His musical erudition and generous personality gained respect, and during his most inspired performances, particularly in the opera house, he was often the equal of any of his contemporaries.

...

Following musical studies at the University of Vienna and the State Academy, Erich Leinsdorf served as rehearsal, and then solo, pianist for Anton von Webern's « Singverein der Sozialdemokratischen Kunststelle » (Choral Society of the Social-Democratic Arts Council) . Bruno Walter took him as his assistant at Salzburg, in 1934, and, that same year, Arturo Toscanini engaged him as pianist for a special performance in Vienna. In 1937, having already established a name in Italy as a conductor of Opera, Leinsdorf was invited to join the New York Metropolitan Opera as assistant conductor. He was later promoted to full conductor and, in 1939, was put in charge of the German repertory.

Leinsdorf succeeded Artur Rodzinsky at the Cleveland Orchestra, in 1943, but sacrificed the post when he was inducted into the U.S. Army. He returned from overseas in 1947 to a position with the Rochester Philharmonic. In 1956, he was musical director of the New York City Opera and, then, in 1957, resumed work with the Metropolitan as conductor and musical consultant. He succeeded Charles Münch at the Boston Symphony Orchestra in 1962, remaining there until 1969. In 1978, he was named chief conductor of the Radio Symphony of West-Berlin, a post he retained until 1980.

He made guest-appearances with virtually every major Orchestra in Europe and the United States, and he recorded extensively. The autobiographical « Cadenza : A Musical Career » was published in 1976, and a book on conducting, « The Composer's Advocate » , in 1981.

Erich Leinsdorf, 81, a Conductor of Intelligence and Utility, Is Dead

Erich Leinsdorf, a conductor whose abrasive intelligence and deep musical learning served as a conscience for 2 generations of conductors, died yesterday at a hospital in Zürich. He was 81 years old and lived in Zürich and Sarasota, Florida, and, until recently, also had a home in Manhattan.

The cause was cancer, his family said.

Mister Leinsdorf's utilitarian stage manner and his disdain of dramatic effects for their own sake stood-out as a not-so-silent rebuke to his colleagues in this most glamorous of all musical jobs.

In addition, Mister Leinsdorf (in rehearsal, in the press and in his valuable book on conducting, « The Composer's Advocate ») never tired of pointing-out gaps in culture among musicians, faulty editing among music-publishers and errors in judgment or acts of ignorance among his fellow conductors. He rarely named his victims, but his messages and their targets were often clear. Moreover, he usually had the solid grasp of facts to support his contentions.

His long career continued until early this year, when his health deteriorated. After conducting the New York Philharmonic, in January, he was forced to cancel performances the next month.

Mr. Leinsdorf moved to this country from Vienna, in 1937. Helped by the recommendation of Arturo Toscanini, whom he had been assisting at the Salzburg Festival, Mister Leinsdorf made his conducting debut at the Metropolitan Opera, a year later, with « Die Walküre » . He was 25 years old, at the time. A year later, he was made overseer of the « Met » 's German repertory, and his contentious style (in particular, an insistence on textual accuracy and more rehearsal)

won him no friends among singers, like Lauritz Melchior and Kirsten Flagstad. Backed by management, he remained at the « Met » until 1943.

At the New York City Opera, where he became music-director in 1956, Mister Leinsdorf's demanding policies, in matters of repertory and preparation, made him further enemies, and he left a year later.

His searches for permanent employment turned mostly to Orchestras. After the briefest of tenures at the Cleveland Orchestra during World War II, Mister Leinsdorf took-over the Rochester Philharmonic and stayed for 9 years. During that period, he and the Orchestra made a series of admired low-budget recordings that brought Rochester to the music world's attention.

Mister Leinsdorf's last and most prestigious music directorship was at the Boston Symphony Orchestra, where he replaced Charles Münch, in 1962. No contrast in style could have been sharper : Münch had viewed conducting mystically, as a kind of priesthood ; Mister Leinsdorf's policy was to make performances work in the clearest and most rational way. Cool Objectivity !

Observers, both in and out of the Orchestra, could not deny the benefits of Mister Leinsdorf's discipline, but there were some who were hostile to what they perceived as an objectivity that could hardly be called heart-warming. Perhaps, his principal achievements with the Boston Symphony Orchestra were not in Boston but at the Tanglewood Music Festival, where he presided over the Orchestra's summer season, in the Berkshires.

There, Mister Leinsdorf introduced 32 works, including Benjamin Britten's « War Requiem » , and began a Prokofiev cycle. He also worked closely with Tanglewood's conducting students.

The administrative and social burdens of the music-director's job became increasingly onerous to him, however, and not enjoying total enthusiasm from the press, he stepped down after the 1968-1969 season. He remarked at the time :

« Only 6 years earlier, I had been overjoyed at being asked to a position considered one of the most prestigious in my profession, and now, I could only hope to get-out with my health intact. »

Subsequently, Mister Leinsdorf found happiness as a guest-conductor, touring the world's major Orchestras, working with them for several weeks at a time and avoiding the burdens of a permanent position. Although his performances were rarely dramatic or even rousing, he brought to music a kind of rectitude that at its best provided an antidote for Orchestra musicians and listeners used to flamboyant and often empty conductorial salesmanship.

One American Orchestra manager, a few years ago, responded to musicians' grumbings over Mister Leinsdorf's rehearsal manner by saying that he was « good for my Orchestra » . And so he probably was.

Erich Leinsdorf was born in Vienna on February 4, 1912, to Ludwig Julius and Charlotte Lœbl Leinsdorf. His father, an amateur pianist, died when Mister Leinsdorf was 3 years old. Mister Leinsdorf was already a good pianist by age 7. As

a teenager, he studied the cello, musical theory and composition at the University of Vienna and at the city's Music Academy. He was a rehearsal pianist for Anton Webern when that most ascetic of composers was conductor of a chorus known as the « Singverein der Sozialdemokratischen Kunststelle » ; there, he made his professional piano debut in a performance of « Les Noces » by Igor Stravinsky.

Aside from the early Rochester recordings, Mister Leinsdorf recorded extensively for the « RCA Victor » label, including full Operas, all the Mozart Symphonies, other items from the standard repertory, and modern works by Elliott Carter, Alberto Ginastera and others.

Mister Leinsdorf's 1st marriage, to Anne Frohnknecht, ended in divorce. He is survived by his wife of 25 years, the former Vera Graf, and 5 children from his 1st marriage : David I. of Crested Butte, Colorado ; Gregor J. of Manhattan ; Joshua F. of Atlantic Highlands, New Jersey ; Deborah Hester Reik of Hartford ; Jennifer G. Belok of Belmont, Massachusetts ; and 10 grandchildren.

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Erich Leinsdorf, geboren Erich Landauer (geboren 4. Februar 1912 in Wien ; gestorben 11. September 1993 in Zürich) war ein österreichischer Dirigent, der 1937 als Assistent an die « Metropolitan Opera » ging und dann 1938 nach dem Anschluß Österreichs an das nationalsozialistische Deutsche Reich in den USA bleiben konnte, wo er 1942 die Staatsbürgerschaft erhielt.

Er studierte in seiner Heimatstadt und schloß 1933 mit Diplom ab. Im darauffolgenden Jahr wurde er Assistent Bruno Walters und Arturo Toscaninis bei den Salzburger Festspielen. 1937 dirigierte er zum ersten Mal an der « Metropolitan Opera » , wo er sich im folgenden Jahr als Europa-Flüchtling dauerhaft etablierte. Nach Kriegsende dirigierte er gelegentlich auch wieder in Europa, war aber hauptsächlich in Amerika tätig, wo er besonders als Wagner-Dirigent geschätzt wurde, aber auch zum Beispiel eine Turandot von Giacomo Puccini einspielte (mit Birgit Nilsson, Jussi Björling und Renata Tebaldi) . Allgemein galt Leinsdorf, zum Teil aufgrund seiner Ausbildung, als typischer Operndirigent.

1956 war Leinsdorf für eine Saison der Direktor der « New York City Opera » , 1962 wurde er Nachfolger von Charles Münch als Chefdirigent des « Boston Symphony Orchestra » . 1978 bis 1981 arbeitete er intensiv mit dem Radio-Symphonie-Orchester Berlin, dem heutigen Deutschen Symphonie-Orchester Berlin, zusammen, mit dem er im Juni 1980 eine vielbeachtete Ostasien-Tournee unternahm.

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15 janvier 1931 : Le chef Otto Klemperer dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 12e concert de la saison.

1931 : The City of Berlin merges the Symphony Orchestra with the Philharmonic Orchestra in order to re-allocate additional funds. Unfortunately, the additional funds are not enough to sustain the Philharmonic.

18 février 1931 : Le chef Felix Maria Gatz dirige la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

22 et 23 février 1931 : Le chef Wilhelm Fürtwängler dirige la 3e Symphonie de Bruckner avec la Philharmonie, à Berlin. Au même programme : Symphonie n° 38 de Mozart ; le baryton allemand Heinrich Schlusnus interprète 2 airs tirés de « Iphigénie en Tauride » de Gluck et l'« Arioso » de Händel (série : « Philharmonisches Konzert ») .

4 mars 1931 : Le chef Franz Schalk dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

15 avril 1931 : Le chef Felix Maria Gatz dirige l'Ouverture en sol mineur (**WAB 98**) de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

1931 : Tenue à Baden Baden d'un Festival de musique organisé par la Société internationale Anton Bruckner (« Internationalen Bruckner-Gesellschaft ») . L'Orchestre philharmonique local joue, en autres, les 3e et 4e Symphonies.

Tournée de la Philharmonie de Berlin

26 avril 1931 : (Arrêt à Mülheim.) Le chef Wilhelm Fürtwängler dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Léonore » n° 2 de Beethoven ; et la Symphonie n° 104 de Haydn.

1 mai 1931 : (Arrêt à Heidelberg.) Le chef Wilhelm Fürtwängler dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Léonore » n° 2 de Beethoven ; et la Symphonie n° 104 de Haydn.

12 mai 1931 : (Arrêt à Zürich.) Le chef Wilhelm Fürtwängler dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Tannhäuser » de Wagner ; et le poème symphonique « Till Eulenspiegels lustige Streiche » de Strauß.

18 mai 1931 : (Arrêt à Jena.) Le chef Wilhelm Fürtwängler dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : le poème symphonique « Till Eulenspiegels lustige Streiche » de Strauß ; et la Symphonie n° 40 de Mozart.

1931 : Arturo Toscanini conducts Anton Bruckner's 7th Symphony with the New York Philharmonic. The 1st time the Orchestra had presented the work in 45 years.

1931 : Le chef Frederick Stock dirige la 9e Symphonie de Bruckner à la tête du « Chicago Symphony Orchestra » .

15 octobre 1931 : Le chef Heinz Unger dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Le concert est commandité par la Société des Amis de la Musique de Berlin (« Gesellschaft der Musikfreunde zu Berlin eingetragener Verein ») .

22 octobre 1931 : Le chef Bruno Walter dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 6e Symphonie d'Anton Bruckner. Il s'agit du 2e concert de la saison.

22 octobre 1931 : Le chef Erich Kleiber dirige l'Andante molto (2e mouvement) de la Symphonie d'études en fa mineur de Bruckner (la « Studiensymphonie », également appelée « 00 ») avec l'Orchestre philharmonique de New York.

31 octobre 1931 : Le chef Felix Maria Gatz dirige la 1re Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

12 novembre 1931 : Concert inaugural présenté au Théâtre municipal de Munich dans le cadre d'un cycle Bruckner organisé par Paul Ehlers. Le chef Siegmund von Hausegger dirige les 1re et 9e Symphonies avec l'Orchestre philharmonique. (C'est la dernière fois que le chef utilise la version inauthentique de la 9e par Ferdinand Löwe.)

26 novembre 1931 : Second concert dans le cadre du cycle Bruckner organisé par Paul Ehlers. Le chef Hans Knappertsbusch dirige la 8e Symphonie avec l'Orchestre philharmonique de Munich. Cette 2e soirée se déroule à la « Tonhalle » .

28 novembre 1931 : Le chef Edmund von Borck dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : la création de la Suite Symphonique tirée de l'Opéra « Kommissar Rondart », une collaboration des compositeurs Edmund von Borck (1906-1944) et Werner Seelig-Bass (1908-1988) .

Edmund von Borck made his debut as an orchestral composer conducting the Berlin Philharmonic with the premiere of the Symphonic Suite from the Opera « Kommissar Rondart » he had composed together with his friend Werner Seelig-Bass (1908-1988 ; it appears he later went by the name Warner S. Bass whilst in American exile) . The programme closed with Bruckner's 9th Symphony.

Edmund von Borck

Edmund von Borck (1906-1944) : German teacher, conductor and composer primarily of orchestral music. Early in his career, von Borck became a professor of theory and composition at the Berlin Conservatory. He was killed in action in Italy, during WWII.

...

The composer and conductor Edmund von Borck was born on 22 February 1906 in Breslau (Wrocław, Poland) ; and died on 4 February 1944 near Nettuno, Italy.

Edmund von Borck's premature death as a soldier at the battle for the Nettuno beachhead, in Italy, counts as one of the greatest losses for German music, comparable to the suicide of Hugo Distler, in 1942, and the uncertain fate of Heinz Schubert in Mecklenburg, shortly before War's end in 1945. According to the testimony of Hans Greßer (in the only biography on the composer : Hans Greßer. « Edmund von Borck. Ein Fragment » , Laumann-Verlag, Dülmen 1989) , von Borck stated during their 1st meeting, in summer of 1942, in Wrocław :

« I stand somewhere between Hindemith and Alban Berg. »

It is fair to say that, as a composer, Edmund von Borck was a maverick who never belonged to the lineage of a great teacher. In Wrocław, he studied composition with the music scholar and « schlager » composer Ernst Kirsch (1891-1964) , and piano with Bronisław von Poźniak (1887-1953) . Then, he underwent training as a conductor in Berlin under Julius Prüwer (1874-1943) . In 1930, he accepted an engagement as conductor with the Frankfurt Opera, and there, quickly followed stints as guest-conductor with leading Orchestras such as the Berlin Philharmonic, the « Concertgebouw Orkest » in Amsterdam, and the « Augusteum » Orchestra in Rome. Nevertheless, he soon largely withdrew from conducting and devoted himself almost exclusively to composition, where he was able to celebrate his breakthrough with the very successful premiere of « Fünf Orchesterstücke » (5 Orchestral Pieces) , Opus 8, at the music Festival of the International Society for New Music (ISCM) , on 13 July 1933, in Amsterdam. This is all the more astounding given that he only took-up composing seriously in the early 1930's. On 28 November 1931, he made his debut as an orchestral composer conducting the Berlin Philharmonic with the premiere of the Symphonic Suite from the Opera « Kommissar Rondart » he had composed together with his friend Werner Seelig-Bass (1908-1988 ; it appears he later went by the name Warner S. Bass whilst in American exile) . The programme closed with Anton Bruckner's 9th Symphony. In 1932, there appeared the Concerto for Alto Saxophone and Orchestra, Opus 6, written for Sigurd Raschèr (1907-2001) , which was 1st performed in the same year by Raschèr at the music Festival in Hanover, under the direction of the chief-conductor Rudolf Krasselt (1879-1954) . Apart from chamber music, von Borck subsequently composed mainly orchestral works.

In « Neue Musik in der Entscheidung » (« New Music at the Crossroads » , Mainz, 1954) , Karl H. Wörner sketched the development of the orchestral composer Edmund von Borck in the following manner :

« The “ Fünf Orchesterstücke ”, Opus 8, belong to the realm of “ vital expressionism ” (Siegfried Borries) . The taming of contrasts 1st took place in the wake of the “ neo-Baroque ” style of German provenance. In Opus 10, “ Präludium und Fuge ” (Prelude and Fugue, 1934) , von Borck allies himself with a renewal of the established form. The “ Konzert für Orchester ”, Opus 14 (Concerto for Orchestra of 1935, 1st performed on 4 February 1936, at “ Kurzwellensender Berlin ”, appearing in that same year as his 1st publication from Universal-Edition and, soon, internationally successful) transforms the linear, dissonant style into something playful and minstrelesque. 2 part polyphony predominates, the linear interplay of parts moves rhythmically and fluidly. Opus 16, “ Thema, Variationen und Finale ” (Theme, Variations and Finale of 1935-1936, premiered on 21 April 1936 at the Dresden Music Festival by the Dresden Philharmonic Orchestra under Paul van Kempen) , attempts to modify the blending of the recent stylistic achievements on the basis of the variation form of the 19th Century. (There followed - aside from the unpublished Concertino for Flute and String Orchestra, Opus 15a - “ Zwei Fantasiestücke ”, Opus 17, of 1937-1938 (2 Fantasy Pieces, both 1st performed

under Eugen Jochum) and the Symphonic Prelude to the Opera “ Napoleon ”, Opus 18, of 1940, which was 1st performed under Herbert von Karajan, on 12 October 1940, in Aachen.) From the Concerto for Piano and Orchestra, Opus 20 (1st performed in Berlin, in May of 1941, with the soloist Conrad Hansen, who also continued to commit himself to the work after the War) , a work in 3 movements which is effective as a solo concerto but is designed symphonically throughout, the way led to “ Orphika ”, Opus 21. This “ Apollinische Transformation für Orchester nach Zeichnungen von Hans Wildermann ” (Apollonian Transformation for Orchestra on Drawings by Hans Wildermann) is a Symphonic poem. The mystical-philosophical dimension of the drawings shows the path of humanity from lowly beginnings to divine order and spiritualization. Its musical realization succeeds through purely musical means in free Sonata form. The Mastery of the architecture is achieved. »

In 1943-1944, Edmund von Borck was busy with a « Tragic Overture » , from which only a sketch for the 2nd theme is still extant. Concerning the Opera « Napoleon » , Opus 18, which was 1st performed in Gera, on 19 September 1942, Wörner writes :

« A contemporary picture full of dramatic tension, with grand scenes of the masses, gripping from the revolutionary tone of the beginning until the loneliness of the battlefield of “ Belle-Alliance ”. Judged as a whole, the work is the most important contribution to Opera of the younger generation in Germany following Paul Hindemith. The inspiration from the passacaglia to the folk-song, from the aria to the hymn, from the love-scene to the death-scene, is convincing. »

In the standard German encyclopedia, « Die Musik in Geschichte und Gegenwart » , edited by « Die Musik in Geschichte und Gegenwart » Verlag, Kassel (1952) , Herbert Hübner writes :

« Stylistically, von Borck builds upon the achievements of the preceding generation (German Early Expressionism : the Hindemith of the early- and middle-periods) . It is a music emerging from a very austere essential attitude, without making any concessions in its harsh world of sound and in its ruthless voice-leading, built upon an originally massive vitality which prefers a rhapsodically free, often self-precipitating rhythm, passionately inflamed surges and agglomerations of forces in emotive accumulation. The instinct for the great dramatic unity of design is revealed already at an early stage in the orchestral compositions which are the main body of his output. »

Hans Greßer relates how, as a young man, he met Edmund von Borck for the 1st time in Wrocław (Breslau) , on a summer evening in 1942, at the home of Doctor Gotthard Agath (1881-1958) :

« Just having arrived from Italy, he surprised us with news from the music scene there. Amongst other things, we heard that there were absolutely no tendencies to reduce unpleasant modernism (i.e. , “ entartete Kunst ” or “ entartete Musik ”. »

Concerning the following day (« if I do not err ») , Greßer reports :

« We (Doctor Agath, Edmund and I) were visiting Professor Hans Wildermann (1884-1954) in the afternoon and, on this day, the idea for Edmund von Borck’s last and most-played orchestral work “ Orphika ” was born. By the 2nd

decade of our Century, Wildermann had already made a name for himself as a painter and draughtsman. Deliberations concerning a secure income may have played a role in his acceptance of the post as chief set-designer at the Breslau Opera. Here, he had a ground-breaking effect and made an important contribution to the development of a modern stage-set style, leaving behind purely naturalistic decoration. "Vision - Angel - Light" : This evocation from the beyond was a theme closer to Wildermann's heart than almost any other, as he was a convinced (or, perhaps, one should better say "devout") Anthroposopher. And, at this place, Edmund became acquainted with the 10 drawings which Wildermann called "Orphika - an Apollonian Transformation". Although, at our meeting, there was hardly any reason to suspect that Edmund stood close to this world of ideas, he was truly fascinated by the picture sequence and said on the very same evening that he wanted "to do something" with (or about) it. »

Further on Greßer writes :

« If the library lending records of the Universal-Edition so kindly made available to me are complete, then, the "Gewandhaus" Orchestra premiered the work ("Orphika") in Leipzig, on 21 February 1949, soon followed by several radio broadcasts. »

Here, he is in error, as is so often the case with the data in his book : the premiere had already taken place somewhat earlier, and the « Gewandhaus » Orchestra has never played « Orphika » .

If one follows Hans Greßer's statements, the « Orphika » were begun in 1942 and completed, either in the same year or more probably 1943. Greßer writes :

« The work is inspired by Hans Wildermann's cycle of pictures of the same name, which was released in 1927 by the Regensburg publisher Gustav Bosse. 10 drawings in the manner of woodcuts reflect, in a certain way, the progression of a private mythology. »

Greßer quotes Wildermann :

« In fact, they (the pictures) should not be understood in the slightest intellectually, but rather be felt and still more heard. »

In his quite extensive analysis, Greßer demonstrates that the form of the « Orphika » in regards to the sequence of the tempi constitutes a 7 part symmetry, with the « Killing of Orpheus » as the centrepiece. He defines the initial sequence of 2 seconds and a following 5th as the thematic kernel of the whole work. Concerning the final section of the work, Greßer writes :

« Von Borck dispenses with any obvious hint of Bach himself - there is no choral-like setting reminiscent of his style, no citation of B-A-C-H and no fugue (the technique of which he had employed several times in this work) . The name of Bach stands here as a symbol for the sacred in all music, whatever Wildermann himself may have understood by this. »

Edmund von Borck : A Study of His Life and Music with an Emphasis on His Works for the Saxophone

(Wildy Lewis Zumwalt - Florida State University.)

Edmund von Borck (1906-1944) was admired in Germany during the 1930's as one of the leading young composers of his generation. During World War II, he was inducted into the military and eventually killed on the Italian front. The complex political ramifications associated with Nazi Germany obscured Borck's creative output and relegated him to the realm of anonymity.

In accord with recent scholarly interest in composers from the Nazi era, this study explores the life and music of Borck with special attention given to his works for the saxophone. The 1932 premiere of his « Konzert für Alt Saxophon und Orchester » , Opus 6, established Borck as an important 20th Century composer while simultaneously inaugurating the solo career of pioneering saxophonist Sigurd M. Raschèr.

The 1st Chapter sets the cultural and political stage within the context of Nazi Germany, examining the status of the saxophone and the careers of 2 important saxophonists : Gustav Bumcke and Sigurd Raschèr. The 2nd Chapter assembles the fragmentary biographical material available on the life of Edmund von Borck. Drawing on numerous primary sources in German, this Chapter is the 1st substantive biographical document about the composer available in the English language. The narrative is supplemented by the recollections and writings of family members, friends and critics. The 3rd Chapter includes a summary of Borck's compositional style together with a brief overview of his 2 existing orchestral works that include the saxophone, the « Fünf Orchesterstück » , Opus 8, and the Opera « Napoleon » . The 4th and 5th Chapters examine respectively Borck's 2 original compositions for the saxophone : the « Konzert für Alt Saxophon und Orchester » , Opus 6 ; and the « Introdution und Capriccio » , Opus 11. (Historical background and stylistic overview are provided for both works.)

Included in the appendix are recorded excerpts from Sigurd Raschèr's 1955 American premiere of the « Konzert » , as well as additional sound clips recorded by the author. In addition, an assortment of photographs gathered from various sources, many from the Borck family private collection, are reproduced here for the 1st time.

« Orphika » for Orchestra, Opus 21 (1942-1943)

« Orphika » , the final climax in Edmund von Borck's distinctive orchestral « œuvre » , was posthumously premiered on the occasion of the Days of New Music, on Tuesday, 16 November 1948, in the Leipzig « Kongresshalle » (in the 4th subscription concert of the Sender Leipzig) by the Symphony Orchestra of the Sender Leipzig conducted by Gerhard Pflüger (1907-1991) , framed by works of Heinrich Sutermeister, Béla Bartók and Paul Hindemith. Score and parts appeared in print, in 1953, through the Viennese publisher Universal-Edition. Duration : 15 minutes.

1st section. Grave - Allegro moderato - Presto (page 1) .

2nd section. Andante tranquillo (page 30) .

3rd section. Più mosso - Andante tranquillo (page 34) .

4th section. Presto (page 42) .

5th section. Allegro moderato (page 58) .

6th section. Grave (page 74) .

(In I movement, free Sonata form.)

1) The beast in man must 1st die, if his soul is to become free for higher-ideals. a) Grave : Main theme (double bassoon, later trombones and bass tuba) , muffled, weighing heavily.

2) The Orphic night-song captivates mankind, because Orpheus (the representative of a monotheistic consciousness) leads the harmonious paths of the universe. Andante tranquillo : 2nd theme.

3) The Mænads, servants of the God Dionysos, kill Orpheus. Più mosso : development (full-orchestra) . Molto tranquillo : music of mourning, conclusion (horns, trombones, bass tuba) .

4) After his final realization in the cosmos, man's desire for light breaks open the portals of the underworld in which Orpheus now finds himself. Presto : further development (brass, later strings and woodwind) .

5) Apollonian light breaks through. Allegro moderato : recapitulation (bass clarinet, later strings and woodwind) . Dramatic upsurge (whole orchestra) until the decisive climax.

6) Apotheosis. In Johann Sebastian Bach, the representative of a pantheistic consciousness, mankind symbolically experiences the purest incarnation of divine order and human spiritualization. Grave : coda (full orchestra) . Sacred interpretation of the main theme in sweeping architecture.

Instrumentation :

1 Piccolo.

2 Flutes.

2 Oboes.

2 Clarinets in B-flat.

1 Bass clarinet in B-flat.

2 Bassoons.

1 Double bassoon.

4 Horns in F.

3 Trumpets in B-flat.

2 Trombones.

1 Bass tuba.

Percussion : 2 timpanis, large drum, small drum, cymbal (free hanging) , tam-tam, triangle.

String quintet.

May the 1st release of the orchestral score in study format, as the 2nd volume of a more extensive Edmund-von-Borck Edition, lead this magnificent, forgotten music to be studied and performed, once again.

For performance materials, please contact the publisher Universal-Edition, Vienna (www.universaledition.com) .

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Edmund von Borck : geboren Breslau, 22. Februar 1906 ; gestorben bei Nettuno, 4. Februar 1944.

Edmund von Borcks allzu früher Tod als Soldat bei den Gefechten um den Landekopf Nettuno in Italien bedeutete (ähnlich dem Freitod Hugo Distlers 1942 und dem ungeklärten Schicksal Heinz Schuberts kurz vor Kriegsende 1945 in Mecklenburg) einen der eminentesten Verluste für die deutsche Musik. Nach dem Zeugnis Hans Gressers (in der einzigen Monographie über den Komponisten : Hans Greßer, Edmund von Borck. Ein Fragment, Laumann-Verlag Dülmen 1989) , sagte von Borck bei der ersten Begegnung der beiden im Sommer 1942 in Breslau :

« Ich stehe irgendwo zwischen Hindemith und Alban Berg. »

Als Komponist war Edmund von Borck freilich ein Einzelgänger, der sich auf keine überragende Lehrerfigur berufen sollte. In Breslau hatte er mit dem Musikwissenschaftler und Schlager-komponisten Ernst Kirsch (1891-1964) Komposition und bei Bronisław von Poźniak (1887-1953) Klavier studiert. Dann ging er in Berlin bei Julius Prüwer (1874-1943) als Dirigent in die Lehre. 1930 nahm er ein Engagement als Dirigent an der Frankfurter Oper an, und schnell folgten Verpflichtungen als Gastdirigent bei führenden Orchestern wie den Berliner Philharmonikern, dem Concertgebouw Orkest in Amsterdam oder dem Augusteum-Orchester in Rom. Doch zog er sich bald weitgehend vom Dirigieren zurück und wendete sich fast ausschließlich der Komposition zu, wo er seinen Durchbruch mit der sehr erfolgreichen Uraufführung der Fünf Orchesterstücke Opus 8 auf dem Musikfest der Internationalen Gesellschaft für Neue Musik (IGNM) am 13. Juni 1933 in Amsterdam feiern konnte. Dies ist umso erstaunlicher, als er erst zu Beginn

der dreißiger Jahre ernsthaft mit dem Komponieren begonnen hatte. Am 28. November 1931 hatte er mit der Uraufführung der Symphonischen Suite aus der gemeinsam mit dem 1908 geborenen Freund Werner Seelig-Bass (der später im amerikanischen Exil, wo er 1988 verstarb, den Namen Warner S. Bass führen sollte) komponierten Oper Kommissar Rondart am Pult der Berliner Philharmoniker sein Debüt als Orchesterkomponist gegeben (gefolgt von Bruckners Neunter Symphonie). 1932 war für Sigurd Raschèr (1907-2001) das Konzert für Altsaxophon und Orchester Opus 6 (uraufgeführt im selben Jahr beim Musikfest in Hannover durch Raschèr unter Leitung des dortigen Chefdirigenten Rudolf Krasselt, 1879-1954) entstanden. Außer Kammermusik schuf von Borck in der Folge vor allem Orchesterwerke.

Karl H. Wörner hat in *Neue Musik in der Entscheidung* (Mainz 1954) die Entwicklung des Orchesterkomponisten Edmund von Borck folgendermaßen skizziert :

« Die „ Fünf Orchesterstücke „ Opus 8 gehören der Sphäre des „ vitalen Expressionismus „ (Siegfried Borries) an. Die Bändigung der Kontraste erfolgt zunächst im Anschluß an den „ Neu-Barock „ deutscher Ausprägung. In Opus 10, Präludium und Fuge (1934) , bindet sich von Borck an die historisch geprägte Form. Das Konzert für Orchester Opus 14 (1935, uraufgeführt am 4. Februar 1936 im Kurzwellensender Berlin, noch im selben Jahr als erstes Werk bei der Universal-Edition verlegt und bald international erfolgreich) wendet den linearen, dissonanten Stil ins Musikantische und Spielerische. Polyphone Zweistimmigkeit herrscht vor, das lineare Stimmgefüge ist rhythmisch fließend bewegt. Werk 16, „ Thema, Variationen und Finale „ (1935-1936, uraufgeführt am 21. April 1936 beim Dresdner Musikfest durch die Dresdner Philharmonie unter Paul van Kempen) will die Verschmelzung des bisher Erreichten an der Variationenform des 19. Jahrhunderts abwandeln. [Es folgen (außer dem ungedruckten „ Concertino für Flöte und Streichorchester „ Opus 15a) bis 1940 „ Zwei Fantasiestücke „ Opus 17 (beide unter Eugen Jochum uraufgeführt) sowie das Symphonische Vorspiel zur Oper „ Napoleon „ Opus 18, welches Herbert von Karajan am 12. Oktober 1940 in Aachen aus der Taufe hebt.] Über das „ Konzert für Klavier und Orchester „ Opus 20 [uraufgeführt im Mai 1941 in Berlin mit dem Solisten Conrad Hansen, der sich auch nach dem Kriege noch für das Werk einsetzte] , ein als Solokonzert effektvolles, aber durchaus sinfonisch angelegtes dreisätziges Werk, führt der Weg zu den „ Orphika „ Opus 21. Die „ Apollinische Transformation „ für Orchester nach Zeichnungen von Hans Wildermann ist eine sinfonische Dichtung. Der mystisch-philosophische „ Vorwurf „ zeigt den Weg der Menschheit von niederen Anfängen zur göttlichen Ordnung und Vergeistigung. Die Umsetzung in Musik erfolgt nur mit musikalischen Mitteln in der Form eines freien Sonatenhauptsatzes. Die Meisterschaft der Disposition ist erreicht. »

1943-1944 war von Borck mit einer « Tragischen Ouvertüre » beschäftigt, von welcher nur eine Skizze zum zweiten Thema erhalten geblieben ist. Über die Oper « Napoleon » Opus 18, die am 19. September 1942 in Gera zur Uraufführung kam, schreibt Wörner :

« Ein zeitgeschichtliches Bild voll dramatischer Spannung, mit großen Volksszenen, packend von dem revolutionären Ton des Anfangs bis zur Einsamkeit des Schlachtfeldes von „ Belle-Alliance „. Als Ganzes beurteilt, ist das Werk der wichtigste Beitrag der jüngeren Generation in Deutschland zur Oper, der an Paul Hindemith anschließt. Die Inspiration von der Passacaglia bis zum Volkslied, der Arie bis zum Hymnus, von der Liebes- bis zur Sterbeszene ist überzeugend. » , in « Die Musik in Geschichte und Gegenwart » (MGG Verlag, Kassel 1952) schreibt Herbert Hübner :

« Stilistisch knüpft von Borck an die Errungenschaften der vorangegangenen Generation an (deutscher Frühexpressionismus, Hindemith der frühen und mittleren Periode) . Es ist eine Musik von sehr ernster Grundhaltung, konzessionslos in ihrer klanglichen Schroffheit und in ihrer rücksichtslosen Stimmführung, getragen von einer eigentümlich massiven Vitalität, die eine rhapsodisch freie, oft sich überstürzende Rhythmik, leidenschaftlich erregte Steigerungen und Kräfteballungen von pathetischer Massigkeit bevorzugt. Der Sinn für den großen dramatischen Linienwurf offenbart sich früh schon in den zahlenmäßig überwiegenden Orchester-Kompositionen. »

Hans Greßer erzählt, wie er als junger Mann in Breslau an einem Sommerabend im Jahr 1942 bei Doktor Gotthard Agath (1881-1958) erstmals Edmund von Borck begegnete :

« Frisch aus Italien gekommen, überraschte er uns mit Mitteilungen aus dem italienischen Musikleben. So erfuhren wir zum Beispiel, daß es in Italien keinerlei Tendenzen zur Drosselung unliebsamer Modernität (" entartete Kunst " beziehungsweise " entartete Musik ") gab. »

Über den folgenden Tag (« wenn ich mich nicht irre ») berichtet Greßer :

« Wir, Doktor Agath, Edmund und ich, waren nachmittags bei Professor Hans Wildermann, und an diesem Tage wurde die Idee zu Edmund von Borcks letztem und meistgespieltem Orchesterwerk " Orphika " geboren. Wildermann hatte sich als Maler und Zeichner bereits im zweiten Jahrzehnt unseres Jahrhunderts einen Namen gemacht. Es mag die Rücksichtnahme auf einen sicheren Broterwerb ihre Rolle mitgespielt haben, daß er den Posten eines Chef Bühnenbildners am Breslauer Opernhaus angenommen hatte. Hier hatte er bahnbrechend gewirkt und einen gewichtigen Beitrag zur Entwicklung eines modernen Bühnenbildstils in Abkehr von der bloßen naturalistischen Dekoration geleistet. " Vision - Engel - Licht " : Dieser Anruf aus dem Jenseits war ein Thema für Wildermann gewesen, wie ihm kaum eines hätte näherstehen können. Denn er war ein überzeugter (oder sagt man vielleicht besser : gläubiger ?) Anthroposoph. Und hier also lernte Edmund die zehn Zeichnungen kennen, die Wildermann " Orphika ") eine " apollinische Transformation " nennt. Obwohl sich bei unserem Zusammentreffen kaum ein Anhaltspunkt für die Vermutung bot, daß Edmund dieser Ideenwelt nahestand, war er von der Bildfolge wahrhaft fasziniert und sagte noch am gleichen Abend, daß er damit (oder darüber) " etwas machen " wolle. »

Später schreibt Greßer :

« Wenn die mir freundlicherweise zugänglich gemachten Ausleih-Belege der Universal-Edition vollständig sind, dann fand die Uraufführung der " Orphika ", der bald Rundfunksendungen folgten, am 21. Februar 1949 durch das Gewandhaus-Orchester in Leipzig statt. »

Hier täuscht er sich, wie so oft mit den Daten in seinem Buch : Die Uraufführung fand schon etwas früher statt, und das Gewandhaus-Orchester hat « Orphika » nie gespielt.

Folgt man Hans Gressers Angaben, so sind die « Orphika » 1942 begonnen und entweder noch im selben Jahr oder (wahrscheinlich) 1943 vollendet worden. Greßer schreibt :

« Das Werk ist angeregt durch den so bezeichneten Bilderzyklus von Hans Wildermann (1884-1954) , der 1927 im Gustav-Bosse-Verlag Regensburg erschienen ist. Zehn in einer holzschnittartigen Manier gezeichnete Bilder geben gewissermaßen den Ablauf einer privaten Mythologie wieder. »

Greßer zitiert Wildermann :

« Verstanden werden sollen sie die Bilder ja eigentlich überhaupt nicht, erfühlt und noch mehr erhört. »

In seiner recht ausführlichen Analyse legt Greßer dar, daß es sich bei der Form der « Orphika » , was die Gruppierung der Zeitmaße anlangt, um eine siebeniteilig symmetrische Anlage handelt, mit der Tötung des Orpheus im Zentrum. Als Themenkern des ganzen Werks definiert er die anfängliche Abfolge von zwei Sekundschritten und einem darauffolgenden Quintschritt. Über den Schlußabschnitt des Werkes schreibt Greßer :

« Von Borck verzichtet also auf jeden handgreiflichen Hinweis auf Bach selbst - kein seinem Stil angenäherter Choralsatz, kein Zitieren von B-A-C-H, keine Fuge, deren Technik er in dem Werk ja mehrmals genutzt hatte. Der Name Bach steht hier für das (wie auch immer von Wildermann aufgefaßte) Sakrale in der Musik überhaupt. »

..

Edmund Konstantin Wilhelm von Borck (geboren 22. Februar 1906 in Breslau ; gestorben 16. Februar 1944 bei Nettuno, Italien) war ein deutscher Komponist und Dirigent.

Edmund von Borck entstammt einer 1794 geadelten Großpächter- und Gutsbesitzerfamilie. Sein Vater Eduard von Borck (1864-1938) war Rittmeister beim Leib-Kürassier-Regiment « Großer Kurfürst » (Schlesisches) Nr. 1, über seine Mutter Erika, « née » von Lübbecke (1880-1945) , war er mit Johann Friedrich Reichardt verwandt.

Borck war in den Jahren 1920 bis 1926 Klavierschüler von Bronisław von Poźniak und erhielt Kompositionsunterricht bei Ernst Kirsch. Nach seinem Abitur begann er in Breslau ein Musikwissenschaftsstudium, welches er 1928 in Berlin fortsetzte. Aber schon bald darauf wechselte er zu einem Dirigierstudium und absolvierte unter der Leitung von Julius Prüwer die Kapellmeisterklasse der Berliner Musikhochschule.

1930 wurde er Kapellmeister an der Frankfurter Oper und war als Gastdirigent und andere bei den Berliner Philharmonikern, beim Concertgebouw-Orchester in Amsterdam und dem Orchestra dell'Accademia Nazionale di Santa Cecilia in Rom tätig. 1931 ging er zurück nach Berlin, zog sich weitgehend vom Dirigieren zurück und widmete sich seinem kompositorischen Schaffen. 1932 erschienen seine ersten Werke im Druck. 1933 gelang ihm mit der Uraufführung der Fünf Orchesterstücke Opus 8 beim Weltmusiktag der Internationalen Gesellschaft für Neue Musik in Amsterdam der entscheidende Durchbruch und er wurde als einer der hoffnungsvollsten Komponisten seiner Generation in Europa angesehen. Ab 1936 erschienen seine Werke bei der Universal-Edition in Wien.

Borck wurde 1940 zum Heeresdienst einberufen, er fiel im Zuge der alliierten Invasion während der « Operation Shingle » bei Nettuno. Sein Grab befindet sich auf der Kriegsgräberstätte in Pomezia.

...

Edmund Konstantin Wilhelm von Borck, Komponist (evangelisch) : geboren 22. Februar 1906 in Breslau ; gefallen 16. Februar 1944 bei Nettuno (südlich von Rom) .

Borck war es vorbestimmt, Musiker zu werden. Sein schon frühzeitig in Breslau begonnene Studium der praktischen Musik (1920-1926, Klavier und Komposition) ergänzte er dann bis 1928 durch das Hören musikwissenschaftlicher Vorlesungen an den Universitäten Breslau und Berlin. Unter Julius Prüwers Leitung absolvierte er anschließend mit Erfolg die Kapellmeisterklasse der Berliner Musikhochschule, doch vermochte die Theaterpraxis ihn auf die Dauer nicht zu fesseln. Er wollte für das eigene Schaffen frei sein und nahm seinen Wohnsitz in Berlin ; am Kittenischen Konservatorium, das ihm einen Lehrauftrag für Theorie und Komposition erteilte, wirkte er bis zu seiner Einberufung zum Heeresdienst (1940) . Sein früher Tod muß ein Verlust für die neuere Musik genannt werden : weil sich hier immer stärker eine ganz eigentümliche Begabung von strenger und elementarer Grundhaltung durchsetzte, die doch an den Stil des deutschen Frühexpressionismus anzuknüpfen wußte. Borcks kompositorische Entwicklung versprach noch viel ; und gerade in den letzten Werken hat seine Kunst einen deutlichen Höhepunkt erreicht.

Genealogie

Aus 1794 geadelter Großpächter- und Gutsbesitzerfamilie ; Vater : Eduard (1864-1938) , Rittergutsbesitzer, Sohn des Eduard, Gutsbesitzer, und der Konstanze Mittelstädt ; Mutter : Erika (1880-1945) , Tochter des Gutsbesitzers Edmund von Lübbecke und der Wilhelmine von Tümping, einer E der Juliane von Stelzer, der musikalisch hochbegabten Tochter des Musikers Johann Friedrich Reichardt (1752-1814) ; verheiratet 1929 Astrid (Cousine 2. Grades) , Tochter des Gutsbesitzers Friedrich von Löbbecke und der Enriqueta Føelsch.

Chorwerke

Opus 9 : Ländliche Kantate für gemischten Chor und Streichorchester nach Texten von Richard Billinger.

Kammermusik

Opus 7 : Sonate für Violine und Klavier (ohne Jahr) .

Opus 11/1 : Introduction und Capriccio für Violine und Klavier (1934) .

Opus 11/2 : Präludium für Violine.

Opus 15a : Sextett für Flöte und Streichquintett (1936) .

Opus 19 : Kleine Suite für Flöte.

Opus 23 : Drei Lieder für eine Altstimme, Bratsche und Klavier nach Gedichten von Rainer Maria Rilke.

Oper

Opus 18 : « Napoleon », Oper in 3 Akten, frei nach Christian Dietrich Grabbe Drama (Uraufführung 19. September 1942 am Theater Gera) .

Orchesterwerke

Opus 6 : Konzert für Altsaxophon und Orchester (1932, Uraufführung 1932 beim Musikfest Hannover durch Saxophonist Sigurd Raschèr, Dirigent Rudolf Krasselt) .

Opus 8 : Fünf Orchesterstücke (1933) .

Opus 10 : Präludium und Fuge für Orchester (1934) .

Opus 14 : Konzert für Orchester (1935, Uraufführung 4. Februar 1936 im Kurzwellensender Berlin) .

Opus 16 : Thema, vier Variationen und Finale (Wien 1936, Uraufführung 21. April 1936 beim Dresdner Musikfest durch die Dresdner Philharmonie, Dirigent Paul van Kempen) .

Opus 17 : Zwei Fantasiestücke (1940, Uraufführung 1940 an der Hamburger Staatsoper, Dirigent Eugen Jochum) .

Opus 20 : Konzert für Klavier und Orchester (Wien 1941, Uraufführung Mai 1941 in Berlin mit Conrad Hansen als Solist) .

Opus 21 : « Orphika » für Orchester (1942-1943, Uraufführung 21. November 1948 durch das Rundfunk-Sinfonieorchester Leipzig)

I. Abschnitt. Grave - Allegro moderato - Presto (Seite 1) .

II. Abschnitt. Andante tranquillo (Seite 30) .

III. Abschnitt. Più mosso - Andante tranquillo (Seite 34) .

IV. Abschnitt. Presto (Seite 42) .

V. Abschnitt. Allegro moderato (Seite 58) .

VI. Abschnitt. Grave (Seite 74) .

Die « Orphika », der finale Höhepunkt in Edmund von Borcks profiliertem Orchesterschaffen, kamen postum bei den Tagen Neuer Musik am Dienstag, den 16. November 1948, in der Leipziger Kongraßhalle (im 4. Anrechtskonzert des Senders Leipzig) durch das Sinfonie-Orchester des Senders Leipzig unter der Leitung von Gerhard Pflüger (1907-1991)

zur Uraufführung, umrahmt von Werken von Heinrich Sutermeister, Béla Bartók und Paul Hindemith. Partitur und Stimmen erschienen 1953 beim Verlag Universal-Edition im Druck.

Möge die erstmalige Herausgabe der Partitur im Studienformat im Juli 2003 als zweite Folge einer umfangreicheren Edmund-von-Borck-Edition wesentlich dazu beitragen, daß diese großartige, vergessene Musik wieder studiert und gespielt wird.

Aufführungsmaterial ist vom Verlag Universal-Edition, Wien (www.universaledition.com) zu beziehen.

Nachdruck mit freundlicher Genehmigung der Universal-Edition AG, Wien (2003) .

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...

10 décembre 1931 : 3e soirée du cycle Bruckner organisé par Paul Ehlers. Le chef Siegmund von Hausegger dirige les 2e et 5e Symphonies avec l'Orchestre philharmonique de Munich.

1932

7 janvier 1932 : 4e soirée du cycle Bruckner organisé par Paul Ehlers. Le chef Heinrich Laber dirige les 3e et 4e Symphonies avec l'Orchestre philharmonique de Munich.

(Heinrich Laber fait découvrir aux Français la 6e Symphonie de Bruckner lors d'un Festival de musique à Paris.)

Heinrich Laber

The German conductor, « Hofkapellmeister », violinist and composer Heinrich Laber was born on 11 December 1880 in Ellingen, Bavaria ; and died on 2 March 1950 in Gera, Thuringia. He was buried at the « Südfriedhof ». In 1914, with the support of Prince Heinrich XXVII, he was appointed « Kapellmeister » of Gera. He conducted the concerts of the Court Orchestra and of the Music Society, there.

...

Hofkapellmeister Professor Heinrich Laber. Am 11. Dezember 1880 wurde Heinrich Laber geboren. Er war Dirigent und ab 1914 Hofkapellmeister in Gera. Als dieser wurde er von Fürst Heinrich XXVII. in die Stadt berufen. In Gera dirigierte er die Konzerte der Fürstlichen Hofkapelle und des Musikalischen Vereins Gera. Laber verstarb am 2. März 1950 in Gera. Seine letzte Ruhestätte fand er auf dem Geraer Südfriedhof.

...

Professor Doktor Heinrich Laber, deutschen Dirigent, Hofkapellmeister und Regisseur : geboren 11. Dezember 1880 in Ellingen, Bayern ; gestorben 1950 in Gera, Thüringen.

Die nur knapp 2.500 Einwohner zählende Gemeinde hatte allein am 23. Februar 1945 durch einen sinnlosen Bombenangriff 106 Tote zu beklagen. Labers Geburtshaus war wie durch ein Wunder verschont geblieben. Es wurde jedoch in den 60er Jahren abgerissen und durch einen Neubau im alten Stil ersetzt.

Seine Eltern waren der Schuhmachermeister Heinrich Laber (senior) und dessen Gattin Anna, geborene Forster. Der kleine Heinrich hatte noch acht Geschwister. Es ist aus seiner Schulzeit überliefert :

« Bereits mit neun Jahren drängte es ihn, das Opfer des täglichen Übens in den Instrumentalfächern Violine und Klarinette geduldig auf sich zu nehmen. »

Seine Kindheit und Jugend verbrachte Heinrich Laber in Ellingen. 1905 zog die Familie in die Landeshauptstadt München um, vorher hatte Heinrich Laber seine Studien in München begonnen. Er studierte an der bekannten « Akademie der Tonkunst » in München. Der begabte Student Laber beendete seine Studien mit den Noten « Eins » und mit « Auszeichnung ». Seine Lehrer waren bekannte Musikexperten wie Felix Mottl, Felix Berber-Credner, Victor Gluth, Berthold Kellermann und Anna Langenhan-Hirzel (Klavier) . Bei Felix Berber erhielt Laber Ausbildung im Fach « Violine

» . Berber war vor seiner Münchner Lehrtätigkeit Konzertmeister des Leipziger Gewandhausorchesters gewesen und gleichzeitig war er der Leiter eines damals sehr bekannten Streichquartetts.

Laber wurde einer der Meisterschüler des berühmten Dirigenten Felix Mottl, der nach einer erfolgreichen Opernkapellmeisterlaufbahn auch Direktor der Münchner Akademie der Tonkunst war, später auch musikalischer Leiter der Münchner Oper.

Mottl galt als genialer Dirigent. Laber hat mit Sicherheit viel von seinem Lehrer und Vorbild profitiert. Später rühmten die Kritiker fast einmütig, daß Laber als Dirigent « sich in vollkommener Einheit von Führen und Nachgeben bewege, einer sich bewährenden Kunst der Solistenbegleitung » . Labers Geraer Konzertmeister Hanns Keyl, der unter Arturo Toscanini in Bayreuth spielte, sagte 1956, sechs Jahre nach Labers Tod :

« Ja, unser Heinrich, das war ein Dirigent, mitreißend, ohne eitle Anwandlung und Pose. »

Ein spontanes Kompliment, von einem Musiker, der Laber durch viele Jahre gemeinsamen Musizierens genau kannte.

Auch Berthold Kellermann, der von 1873-1878 Schüler Franz Liszts in Weimar gewesen war, gab seine Erfahrungen und Kenntnisse an den jungen, talentierten Laber weiter.

Erste Erfolge, zum Teil während seiner Ausbildung, hatte sich Laber als I. Geiger im Münchner « Kaim-Orchester » , bekannt für die « Volkssinfonie-Konzerte » , errungen. Ein vorangegangenes Probespiel hatte sofort von Labers außergewöhnlichen musikalischer Begabung überzeugt.

Anschließend war Heinrich Laber Konzertmeister in den Orchestern der Stadttheater in Bern, Augsburg und Baden-Baden tätig. In Baden-Baden machte er die Bekanntschaft Max von Schillings, dieser war auf Labers außergewöhnliche Begabung aufmerksam geworden. Er riet ihm, sich doch ganz der Dirigentenlaufbahn zu widmen. Max Reger selbst machte mit Laber längere Konzertreisen.

Außergewöhnlich erfolgreich waren dann Labers Konzerte im Jahre 1912 in München, Leipzig und Berlin.

Man prophezeite dem jungen Dirigenten eine erfolgversprechende Zukunft. Er beschloß nun, von Schillings fachmännischen Rat zu befolgen.

Er wird Kapellmeistervolontär am Stuttgarter Hoftheater. 1913 übernimmt er als erster Dirigent den sehr bekannten und leistungsstarken « Nürnberger Lehrergesangsverein » . Dieser traditionsreiche Gesangsverein besteht auch heute noch. Durch sein Mitwirken bei großen musikalischen Aufführungen ist er bis in unsere Tage ein bedeutender Bestandteil des Nürnberger Musiklebens.

Seine umfangreichen Erfahrungen waren durch die Tätigkeiten in Stuttgart und Nürnberg gefestigt. Laber hatte sich auch hier mit sprichwörtlichem Engagement und mit sicherem musikalischen Intellekt allseitige Anerkennung erworben.

Am 1. Januar 1914 wurde er von Fürst Heinrich XXVII. Reuß als Hofkapellmeister für die Geraer « Fürstliche Hofkapelle » berufen. Der Klangkörper hatte einen guten Ruf.

Die kunstsinnige Fürstenfamilie Reuß j.L. (1572-1635) Gera hatte maßgeblichen Anteil am Bau des nach der Jahrhundertwende im Jugendstil erbauten Hoftheaters am Küchengarten. Der im Gebäude integrierte Konzertsaal zählt zu den schönsten Deutschlands. Der schöne Theaterbau wurde von einem der bekanntesten Theaterbaumeister der damaligen Zeit, von dem in Zeulenroda/Thüringen geborenen und in Berlin wirkenden Architekten Professor Seeling entworfen.

Laber prägte bald das Orchester nach seinen Vorstellungen. Die Einführung der Oper am « Reußischen Theater » gab ihm die Möglichkeit, den Klangkörper zu verstärken und auch zu verjüngen. Dadurch vergrößerten sich ebenfalls die Aufführungsmöglichkeiten der Orchesterliteratur erheblich. Die Konzerte der Geraer « Musikalischen Gesellschaft » fanden ebenfalls unter seiner Leitung statt. Sprunghaft stieg die Anzahl der Konzerte von jährlich 10 auf 16 und schließlich auf 22, eine stattliche Anzahl für eine Stadt der Größe Geras. Thomaskantor Karl Straube wurde als Solist für ein Konzert Labers in Gera gewonnen. Straube war einer der ersten, der Regers Orgelwerke bevorzugt in sein Repertoire aufgenommen hatte. Der gute Ruf des ausgezeichneten Instrumentalensembles drang nach außerhalb. Ein Konzert, 1916 in der Berliner Philharmonie gegeben, wurde ein außerordentlicher Erfolg für das Geraer Ensemble und seinen Dirigenten.

Es folgten die ersten Auslandstourneen zu Musikfesten in Sofia und Konstantinopel. Die Presse feierte den deutschen Klangkörper überaus wohlwollend. In Konstantinopel folgte ein Konzert im Freien, 30.000 Zuhörer schätzte man. Der regierende Sultan war so begeistert von den musikalischen Darbietungen, daß er ein Sonderkonzert für seine Haremsdamen veranstalten ließ. Ein Kritiker bemerkte zu diesem etwas ungewöhnlichen Publikum, daß die Damen auch während des Konzertes streng bewacht wurden, also selbst bei dem ihnen gebotenen Kunstgenuß sich nicht frei bewegen konnten. Ob zu diesem « Sonderkonzert » eine abweichende Programmfolge geboten wurde, ist uns leider nicht überliefert.

Eines seiner ersten großen Konzerte war ein « Festkonzert », von 128 Musikern bestritten. Von Laber wurden alle Sinfonien der « Drei großen B », also Ludwig van Beethoven, Johannes Brahms und Anton Bruckner, zum Teil mehrmals, in Gera zu Gehör gebracht. Zwei Beethoven-Feste wurden 1920 und 1927 in Gera veranstaltet.

Bruckners 6. Sinfonie hatte Laber anlässlich eines Musikfestes in Paris zur Erstaufführung gebracht. Ein 1919 in Gera veranstaltetes « Modernes Musikfest » wurde in Deutschland bekannt. Auch dem in Gera seit 1852 wirkenden Kapellmeister und Komponisten Tschirch wurde ein « Festkonzert » gewidmet. Tschirch war aus Schlesien nach Gera gekommen und hatte in 38-jährigem, verdienstvollem Wirken großen Anteil an dem guten Ruf Geras als Musikstadt.

Auch Labers Vorgänger, Professor Karl Kleemann, ein gebürtiger Rudolstädter, wurde von Laber als Solist verpflichtet. Kleemann galt als exzellenter Pianist und war über die Theater Recklinghausen und Dessau als musikalischer Leiter an das damalige « Reußische Theater » nach Gera gekommen.

Doch auch die Kammermusik wurde von Laber gefördert. Durch seine Leipziger Konzerte hatte er das « Leipziger Gewandhausquartett, das Berliner Havemann-Quartett, das Rosen-Streichquartett und 1924 das Frankfurter Amar-Quartett » nach Gera eingeladen.

Am 29. November 1916 fand ein Gedenkkonzert für Max Reger in Gera statt. Solist war der bekannte Thomaskantor Karl Straube. In dem « Modernen Musikfest » 1919 wurde Max Regers « Suite im alten Stil » in Gera dem Konzertpublikum bekanntgemacht. Dieses Konzert fand Beachtung und Anerkennung in der gesamten deutschen Musikwelt. 1920 erfolgte Labers Ernennung zum Professor. Auch wurde er in die Musikverständigenkammer Thüringens berufen, arbeitete als Bundeschormeister des Sängerbundes und als Städtischer Musikbeauftragter der Stadt Gera und in anderen Fachgremien aktiv mit. Seine Tätigkeiten und später auch seine Auslandsgastspiele wurden mit zahlreichen Orden und Auszeichnungen honoriert.

Als Operndirigent hatte Laber bald einen herausragenden Ruf. So war er während seiner Geraer Anstellung zusätzlich für je zwei Jahre Operndirigent am Stadttheater Plauen, das sich bald eines guten Rufes erfreute, und viele damals bekannte Sänger gehörten zum Ensemble.

Auch am Landestheater Coburg war er für zwei Spielzeiten ein gern gesehener Operndirigent.

Die Gastspiele der Dresdner Semperoper in Gera und Eisenach wurden ebenfalls unter Labers Dirigtat erfolgreich. Zu dieser Zeit gastierten in Gera zu Gastspielen herausragende Sängerpersönlichkeiten wie Elisabeth Rethberg, Siegrid Onegin, Carl Erb, Rudolf Bockelmann und andere.

Als Pianisten und Liedbegleiter waren es Josef Pembaur, Elly Ney, Mitja Nikisch, Claudio Arrau, Lubka Kolessa und Georg Kulenkampf (Violine) welche die Herzen der Zuhörer im Sturm eroberten.

Doch auch die modernen und zeitgenössischen Komponisten wurden in Labers Konzerten außerordentlich berücksichtigt. War es in Leipzig Hermann Zilcher, dessen Komposition « Nacht und Morgen » (für zwei Klaviere, Streichorchester und Pauken) am 25. November 1919 unter Laber zum ersten Mal aufgeführt wurde, war es in Gera Albert Zabel (geboren 1835, wirkte in Sankt Petersburg), dessen « Legende für Harfe » zum ersten Mal in Gera am 7. Februar 1919 aufgeführt wurde. Zu diesem Konzert wurde auch Hans Pfitzners Vorspiel I zu « Das Fest auf Solhaug », sowie Johannes Brahms 4. Sinfonie und die Tondichtung « Tod und Verklärung » von Richard Strauß dem Geraer Publikum dargeboten.

Labers eigene Komposition, das Chorwerk « Lied des Lichtes » wurde ebenfalls in Gera aus der Taufe gehoben. Geplant hatte er noch eine Oper und ein Oratorium, die wahrscheinlich nicht vollendet wurden.

Ein außerordentlicher Erfolg wurden die schon erwähnten Konzerte in der Leipziger Alberthalle. Dieses heute nicht mehr vorhandene Bauwerk soll 5.000 Plätze gehabt haben. Labers Konzerte waren mit durchschnittlich 3.000 Konzertbesuchern sehr gut besucht. Der Gewandhauskapellmeister Arthur Nikisch hat die Konzerte Labers öfter als Zuhörer besucht und soll auch mit Laber schriftlich in Verbindung gestanden haben. Dies ist nicht ausgeschlossen, da ja Laber auch mit Richard Strauß korrespondiert hatte, wie später aufgefundene Briefe belegten.

Die Konzerte für die « Musikalische Gesellschaft » in Leipzig beliefen sich allein auf 65, im Zeitraum von 1917 bis zum 20. März 1922. An diesem Tag fand das triumphale Abschiedskonzert in Leipzig statt, stürmische Ovationen und « Auf Wiederseh'n » -Rufe verabschiedeten das Orchester aus der « Provinz » und seinen verdienstvollen Leiter. Über fünf Jahre lang hatten sie regelmäßig und mit hohem Niveau das Konzertleben der Kunst- und Messestadt bereichert. Die Leipziger Konzertbesucher und auch die Pressestimmen bedauerten das Ende dieser Konzertreihe. Am 23. Januar 1922 war Arthur Nikisch verstorben, so daß das Jahr 1922 für das Leipziger Konzertleben kein sehr günstiges gewesen ist.

Insgesamt hat Laber in Leipzig circa 95 Konzerte gegeben. Er war öfters noch als Gastdirigent in der Stadt, zu der er zeitlebens eine große Verbundenheit bewahrte.

Auch eine große Anzahl von Rundfunkkonzerten fanden unter seiner Leitung statt. Die zeitgenössischen Komponisten förderte er hier zielstrebig, ebenso weniger bekannte junge Musiker und Komponisten.

Von Walter Braunfels wurden am 11. November 1919 in der Alberthalle "Drei chinesische Gesänge" für Sopran und Orchester und am 9.1.1922 im Geraer Konzertsaal « Phantastische Erscheinungen eines Themas von Hector Berlioz » für großes Orchester aus der Taufe gehoben.

Unter den vielen Erst- und Uraufführungen sei noch Paul Græner erwähnt, dessen Symphonie in D-Moll Opus 30 unter Labers Leitung geboten wurde.

Beethovens « Neunte » wurde von Laber während seiner Dirigentenlaufbahn 25 Mal gebracht. Denkwürdig blieb auch die erwähnte Leipziger Darbietung mit den Gesangssolisten Else Pfeifer- Siegel, Frieda Schreiber, Emil Pinks und Hjalmar Arlberg. Wie bereits angedeutet, war Laber als Operndirigent gefragt. Sein sängerführendes Dirigat, welches als « selten erreichte Einheit von Führen und Nachgeben » von der Kritik bewundert wurde, bewährte sich stets aufs neue.

Je zwei Jahre leitete Laber neben seiner Geraer Konzerttätigkeit nach Beendigung der Leipziger Konzertreihe 1922 die Opernaufführungen am Stadttheater Plauen und am Landestheater Coburg, wie schon erwähnt wurde.

In einer kurzen Auswahl sollen einige Höhepunkte in seinem umfangreichen Schaffen aufgeführt werden, die bei der damaligen Presse als mustergültig oder sehr gelungen herausgehoben wurden :

Giuseppe Verdis « Requiem » ; Georg Friedrich Händels « Belsazar » (« übermächtige Erlebnisstärke durch dramatisch-plastische Herausarbeitung ») ; Anton Bruckners Chorwerke, Große Messe, « Te Deum » und Bearbeitung des 150. Psalms ; Wolfgang Amadeus Mozarts « Große Messe in C-Moll » ; Franz Liszts « Heilige Elisabeth » ; Franz-Josef Haydns « Schöpfung » und « Die vier Jahreszeiten » ; Robert Schumanns « Paradies und Peri » ; Franz Schuberts « A-Dur Messe » ; Max Regers « Requiem » und Bearbeitung des 100. Psalms ; Johannes Brahms « Deutsches Requiem » ; Hans Pfitzners « Das dunkle Reich » und « Kantate von der Deutschen Seele » ; Artur Honneggers « König David » ; Joseph Haas « Volksoratorium von der " Heiligen Elisabeth " » .

Ausländische Städte, in welchen Laber als Dirigent große Erfolge verzeichnete :

Wien ; Paris (Erstaufführung von Bruckners 6. Sinfonie für Frankreich) ; Warschau ; Budapest ; Lausanne ; Madrid, Barcelona ; Bilbao ; Brünn ; und Haarlem.

Erfolgreiche Dirigate, zum Teil mehrmalig, in :

Leipzig ; Berlin ; Dresden ; München ; Frankfurt-am-Main ; und Düsseldorf.

Weitere Stationen als Gastdirigent in weiteren deutschen Städten :

Duisburg ; Schwerin ; Rostock ; Hannover ; Erfurt ; Kassel ; Marburg ; Darmstadt ; Mannheim ; Würzburg ; Chemnitz ; Bamberg ; Magdeburg ; und Nürnberg.

Laber war als Gastdirigent zu Rundfunkkonzerten eingeladen, zumeist in Leipzig, jedoch auch bei anderen deutschen Rundfunkanstalten.

Bei einer Orchesterprobe zu Hans Pfitzners « Kantate von der deutschen Seele » wurde er von einem Nervenzusammenbruch befallen. In immer kürzeren Abständen wiederholten sich die Anfälle. Krankheitsbedingt mußte er 1942 nach längerer Krankheit von seinem geliebten Beruf Abschied nehmen.

Am 2. März 1950 erlag er einem Herzversagen. Gera und die ganze Musikwelt hatten einen außergewöhnlichen Musiker verloren. Er wurde auf dem Geraer Südfriedhof zu Grabe getragen.

In Gera erinnert eine Straße in Theaternähe an ihn, von dem die Presse schrieb, daß hohe menschliche Qualitäten in selten glücklicher Verbindung ihn mit hoher Musikalität befähigten, Außerordentliches zu leisten. Heinrich Laber hatte auch das große Glück gehabt, daß seine Musikalität, gepaart mit Fleiß, durch hervorragende Lehrer gefördert wurde.

Im Geraer Musikleben wurde Georg C. Winkler sein Nachfolger. Als dieser nach Sondershausen ging, wurde der Grazer Dirigent Karl Fischer nach Gera berufen. Im Spätsommer 1944 wurden die Theater- und Konzertveranstaltungen ganz eingestellt. Josef Gøebels hatte großspurig verkündet :

« Wenn der Krieg rast, haben die Musen zu schweigen. »

Laber blieb als Mensch und Künstler unvergessen. Er setzte künstlerische Maßstäbe. Bedingt durch den Krieg und die Nachkriegswirren mit der deutschen Teilung geriet dessen außerordentliche Musikerpersönlichkeit etwas in Vergessenheit.

Da er sich in ganz Deutschland und im Ausland bleibende Verdienste erwarb, sollten wir uns heute an diesen außerordentlichen Künstler in Dankbarkeit erinnern.

Diese Darstellung erfolgt durch fast vollständige Übernahme eines Skriptes von Herrn Hetzer, Mitglied des Geraer Kulturkreises.

...

Im Zuge der deutschen Niederlage im Ersten Weltkrieg und der sich anschließenden Novemberrevolution trat am 10. November 1918 der Reußische Fürst Heinrich XXVII. zurück. Auch der Geraer Oberbürgermeister hatte sich zu diesem Schritt entschlossen. Die Begründung der « Reußischen Anstalt für Kunst und Volkswohlfahrt » am 22. Dezember 1919 sicherte nunmehr den Fortbestand des Theaters und des Orchesters in Gera. Das Hoftheater wurde in « Reußisches Theater », die Fürstliche Hofkapelle in « Reußische Kapelle » umbenannt. Und der bekannte Geraer Dirigent Heinrich Laber konnte sich, obwohl es nun keinen Fürstenhof mehr gab, weiterhin « Hofkapellmeister » nennen.

...

Sonnabend, 20. Mai 1922 : Otto Nicolais « Die lustigen Weiber von Windsor », Komische Oper in 3 Akten, nach William Shakespeares gleichnamigem Lustspiel bearbeitet von Salomon Hermann Mosenthal. Musikalische Leitung : Heinrich Laber aus Gera als Gast auf Anstellung - Spielleitung : Eugen Mehler ; Tänze der Fliegen, Elfen und Mücken, eingeübt von der Tanzmeisterin Martha Gäbler.

...

Freitag, den 7. Juni 1935 : Deutsches Nationaltheater Weimar. Viertes (letztes) Platzmietkonzert der Weimarer Staatskapelle. Leitung : Professor Heinrich Laber aus Gera.

Programm :

Curt Rucker (1909-2002) : Suite in D-Dur für Orchester (Uraufführung) ; Herrn Staatsminister Fritz Wächtler gewidmet.

Robert Volkmann (1815-1883) : Konzert für Violoncello mit Orchester in einem Satz (Kadenz von Hugo Becker) .

Ludwig van Beethoven (1770-1827) : Vierte Symphonie in B-Dur.

...

Am 20. - 21. Mai 1941 : Verursachen wolkenbruchartige Regenfälle ein Elsterhochwasser und 1942 im Mai tritt der frühere Hofkapellmeister Professor Heinrich Laber in den Ruhestand. Seit 1911 war er Dirigent der Reußischen Kapelle und leitete verschiedene Chor- und Volkssymphoniekonzerte.

1991 am 01. März treten folgende Straßenumbenennungen in Kraft : Parkstraße und Heinrich-Laber-Straße (vorher beides Parkstraße) .

...

Das MDR-Sinfonieorchester (ehemals Leipziger Sinfonie-Orchester und Rundfunk-Sinfonieorchester Leipzig) ist eines der ältesten Rundfunkorchester weltweit und gleichzeitig das älteste Deutschlands. Ohne eine Beteiligung des Rundfunks wurde es neun Monate früher als das Rundfunk-Sinfonieorchester Berlin am 6. Januar 1923 in Leipzig gegründet.

Das erste musikalische Rundfunkprogramm, unter anderem mit dem Geiger Walther Davisson, wurde am 23. November übertragen. Sinfonische Unterhaltungsmusik fand ab 1924 Eingang in den Leipziger Rundfunk. 1925 konnte Mozarts Zauberflöte als erste Oper ausgestrahlt werden. Ein Jahr später wurde Leipziger Musik in das Programm des Deutschlandsenders übernommen. Das große Interesse am Leipziger Sinfonie-Orchester führte zum ganzjährigen Engagement der Musiker. Regelmäßig traten sie in der Alberthalle des Krystallpalastes und im Central-Theater auf. Die Dirigenten Hermann Scherchen, Heinrich Laber, Max Ludwig und Günther Ramin standen Szendrei zur Seite.

...

21 janvier 1932 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 4e Symphonie d'Anton Bruckner. Il s'agit du 12e concert de la saison.

4 février 1932 : 5e soirée du cycle Bruckner organisé par Paul Ehlers. Le chef Eugen Jochum dirige les 6e et 7e Symphonies de Bruckner avec l'Orchestre philharmonique de Munich.

Tournée de la Philharmonie de Berlin

12 février 1932 : (Arrêt à Hambourg.) Le chef Wilhelm Fürtwängler dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : les « Variations sur un thème de Haydn » de Brahms ; et le Concerto pour piano n° 3 de Beethoven, avec le soliste Leonid Kreutzer.

14 et 15 février 1932 : Le chef Wilhelm Fürtwängler dirige la 9e Symphonie de Bruckner avec la Philharmonie, à Berlin. Au même programme : le Concerto pour piano n° 1 de Beethoven, avec le soliste Artur Schnabel (série : « Philharmonisches Konzert ») .

17 février 1932 : Le chef Felix Maria Gatz dirige la Grande Messe en fa mineur (**WAB 28**) de Bruckner avec l'Orchestre philharmonique de Berlin, accompagné du Chœur Bruckner (« Bruckner-Chor ») . Les solistes : Emmy von Stetten, Cläre Winzler, Paul Stieber-Walter, Paul Lorenzi. À l'orgue : Ernst Zahn. Le concert est commandité par la Société Anton Bruckner.

Lundi, 23 février 1932 : 1er concert spécial au « Jour 1 » d'un nouveau cycle Bruckner. Le chef Ludwig Berberich dirige la Grande Messe en fa mineur (**WAB 28**) avec l'Orchestre philharmonique de Munich, accompagné du Chœur de la Cathédrale (« Münchner Domchor ») . Les solistes : Luise Pflüger, Irma Drummer, Andre Kreuzschaff et Robert Hager.

Lundi, 23 février 1932 : 2e concert spécial (cette fois, débutant à 20 heures) au « Jour 1 » d'un nouveau cycle Bruckner. Le chef Franz Moißl dirige la Symphonie d'étude (« 00 ») avec l'Orchestre philharmonique de Munich. Un première munichoise.

Mercredi, 25 février 1932 : 1er concert spécial au « Jour 2 » d'un nouveau cycle Bruckner. Le chef Franz Moißl dirige la Symphonie n° « 0 » (« Die Nullte ») avec l'Orchestre philharmonique de Munich. Un première munichoise.

Mercrredi, 25 février 1932 : 2e concert spécial (cette fois, débutant à 20 heures) au « Jour 2 » d'un nouveau cycle Bruckner. Le chef Ludwig Berberich dirige le « Psaume 150 » (**WAB 38**) et le « Te Deum » avec l'Orchestre philharmonique de Munich, accompagné du Chœur de la Cathédrale (« Münchner Domchor ») . Les solistes : Luise Pflüger, Irma Drummer, Otto Bockholder et Otto Gæbel. À l'orgue : Josef Schmid.

27 février 1932 : Le chef Erich Band dirige la 2e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Ce concert est rendu possible grâce à la Fondation Carl Bechstein.

Erich Band

Erich Richard Band (geboren 10. Mai 1876 in Berlin ; gestorben 13. Mai 1945 in Waidhofen an der Ybbs, Bayern) war ein deutscher Dirigent und Komponist.

Band studierte an der Hochschule für Musik in Berlin und war von 1905 bis mindestens 1912 Hofkapellmeister bei der Hofkapelle in Stuttgart. Er schrieb ein Handbuch mit dem Titel Zur Entwicklungsgeschichte des modernen Orchesters (1910) und komponierte Kammermusik und Lieder.

Von 1924 bis 1932 war er Direktor der Oper in Halle, später in Berlin. Er adaptierte Daniel-François-Esprit Aubers komische Oper Der schwarze Domino neu für die Aufführung auf deutschen Bühnen.

Erich Band war mit der Sopranistin Olga Band-Agloda « née » Linzer (1872-1942) verheiratet.

Literatur

Die neuen Königliche Hoftheater zu Stuttgart : zur Weihe und bleibenden Erinnerung, Carl Esser, Paul Wittko, Johannes Joseph Vincenz Cissarz (Buchgestaltung) , Stuttgart (um 1912) ; Seiten 40, 89, 95.

Nicolas Slonimsky. « Theodor Baker's Biographical Dictionary of Musicians » , G. Schirmer, New York (1958) ; Seite 82.

9e de Bruckner par Siegmund von Hausegger

2 avril 1932 : Création par le chef Siegmund von Hausegger, à la tête de l'Orchestre philharmonique de Munich, de la 9e Symphonie de Bruckner dans la version dite authentique (non retouchée) du Maître (préparée par le musicologue Alfred Orel) . Elle est confrontée à la version retouchée de 1903, préparée par le disciple Ferdinand Löwe. Ce double concert (à caractère semi-privé) se tient à la « Tonhalle » de Munich et, est commandité par Robert Haas et la Société internationale Bruckner (« Internationale Bruckner-Gesellschaft » , ou IBG) . Hausegger présente d'abord la version de Löwe, puis la version originale de Bruckner. (Il fera de même avec la 5e Symphonie, en 1935.)

Immediately after the concert, a consensus was clear. The Executive Committee of the « Internationale Bruckner-Gesellschaft » issued the following statement :

« With all due respect to the services rendered by Ferdinand Löwe, who actuated by a spirit of sincere loyalty, made such changes in the work that he deemed absolutely prerequisite to its public performance, the Committee resolves that, because of the new conception of the true individuality of Bruckner's tonal language that has come into existence during the 30 years interim, and the overwhelming impression made by the original version at its 1st performance, the 9th Symphony, in the exact form in which it was left by the Master, should no longer be kept from the musical world. »

Dans ce concert spectaculaire, bouleversant le monde musical, Siegmund von Hausegger interprète (muni du bon matériau musical) la 9e Symphonie 2 fois de suite : tout d'abord dans la version connue jusqu'ici de la partition publiée en 1903 par Ferdinand Löwe puis dans la version originale suivant l'autographe de Bruckner. La différence était éclatante et les auditeurs remarquèrent que cette œuvre (et, par la suite les autres Symphonies de Bruckner) n'avait encore jamais été jouée telle que le compositeur l'avait écrite.

Les modifications de Ferdinand Löwe, Franz Schalk et autres réviseurs des Symphonies de Bruckner, supprimées par Robert Haas et ses collaborateurs scientifiques, s'exercent sur la forme, la dynamique et la sonorité.

Des coupes moindres ou importantes, apparemment pour faciliter la compréhension, détruisirent la forme originelle, les proportions, symétries et correspondances essentielles à l'intérieur de la vaste architecture brucknérienne.

Les arrangeurs pleins de bonnes intentions remplacèrent d'autorité sa dynamique en terrasses fortement contrastée, dérivée de la registration de l'orgue, par des crescendi et decrescendi. Ils supprimèrent aussi à plusieurs reprises les pauses générales si importantes pour la compréhension formelle, ajoutèrent des modifications de tempo personnelles, des accelerandi et ritardandi ainsi que d'autres « améliorations » mélodiques, harmoniques et rythmiques et ce, avec les meilleures intentions voire même, à plusieurs reprises, avec l'accord plus ou moins « volontaire » du Maître.

Les interventions les plus massives se portèrent sur les sonorités. De même qu'avec sa dynamique en terrasses apparentée à l'orgue, Bruckner a procédé selon le principe de l'architecture en groupes sonores : il structure en groupes des blocs sonores différents qui reposent sur une séparation claire des couleurs (cordes / bois / cuivres) ainsi que sur leur réunion selon des principes formels rigoureux. Il crée ainsi une tectonique sonore extrêmement originale qui est un élément structurel de la composition. Sans ces principes formels clairs, l'architecture musicale des mouvements symphoniques de vastes dimensions est incompréhensible.

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The Vienna premiere of the original version of the 9th Symphony (Alfred Orel, 1932) will be given by Clemens Krauß conducting the « Philharmoniker » .

Orchestre philharmonique de Munich

L'Orchestre philharmonique de Munich (« Münchner Philharmoniker ») est l'un des principaux Orchestres de la ville de

Munich, avec l'Orchestre symphonique de la Radio-diffusion bavaroise et l'Orchestre de l'Opéra d'État de Bavière. Fondé en 1893 par Franz Kaim sous le nom d'Orchestre Kaim (« Kaim-Orchester »), l'Orchestre attire très vite les plus grands chefs, tel Gustav Mahler qui le dirige dès 1897, puis y crée ses 4^e et 8^e Symphonies. De même, Bruno Walter assure la création du « Chant de la terre » en 1911. Felix Weingartner est le 1^{er} chef de renom à assurer la direction musicale, de 1898 à 1905, alors que le jeune Wilhelm Fürtwängler y fait ses débuts le 19 février 1906. À partir de 1910, l'Orchestre se nomme Orchestre de la Société de concerts de Munich (« Orchester des Münchener Konzertvereins »). La formation doit cesser ses activités pendant la Première Guerre mondiale, en raison du manque de financement (elle ne recevait que des capitaux privés) et de la mobilisation de certains de ses membres. L'Orchestre les reprend après la Guerre avec le soutien de la ville de Munich, sous la direction du compositeur Hans Pfitzner, puis du grand brucknérien Siegmund von Hausegger. En 1928, l'Orchestre prend son nom actuel de « Münchner Philharmoniker ». Après la victoire politique des Nazis en 1933, le talentueux Oswald Kabasta se fourvoie dans le soutien au régime d'Adolf Hitler. Après la guerre, des questions matérielles se posent avec la reconstruction de la salle de concert détruite. Hans Rosbaud puis Rudolf Kempe redonnent tout son prestige à la formation munichoise. En 1979, l'emblématique Sergiù Celibidache façonne l'Orchestre à sa manière, comme en témoignent les nombreux enregistrements de concerts publiés à sa mort.

Les directeurs musicaux

1893-1895 : Hans Winderstein.

1895-1897 : Hermann Zumpe.

1897-1898 : Ferdinand Löwe.

1898-1905 : Felix Weingartner.

1905-1908 : Georg Schnéevoigt.

1908-1914 : Ferdinand Löwe.

1919-1920 : Hans Pfitzner.

1920-1938 : Siegmund von Hausegger.

1938-1944 : Oswald Kabasta.

1945-1948 : Hans Rosbaud.

1949-1966 : Fritz Rieger.

1967-1976 : Rudolf Kempe.

1979-1996 : Sergiù Celibidache.

1999-2004 : James Levine.

2004-2011 : Christian Thielemann.

2012-2014 : Lorin Maazel.

2015-2020 : Valery Gergiev.

Créations

Günter Bialas : Concerto pour violon (1949) ; « Preisungen » (1964) ; « Lamento di Orlando » (1986) .

Hans Jürgen van Bose : « Symbolum » (1988) .

Walter Braunfels, César Bresgen : « Totentanz » (1958) .

Anton Bruckner : Symphonie n° 5 en si bémol majeur (1935) ; Symphonie n° 6 en la majeur (version originale, 1932) ; Symphonie n° 9 en ré mineur (version originale, 1932) .

Johann Nepomuk David : Variations symphoniques sur un thème de Heinrich Schütz (1943) .

Werner Egk : « Vier Italienische Lieder » (1932) - « Columbus » (1934) .

Gottfried von Einem : « Münchner Symphonie » (1985) .

Harald Genzmer : Symphonie n° 3 (1986) .

Friedrich Gulda : « Paradise Island » (1990) .

Joseph Haas, Peter Michaël Hamel : « Die Lichtung » (1988) .

Karl Amadeus Hartmann : Scherzo pour percussion (1990) .

Wilfried Hiller : « Chagall-Zyklus » (1993) .

Karl Höller : « Hymnen für Orchester » (1934) ; « Sweelinck-Variationen » , Opus 56 (1951) .

Rudolf Kelterborn : Symphonie n° 2 (1970) .

Wilhelm Killmayer : Concerto pour piano (1956) .

Nicolai Korndorf : « Sempre tutti » (1987) .

Witold Lutosławski : « Interludium » (1990) .

Gustav Mahler : Symphonie n° 4 en sol majeur (1901) ; Symphonie n° 8 « des Mille » en mi bémol majeur (1910) ; « le Chant de la Terre » (« Das Lied von der Erde ») (1911) .

Joseph Marx, Siegfried Matthus : « Die Windsbraut » (1986) .

Luigi Nono : « Camminantes ... Ayacucho » (1987) .

Hans Pfitzner : Symphonie, Opus 36a (1933) .

Max Reger : « Symphonische Rapsodie » pour violon et orchestre, Opus 147 (1932) .

Wolfgang Rihm : « Unbenannt » (1986) .

Armin Schibler : Concerto pour piano (1970) .

Alfred Schnittke : Concerto pour violoncelle (1986) .

Ferit Tüzün, Hugo Wolf : Scherzo et Finale (1940) .

Ermanno Wolf-Ferrari : Concerto pour violon (1944) .

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The Munich Philharmonic (« Münchner Philharmoniker ») is one of 3 principal city's Orchestras, along with the Bavarian Radio Symphony Orchestra and the Bavarian State Orchestra. The Orchestra was founded in Munich, in 1893, by Franz Kaim, son of a piano manufacturer, as the Kaim Orchestra. In 1895, it took-up residence in the city's « Tonhalle » (concert-hall) . It soon attracted distinguished conductors : Gustav Mahler 1st directed the group in 1897 and premiered his Symphony No. 4 and Symphony No. 8 with the Orchestra, while Bruno Walter directed the Orchestra for the posthumous premiere of Mahler's « Das Lied von der Erde » . Felix Weingartner was music-director from 1898 to 1905, and the young Wilhelm Fürtwängler made his auspicious conducting debut there in 1906. Meanwhile, Anton Bruckner pupil, Ferdinand Löwe, established an enduring tradition of Bruckner performance which continues to this day.

Throughout this time, the Orchestra, which by 1910 was known as the Munich « Konzertverein » Orchestra, was privately funded, but during World War I finances became tight and players were called for military service, forcing the Orchestra to cease operation.

After the War, the Orchestra was taken-over by the city of Munich and restarted under the leadership of composer Hans Pfitzner, soon replaced by Bruckner pioneer, Siegmund von Hausegger. In 1928, the Orchestra acquired its current name. After the rise of the Nazi Party, in 1933, the Orchestra stamped its scores with Swastikas and the words : « The Orchestra of the Fascist Movement » . (The Swastikas weren't removed until the early 1990's.) In 1938, the pro-Nazi conductor Oswald Kabasta became chief conductor, raising its musical standards even as World War II began. During the War, the « Tonhalle » was destroyed and the Orchestra, homeless, was again shut-down for a period.

After the War, fortunes recovered under the music directors Hans Rosbaud and Rudolf Kempe and, in 1979, Sergiu Celibidache took-over, raising the Orchestra to the highest world-class standards. Notoriously demanding of his players, the Romanian created a unique sound for the Orchestra. In a well published case, he tried to remove principal trombonist Abbie Conant from her position because she was a woman. Conant sued the City of Munich and, after a lengthy legal procedure, in 1993, won pay equal to that of her male colleagues along with being reinstated as full Ist soloist status as the Court found that the Orchestra and the City of Munich broke the law concerning equal treatment of men and women. Reportedly, Conant's audition was the last to be held using blind audition.

After Celibidache's sudden death, in 1996, James Levine took-over as chief conductor of the Orchestra, serving until 2004. Christian Thielemann became the Orchestra's music-director in 2004, joined by Wouter Hoekstra as Intendant. However, in 2007, Hoekstra was dismissed from his post after reported disputes with Thielemann. In 2009, the Orchestra announced the scheduled conclusion of Thielemann's tenure in 2011. Thielemann's demand to have a say over the choice of guest-conductors was not approved. In March 2010, Lorin Maazel was named the Orchestra's next chief conductor, effective with the 2012-2013 season. Although the Orchestra did not officially designate the length of the initial contract, one preliminary report in February 2010 indicated an initial contract of 3 years. On 23 January 2013, it was announced that Valery Gergiev will succeed Maazel as the principal conductor from 2015. The initial contract will run through 2020.

Over the course of its history, the Munich Philharmonic has performed premieres of Günter Bialas, Anton Bruckner, Harald Genzmer, Luigi Nono, Gustav Mahler and others.

...

The Munich Philharmonic was founded in 1893 through the private initiative of Franz Kaim, the son of a piano manufacturer. Since then, the Orchestra has left an indelible imprint on Munich's cultural life under the leadership of renowned conductors.

In the Orchestra's earliest years (initially under the name : « Kaim Orchester ») conductors like Hans Winderstein, Hermann Zumpe and the Bruckner pupil Ferdinand Löwe guaranteed both a high-technical standard of performance

and enthusiastic support of contemporary artistry. Right from the outset, their artistic concept included the effort to structure programs and prices to allow access to the concerts by all levels of society. Felix Weingartner, who directed the Orchestra, from 1898 to 1905, enhanced its international reputation with several tours to other countries.

Gustav Mahler directed the Orchestra, in 1901 and 1910, at the respective world premieres of his 4th and 8th Symphonies. In November of 1911, the Orchestra, then called the « Konzertverein Orchester » performed the world-premiere of Mahler's « Das Lied von der Erde » (The Song of the Earth) under Bruno Walter's direction - only 6 months after the composer's death, in Vienna.

From 1908 to 1914, Ferdinand Löwe again took-over the Orchestra. In the wake of a triumphant guest appearance in Vienna, on March 1, 1898, featuring Anton Bruckner's 5th Symphony, he conducted the 1st large-scale Bruckner concerts and, thereby, founded the Orchestra's Bruckner tradition, which has continued unbroken to the present-day. During the administration of Siegmund von Hausegger, who guided the Orchestra as its General Music Director, from 1920 to 1938, the world-premieres of 2 Bruckner Symphonies, in their original versions, took place as well as the final, definitive change of the Orchestra's name to « Münchner Philharmoniker » .

From 1938 to the summer of 1944, Austrian conductor Oswald Kabasta led the Orchestra, advancing the Munich Philharmonic's Bruckner tradition and also demonstrating the already established high standards of the Orchestra on a number of tours, at home and abroad.

The 1st concert after the Second World War was opened by Eugen Jochum with the Overture to Shakespeare's « A Midsummer Night's Dream » by Felix Mendelssohn-Bartholdy, whose music had been ostracized during the Nazi era. With Hans Rosbaud, the Philharmonic gained an outstanding leader in the autumn of 1945, a man who passionately advocated modern music. Rosbaud's successor (from 1949 to 1966) was Fritz Rieger. During the era of Rudolf Kempe, who headed the Orchestra from 1967 until his untimely death in 1976, the Philharmonic undertook its 1st tours to Japan and the former Soviet Union.

In February of 1979, Sergiu Celibidache conducted his 1st concert series with the Munich Philharmonic and, in June of the same year, he was appointed General Music Director. Concert tours took him and the Orchestra through many European countries as well as to South America and Asia. The legendary Bruckner concerts made a major contribution to the Orchestra's international standing, and during the Celibidache era the Orchestra was repeatedly invited to accompany the Federal Government or the Federal President as musical ambassadors.

Following the War-time destruction of its old home, the so-called « Tonhalle » on the Türkenstraße, the Orchestras spent over 40 years in Munich's « Herkulesaal » . In 1985, the Philharmonic once again acquired its own concert-hall with the « Philharmonie » in the « Gasteig » , Munich's municipal cultural center.

...

The Munich Philharmonic Orchestra was founded in 1893 on the private initiative of Franz Kaim, the son of a piano

manufacturer, and has since then left an indelible imprint on Munich's musical life under the direction of renowned conductors. In the earliest years of the Orchestra (initially under the name : « Kaim Orchestra ») conductors like Hans Winderstein, Hermann Zumpe and Anton Bruckner pupil, Ferdinand Löwe, guaranteed the high-technical performance level and dedicated considerable attention to the contemporary music of the time.

From the outset, it was part of the artistic concept to establish programs and admission charges geared toward welcoming all levels of the population to the concerts. When Felix Weingartner took-over the Orchestra, from 1889 to 1905, the number of foreign tours increased, enhancing the ensemble's international reputation.

Gustav Mahler conducted the Orchestra, in the years 1901 and 1910, at the world-premieres of his 4th and 8th Symphonies. In November of 1911, the ensemble, meanwhile renamed the « Concert Association Orchestra » , presented the world-premiere of Mahler's « Das Lied von der Erde » under the direction of Bruno Walter - only a half year after the composer's death, in Vienna.

From 1908 to 1914, Ferdinand Löwe re-assumed the helm of the Orchestra. Following a triumphant guest-performance in Vienna, on March 1, 1898, featuring Bruckner's 5th Symphony, he led the 1st Bruckner concerts and, thus, established the Orchestra's Bruckner tradition, which continues to this day.

During the administration of Siegmund von Hausegger, who presided over the Orchestra as General Music Director, from 1920 to 1936, the world-premieres of 2 Bruckner Symphonies, in their original versions, among other compositions took place as well as the renaming of the Orchestra as « Munich Philharmonic » (« Münchner Philharmoniker ») , thus, giving it its final name.

From 1938 until the summer of 1944, the Austrian conductor Oswald Kabasta headed the Orchestra, gloriously continuing the Munich Philharmonic's Bruckner tradition as well as proving its quality in a number of guest-appearances, at home and abroad.

The 1st concert after World War II was opened by Eugen Jochum with the Overture to Shakespeare's « A Midsummer Night's Dream » by Felix Mendelssohn-Bartholdy, whose music had been banned during the Nazi dictatorship.

In the autumn of 1945, the Philharmonic acquired the services of Hans-Rosbaud, an outstanding orchestral director, who also took-up the cudgels for the cause of new music.

Rosbaud's successor, from 1949 to 1966, was Fritz Rieger, during whose administration the foundation was laid for the Philharmonic's successful work with young people. During the era of Rudolf Kempe, who guided the Orchestra, from 1961 until his untimely death in 1976, the Philharmonic made its 1st tour to what was then the U.S.S.R. and climbed to a position as an international top Orchestra.

In February 1979, Sergiu Celibidache led his 1st concerts with the Munich Philharmonic, and was appointed the Orchestra's General Music Director, in July of the same year. There, followed concert tours taking the Orchestra to

several countries in Europe, to South America and to Asia.

Meanwhile, the legendary Bruckner concerts made a major contribution to the international status of the Orchestra. After long, intensive years in Munich's « Herkulesaal der Residenz », the Philharmonic finally had its own concert-hall, in 1985, with the opening of the « Philharmonie » in the municipal culture center on the « Gasteig », after 40 homeless years - its old home base, the so-called « Tonhalle » on « Türkenstraße 5 » had been completely destroyed in 1944.

From September 1999 until 2004, James Levine was the Chief-Conductor of the Munich Philharmonic. He joined the Munich Philharmonic on a number of extensive concert tours. After a long European tour, in the winter of 2000, they gave a guest-performance with James Levine in New York's « Carnegie Hall ». In the summer of 2002, they made their joint « début » at the BBC « Proms », in London.

The German Music Publishers' Association singled-out the Munich Philharmonic in the spring of 2003, awarding it the prize for the « Best Concert Programs of the 2003-2004 Season ». In May of 2003, Christian Thielemann signed his contract as new General Music Director. On October 29, 2004, he conducted his inaugural concert featuring the 5th Symphony by Anton Bruckner.

On October 20, 2005, the Munich Philharmonic under the direction of Christian Thielemann had the honour of giving a concert in the presence of Pope Benedict XVI, at the Vatican, with 7,000 invited guests in the audience.

In November 2001, the Orchestra traveled with Christian Thielemann to Asia and played concerts in Japan, Korea and China. These totally successful performances were followed by a 2nd invitation for the Orchestras to come to Japan for 5 concerts in March of 2010.

A series of concert performances of « Der Rosenkavalier » by Richard Strauß, conducted by Christian Thielemann in January of 2009, ushered in a long-standing collaboration with the Festival Theatre, in Baden-Baden. 1 year later, Richard Strauß's « Elektra » followed. In January of 2011, the Munich Philharmonic presented the 4 Symphonies by Johannes Brahms.

A totally successful tour brought the Orchestra, in September 2010, to South America for concerts conducted by Conductor Laureate Zubin Mehta.

To commemorate the 100th anniversary of the Munich world-premiere, Christian Thielemann led 2 performances of Gustav Mahler's Symphony No. 8, in October of 2010.

Lorin Maazel assumed the position of Chief Conductor of the Munich Philharmonic in 2012. In his 2 year tenure, Maazel expanded the Orchestra's repertoire and worked on flexible sounds.

...

Die Münchner Philharmoniker sind eines der international renommiertesten deutschen Spitzenorchester. Sie sind in der Trägerschaft der Landeshauptstadt München.

Das 1893 von dem Klavierfabrikantensohn Hofrat Franz Kaim zusammen mit dem Philharmonischen Chor München gegründete Orchester hieß zunächst Kaim-Orchester und anschließend Orchester des Münchener Konzertvereins, bevor es 1928 seinen heutigen Namen erhielt.

International bekannt wurde das Orchester erstmals unter der Leitung von Felix Weingartner von 1898 bis 1905. Das Orchester wirkte 1901 und 1910 bei Uraufführungen von Werken von Gustav Mahler (4. und 8. Sinfonie) unter Leitung des Komponisten mit. Wilhelm Fürtwängler gab 1906 mit den Münchner Philharmonikern sein Debüt als Dirigent. Die Tradition des Orchesters, Werke von Anton Bruckner aufzuführen, geht auf den von 1908 bis 1914 erneut das Orchester leitenden Ferdinand Löwe zurück. So dirigierte etwa der 1920 bis 1938 als Generalmusikdirektor fungierende Siegmund von Hausegger zwei Brucknersinfonien bei deren Uraufführung mit den Münchner Philharmonikern, die zur selben Zeit den heute gültigen Namen annahm. Des Weiteren hatten mit dem Das Lied von der Erde unter Bruno Walter sowie Werken von Günter Bialas, Harald Genzmer und Luigi Nono weitere Werke ihre Uraufführung bei den Münchner Philharmonikern.

Nach dem Zweiten Weltkrieg wurde das Orchester mit der Aufführung der Ouvertüre zu Shakespeares Sommernachtstraum von Felix Mendelssohn-Bartholdy unter der Leitung von Eugen Jochum fortgeführt. 1967 wurde Rudolf Kempe Chefdirigent, unter seiner Leitung besuchte das Orchester die UdSSR und erzielte erstmals weltweit besondere Aufmerksamkeit. Von 1979 bis zu seinem Tod am 14. August 1996 prägte insbesondere Sergiu Celibidache das Bild des Orchesters entscheidend. Ihm folgte von 1999 bis 2004 James Levine als Chefdirigent. Im Mai 2003 unterzeichnete Christian Thielemann einen 7 Jahres-Vertrag als neuer Generalmusikdirektor. Seine Amtszeit begann am 1. September 2004. Der Vertrag wurde nicht verlängert. Er wechselte 2012 nach Dresden zur Sächsischen Staatskapelle. Seit der Saison 2012 ist Lorin Maazel Chefdirigent. Ab Herbst 2015 soll Valery Gergiev neuer Chefdirigent des Orchesters werden.

...

Um 1900 hatte die Zunft 800 Mitglieder. Man gab regelmäßig im Kill's Kolloseum oder im Odeon, die großen Säle in München, Konzerte. Es wurden aber nicht nur Lieder in Konzerten gesungen, sondern auch Feste, vor allem Faschingsveranstaltungen, von der Zunft organisiert. Innerhalb der Zunft gab es immer wieder verschiedene Untergruppierungen. Ein paar Sänger, welche auch ein Instrument spielen konnten, taten sich zusammen. Daraus entstand schließlich um 1870 ein eigenes Symphonieorchester. Während sich normalerweise Chöre oder Orchester nur zu gelegentlichen Projekten zusammenfinden, gibt die Zunft in jedem Konzert Chor- und Orchestermusik zu hören. Für die Unterhaltungsmusik taten sich Zünftler zu einer Blaskapelle zusammen. Und auch diverse Kammermusikensembles gab und gibt es in der Zunft. Einige dieser Untergruppierungen machten sich selbstständig. So gab es die Tanzbären, die Singbären oder die Turmfalken. Die gesellige Vereinigung « Die Turmfalken eingetragener Verein » existiert noch heute und der Kontakt zwischen den Vereinen wird immer noch gut gepflegt. Die Zunft wurde sogar öfters von den Münchner

Philharmonikern eingeladen bei großen Chorwerken mitzuwirken. Die Münchner Philharmoniker entstanden 1893 aus einer Privatinitiative Franz Kaim und hießen Kaim-Orchester. Es war von Julio Mirón dirigiert die Bürger-Sänger-Zunft Beginn an ein Profiorchester. Öfters gaben das Orchester und die Zunft gemeinsam Konzerte. So sang die Zunft den Schlusschor von Liszt Faustsymphonie erstmals 1911 bei einem Konzert der Münchner Philharmoniker. 1926 wirkten Mitglieder der Zunft bei einer Aufführung Beethovens 9. Symphonie unter Hans Knappertsbusch mit. 1947 gab es eine Rundfunkübertragung des Oratoriums Legende von der heilige Elisabeth von Franz Liszt bei dem die Zunft mit anderen Münchner Chören unter den Zunftdirigenten Doktor Ritt.

« Kaim-Saal oder Tonhalle »

Der Jugendstil-Architekt Martin Dülfer schuf 1895 einen Konzertsaal für das « Kaim'sche Philharmonische Orchester », den « Kaim-Saal » in München, Türkenstraße 5, der im Oktober 1905 in « Tonhalle » umbenannt wurde. Am 25. April 1944 wurde er durch Bomben zerstört und nicht wieder aufgebaut.

...

Der Kaim-Saal war eine Konzerthalle in München-Maxvorstadt. Das Gebäude im Louis-Seize-Stil wurde 1895 vom Architekten Martin Dülfer errichtet, im Oktober 1905 in Tonhalle umbenannt und 1944 durch Fliegerbomben zerstört. Die Halle war eine der ersten Spielstätten der heutigen Münchner Philharmoniker, die von Franz Kaim 1893 unter dem Namen Kaim-Orchester gegründet worden waren.

Am 25. Juni 1903 fand im Saal eine Teil-Uraufführung von Arthur Schnitzlers « Reigen » statt : Der Akademisch-dramatische Verein ließ die Szenen IV bis VI in einer geschlossenen Mitgliederveranstaltung aufführen und wurde nachfolgend vom Senat der Universität aufgelöst.

Pfingsten 1907 war der Kaim-Saal der Veranstaltungsort des « Münchner Kongress » der Theosophischen Gesellschaft, durch den die Trennung Rudolf Steiners von dieser Vereinigung eingeleitet wurde.

Thomas Mann nahm im Mai 1904 in einem Brief an seine spätere Ehefrau Katia Pringsheim Bezug auf den Konzertsaal und schrieb :

« Merkwürdigerweise ist es fast immer der Kaimsaal, wo ich Sie sehe - was daher kommt, daß ich Sie früher oft dort durch das Opernglas beobachtete, bevor wir uns kannten. »

An der Stelle des Gebäudes in der Türkenstraße 5 befindet sich heute ein Bürohaus mit dem Sitz des Bayerischen Hotel- und Gaststättenverbands.

Die Firma Eberhard Friedrich Walcker erbaute 1895 als Opus 733 eine Orgel mit 50 Registern. Max Regers Choralfantasie Opus 52 Nr. 3 fand hier unter Karl Straube am 9. November 1901 ihre Uraufführung.

...

Kaim-Saal oder Tonhalle, Türkenstraße (1895, nicht erhalten) . Dülfer errichtete (« Kaim'scher Konzertsaal ») in der Türkenstraße 5 im Louis-Seize-Stil. Die Halle war eine der ersten Spielstätten des Kaim-Orchester des schwäbischen Dirigenden Franz Kaim. Das Orchester war Vorgänger der heutigen Münchner Philharmoniker. Der Schriftsteller Thomas Mann war ein häufiger Besucher des Konzertsaals. Dort wurde er erstmals auf Katja Pringsheim aufmerksam, die später seine Frau wurde. 1905 wurde der Kaim-Saal in Tonhalle umbenannt. Im Zweiten Weltkrieg wurde Dülfers Konzertsaal allerdings durch Fliegerbomben zerstört und ist heute nicht mehr erhalten. Stattdessen befindet sich dort heute ein Bürohaus mit dem Sitz des Bayerischen Hotel- und Gaststättenverbands.

...

Nicht allzu weit von dieser Hochburg künstlerischer Freiheit entfernt, an der Ecke Türkenstraße und Prinz-Ludwig-Straße, fand sich ein weiterer Anlaufpunkt für den kunstinteressierten Münchner. Die 1895 erbaute Tonhalle beherbergte die Vorgänger der heutigen Münchner Philharmoniker, das 1893 von Franz Kaim gegründete Kaim-Orchester, und galt neben dem Odeon als eine der wichtigsten Konzerthallen Münchens. Im Gegensatz zum Lokal Simplicissimus, das heute « Alter Simpl » heißt und dem man immer noch einen Besuch abstatten kann, erinnert an die im Zweiten Weltkrieg zerstörte Tonhalle nur noch eine Gedenktafel.

Anton Bruckner, Richard Strauß et Siegmund von Hausegger

These were 2 composers with whom Hausegger had an especially close connection, the former as a historical ideal, the latter as an esteemed contemporary. His acquaintance with Anton Bruckner began in 1886, when he was 14, at a performance under Karl Muck of the 7th Symphony. After the performance, he heard Bruckner improvise on the organ before a select audience after which his father toasted Bruckner, Muck and the evening's performance.

That summer, on the way to the Bayreuth Festival with his father, he renewed the acquaintance when he and his father sat with Bruckner during lunch at the Regensburg train station. Hausegger was at the world-premiere of Bruckner's 5th Symphony in Graz, under Franz Schalk, on April 8th, 1894.

When he led his 1st concert in Germany, with the Kaim Orchestra, in 1899, in addition to Beethoven's « Coriolan » Overture and his own « Dionysian Fantasia », the lion's share of the evening went to the Bruckner 7th. On December 17, 1900, he led the Munich premiere of Bruckner's mighty 8th, at one of his Modern Evenings' concerts with the Kaim Orchestra, as well as leading Bruckner performances in Berlin, Frankfurt and Hamburg. In 1929, in Munich, he helped found the local chapter of the Bruckner Society, gave lectures to the group and there, in 1931, conducted a complete Bruckner cycle.

The pinnacle of his relationship with Bruckner came on April 2nd, 1932, when, before an invited audience in Munich, he conducted 1st the Ferdinand Löwe, then the original version, of Bruckner's 9th Symphony. His most well-known performance, it was an internationally acclaimed triumph. Bruckner's original thoughts were, of course, a revelation,

adding impetus to the cause of hearing his Symphonies as he'd really intended. During these times, he worked with Robert Haas and Elsa Krüger, editing the original versions of Bruckner's scores.

His devotion included participation in international Bruckner Festivals in Munich, in 1933, and in the 1934 Bruckner Festivals, in Linz and Mannheim. On October 28th, 1935, he continued his pioneering efforts with the world-premiere in Munich of Bruckner's 5th Symphony. Less fortunate, in its political context, was his directing the Finale of Bruckner's 5th at the cultural congress within the 1937 Nürnberg Party rally and, in the same year, at the dedication of Bruckner's bust in the « Walhalla », in Regensburg. Additionally, he conducted the 1938 « Bruckner-Fest » in Mannheim and, in 1939, the Greater German « Brucknerfest » , in Linz and Vienna.

In 1938, he came-out of retirement to record the original version of the Bruckner 9th with his beloved Munich Philharmonic. In addition to being an Honorary member of the International Bruckner Society, he was president of Munich local chapter and the recipient of the Bruckner Medal from the city of Linz.

« Of all modern German artists, Richard Strauß was the 1st who actively interested himself in me and my work, and ever since, he has done his utmost to forward me in my career by his active friendship. » ...

Even as an adolescent, Hausegger heard performances in Graz of Strauß' early tone poems. Given his household's zeal for Franz Liszt and Richard Wagner, a friendly reception to Strauß was guaranteed. In January 1895, when Hausegger finished his Opera « Zinnober » , he and his father went to Berlin and played it for some powers that were, including Oscar Bie, Karl Muck, Richard Strauß and Felix von Weingartner.

Strauß, favorably impressed, recommended he submit it to the Munich theatre for performance. There, in 1898, Strauß himself conducted the premiere. The performance was all an artist could wish for and Hausegger had hopes of the work entering the repertoire. Sadly, Strauß left for a position in Berlin and, without his patronage, the score became a resident of the library. When Hausegger wrote the « Dionysian Fantasia » , his 1st published Symphonic work, one of its prime influences was the sense of artistic liberation he got from hearing the early tone poems of Strauß.

The 2 were also active in the « Allgemeine Deutsche Musikverein » and the « Genöbenschaft Deutschen Tonsetzer » . The 1st organization promoted performances of modern German music ; the latter fought for composers' performing rights and royalties.

Both men had summer homes nearby one another in the Alps : Strauß, in Garmisch Partenkirchen ; and Hausegger, at Obergrainau. Thus, in the off-season, they'd visit. In 1941, Strauß gave Hausegger 2 Opera fragments : from « Semiramide » after Calderón ; and « Beloved Nausicaa » , to a Josef Gregor text, saying :

« I'm too old for these, and worn-out by 15 Operas, but you still have time. Courage and faith ! »

At that time, of course, Strauß was 77 ; Hausegger 69. One warms to the picture of these 2 veteran post-Romantic warriors, recollecting in tranquility, both no doubt dismayed at some of the paths music (and their world generally)

had taken.

On one of Hausegger's last visits, the conversation turned to a discussion of the important factors in the artistic life. Beaming, Richard Strauß turned to Hella von Hausegger, to lighten the subject and asked :

« Do you know the difference between Siegi and me ? Siegi wants the stars and I want 20 marks ! »

While some of Strauß' ribbing has a touch of patronization, his statement upon hearing of Hausegger's death reflects a more enduring belief :

« With Siegmund von Hausegger departed, one of the last and best true Germans from this wretched earth. The cultural world has lost a great artist of high-caliber, with a character of rare honesty, idealistic conviction and the noblest of aspirations. I only regret that I myself am no longer able to lay on his coffin the laurel crown of which he was so worthy. »

...

6 avril 1932 : Le chef Felix Maria Gatz dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

9 et 10 avril 1932 : Lors d'un concert donné à Vienne, le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Tannhäuser » de Wagner ; et le poème symphonique « Till Eulenspiegels lustige Streiche » de Strauß.

14 et 15 avril 1932 : (1er Concert de gala entourant les célébrations du 50e anniversaire de l'Orchestre philharmonique de Berlin) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner. Au même programme : la Suite n° 2 de Bach, avec le flûtiste Albert Harzer ; et la première mondiale du « Philharmonisches Konzert » de Hindemith.

Lors d'une cérémonie spéciale, Furtwängler reçoit, de la part du Président Hindenburg, la Médaille d'Or « Gœthe » .

15 septembre 1932 : Le chef Eugen Jochum dirige la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est retransmis par la radio du « Reich » .

No less an interpreter of Bruckner than Günter Wand once called the 5th Symphony « the most perplexing work in the composer's canon » .

Octobre 1932 : Le chef Otto Klemperer, alors directeur musical de la « Staatskapelle » de Berlin, dirige la 5e Symphonie de Bruckner.

Klemperer ignored a request from Wilhelm Furtwängler to substitute another Symphony to avoid duplication with the Berlin Philharmonic Orchestra, later in the season.

Enthusiastic reviews preferred Klemperer's « sharper outlines and clear, cooler light » to Furtwängler's « essentially Romantic » approach.

The « Berliner Börsen Courier » found that :

« Klemperer gave the enormous Symphony all the splendour of colour, the pathos, the hymn-like fervour it calls for. The structure was entirely clear, never before has one experienced the intellectual unity of the Finale so strongly, precisely because Klemperer never exaggerated. Everything was contained by a calm that comes with complete maturity. »

It was Furtwängler who had to change his programme that season.

Under Otto Klemperer, performances of the 5th Symphony (which he had substantially to re-learn when the new Robert Haas edition restored a 122 bar cut in the Finale) were always something of an event, even if audiences outside Austria and Germany (especially, American ones in the late-1930's, and Walter Legge in the 1950's) at 1st found the work something of a trial.

26 octobre 1932 : Le chef Felix Maria Gatz dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

24 novembre 1932 : Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec la Philharmonie, à Berlin. Au même programme, de Mozart : l'Ouverture « die Zauberflöte » et la Symphonie n° 38. Le concert est commandité par la ville de Berlin.

27 et 28 novembre 1932 : Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec la Philharmonie, à Berlin. Au même programme : la Symphonie n° 38 de Mozart ; le baryton allemand Heinrich Schlusnus interprète des airs de Durante, Gluck, Giordani et Carissimi (série : « Philharmonisches Konzert ») .

1er décembre 1932 : Le chef Bruno Walter dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la première de la version originale de la 9e Symphonie d'Anton Bruckner. Il s'agit du 6e concert de la saison.

7 décembre 1932 : Le chef Eugen Jochum dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

9 décembre 1932 : Le chef Otto Siebert dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

1933

1933 : (Photo) Adolf Hitler listens to radio broadcast of the results of German parliamentary elections. The Nazi Party wins 43.9 % , the Nationalists (DNVP) 8 % , for a majority between them ; after the Communist deputies are arrested or forced underground the Nazis themselves have a majority.

1er janvier 1933 : Le chef Otto Klemperer dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 5e Symphonie d'Anton Bruckner. Il s'agit du 9e concert de la saison.

30 janvier 1933 : Arrivée de Adolf Hitler au pouvoir.

Adolf Hitler est appelé à la Chancellerie (un poste équivalent à celui de Premier ministre) .

Le président de la République, le vieux maréchal Paul von Hindenburg (86 ans) , demande à Hitler (43 ans) , chef ou « Führer » du Parti national-socialiste allemand (le « NSDAP » , en abrégé nazi) de former le nouveau gouvernement allemand. C'est l'aboutissement inattendu d'un parcours cahotique marqué par de nombreux revers.

Tractations indignes

La nomination surprenante de Hitler fait suite à des tractations menées par le docteur Hjalmar Schacht. Ce dernier est un financier réputé. Ancien président de la « Reichsbank » , il est à l'origine du redressement spectaculaire de l'économie allemande après la crise monétaire de 1923, « l'année inhumaine » .

Avec quelques autres sommités du monde économique, il demande par lettre à Hindenburg de nommer à la chancellerie le « chef du groupe national le plus nombreux » , autrement dit Hitler. Il y voit le moyen de détourner les masses populaires des communistes et de les rallier à la République de Weimar ! Il est vrai qu'en 1932, l'horreur absolue est représentée par le communisme. À défaut d'être informés des méfaits de Joseph Staline, les Démocrates gardent un souvenir horrifié de la République des Conseils à Munich comme de la dictature de Bela Kun, en Hongrie, et de la guerre civile en Russie, une dizaine d'années plus tôt.

Les dirigeants allemands, qui ont perdu la confiance des citoyens à cause de leur politique de « déflation » , espèrent que Hitler saura s'opposer à la menace d'une prise de pouvoir bolchévique, rétablir l'autorité de l'État et agir en personne responsable.

Hjalmar Schacht organise une rencontre entre le chancelier Franz von Papen et Adolf Hitler, le 4 janvier 1933, dans une villa mise à disposition par le banquier Kurt von Schröder.

À la suite de celle-ci, von Papen soutient la nomination de Hitler comme chancelier sous réserve que lui-même soit vice-chancelier et qu'il n'y ait que 2 autres Nazis au gouvernement. Ce seront Wilhelm Frick, ministre de l'Intérieur du « Reich » , et Hermann Göring, ministre sans portefeuille, par ailleurs ministre de l'Intérieur du « Land » de Prusse.

Von Papen et les Conservateurs espèrent se servir du « Führer » nazi pour enrayer la menace communiste. Pleins d'illusions, ils croient pouvoir le garder en main. Son Parti est, en effet, en perte de vitesse depuis les élections législatives du 6 novembre 1932 qui lui ont valu 33,1 % des suffrages, au lieu de 37,3 % en juillet. Il a perdu 2 millions de voix sur un total de 17 millions, en 4 mois.

Le nouveau chancelier constitue de la façon la plus légale un gouvernement largement ouvert aux représentants de la droite classique. Il ne compte que 3 Nazis, Hitler compris. Von Papen est lui-même vice-chancelier. Faute de majorité absolue au Parlement, Hitler paraît loin de pouvoir gouverner à son aise. Personne ne prend au sérieux ses discours racistes. Beaucoup d'Allemands pensent, par contre, qu'il peut redresser le pays en proie à la crise économique.

Course à la dictature

Avec une rapidité foudroyante et par des moyens tout à fait illégaux, Hitler va asseoir sa dictature en dépit de la faible représentation de son Parti au gouvernement et au « Reichstag » .

Dès le lendemain de son investiture à la Chancellerie, Hitler dissout le « Reichstag » et prépare de nouvelles élections pour le 5 mars 1933. Dans le même temps, il trace ce que son chef de la propagande, Josef Goebbels, appelle « les grandes lignes de la lutte armée contre la terreur rouge » .

Hitler salue Hindenburg à Postdam, le 21 mars 1933. Les miliciens de son Parti, les Sections d'Assaut (SA) , terrorisent l'opposition en guise de campagne électorale (ils commettent pour le moins 51 assassinats) .

Ils bénéficient de la position-clé de l'un des principaux acolytes de Hitler, à savoir Hermann Göring.

Celui-ci est ministre de l'Intérieur du principal État allemand, la Prusse, et il en profite pour manipuler la police, révoquer les fonctionnaires hostiles, placer des Nazis aux postes essentiels.

Hitler fait planer le spectre de la « révolution bolchevique » mais celle-ci tardant à éclater, il décide de l'inventer. Le 24 février, une descente de police au siège du Parti communiste allemand permet à Göring d'annoncer la saisie de documents annonçant ladite révolution. Mais ces documents ne seront jamais publiés.

Comme toute cette agitation ne semble pas suffire à rallier une majorité de suffrages aux Nazis, ces derniers décident, en conséquence, de brûler l'édifice du « Reichstag » .

Les 9es élections fédérales allemandes de la République de Weimar eurent lieu le 5 mars 1933. Elles auront été la dernière consultation électorale libre en Allemagne avant la Seconde Guerre mondiale. En raison du succès du Parti nazi, son dirigeant et chancelier de l'Allemagne, Adolf Hitler, a été en mesure de recourir à l'Acte générateur, qui lui a donné des pouvoirs équivalents à ceux d'un dictateur.

L'élection a eu lieu peu de temps après l'incendie du « Reichstag » , le parlement allemand, apparemment par un

communiste conseiller hollandais, Marinus van der Lubbe. Cependant, certains historiens ont affirmé que cet incendie avait été commandité par Hitler afin de discréditer les militants communistes du KPD, l'accident ayant été perpétré par des hommes appartenant à un groupe de SA. Cet événement a eu l'effet conjoint d'un abaissement de la popularité du Parti communiste (KPD), tout en permettant à Hitler de persuader le Président Paul von Hindenburg (1847-1934) de signer le décret dit « Incendie du Reichstag ». Cette loi d'urgence a supprimé bien des libertés civiles et a permis l'arrestation arbitraire des dirigeants du KPD peu avant l'élection, la répression du vote communiste et la consolidation du Régime nazi. Cet événement a eu pour nombre d'historiens, un impact majeur sur le résultat des élections.

Dans les zones à l'est de l'Elbe, les Nazis obtiennent plus de 50 % des voix. À Berlin et Hambourg, ils en obtiennent moins de 35 %.

En dépit de la forte progression des Nazis par rapport aux élections de novembre 1932, ces derniers, avec 43,9 % des suffrages, n'ont pas atteint les 50 % comme Hitler l'avait espéré. Par conséquent, celui-ci a été contraint de maintenir sa coalition avec le Parti national du peuple allemand pour contrôler la majorité au parlement. En outre, Hitler a besoin d'une majorité des 2/3 pour obtenir le vote de l'Acte générateur (une loi qui lui permettrait d'en promulguer d'autres sans consulter le « Reichstag »), qu'il a acquise après avoir persuadé le Parti du centre de voter en sa faveur. Le projet de loi a été voté le 23 mars. Seuls les Sociaux-Démocrates se sont opposés à la mesure, qui est entrée en vigueur le 27 mars, en tenant compte du fait que certains députés Sociaux-Démocrates ont été empêchés de siéger par les SA. Les députés communistes, représentant 17 % des effectifs du « Reichstag », ont été arrêtés avant le vote pour leur rôle suspect dans l'incendie du « Reichstag ». Bien que l'Acte générateur ne fût censé être effectif que pendant 4 ans, il a été officiellement prolongé à 2 reprises. Le SPD et le KPD ont rapidement été déclarés hors-la-loi, et l'Allemagne s'est fermement établie comme une dictature.

Juif et membre d'un courant artistique que le régime nazi considérait comme « dégénéré », Arnold Schönberg est contraint de fuir son pays. En 1933, après un court séjour en France (où il se reconvertisse au judaïsme à la synagogue de la rue Copernic, à Paris), il est à New York et Boston où il enseigne au « Malkin Conservatory ».

Aux États-Unis, Schönberg esquissera même un projet de sauvetage des juifs d'Europe et pour le réaliser, évoquera même la possibilité d'abandonner la musique ; mais ce projet ne se réalisera pas. Au cours de la dernière décennie de sa vie, il tentera de proposer un nouveau type de liturgie juive, et même une reformulation complète de certaines prières (le « Kol Nidre », prière qui ouvre le « Yom Kippour »).

...

The coming to power of Adolf Hitler and the Nazis causes the emigration of many Jewish musicians from Europe, including Arnold Schönberg and Erich Wolfgang Korngold, who settle in Los Angeles, and Bruno Walter, who goes to New York. Schönberg converts back to Judaism, in 1933, and vehemently re-affirms his Jewish ancestry ; he also changes the spelling of his name to « Schönberg » because of the lack of umlauts on American typewriters.

Erich Wolfgang Korngold's chief occupation in America is composing film-scores for such 1930's Warner Brothers

Classics as « The Sea Hawk » and « Captain Blood » - his style sets the tone for the sound of Hollywood soundtracks into the 1950's, and enjoys a big revival again, after 1977, with John Williams's « Star Wars » , whose main theme is almost a carbon-copy of Korngold's « King's Row » .

...

Arnold Schönberg continued in his post until the Nazis came to power under Adolf Hitler, in 1933. While vacationing in France, he was warned that returning to Germany would be dangerous. Schönberg formally reclaimed membership in the Jewish religion at a Paris synagogue, then traveled with his family to the United States. However, this happened only after his attempts to move to Britain came to nothing. He enlisted the aid of his former student and great champion Edward Clark, now a senior producer with the BBC, in helping him gain a British teaching post or even a British publisher, but to no avail.

His 1st teaching position in the United States was at the Malkin Conservatory, in Boston. He moved to Los Angeles, where he taught at the University of Southern California and the University of California, Los Angeles, both of which later named a music building on their respective campuses Schönberg Hall (UCLA Department of Music, 2008 ; University of Southern California Thornton School of Music, 2008) . He was appointed visiting professor at UCLA, in 1935, on the recommendation of Otto Klemperer, music-director and conductor of the Los Angeles Philharmonic Orchestra ; and, the next year, was promoted to professor at a salary of \$ 5,100.00 per year, which enabled him, in either May 1936 or 1937, to buy a Spanish Revival house at number 116 North Rockingham in Brentwood Park, near the UCLA campus, for \$ 18,000.00 . This address was directly across the street from Shirley Temple's house and, there, he befriended fellow composer (and tennis partner) George Gershwin. The Schönbergs were able to employ domestic help and began holding Sunday afternoon gatherings that were known for excellent coffee and Viennese pastries. Frequent guests included Otto Klemperer (who studied composition privately with Schönberg, beginning in April 1936) , Edgard Varèse, Joseph Achron, Louis Gruenberg, Ernst Toch and, on occasion, well-known actors such as Harpo Marx and Peter Lorre. Composers Leonard Rosenman and George Tremblay studied with Schönberg, at this time.

After his move to the United States, in 1934, the composer used the alternative spelling of his surname « Schönberg » , rather than « Schœnberg » , in what he called « deference to American practice » , though according to one writer, he 1st made the change a year earlier.

He lived there the rest of his life but, at 1st, he was not settled. In around 1934, he applied for a position of teacher of harmony and theory at the New South Wales State Conservatorium, in Sydney. The Director, Edgar Bainton, rejected him for being Jewish and for having « modernist ideas and dangerous tendencies » . Schönberg also, at one time, explored the idea of emigrating to New Zealand. His secretary and student (and nephew of Schönberg's mother-in-law Henriette Kolisch) , was Richard (Dick) Hoffmann Junior, Viennese-born but who lived in New Zealand from 1935 to 1947, and Schönberg had, since childhood, been fascinated with islands, and with New Zealand in particular, possibly because of the beauty of the postage stamps issued by that country.

During this final period, he composed several notable works, including the difficult Violin Concerto, Opus 36 (1934-

1936) ; the « Kol Nidre » , Opus 39, for chorus and orchestra (1938) ; the « Ode to Napoleon Buonaparte » , Opus 41 (1942) ; the haunting Piano Concerto, Opus 42 (1942) ; and his memorial to the victims of the Holocaust, « A Survivor from Warsaw » , Opus 46 (1947) . He was unable to complete his Opera, « Moses und Aron » (1932-1933) , which was one of the 1st works of its genre written completely using dodecaphonic composition. Along with 12 tone music, Schœnberg also returned to tonality with works during his last period, like the Suite for Strings in G major (1935) ; the « Chamber Symphony » No. 2 in E-flat minor, Opus 38 (begun in 1906, completed in 1939) ; the « Variations on a Recitative » in D minor, Opus 40 (1941) . During this period, his notable students included John Cage and Lou Harrison.

12 janvier 1933 : Le chef Heinz Unger dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société des Amis de la Musique de Berlin (« Gesellschaft der Musikfreunde zu Berlin ») à l'occasion du 25e anniversaire de fondation.

26 janvier 1933 : Le chef Felix Maria Gatz dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

10 mars 1933 : Le chef Felix Maria Gatz dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

23 mai 1933 : Le chef Felix Maria Gatz dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la Société Anton Bruckner.

27 mai 1933 : Le chef Hans Hörner dirige la Symphonie n° 0 (« die Nullte ») de Bruckner avec l'Orchestre philharmonique de Berlin.

Hans Hörner

Hans Hörner (geboren 1903 in München ; gestorben 1968) war ein deutscher Dirigent.

Hörner studierte in München, Kiel, wo er promovierte, und Athen. Nach Engagements in Griechenland und Ägypten war er Leiter des Opernhauses in Ankara und Leiter der Symphoniekonzerte. Er leitete zum Beispiel das Orchester beim Festakt 1953, als Atatürks sterbliche Überreste in das Anitkabir überführt wurden.

Er war ferner Chefdirigent der Stuttgarter Philharmoniker und schließlich Dirigent und Lehrer für Dirigieren in Tokio.

Erhart Kästner verewigte Hörner in der Figur des Haffner in seinem Zeltbuch von Tumilad.

Ehrungen

1966 : Verdienstkreuz I. Klasse der Bundesrepublik Deutschland.

...

23 juin 1933 : Le chef Alfred Sittard dirige la Grande Messe en fa mineur (**WAB 28**) de Bruckner avec l'Orchestre philharmonique de Berlin, accompagné du Chœur de l'Académie de Musique. Les solistes : Thea Consbruch, Elisabeth Höngen, Julius Katona, Carl Schlottmann.

Alfred Sittard

Alfred Sittard was born in Stuttgart, in 1878.

The German « Kantor » and composer of church music Alfred Sittard was born on 4 November 1878 in Stuttgart and died on 31 March 1942 in Berlin. He was one of the greatest organists of his time.

Sittard studied in Cologne under F. W. Franke and became organist at the « Dresden Kreuzkirche » in 1903, then, in 1912, organist at the « Sankt Michaelis-Kirche », in Hamburg. In 1925, he became professor of organ studies at the « Universität der Künste » in Berlin, where he died in 1942. In his lifetime, he was considered one of the foremost organ virtuosos in Germany. Due to his influence through his teaching post in Berlin, he is a direct connection to the Berlin Organ School of the late-19th Century and early-20th Century among others like Max Reger and Karl Straube.

...

The solo recordings of Alfred Sittard were recorded from 1928 to 1932. The 1st 6 tracks were recorded in « Alten Garnisonkirche », in Berlin, and the others were recorded at the Eberhard Friedrich Walcker organ of the « Sankt Michaelis-Kirche », in Hamburg. Alfred Sittard was involved in the construction of this 163 stop organ, in 1912. The organ was heavily damaged during the Second World War and, in 1962, the G. F. Steinmeyer & Co. build a completely new organ. These recordings are, in that way also, historical documents preserving the sound of this instrument.

The Händel organ concert was recorded with the Berlin Philharmonic under the young conductor Leopold Ludwig (1908-1979) , in 1938, probably somewhere in Berlin, but I haven't been able to find the location.

These recordings show a great musicianship, excellent sense for drama and a virtuoso technical ability. All the recordings are of the highest-musical quality, but worth mentioning is his Johann Sebastian Bach Toccata and fugue in D minor, which really shows his dramatic skills, and his Franz Liszt « Ad nos » where modern listeners will notice the extreme liberties he takes all over the performance !

Technical note : There are some slight pitch problems in some of the recordings. For example, in the Liszt « Ad nos » , the 2 sides of the performance were not played back at the exact same speed, but Claus Byrith is working on the problem.

These recordings have, as far as I know, never been issued on another medium than the original « Polydor » 78rpms, so, this is an unique chance to hear the almost forgotten art of the great German virtuoso organist Alfred Sittard.

Great thanks to Michæl Gartz for providing these recordings and to Claus Byrith for post-transfer editing, cutting and cleaning using the CEDAR-technology.

...

Alfred Sittard (geboren 4. November 1878 in Stuttgart ; gestorben 31. März 1942 in Berlin) war ein deutscher Kantor, Komponist für Kirchenmusik und einer der bedeutendsten Organisten seiner Zeit.

Sittard war Schüler seines Vaters, des Musikpädagogen und Musikwissenschaftlers Josef Sittard (1846-1903) , sowie des Hamburger Petri-Kantors Wilhelm Köhler-Wümbach (1858-1926) und des Petri-Organisten Carl Armbrust (1849-1896) .

1896, nach dem frühen Tod Armbrusts, übernahm er noch als Primaner des Johanneums dessen Amt. Von 1897 bis 1901 studierte Sittard am Konservatorium Köln bei Friedrich Wilhelm Franke. 1902 wurde er mit dem Mendelssohn-Preis ausgezeichnet. 1903 wurde er Organist der Kreuzkirche in Dresden, 1912 dann Organist an der gerade wiederaufgebauten Kirche Sankt Michælis in Hamburg mit der damals größten Kirchenorgel von Eberhard Friedrich Walcker. Er gründete den Chor an der Michælis-Kirche. 1925 erfolgte die Berufung als Professor an die Berliner Musikakademie. Ab 1933 war er zudem der Direktor des Staats- und Domchors Berlin.

Zum 1. April 1942 wollte er in den Ruhestand wechseln, verstarb aber überraschend an seinem letzten Arbeitstag.

Es gibt von Sittard zahlreiche Einspielungen auf Schellackplatten und auf Notenrollen für die Philharmonieorgeln der Firma M. Welte & Söhne. Sein Name wird mit der 1974 gegründeten Sittard-Stiftung, die auch Stipendien an minderbemittelte Orgelstudierende vergibt, an der Universität der Künste Berlin in Erinnerung gehalten. Sein Grab (Familiengrab) ist auf dem Hamburger Friedhof Ohlsdorf.

Alfred Sittard : Bekannter Orgel- und Klaviervirtuose.

1878 : Geboren am 4. November in Stuttgart. Sohn von Josef Sittard (1846-1903) der zu dieser Zeit Lehrer für Gesang und Klavier am Suttgarter Konservatorium war.

1885 : Umzug der Familie nach Hamburg, wo der Vater als Musikreferent des « Korrespondent » .

Erster Musikunterricht beim Vater. Schüler von Wilhelm Köhler-Wümbach (1858-1926) und dem Organisten von Sankt Petri Karl Armbrust (1849-1896).

1896 : Orgelvertretung an Sankt Petri, Hamburg (für den verstorbenen Karl Armbrust) .

1897 : Schüler des Kölner Konservatoriums bei Franz Wüllner, Friedrich Wilhelm Franke, Isidor Seiss.

1901 : Volontärdirigent am Hamburger Stadttheater.

1902 : Mendelssohn-Preis für Komposition.

1903 : Organist der Kreuzkirche, Dresden.

1912 : Organist an der wiederaufgebauten Sankt Michælis-Kirche, Hamburg.

1912 : Gründung und Leitung des neugegründeten Michælis-Kirchenchors.

1920 : Dirigent des Hamburger Lehrerengesangsvereins.

1925 : Professor an der Akademie für Kirchen- und Schulmusik, Berlin.

1933 : Direktor des Staats- und Domchores, Berlin.

1942 : Gestorben am 31. März in Berlin.

Verlinkte Personen

Friedrich Wilhelm Franke, deutscher Organist.

Eberhard Friedrich Walcker, deutscher Orgelbauer.

Joseph Ahrens, deutscher Komponist und Organist.

Alfred Baum, Schweizer Komponist, Pianist und Organist.

Max Julius Löwengard, deutscher Pianist, Musikpädagoge und Musikkritiker.

Michail Leonidowitsch Starokadomski, russischer Komponist und Organist.

Orgelwerke

Originalbeitrag in Gauss III :

Nr. 95 : Choralstudie im alten Stil « Wie schön leuchtet der Morgenstern » .

Reprint in Orgelmusik des 19. Jahrhunderts, IV.

Drei Choralstudien, Otto Junne, Leipzig (1919) :

Nr. 1 : « Wenn wir in höchsten Nöten sein Ach. »

Nr. 2 : « Gott und Herr. »

Nr. 3 : « Ach Jesu, meiner Seelen Freude. »

Beitrag in : Diebold Orgelstücke moderner Meister II.

Choralstudie « Wenn wir in höchsten Nöten sein »

Beitrag in : Diebold Orgelstücke moderner Meister III.

Nr. 31 : Choralstudie « Ach Jesu, meiner Seelen Freude » .

Orgeltranskription Adagio Wolfgang Amadeus Mozart, KV Anhang 94, Junne, Leipzig (1991) .

Im Original für Englisch Horn, zwei Bassethorner und Fagott.

Mehrere Kompositionen für Orgel und für Chor.

Dokumente

Briefe von Alfred Sittard befinden sich im Bestand des Leipziger Musikverlages C.F. Peters im Staatsarchiv Leipzig.

Schriften

Das Hauptorgelwerk und die Hilfsorgel der großen Sankt Michælis-Kirche in Hamburg. Hamburg, Boysen & Maasch (1912) .

Zur Entwicklung des Orgelspiels, in : Pädagogische Reform 44 (1920) ; Seiten 264-265.

Alt-Hamburgs Kirchenmusik, in : Bachheft, Hamburg, Böhme (1921) ; Seite 196.

Literatur

Hugo Riemanns Musiklexikon, 10. Auflage bearbeitet von Alfred Einstein., Max Hesses Verlag, Berlin (1922) .

Frank-Altmann, Tonkünstlerlexikon.

Burkhard Meisein. « Im Bachschen Geiste das Orgelspiel zu pflegen. Alfred Sittard, Organist an der Kreuzkirche » , in : Die Dresdner Kirchenmusik im 19. und 20. Jahrhundert, herausgeber von Matthias Herrmann, Laaber Verlag (1998) ; Seiten 333-342 (Musik in Dresden, Band 3) .

...

1933 : Vente par Amalie Löwe (la veuve du grand chef d'orchestre Ferdinand Löwe) de manuscrits du Finale de la 9e Symphonie d'Anton Bruckner à la Bibliothèque d'État de Prusse, à Berlin.

1933 : 1er enregistrement du Scherzo de la Symphonie en ré mineur « die Nullte » (WAB 100) , dans l'édition de

Josef von Wöb, par la « Preußische Staatskapelle Berlin » dirigée par le chef Fritz Zaun (1893-1966) .

Fritz Zaun

Fritz Zaun (geboren 19. Juni 1893 in Köln ; gestorben 17. Januar 1966 in Düsseldorf) war ein deutscher Dirigent und Musikpädagoge und seit der Gründung der Deutschen Oper am Rhein (Düsseldorf / Duisburg) im Jahre 1956 bis zu seinem Tode deren Generalmusikdirektor. Fritz Zaun wuchs in Köln auf und studierte in Köln und Bonn Musik- und Theaterwissenschaft, Philosophie und Literatur. Sein erstes Engagement erhielt er in seiner Heimatstadt : unter dem Generalmusikdirektor Otto Klemperer wurde er Chordirektor am Kölner Opernhaus. Seine weiteren Stationen : Operndirektor in Mönchengladbach, Opernchef am Opernhaus Zürich, bis 1939 Generalmusikdirektor der Kölner Oper und Leiter des Städtischen Orchesters Berlin. In Berlin prägte er gemeinsam mit Wilhelm Fürtwängler das dortige Musikleben. Das Kriegsende erlebte er in Zagreb, wo er als Opernchef und Chefdirigent der Zagreber Philharmonie tätig war. Danach war er am Wiederaufbau der Grazer Oper beteiligt. Gastspiele führten Zaun durch ganz Europa und nach Südamerika. Seine Lieblingskomponisten waren Richard Wagner, Richard Strauß, Hans Pfitzner und Wolfgang Amadeus Mozart, deren Werke er immer wieder aufführte, vor allem an der Rheinoper, für deren künstlerisches Niveau er (gemeinsam mit Alberto Erede, Hermann Juch und Grischa Barfuss) in den 1960er und 1970er Jahren mitverantwortlich war. Sein letztes Dirigat war eine Aufführung des Fliegenden Holländers in Düsseldorf.

Oktober 1933 : Le chef Fritz Zaun dirige le Scherzo de la Symphonie n° « 0 » de Bruckner dans la version de 1869, éditée par Josef (Venantius) von Wöb (1924) , avec l'Orchestre de l'Opéra d'État de Berlin. Le mouvement occupe 1 face de 78 tours.

15-16 octobre 1933 : Le chef Wilhelm Fürtwängler dirige la 5e Symphonie de Bruckner avec la Philharmonie, à Berlin. Au même programme : le Prélude « Œdipus Rex » de Schillings ; et le Concerto pour piano n° 5 (« Empereur ») de Beethoven, avec le soliste Walter Gieseking (série : « Philharmonisches Konzert ») .

5 novembre 1933 : Dans le cadre d'un concert symphonique populaire donné le matin, le chef Robert Heger dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

16 novembre 1933 : Le chef Hans Weisbach dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la Symphonie n° « 0 » d'Anton Bruckner. Il s'agit du 5e concert de la saison.

30 novembre 1933 : Le chef Carl Muck dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 6e concert de la saison.

The « Bruckner Gesamtausgabe »

During the 1930's and 1940's scholar Alfred Orel had been an original member of the editorial staff of the Bruckner « Gesamtausgabe » (Complete Edition) . (12) In 1936, he criticized the new edition for what he saw as its unjustified rejection of previous editions, particularly those that had been published with Bruckner's apparent consent and

approval. (13) Orel was joined by 2 European expatriates writing for English-language publications, Egon Wellesz and Werner Wolff. (14) Wellesz, in particular, questioned the credibility of the notion that the printed editions did not represent Bruckner's intentions. He suggested (quite rightly, I believe) that, far from being falsifications, the early editions embody a different, later phase of the creative process, one that was more responsive to practical considerations. Both Wellesz and Orel struck upon the central issue : there is no conclusive evidence that Bruckner considered the early printed scores inauthentic.

The editors of the « Gesamtausgabe » also realized that the dismissal of the 1st editions was not defensible purely on the basis of textual evidence. To justify their position, they combined biographical and psychological interpretation in support of an idealist theory of textuality. (15) All professions of objectivity notwithstanding, ideology as much as scholarship shaped the preparation, reception, and legitimization of the new edition. By the late-1930's, the « Gesamtausgabe » had been overtly politicized by the Nazi Government and had come to hold an esteemed place in the official culture industry. (16) The process crystallized with Josef Gœbbels' speech at the 1937 Regensburg Bruckner Festival, when he declared that, since Bruckner's Symphonies were a precious national legacy, the Bruckner Society would, henceforth, receive an annual contribution to support the editing of the « original versions » . Gœbbels not only offered financial support to the « Gesamtausgabe » , he granted it Adolf Hitler's « imprimatur » .

The « Führer » and his government consider it a cultural debt of honour to do all that is within their power to permit the whole German people to share (Bruckner's) blessed heritage and, by means of a large-scale promotion of Bruckner-cultivation, assist its effects to penetrate not only deeply, but broadly. On these grounds, they have decided to make a substantial annual contribution to the International Bruckner Society for the editing of the original versions of his Symphonies until the complete works of the Master are produced in the form he envisioned. (17)

This frank politicizing played a formative role in developing the crucial notion that all earlier editions of Bruckner's Symphonies were « inauthentic » and needed to be replaced by « original » texts. The editorial policies of the new edition, often riddled with historiographic contradictions, cannot be understood without reference to the ideological context of Austro-German musicology and Bruckner reception of the 1930's and 1940's.

The Ideological Context

It is no secret that the 1930's witnessed the darkest chapter in the history of Bruckner reception. The persona of Anton Bruckner and his music figured importantly in the cultural pantheon of National-Socialism. (18) Many of the facts are familiar. Bruckner's music was routinely featured at mass rallies and in radio broadcasts. The Nazi government supported Bruckner Festivals, including the notorious 1937 Regensburg Festival at which Adolf Hitler received the medal of honour of the International Bruckner Society. Propagandizing about Bruckner was prevalent : Josef Gœbbels described Bruckner as a symbol of « the spiritual and psychic community of destiny, insoluble even to this day, that unites the entire German people » . (19) The Nazi appropriation of Bruckner was thorough even by the standards of its time and place. As Mathias Hansen wrote :

« No other musician, not even Richard Wagner or Richard Strauß, indeed, no other great artist of the past became so

unconditionally and totally occupied by fascist ideology as did Bruckner. » (20)

The glorification of Bruckner was reflected in both, musical and critical practice. His music was widely performed and scholarly activity devoted to the composer increased markedly, particularly in 1935 and 1936, with the outbreak of the « Bruckner-Streit » (debate) , as the debate over the « Gesamtausgabe » became public. (21) Scores of articles on Bruckner and his music also appeared in the non-specialist press. During this era, critical writing about Bruckner resonated loudly with many of the cultural tendencies that underlay National-Socialism. 2 paradigmatic manifestations were the prevalence of blatantly ideological representations of Bruckner as an Aryan hero and the identification of Bruckner's music with a mythical, lost spirituality. These critical themes were often allied with the highly-charged metaphor of cultural rebirth. In 1936, for example, Max Auer argued that Bruckner's music offered a remedy to the modern corruptions that threatened German culture. He suggested that, as « the guide to a beautiful, spiritual world » and a « return to the pure sources » , Bruckner's music offered potential salvation from the pressing dangers of « crass materialism » and « artistic Bolshevism » . (22) An even more overtly political view can be seen in Fritz Skorzeny's article, « Anton Bruckner im Lichte deutscher Auferstehung » . (23) Skorzeny allied the increased popularity of Bruckner's music with the imagined « resurrection » of the German spirit effected by National-Socialism. He claimed these phenomena were 2 sides of 1 coin : the source of the new « understanding » and « love » of Bruckner's music was the rebirth of the German « Volksgeist » :

« It was reserved for our age, to experience for the 1st time, with the deepest emotion, the break of dawn light, the great “ Awake, the day is nigh ”. In this light, the miracle of Anton Bruckner is fulfilled. » (24)

« Völkisch » critical strategies were not confined to the margins of the critical discourse about Bruckner. A broad spectrum of the musicological discussion of Bruckner was infused with rhetoric of this sort. Consider, for example, the « Einleitung » of Robert Haas' influential biography :

« Anton Bruckner's artistic appearance presents a tightly bound essential unity of life and work of such keenly marked and extraordinary mental attitude, that its significance reaches far beyond purely musical concerns. In the age of machines and materialism, it contains the full primordial power of German mysticism and allows its soulful fervor and ardor (“ ihre seelentiefe Inbrunst and Glut ”) to shine forth ... » (25)

Following comments on Bruckner's profoundly German nature and comparisons with such icons of the German anti-modernist right as Meister Eckhardt, Jacob Böhm, and Rainer Maria Rilke. Haas closed his essay :

« This (Bruckner's) “ Weltanschauung ” is fully and thoroughly grounded in the German essence, its musical setting allows the German soul to stream forth unclouded ; every cosmopolitan refinement and every admixture of foreign blood (“ jeder weltbürgerliche Schliff und jede fremde Blutmischun ”) is absent, as by a law of nature. Even the formative experience of Catholicism left no traces. Hence, the Germans' impetuous, drunken love for this Master is as understandable as is the reserve of other nations. » (26)

In hindsight, the ideological biases of such critical positions are so clearly bound-up with the culture of Nazism that,

today, no responsible person would lend them any real credence. (27)

The Origins

The roots of the controversy over the authenticity of the early printed editions extend back to the 1920's, when scholars began to suspect that the available editions might be unreliable. The issue was raised for the 1st time, in 1919, in an article entitled, « Wichtige Aufgaben der Musikwissenschaft gegenüber Anton Bruckner » by Georg Göhler, a German conductor and scholar. (28) He argued that the published scores of Bruckner's Symphonies were so poorly prepared that they made performance unnecessarily difficult ; a new critical edition was needed. (29) His perspective was that of a performer, rather than a scholar or philologist ; his call for an edition that reflected « what Bruckner himself had originally written » was not based on evidence drawn from Bruckner's manuscripts. Rather, Göhler argued that inconsistencies in certain published editions (such as prevalent errors in the orchestral parts of the 6th Symphony and discrepancies between the published orchestral score and piano score of the same Symphony) were indicative of sloppy work by Bruckner's publishers (« Verlagsschlamperei ») . He felt that an edition based on Bruckner's manuscript texts would allow conductors discretion about what to alter in performance. (30)

...

Despite appeals to the authority of Bruckner's will, the fact that most of these editions appeared in Bruckner's lifetime, and that he attended several performances of them, posed a difficult problem for supporters of the new edition. It was downplayed by situating it in largely fictitious biographical narrative. The story is familiar : Bruckner was a naive and simple soul, ill-suited to worldly affairs and, as such, was manipulated, duped, and even coerced by his young associates, especially Franz and Josef Schalk and Ferdinand Löwe. They adapted and arranged Bruckner's Symphonies to suit both contemporary fashion and practical expedience and then, so the story goes, imposed these revisions on the composer. (42)

Often, the plot was given a psychological twist : Bruckner's self-confidence was so deeply shaken by his lack of public success and, particularly, by Hermann Levi's rejection of the 8th Symphony, in October 1887, that he was rendered even more vulnerable to manipulation by opportunistic schemers. Editions of 6 of Bruckner's Symphonies appeared between the crisis of October 1887 and the composer's death, in 1896. (43) These publications were particularly suspect, since they were prepared at a time when Bruckner was supposedly unusually susceptible to untoward influence. (44)

The motivations of Bruckner's young associates were variously interpreted. Often, they were considered well-meaning, if misguided, attempts to promote Bruckner's music by making it more palatable to popular taste. Other interpretations were less charitable : in a lecture, Robert Haas went so far as to claim, without demonstrable evidence, that Bruckner was under the sway of « sanctions » threatened by the Schalks and Löwe. (45) And, although, he later claimed to have been misunderstood, several who attended the lecture heard Haas suggest that the shock Bruckner experienced upon the 1st printed edition of his 5th Symphony (1895) contributed to his death, in the following year. (46)

Whatever their specific details, such psycho-biographical explanations served 2 purposes. They distanced the 1st editions from Bruckner's « real intentions » and provided the new editors with a moral imperative. The 1st prints were not the product of « inner, artistic reasoning » , but the result of the influence of men who were unsympathetic to Bruckner's « robust, austere and organ-like instrumentation » . (47) Publication of the « original » versions of Bruckner's Symphonies was, thus, seen as more than the rectification of textual mistakes or sloppy editing : it was the correction of an injustice that had been visited upon one of the greatest and noblest of all « German » artists.

Ideology and Legitimation

Historical and biographical arguments were only part of the discourse that legitimized the « Gesamtausgabe » . A large body of secondary criticism grew-up in support of its editorial claims. This literature depended on a complex set of ideological and æsthetic assumptions. Some of the notions are, although questionable by present critical standards, morally unobjectionable : an idealist view that artworks transcend the material facts of their production ; a notion of authorship as the free play of genius ; and a belief that the basic goal of editing should be to produce a hypothetical « Urtext » . One set of premises was not so innocent : the pursuit of imagined textual purity was often couched in terms of one of the main cultural psychoses of National-Socialism, the obsession with racial purity.

The Nazi preoccupation with race affected the editing of Bruckner's music in 2 ways. On one level, by representing (literally re-presenting) the untainted « German » texts, the « Gesamtausgabe » manifested a desire to free Bruckner's works from the specter of an imagined history of Jewish influence. (48) In his post-War critique of the « Gesamtausgabe » , Emil Armbruster pointed-out that anti-Semitism was a formative premise of the edition :

« The defamation of Löwe and Schalk as “ Jews and allies of Jews ” (“ Juden and Judengenossen ”) had a determining influence on the position of the government of the “ Reich ” : Bruckner in Jewish hands, sultry eroticism dragged into nordic, “ Übermensch heroism ” (“ nordisch-übermenschlichen Heroismus ”) - this musical miscegenation must be put to an end, once and for all ! » (49)

The involvement of Löwe and the Schalk brothers was, at times, discussed and dismissed - in racial terms. (50) Max Auer, for instance, cast aspersions on the 1st prints as reflecting the unacceptable influence of « overly refined city-dwellers » (« überkultivierte Städter ») , a coded term for Jews. Between the lines of Auer's argument lay the claim that such individuals were incapable of understanding the essence of Bruckner, who was « deeply rooted in the healthy earth of his Upper-Austrian home » . (51)

One function of the « Gesamtausgabe » was to remove Bruckner's scores from the purview of the Viennese publishing house Universal-Edition. In the decade after its founding, in 1900, this firm had acquired the copyrights to all of Bruckner's Symphonies and most of his large choral works. (52) Since Universal-Edition had long been a target for reactionary critics who identified it with such taboos as modernism, atonality, Bolshevism, and Judaism, it is not surprising that the Nazis would have been eager to dissociate Bruckner from the firm. (53) Nor should it be forgotten that, with the « Anschluß » and subsequent relocation of the « Musikwissenschaftlicher Verlag » , from Vienna to Leipzig in 1938, the 3rd « Reich » was able to claim the royalties that accrued from the performance of Bruckner's music.

At a deeper ideological level (one that is, perhaps, part of the cultural unconscious, but no less important) the desire to remove all « foreign » traces from the texts of Bruckner's compositions and to present pure, metaphysically authentic versions resonated with the myth of racial purity. This notion echoes disturbingly in an essay, from 1937, by Rolf Pergler on the relative merits of the early printed editions and the « Gesamtausgabe » . (54) Here, the metaphor of purity is transposed from a sociological to a textual plane. Pergler claimed that Bruckner's works were governed by the truth of the « Brucknerian formal principle » (« das Brucknersche Gestaltungsprinzip ») ; accordingly, textual contaminations or, as he called them, « foreign bodies » (« Fremdkörper ») could be identified by their lack of harmony with the overall form and eliminated. (55) In Pergler's formulation, textual accretions were analogous to the threat to the German people by the presence of non-Aryan blood. (56) Today, Pergler's desire to « eliminate » « foreign bodies » cannot fail to invoke chilling images.

Another tactic was to explain the intrinsic « authenticity » of the newly available « original versions » on the basis of stylistic criteria. (57) Although such studies were not overtly politicized, they were not free of ideological bias. The ideals of objective research were anathema to the principles of National-Socialism. (58) Like much of the scholarship produced in the 3rd « Reich » , they were marred by circular logic : premises were based on conclusions and vice-versa. Such scholarship was often couched in what Theodor Adorno later called, « the jargon of authenticity » . (59) This rhetorical approach, which was allied with reactionary anti-modernism, appealed to the mythology of the sacredness of the genuine, the rooted or, in Martin Heidegger's words, « the splendor of the simple » . (60) Adorno wrote :

« Its language is a trademark of societalized chosenness, noble and homey, at once. » (61)

Rhetoric replaced critical argument. Dense tangles of prose substituted for intellectual depth.

Fritz Öser, for example, opens his book, « Die Klangstruktur der Bruckner Symphonie » , with 2 opaque sections, « On the Situation of Bruckner Interpretation » and « On the Concept of Structure » . He argued that the investigation of the originality and authenticity of Bruckner's works needed to be reframed by moving away from objective empiricism and historiography toward a sort of existential phenomenology :

« All questions concerning the human nature of (the works') creator, his fate in time and surroundings and his historical position must remain “ bracketed ” for the purposes of analysis and the “ Werkgestalt ” must be regarded as a (provisionally) unique case offering information about Bruckner's personal style. » (62)

Öser's odd alliance between phenomenological and historical comprehension betrays a vicious hermeneutic circularity. He argued that the « simply “ given ” of the musical work » is « perceptible to the senses » , but, « it receives its fullness of sense and meaning from the spiritual “ background ” , which is, in turn, secreted in the manifest sounding object (“ im klingenden Realgebilde ”) and is accessible only through this manifest object » . (63) Since Öser's concept of structure encompassed not only formal criteria but also the « spiritual basis » of the artwork, he was able to posit that engagement with the phenomenal reality of a composition could lead to understanding of its historical

dimensions. « Art observation » alone (without recourse to the compositional history of the piece or its « Wirkungsgeschichte ») could ascertain the « content » of an artwork. (64)

...

Friedrich Herzfeld wondered if it was already considered « blasphemy » to raise reasonable arguments against the text-critical claims of the « Gesamtausgabe » . (75) Friedrich Klose wrote that, even « at the danger of excommunication » , he preferred the 1st edition of the 9th Symphony to the new one. (76)

Perhaps, the most important victim of this doctrinaire climate was Alfred Orel. At just the time, he must have been formulating the dissent he articulated in « Original und Bearbeitung bei Anton Bruckner » , his name ceased to appear in publications associated with the « Gesamtausgabe » , and his direct involvement with the project ended. As Franz Grasberger has suggested, Orel may well have been removed from his editorial position precisely because of his refusal to take a position against the 1st editions. (77) By stifling the « sine qua non » of rigorous scholarship (open debate about evidence and its interpretation) , orthodoxy compromised the entire project. (78)

Conclusion

Despite many advances in text criticism of Bruckner's music in the post-War era (including, above all, those of Leopold Nowak) , one shadow from the 1930's remains. As a rule, scholars and performers continue to accept as fact the central premise of the « Gesamtausgabe » that autograph manuscripts alone represent the « real » Bruckner and that these are the only texts that matter. As we have seen, the historical justification for this position is tenuous. In the case of some works, the notion that Bruckner was not involved in the publication process is incorrect. (79) For example, although the « Stichvorlage » of the 4th Symphony was not an autograph manuscript, the composer played a major role in its preparation. (80)

Almost every page contains his hand-writing. Bruckner's personal calendar refers to his work on this score and, in at least 2 letters, he accepted responsibility for the new version. (81) On 15 May 1888, he signed a contract with Albert J. Gutmann, authorizing its publication. (82)

In the past decade, the theoretical basis for editing texts has been subject to considerable re-examination. (83) In particular, idealist models of authorship and textuality and the pursuit of a metaphysically pure and authentic « Urtext » have been criticized as conceptually naive and historically inappropriate. More recent (and, I believe, more theoretically cogent) critical models of textuality compel us to regard the authorship and production of texts in their historical and cultural complexity. From this perspective, « Urtext » editing is unacceptably compromised by its premises : its final textual product hides as much as it reveals. As Jerome McGann observed :

« The chief difficulties emerge when textual criticism has the effect of desocializing our historical view of the literary work. When we make decisions about the condition and significance of various texts on the simple criterion of the author's (final) intention, we foster serious misconceptions about the nature of literary production. Too many relevant

aspects of the literary work are de-emphasized, or even abstracted from the critical view altogether, when we operate on such a principle. » (84)

Accepting the creation and production of published musical texts as social phenomena renders untenable any categorical assertion that Bruckner's intentions can be represented only by private, manuscript sources. Bruckner did collaborate with other people (copyists, engravers, editors, proof-readers, friends, advisors) when he published his scores, but simply to reject these texts in search of a « pure, original » text is to go too far, too quickly. That scholars have, for more than half a Century, been willing to do so reflects the continued influence of the text-critical ideology of the 1st Bruckner « Gesamtausgabe ». The dismissal of the 1st editions has, in effect, become an inherited dogma ; in the process, it has assumed an undeserved mantle of truth and thus escaped critical skepticism.

It is not the objective of this study to advocate a wholesale abandonment of modern critical editions of Bruckner's music. Rather, it is to remind scholars and performers that the composer's autograph manuscripts are not the only valid or historically important sources. (85) The early printed editions deserve to be studied. Their merits as authentic Bruckner must be re-assessed, and their potential as evidence about areas that are only imperfectly understood, including Bruckner's role in the publication of his Symphonies and his evolving approach to revision and contemporary performance practice needs to be considered. We cannot hope to understand Bruckner's music in all of its historical and æsthetic complexity, until we have studied these texts.

Notes

(10) Examples can be found in Bruckner's letter to Hermann Levi, dated 27 February 1888 ; Franz Gräßlinger. « Anton Bruckner. Leben und Schaffen » , Hesse Verlag, Berlin (1927) , pages 340-341. His letter to Felix Weingartner dated, 27 January 1891, and his letter to Siegfried Ochs, dated 3 February 1892 ; Max Auer. « Bruckner gesammelte Briefe » , pages 237-238 and 255-256.

(11) The 1st edition of the 7th Symphony, Albert J. Gutmann, Vienna (1885) , was apparently engraved directly from Bruckner's autograph. The « Stichvorlage » of the 2nd edition of the 3rd Symphony, Theodor Rättig, Vienna (1890) , consisted of a mixture of pages from the 1st printed edition (which had been published by Rättig, in 1878) and pages newly copied by Franz Schalk. The entire document, now Wn Mus. Hs. 6081, was thoroughly revised by the composer. The « Stichvorlagen » of the 1st editions of the 4th Symphony, Albert J. Gutmann, Vienna (1889) , and String Quintet, Albert J. Gutmann, Vienna (1884) , are copy scores with Bruckner's hand. The former is now in private possession ; a complete set of photographs is in Wst M.H. 9098/c. Benjamin Marcus Korstvedt. « The 1st Edition of Anton Bruckner's 4th Symphony : Authorship, Production and Reception » , Ph.D. Dissertation, University of Pennsylvania (1995) ; and « The 1st Published Edition of Anton Bruckner's 4th Symphony : Collaboration and Authenticity » , « 19th Century Music » , No. 20 (1996) , pages 3-26. On the Quintet, see : Leopold Nowak. « Bruckner. Sämtliche Werke » , Band XIII/2, « Vorwort » .

(12) Alfred Orel prepared the edition of the 9th Symphony that was published in the « Gesamtausgabe » , in 1934, and his name was listed along with Robert Haas's on the title pages of the 4 other volumes that appeared before

1936.

(13) Alfred Orel agreed with the position of the « Gesamtausgabe » that « for the posthumously published editions, (i.e., the 1st editions of the 6th and 9th Symphonies) Bruckner's manuscripts are doubtless the only correct textual basis ». « Original und Bearbeitung bei Anton Bruckner », page 221. Contrary to Robert Haas, Orel did not admit any such blanket conclusion about the editions published during the composer's lifetime. Such decisions, he wrote, « can only be addressed case-by-case, rather than on a general basis ». Ibid., page 222.

(14) Egon Wellesz. « Anton Bruckner and the Process of Musical Creativity. », « The Musical Quarterly », No. 24 (1938), pages 265-290; and Werner Wolff. « Anton Bruckner : Rustic Genius », Dutton, New York (1942), pages 261-270. Another criticism, more political, of the editorial approach of the « Gesamtausgabe » can be found in : Emil Armbruster. « Erstdmckfassung oder " Originalfassung " ? Ein Beitrag zur Brucknerfrage am fanfzigsten Todestag des Meister », Lost, Leipzig (1946).

(15) The « Bruckner Gesamtausgabe » was not unique ; many critical editions prepared in the 20th Century have had broadly similar text-critical agendas. On the conceptual premises of modern « Urtext » editing and the rule of text-critical paradigms in shaping the « Bruckner Gesamtausgabe », see : Benjamin Marcus Korstvedt. « Bruckner's 4th Symphony », pages 186-208.

(16) Geoffrey Sharp recognized this as early as 1942 ; he wrote : « The present regime in Germany has made a political gambit of the Critical Edition. », « Anton Bruckner : Simpleton or Mystic ? », « Music Review », No. 3 (1942), pages 46-54.

(17) Quoted in : Paul Ehlers. « Das Regensburger Bruckner-Erlebnis », « Zeitschrift für Musik », No. 104 (1937), page 747. John Michaël Cooper's English translation of this address is appended to Bryan Gilliam. « The Annexation of Anton Bruckner: Nazi Revisionism and the Politics of Appropriation », « The Musical Quarterly », No. 78 (1994), pages 605-609.

(18) Peter Gülke. « Der Schwerige Iubilar : Zu Anton Bruckners 150. Geburtstag », « Musik und Gesellschaft », No. 24 (1974), pages 547-550 ; Mathias Hansen. « Die faschistische Bruckner-Rezeption und ihre Quellen », « Beitrage zur Musikwissenschaft », No. 28 (1986), pages 53-61 - and « Anton Bruckner », Reclam., Leipzig (1987), pages 19-41 ; Christa Brütstle. « Bruckner's " Original " 5th Symphony : Aspects of its Reception and Use (1933-1945) », unpublished paper read in : « Perspectives on Anton Bruckner », Connecticut College (23 February 1994) ; as well as my « Bruckner's 4th Symphony » and « Anton Bruckner in the 3rd " Reich " and After (An Essay on Ideology and Bruckner Reception) », « The Musical Quarterly », No. 80 (1996), pages 132-160. Bryan Gilliam and Stephen McClatchie discuss aspects of this topic in their chapters, in the present volume.

(19) Quoted in Ehlers. « Das Regensburger Bruckner-Erlebnis. », page 747.

(20) Hansen. « Faschistische Bruckner-Rezeption », page 53.

(22) For example, after comprising a mere 10 % of the repertory in the Vienna Philharmonic, during the early and middle 1930's, Bruckner's music formed an average of 22 % , in 1941-1945. The total fell to between 12 and 13 % , in the late-1940's and 1950's. His place in the repertory of the Vienna Symphony underwent a similar, if less extreme, upswing after the « Anschluß » . Desmond Mark. « Zur Bestandaufnahme des Wiener Orchesterrepertaires » , Universal-Edition, Vienna (1979) , pages 32, 40, and 50. Also, during the 1920's, the « Zeitschrift für Musik » , for example, published fewer than a dozen articles on Bruckner. After 1932, the number rose sharply and peaked with a total of 21 contributions on Bruckner, in 1936.

(22) Max Auer's striking rhetoric merits lengthy quotation :

« For 4 years, destruction was visited upon Europe (i.e. , the First World War) . Out of deepest need, the people called out for guidance. False leaders brought nations and peoples to the edge of the precipice, in the following decades. It became apparent that, without spiritual renewal, recuperation was not possible. A yearning for elevation out of the misery, caused by the crass materialism of the preceding Century, grew ever greater. Artistic Bolshevism was carried to extremes. Against all this, there was but one remedy : a return to the pure sources ! What art was purer than that born of the deep religiosity of Bach, Beethoven and Bruckner. Especially, Bruckner's God-consecrated art, now found a fertile soil, at last, it was rightly understood. For many thousands, it was the guide (« Führer ») to a beautiful, spiritual World and, thereby, the foundations of a healthy and strong Bruckner movement were laid which is only now, after the World War, succeeding with elemental power. » (August Göllerich - Max Auer, Band IV/4, pages 61-62.)

(23) « Die Musik » , No. 30 (1938) , pages 310-313.

(24) Ibid. , page 311.

(25) Robert Haas. « Anton Bruckner » , Athenaeon, Potsdam (1934) , page 1.

(26) Ibid. , page 6.

(27) Facets of the legacy of German Bruckner reception in the 1930's and 1940's, including most of Robert Haas's study, have proven to be of more lasting value. Several books of continuing importance were published including the 3rd and 4th volumes (the Linz and Vienna years) of the August Göllerich - Max Auer biography, as well as Robert Haas' study of the composer.

(28) Georg Göhler. « Wichtige Aufgaben der Musikwissenschaft gegenüber Anton Bruckner » , « Zeitschrift für Musikwissenschaft » , No. 1 (1919) , pages 293-295.

(29) Göhler proposed the year 1927 for the publication of this new edition, since Bruckner's works were under copyright until that date. Ibid. , page 294.

...

(40) « Prophetically foreseen later times » , « Erfahrungen und Erkenntnisse » , « Internationale Bruckner-Gesellschaft » . « Anton Bruckner :Wissenschaftliche und künstlerische Betrachtungen zu den Originalfassungen » , not published, Vienna (1937) , page 42.

(41) The phrase « für spätere Zeiten » has been invoked for this purpose more recently. See : Leopold Nowak, editor, « Bruckner Sämtliche Werke » Band IV/2, « Vorwort » ; and Friedrich Blume. « Anton Bruckner » , in : « Die Musik in Geschichte und Gegenwart » , Barenreiter, Kassel (1952) , II, columns 358 and 378.

(42) The « locus classicus » of this narrative is : Max Auer. « Der Streit um den “ echten ” Bruckner im Licht biographischer Tatsachen » , « Zeitschrift für Musik » , No. 103 (1936) , pages 538-545 and 1191-1196.

(43) The 1st (1893) , 2nd (1892) , 4th (1889) , 5th (1896) ; and 8th (1892) Symphonies and the 2nd edition of the 3rd (1890) .

(44) Robert Haas, editor, « Bruckner Sämtliche Werke A » , Band IV/1, « Vorlagenbericht » , II-III.

(45) Robert Haas made this claim, in a private lecture that preceded the Viennese premiere of his edition of the 5th Symphony, on 15 March 1936. Paul Stefan reported that Haas claimed that :

« In the last years of his life, Bruckner was under the threat of sanctions (« Sanktionsdrohnungen ») to alter his early works or to allow them to be altered. »

« Um Bruckner » , « Die Stands » (15 March 1936) , page 4.

(46) Max Morold. « Die wahre Bruckner ? » , « Zeitschrift für Musik » , No. 103 (1936) , pages 536-557 ; and Victor Junk. « Zur Urfassung von Bruckners fünfter Symphonie. Eine Erklärung » , « Zeitschrift für Musik » , No. 103 (1936) , page 546.

Robert Haas responded that he did not actually make this statement but had « related the experience with the 8th and the events around the publication of the 4th to the nervous crisis (« Nervenkrise ») of 1890. « Die neue Bruckner-Bewegung » , page 1184.

(47) Max Auer. « Die biographischen Tatsachen » , page 10.

(48) Even the debates about the « Gesamtausgabe » were seen, by some, in racial terms. In declaring victory by the « neue Bruckner-Bewegung » (i.e. , the supporters of the new « Gesamtausgabe ») in the battle over the Bruckner Symphonies, Max Auer referred to « the veritable witch-hunt against the “ real ” Bruckner, that the Jewish Viennese press, above all, could not do enough to support » . « Furtwängler setzt den Schlußpunkt zum Streit um die Fassungen

bei Bruckner » , « Zeitschrift für Musik » , No. 106 (1939) page 81.

(49) « Erstdruckfassung oder “ Originalfassung ” ? » , page 2.

(50) Although Ferdinand Löwe was of Jewish descent, he was not always identified as such. He is listed as a « Halbjude » in : « Lexikon der Juden in der Musik » , edited by Theophil Stengel and Herbert Gerigk, Hahnefeld, Berlin (1941) , page 164.

In some Nazi-era books on Bruckner, in which the names of Jews were marked with asterisks, Löwe's name was not so marked. See, for example : Fritz Öser. « Die Klangstruktur tier Bruckner-Symphonie. Eine Studie zur Frage der Originalfassungen » , « Musikwissenschaftliche Verlag » , Leipzig (1939) , page 33 ; and Peter Raabe. « Wege zu Bruckner » , Gustav Bosse Verlag, Regensburg (1944) , page 239. (I am indebted to Brian Robison of Cornell University for his help with the information in the « Lexikon » .)

Although the Schalk brothers were « Gentiles » , they were often mistaken for Jews, both during their lives and posthumously. August Göllerich - Max Auer, Band IV/1 , page 570 ; and Ernst Décsey. « Hugo Wolf » , Schuster & Loeffler, Berlin (1906) , pages 3 and 4, pointedly identified the Schalk family as « Christian » . As Thomas Leibnitz pointed-out, the Schalks' physical appearance, which was easily caricatured with anti-Semitic stereotypes, may have helped perpetuate the supposition that they were Jewish. « Die Brüder Schalk und Anton Bruckner » , Hans Schneider Verlag, (1988) , pages 30-31.

(51) Max Auer. « Die biographischen Tatsachen » , page 10.

(52) See : Herbert Vogg. « 1876-1976. 100 Jahre, Musikverlag Döblinger » Döblinger, Vienna (1976) , page 25 ; and Alexander Weinmann. « Bruckner und seine Verleger » , page 126.

(53) Douglas Jarman. « Vienna after the Empire » , in : « Modern Times : From World War I to the Present » , edited by Robert Morgan, Prentice Hall, Englewood Cliffs, New Jersey (1994) , pages 70-71 and 77 ; Joel Sachs. « Some Aspects of Musical Politics in Pre-Nazi Germany » , « Perspectives on New Music » , No. 9 (1970) , pages 78-79 ; Christa Brüstle. « Bruckner's “ Original ” 5th Symphony » .

(54) Rolf Pergler. « Der Durchbruch des stilbildenden Prinzips in den Originalfassungen der Symphonien von Anton Bruckners » , in : « Anton Bruckner. Wissenschaftliche and künstlerische Betrachtungen zu den Originalfassungen » , pages 18-30.

(55) Ibid. , page 19.

(56) It is worth recalling Robert Haas' comment that Bruckner's music was inherently free from « every admixture of foreign blood » . « Anton Bruckner » , page 6.

(57) A number of studies of this sort appeared in the 1930's. The longest and best-known of them is Fritz Öser. « Die Klangstruktur der Bruckner-Symphonie » . See also : Lang. « Noch einmal “ der Ur-Bruckner ” » ; Alfred Lorenz. « Zur Instrumentation von Anton Bruckners Symphonien » , « Zeitschrift für Musik » , No. 103 (1936) , pages 1318-1325 ; Pergler. « Der Durchbruch des stilbildenden Prinzips » ; and Frank Wohlfahrt. « Der Ur-Bruckner » , « Deutsche Musikkultur 2 » , (1937-1938) , pages 144-151.

(58) See : George Mosse. « Science and National-Socialism » , in : « Nazi Culture : Intellectual, Cultural and Social Life in the 3rd “ Reich ” » , Grosset & Dunlap, New York (1966) , pages 197-234.

(59) Theodor W. Adorno. « The jargon of Authenticity » , translated by Knut Tamowski and Frederic Will, Northwestern University Press, Evanston, Illinois (1973) .

(60) Ibid. , page 50.

(61) Ibid. , page 5.

(62) Fritz Öser. « Die Klangstruktur » , pages 11-12. This work struck a responsive chord with the editors of the « Gesumtausgabe » . It was Öser's Ph.D. Dissertation, « Die Klangstruktur und ihre Aufgabe in Bruckners Symphonik » , University of Leipzig (1939) , before it was published by the « Musikwissenschaftlicher Verlag » . During this period, Öser also assisted Robert Haas with the preparation of his editions of the 8th Symphony (published in 1939) and the Mass in E minor (published in 1940) . In 1941, the « Musikwissenschaftlicher Verlag » published Öser's edition of Antonín Dvořák's 8th Symphony. After the War, Öser prepared the 1st modern edition of the 1878 version of the 3rd Symphony, « Anton Bruckner 3. Symphonie in D-Moll, 2. Fassung van 1878. Mit Einführung und den Hauptvarianten der Endfassung » , « Brucknerverlag » , Wiesbaden (1950) . More recently, Öser has prepared controversial editions of Georges Bizet's « Carmen » , Alkor, Kassel (1964) and Jacques Offenbach's « Tales of Hoffmann » , Alkor, Kassel (1977) . For a sustained critique of the former, see : Winton Dean. « The True Carmen ? » , « Musical Times » , No. 106 (1965) , pages 846-855 ; revised in : Dean. « Essays on Opera » , Oxford University Press (1990) , pages 281-300.

(63) Fritz Öser. « Die Klangstruktur » , page 13.

(64) Ibid. , page 12. Fritz Öser's vocabulary echoed official Nazi positions. In 1936, Josef Goebbels banned « Kunstkritik » as a nefarious product of « the age of Jewish infiltration of art » and incompatible with National-Socialism. « Kunstkritik gesetzlich verankert » , « Völkischer Beobachter » (27 November 1936) ; reprinted in : Joseph Wulf. « Die bildenden Künste im dritten “ Reich ” » , Mohn, Gutersloh (1963) , pages 119-120. In the place of « criticism » , Goebbels called for « art reporting » and « art observation » . He was heeded by writers on music. See, for example : Wilhelm Zentner. « Musikbetrachtung statt Musikkritik » . « Zeitschrift für Musik » , No. 104 (1937) , pages 260-261 ; and Wilhelm Matthes. « Aufgabenkreis der Kritik und Kunstbetrachtung » .

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(75) Friedrich Herzfeld. Response to Oskar Lang's « Noch einmal “ der Ur-Bruckner ” » , « Allgemeine Musikzeitung » No. 63 (1936) , page 48.

(76) Friedrich Klose. Response to Alfred Orel's « Original und Bearbeitung bei Anton Bruckner » , « Deutsche Musikkultur » , No. I (1936-1937) , page 223. Although Klose's statement reflects the climate of Bruckner reception, a certain irony in his preference for the 1st edition of the 9th Symphony should be noted. It was edited by Ferdinand Löwe and published in 1903, 7 years after Bruckner's death ; it cannot be claimed to represent Bruckner's intentions.

(77) Franz Grasberger. « Einleitung » , « Bruckner Symposion 1980. Die Fassungen » , edited by Franz Grasberger, « Linzer Veranstaltungsgesellschaft » , Linz (1981) , page 12.

(78) As Edward Said wrote : « The one thing intellectuals cannot do without is the full intellectual process itself. Into it goes historically informed research as well as the presentation of a coherent and carefully argued line that has taken account of alternatives. » , « The Politics of Knowledge » , « Raritan II » (1991) , page 20.

(79) See : note 9 above. In addition to the aforementioned « Stichvorlagen » for the 3rd, 4th, and 7th Symphonies and the String Quintet, Bruckner's correspondence documents his involvement in the publication of his Symphonies.

(80) See : note 11 above.

(81) Benjamin Marcus Korstvedt. « Bruckner's 4th Symphony » , pages 297-310 and 318-328 ; and « 1st published Edition » , pages 7-16.

(82) See : Alexander Weinmann. « Anton Bruckner und seine Verleger » , pages 128-129.

(83) This process crystallized with Jerome McGann, « A Critique of Modern Textual Criticism » , University of Chicago Press (1983) , who further advanced his argument in « The Textual Condition » , Princeton University Press (1991) . Many other scholars have taken-up the challenges offered by McGann's « Critique » . Philip Cohen and David H. Jackson. « Notes on Emerging Paradigms in Editorial Theory » , « Devils and Angels : Textual Editing and Literar Theory » , edited by Philip Cohen, University Press of Virginia, Charlottesville (1991) , pages 103-123 ; Paul Eggert. « Textual Product or Textual Process : Procedures and Assumptions of Critical Editing » , « Devil : and Angels » , edited by Philip Cohen, pages 57-77 ; Peter Shillingsburg. « An Inquiry into the Social Status of Texts and Modes of Textual Criticism » , « Studies in Bibliography » , No. 42 (1989) , pages 55-79 ; Jack Stillinger. « Multiple Authorship and the Question of Authority » , « Text 5 » (1991) pages 285-286 ; and John Sutherland. « Publishing History : A Hole at the Centre of Literary Sociology » , « Critical Inquiry » , No. 14 (1988) , pages 574-589. This discussion of the theory and methodology of textual criticism has not yet entered the mainstream of musicological thought. Among the musicologists to have addressed it are : Philip Brett. « Text, Context and the Early Music Editor » , in : « Authenticity and Early Music » , edited by Nicholas Kenyon, Oxford University Press (1988) , pages 84-114 ; James Grier. « The Critical Editing of Music : History, Method, and Practice » , Cambridge University Press (1996) , pages 16-19 ; and James Hepokoski. « Overriding the Autograph Score : The Problem of Textual Authority in Verdi's “ Falstaff ” » , « Studi

Verdiani » (1992) , pages 14-51.

(84) Jerome McGann. « Critique » , page 121.

...

Anton Bruckner's friends and pupils repeatedly requested the Master's approval for retouchings and changes which, often of a quite intrusive nature, affecting form, instrumentation and articulation, were intended to make his quite unprecedented sound-world more accessible to contemporary audiences. We have every reason to be grateful to these friends and pupils for their missionary zeal ; after all, the motivation behind the changes was the wider propagation and promotion of Bruckner's music. In order to smooth the path for his works to be performed and published, Bruckner did give his provisional agreement to adaptations designed to bring his music closer into line with the prevailing spirit of the times. But his agreement was only provisional. When he entrusted his manuscripts to the Imperial and Royal Court Library (the present-day Austrian National Library) , he bequeathed his music to us in the form in which he « according to his last will and testament » wished it to be passed on to posterity.

After Bruckner's death, the glaring discrepancies between the autograph manuscripts and the music being heard in concert led to a call for a Critical « Complete Edition » (« Kritische Gesamtausgabe ») to provide the basis for authentic performing material. In 1929, the « International Bruckner Society » (« Internationale Bruckner-Gesellschaft » ; « IBG » , for short) was founded in Vienna ; 1930 witnessed the publication by Benno Filser Verlag, in Augsburg, of the 1st works in the Complete Bruckner Edition (« Bruckner-Gesamtausgabe ») , namely the « Requiem » and the « Missa solennis » (Robert Haas) .

2 April 1932 : Siegmund von Hausegger gave 2 consecutive renditions of the 9th Symphony. In the 1st, he used the only printed edition then in existence, which had been produced with the intention of making Bruckner's music sound Wagnerian and consequently differed quite radically from Bruckner's manuscript ; the 2nd performance was based on the autograph musical text as prepared for the « Complete Edition » (« Gesamtausgabe ») .

1933 : By which time, the Filser publishing house had ceased to exist, the « Internationale-Bruckner-Gesellschaft » (or « IBG ») founded the « Musikwissenschaftlicher Verlag » (« MWV » ; literally, « musicological publishers ») for the express purpose of publishing the « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») . Robert Haas, Director of the Music Collection of the Austrian National Library, was appointed General Editor, with Alfred Orel as his right-hand man.

The preparatory work which had already been under way for many years previously made it possible for numerous volumes to be published in quick succession.

1937 : Leopold Nowak joined the house as co-General Editor.

Chronology of the Bruckner Complete Edition

1934-1944 (General Editor : Robert Haas)

1934 : Symphony No. 9 (Alfred Orel) .

1934 : 4 Orchestral Pieces (Alfred Orel) .

1935 : Symphony No. 1, « Linz Version » and « Vienna Version » (Robert Haas) .

1935 : Symphony No. 5 (Robert Haas) .

1935 : Symphony No. 6 (Robert Haas) .

1936 : Symphony No. 4, 2nd Version (Robert Haas) .

1938 : Symphony No. 2, as a hybrid of the 1st and 2nd versions (Robert Haas) .

1939 : Symphony No. 8, as a hybrid of the 1st and 2nd versions (Robert Haas) .

1940 : Mass in E minor, 2nd Version (Robert Haas and Leopold Nowak) .

1944 : Symphony No. 7 (Robert Haas) .

1944 : Mass in F minor (Robert Haas) .

1934

Février 1934 : Le chef Fritz Zaun dirige le Scherzo de la 1re Symphonie de Bruckner dans la version de 1891, éditée par Ludwig Döblinger (1893) , avec l'Orchestre de l'Opéra d'État de Berlin. Le mouvement occupe 1 face de 78 tours.

14 février 1934 : Le chef Eugen Papst dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Eugen Papst

Le chef d'orchestre, compositeur et professeur de musique allemand Eugen Papst est né le 24 décembre 1886 à Oberammergau et est mort le 2 janvier 1956 à Oberammergau.

Fils du pédagogue Eugen Papst (1855-1923) , qui a plus tard donné son nom à l'École Eugen Papst (« Eugen-Papst-Förderschule ») de Germering, il fréquente l'École normale de Freising et étudie, dès 1907, à l'Académie de composition de Munich.

En 1910, il travaille au théâtre d'Allenstein et, à partir de 1911, il est directeur musical du Théâtre de Berne. Il est nommé à Hambourg, en 1922, où il dirige le « Hamburger Philharmonie » en collaboration avec Karl Muck, jusqu'à sa fermeture par les Nazis, en 1934. À l'automne de 1934, il occupe tout d'abord le poste de directeur musical de Münster, avant de devenir, dès 1935, chef du chœur d'hommes de Cologne et, peu après, avec le soutien de son ami Richard Strauß, le successeur de Hermann Abendroth au poste de directeur musical de l'Orchestre de Gürzenich. En parallèle, il donne des cours de direction d'orchestre à l'École supérieure de musique de Cologne. En 1946, la ville nomme Günter Wand au poste de directeur musical malgré son contrat avec Papst, au motif que ce dernier devenait de plus en plus « une figure de proue du conservatisme dans la musique » .

Papst donne également des classes de Maître de direction d'orchestre à la « Nordwestdeutsche Musikakademie » de Detmold.

En 1950, il ré-arrange les « Oberammergauer Passionsspiele » de Rochus Dedler (1779-1822) , qui furent jouées de cette façon jusqu'en 1990 et, depuis, révisées et complétées par le directeur musical Markus Zwick.

Parmi ses autres œuvres, on compte des œuvres orchestrales, des chœurs et des Lieder, qui n'ont été que partiellement publiés.

En 1933, Eugen Papst reçoit la médaille Johannes Brahms de la ville de Hambourg.

On trouve des rues qui portent son nom à Munich, Germering et Oberammergau.

Documents

Les lettres de Eugen Papst (de 1929 à 1934) se trouvent aux archives d'État de Leipzig (éditions C.F. Peters) .

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Eugen Papst, Musikalische Berufe Dirigent, Chorleiter, Komponist (römisch-katholisch) : geboren 24. Dezember 1886 in Oberammergau ; gestorben 2. Januar 1956, ebenda.

Weitere Tätigkeiten : Lehrer, Professor.

Träger / Sparte : Hochschule, Musikverein, Stadt, Verband.

Wirkungsorte : Allenstein, Bern, Detmold, Freising, Hamburg, Köln, München, Münster, Oberammergau.

...

Papst, Eugen, Dirigent : geboren 24. Dezember 1886 in Oberammergau.

Vater : Eugen Papst, Oberlehrer (1854-1923) , Mutter : Veronika Lieb (1856-1924) . Lehrerseminar Freising.
Musikstudium : Akademie der Tonkunst München bei Felix Mottl, Viktor Gluth, Julius Becht, Bernhard Kellermann. 1910-1921 Dirigent städtisches Orchester Bern, ab 1922 Dirigent Philharmonisches Orchester Hamburg, ab 1922 Dirigent Singakademie ebenda, ab 1925 Dirigent Lehrerengesangsverein ebenda. 16 König-Ludwig-Kreuz ; 17 Rote Kreuzmedaille II. Klasse ; Bruckner-Vereinigung.

...

Eugen Papst (geboren 24. Dezember 1886, in Oberammergau ; gestorben 2. Januar 1956, ebenda) war ein deutscher Komponist und Professor für Musik.

Der Sohn des gleichnamigen Pädagogen und Oberlehrers Eugen Papst (1855-1923) , nach dem später die Eugen-Papst-Förderschule in Germering benannt wurde, besuchte das Lehrerseminar in Freising und studierte ab 1907 an der Akademie der Tonkunst in München.

1910 wirkte er am Theater in Allenstein und ab 1911 in Bern als Musikalischer Leiter des Stadttheaters. 1922 wurde er nach Hamburg berufen, wo er gemeinsam mit Karl Muck die Hamburger Philharmoniker leitete, bis diese 1934 durch die Nationalsozialisten aufgelöst wurden. Papst ging zunächst im Herbst 1934 als Generalmusikdirektor nach Münster, wurde aber schon 1935 Leiter des Kölner Männergesangsvereins und kurz darauf mit Unterstützung seines Freundes Richard Strauß auch als Nachfolger von Hermann Abendroth städtischer Generalmusikdirektor des Gürzenich-Orchesters. Außerdem unterrichtete er Dirigieren an der Musikhochschule Köln. Nach Kriegsende kam es zu Auseinandersetzungen um seine Stelle als Generalmusikdirektor, weil die Stadt Köln trotz eines laufenden Vertrages mit Papst 1946 Günter Wand berief. Nach dessen Ansicht wurde Papst mehr und mehr « zur musikalischen Leitfigur der Ewiggestrigen » .

Papst nahm einen Ruf an die Nordwestdeutsche Musikakademie nach Detmold an, wo er Meisterkurse im Dirigieren hielt.

Für die Oberammergauer Passionsspiele 1950 schuf er eine Bearbeitung der Passionsmusik von Rochus Dedler (1779-1822) , die bis 1990 unverändert gespielt wurde und mit Revisionen und Ergänzungen des jetzigen musikalischen Leiters Markus Zwick im Wesentlichen bis heute in Gebrauch ist.

...

Eugen Papst wurde am 24. Dezember 1886 in Oberammergau geboren und entstammt einer alten bayrischen Lehrerfamilie. Sein Vater, ein tüchtiger Musiker, wurde der erste Lehrer seines Sohnes in Klavier, Orgel und Komposition und schon mit 13 Jahren instrumentierte der junge Papst die Kompositionen seines Vaters und wagte sich an selbständige Versuche. Papst besuchte zunächst ein Lehrerseminar, ging dann aber 1907 an die Akademie der Tonkunst in München und wurde Dirigenschüler von Felix Mottl. Schon 2 Jahre später wurde er mit dem Rheinberger-Preis für Komposition, Dirigieren und Orgel ausgezeichnet. Im Jahre 1910 ging er an das Theater in Allenstein. Von 1911-1922 leitete er das Berner Stadttheater und den dortigen Orchesterverein, nur unterbrochen durch den Kriegsdienst 1915-

1918. Im Jahre 1922 folgte er einem Ruf nach Hamburg, wo er neben Karl Muck Generalmusikdirektor der Philharmonie bis zu deren Auflösung im Jahre 1934 war ; ausser den wöchentlichen Symphoniekonzerten leitete er dort Volks- , Schüler- und Erwerbslosenkonzerte, ein Kammerorchester, die grossen Chorkonzerte der Hamburger Singakademie und den Hamburger Lehrergesangverein.

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Eugen Papst, Dirigent (römisch-katholisch) : geboren 24. Dezember 1886 in Oberammergau ; gestorben 2. Januar 1956, ebenda.

Die ersten musikalischen Unterweisungen in Klavier, Orgel und Komposition erhielt Papst von seinem Vater. Nach dem Besuch des Lehrerseminars in Freising kam er 1907 an die Akademie der Tonkunst in München, wo er Dirigierschüler von Felix Mottl (1856-1911) wurde. Bereits zwei Jahre später erhielt er den Rheinberger-Preis für Komposition, Dirigieren und Orgel. 1910 ging Papst für eine Spielzeit an das Theater in Allenstein, danach war er Leiter des Berner Stadttheaters und des dortigen Orchestervereins. 1922 erhielt er einen Ruf nach Hamburg, wo er zusammen mit Karl Muck (1859-1940) als Generalmusikdirektor die Philharmonie bis zu deren Auflösung 1934 leitete. Er dirigierte dort die wöchentlichen Symphoniekonzerte, die Volks- , Schüler- und Erwerbslosenkonzerte, ein Kammerorchester, die Chorkonzerte der Hamburger Singakademie und den Lehrergesangverein. Als Nachfolger Georg Ludwig Jochums (1909-1971) erhielt Papst im Herbst 1934 einen Ruf als Generalmusikdirektor nach Münster, womit die Leitung des gesamten städtischen Musiklebens verbunden war. 1935 wurde er zum Dirigenten des Kölner Männer-Gesang-Vereins gewählt ; er nahm das Amt an, blieb aber weiterhin auch in Münster tätig. 1936 trat er die Nachfolge von Hermann Abendroth als Generalmusikdirektor der Stadt Köln und Leiter der Gürzenich-Konzerte an, und übernahm eine Meisterklaße für Dirigieren an der Staatlichen Hochschule für Musik in Köln.

Nach Kriegsende blieb Papst die Rückkehr in sein Amt als Generalmusikdirektor (trotz seiner Entlastung im Zuge der Entnazifizierung und trotz des bestehenden Vertrags) versagt : Die Stadt Köln hatte in der Zwischenzeit einen neuen Vertrag mit Günter Wand abgeschlossen. Papst folgte schließlich einem Ruf an die Nordwestdeutsche Musikakademie in Detmold, wo er eine Meisterklaße für Dirigieren leitete. 1947-1949 trat er gelegentlich auch wieder als Dirigent des Gesangsvereins auf. 1950 bearbeitete er für die Passionsspiele seiner Heimatstadt die Passionsspielmusik von Rochus Dedler (1779-1822) , die bis heute die Grundlage für die Aufführungen bildet. Außerdem schrieb er Orchesterstücke, Chöre und Lieder, die jedoch größtenteils nicht im Druck erschienen.

Lehrer

Victor Gluth (1852-1917) , Komponist.

Bertold Kellermann (1853-1926) , Pianist.

Felix Mottl (1856-1911) , Komponist.

Joseph Anton Becht (1858-1926) , Organist.

Schüler

Willi Schuh (1900-1986) , Musikforscher.

Peter Sandloff (1924-2009) , Komponist.

Franz-Paul Decker (1923-2014) , Dirigent.

Vorgänger

Hermann Abendroth (1883-1956) , Dirigent.

Georg Ludwig Jochum (1909-1970) , Dirigent.

Nachfolger

Günter Wand (1912-2002) , Dirigent.

Genealogie

Vater : Eugen (1855-1923) , aus Schöllang, Oberlehrer in Germering bei München, Sohn der Wendelin (1824-1970) , aus Sonthofen, Lehrer, und der Katharina Niggel (1824-1991) ; Mutter : Veronika (1857-1924) , aus Kaufbeuren (Allgäu) , Tochter der Max Frühholz (geboren 1816) , Rentamtsbote, und der Maria Anna Lieb (1820-1880) ; verheiratet Bern 1911 Babette Franziska (geboren 1894) , Tochter der Georg Anton und Maria Lindner (geboren 1864) , aus München, und der Anna Franziska Wittmann (1869-1936) ; 1 Tochter.

Zu seinem weiteren Werken zählen Orchesterstücke, Chöre und Lieder, die aber nur teilweise veröffentlicht wurden.

Ehrungen

1933 wurde Eugen Papst mit der Johannes-Brahms-Medaille der Stadt Hamburg ausgezeichnet.

In München, Germering und Oberammergau sind Straßen nach ihm benannt.

Dokumente

Briefe von Eugen Papst von 1929 bis 1934 befinden sich im Bestand des Leipziger Musikverlages C.F. Peters im Staatsarchiv Leipzig.

Literatur

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Monika Reger. Eugen Papst, in : Neue Deutsche Biographie (NDB) , Band 20, Duncker & Humblot, Berlin (2001) .

Klimesch.

Mitteilungen von A. Zwink, Oberammergau.

Munzinger.

Hugo Riemann.

Rhdb.

...

22 février 1934 : Le chef Eugen Papst dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner. Il s'agit du 15e concert de la saison.

28 mai 1934 : Le chef Eugen Jochum dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Concert-gala de la Croix-Rouge.

1934 : Le chef Carl Schuricht dirige à 3 reprises des Symphonies d'Anton Bruckner avec le « Concertgebouworkest Amsterdam » .

1934 : Arnold Schoenberg déménage et s'établit définitivement à Los Angeles où il développe un dodécaphonisme « Classique » : le Concerto pour violon (1936) ; l' « Ode à Napoléon Bonaparte » pour baryton, quatuor à cordes et piano (1942) ; le Concerto pour piano (1942) ; le Trio à cordes (1946) ; « Un Survivant à Varsovie » (Oratorio dramatique, 1947) .

Le « Putsch » de juillet à Vienne

Engelbert Dollfuß se retrouve seul Maître au pouvoir. Le pays est en partie détruit et il est désormais vu comme un dictateur sanguinaire : il perd peu à peu ses soutiens internationaux. De plus, les Socialistes sont désormais évincés.

Il met officiellement en place, le **1er mai 1934**, une nouvelle constitution : l'Autriche cesse d'être une République et devient un « État corporatif » et autoritaire, où des élections auraient lieu « quand les circonstances le permettront ».

Dollfuß tente un dernier rapprochement avec les Sociaux-Démocrates le **11 juillet 1934** et renvoie son très impopulaire ministre de l'Intérieur, Emil Fey. Mais la situation continue à se dégrader. Son dernier soutien est alors Benito Mussolini qui, au grand regret de Adolf Hitler furieux de voir que Dollfuß a dissous le Parti nazi autrichien et envoyé ses leaders dans des camps de concentration, ne partage pas les mêmes idées sur l'Autriche.

Le **25 juillet 1934**, des Nazis autrichiens membre du « régiment SS 89 », déguisés en militaires, prévoient de prendre en otage le Conseil des ministres, le président Wilhelm Miklas, ainsi que les responsables des principaux médias du pays. Mais la tentative de ce « Putsch » de juillet échoue grâce à l'intervention de Fey qui prévient à temps Dollfuß. Celui-ci tente alors de s'enfuir de la Chancellerie mais il est surpris par les Nazis, grièvement blessé et meurt dans la journée de ses blessures. Profondément choquée par cet assassinat, l'opinion publique le voit désormais comme un héros ayant fermement combattu le Nazisme.

Kurt von Schuschnigg lui succède à la Chancellerie et poursuit son œuvre jusqu'à ce que l'« Anschluß » mette un terme à cette politique.

...

En janvier 1933, l'élection d'Adolf Hitler au poste de Chancelier en Allemagne menace l'État autrichien. Le **4 mars 1933**, le Chancelier Engelbert Dollfuß (appartenant au Parti Chrétien-Social) dissout le Parlement autrichien. Dans un vote serré (concernant les salaires des travailleurs des chemins de fer) au Conseil national, chacun des 3 présidents du parlement ont démissionné de leur poste afin de voter, ne laissant personne pour présider la réunion. Même si les statuts aurait pu résoudre cette situation, Dollfuß saisit cette occasion pour déclarer que le parlement avait cessé de fonctionner, et bloque toutes les tentatives de le convoquer à nouveau. Le Parti Social-Démocrate perd ainsi sa plateforme d'action politique. Les Conservateurs, face à la pression et la violence, non seulement de la gauche mais aussi de Nazis infiltrés venus d'Allemagne, peuvent désormais gouverner par décret, sur la base d'une loi d'urgence de 1917. Les libertés civiles sont alors suspendues et le Parti Social-Démocrate interdit, plusieurs de ses membres étant par ailleurs arrêtés.

Le **12 février 1934**, l'« Heimwehr », commandée par Emil Fey, entreprend une marche sur l'Hôtel Schiff à Linz, une propriété du Parti Social-Démocrate (dirigé Richard Bernaschek), marche qui dégénère en affrontements. La police, la gendarmerie et l'armée fédérale (« Bundesheer ») viennent épauler cette dernière. Après de brefs combats, le bâtiment est envahi par les conservateurs.

De nombreuses escarmouches ont alors lieu dans toute l'Autriche entre Socialistes et Conservateurs. Les Socialistes se barricadent dans les zones urbaines (« Gemeindebauten ») formant les bastions du mouvement socialiste en Autriche, comme le « Karl-Marx-Hof ». La police et les para-militaires ont pris position en dehors de ces ensembles fortifiés

avant d'échanger des tirs avec ces derniers à l'arme légère. Des combats ont également lieu dans les villes industrielles telles que Steyr, Sankt Pölten, Weiz, Eggenberg bei Graz, Kapfenberg, Bruck an der Mur, Graz, Ebensee et Wörgl.

L'intervention de l'armée autrichienne, jusqu'alors neutre, marque le tournant du conflit. Le Chancelier Dollfuß ordonne le bombardement du « Karl-Marx-Hof », mettant en danger la vie de milliers de civils et détruisant de nombreux appartements avant de forcer les combattants socialistes à se rendre. Les combats dans la capitale prennent fin le **13 février** mais perdurent dans les villes de Styrie, en particulier dans Bruck an der Mur et dans Judenburg, jusqu'au **14 ou 15 février**.

Après cette date, il ne reste alors que quelques groupes socialistes qui combattent encore contre l'armée, ou sont en pleine déroute. La guerre civile autrichienne prend fin le **16 février**.

Plusieurs centaines de personnes (y compris les para-militaires, membres des forces de sécurité et des civils) sont morts durant le conflit, auxquelles s'ajoutent plus de 300 blessés.

Les autorités arrêtent et exécutent 9 dirigeants du Parti Social-Démocrate en vertu des dispositions de la loi martiale. On dénombre, en outre, plus de 1,500 arrestations et les principaux Socialistes, comme Otto Bauer, sont contraints à l'exil.

Une fois éliminée la principale force d'opposition, le pays connaît l'instauration de l'austro-fascisme. Le « Front patriotique », résultat de la fusion de l'« Heimwehr » et du Parti Chrétien-Social, devient le seul Parti politique légal (Parti unique) sous le nouveau régime autoritaire, le « Ständestaat ».

En **juillet 1934**, les Nazis autrichiens tentent un coup d'État qui échoue et fait environ 270 morts. 13 personnes sont exécutées et 4 se suicident avant leur exécution. Le Chancelier Dollfuß est assassiné, Kurt von Schuschnigg lui succède et reste à la Chancellerie jusqu'en mars 1938 (date de l'« Anschluss »). Pendant ce coup d'État, l'Allemagne reste neutre car elle ne sent pas encore assez forte militairement pour intervenir. Benito Mussolini, alors encore hostile et méfiant vis-à-vis du 3e « Reich », envoie des soldats à la frontière autrichienne pour protéger l'indépendance de l'Autriche si elle venait à être menacée, cette dernière étant liée à l'Italie par une alliance.

La guerre civile autrichienne s'est néanmoins révélée un moment décisif dans l'histoire de la République. Après la Seconde Guerre mondiale, lorsque l'Autriche est ré-apparue dans le paysage politique en tant que nation souveraine en 1945, la politique retombe sous la domination des Sociaux-Démocrates et les Conservateurs, désormais au sein du Parti populaire autrichien (ÖVP). Toutefois, afin d'éviter un retour des divisions amères de la Ire République, les dirigeants de la 2e République ont été déterminés à mettre l'idée d'un large consensus au cœur du nouveau système politique : la « Grande Coalition », regroupant des membres des 2 Partis.

...

Adolf Hitler himself planned a failed Nazi « coup », in 1934, that culminated in the assassination of the Austrian Chancellor Engelbert Dollfuß, according to new findings by a Viennese historian.

Based on journal entries by close Hitler associate Josef Gœbbels, historian Kurt Bauer concluded the thwarted « July putsch » of 1934 was devised « with great likelihood by Adolf Hitler personally », in a newly-published article.

On **July 25, 1934**, Austrian Nazi partisans attacked the Chancellery in Vienna, hoping to force the government to resign and install a regime favourable to Adolf Hitler's Germany.

The « coup » failed but Engelbert Dollfuß was shot and killed.

Until now, the action was seen as a local initiative by Austrian Nazis.

After a high-level meeting with Hitler, on **July 22, 1934**, in Bayreuth, southern Germany, Bauer found that Gœbbels wrote in his diary :

« Sunday : at the “ Führer's ” ... Austrian question. Whether it will work ? I'm very sceptical. »

On the day of the « coup », Gœbbels added :

« At the “ Führer's ” : alarm from Austria. Chancellery occupied ... great suspense. Horrible waiting. »

He later concluded :

« Dollfuß dead. Then, an honourable retreat by the insurgents. Then, victory for the government. Lost ! »

According to Bauer, one of the main reasons behind Hitler's putsch decision was an impending visit by Dollfuß to Italy and France, which the Nazi leader feared could lead to Germany's isolation.

Dollfuß installed an authoritarian regime in Austria after coming to power in 1932 but, also, staunchly opposed its annexation to Nazi Germany under Hitler.

...

The « July Putsch » was a failed « coup d'État » attempt against the Austro-fascist regime by Austrian Nazis, which took place between the **25 and 30 July 1934**.

The Nazi « Machtergreifung » in Germany, on **30 January 1933**, when President Paul von Hindenburg appointed Adolf Hitler Chancellor, gave an enormous boost to Austrian Nazis. When the Austrian Chancellor Engelbert Dollfuß obstructed further sessions of the National Council parliament on **4 March 1933**, the Nazis responded with demands for a new election, massive propaganda and a wave of bomb terror. Dollfuß responded to these actions with authoritarian measures such as house searches and arrests. The situation was exacerbated by the Bavarian Minister of Justice, the Nazi lawyer Hans Frank, who in a public speech on **March 8** threatened the Austrian government with an armed intervention by NSDAP forces. Nevertheless, the Right-wing Dollfuß government initially concentrated on the ban of the Communist Party and the Social-Democratic « Republikanischer Schutzbund » para-military organisation. When Hans

Frank, together with his Party fellows Hanns Kerrl and Roland Freisler, on **13 May 1933**, personally entered the country to speak in Vienna (where he behaved himself) as well as Graz (where he openly spoke against Dollfuß regime and addressed Austrian Germans encouraging civic disobedience) , after a 2 day tour, on **15 May 1933**, he was allegedly deported and the Austrian Nazi Party banned, on **19 June 1933**. Many Nazis fled to Germany and joined the Austrian Legion, while others remained in Austria and continued their actions illegally. Hitler's government reacted with harsh economic sanctions aimed at Austrian tourism.

On **25 July 1934**, in the midst of difficult social and political tensions, and with the knowledge of official German positions, 154 « SS » men disguised as « Bundesheer » soldiers and policemen pushed into the Austrian Chancellery. Chancellor Dollfuß was killed by 2 bullets. The rest of the government was able to escape. Another group of the putschists occupied the RAVAG radio building and broadcast a false report about the putative transfer of power from Dollfuß to Anton Rintelen. This was to have been the call for Nazis all over Austria to begin the uprising against the State. There were several days of fighting in parts of Carinthia, Styria and Upper-Austria, as well as smaller uprisings in Salzburg. There was fighting in Upper-Styria, both the industrial area between Judenburg and Leoben and, in Enns, the « Deutschlandsberg » District in south-western Styria and in south-eastern Styria by Bad Radkersburg. Bloody clashes took place in and around Schladming and Leoben. In Carinthia, the centers of the « coup » were in Lower-Carinthia and Sankt Paul im Lavanttal. In Upper-Austria, in addition to individual actions in the « Salzkammergut » , the fighting was concentrated in the Pyhrn Pass and in the « Mühlviertel » where, on the night of **26 July**, in the Kollerschlag area on the Bavarian-Austrian border, a division of the Austrian Legion invaded Austrian territory and attacked the customs guard and a police station.

Early on **26 July**, a German courier was arrested at the border crossing in Kollerschlag, carrying precise instructions for the putsch. Called the « Kollerschlag Document » , it testified to a clear connection between Bavaria and the « July Putsch » .

The « coup » was finally crushed by the police, military and para-military units loyal to the government. There is varying information regarding the number of fatalities. Gerhard Jagschitz took-over the work of military historian Erwin Steinböck. In 1965, his figures claimed that the « July Coup » and its immediate consequences lead to the deaths of 270 people : 153 Nazi supporters died (including 13 executed and 7 people who committed suicide) ; 104 died on the Government side, along with 13 civilians. In contrast, Kurt Bauer's extensive studies concluded that there were 223 deaths : 111 Nazi supporters ; 101 on the Government side ; and 11 civilians. The number of injured is estimated at 500 to 600 people.

On **26 July 1934**, military tribunals took place to prosecute rebels. 13 were executed. 4,000 Nazi supporters had been detained. Many fled to Yugoslavia or to Germany. Kurt von Schuschnigg became the new Chancellor and Ernst Rüdiger Starhemberg remained as vice-Chancellor.

...

Der Juliputsch war ein gescheiterter nationalsozialistischer Umsturzversuch in Österreich. Er begann am 25. Juli 1934 mit dem Überfall von als Soldaten des Bundesheeres und Polizisten verkleideten SS-Männern auf das Bundeskanzleramt in Wien. Gleichzeitig drang eine andere Gruppe von Putschisten in die Wiener Senderäume der RAVAG ein und erzwang die Sendung der Falschmeldung, daß Bundeskanzler Engelbert Dollfuß die Regierungsgeschäfte an den ehemaligen steirischen Landeshauptmann Anton Rintelen übergeben habe. Diese Nachricht war das vereinbarte Signal, auf das hin Nationalsozialisten in ganz Österreich mit einer « Erhebung » beginnen sollten. Tatsächlich aber erfolgte diese erst mit einiger Verzögerung und auch nur in Teilen Österreichs. Vor allem in der Steiermark und Kärnten sowie Teilen Oberösterreichs und Salzburgs kam es in den folgenden Tagen zu teils heftigen Gefechten zwischen den Nationalsozialisten und den Streitkräften der Bundesregierung, zu denen neben dem Bundesheer, die Polizei, die Gendarmerie, das Freiwillige Schutzkorps und selbstständig operierende Einheiten regierungstreuer Wehrverbände, namentlich der Heimwehr, zählten. In den übrigen Bundesländern blieb es hingegen weitgehend ruhig. Der Putsch, an dem sich auch einige Kampftruppen der im Deutschen Reich stationierten Österreichischen Legion beteiligt hatten, wurde schließlich bis zum 30. Juli niedergeschlagen. Mehr als 200 Menschen waren im Zuge der Kampfhandlungen getötet worden, darunter auch Bundeskanzler Dollfuß als prominentestes Opfer. Nach der Niederschlagung des Juliputsches wurden rund 4.000 Nationalsozialisten von den am 26. Juli eigens zu diesem Zweck geschaffenen Militärgerichten abgeurteilt oder sofort in Anhaltelager eingewiesen, 13 Putschisten wurden hingerichtet. Viele andere entzogen sich ihrer Verhaftung und Verurteilung durch die Flucht ins Deutsche Reich oder nach Jugoslawien.

Die « Machtergreifung » Adolf Hitlers am 30. Januar 1933 in Deutschland gab den österreichischen Nationalsozialisten enormen Aufschwung. Als es am 4. März 1933 zur damals so genannten « Selbstausschaltung des Parlaments » und in der Folgezeit zum Einschlagen eines « autoritären Kurses » durch die Regierung Dollfuß kam, sahen sich die Nationalsozialisten jedoch der Möglichkeit beraubt, nach deutschem Muster durch Neuwahlen auch in Österreich die Macht zu erringen. Nachdem die Bundesregierung als eine ihrer ersten Maßnahmen die Pressefreiheit eingeschränkt und beginnend mit 8. März 1933 ein Versammlungs- und Aufmarschverbot erlassen hatte, ordneten die NS-Gauleitungen im Gegenzug an, dieses Verbot durch Ausschöpfung aller noch legalen Betätigungsmöglichkeiten, wie zum Beispiel Vereinsversammlungen, Vorträgen und Filmvorführungen sowie verstärkter Propaganda von Haus zu Haus zu unterlaufen. Es zeigte sich bereits in dieser Zeit, daß die NS-Führung keinesfalls gewillt war ihren Aktionismus, der eines der wesentlichen Mittel war, um die Dynamik der Bewegung und die Moral der Anhänger aufrechterhalten, einschränken zu lassen. Vielmehr sollte durch verstärkte Aktivitäten aller Art demonstriert werden, daß die Partei « Trotz Verbot nicht tot ! » war, wie ein bekannter NS-Slogan aus der Zeit der bald folgenden Illegalität lautete.

Der politische « Hauptstoß » der Bundesregierung galt aber zunächst der Sozialdemokratie, was wohl als wesentlicher Grund dafür gelten kann, daß der März und auch der April 1933 innenpolitisch relativ ruhig verliefen. Eine wesentliche Änderung des innenpolitischen Klimas brachte die von der Bundesregierung angeordnete Ausweisung des bayerischen Justizministers Hans Frank am 15. Mai mit sich, der als « Antwort » von reichsdeutscher Seite am 27. Mai die Verhängung der « Tausend-Mark-Sperre » zum Boykott des österreichischen Fremdenverkehrs folgte. Die Konfliktsituation zwischen den beiden Staaten führte schließlich zu einer mit 12. Juni einsetzenden nationalsozialistischen Terrorwelle im gesamten österreichischen Bundesgebiet, der in den folgenden Tagen drei Menschen zum Opfer fielen. Die Bundesregierung reagierte darauf mit Hausdurchsuchungen bei NS-Funktionären und in den Parteilokalen der NSDAP

sowie einer groß angelegten Verhaftungsaktion im gesamten Bundesgebiet. Bis 17. Juni waren bereits rund 2.500 Nationalsozialisten, darunter nahezu alle wichtigen Funktionäre der Partei, verhaftet worden.

Als zwei Nationalsozialisten am 19. Juni 1933 in der Gemeinde Krems einen Handgranatenanschlag auf eine Gruppe christlich-deutscher Turner verübten, bei dem 30 Turner verletzt wurden, wurde der NSDAP und dem mit ihr paktierenden Steirischen Heimatschutz noch am selben Tag jegliche Betätigung in Österreich untersagt, was de facto einem Verbot beider Organisationen gleichkam. Das Betätigungsverbot hatte die österreichischen Nationalsozialisten zwar unvorbereitet, aber doch nicht gänzlich unerwartet getroffen. Es gelang der NS-Bewegung, ihren inneren organisatorischen Zusammenhang zu wahren, indem ihre Mitglieder vordergründig unpolitischen Organisationen beitraten, sie also unterwanderten ; oder indem sie bereits von ihnen vereinnahmte Vereine des deutschnationalen Lagers (wie die deutschnationalen Turnvereine, der Deutsche Schulverein Südmark, der Alpenverein und andere) nun in relativ kurzer Zeit zu organisatorischen Plattformen für den « Kampf » in der Illegalität umfunktionierten. Am 5. Juli 1933 schwor die ins Reich geflüchtete NS-Landesleitung für Österreich in einer Außendung ihre Anhänger auf einen mit allen Mitteln und « rücksichtsloser Härte zu führenden Kampf » gegen die Bundesregierung ein, bis das Ziel der « Befreiung Österreichs » erreicht sei.

Waren die illegalen NS-Aktivitäten infolge des Betätigungsverbots zunächst abgeebbt, so begannen sie im Laufe des Sommers 1933 wieder stark anzusteigen. Die Bundesregierung sah sich daher veranlaßt, eine Reihe so genannter « Notverordnungen » zur Bekämpfung der NS-Tätigkeit in Kraft zu setzen. Um den zunehmenden Anschlägen auf für die Allgemeinheit wichtigen Infrastruktureinrichtungen zu begegnen, trat im Juli 1933 eine Verordnung in Kraft, die es ermöglichte, künftig die Ausführenden dieser Anschläge nicht mehr durch ein ordentliches Gerichtsverfahren, sondern im wesentlich schneller ablaufenden Verwaltungsverfahren abzustrafen, wobei ausschließlich Freiheitsstrafen in der Dauer von drei bis sechs Monaten verhängt werden sollten. Im September 1933 wurde eine Verordnung erlassen, die es ermöglichte, jene Personen, die im Verdacht einer « staatsgefährlichen » Betätigung standen, präventiv « anzuhalten » . Durch die Einweisung in ein Anhaltelager konnten diese ab sofort auf unbestimmte Zeit festgesetzt werden. Ab Ende 1933 ging man dazu über, nach Anschlägen und anderen NS-Aktionen, deren Täter unbekannt blieben, stellvertretend prominente Nationalsozialisten des Orts, in dem sich diese ereignet hatten, festzunehmen und in ein Anhaltelager zu überstellen. Die Exekutive wiederum, die durch die immer häufiger werdenden Bereitschaftsdienste, Patrouillengänge, Sicherungs- und Überwachungsaufgaben aller Art bald an die Grenzen ihrer personellen Möglichkeiten gelangte, wurde im September 1933 durch die erstmals erfolgte Indienststellung von 200 Mann des Freiwilligen Schutzkorps entlastet.

Eine wesentliche Beeinträchtigung der NS-Aktivitäten konnte aber auch durch diese Maßnahmen der Bundesregierung nicht erreicht werden. Vielmehr bestärkten diese die Nationalsozialisten in ihrer ablehnenden Haltung gegenüber der Eigenstaatlichkeit Österreichs und ließen sie ab dem 31. Dezember 1933 mit einer noch stärkeren Terrorwelle antworten, in deren Verlauf allein bis 8. Jänner 1934 nicht weniger als 140 Böller- und Sprengstoffanschläge verübt wurden. Vorrangiges Ziel dieser Anschläge war die Störung des wirtschaftlichen Lebens durch die Beeinträchtigung des Fremdenverkehrs und die Zerstörung von für die Allgemeinheit wichtigen Einrichtungen sowie eine allgemeine Beunruhigung der Bevölkerung. Nach dieser ersten großen Terrorphase zu Beginn des Jahres 1934 kam es im gesamten Bundesgebiet zu einer Beruhigung der Lage, bis im April erneut eine gewaltige Terrorwelle einsetzte, die sich mit ständig wechselnder Intensität und wechselnden Schwerpunkten bis zum Juliputsch fortsetzte.

Nationalsozialistische Gewalt und staatliche Gegengewalt entwickelten in den Monaten bis zum Juliputsch eine immer stärkere Eigendynamik, die in absehbarer Zeit weder für die Bundesregierung noch für die Nationalsozialisten eine Rückkehr zur Normalität wahrscheinlich machte. Die Nationalsozialisten mussten allerdings zunehmend erkennen, daß die Bundesregierung mit terroristischen Mitteln allein nicht zu Fall zu bringen war. Die scheinbar in immer weitere Ferne rückende « Machtergreifung » in Österreich führte auf ihrer Seite zu einer wachsenden Frustration, die sich wiederum in einem immer zügelloser werdenden Terror Luft machte.

« Vor dem Hintergrund eines sich immer mehr aufheizenden Bürgerkriegsklimas hat das (innerhalb der NS-Bewegung) wohl weit verbreitete Gefühl, daß “ etwas geschehen muß ”, die Bereitschaft der maßgeblichen NS-Führer, nun alles auf eine Karte zu setzen, zweifellos gefördert. Durch einen “ Befreiungsschlag ” in Form des gewaltsamen Sturzes der Bundesregierung sollte die ersehnte “ Machtergreifung ” nun endlich verwirklicht werden. »

Hans Schafranek warnt jedoch davor, den Juliputsch vereinfachend « als direktes Resultat jener (zunehmend eskalierenden) Entwicklung, als Höhepunkt einer überaus gewalttätigen Eskalationsstrategie zu interpretieren » , da es falsch sei « die psychologischen Dispositionen und die technisch-organisatorischen Voraussetzungen für einen bewaffneten Aufstand umstandslos gleich(zu)setzen » .

Im März 1934 unterstellte Fridolin Glaß, der Kommandant der Wiener SS-Standarte 89, seine Einheit direkt der SS-Führung in Berlin. Bis zu diesem Zeitpunkt war die SS-Standarte 89, die großteils aus ehemaligen Bundesheer-Angehörigen bestand, dem SA-Oberabschnitt XI in München zugeordnet. Diese Aktion löste starke Rivalitäten zwischen SS und SA aus, SA-Obergruppenführer Hermann Reschny bezichtigte Glaß der Meuterei und ließ ihn in München kurzzeitig sogar verhaften. Ebenso wie zwei andere führende Putschisten, Otto Wächter und Rudolf Weydenhammer, war Glaß nun in einer weitgehend isolierten Position. Um NS-intern wieder Einfluß zu gewinnen, trat er mit dem SS-Gruppenführer Alfred Rodenbücher und dem Stabschef der NS-Landesleitung für Österreich und ehemaligen Heimatschutz-Führer, Hanns Albin Rauter in Kontakt. In diesem Personenkreis wurden die Putschpläne entwickelt, während die österreichische SA im Vorfeld des Putsches weitgehend ignoriert beziehungsweise bewußt in die Irre geführt wurde. Beispielsweise informierte August Edler von Meyszner, wie Rauter aus dem Steirischen Heimatschutz stammender Kommandant der SA-Standarte 27, seinen Stab bewußt nicht über die Planungen. Theo Habicht konspirierte zudem mit ehemaligen Funktionären des Landbundes, und andere mit Vizekanzler Franz Winkler, der sich dem Putsch nicht zuletzt aus finanziellen Motiven heraus anschloß. An der Aufstandsbewegung im Juli 1934 nahmen in der Steiermark auch circa 1.500 Mann der Bauernwehr teil. Die strategischen Eckpunkte der Putschplanung wurden auf einer Konferenz in Zürich am 25. Juni festgelegt. Anwesend waren Glaß als militärischer Leiter des Putsches, Wächter als dessen politischer Verantwortlicher, Weydenhammer, der die Verbindung zur Landesleitung in München und zu Rintelen halten sollte, und Habicht.

Eine explizite Zustimmung Adolf Hitlers für diese Pläne gab es nicht, er hatte Habicht lediglich gestattet, sich einem eventuellen Putsch des Bundesheeres anzuschließen. In der Folge holte Hitler jedoch die Einschätzung hoher Militärs und NS-Funktionäre (und andere von Hermann Reschny) ein, die ihm versicherten, ein Putsch des Bundesheeres sei äußerst unwahrscheinlich. Demnach war Hitler die tatsächliche Situation schon im Juni bekannt, er tat allerdings nichts, um Habichts Planungen zu stoppen. Nach neuen Forschungsergebnissen Kurt Bauers befahl Hitler dagegen den Juli-Putsch « mit großer Wahrscheinlichkeit persönlich » . Bauer stützt seine These insbesondere auf die 1992 entdeckten und 2005

publizierten Tagebücher des deutschen Propagandaministers Josef Goebbels. Aus dessen Eintrag über eine « hochrangige Besprechung » in Bayreuth vom 22. Juli 1934, also zwei Tage vor dem Putsch, schließt Bauer, daß « Hitler die Sache sehr ernst nahm. Bei dieser Besprechung muß er seine letzte Zustimmung zu dem Coup gegeben haben. Die Möglichkeit, daß er nur oberflächlich und nebenbei darüber informiert gewesen sein könnte, scheidet damit aus. »

Bereits in den letzten Juni-Tagen begannen die Vorbereitungen bei den beteiligten Einheiten ; die österreichische SA-Führung und die Gauleiter wurden erst zwischen 10. und 17. Juli von den Plänen in Kenntnis gesetzt, jedoch nicht über den genauen Zeitpunkt der geplanten Aktion. Die Absprachen mit Landbund, Heimatschutz, SS und Anton Rintelen wurden vor der SA-Führung geheim gehalten ; allerdings gelangte die Zürcher Konferenz zur Kenntnis der österreichischen Sicherheitsbehörden. Ebenfalls wußte man von einem Memorandum eines ungarischen Diplomaten, der durch den österreichischen Militärattaché in Paris, den NS-Sympathisanten Lothar Rendulic, von einer geplanten Aktion informiert worden war. Am weitesten gediehen die Planungen in der Steiermark, wo Gauleiter Walther Oberhaidacher am 20. Juli noch zusätzlich eine Tagung der Kreisleiter einberief und detaillierte Instruktionen ausgab. Unter anderem wurde ein Radioabhör-Dienst eingerichtet, um die Rundfunkmeldung nach der RAVAG-Besetzung (die das Signal für den allgemeinen Aufstand sein sollte) nicht zu versäumen.

Seit Mitte 1933 waren von verschiedensten nationalsozialistischen Seiten mehr oder weniger ausgereifte Pläne für eine gewaltsame « Machtergreifung » in Österreich ausgearbeitet worden. Diesbezügliche Gerüchte und Planungsdetails sickerten immer wieder auch zu den Sicherheitsbehörden durch (entweder als Folge der geleisteten Aufklärungsarbeit oder aber durch Verrat von nationalsozialistischer Seite) und hatten dort wiederholt die Anordnung erhöhter Alarmbereitschaft zur Folge. Die daraus resultierende allmähliche « Alarmmüdigkeit » aufseiten der Exekutive ist sicher auch ein nicht unwesentlicher Grund für die Anfangserfolge der Nationalsozialisten am 25. Juli 1934.

Am 25. Juli 1934 sammelten sich die Putschisten, weil viele Mitglieder des Turnerbundes waren, in der Turnerbundhalle Siebensterngasse in Wien-Neubau, wo sie mit Waffen und Uniformen ausgerüstet wurden. Von dort aus drangen mit Wissen deutscher offizieller Stellen 154 als Soldaten des Bundesheeres und als Polizisten verkleidete SS-Männer in das Bundeskanzleramt ein, wobei Bundeskanzler Engelbert Dollfuß von zwei Schüssen tödlich getroffen wurde. Die übrige Regierung konnte entkommen. Eine andere Gruppe der Putschisten hatte das RAVAG-Gebäude (Radioverkehrs AG) besetzt und eine Falschmeldung über die angebliche Machtübergabe von Dollfuß an Anton Rintelen senden lassen. Dies sollte der Aufruf für die Nationalsozialisten in ganz Österreich sein, mit der Erhebung gegen die Staatsmacht zu beginnen. Es kam zu mehrtägigen Kämpfen in Teilen Kärntens, der Steiermark und Oberösterreichs und zu kleineren Aufständen in Salzburg. Schwerpunkte der Kämpfe waren die Obersteiermark, und zwar sowohl das Industriegebiet zwischen Judenburg und Leoben als auch das steirische Ennstal, der Bezirk Deutschlandsberg in der Südweststeiermark und die Südoststeiermark um Bad Radkersburg. Die blutigsten Auseinandersetzungen fanden in und um Schladming und im Raum Leoben-Donawitz statt. In Kärnten waren die Zentren des Putsches Unterkärnten und das Lavanttal. In Oberösterreich konzentrierten sich die Kämpfe, neben einzelnen Aktionen im Salzkammergut, auf den Pyhrnpass und auf das obere Mühlviertel, wo im Raum Kollerschlag in der Nacht vom 26. Juli auf den 27. Juli an der bayrischen-österreichischen Grenze eine Abteilung der Österreichischen Legion auf österreichisches Staatsgebiet eindrang und die Zollwache und einen Gendarmerieposten überfiel.

Bereits am frühen Morgen des 26. Juli war hinter dem Grenzübergang Kollerschlag ein aus Deutschland kommender Kurier verhaftet worden, der genaue Putschinstruktionen, das sogenannte Kollerschlager Dokument, bei sich trug, das deutliche Verbindungen des Juliputsches nach Bayern bezeugte.

« Der Keim für das Scheitern des Aufstandes lag schon in der politischen und personellen Struktur der NSDAP selbst », urteilt der Militärhistoriker Wolfgang Etschmann. Das gesamte Unternehmen war von den Rivalitäten und Machtkämpfen der einzelnen an der Planung beteiligten politischen und militärischen NS-Organisationen und ihrer Leiter sowie deren Bestreben um mögliche Geheimhaltung auch vor den Konkurrenten aus dem eigenen Lager gekennzeichnet. Daraus resultierten vielfach unterbrochene oder sich überkreuzende Befehlsstränge, die mit ein Grund für das zeitlich höchst unkoordinierte Loßchlagen der Putschisten in den einzelnen Bundesländern waren und entscheidenden Anteil an der Niederlage hatten.

Schon die Ausgangslage des Putschunternehmens war von den Planern völlig falsch eingeschätzt worden. Als die Erhebung in den Bundesländern voll in Gang kam, war keine der drei für ihr Gelingen als unumgänglich angesehenen Voraussetzungen mehr gegeben : So war es weder gelungen, die gesamte Bundesregierung gefangen zu nehmen, noch konnte man des Bundespräsidenten Wilhelm Miklas habhaft werden ; die österreichische Exekutive und das Militär waren weder zu den Putschisten übergelaufen, noch neutral geblieben, sondern hatten sich von Anfang an gegen die Putschisten gestellt ; und auch die von ihnen erhoffte spontane « Volkserhebung » war ausgeblieben. Angesichts dieser Tatsachen war es im Nachhinein betrachtet geradezu selbstmörderisch, daß mit dem Aufstand in den Bundesländern überhaupt erst begonnen wurde. Wie irrational die Erwartungen und wie grenzenlos die Siegesgewissheit aber auf NS-Seite waren, verdeutlicht das Beispiel der SA-Standarte 47, deren Kommandostab sich in Leibnitz befand, anschaulich. Ihr von Anfang an völlig siegesgewiss auftretender SA-Standartenführer hatte nach der Radiomeldung vom Rücktritt der Regierung alle ihm zur Verfügung stehenden Melder zur Alarmierung der ihm unterstellten NS-Ortsgruppen und SA-Formationen ausgesandt. Als bekannt wurde, daß Rintelen sich von den Putschisten distanziert hatte und damit feststand, daß das Unternehmen nicht wie geplant verlief, standen dem Standartenführer nun keine Melder mehr zur Verfügung, um die an die Ortsgruppen und Kampfformationen ergangenen Befehle zu widerrufen. Für den Fall eventuell auftretender Schwierigkeiten zumindest einen Melder in Reserve zu halten, war der Standartenführung offenbar überhaupt nicht in den Sinn gekommen.

Wie der Verlauf der « Erhebung » zeigte, waren aber auch die militärische Stärke und Schlagkraft der NS-Bewegung vielfach überschätzt worden. Zum Teil lag das auch daran, daß die NS-Unterführer vielfach übertriebene Angaben bezüglich der Stärke und Bewaffnung der ihnen unterstellten Truppen gemacht hatten, um bei ihren militärischen Vorgesetzten gut dazustehen. Die höhere militärische Führung war daher in diesem Zusammenhang nicht selten von völlig falschen Voraussetzungen ausgegangen. Da laut NS-Planern die Bewaffnung der Bundesländer erst im September 1934 abgeschlossen gewesen wäre, standen den Putschisten lediglich in der Obersteiermark und in Kärnten Waffen in einigermaßen ausreichender Zahl zur Verfügung. In vielen Orten aber stellte der Mangel an Waffen und Munition die Putschisten von Anfang an vor beträchtliche Probleme, die nur durch äußerst zeit- und personalaufwendige « Beschaffungsaktionen » vor Ort, etwa durch Plünderung von Waffendepots der Heimwehr und Beschlagnahmen bei Privatpersonen, einigermaßen zufriedenstellend gelöst werden konnten. Ein weiteres Problem war, daß am Tag des Putsches zahlreiche Angehörige der SA-Stürme und nicht selten auch deren Anführer gar nicht an den Sammelorten

erschienen waren. Zudem standen viele angesehene und bewährte politische und militärische NS-Führer am Tag des Putsches aufgrund ihrer Einweisung in ein Anhaltelager nicht zur Verfügung. In manchen Orten, wie zum Beispiel in Schladming, gelang es daher völlig Ortsfremden die Befehlsgewalt an sich zu reißen, welche sich dann beim ersten Anzeichen von Schwierigkeiten davonmachten.

Viele der militärischen Kommandanten der Putschisten waren den Anforderungen, welche die Kampfhandlungen mit sich brachten, nicht gewachsen. Die häufig unklaren Führungskompetenzen und das unzulängliche Verbindungs- und Meldewesen führten dazu, daß sie oft weder über die Gesamtlage noch über die Lage in der unmittelbaren Nachbarschaft unterrichtet waren. Meist waren sie auch nicht in der Lage zu kontrollieren, ob von ihnen durch Melder übermittelte Befehle ausgeführt worden waren oder nicht. Die Unklarheit, die vielerorts herrschte, begünstigte die Entstehung zahlreicher Gerüchte, welche die Kampfmoral beeinträchtigten und für zusätzliche Verwirrung sorgten. Den NS-Mannschaften wiederum fehlte es vielfach an der nötigen Disziplin. Sie waren zwar dem « Soldatenspielen » bei der illegalen SA gewachsen, nicht aber den Anforderungen einer Kampfsituation, wie sie am Putschtag in vielen Orten eintrat. Trotz entsprechender Anordnungen ihrer Vorgesetzten wurden Wach- und Sicherungsaufgaben oft nicht oder nur nachlässig befolgt, Straßen- und Telefonverbindungen häufig nicht unterbrochen, sodaß die Bundesregierung nicht nur völlig ungehindert Truppenverschiebungen durchführen, sondern auch von vielen eingeschlossenen Gendarmerieposten und Postämtern detaillierte Berichte über die Lage vor Ort erhalten konnte.

Angesichts der Unzahl von Fehlern, Pannen und Unzulänglichkeiten aufseiten der Aufständischen scheint die Einschätzung des Bundesheers, es beispielsweise in der Steiermark mit einem « gut ausgerüsteten, im Gebrauche der Waffe geübten » Gegner zu tun gehabt zu haben, auch etwas Propaganda in eigener Sache zu sein. « Für einige SA-Einheiten mochte diese Einschätzung richtig sein, für die Masse der an der “ Erhebung ” beteiligten SA-Verbände, insbesondere aber die zahlreichen sonstigen “ Kämpfer ”, die sich ihr angeschlossen hatten, dürfte sie kaum Gültigkeit gehabt haben. »

Für die österreichischen Nationalsozialisten war der gescheiterte Juliputsch eine Katastrophe. Angesichts der Tatsache, daß die NS-Bewegung, die vielen ihrer Anhänger als unüberwindlich erschienen war, in nur wenigen Tagen nahezu völlig zusammengebrochen war, herrschte unter der Anhängerschaft « lähmendes Entsetzen und Verwirrung » , wie es beispielsweise in einem Bericht des steirischen Sicherheitsdirektors heißt. Tausende Parteifunktionäre, Aktivisten und Anhänger waren nach dem Putsch entweder verhaftet worden oder aber ins Deutsche Reich oder nach Jugoslawien geflüchtet. Organisatorisch stand die österreichische NSDAP damit faktisch vor einem Neuanfang. Was jedoch blieb, waren die schon vor dem Juliputsch vorhandenen Gegensätze zwischen der eigentlichen politischen Organisation der Partei, der SA und der SS. Im weiter schwelenden internen Machtkampf gerieten die politische Organisation und die SA aber schon bald gegenüber der zunehmend einflußreicher werdenden SS ins Hintertreffen. Ins Gewicht fiel auch, daß man sich NS-intern auch über die nun gegenüber der österreichischen Bundesregierung einzuschlagende Strategie völlig uneins war. Während die Politische Organisation prinzipiell einem Versöhnungskurs nicht abgeneigt war, setzte die SA weiter auf einen Konfrontationskurs.

Adolf Hitler, für den das Scheitern des Putsches in Österreich eine immense außenpolitische Belastung bedeutete, ging nach dem Putsch auf völlige Distanz zu den österreichischen Nationalsozialisten. Bereits am 27. Juli 1934 verbot er allen mit österreichischen Angelegenheiten befaßten politischen Leitern im Deutschen Reich jegliche weitere Betätigung

oder Unterstützung der österreichischen Aufständischen. Kurz darauf, am 3. August, wurde die österreichische Landesleitung der NSDAP aufgelöst, die seiner Auffassung nach die alleinige Verantwortung für den gescheiterten Putsch trug. Ihr Leiter, Theo Habicht, verlor alle seine Parteifunktionen. Die Österreichische Legion wurde entwaffnet und von ihren Standorten nahe der Grenze zu Österreich abgezogen. Untersuchungen mit dem Ziel, die Schuldigen für das Scheitern des Putsches zu ermitteln wurden zwar eingeleitet, auf Geheiß Heinrich Himmlers aber schon bald wieder eingestellt, um die parteiinternen Querelen nicht weiter anzufachen. Die ins Deutsche Reich geflohenen Anstifter des Putsches schoben sich nämlich gegenseitig die Schuld für sein Scheitern zu, versuchten aber sich persönlich so weit als möglich reinzuwaschen.

Die nach dem Juliputsch verhafteten Nationalsozialisten wurden von den Sicherheitsbehörden und (falls sie angezeigt wurden) der Staatsanwaltschaft in « schwerer » und « minder Beteiligte » geschieden. Die Schwerebeteiligten (Anführer, Mitkämpfer, Kuriere und so weiter) wurden gemäß dem am 26. Juli 1934 in Kraft getretenen Gesetz über die Einführung eines Militärgerichtshofs auch dann, wenn bereits ein Verfahren vor einem ordentlichen oder einem Standgericht anhängig war, dem Militärgericht zur Aburteilung ihrer mit dem Putsch im Zusammenhang stehenden Vergehen überstellt. Für die Minderbeteiligten kam ein am 30. Juli erlaßenes Gesetz zum Tragen, dem zufolge sie unbeschadet einer strafrechtlichen Verfolgung bei Beschlagnahme ihres Vermögens in ein Anhaltelager einzuweisen waren. Aufgrund dieses Gesetzes blieb auch die große Mehrheit der Juliputschisten von einem Prozess verschont. Die Anhaltung zahlreicher Familienväter, Brüder und Söhne bedeutete jedoch vielerorts einen empfindlichen Ausfall an Arbeitskräften, weswegen am 25. August ein « Runderlaß » der Generaldirektion für die öffentliche Sicherheit erging, dem zufolge alle nach dem Gesetz vom 30. Juli Angehaltenen zur Besorgung dringend notwendiger landwirtschaftlicher Arbeiten beurlaubt werden konnten.

Die Militärgerichtsprozesse bildeten in den folgenden Monaten auch ein Schwerpunktthema in der Berichterstattung diverser österreichischer Tageszeitungen. Der Tendenzjustizcharakter dieser Prozesse ist nicht zu übersehen. In den Verhandlungen kommt immer wieder die Voreingenommenheit der Richter zum Ausdruck, bis hin zur Diktion. Zumeist wurden nur möglichst anklagekonforme Tatzeugen zu den Verhandlungen geladen. Die Verteidiger, die so gut wie nie genügend Zeit gehabt hatten, sich mit dem Fall zu beschäftigen, wurden möglichst behindert und im Allgemeinen der Entlastung der Angeklagten dienenden Beweisanträge abgeschmettert. Für den Tathergang wichtige Fragen wurden nur selten geklärt, vorrangig ging es darum, möglichst schnell ein Urteil zu fällen. Gemessen an den begangenen Straftaten waren die verkündeten Urteile nicht selten von drakonischer Härte, auch deswegen, weil die Militärgerichtsprozesse als abschreckendes Exempel wirken sollten. Nicht zuletzt deshalb wurden auch zahlreiche Todesurteile verkündet, von denen auch 13 vollstreckt wurden. Die im Eilverfahren abgewickelten Militärgerichtsprozesse halfen jedenfalls sicherzustellen, daß die auf Regierungsseite während des Putsches zu Tage getretenen Mängel, Pannen und Ungereimtheiten unter den Tisch gekehrt werden konnten und niemals einer breiteren Öffentlichkeit bekannt wurden.

Aufgrund von Verdachtsmomenten wurden ferner gegen zahlreiche weitere Personen Untersuchungen eingeleitet. Vor allem jene des öffentlichen Dienstes, aus dessen Reihen nicht wenige Putschisten gekommen waren, waren davon betroffen. Zahlreichen öffentlich Angestellten, darunter vielen Lehrern, wurden die Dienstbezüge gesperrt, nicht wenige wurden auch entlassen. Grundsätzlich konnte auch das Vermögen aller gerichtlich verurteilten, ins Ausland geflüchteten und angehaltenen Aufständischen beschlagnahmt werden, Berufungsmöglichkeit gab es dagegen keine. Zusätzlich verschärfend

wirkte, daß sogar die finanziellen Mittel der Familienangehörigen von Putschisten auf das Lebensnotwendigste beschränkt werden konnten. Durch solche « Sühnemaßnahmen » trachtete die Regierung zumindest einen Teil der im Zusammenhang mit der Niederschlagung des Putsches stehenden Kosten einzubringen. Diesem Zweck dienten auch die so genannten « Schadenersatzvorschreibungen » an begüterte Nationalsozialisten, NS-Sympathisanten und nationalsozialistisch eingeschätzte Betriebe. Die Summen dieser von den Sicherheitsdirektoren vorgeschriebenen « Ersatzleistungen » richteten sich nach dem Vermögen der betreffenden Person oder des Betriebsinhabers und konnten beträchtliche Höhen erreichen.

Zur Zahl der Todesopfer gibt es unterschiedliche Angaben. Gerhard Jagschitz übernahm in seiner Studie die vom Militärhistoriker Erwin Steinböck 1965 vorgelegten Zahlen, auf die sich auch Wolfgang Etschmann stützt : durch den Juliputsch und seine unmittelbaren Folgen seien insgesamt 270 Menschen gestorben. Auf NS-Seite starben demnach 153 (einschließlich 13 Hingerichteter und 7 Personen, die Selbstmord verübten oder Fememorden zum Opfer fielen) , auf Regierungsseite 117 Menschen, darunter 13 Zivilisten. Demgegenüber kommt Kurt Bauer auf Basis umfangreicher Quellenstudien zum Schluß, daß es insgesamt « nur » 223 Tote gegeben habe : 111 auf NS-Seite (inklusive der 13 Hingerichteten) , 101 auf Regierungsseite, und dazu noch 11 Zivilisten. Die Zahl der Verletzten wird mit 500 bis 600 Personen angegeben.

Neuer Bundeskanzler wurde Kurt Schuschnigg, neuer Vorsitzender der Vaterländischen Front und Vizekanzler wurde Ernst Rüdiger Starhemberg.

Nahezu unmittelbar nach seinem Ende setzte seitens der österreichischen Regierung und dem sie unterstützenden « vaterländisch » eingestellten Teil der Bevölkerung ein Prozess der mythischen Überhöhung der Ereignisse des Juliputsches ein. Im Mittelpunkt stand dabei der ermordete Bundeskanzler Engelbert Dollfuß, dessen Tod als ein « Opfertod für Österreich » interpretiert wurde. Dollfuß wurde zum « Heldenkanzler » , zum « Märtyrer für Österreich » , zu einem von Gott gesandten « Retter Österreichs » verklärt und erhielt sukzessive quasi überirdische Attribute, ähnlich wie sie im Allgemeinen einem Heiligen zugeschrieben werden. Sichtbarer Ausdruck dieses grotesken und religiös verbrämten Dollfußkults waren die in der Folgezeit in vielen Städten, Märkten und Dörfern entstehenden Dollfußstraßen, -plätze, -kirchen, -kapellen, -kreuze und -büsten. Am Grazer Opernring beispielsweise wurde im Juli 1937 ein vom Bildhauer Gustinus Ambrosi geschaffenes Dollfuß-Denkmal eingeweiht, das aus einem nahezu mannsgroßen Kopf des Kanzlers bestand, der auf einem mehrere Meter hohen Sockel angebracht war. Dabei verband sich mit der Errichtung solcher Denkmäler nicht nur das Bestreben, den ermordeten Bundeskanzler zu glorifizieren, sondern auch die Absicht, solcherart « Orientierungspunkte für österreichisches Geschichts- und Selbstbewusstsein im öffentlichen Raum zu lancieren, die sich zugleich als Leitbilder der ständestaatlichen Ideologie eigneten » .

Im Wesentlichen dabeilbe Muster findet sich auch beim nationalsozialistischen Putschmythos. Dieser entstand ebenfalls schon bald nach dem Juliputsch, konnte sich in Österreich aber erst nach dem « Anschluß » voll entfalten. Im Mittelpunkt standen dabei die bei den Kämpfen getöteten, vor allem aber nach der Niederschlagung des Putsches hingerichteten Nationalsozialisten. Unter dem Motto « Und ihr habt doch gesiegt ! » wurde ihr Tod zu einem heroischen « Opfergang aufrechter Deutscher » stilisiert, die nichts anderes getan hätten, als sich gegen ein Unrechtsregime zu wehren, womit der gescheiterte Putsch im Nachhinein zu einem sinnvollen Unternehmen

umfunktioniert wurde, das mitgeholfen habe, den Sieg des Nationalsozialismus in Österreich herbeizuführen. Dementsprechend wurden bereits unmittelbar nach dem « Anschluß » so gut wie alle « Dollfuß-Weihestätten » abgetragen oder vernichtet und zahlreiche Straßen und Plätze wieder umbenannt, diesmal nach den getöteten und hingerichteten Nationalsozialisten. Nicht nur in den Orten, in denen es 1934 zu Kampfhandlungen gekommen war, wurden unzählige Feiern abgehalten und auf diese Weise der « Helden » des 25. Juli gedacht. Die lebenden Juliputschisten hingegen wurden nach der kurzen Zeit, in der sie im Mittelpunkt des öffentlichen Interesses stehen durften, zumeist stillschweigend abgeschoben, da mittlerweile andere ihren Platz eingenommen hatten und man keine Verwendung mehr für sie hatte.

Zur selben Zeit nahm abseits der Öffentlichkeit auch eine vom Reichsführer SS eingerichtete « Kommission zur geschichtlichen Feststellung über die Erhebung vom 25. Juli 1934 in Österreich » ihre Tätigkeit auf. Diese « Historische Kommission » sollte « die Ereignisse bei der Erhebung klären, die Schuldigen sowohl auf nationalsozialistischer wie auf gegnerischer Seite fest stellen » sowie die Verantwortlichen für die gegen die SS-Putschisten verhängten schweren Strafen ermitteln. Eine Folge der Tätigkeit dieser Kommission war, daß innerhalb der NSDAP schon bald wieder alte Konflikte aufbrachen, die 1934 nur mühsam unterdrückt worden waren. Nachdem sogar der « Führer » selbst wegen seiner damals eingenommenen zwiespältigen Haltung zum Juliputsch belastet zu werden drohte, ordnete er persönlich im Mai 1938 an, daß die Untersuchungen einzustellen und alle Beteiligten zu Stillschweigen und strikter Geheimhaltung verpflichtet seien. Die Kommission arbeitete aber dennoch im Geheimen weiter und schloß ihre Tätigkeit erst im März 1939 mit einem ausführlichen Bericht ab. Zur Erhellung der Hintergründe des Juliputsches konnte aber auch dieser Bericht nichts Wesentliches beitragen.

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2 (ou 4) septembre 1934 : Création à Aix-la-Chapelle (« Aachen ») de la version de Linz de la 1re Symphonie (édition de Robert Haas) sous la direction du chef Peter Raabe qui sera l'auteur d'une biographie sur Bruckner : « Wege zu Bruckner » (Gustav Bosse Verlag, Regensburg, 1942, 1944, 211 pages) .

Peter Raabe

Le compositeur, chef d'orchestre et pédagogue allemand Peter Raabe est né le 27 novembre 1872 à Francfort-sur-l'Oder. Il aura une carrière acceptable comme chef, sans être des plus spectaculaires. Il sera diplômé de l'École de musique supérieur à Berlin et des Universités de Munich et d'Iéna. Sa thèse de doctorat portera sur le compositeur Franz Liszt. De 1894 à 1898, Raabe s'associe aux Opéras de Königsberg, d'Elberfeld et de Zwickau. De 1899 à 1903, il se retrouve à la tête de l'Opéra de Hollande à Amsterdam. De 1903 à 1907, il dirige les orchestres de Kaim et de Mannheim. De 1907 à 1920, il devient le 1er directeur de l'Orchestre de la Cour à Weimar. Il donne également des concerts au Royaume-Uni, en Belgique et au Pays-Bas. À partir de 1910, il est nommé conservateur du « Musée Franz Liszt » (il va d'ailleurs rédiger 2 livres sur lui) . Présidant le comité de rédaction, c'est sous le règne de cet érudit que la 1re édition complète des œuvres de Liszt sera publiée. (Quant à lui, Raabe sera l'auteur de lieder et de pièces pour piano.) Raabe va défendre son jeune protégé de talent, Paul Kletzki, jusqu'à l'arrivée des Nazis au pouvoir en 1933. De 1920 à 1934, il va occuper le poste de directeur musical à Aix-la-Chapelle, en plus d'enseigner à l'Université

technique. Devenu professeur émérite, il décide de prendre sa retraite lorsqu'il voit sa carrière être éclipsée par la montée fulgurante du jeune Herbert von Karajan alors en poste depuis seulement quelques mois à la tête de l'Opéra municipal. Le 19 juillet 1935, Peter Raabe reçoit un appel du docteur Josef Gœbbels qui lui offre sur un plateau d'argent la chaise de « Generalmusikdirektor » du « Reichsmusikkammer » (l'Institut de la Musique du « Reich ») suite au congédiement du compositeur Richard Strauß. Bien que Raabe n'adhérera au NSDAP que le 21 mai 1937 (il devient alors officiellement le n° 3.934.040), il était déjà un fanatique d'Adolf Hitler et de sa politique culturelle. Contrairement à Strauß, Raabe sera influencé par son idole Franz Liszt dont les innovations harmoniques anticipent l'atonalité d'un Arnold Schönberg. Attiré par les compositeurs modernes, Raabe verra sa « faiblesse » exploitée efficacement par Gœbbels. Durant presque une décennie, il deviendra la marionnette « par excellence » du puissant Ministre de la Culture et de la Propagande.

Mais Peter Raabe ne sera pas la seule devanture dans l'organigramme complexe de la culture musicale du « Reich ». En 1936, Josef Gœbbels va nommer Heinz Drewes, le directeur général de la musique d'Altenburg, à la tête d'un département de musique rattaché au Ministère de la Propagande ; ce qui entraînera de la confusion et le chevauchement des prises de décision. Raabe va tenter de démissionner en 1938 mais cela lui sera refusé. Il devra donc se résigner à être au service du « Reich » jusqu'à sa chute en 1945. Peter Raabe va mourir le 12 avril 1945 à Weimar.

La Chambre de la culture du « Reich » (« Reichskulturkammer ») fut créée le 15 novembre 1933 dans le but de promouvoir l'art « aryen » selon les idéaux du Parti National-Socialiste. Elle était placée sous la tutelle de Josef Gœbbels et de son ministère du « Reich » à l'Éducation du peuple et à la Propagande.

Il existait également un Sénat de la culture du « Reich » (« Reichskultursenat »), présenté par Gœbbels comme un « forum représentatif » de la culture allemande.

Un Intendant de la culture du « Reich » (« Reichskulturwalter ») nommé par Gœbbels, était chargé notamment de la « déjudaisation de la vie culturelle allemande ». Ces intendants furent successivement Hans Schmidt-Leonhardt, Franz Moraller et Hans Hinkel.

La Chambre de la culture du « Reich » était subdivisée selon 7 spécialités :

« Reichsschrifttumskammer » : la Chambre de la littérature du « Reich » .

« Reichskammer der bildenden Künste » : la Chambre des Beaux-arts du « Reich » .

« Reichstheaterkammer » : la Chambre du théâtre du « Reich » .

« Reichspressekammer » : la Chambre de la presse du « Reich » .

« Reichsrundfunkkammer » : la Chambre de la radiodiffusion du « Reich » .

« Reichsfilmkammer » : la Chambre du film du « Reich » .

Et, enfin, le « Reichsmusikkammer » ou « RMK » :

La Chambre de la musique du « Reich » devait essentiellement faire la promotion des œuvres de Beethoven, Wagner, Bach, Mozart, Haydn et Brahms. Josef Gœbbels et d'autres hauts gradés nazis avaient le plein contrôle du « RMK » ; des présidents et vice-présidents de prestige seront nommés pour de simples raisons de relations publiques.

Dû à sa renommée internationale, le compositeur Richard Strauß, bien que critique du régime en privé, sera nommé, en novembre 1933, le 1er président du « Reichsmusikkammer » . Les motivations de Strauß visaient, en grande partie, la protection de sa belle-fille et de ses petits-enfants ; tous d'origine juive. Il voulait en plus préserver et diriger la musique des « compositeurs interdits » comme Gustav Mahler, Claude Debussy et Felix Mendelssohn-Bartholdy. Strauß sera démis de ses fonctions, en juin 1935, par un Josef Gœbbels en furie lorsqu'une lettre fort critique envers le profilage racial, adressée à son librettiste juif Stefan Zweig, sera intercepté par la « Gestapo » . La presse justifiera le départ de Strauß par des raisons de « vieillesse » et « de santé défaillante » .

...

The German composer, conductor and Liszt scholar Peter Raabe was born on 27 November 1872 in Frankfurt an der Oder and died on 12 April 1945 in Weimar. He graduated from the Higher Musical School, in Berlin, and the Universities of Munich and Jena. From 1894 to 1898, Raabe conducted Opera Houses in Königsberg, Elberfeld and Zwickau. From 1899 to 1903, he was associated with the Dutch Opera House of Amsterdam. From 1903 to 1907, he conducted Orchestras in Kaim and Mannheim. From 1907 to 1920, Raabe became the 1st Court Conductor in Weimar. During this period, he also gave concerts in the United Kingdom, Belgium and the Netherlands. From 1910, he became the curator of the Liszt Museum. He wrote 2 volumes on the composer. As Chairman of the editorial board, Raabe will provide the 1st Franz Liszt « complete edition » . From 1920 to 1934, he became musical director in Aachen. Paul Kletzki was singled-out as a young compositional talent by Raabe until the Nazis came to power. (As for himself, Peter Raabe composed songs and piano pieces.) On 19 July 1935, Peter Raabe superseded to the resigning President Richard Strauß of the office of the « Reichsmusikkammer » : the Nazi State Music Institute. For almost 10 years, Raabe will be directing the music activity of the 3rd « Reich » . Due to the Bruckner connection, Richard Wetz's music was much in favor during the 3rd « Reich » , so much so that Peter Raabe caused a Richard Wetz Society to be founded in 1943, in the composer's home-town of Gleiwitz.

...

In March 1933, when Richard Strauß was 68, Adolf Hitler and the Nazi Party rose to power. Strauß never joined the Nazi Party, and studiously avoided Nazi forms of greeting. For reasons of expediency, however, he was initially drawn into cooperating with the early Nazi regime in the hope that Adolf Hitler (an ardent Wagnerian and music lover who had admired Strauß's work since viewing « Salome » , in 1907) would promote German art and culture. Strauß's need

to protect his Jewish daughter-in-law and Jewish grandchildren also motivated his behavior, in addition to his determination to preserve and conduct the music of banned composers such as Gustav Mahler and Claude Debussy.

In 1933, Strauß wrote in his private notebook :

« I consider the Streicher-Gœbbels Jew-baiting as a disgrace to German honour, as evidence of incompetence - the basest weapon of untalented, lazy mediocrity against a higher intelligence and greater talent. »

Meanwhile, far from being an admirer of Strauß's work, Josef Gœbbels maintained expedient cordiality with Strauß only for a period. Gœbbels wrote in his diary :

« Unfortunately, we still need him but, one day, we shall have our own music and then we shall have no further need of this decadent neurotic. »

Nevertheless, because of Strauß's international eminence, in November 1933, he was appointed to the post of president of the « Reichsmusikkammer » , the State Music Bureau. Strauß, who had lived through numerous political regimes and had no interest in politics, decided to accept the position but to remain apolitical, a decision which would eventually become untenable. He wrote to his family

« I made music under the " Kaiser ", and under (Friedrich) Ebert. I'll survive under this one as well. »

In 1935, he wrote in his journal :

« In November of 1933, the minister Gœbbels nominated me president of the " Reichsmusikkammer " without obtaining my prior agreement. I was not consulted. I accepted this honorary office because I hoped that I would be able to do some good and prevent worse misfortunes, if from now onwards German musical life were going to be, as it was said, " reorganized " by amateurs and ignorant place-seekers. »

Strauß privately scorned Gœbbels and called him « a pipsqueak » . However, in 1933, Strauß dedicated an orchestral song, « Das Bächlein » (The Little Brook) to Gœbbels, in order to gain his cooperation in extending German music copyright laws from 30 years to 50 years.

Strauß attempted to ignore Nazi bans on performances of works by Debussy, Mahler, and Mendelssohn. He also continued to work on a Comic Opera, « Die schweigsame Frau » , with his Jewish friend and librettist Stefan Zweig. When the Opera was premiered in Dresden, in 1935, Strauß insisted that Zweig's name appear on the theatrical billing, much to the ire of the Nazi regime. Hitler and Gœbbels avoided attending the Opera, and it was halted after 3 performances and subsequently banned by the 3rd « Reich » .

On 17 June 1935, Strauß wrote a letter to Stefan Zweig, in which he stated :

« Do you believe I am ever, in any of my actions, guided by the thought that I am " German " ? Do you suppose Mozart was consciously " Aryan " when he composed ? I recognise only 2 types of people : those who have talent and those who have none. »

This letter to Zweig was intercepted by the « Gestapo » and sent to Hitler. Strauß was subsequently dismissed from his post as « Reichsmusikkammer » president, in 1935. The 1936 Berlin Summer Olympics nevertheless used Strauß's « Olympische Hymne », which he had composed in 1934. Strauß's seeming relationship with the Nazis in the 1930's attracted criticism from some noted musicians, including Arturo Toscanini, who, in 1933, had said when Strauß had accepted the presidency of the « Reichsmusikkammer » :

« To Strauß the composer, I take-off my hat ; to Strauß the man, I put it back on again. »

Much of Strauß's motivation in his conduct during the 3rd « Reich » was, however, to protect his Jewish daughter-in-law Alice and his Jewish grandchildren from persecution. Both of his grandsons were bullied at school, but Strauß used his considerable influence to prevent the boys or their mother being sent to concentration camps.

Le chef d'orchestre Wilhelm Fürtwängler, nommé vice-président du « RMK » en 1933, va refuser de se conformer à l'interdiction de jouer la Symphonie « Mathis le peintre » de Paul Hindemith. Il remettra à son tour sa démission, en 1934, condamnant l'institutionnalisation de l'antisémitisme. Paul Graener prendra la relève mais il va démissionner 7 ans plus tard (soit en 1941) .

...

28 septembre 1934 : Concert à Stettin. Le chef Wilhelm Fürtwängler dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme, de Beethoven : l'Ouverture « Egmont » et la Symphonie n° 1.

30 septembre et 1 octobre 1934 : Le chef Wilhelm Fürtwängler dirige la 9e Symphonie de Bruckner avec la Philharmonie, à Berlin. Au même programme : l'Ouverture « Obéron » de Weber ; la soprano Elisabeth Rethberg chante un air tiré de « Obéron », l'air « il re pastore » de Mozart et la cantate « non sa che sia dolore » de Bach (série : « Philharmonisches Konzert ») .

Dans son livre, « the Baton and the Jackboot », la secrétaire de Fürtwängler, Bertha Geißmar, écrit :

« Le **dimanche 25 novembre 1934** parut, en 1re page du " Deutsche Allgemeine Zeitung ", l'article " der Fall Hindemith ". Ce matin-là eut lieu une répétition générale dans la salle de la Philharmonie. Lorsque Furtwängler monta sur le podium, le public se leva et commença à applaudir. Cela dura 20 minutes, avant qu'il ne puisse commencer le concert. Or, ce même dimanche, Furtwängler devait donner 2 concerts, ce qu'il évitait autant que possible. Le même soir, il dirigea une représentation de " Tristan " au " Staatsoper ". Göring était assis dans sa loge, Gœbbels était également présent. Dès que Furtwängler apparut, la même chose que le matin à la Philharmonie se produisit : des

applaudissements sans fin retentirent. Göring savait ce que cela signifiait et informa Hitler de cet incident. »

Cette information est également reprise par Hans-Hubert Schönzeler et Berndt Wilhelm Wessling. Mais il semble que Bertha Geißmar se trompe ! En effet, selon les archives du « Staatsoper », il n'y eut pas de « Tristan », le 25 novembre, mais une représentation de la « Tosca », avec Jan Kiepura sous la direction de Robert Heger. Il y a peut-être une confusion avec le « Tristan », donné quelques jours plus tard, le 2 décembre.

Le même fait est cité dans le livre de Heinz Tiessen, « Eduard Erdmann in seiner Zeit » :

« Les applaudissements sans fin lors de son concert de midi à la Philharmonie et, le même soir à l'Opéra, en présence de Göring et Goebbels, furent une évidente manifestation de défiance envers les autorités qui sentirent leur autorité sapée. »

11-14 octobre 1934 : Le chef Otto Klemperer dirige à « Carnegie Hall » la 9e Symphonie de Bruckner dans la version originale de 1894, éditée par Alfred Orel en 1932, avec l'Orchestre philharmonique de New York. Le concert est radiodiffusé (étiquette : « The New York Philharmonic Historic Broadcasts, 1923-1987 », CD 1) .

Anyone with interest in the music of Anton Bruckner will want to hear the Klemperer performance. Is this a great Bruckner performance ? Probably not for everyone but, for me, it was very moving.

8 novembre 1934 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 3e Symphonie d'Anton Bruckner. Il s'agit du 4e concert de la saison.

4 décembre 1934 : Face à « l'Affaire Hindemith », Wilhelm Furtwängler démissionne de toutes ses fonctions et se retire dans les Alpes bavaroises pour commencer l'écriture de son Concerto pour piano. La nouvelle n'est rendue publique que le 10. Le chef Erich Kleiber, en signe de solidarité, avait immédiatement annulé le concert qu'il devait donner avec la Philharmonie, le 5 décembre.

12 décembre 1934 : Le chef Bruno Kittel dirige le « Te Deum » de Bruckner avec l'Orchestre philharmonique de Berlin, accompagné de son propre ensemble : le « Bruno Kittel'scher Chor ». Les solistes : Else Schœn, Maria Peschken, Walther Ludwig, Fred Drissen, Siegfried Borries. À l'orgue : Friedrich Kausch.

1935

5, 7 janvier 1935 : Le chef Eugene Ormandy dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885), avec l'Orchestre symphonique de Minneapolis (étiquette « Victor » américain) .

Eugene Ormandy

Le chef d'orchestre et violoniste américain d'origine hongroise Eugene Ormandy est né le 18 novembre 1899 à

Budapest et est décédé le 12 mars 1985 à Philadelphie des suites d'une pneumonie.

Né et d'origine juive, son véritable nom est Jenő Blau (en hongrois : Blau-Ormány Jenő) . Son père, un dentiste, est violoniste amateur et a prénommé son fils Jenő en hommage au célèbre violoniste hongrois Jenő Hubay, formé lui-même par Josef Joachim et Henri Vieuxtemps. Enfant prodige, il commence à jouer du violon à l'âge de 3 ans et étudie le violon avec son père. Il entre à l'Académie royale de musique de Budapest à l'âge de 5 ans, et commence à étudier à 9 ans avec Jenő Hubay. Parmi ses autres professeurs, on compte Béla Bartók, Zoltán Kodály et Leo Weiner. Il reçoit un diplôme de violon en 1914 et un certificat d'enseignant de l'Académie royale en 1917. En 1917, il fait une tournée en Hongrie et en Allemagne en tant que soliste avec le « Blüthner Orchester » de Berlin puis retourne à Budapest.

En 1920 et 1921, il entreprend une tournée en tant que violoniste en Autriche et en France, au cours de laquelle il semble utiliser pour la 1^{re} fois le surnom « Ormandy » . Ormandy sera toujours réticent à expliquer l'origine de ce surnom, qui est demeurée obscure. Pour certains, il s'agirait d'un 2^e nom de la famille paternelle ou maternelle. Selon le site de la bibliothèque de l'Université de Pennsylvanie consacrée à Ormandy, ce surnom pourrait être lié à l'existence d'une ville située à l'ouest de la Hongrie, ville appelée « Ormány » et d'où serait originaire une partie de la famille d'Ormandy. En hongrois, l'ajout de la lettre « y » à la fin du nom de la ville signifie « originaire d'Ormány » . Quant au prénom « Eugene » (qu'il adoptera une fois installé aux États-Unis) , il est l'équivalent anglais du prénom Jenő.

En 1921, il accepte une proposition l'invitant à se rendre aux États-Unis (il adoptera la nationalité américaine en 1926, exactement 5 ans et 90 jours après son arrivée, soit le minimum légal pour devenir citoyen américain) . Il est à peine arrivé que son rêve de grande carrière s'évanouit, la tournée de concerts pour laquelle on l'avait invité n'ayant probablement jamais existé. Il est alors engagé par le chef Ernő Rapée, un ancien ami de Budapest et camarade de promotion à l'Académie de musique, comme violoniste dans l'orchestre du « Capitol Theatre » à New York, un ensemble de 77 musiciens qui accompagne les films muets. Il en devient le violon solo 5 jours après avoir été recruté et y restera 2 ans et demi. Il fait ses débuts de chef à la tête de cet Orchestre en septembre 1924 et, en 1926, il est nommé directeur musical associé. Entre 1923 et 1929, Ormandy réalise en tant que violoniste 16 enregistrements, la moitié d'entre eux utilisant le procédé acoustique.

En 1929, il dirige l'Orchestre philharmonique de New York au « Lewisohn Stadium » . En 1930, il est invité à diriger le « Robin Hood Dell Orchestra » , à Philadelphie. Le 30 octobre 1931, il remplace Arturo Toscanini tombé malade pour diriger un concert à la tête de l'Orchestre de Philadelphie, grâce à l'appui d'Arthur Judson, l'un des plus puissants impresarii de la scène musicale Classique américaine au cours des années 1930. La même année, il est nommé directeur musical et chef permanent de l'Orchestre symphonique de Minneapolis.

Ormandy est le chef d'orchestre de l'Orchestre symphonique de Minneapolis, maintenant Orchestre du Minnesota, jusqu'en 1936. Pendant les jours sombres de la Grande Dépression, « RCA Victor » prend sous contrat Ormandy et l'Orchestre symphonique de Minneapolis pour de nombreux enregistrements discographiques. Une clause dans le contrat des musiciens leur impose de jouer un minimum d'heures chaque semaine (que ce soit en répétition, lors de concerts,

d'émissions radiophoniques ou d'enregistrements) . N'ayant pas à payer les musiciens, « RCA » peut se permettre d'envoyer ses meilleurs techniciens et équipements pour les enregistrements qui ont lieu à Minneapolis, du 16 janvier 1934 au 16 janvier 1935. Parmi ceux-ci, on compte quelques premières discographiques mondiales : « Adventures in a Perambulator » de John Alden Carpenter, la suite « Háy János » de Zoltán Kodály, « la Nuit transfigurée » de Arnold Schoenberg et un enregistrement spécialement commandé de l' « American Overture » de Roy Harris sur le thème populaire « When Johnny Comes Marching Home » . L'excellence de ces enregistrements contribue à doter Ormandy d'une exceptionnelle réputation de musicien et ses lectures de la 7e Symphonie d'Anton Bruckner et la 2e Symphonie de Gustav Mahler deviennent vite très célèbres.

C'est au cours de cette période qu'Ormandy rencontre pour la 1re fois le pianiste et compositeur Serge Rachmaninov, à l'occasion d'un concert où ce dernier joue en soliste avec l'Orchestre Symphonique de Minneapolis. Durant le concert, Rachmaninov a un trou de mémoire qu'Ormandy parvient à si bien masquer que le public ne s'en aperçoit pas. Reconnaisant, Rachmaninov ne tarit pas d'éloges sur le chef et contribue à établir sa réputation aux États-Unis.

Mais ce sont ses 44 années passées à l'Orchestre de Philadelphie qui font toute la renommée d'Ormandy. Nommé chef associé de cet Orchestre à partir de 1936 (avec Leopold Stokowski) , il en devient, le 28 septembre 1938, l'unique directeur et chef principal jusqu'à son départ en 1980 (Stokowski continue à diriger ponctuellement l'Orchestre de Philadelphie jusqu'en 1941, notamment pour enregistrer la bande originale du film « Fantasia » de Walt Disney, puis reviendra en tant que chef-invité à partir de 1960) .

Ormandy dirige entre 100 et 180 concerts chaque année à Philadelphie et entraîne l'Orchestre dans des tournées américaines en 1937, 1946, 1948, 1957, 1962, 1964, 1971, 1974 et 1977. En 1949, il fait une longue tournée en Angleterre ; au printemps 1955, dans 10 pays européens (notamment en Finlande où Ormandy et des membres de l'Orchestre rendent visite au compositeur Jean Sibelius, alors âgé de 89 ans ; au cours de l'été 1958, une autre tournée européenne (notamment en Russie) ; ainsi qu'en Australie (été 1944) ; en Amérique du Sud (été 1946) ; en Amérique latine (1966) ; en Extrême-Orient (1967, 1978) et au Japon (1972) . En 1973, il effectue avec l'Orchestre de Philadelphie une tournée en Chine où il donne des concerts dans plusieurs villes : c'est la 1re fois qu'un Orchestre symphonique américain se produit en République populaire de Chine.

Après 42 saisons comme directeur musical de l'Orchestre de Philadelphie, il se retire à la fin de la saison 1979-1980 et est nommé chef d'orchestre lauréat. Il continue ponctuellement à diriger d'autres Orchestres et à effectuer quelques enregistrements. Il donne son dernier concert le 10 janvier 1984 au « Carnegie Hall » de New York, à la tête de l'Orchestre de Philadelphie.

Ses papiers, y compris ses partitions annotées et des arrangements musicaux, remplissent 501 boîtes dans les archives de la Bibliothèque de l'Université de Pennsylvanie. Son épouse Margaret est décédée en 1998.

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The Hungarian-born conductor and violinist Eugene Ormandy was born on November 18, 1899, in Budapest, Austria-

Hungary, and died on March 12, 1985, in Philadelphia. He became internationally famous as the music-director and conductor of the Philadelphia Orchestra. The Maestro's 44 year long association with the Philadelphia is one of the longest enjoyed by any conductor with a single Orchestra. Under his baton, the Philadelphia had 3 gold records and won 2 Grammy Awards.

Ormandy was born Jenő Ormándy-Blau, the son of Jewish parents Rosalie and Benjamin Blau, a dentist who was also an amateur violinist. Ormandy began studying violin at the Royal National Hungarian Academy of Music (now, the Franz Liszt Academy of Music) at the age of 5. He gave his 1st concerts as a violinist at age 7 and, studying with Jenő Hubay, graduated at 14 with a Master's degree. In 1920, he obtained a University degree in Philosophy. In 1921, he moved to the United States of America. Around this time, Blau changed his name to « Eugene Ormandy », « Eugene » being the equivalent of the Hungarian « Jenő ». Accounts differ on the origin of « Ormandy » ; it may have either been Blau's own middle name at birth, or his mother's. He was 1st engaged by conductor Ernő Rapée, a former Budapest friend and fellow Academy graduate, as a violinist in the Orchestra of the Capitol Theatre in New York City, a 77 player ensemble which accompanied silent movies. He became the concert Master within 5 days of joining and soon became one of the conductors of this group. Ormandy also made 16 recordings as a violinist between 1923 and 1929, half of them using the acoustic process.

Arthur Judson, the most powerful manager of American Classical music during the 1930's, greatly assisted Ormandy's career. When Arturo Toscanini was too ill to conduct the Philadelphia Orchestra, in 1931, Judson asked Ormandy to stand in. This led to Ormandy's 1st major appointment as a conductor, in Minneapolis.

Ormandy served until 1936 as conductor of the Minneapolis Symphony Orchestra, now the Minnesota Orchestra. During the depths of the Great Depression, « RCA Victor » contracted Ormandy and the Minneapolis Symphony for many recordings. A clause in the musicians' contract required them to earn their salaries by performing a certain number of hours each week (whether it be rehearsals, concerts, broadcasts, or recording) . Since « Victor » did not need to pay the musicians, it could afford to send its best technicians and equipment to record in Minneapolis. Recordings were made between January 16, 1934, and January 16, 1935. There were several premiere recordings made in Minneapolis : John Alden Carpenter's « Adventures in a Perambulator » ; Zoltán Kodály's « Háry János » Suite ; Arnold Schönberg's « Verklärte Nacht » and a specially commissioned recording of Roy Harris's « American Overture » based on « When Johnny Comes Marching Home » . Ormandy's recordings also included readings of Anton Bruckner's Symphony No. 7 and Gustav Mahler's Symphony No. 2, which became extremely well-known.

Ormandy's 44 year tenure with the Philadelphia Orchestra began in 1936 and became the source of much of his lasting reputation and fame. 2 years after his appointment as associate conductor under Leopold Stokowski, he became its music-director. (Stokowski continued to conduct some concerts in Philadelphia until 1941 ; he returned as a guest-conductor in 1960.) As music-director, Ormandy conducted from 100 to 180 concerts each year in Philadelphia. Upon his retirement in 1980, he was made conductor laureate.

Ormandy was a quick learner of scores, often conducting from memory and without a baton. He demonstrated exceptional musical and personal integrity, exceptional leadership skills, and a formal and reserved podium manner in

the style of his idol and friend, Arturo Toscanini. One Orchestra musician complimented him by saying :

« He doesn't try to conduct every note as some conductors do. »

Under Ormandy's direction, the Philadelphia Orchestra continued the lush, legato style originated by Stokowski and for which the Orchestra was well-known. Ormandy's conducting style was praised for its opulent sound, but also was criticized for supposedly lacking any real individual touch. In the book « Dinner with Lenny », containing one of the last interviews of Leonard Bernstein, Ormandy is criticized by Bernstein for applying the same lush sound to every piece that he conducted, even if the composer of the piece in question did not call for it, a criticism that Bernstein voiced indirectly in « The Sound of an Orchestra », one of the « Young People's Concerts » .

Ormandy was particularly noted for conducting Late-Romantic and early 20th Century music. He particularly favored Bruckner, Debussy, Dvořák, Ravel, Richard Strauß, Tchaïkovsky, Sibelius, and transcriptions of Bach. His performances of Beethoven, Brahms, Haydn, and Mozart were considered less successful by some critics, especially when he applied the lush, so-called « Philadelphia Sound » to them. On the other hand, Donald Peck, principal flute of the Chicago Symphony Orchestra, reports that a fellow flutist was won over when Ormandy conducted the Chicago in Beethoven's 9th Symphony ; he told Peck that it was the greatest 9th he had ever heard. He was particularly noted as a champion of Sergei Rachmaninoff's music, conducting the premiere of his « Symphonic Dances » and leading the Orchestra in the composer's own recordings of 3 of his Piano Concertos in 1939-1940. He also directed the American premiere of several Symphonies by Dmitri Shostakovich. He made the 1st recording of Deryck Cooke's 1st performing edition of the complete Mahler 10th Symphony, which many critics praised. His recording of Camille Saint-Saëns' 3rd Symphony received stellar reviews and is held in high-regard. He also performed a great deal of American music and gave many premieres of works by Samuel Barber, Paul Creston, David Diamond, Howard Hanson, Walter Piston, Ned Rorem, William Schuman, Roger Sessions, Virgil Thomson, and Richard Yardumian.

The conductor Kenneth Woods ranked Ormandy 14th of the « Real Top 20 of Conducting » , saying :

« Critics hate Ormandy. It must be the 1st " fact " they teach at critic school - always work in an Ormandy slam into every article you write. Record collectors hate him, too. I just don't get it. The film of him looks pretty impressive - Classical and classy conducting technique, not at all showy. His Philadelphia Orchestra was the only real rival to Karajan's Berlin for sonic beauty between the 1950's and 1970's, but was also a tighter and more versatile band.

In 1947, Ormandy appeared in the feature film « Night Song » in which he conducted Leith Stevens' Piano Concerto, with Arthur Rubinstein as soloist.

Ormandy visited Finland several times.

The Philadelphia Orchestra under Ormandy's direction frequently performed outside of Philadelphia, in New York and other American cities, and undertook a number of foreign tours. During a 1955 tour of Finland, Ormandy and many of the Orchestra's members visited the elderly composer Jean Sibelius at his country estate ; Ormandy was photographed

with Sibelius and the picture later appeared on the cover of his 1962 stereo recording of the composer's 1st Symphony. During a 1973 tour of the People's Republic of China, the Orchestra performed to enthusiastic audiences that had been isolated from Western Classical music for many decades.

Ormandy and the Philadelphia Orchestra, as well as smaller ensembles composed of its members, often collaborated with Richard P. Condie (and later Jerold Ottley) and the Mormon Tabernacle Choir to produce many recordings still considered definitive today, most notably the Grammy-winning recording of the Peter Wilhousky arrangement of the « Battle Hymn of the Republic » .

After Ormandy officially retired as music-director of the Philadelphia Orchestra, in 1980, he served as a guest-conductor of other Orchestras and made a few recordings.

His papers, including his marked scores and complete arrangements, fill 501 boxes in the archives of the University of Pennsylvania Library.

Eugene Ormandy's many recordings spanned the acoustic to the electrical to the digital age. From 1936 until his death, Ormandy made hundreds of recordings with the Philadelphia Orchestra, spanning almost every Classical music genre. Writing in « Audoin » (1999) , Richard Freed reported :

« Ormandy came about as close as any conductor anywhere to recording the " Complete Works of Everybody ", with more than a few works recorded 3 and 4 times to keep-up with advances in technology and /or to accommodate a new soloist or to commemorate a move to a new label. »

Thomas Frost, the producer of many of Ormandy's Columbia recordings, called Ormandy :

« The easiest conductor I've ever worked with. He has less of an ego problem than any of them. Everything was controlled, professional, organized. We recorded more music per hour than any other Orchestra ever has. »

In 1 day, March 11, 1962, Ormandy and the Philadelphia recorded Sibelius's Symphony No. 1 ; the Semyon Bogatyryov arrangement of Tchaïkovsky's Symphony No. 7 (for which Ormandy had given the Western hemisphere premiere performance) ; and Frederick Delius' « On Hearing the 1st Cuckoo in Spring » .

The Orchestra's performing venue at the Academy of Music (Philadelphia) was seldom employed for recording, because record producers believed that its dry acoustics were less than ideal. Moreover, Ormandy felt that the remodeling of the Academy of Music in the mid- 1950's had ruined its acoustics. The Philadelphia Orchestra instead recorded in the ballroom of Philadelphia's Broadwood Hotel / Philadelphia Hotel, the Philadelphia Athletic Club at Broad and Race Streets, and in Town Hall / Scottish Rite Cathedral on North Broad Street near the Franklin Parkway. The latter venue featured a 1692 seat auditorium with bright resonant acoustics that made for impressive-sounding « High-Fidelity » recordings. A 4th venue was the « Old Met » (Metropolitan Opera House) used for later « EMI » recording sessions.

Recordings were produced for the following record labels : « RCA Victor Red Seal » (1936 to 1942 ; 1968 to 1980) , « Columbia Masterworks Records » (1944 to 1968) , and « EMI / Angel Records » (1977-on) . 3 late albums were also recorded for « Telarc » (1980) and « Delos » (1981) . His 1st digital recording was an April 16, 1979 ; a performance of Béla Bartók's Concerto for Orchestra for « RCA » .

He recorded for also for « RCA Victor » in Minneapolis (in 1934 and 1935) and continued with the label until 1942, when an American Federation of Musicians ban on recordings caused the Philadelphia Orchestra to switch to « Columbia » , which had reached an agreement with the union in 1944, before « RCA » did so. Among his 1st recordings for « Columbia » was a spirited performance of Borodin's « Polovtsian Dances » . Ormandy conducted his 1st stereophonic recordings in 1957 ; these were not the Orchestra's 1st stereo recordings because Leopold Stokowski had conducted experimental sessions in the early 1930's and multi-track recordings for the soundtrack of Walt Disney's 1940 feature film « Fantasia » . In 1968, Ormandy and the Philadelphia Orchestra returned to « RCA » ; among their 1st projects was a new performance of Tchaïkovsky's 6th symphony, the « Pathétique » .

His recordings of Camille Saint-Saëns' Symphony No. 3 with Organ were considered the best ever produced by « Fanfare Magazine » which remarked of the recording with renowned organist Virgil Fox :

« This beautifully played performance out-classes all versions of this Symphony. »

The « Telarc » recording of the Symphony with Michaël Murray (organist) is also highly-praised.

World premiere recordings made by the Philadelphia Orchestra under Ormandy's baton included :

Gustav Mahler, Symphony No. 10. « Columbia » , November 1965. 1st commercial recording of all 5 movements, using Deryck Cooke's performing version.

Sergei Prokofiev, « Alexander Nevsky » , Jennie Tourel (mezzo-soprano) , Westminster Choir. « RCA Victor » , May 1945 ; Prokofiev, Symphony No. 6. « Columbia » , January 1950.

Prokofiev, Symphony No. 7. « Columbia » , April 1953.

Dmitri Shostakovich, Cello Concerto No. 1, Mstislav Rostropovich (cello) . « Columbia » , November 1959.

Ormandy also conducted the premiere American recordings of :

Paul Hindemith's « Mathis der Maler » Symphony.

Carl Orff's « Catulli Carmina » (which won the Grammy Award for Best Classical Choral Performance in 1968) .

Shostakovich's Symphonies Nos. 4, 13, 14, and 15.

Carl Nielsen's Symphonies I and 6.

Anton Webern's « Im Sommerwind » .

Krzysztof Penderecki's « Utrenja » .

Gustav Mahler's Symphony No. 10.

Ormandy also commissioned a version of Mussorgsky's « Pictures at an Exhibition » which he and the Philadelphia Orchestra could call their own, since the Maurice Ravel arrangement was, at that time, still very much the property of Serge Koussevitzky, who had commissioned it, made its 1st recording with the Boston Symphony, and published the score. So, Ormandy asked Lucien Cailliet (1891-1984) , the Philadelphia Orchestra's « house arranger » and a member of its woodwind section, to provide a new orchestration of « Pictures at an Exhibition » and he conducted its premiere on 5 February 1937, recording it for « RCA Victor » , later that same year. (It has been re-issued on CD by Biddulph.) However, Ormandy eventually returned to the Ravel arrangement and recorded it 3 times (1953, 1966 and 1973) .

Other notable recordings :

Among the Ormandy / Philadelphia recordings which are highly-regarded include (year of recording included) :

Bartók : Piano Concerto No. 3 (with György Sándor, 1946, « Columbia Masterworks » , re-issued on CD in 2002 by Pearl) .

Debussy : « La damoiselle élue » (1947, « Sony » , with Bidu Sayão and Rosalind Nadell.

Delius : Orchestral works (1961-1962, « Sony » , including « Brigg Fair » , Dance Rhapsody No. 2, and « On Hearing the 1st Cuckoo in Spring ») .

Holst : The Planets (1975, « RCA ») .

Liszt : Piano Concerto No. 1 (1952, « Sony / Grand Répertoire » , with Claudio Arrau) .

Mahler : Symphony No. 10 performing version by Deryck Cooke (1965, « Sony ») .

Nielsen : Symphony No. 6 (1966, « Sony ») .

Orff : « Carmina Burana » (1960, « Sony ») .

Prokofiev : Symphony No. 5 (1957, « Sony ») .

Prokofiev : Symphony No. 6 (1961, « Columbia Masterworks ») .

Rachmaninoff : « Symphonic Dances » (1960, « Sony ») .

Rachmaninoff : Symphony No. 2 (1973, « RCA ») .

Ravel : Piano Concerto for the Left Hand (with Robert Casadesus, 1947, « Sony ») .

Shostakovich : Symphony No. 4 (1963, « Sony ») .

Shostakovich : Symphony No. 13 « Babi Yar » (with Tom Krause and the Mendelssohn Choir of Philadelphia, 1970, « RCA » , CD available only in Japan) .

Shostakovich : Symphony No. 14 (with Phyllis Curtin and Simon Estes, 1971, « RCA » , CD available only in Japan) .

Shostakovich : Symphony No. 15 (1972, « RCA ») .

Sibelius : Symphony No. 4 (1954, « Sony ») .

Sibelius : 4 Symphonic Poems from the « Kalevala » (also known as the « Lemminkäinen » Suite (1978, « EMI ») .

Richard Strauß : « Ein Heldenleben » (1960, « Sony ») .

Strauß : « Don Quixote » with Lorne Munroe (solo cello) and Carleton Cooley (solo viola) (1961, « Sony ») .

Tchaïkovsky : Violin Concerto in D (with Itzhak Perlman, 1978, « EMI ») .

Tchaïkovsky : Symphony No. 4 (1963, « Sony ») .

Tchaïkovsky : Symphony No. 5, (1959, « Sony ») .

Tchaïkovsky : Symphony No. 6, « Pathétique » (1960, « Sony ») .

Tchaïkovsky : « The Nutcracker » (excerpts) , (1963, « Sony ») .

...

11 janvier 1935 : Le chef Peter Raabe dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Un concert commandité par l'Association culturelle national-socialiste.

27 janvier 1935 : Le chef Arturo Toscanini dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec l'Orchestre philharmonique de New York. Le concert est radiodiffusé. Incomplete recording : the acetates were made with only 1 cutter. The 2nd half of the development cut in the Finale (48 bars between letters R and V) .

14 février 1935 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 5e Symphonie d'Anton Bruckner. Il s'agit du 15e concert de la saison.

27 février 1935 : En remplacement à Erich Kleiber (qui a quitté l'Allemagne nazie) , le chef Leopold Reichwein dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

28 février 1935 : Wilhelm Furtwängler rencontre le docteur Josef Goebbels. Le 9 avril, il rencontre également Adolf Hitler et se dit prêt à reprendre son activité en Allemagne. Son passeport lui est restitué : il peut ainsi reprendre ses tournées et remplir ses nombreux engagements.

1 avril 1935 : Suite à la démission de Wilhelm Furtwängler (à cause de « l'affaire Hindemith ») , le chef Hermann Stange dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

Hermann Stange

Hermann Stange (geboren 19. Dezember 1835 in Kiel ; gestorben 22. Juni 1914 in Kiel) war ein deutscher Dirigent, Organist und Komponist.

Hermann Stange studierte zunächst in seiner Heimatstadt Kiel, bevor er Schüler des Leipziger Konservatoriums wurde. Seine ersten Anstellungen hatte er als Privatlehrer bei dem Grafen Bernstorff in Hannover sowie dem Fürsten Hermann zu Wied in Neuwied. In den Jahren 1860-1864 war er Organist am Rossall College in England. 1866 wurde Stange Domorganist in Schleswig, kehrte jedoch 1876 als Organist und Dirigent des Kieler Gesangvereins nach Kiel zurück. Zwei Jahre später wurde er hier zum akademischen Musikdirektor der Christian-Albrechts-Universität zu Kiel ernannt.

Verlinkte Personen

Hermann zu Wied, 4. Fürst zu Wied.

Gustav Jenner, deutscher Komponist und Dirigent.

Literatur

Art. Hermann Stange, in : Hermann Fey, Schleswig-Holsteinische Musiker von den ältesten Zeiten bis zur Gegenwart. Ein Heimatbuch, Carl Holler Verlag, Hamburg (1921) ; Seite 109.

...

25 avril 1935 : Le chef Wilhelm Furtwängler dirige un concert « tout Beethoven » avec la Philharmonie, à Berlin. Au programme : l'Ouverture « Egmont » et les Symphonies n° 6 et n° 5.

Alfred Rosenberg assiste au concert qui se termine par une ovation de 30 minutes.

26 avril 1935 : À Hambourg, le chef Wilhelm Furtwängler dirige un concert « tout Beethoven » avec l'Orchestre philharmonique de Berlin. Au programme : l'Ouverture « Egmont » et les Symphonies n° 6 et n° 5.

3 mai 1935 : Le chef Wilhelm Furtwängler dirige un concert « tout Beethoven » avec la Philharmonie, à Berlin. Au programme : l'Ouverture « Egmont » et les Symphonies n° 6 et n° 5.

Adolf Hitler, Hermann Göring (accompagnée de son épouse) et le docteur Josef Goebbels assistent au concert. Hitler lui serre la main. La presse salua avec enthousiasme le « retour » de Furtwängler.

20 mai 1935 : Première munichoise des « Vier Orchesterstücke » (1862) de Bruckner (publié par Alfred Orel, en 1934) donnée par l' « Orchester-Verein » (Orchestre amateur programmant des œuvres non encore jouées par les Orchestres professionnels) .

5 septembre 1935 : Le chef (nazi) Rudolf Schulz-Dornburg dirige les « Vier kleine Orchestertücke » (WAB 96-97) , de 1862, de Bruckner. Le concert a lieu à la « Funkhaus » .

4 octobre 1935 : Le chef Leopold Reichwein dirige la Ire Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

14 octobre 1935 : Le chef Bruno Kittel dirige la Grande Messe en fa mineur (WAB 28) de Bruckner avec l'Orchestre philharmonique de Berlin, accompagné de son propre ensemble : le « Bruno Kittel'scher Chor » . Les solistes : Else Schöen, Clara Maria Elshorst, Heinz Marten, Fred Drissen. À l'orgue : Friedrich Kausch.

19 et 20 octobre 1935 : Le chef Wilhelm Furtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : l'Ouverture « Coriolan » de Beethoven ; et la Symphonie n° 94 de Haydn.

22 octobre 1935 : Le chef Hans Rosbaud dirige la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

24 octobre 1935 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 6e Symphonie d'Anton Bruckner. Il s'agit du 3e concert de la saison.

28 octobre 1935 : Le chef Siegmund von Hausegger dirige la première mondiale de la version originale de la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

Le « Brucknerbund » d'Haute-Autriche et sa Société chorale locale affiliée (tous 2 fondés en 1926) se donnèrent comme objectif d'amasser des fonds pour la restauration du grand-orgue (défectueux) de Saint-Florian. On offrira, pour l'occasion, un plus grand nombre de « concerts Bruckner » avec la participation des forces locales mais aussi des grands orchestres prestigieux ; comme ce fut le cas pour le Philharmonique de Vienne, en 1928. Les Festivals Bruckner des années 1935, 1936, 1937 verront la participation des chefs Bruno Walter, Eugene Ormandy, Volkmar Andreae, Hans Weisbach et Oswald Kabasta à la tête du Philharmonique de Vienne et du « Wiener Symphoniker » .

6 novembre 1935 : Le chef Eugen Jochum dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Il s'agit d'un concert d'abonnement.

7 novembre 1935 : Le chef Peter Raabe dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la ville de Berlin dans le cadre du Cercle musical de l'Association culturelle national-socialiste.

19 novembre 1935 : Le chef Franz Konwitschny dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Franz Konwitschny

Le chef d'orchestre allemand Franz Konwitschny est né le 14 août 1901 à Fulnek, en Moravie du Nord, et est mort le 28 juillet 1962 à Belgrade.

Il étudie le violon à l'école allemande du « Musikverein » de Brünn (Brno) , avant d'entrer au Conservatoire de Leipzig (1923-1925) . Encore étudiant, il est violoniste dans l'illustre Orchestre du « Gewandhaus » de Leipzig et devient aussi altiste du Quatuor Fitzner à Vienne (1925) . Il assumera successivement les responsabilités de « Generalmusikdirektor » à Fribourg-en-Brisgau, à l'Opéra de Francfort puis à l'Opéra de Hanovre (1945) . En 1949, il devient 1er chef d'orchestre du « Gewandhaus » de Leipzig avec lequel il réalisera quelques enregistrements discographiques. À l'Opéra de Dresde (1953-1955) puis à l'Opéra de Berlin-Est (1955-1962) , il occupera, à nouveau, les plus hautes fonctions. Le fait qu'il ait travaillé sous le régime hitlérien ne semble pas, paradoxalement, avoir affecté la suite de sa carrière dans une Allemagne de l'Est d'obédience communiste.

Franz Konwitschny incarnait un type de direction d'orchestre, désormais (semble-t-il) , disparu et évoluait essentiellement dans le répertoire Classique et Romantique austro-allemand.

...

The eminent German conductor and violist Franz Konwitschny was born on 14 August 1901 in Fulnek, Moravia (now in the Czech Republic) , and died on 28 July 1962 in Belgrade, Yugoslavia.

He started his career on the viola, playing in the Leipzig « Gewandhaus » Orchestra under Wilhelm Furtwängler. In 1925, he moved to Vienna, where he played the viola with the Fitzner Quartet. He also began teaching at the « Wiener Volkskonservatorium » . He later became a conductor, joining the Stuttgart Opera, in 1927. From 1949 until his death, he was principal conductor of the Leipzig « Gewandhaus » Orchestra. From 1953 until 1955, he was also principal conductor of the « Dresden Staatskapelle » and, from 1955 onward, he led the Berlin State Opera.

Like Wilhelm Furtwängler, Franz Konwitschny used « expansive gestures » and had a « dislike of an exact beat » . Konwitschny recorded a complete cycle of Beethoven Symphonies.

He was given the nickname « Kon-whisky » because of his heavy drinking habits.

His son Peter Konwitschny is a leading Opera director, in Germany.

Richard Wagner : « Tristan und Isolde » , with Ludwig Suthaus, Gottlob Frick, Margarete Bäumer, Karl Wolfram, Erna Westenberger, and the Leipzig « Gewandhaus » Orchestra on « Walhall » , Eternity Series : WLCD 0118 (21-23 October 1950) .

Richard Wagner : « Tannhäuser » , with Hans Hopf, Gottlob Frick, Dietrich Fischer-Dieskau, Elisabeth Grümmer, and the « Staatskapelle Berlin und Chor der Berliner Staatsoper » . Recorded in October 1960.

Richard Wagner : « Der fliegende Holländer » , with Dietrich Fischer-Dieskau, Marianne Schech, Rudolf Schock, Gottlob Frick, Fritz Wunderlich, and the « Staatskapelle Berlin und Chor der Deutschen Staatsoper » . Berlin, 1960.

For « EMI » , his recordings of « Der fliegende Holländer » and « Tannhäuser » are compelling, despite casting deficiencies in both title roles. The majority of his recordings were made for the East German branch of « Philips » , and the company's successor, « Berlin Classics » , honoured his memory with the release of an 11-CD box set of his performances in 2001.

...

Franz Konwitschny was born to a family consisting of several members who were professional musicians. He studied violin at the German « Musikverein » School in Brünn (Brno) and at the Leipzig Conservatory (1923-1925) . While a student, he played viola and violin at the Theatre Orchestra and the « Gewandhausorchester Leipzig » under the direction of Wilhelm Furtwängler. In 1925, he moved to Vienna, where he played the viola with the Fitzner Quartet. He also began teaching at the « Wiener Volkskonservatorium » . Within 2 years, he had decided to become a conductor.

Franz Konwitschny became « répétiteur » (assistant conductor) at the Stuttgart Opera, in 1927, rising to Chief Conductor in 1930. After serving as « Generalmusikdirektor » in Freiburg and Breisgau (1933-1938), he assumed that position with the Frankfurt am Main Opera « Museumgesellschaft » Concerts, in 1938, and then with the Hannover Opera, in 1945. From 1949 until his death, he was Principal Conductor of the « Gewandhausorchester Leipzig ». From 1953 until 1955, he was also Principal Conductor of the « Dresden Staatskapelle » and, from 1955 onward, he led the East-Berlin State Opera. His dual positions made him one of the Eastern bloc's most authoritative and celebrated musicians. In the years shortly before his death, Konwitschny appeared abroad in such venues as Salzburg and London and toured elsewhere in Austria, West Germany, Poland, Soviet Russia, and Japan. As an interpreter, he eschewed the precise attacks expected of Western conductors in favour of deeper tone coloring and a spontaneous search for meaning. Like Wilhelm Furtwängler, Konwitschny used « expansive gestures » and had a « dislike of an exact beat » .

Franz Konwitschny was a yeoman conductor. Not a stellar podium personality, but a musician who respected the need for craftsmanship and still managed to probe deeply into the scores that held greatest meaning to him. While the music of his own time appealed to him less than the Masterworks of the Classical and Romantic ages, he still made time for the works of such composers as Paul Dessau and Hanns Eisler. Although he held posts under both the Nazi and Communist regimes, he successfully avoided political encounters. He died while on tour and was given a State funeral by the German Democratic Republic (GDR) . His request for a « Requiem Mass » was honoured, much to the chagrin of the authorities. Konwitschny's early death came as a blow to an art form that needed individuals of such gifts and such devotion to high purpose. His son Peter Konwitschny is a leading Opera director in Germany.

...

Franz Konwitschny (geboren 14. August 1901 in Fulnek, Nordmähren ; gestorben 28. Juli 1962 in Belgrad) war ein deutscher Dirigent.

Konwitschny entstammte einer mährischen Musikerfamilie. Von 1920 bis 1923 nahm er zunächst Geigenunterricht an der Akademie des Musikvereins in Brünn, bevor er von April 1923 bis 1925 Schüler von Hans Bassermann (geboren 1888) am Konservatorium der Musik in Leipzig wurde. Während dieser Zeit war er aushilfsweise als Geiger und Bratscher im Gewandhausorchester beschäftigt. 1925 wurde Konwitschny als Bratscher Mitglied des 1894 gegründeten Fitzner-Quartetts in Wien ; 1927 ging er nach Stuttgart, zunächst als Korrepetitor, ab 1930 als Erster Kapellmeister am Staatstheater. Mit Beginn der Spielzeit 1933-1934 wurde er musikalischer Oberleiter des Philharmonischen Orchesters Freiburg in Freiburg im Breisgau, wo er 1934 zum Generalmusikdirektor ernannt wurde. 1938 übernahm er die Position Musikdirektor und musikalischer Leiter der Oper in Frankfurt am Main.

Konwitschny trat am 1. Juli 1923 in Fulnek, Kreis Mährisch-Ostrau erstmals der NSDAP bei (Mitglieds-Nummer 2.756) . Seine damalige politische Überzeugung kam auch in einer Freiburger Fidelio-Aufführung vom 1934 zum Ausdruck, wo er anlässlich von Hitlers Geburtstag SA-Männer und SA-Fahnen auf die Bühne bringen wollte, was aber von der Intendanz untersagt wurde. Andererseits dirigierte er im November desselben Jahres in einem Abonnementskonzert die Sinfonie Mathis der Maler des verfeimten Komponisten Paul Hindemith. Zum 1. August 1937 trat Konwitschny erneut in die NSDAP ein (Nummer 5 508.995) . Am 16. Oktober 1937 dirigierte Konwitschny bei der Schlusskundgebung der unter

dem Motto « Rasse und Kultur » stehenden 2. Badischen Gaukulturwoche vor der Rede Alfred Rosenbergs den Germanenzug von Bruckner. Im Dezember 1942 war Konwitschny Gastdirigent in der Ghetto-Stadt Łódź, wobei nach der Litzmannstädter Zeitung vom 17. Dezember 1942 der « von stärkster Vitalität getragene Musizierstil » faszinierte.

Er wirkte auch an der Staatsoper in Hamburg und war in den Kriegsjahren 1943-1944 Chefdirigent des Orchesters in Ludwigshafen, der heutigen Staatsphilharmonie Rheinland-Pfalz.

Konwitschny setzte seine Karriere nach 1945 unbeschadet fort, 1946 berief ihn die Stadt Hannover als musikalischen Oberleiter von Oper und Konzert (bis 1949). Von 1949 bis 1962 wirkte er als Gewandhauskapellmeister in Leipzig. Gleichzeitig besetzte er von 1953 bis 1955 das Amt des Generalmusikdirektors der Dresdner Staatsoper sowie von 1955 bis 1962 das Amt des Generalmusikdirektors der Deutschen Staatsoper in Berlin. 1951 wurde ihm der Professoren-Titel verliehen. 1951, 1956 und 1960 wurde er mit dem Nationalpreis der DDR ausgezeichnet. Am 14. August 1961 wurde er Ehrenmitglied des Gewandhausorchesters.

Franz Konwitschny verstarb während einer Konzertreise am 28. Juli 1962 in Belgrad. Er wurde in einem Ehrengrab auf dem Leipziger Südfriedhof beigesetzt.

Besonders bekannt wurde Konwitschny als Dirigent der Opern von Richard Wagner und von Konzerten mit Werken von Ludwig van Beethoven, Richard Strauß, Max Reger und Anton Bruckner.

Sein Sohn Peter Konwitschny (geboren 1945) ist ein bekannter Opernregisseur.

...

Alban Berg composes 3 more major pieces : his « Lyric Suite » , for string sextet ; the slightly unfinished Opera, « Lulu » ; and the Violin Concerto « To the memory of an angel » , and dies on **December 24th, 1935**. Anton Webern is accidentally killed by an American soldier during the occupation of Austria just after World War II ends in 1945. Arnold Schoenberg, thus, outlives both of his most famous students.

1936

The increased importance of Bruckner to musical scholarship in the 3rd « Reich » is evident in the remarkable inflation in the number of articles on Bruckner and related topics that were published in the « Zeitschrift für Musik » . In the decade of the 1920's, the « Zeitschrift für Musik » published fewer than a dozen articles on Bruckner but, after 1932, the volume rose sharply, peaking, in 1936, with 21 contributions on Bruckner, in that year alone.

1936 : 3 Bruckner Festivals were held in Germany alone : « Brucknerfest in Leipzig » , « Bruckner-Feier der Stadt Leipzig » , and « Deutsches Bruckner-Fest in Berlin » . See : Fred Prieberg. « Musik im NS-Staat » , Fischer, Frankfurt (1982) , pages 282-283.

9 janvier 1936 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 9e Symphonie d'Anton Bruckner. Il s'agit du 10e concert de la saison.

17 janvier 1936 : Le chef Eugene Ormandy dirige la 7e Symphonie de Bruckner avec le « Minneapolis Symphony Orchestra » .

28 janvier 1936 : Le chef Robert Heger dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

7 février 1936 : Le chef Werner Richter-Reichhelm dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert a lieu à la « Funkhaus » .

Richter-Reichhelm fut le directeur musical du « Hofer Symphoniker » (l'Orchestre symphonique de Hof, en Allemagne) de 1955 à 1967.

27 février 1936 : Le chef Hugo Balzer dirige la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la ville de Berlin dans le cadre du Cercle musical de l'Association culturelle national-socialiste.

1 mars 1936 : Création à Leipzig de la version originale de la 4e Symphonie (la 2e version, celle de 1878-1880) sous la direction du chef Hans Weisbach.

18 mars 1936 : Le chef Lovro von Matačić dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Tournée de la Philharmonie de Berlin

2 mai 1936 : Concert au « Queen's Hall » de Londres. Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Coriolan » de Beethoven ; et la Symphonie n° 104 de Haydn.

Juin 1936 : Le chef Karl Böhm dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec l'Orchestre de la « Sächsische Staatskapelle Dresden » (étiquette « Electrola ») .

KARL BÖHM ET UN MOMENT D'HISTOIRE DANS L'ENREGISTREMENT BRUCKNÉRIEN

Anton Bruckner (1824-1896) : Symphonie n°4 en mi bémol majeur « Romantique » ; Symphonie n°5 en si bémol majeur. Orchestre de la « Staatskapelle » de Dresde, direction : Karl Böhm. 2 CD « Profil Hänssler » PH09025. Enregistré en juin 1936 (4e) et juin 1937 (5e) à l'Opéra d'État de Dresde. Notice bilingue (anglais-allemand) . Durée : 130 minutes.

Ce double album « Profil Hänssler » nous ramène à l'aube de l'enregistrement des immenses Symphonies de Bruckner,

à une époque, le milieu des années '30 du siècle dernier, où les facilités quasi illimitées de notre XXe siècle n'existaient pas et où se lancer dans l'aventure discographique était faire œuvre de pionnier. C'est d'ailleurs exactement et peut-être avant tout, ce que nous raconte cet album, grâce à sa notice fort bien documentée, qui nous fait ainsi remonter le temps avec moult détails sur la façon dont ont été enregistrées ces 2 Symphonies, des critiques d'époque, sans oublier des notes sur les éditions des Symphonies de Bruckner puisqu'il s'agit ici des toutes les exécutions de ces 2 Symphonies dans l'édition critique due à Robert Haas, dont un article daté de 1940 publié dans le programme du 2e Festival Bruckner de Leipzig figure dans le livret. Il est à noter que, plus tard, le chef emploiera également les éditions Nowak postérieures de ces mêmes Symphonies.

Du point de vue de la qualité purement sonore de ces documents, il faut louer le travail de restauration effectué ici car, s'il y a bien des grattements, et heureusement, il reste une assez bonne dynamique et des timbres parfaitement lisibles et, du coup, la « Staatskapelle » de Dresde est bien présente. Bien sûr, on est loin de l'exceptionnelle qualité des enregistrements de studio que le même chef fera 4 décennies plus tard avec un formidable Philharmonique de Vienne (Symphonies n°3, n°4, n°7 et n°8) , mais, rapporté aux dates d'enregistrement de 1936-1937, ce qu'on entend ici est tout simplement remarquable. Musicalement, ce qui frappe, c'est à la fois la vitalité et le Classicisme de la direction de Karl Böhm, sans doute plus vigoureuse et mobile dans les mouvements extrêmes que, plus tard, dans les enregistrements de référence « DGG » ou « Decca » , alors que les mouvements lents et les Scherzos sont moins originaux. Ceux qui connaissent le célèbre enregistrement viennois de la « Romantique » (1974) trouveront ici moins de perfection mais plus d'engagement, le tempo ne traîne jamais et il y a même des accélérations qu'on n'entendra quasiment plus ensuite. On retrouve la même fougue de « jeune homme » dans la 5e qui offre en plus l'intérêt d'être, sauf erreur, l'unique enregistrement jamais réalisé par Böhm de cette extraordinaire Symphonie. De nouveau, ce sont les mouvements extrêmes qui intéressent et surprennent le plus et, par leur constante animation, ils se rapprochent, sans en atteindre l'exceptionnel niveau de réussite, de ce que fit Furtwängler dans le fameux enregistrement de 1942. C'est dire si ces enregistrements presque incunables apportent un éclairage original sur l'art du chef autrichien qui était alors tout juste quarantenaire, que le grand public connaît sûrement mieux aujourd'hui en docte octogénaire.

Si on ne recommandera pas ces disques comme versions premières pour découvrir ces œuvres, les discophiles trouveront néanmoins ici de superbes ré-éditions d'enregistrements réellement historiques, qui plus est reproduits dans une intégralité dont les acquéreurs des énormes albums 78 tours n'ont pu profiter à l'époque puisque, pour des raisons d'économie de galettes et donc de gros sous, les reprises « da cappo » des Scherzo, bien qu'enregistrées et reproduites ici en CD, n'étaient pas incluses dans les disques originaux, les « utilisateurs » étant alors priés de remettre sur la platine les galettes du début de mouvements.

Karl Böhm

Karl Böhm fut l'ultime représentant des chefs d'orchestre autrichiens et allemands qui avaient connu les derniers compositeurs post-Romantiques ainsi que les créateurs des chefs-d'œuvre de Brahms, de Bruckner et de Wagner. Avec lui a disparu une conception de l'interprétation transmise de Maître à Disciple, dans le respect d'une tradition vivante. Au cours de sa carrière, ses interprétations ont peu évolué ; elles se sont approfondies et constituent un témoignage

irremplaçable d'un certain style de direction d'orchestre hérité du post-Romantisme. Ses enregistrements de l'œuvre de Richard Strauß comptent parmi les plus authentiques en raison des liens étroits qui unissaient les 2 hommes.

Le chef d'orchestre autrichien Karl (August Leopold) Böhm est né le 28 août 1894 à Graz et est mort le 14 août 1981 à Salzbourg.

Après des études de droit et l'obtention d'un doctorat dans cette matière, Böhm étudie la musique au Conservatoire de musique de Graz, puis celui de Vienne où il étudie avec Eusebius Mandyczewski.

Engagé d'abord par Bruno Walter à l'Opéra d'État de Bavière, en 1921, il occupera ensuite des postes de chef d'orchestre à Darmstadt (1927) et à Hambourg (1931) . En 1934, il succède à Fritz Busch à la tête de l'Opéra « Semper » de Dresde. Il devient directeur musical de l'Opéra d'État de Vienne, en 1943.

Nationaliste convaincu, Karl Böhm paraît avoir sympathisé avant 1933, puis jusqu'à la fin de la Seconde Guerre mondiale, avec les thèses du Parti national-socialiste. Il n'est cependant jamais devenu membre du Parti nazi.

Après la guerre, Böhm se distingue particulièrement comme chef d'orchestre à la tête de l'Orchestre philharmonique de Vienne et durant le Festival de Salzbourg. Il est connu et apprécié pour ses interprétations des Symphonies de Mozart, Beethoven, Schubert et Brahms.

Sa lecture des Symphonies d'Anton Bruckner fait figure de référence. Il défendit les partitions originales de Bruckner dès qu'elles furent éditées. En novembre 1973, l'enregistrement de la 4e Symphonie avec l'Orchestre philharmonique de Vienne, sur étiquette « Decca », fit l'objet des meilleures critiques. Deryck Cooke la salua par ces mots :

« Cette interprétation est vraiment à couper le souffle dans sa Majesté sans précipitation, aussi ample que possible du début à la fin, car Böhm a le don rare de pouvoir soutenir les tempi les plus larges de manière convaincante et magistrale. » (« Gramophone »)

Karl Böhm s'est également illustré dans la direction d'Opéra, de Wolfgang Amadeus Mozart à Richard Strauß, en passant par Richard Wagner au Festival de Bayreuth, dont il a ardemment défendu l'œuvre scénique. Il laisse une grande quantité d'enregistrements à la tête des plus grands Orchestres européens, parmi lesquels l'Orchestre philharmonique de Vienne. Bon nombre de ces enregistrements ont paru chez « Deutsche Grammophon » .

Au regard de la France, il vint à Orange dans le cadre des Chorégies d'Orange. C'est grâce à lui que, le 7 juillet 1973, « Tristan und Isolde » de Richard Wagner fut joué avec la soprano Birgit Nilson et le ténor Jon Vickers.

D'aucuns ont souligné la précision rythmique de la direction de Karl Böhm (« Avec lui, on percevait toujours la valeur des notes » , a dit de lui Christa Ludwig) , d'autres ont parfois contesté une battue excessivement « métronomique » .

Il est le père de l'acteur Karlheinz Böhm, connu notamment pour son rôle principal dans « le Voyeur » (« Peeping Tom ») de Michaël Powell (1960) , mais aussi pour avoir joué dans les années 1950 le rôle de l'Empereur François-Joseph dans la série des films « Sissi » avec Romy Schneider.

...

Karl Böhm voit le jour à Graz, le 28 août 1894, dans une famille de juristes dont l'idole se nomme Richard Wagner. Il travaille au Conservatoire de sa ville natale, où il étudie le piano, puis à Vienne, avec Eusebius Mandyczewski, l'ami fidèle de Johannes Brahms, qui l'initie à la théorie. Après un séjour de 2 années dans l'armée, au début de la Première Guerre mondiale, il est réformé et, en 1916, devient répétiteur au Théâtre municipal de Graz, où il fait ses débuts de chef lyrique, le 17 octobre 1917, dans « Der Trompeter von Säkkingen » de Viktor Nessler. Il y est nommé 2e chef, en 1919, et 1er chef, en 1920 ; il effectue en même temps des études juridiques, sanctionnées en 1919 par un doctorat.

En 1921, Bruno Walter lui offre une place de 3e chef à l'Opéra de Munich. Böhm découvre de nouvelles conditions de travail dans l'un des plus grands théâtres de l'époque. Walter l'initie à l'art mozartien et éveille en lui une véritable passion. Un an plus tard, Walter est remplacé par Hans Knappertsbusch, que Mozart intéresse peu ; Böhm obtient de diriger ses Opéras. À la même époque, il a son 1er contact avec la musique de Richard Strauß, qui jouera un rôle déterminant au cours de sa carrière ; il dirige « Ariane à Naxos » , en 1923, et « le Chevalier à la rose » , en 1925.

De son vivant, déjà, Böhm faisait partie de la légende des grands chefs d'orchestre. Ses colères étaient réputées, mais ceux qui savaient découvrir l'autre aspect de son caractère connaissaient un homme généreux, spontané et profondément intransigeant à l'égard de la musique. Il avait perdu l'usage d'un œil depuis très longtemps et, sa vue s'affaiblissant, dirigeait sans lire la musique. Les contacts étaient parfois difficiles et il est certain que les musiciens viennois et berlinois entretenaient avec lui des relations beaucoup plus cordiales que les Parisiens, qui ne l'avaient connu qu'assez tard.

Karl Böhm avait reçu de Bruno Walter un sens du phrasé et de l'allègement des masses propre à servir Mozart. Richard Strauß lui avait donné le sens du temps exact, adapté à chaque œuvre mais aussi à chaque circonstance. Il avait également profité des conseils de Karl Muck, dont il vénérât la direction wagnérienne. Chef de tradition, fidèle à lui-même et à la musique qu'il servait, Böhm était une exception au sein d'une époque où domine la remise en question permanente. Ses interprétations sont restées étonnamment proches les unes des autres tout au long de sa carrière : point de ces grandes fluctuations auxquelles nous ont habitués Charles Münch, Herbert von Karajan ou Leonard Bernstein, mais une marche lente et progressive vers un idéal artistique impossible à atteindre.

Sa conception mozartienne étonne par sa vie intérieure, mais elle continue de dérouter dans le contexte actuel. De même, sa vision de Richard Strauß (la plus authentique que nous connaissions, probablement) peut sembler dépassée par la lecture brillante et tempétueuse de certains de ses successeurs (Karajan, Solti, Sinopoli, Carlos Kleiber) . Böhm a refusé de suivre l'évolution d'une époque pour rester lui-même.

...

Le XXe siècle ne peut éviter le chef d'orchestre Karl Böhm pour les interprétations de Mozart, Beethoven, Richard Strauß, Richard Wagner. Dans la lignée des Bruno Walter et Wilhelm Furtwängler, Karl Böhm dirige avec grandeur et simplicité les grands Maîtres qu'il sert avec humilité et précision.

Fils de juriste, Karl Böhm étudie le droit avant d'étudier la musique au Conservatoire de Graz (piano) puis de Vienne (théorie) avec Eusebius Mandyczewski, ami de Johannes Brahms. Il est appelé à servir dans l'armée autrichienne durant la Première Guerre mondiale. C'est à Graz, dans sa ville natale, de 1917 à 1920, qu'il fait ses premiers pas de direction d'orchestre, d'abord répétiteur, puis second chef, enfin 1er chef. Il est appelé par Bruno Walter à Munich, en 1921. Sa carrière progresse vite, il occupe successivement le poste de directeur de la musique à Darmstadt, Hambourg, à l'Opéra de Dresde et à l'Opéra de Vienne.

A l'Opéra de Dresde, il dirige les créations mondiales de Richard Strauß : « la Femme silencieuse » en 1935 ; « Daphné » en 1938 ; le 2e Concerto pour cor en 1943. Le 11 juin 1944, il dirigera « Ariane à Naxos » lors du concert anniversaire pour les 80 ans de son ami Richard Strauß.

À partir de 1938, il dirige chaque année dans le cadre du Festival de Salzbourg.

Après la Seconde Guerre mondiale, accusé à tort d'avoir adhéré au régime nazi de manière passive, sa carrière est interrompue jusqu'à 1947, date de son blanchiment.

En 1948, il fait ses débuts à la Scala de Milan avec le « Don Giovanni » de Mozart.

Il part pour l'Argentine en 1950 au Teatro Colón de Buenos Aires où il dirige un répertoire lyrique allemand ; son interprétation du « Wozzeck » de Alban Berg fait événement dans la presse.

De retour en Europe en 1954, il est de nouveau 1er chef à l'Opéra de Vienne. Le 5 novembre 1955, il dirige le « Fidelio » de Beethoven pour la ré-ouverture de l'Opéra reconstruit.

Il donne son 1er concert aux États-Unis en 1956, à la tête de l'Orchestre symphonique de Chicago. En 1957, il dirige pour la 1re fois au « Metropolitan Opera House » de New York.

En 1962, il fait ses débuts au Festival de Bayreuth. Lors de sa tournée au Japon en 1965 avec l'Orchestre Philharmonique de Berlin, il dirige « Fidelio » à Tokyo.

En France, au cours des années 1970, il dirige à l'Opéra de Paris (« la Femme sans ombre », « Elektra », « la Flûte enchantée ») et dans le cadre des chorégies d'Orange, il dirige l'Orchestre National de Radio France dans son répertoire favori, « Tristan et Isolde » .

Karl Böhm a reçu de nombreux honneurs et distinctions au cours de sa longue carrière (Médaille d'or Mozart, Médaille Brahms, l'Anneau Bruckner) . En 1974, pour son 80e anniversaire, les villes de Salzbourg et Vienne lui ont rendu hommage par des manifestations spéciales.

Quelques dates importantes

1919 : Böhm obtient son diplôme de Docteur en droit.

1938 : Il dirige pour la Ire fois à Salzbourg, avec « Don Giovanni » .

1944 : Il dirige « Ariane à Naxos » de Richard Strauß pour les 80 ans du compositeur.

1962 : Il fait ses débuts à Bayreuth avec « Tristan et Isolde » .

26 janvier 1964 : Il dirige l' « Hymne olympique » de Richard Strauß pour ouvrir les Jeux olympiques d'hiver à Innsbruck.

1973 : Il dirige « Tristan et Isolde » aux Chorégies d'Orange avec l'Orchestre National de France.

...

The Austrian conductor Karl (August Leopold) Böhm was born on August 28, 1894 in Graz and died on August 14, 1981, in Salzburg. He is widely considered to be one of the greatest conductors of the 20th Century.

The son of a lawyer, Karl Böhm studied law and earned a doctorate in this subject before entering the music Conservatory in his home-town of Graz. (His father was originally a German-speaking Bohemian from Egerland, while his mother was from Alsace.) He later enrolled at the Vienna Conservatory, where he studied under Eusebius Mandyczewski, a friend of Johannes Brahms.

In 1917, Karl Böhm became a rehearsal assistant in his home-town, in 1919, the assistant director of music, and, in 1920, the senior director of music. On the recommendation of Karl Muck, Bruno Walter engaged him at Munich's Bavarian State Opera, in 1921. His 1st assignment here was Mozart's « Entführung aus dem Serail » , with a cast including Maria Ivogun, Paul Bender and Richard Tauber - source : « Karl Böhm, Ich erinnere mich genau » , Zürich (1968) . In 1927, he was appointed as chief musical director in Darmstadt. From 1931 to 1934, he fulfilled the same function at the Hamburg Opera and was appointed professor.

In 1933, he conducted in Vienna for the 1st time, in « Tristan und Isolde » by Richard Wagner. He succeeded Fritz Busch, who had gone into exile, as head of Dresden's « Semper Oper » , in 1934, a position he held until 1942. This was an important period for him, in which he conducted the 1st performances of works by Richard Strauß : « Die schweigsame Frau » (1935) and « Daphne » (1938) , which is dedicated to him. He also conducted the 1st

performances of « Romeo und Julia » (1940) and « Die Zauberinsel » (1942) by Heinrich Sutermeister, and Strauß' Horn Concerto No. 2 (1943) .

In 1938, he took part in the Salzburg Festival for the 1st time, conducting « Don Giovanni » and, thereafter, he became a permanent guest-conductor. He secured a top post at the Vienna State Opera, in 1943, eventually becoming music-director. On the occasion of the 80th birthday of Richard Strauß, in 1944, he conducted the Salzburg Festival performance of « Ariadne auf Naxos » .

After he had completed a 2 year post-War denazification ban, Böhm led « Don Giovanni » at Milan's « Teatro alla Scala » (1948) and gave a guest performance in Paris with the Vienna State Opera company (1949) . From 1950 to 1953, he directed the German season at the « Teatro Colón » in Buenos Aires, and he conducted the 1st Spanish performance of the Opera « Wozzeck » by Alban Berg, translated into Spanish for the occasion. In 1953, he was responsible for the 1st performance of Gottfried von Einem's work « Der Prozess » . From 1954 to 1956, he directed the Vienna State Opera at its reconstructed home. He additionally resumed ties post-War in Dresden, at the « Staatskapelle » .

In 1957, he made his debut at the Metropolitan Opera in New York, conducting « Don Giovanni » , and quickly became one of the favourite conductors of the Rudolf Bing era, leading, all told, 262 performances, including the house premieres of « Wozzeck » , « Ariadne auf Naxos » and « Die Frau ohne Schatten » , which was the 1st major success in the new house at Lincoln Center. Böhm led many other major new productions in New York, such as « Fidelio » for the Beethoven bi-centennial, « Tristan und Isolde » (including the house debut performance of Birgit Nilsson, in 1959) , « Lohengrin » , « Otello » , « Der Rosenkavalier » , « Salome » , and « Elektra » . His repertoire there also included « Le nozze di Figaro » , « Parsifal » , « Der fliegende Holländer » , « Die Walküre » , and « Die Meistersinger von Nürnberg » .

Karl Böhm made his debut at the Bayreuth Festival, in 1962, with « Tristan und Isolde » , which he conducted until 1970. In 1964, he led Wagner's « Die Meistersinger von Nürnberg » there and, from 1965 to 1967, the composer's « Der Ring des Nibelungen » cycle, which was the last production by Wieland Wagner. These appearances resulted in critically acclaimed recordings of the « Ring » and « Tristan » . In 1965, Böhm conducted « Fidelio » in Tokyo. In 1971, he gave performances in Moscow and led Wagner's « Flying Dutchman » in Bayreuth.

Late in life, he began a guest-conducting relationship with the London Symphony Orchestra in a 1973 appearance at the Salzburg Festival. Several recordings were made with the Orchestra for « Deutsche Grammophon » . Böhm was given the title of « LSO » President, which he held until his death. During the 1970's, the conductor led performances at the Royal Opera House in Covent Garden.

Karl Böhm died in Salzburg. Perhaps, Böhm's greatest contribution to music lay in bringing to life the Operas of his close colleague Richard Strauß. He conducted the premieres of Strauß' late works « Die schweigsame Frau » (1935) and « Daphne » (1938) , of which he is the dedicatee, recorded all of the major Operas (but often made cuts to the scores) , and regularly revived Strauß' Operas with strong casts during his tenures in Vienna and Dresden, as well as at

the Salzburg Festival.

Karl Böhm was praised for his rhythmically robust interpretations of the Operas and Symphonies of Mozart and, in the 1960's, he was entrusted with recording all the Mozart Symphonies with the Berlin Philharmonic. His brisk, straightforward way with Wagner won adherents, as did his readings of the Symphonies of Brahms, Bruckner and Schubert. His 1971 complete recording of the Beethoven Symphonies with the Vienna Philharmonic was also highly-regarded. On a less common front, he championed and recorded Alban Berg's avant-garde Operas « Wozzeck » and « Lulu » before they gained a foothold in the standard repertory. Böhm mentioned in the notes to his recordings of these works that he and Berg discussed the orchestrations, leading to changes in the score (as he had similarly done, previously, with Richard Strauß) .

Karl Böhm received numerous honours, among them 1st Austrian « Generalmusikdirektor » , in 1964. He was widely feted on his 80th birthday, 10 years later ; his colleague Herbert von Karajan presented him with a clock to mark that occasion.

His son was actor Karlheinz Böhm who is remembered for his roles as the young Emperor Franz-Josef in the 3 « Sissi » movies, as the psychopath in « Peeping Tom » (1960) , and for playing Jacob Grimm opposite Laurence Harvey's Wilhelm Grimm in « The Wonderful World of the Brothers Grimm » (1962) .

Although suspected by some of being an early sympathizer of the Nazi Party, Böhm never became a member. According to British music journalist Norman Lebrecht, in November 1923, Böhm stopped a rehearsal in the Munich Opera House in order, reportedly, to watch Adolf Hitler's « Beer-Hall Putsch » . In 1930, he is said to have become angry when his wife was accused by Nazi brown-shirts of being Jewish during the premiere of Arnold Schönberg's Opera « Von heute auf morgen » and to have stated that he would « tell Hitler about this » . In the wake of the Nazi annexation of Austria, he gave the Hitler salute during a concert with the Vienna Philharmonic, ironically violating Nazi rules about places where the greeting was appropriate. After the referendum controlled by the Nazis to justify the annexation (« Anschluß ») , the conductor allegedly declared that « anyone who does not approve this act of our “ Führer ” with a “ 100 % YES ” does not deserve to bear the honourable name of a German ! » . Lebrecht, in making these charges, fails to provide documentary evidence for them. While music-director in Dresden, Böhm allegedly « poured forth rhetoric glorifying the Nazi regime and its cultural aims » . In 1939, he contributed to the Newspapers of the Comradeship of German Artists special congratulatory edition on the occasion of Adolf Hitler's 50th birthday. « The path of today's music in the sphere of Symphonic works has been marked and paved by the ideology of National-Socialism. »

On the other hand, Böhm's programming of modern works was disliked by the Nazis, and his collaborations with anti-Nazi directors and designers « could have been interpreted by enemies of the Nazi regime as a brave attempt to preserve the principle of artistic freedom » , and Böhm, apparently preparing for eventual flight and exile, sent his son Karlheinz to Switzerland. According to historian Michaël H. Kater, Böhm belongs in that group of artists of whom « we also find conflicting elements of resistance, accommodation, and service to the regime, so that, in the end, they cannot be definitively painted as either Nazis or non-Nazis » .

...

Karl Böhm was born in Graz in Austria of German-Bohemian descent through his father (Böhm may be translated as meaning « Bohemian ») , and of French-Alsatian lineage on his mother's side. His uncle, General Stiger-Steiner, had been a Minister for War in the Austrian government, while his father was a lawyer and, although an active amateur musician and friend of the conductor Hans Richter, believed that if his son wished to pursue a musical career he should also possess a professional qualification. Thus, Böhm studied law at the University of Graz, while also taking lessons in piano and theory at the Graz Conservatory. He went on to study at the Vienna Conservatory, between 1913 and 1914, with Eusebius Mandyczewski, who had been a close colleague of Brahms, and with Guido Adler. Böhm served in the Austrian army during World War I, returning to civilian life after sustaining an injury. He continued his twin-track career, on the one hand working as a « répétiteur » from 1917 at the Graz Opera and, on the other continuing his legal studies, receiving a doctorate in law from the University of Graz in 1919.

Karl Böhm did not have any formal training as a conductor, acknowledging Hans Richter's belief that he would know immediately if he had the capability to succeed in this profession simply by standing in front of an orchestra. He made his conducting debut in 1917 at the Graz Opera with Victor Nessler's now forgotten « Der Trompeter von Säckingen » . In 1919, he was appointed as 1st conductor at Graz, giving-up law altogether and, in the following year, he was made chief conductor at Graz. While conducting an intensively prepared performance there of « Lohengrin » , he was heard by the distinguished German conductor Karl Muck, who offered to coach him in the music of Richard Wagner. With Muck, Böhm studied the « Ring » cycle, « Parsifal » , « Tristan und Isolde » , and « Die Meistersinger » . This tutelage stood Böhm in good stead, especially in relation to « Tristan » , a work with which he was to become closely identified. Muck also recommended him to Bruno Walter, at this time general music-director at the Munich Opera and one of the most important younger conductors in Germany.

Bruno Walter engaged Böhm as an assistant and he remained in Munich for 6 years, from 1921 to 1927. He later described this experience, of being an assistant conductor in a 1st rate Opera company, as being a vital element in his education. In Munich, Böhm worked initially with Walter and, later, with Hans Knappertsbusch, and he conducted 528 performances there of 73 different Operas. In 1927, he was appointed chief conductor at the Darmstadt Opera where he stayed until 1931. Here he was noted for his championing of contemporary music, in 1928, presenting Alban Berg's Opera, « Wozzeck » , with the composer attending the final day of rehearsals. Böhm was to become as famous for his interpretations of Berg's 2 Operas as he was for his Wagner performances.

In 1931, he moved to Hamburg, again as chief conductor at the Opera, succeeding Egon Pollak. A year of great significance followed for Böhm in 1933. Istly, he met Richard Strauß, when the composer came to Hamburg to assist in the preparation of performances of his Opera « Arabella » . The 2 developed a close relationship that was to last for the remainder of Strauß' life and, through Strauß, Böhm developed a deep understanding of Mozart. During this period, Bohm had also been building-up his concert career, for instance, with the Vienna Symphony Orchestra. In April 1933, Clemens Krauß resigned from the Vienna Philharmonic as conductor and Böhm stepped into the breach for a concert. He also conducted « Tristan und Isolde » at the Vienna State Opera. This was to be the beginning of a

significant musical partnership with the Vienna Philharmonic Orchestra that was to last until Böhm's death. Finally, in 1933, following his debut at the Dresden Opera, he was invited to succeed Fritz Busch as chief conductor, with effect from 1934. He stayed at Dresden until 1943, enjoying excellent working conditions with a fine roster of singers and an orchestra of exceptional quality. Here his friendship with Strauß deepened : he conducted the premieres of « Die schweigsame Frau » , in 1935, and of « Daphne » , which Strauß dedicated to him, in 1938. In 1936, Strauß, Böhm and the Dresden Opera made a very successful visit to England and, in 1938, Böhm made his 1st appearance at the Salzburg Festival, conducting « Don Giovanni » . During this period, he also made a series of very distinguished recordings for the German gramophone company « Électrola » , which covered both the Operatic and the concert repertoires.

At the beginning of 1943, Karl Böhm took-over as chief conductor of the Vienna State Opera, where he maintained and developed the high-standards of the company, as many contemporary radio recordings attest. The performance of « Ariadne auf Naxos » arranged to celebrate Strauß's 80th birthday, in 1944, probably marks the high-point musically, if not politically, of Böhm's 1st Viennese period. With the collapse of Germany and the Allied victory at the end of World War II, he was forbidden to conduct in Germany and Austria until 1947. However, he gradually rebuilt his conducting career in Europe and, between 1950 and 1953, was responsible for the German repertoire at the « Teatro Colón » in Buenos Aires. In 1954, he was preferred to his rival Clemens Krauß for the post of chief conductor at the Vienna State Opera, and he opened the rebuilt Opera House in 1955 with an incandescent performance of Beethoven's « Fidelio » . His 2nd period at the helm in Vienna did not last long : he resigned in 1956, in the face of intense criticism for his absences from the city.

Henceforth, Böhm was to hold no further permanent musical posts, preferring to guest-conduct exclusively. In 1957, he was engaged by Rudolf Bing, who had worked with him previously at Darmstadt, to appear at the Metropolitan Opera, New York. He made his debut in October that year with « Don Giovanni » , which was highly-praised. Later, he was to conduct many notable productions at the Met, including « Die Frau ohne Schatten » , « Die Meistersinger » and « Wozzeck » . In 1962, he appeared at the Bayreuth Festival conducting a powerful interpretation of « Tristan » , which was followed by « Die Meistersinger » , in 1964, and by « Der Ring des Nibelungen » , in 1965. In 1970, he was named as general music-director of Austria and, in 1977, as president of the London Symphony Orchestra, with whom he had appeared at the Salzburg Festival. Throughout this period, he was active as a guest-conductor with Orchestras such as the Berlin Philharmonic, the Berlin Radio Symphony, the London Symphony, the « Dresden Staatskapelle » , the Vienna Symphony, and the Vienna Philharmonic. He also was very active in the recording studio, recording for several labels, most notably « Deutsche Grammophon » . In 1981, he suffered a stroke from which he never fully-recovered, dying in August of that year in Salzburg.

Karl Böhm was a precise and undemonstrative conductor from whom any form of musical exaggeration was rare in performance. As with many great conductors, the essential work had been done earlier in rehearsal, where he was found by many orchestras to be a hard, if ultimately fair, task Master, able to draw performances of great refinement and strength from the ensembles with which he worked. His discography is huge, and contains many exceptional performances. Of particular note are his recordings of Strauß's Opera « Die Frau ohne Schatten » for the « Decca » label, Mozart's Opera « Così fan tutte » made for « EMI » with Walter Legge and the « Philharmonia » Orchestra, and

his Beethoven and Mozart Symphony cycles made with the Vienna and Berlin Philharmonic Orchestras, respectively for « Deutsche Grammophon ». His pre-War recording of the 3rd Act of « Die Meistersinger » remains an outstanding musical document, as do his recordings from all periods of the Symphonies of Anton Bruckner.

...

Karl Böhm was one of the greatest conductors of the 20th Century in the German tradition. He studied music as a child and continued to work and study in music while serving in the Austrian Army during World War I - and while completing a doctorate in law. He coached singers at the Graz Opera and was permitted to conduct a performance of Nessler's « Der Trompeter von Sackingen ». He never had conducting lessons, but made close studies of the work of both Bruno Walter and Karl Muck.

In 1921, he was hired by the Bavarian State Opera in Munich, and then he became « Generalmusikdirektor » in both Darmstadt (1927) and Hamburg (1931-1933) . He gained a reputation for his fine performances of Mozart, Richard Wagner, and Richard Strauß, as well as his championing of modern German music, including operas by Ernst Křenek and Alban Berg. Böhm debuted in Vienna, in 1933, leading Wagner's « Tristan und Isolde » . In 1934, he became director of the Dresden State Opera, Richard Strauß's favourite Theatre. There, Böhm conducted premieres of Strauß' « Die schweigsame Frau » (1935) and « Daphne » (1938) . He remained at the helm in Dresden through 1943, at which point he became director of the Vienna State Opera (1943-1945) . Richard Strauß was not in official favor, and Josef Gœbbels banned any recognition of the great composer's 80th birthday, in 1944. However, Böhm participated in a « de facto » observance, as a large number of Strauß's orchestral and Operatic works « just happened » to be played about the time of the birthday.

After the War, Böhm was forbidden to perform until he underwent « de-Nazification » , a procedure whereby prominent Austro-Germans were investigated for complicity in Nazi crimes. He was eventually cleared of any suspicion, and was permitted to resume work in 1947.

Karl Böhm oversaw the German repertory at the « Teatro Colón » in Buenos Aires (1950-1953) , and again served as director of the Vienna State Opera (1954-1956) . He debuted in the United States at New York's Metropolitan Opera with Mozart's « Don Giovanni » in 1957, and took prominent German orchestras and Opera companies on tour. The Vienna Philharmonic bestowed on him the title « Ehrendirigent » , and he was proclaimed « Generalmusikdirektor » of Austria. He left a legacy of many great recordings, including a complete Wagner « Ring » cycle considered by many critics to be the best. While his Wagner and Strauß were sumptuously Romantic, his Mozart was scrupulously Classical in approach.

Karl Böhm : The Underappreciated Mæstro

(Kevin Lamb)

Karl Böhm, the Austrian-born conductor and director of the Vienna State Opera, is an under-appreciated Mæstro among

top-tier conductors of the last half Century. His Beethoven, Mozart, Brahms, and Schubert cycles from the 1960's and 1970's (on « Deutsche Grammophon ») are considered by many critics to be some of the finest recordings of these renowned Symphonies.

Throughout his distinguished career, Böhm recorded with Europe's leading Orchestras, including the Vienna Philharmonic, the Berlin Philharmonic, the Royal « Concertgebouw » Orchestra, the Bavarian Radio Symphony Orchestra, and the « Westdeutscher » Symphony Orchestra of Cologne. He also served as a principal conductor of the « Sächsische Staatskapelle Dresden » and as president of the London Symphony Orchestra.

The vast catalog of Böhm's recordings offers a treasure trove of fine readings of Romantic-era Classical music. The « Orfeo » label has issued a number of live performances from the annual Salzburg Festival (many in stereo) , where Böhm conducted for 37 summers, between 1938 and 1980. Among his 56 orchestral concerts at Salzburg are superb performances of the Beethoven 4th and Schumann 4th with the Vienna Philharmonic from 1969.

In 2002, the « Andante » label released a 4 disk set of live stereo recordings of performances with Böhm conducting the London Symphony Orchestra from the Salzburg Festival during the mid-1970's. One exceptional performance in this series includes the London Symphony Orchestra's 1973 debut as the 1st British Orchestra to appear on the program at the legendary Salzburg Festival. The program included Mozart's « Haffner » Symphony, Brahms 2nd Symphony, and a sizzling recital of Mozart's 7th Violin Concerto by Polish virtuoso Henryk Szeryng.

The pinnacle of Böhm's recorded repertoire is arguably the recording of Anton Bruckner's 4th symphony with the Vienna Philharmonic, from November 1973, on the « Decca » label. It remains on critics' short list of the « crème de la crème » of performances of the Bruckner 4th. Reviewers in « American Record Guide » , a leading publication of reviews of Classical music, generally refer to Böhm's 1973 rendition as a bench-mark recording to which other Bruckner 4th recordings are compared.

Recently released live stereo recordings of Bruckner's 7th and 8th Symphonies under the « Audite » label re-affirm Böhm's status as a Master of the baton. Critics have given both of these premiere recordings top-scores in terms of sound quality and performance. These Bruckner recordings with the Bavarian Radio Symphony Orchestra have been awarded several prizes. The Bruckner 8th was recently nominated for the prestigious MIDEM Classical award.

Karl Böhm's past as an Austrian conductor was rumoured to be ideologically sympathetic with the National-Socialist regime. Several accounts of the period, including David Monod's « Settling Scores : German Music, Denazification, and the Americans, 1945-1953 » and Richard Strauß biographer Matthew Boyden, have emphasized Böhm's sympathetic support of the 3rd « Reich » despite the fact that no record exists of Böhm's membership in the National-Socialist German Workers' Party (NSDAP) .

In his memoirs, « Karl Böhm : A Life Remembered » , the conductor denied being a Nazi Party member and condemned the National-Socialist regime. He admitted that he decided to continue to work and earn a modest living in his chosen profession under the 3rd « Reich » rather than abandon his conducting post, as did Herbert von

Karajan and Wilhelm Furtwängler. Considering the fact that Böhm's post-War career established his reputation as an exceptional conductor, should questionable allegations of his pre-War years in Germany prompt Classical music stations to prohibit the airing of Böhm's outstanding post-War recordings ?

The « Audite » label issued a recent statement, « Discussion about Karl Böhm » , defending the Austrian conductor and answering critics of the decision to issue these previously unreleased recordings Böhm recordings.

Artists deserve to be judged by a common set of standards, which should be confined to evaluating the quality of their work. As a conductor driven to perfection, Karl Böhm deserves recognition (and additional air time) for enhancing the performing arts with a rich legacy of fine Classical recordings. Western culture is much better off as a result.

Important Dates

30 January 1943 : War Merit Cross, 2nd class.

1959 : Grand Decoration of Honour in Silver for Services to the Republic of Austria.

1960 : Grand Merit Cross of the Federal Republic of Germany (« Großes Verdienstkreuz ») .

1964 : Honorary Ring of Vienna.

1967 : Berlin Art Prize.

1970 : Austrian Cross of Honour for Science and Art.

1976 : Commander of the Legion of Honour.

Honorary Ring of Styria.

...

Karl August Leopold Böhm (geboren 28. August 1894 in Graz ; gestorben 14. August 1981 in Salzburg) war ein österreichischer und deutscher Dirigent und einer der großen Wagnerinterpreten.

Böhm stammt väterlicherseits von Deutschböhmen aus dem Egerland und mütterlicherseits von französischen Elsässern ab. Er studierte zunächst wie sein Vater, ein Rechtsanwalt, die Jurisprudenz und promovierte zum Doktor der Rechte. Sein Ziel war es in seiner frühen Jugend noch, Pianist zu werden, doch änderte sich dieses bald durch seine Erkenntnis, für den Dirigentenberuf geschaffen zu sein. Und so studierte er am Wiener und am Grazer Konservatorium Klavier und Musiktheorie.

Seine Dirigentenkarriere begann 1917 in seiner Heimatstadt Graz. Mit der Unterstützung von Bruno Walter berief man ihn 1921 nach München.

1927 wurde er Generalmusikdirektor in Darmstadt, ab 1931 in derselben Funktion in Hamburg.

1934 wurde er Nachfolger von Fritz Busch an der Dresdner Semperoper. Diese Stelle hatte er bis 1943 inne, als er das erste Mal Direktor der Wiener Staatsoper wurde. In der Endphase des Zweiten Weltkriegs wurde er im August 1944 in die von Adolf Hitler genehmigte Gottbegnadeten-Liste der wichtigsten Dirigenten aufgenommen, was ihn von einem Kriegseinsatz, auch an der Heimatfront, bewahrte.

1945 entfernten ihn die alliierten Besatzungsbehörden wegen zu großer Nähe zum Nazi-Regime aus dem Amt des Direktors der Wiener Staatsoper und belegten ihn mit einem Auftrittsverbot (ähnlich wie es Herbert von Karajan erhielt) .

Von 1955 (genau nach Ende der Besatzungszeit) bis 1956 wurde er dann ein zweites Mal mit diesem Amt betraut. Vorwürfe, er sei zu wenig in Wien präsent, sowie Protestkundgebungen während von ihm dirigierter Vorstellungen bewogen Böhm schließlich, das Amt niederzulegen. Sein Nachfolger wurde Karajan. In einem offenen Brief bestritt Böhm anschließend Probleme zwischen ihm und dem Ensemble und sprach diesem und dem Wiener Publikum ausdrücklich Dank und Anerkennung aus.

Vor allem seit den 1960er Jahren trat er wieder in der Staatsoper als Dirigent auf.

Im Juni 1979 leitete er seine letzte Premiere an diesem Haus : Die Entführung aus dem Serail von Wolfgang Amadeus Mozart (Regie Dieter Dorn, Bühnenbild und Kostüme Jürgen Rose ; mit Edita Gruberová, Horst Laubenthal und Rolf Boysen als Bassa Selim) .

1980 dirigierte er bei einer Staatsopern-Tournee in Japan Ariadne auf Naxos von Richard Strauß, und im Frühjahr 1981 fanden seine letzten Auftritte in der Öffentlichkeit statt, als er in der Staatsoper eine Reihe von Aufführungen von Mozarts Le nozze di Figaro leitete. Wenige Wochen vor seinem Tod dirigierte Böhm noch einmal die Wiener Philharmoniker bei der Einspielung der Tonspur für die Elektra-Verfilmung von Götz Friedrich. Den Termin für sein ursprünglich geplantes Abschiedskonzert Anfang September anlässlich der Wiedereröffnung der Alten Oper in Frankfurt am Main erlebte er nicht mehr.

Er starb 86-jährig am 14. August 1981 während der Proben zu Richard Strauß' Oper Elektra.

Einziges Kind aus der Ehe mit der Sopranistin Thea Linhard ist der Schauspieler Karlheinz Böhm. Seine Grabstätte befindet sich auf dem Steinfeldfriedhof in Graz.

Karl Böhm war kein Mitglied der NSDAP. Er war Mitglied in dem (von Alfred Rosenberg gegründeten) Kampfbund für deutsche Kultur, der im Juni 1934 im Zuge der gesellschaftlichen Gleichschaltung mit anderen Organisationen

fusionierte. Auf Fürsprache Adolf Hitlers wurde Böhm aus seinem Vertrag als Hamburger Generalmusikdirektor entlassen, um 1934 Nachfolger von Fritz Busch in Dresden werden zu können, den die Nazis aus politischen Gründen zum Rücktritt und zur Emigration gezwungen hatten.

Am 2. August 1935 schrieb Böhm dem Reichsdramaturgen Rainer Schlösser :

« Da ich von Geburt aus Österreicher bin, jetzt seit zwölf Jahren reichsdeutscher Staatsangehöriger, und natürlich in Wien viele Anhänger, besonders im nationalsozialistischen Lager habe, glaube ich, daß diese Konzerte propagandistisch von größtem Vorteil für Deutschland sein können. Mit deutschem Gruß, Karl Böhm. »

In einem weiteren Schreiben zur Erlangung der Auftrittsgenehmigung in Wien vom 13. August 1935 erklärte er :

« Es ist sicher im Sinne der Regierung gelegen, wenn ich als deutscher Dirigent nach Wien gehe, um dort den zahlreichen Anhängern der nationalsozialistischen Idee neue Anregung zu geben, umsomehr als ich gebürtiger Österreicher bin. Heil Hitler ! »

Nach dem « Anschluß » Österreichs dirigierte Böhm am 30. März 1938 im Wiener Konzerthaus die Wiener Symphoniker beim « Ersten festlichen Konzert im neuen deutschen Reich » und begrüßte das Publikum mit dem Hitlergruß (ohne dazu verpflichtet gewesen zu sein) und ließ einleitend das Horst-Wessel-Lied spielen. Zur « Volksabstimmung » über den « Anschluß » Österreichs schrieb Böhm in April 1938 :

« Wer dieser Tat des Führers nicht mit einem hundertprozentigen JA zustimmt, verdient nicht, den Ehrennamen Deutscher zu tragen. »

In einem Artikel (veröffentlicht April 1939) schrieb Böhm, daß « der Weg der heutigen Musik gebahnt ist durch die Weltanschauung des Nationalsozialismus », und befürwortete, daß « alle etwaigen künstlerischen " Entgleisungen ", die dem Volksempfinden nicht Rechnung trügen, von vornherein unmöglich gemacht werden » .

1941 wurde Böhm im Buch Künstler plaudern wie folgt zitiert :

« In München hatte ich ein unvergessliches Erlebnis : Es war an jenem denkwürdigen 9. November 1923, da die braunen Kolonnen Adolf Hitlers zum Marsch nach der Feldherrnhalle antraten. ... dort spielten sich die erschütternden Ereignisse ab, die einen Markstein in der deutschen Geschichte bilden. ... wir sahen das Blut, das für die Idee vergossen wurde, die siegreich geworden ist. »

Infolge der Intervention von Reichsleiter Baldur von Schirach erhielten Karl Böhm und seine Frau Thea eine arisierte Villa in Wien 18, Sternwartestrasse 70, deren rechtmäßige Eigentümer nach dem Krieg entschädigt wurden. 1944, in der Endphase des Zweiten Weltkriegs, als viele Künstler zum Kriegsdienst eingezogen oder zum Arbeitseinsatz an der « Heimatfront » verpflichtet wurden, nahm ihn Hitler in die Gottbegnadeten-Liste als einen der 15 wichtigsten Dirigenten auf, was einer Freistellung gleichkam.

Später schrieb Böhm in seinen Memoiren :

« Die Tatsache, daß ich nicht emigriert bin, hat man mir später ebenfalls verübelt. Ich hatte damals leider kein Angebot von der Met oder von Covent Garden. Ich glaube aber im Verlaufe meiner Tätigkeiten sowohl in Dresden sowie später in Wien bewiesen zu haben, auf welcher Seite ich immer gestanden bin. »

Folgende antisemitische Äußerung ist von Böhm bekannt :

« Solange noch ein Jude in der Ostmark lebt, werde ich nicht zum Taktstock greifen. »

Dagegen ist (Stand 2010) laut dem Historiker Oliver Rathkolb von Böhm « keine antisemitische Äußerung bekannt » .

Gegenüber progressiven Opernregisseuren zeigte sich der allgemein als schwierig bekannte Böhm (dessen sarkastische oder zynische Bemerkungen legendär sind) bis zuletzt sehr aufgeschlossen. Er konzentrierte sich auf die musikalischen Aspekte einer Inszenierung und vermied es, sich in die Inszenierung einzumischen. So arbeitete er problemlos und wiederholt mit Wieland Wagner, Günther Rennert, Otto Schenk, Jean-Pierre Ponnelle, August Everding oder Dieter Dorn. Seine kongeniale Zusammenarbeit mit Wieland Wagner bei den Bayreuther Festspielen machte ihn insbesondere in Wagnerianerkreisen als einen der großen Wagnerinterpreten bekannt.

Karl Böhm dirigierte zahlreiche berühmte Orchester (vor allem die Wiener Philharmoniker, machte aber auch viele Plattenaufnahmen mit den Berliner Philharmonikern, darunter eine Gesamtaufnahme aller Mozart-Sinfonien) sowie an vielen namhaften Opernhäusern in Europa und den USA - etwa an der Metropolitan Opera in New York City. Jahrzehntlang verbunden war er auch der Deutschen Oper Berlin und vielen bedeutenden Musikfestspielen (und andere den Bayreuther Festspielen und vor allem den Salzburger Festspielen) . Besonders eng war seine jahrzehntelange Beziehung zu den Wiener Philharmonikern, mit denen er zahlreiche Plattenaufnahmen realisierte, von denen einige auch als Film erhalten sind. Der Schwerpunkt seines Repertoires lag auf der österreichischen und deutschen Musik der Klassik und Romantik. Ihm wurde eine Vorliebe zur Musik Mozarts (den er, eigener Aussage zufolge, für einen Revolutionär hielt) nachgesagt, zu Richard Strauß unterhielt er seit seiner Zeit in Dresden eine freundschaftliche Beziehung und dirigierte einige Uraufführungen Strauß'scher Werke. In der Öffentlichkeit wurde Böhm im Kontrast zu seinem als mondän geltenden Landsmann Herbert von Karajan eher als bodenständiger Musiker wahrgenommen.

30. Jänner 1943 : Kriegsverdienstkreuz II. Klasse ohne Schwerter.

1957 : Mozartmedaille durch die Mozartgemeinde Wien.

1958 : Großes Silbernes Ehrenzeichen für Verdienste um die Republik Österreich.

1960 : Großes Verdienstkreuz der Bundesrepublik Deutschland.

1964 : Ehrenring der Stadt Wien.

1967 : Berliner Kunstpreis.

1970 : Österreichisches Ehrenzeichen für Wissenschaft und Kunst.

1976 : Kommandeurkreuz der Ehrenlegion.

1991 : Österreichische 500-Schilling-Gedenkmünze Karl Böhm in Silber Ehrenring des Landes Steiermark Goldener Ehrenring der Stadt Bayreuth.

In seinem Namen wurde ein Doktor Karl-Böhm-Preis für junge österreichische Dirigenten zwischen 1975 und 1981 viermal vergeben. Seit 1989 vergibt das Land Steiermark den Karl-Böhm-Interpretationspreis für herausragende Leistungen an Musikinterpreten.

...

30 juillet 1936 : Le chef Adolf Mennerich dirige la 4e Symphonie de Bruckner dans la version de 1888, éditée par Albert J. Gutmann (1889) , avec l' « Orchester des Reichssenders Stuttgart » à la « Sendesaal » . Le concert est enregistré.

Adolf Mennerich

Le chef d'orchestre, chef de chœur, « Kapellmeister » , pianiste et pédagogue Adolf Mennerich est né le 23 juin 1902 à Hambourg et est décédé le 29 novembre 1966 à Munich.

Comme violoniste, il a enregistré la « Méditation de Thaïs » de Jules Massenet.

Il a travaillé dans les villes de Brême (où il a dirigé au « Stadttheater » le « Peer Gynt » d'Edvard Grieg, le 5 mai 1926) , de Leipzig, de Munich (où il a dirigé le Philharmonique) et de Berlin. Il a enregistré pour l'étiquette « Mercury » un poème symphonique de Franz Liszt avec le « Munchner Philharmoniker » .

(Adolf Mennerich recorded from the playbill for a performance on 8 June 1926. According to the « Deutscher Bühnenspielplan » , performances were given on 5, 13 and 19 May, 4, 8 and 29 June 1926.)

1930 : Franz Schalk, un autre élève du Maître, la programmera avec la même phalange munichoise.

...

27 mars 1936 : Le chef Adolf Mennerich dirige la version originale de la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Il s'agit d'une première munichoise.

Wie bei den bisherigen Streifzügen durch die Rezeptionsgeschichte der Symphonien Anton Bruckners bei den Münchner Philharmonikern stehen auch in diesem Beitrag über die « Sechste » historisch wichtige Aufführungen im Mittelpunkt : Erste Aufführung am 21. Februar 1905 unter dem Bruckner-Schüler Ferdinand Löwe, weitere Wiedergaben durch Bruckners zweiten bedeutenden Schüler Franz Schalk (1930) und Adolf Mennerich, Dirigent der Münchner Erstaufführung der Originalfassung am 27. März 1936.

Le journal de musique « Le Ménestrel » rapporte le programme dirigé par Adolf Mennerich, le samedi 3 décembre 1938, dans le cadre des « Concerts Padeloup » :

« Ce concert nous a valu d'entendre une pianiste fort remarquable : mademoiselle Nybia Bellini. Cette jeune virtuose, coiffée comme une infante de Velasquez et vêtue de rose, s'est jouée des difficultés du Concerto en mi bémol de Liszt avec une imperturbable Maîtrise qui mérite une sérieuse attention. Accompagnée avec beaucoup de précision et de tenue par monsieur Adolf Mennerich, qui dirigeait l'Orchestre, elle nous a donné de ce Concerto (beaucoup moins joué qu'on se plaît souvent à le dire) une interprétation d'un éclat, d'un charme, d'une puissance, d'une solidité rythmique qui justifient pleinement le succès dont elle a bénéficié. La plus dramatique des Polonaises, jouée en bis, est venue nous prouver que mademoiselle Nybia Bellini (quelle force augurale en ce nom) possède un souffle égal à son courage et à son talent.

La Ire Symphonie de Brahms, la préférée parfois des fanatiques du musicien de Hambourg, a mis efficacement en lumière les qualités du jeune chef d'orchestre munichois Adolf Mennerich, qualités que l'Ouverture du " Freischütz " et quelques fragments symphoniques des " Maîtres-chanteurs " donnés en tête de programme avaient fait pressentir. »

...

8 octobre 1936 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans l'Ouverture en sol mineur (**WAB 98**) et la 8e Symphonie d'Anton Bruckner. Au même programme, le chef de chœur Johann Nepomuk David dirige le « Kantorei des Landeskonservatoriums » dans les Motets « Locus iste », « Christus factus est » et « Os justi ». Il s'agit du 1er concert de la saison donné dans le cadre du 1er Festival Bruckner de Leipzig (en salle) .

21 octobre 1936 : Le chef Eugen Jochum dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Il s'agit d'un concert d'abonnement.

26 octobre 1936 : Le chef Carl Schuricht dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (série : « Philharmonisches Konzert ») .

28 octobre 1936 : Le chef Bruno Kittel dirige la Grande Messe en fa mineur (**WAB 28**) de Bruckner avec l'Orchestre philharmonique de Berlin, accompagné de son propre ensemble : le « Bruno Kittel'scher Chor ». Les solistes : Helene Fahrni, Gertrude Pitzinger, Heinz Marten, Fred Drissen. À l'orgue : Friedrich Kausch.

16 novembre 1936 : Le chef Adolf Mennerich dirige « Vier kleine Orchestertücke » (**WAB 96-97**), de 1862, de Bruckner avec l'Orchestre philharmonique de Munich. Il s'agit d'une première munichoise.

14 décembre 1936 : Le chef Siegmund von Hausegger dirige la version originale de la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Il s'agit d'une première munichoise.

1937

7 janvier 1937 : Concert à Hambourg. Le chef Wilhelm Fürtwängler dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : la Symphonie n° 1 de Beethoven.

7 janvier 1937 : Le chef Lovro von Matačić dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

8, 9 et 10 janvier 1937 : Le chef Wilhelm Fürtwängler dirige la 8e Symphonie de Bruckner avec la Philharmonie, à Berlin. Au même programme : le Concerto pour piano n° 5 (« Empereur »), avec le soliste Wilhelm Backhaus.

3 février 1937 : Le chef Oswald Kabasta fait ses débuts avec l'Orchestre philharmonique de Munich en dirigeant la 8e Symphonie de Bruckner.

19 février 1937 : Le chef Conrad Hanns dirige la Messe en ré mineur de Bruckner (**WAB 26**) avec l'Orchestre philharmonique de Berlin, accompagné du chœur de la Société Saint-Cécile de Hambourg (« Cäcilien-Verein zu Hamburg »). Les solistes : Gunthild Weber, Hildegard Hennecke, Heinz Marten, Fred Drissen. À l'orgue : John Prell.

9 avril 1937 : Le chef Carl Schuricht dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932), avec le « Reichssender Orchester Berlin », à la « Saal I. » de Berlin. Concert public radiodiffusé.

29 avril 1937 : Création à Hambourg de la version originale de la 2e Symphonie sous la direction du chef Eugen Jochum.

Eugen Jochum

Le chef d'orchestre allemand Eugen Jochum est né le 1er novembre 1902 à Babenhausen (Souabe) et est décédé le 26 mars 1987 à Munich. Il étudie le piano et l'orgue à Augsburg et la direction d'orchestre à Munich. Son 1er emploi est répétiteur de piano à l'Opéra de Munich, puis à Kiel. Il fait ses débuts de chef d'orchestre avec l'Orchestre philharmonique de Munich en 1926 et, la même année, il est nommé directeur de la musique à Kiel. Puis, il dirige

plusieurs orchestres, à Duisbourg, à la radio Berlinoise, à l'Opéra de Hambourg, où il travaille avec des compositeurs comme Paul Hindemith et Béla Bartók bannis ailleurs par les Nazis. Dès 1932, il effectue des concerts et des enregistrements avec l'Orchestre philharmonique de Berlin, formation qu'il conduira régulièrement pendant plus de 50 ans en concert ou en tournée. Il forme plus tard l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich qu'il dirige de 1949 à 1960, puis rejoint l'Orchestre du « Concertgebouw » d'Amsterdam en lien avec le jeune Bernard Haitink. En 1969, il prend la direction de l'Orchestre symphonique de Bamberg jusqu'en 1973, tout en dirigeant souvent aux Festivals de Bayreuth et de Salzbourg. Il termine sa carrière de chef à la tête de l'Orchestre philharmonique de Londres en 1975, puis invité à la tête des prestigieuses phalanges européennes, notamment à Dresde et Amsterdam. Ses derniers enregistrements ont été réalisés avec les Orchestres de Bamberg et du Concertgebouw d'Amsterdam.

Catholique fervent, traditionaliste assumé, Eugen Jochum est considéré comme un spécialiste du répertoire austro-germanique, principalement symphonique, du XIXe siècle. Ses enregistrements des Symphonies et de la musique religieuse d'Anton Bruckner, dont il a été l'un des premiers champions fidèle aux versions originales, continuent de faire autorité. Les sommets de la discographie de Jochum se situent également du côté de ses enregistrements des Symphonies de Franz-Josef Haydn, des œuvres orchestrales de Johannes Brahms (y compris le fameux enregistrement des Concertos pour piano avec Emil Gilels), des œuvres vocales de Jean-Sébastien Bach et des lectures chaleureuses et vigoureuses des Opéras de Richard Wagner. Son frère Georg-Ludwig, moins connu, a été également chef d'orchestre en Allemagne et en Autriche où il a dirigé en particulier l'Orchestre Bruckner de Linz.

...

Dernier des grands chefs d'orchestre allemands formés dans la tradition Post-Romantique, Eugen Jochum naît à Babenhausen, en Bavière, le 1er novembre 1902. Les 3 frères Jochum feront carrière dans la musique : Otto Jochum (1898-1969) comme compositeur, Georg-Ludwig Jochum (1909-1970) comme chef d'orchestre. Eugen travaille d'abord le piano et l'orgue à Augsburg (1914-1922), puis il va étudier à l'Académie de musique de Munich, où il est l'élève de Siegmund von Hausegger (direction d'orchestre) et de Hermann von Waltershausen (composition). Munich deviendra son véritable foyer musical. Il y découvre, grâce à von Hausegger, la musique de Bruckner, dont la plupart des Symphonies avaient été créées par l'Orchestre philharmonique de Munich. Pendant la saison 1924-1925, il est répétiteur à l'Opéra de Munich puis occupe les mêmes fonctions à Mönchengladbach et à Kiel, en 1926, où il est nommé chef d'orchestre (1927-1929). Pour son 1er concert, en 1926, à la tête de l'Orchestre philharmonique de Munich, il dirige la 7e Symphonie de Bruckner, qui deviendra son œuvre fétiche. Pendant qu'il est à Kiel, il dirige les concerts symphoniques à la « Musikverein » de Lübeck (où Wilhelm Fürtwängler et Hermann Abendroth avaient dirigé avant lui) puis est nommé à l'Opéra de Mannheim (1929-1930) avant de devenir directeur général de la musique à Duisbourg (1930-1932). En 1932, il est nommé directeur musical à la Radio de Berlin et il dirige régulièrement à l'Opéra. Mais il quitte la ville 2 ans plus tard devant la montée nazie. À Hambourg, il succède à Karl Böhm comme directeur général de la musique (1934-1949). Puis, en 1949, il est appelé à fonder l'Orchestre symphonique de la Radio bavaroise à Munich, à la tête duquel il reste jusqu'en 1960 et qui devient, sous sa direction, l'un des meilleurs orchestres allemands. Entre 1961 et 1964, il partage avec le jeune Bernard Haitink la direction musicale de l'Orchestre du « Concertgebouw » d'Amsterdam.

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Parmi les dates importantes de sa carrière, il faut aussi retenir ses apparitions aux Festivals de Bayreuth (« Tristan und Isolde » , en 1953 ; « Tannhäuser » et « Lohengrin » , en 1954 ; « Parsifal » , en 1971-1973) et de Salzbourg. Homme du grand répertoire Romantique allemand, il mena une carrière discographique impressionnante qui avait débuté en 1932 par l'enregistrement d'un Concerto pour piano de Mozart avec Edwin Fischer. Il avait gravé 2 intégrales des Symphonies de Beethoven et, surtout, 2 intégrales des Symphonies de Bruckner, l'une avec l'Orchestre philharmonique de Berlin et l'Orchestre symphonique de la Radio bavaroise, dans les années 1960 ; l'autre avec la « Staatskapelle » de Dresde, à la fin des années 1970. À l'époque du disque 78 tours, il avait déjà enregistré les Symphonies numéros 4 et 5 à Hambourg, et la 7e avec l'Orchestre philharmonique de Vienne. Entre ces 2 intégrales, une autre version de la 5e, avec le « Concertgebouw » d'Amsterdam, sera publiée. Véritable Apôtre de cette musique, qu'il dirigeait toujours dans l'édition de Leopold Nowak, symbole d'une tradition héritée de von Hausegger, Franz Schalk et Ferdinand Löwe (les brucknériens de la 1re génération) , qui délaissait le texte original rétabli par Robert (Maria) Haas, Jochum avait dirigé la 1re audition en France de la 5e Symphonie de Bruckner, en 1969, avec l'Orchestre national.

Dans le domaine de la musique contemporaine, il avait créé la « Suite française » (1950) de Werner Egk, la Symphonie n° 6 (1953) de Karl Amadeus Hartmann, qui lui est dédiée, et le « Tanz Rondo » (1959) de Gottfried von Einem. Il fut également le 1er à enregistrer le fameux triptyque de Carl Orff : « Carmina Burana », « Catulli Carmina » et « le Triomphe d'Aphrodite » .

La direction d'Eugen Jochum était essentiellement instinctive. Il suffisait de voir cet homme grand, au regard malicieux, dont la robustesse physique trahissait des racines paysannes alors que toute son expression n'était que raffinement, pour comprendre qu'il se situait aux antipodes d'une approche intellectuelle. Ses convictions religieuses le guidaient naturellement vers la musique de Bach et de Bruckner. Mais le théâtre lui avait donné un instinct dramatique profond, un sens des progressions, un art de la fluctuation des tempi et du phrasé qui lui a d'ailleurs été largement reproché, à une époque où la rigueur était devenue la règle. Il changeait facilement de tempo au sein d'un même mouvement de Symphonie, ce qui convenait parfaitement bien à Bruckner, mais un tel procédé semblait archaïque chez Mozart ou Beethoven. Pourtant, il savait tirer de ces effets une tension dramatique issue en droite ligne de Furtwängler. Peu lui importaient les recherches historiques ou musicologiques : Jochum vivait dans son univers et le temps n'avait aucune prise sur lui. Titulaire des médailles Brahms et Bruckner, il avait été élu président de la section allemande de la Société Bruckner et avait reçu, en 1967, le « Würzburg Kulturpreis » .

...

The eminent German conductor Eugen Jochum was born on November 1st, 1902 to a Roman Catholic family in Babenhausen, near Augsburg (Schwaben) , Germany. His father was an organist and conductor. Jochum studied the piano and organ in Augsburg, enrolling in its Academy of Music from 1914 to 1922. He then studied at the Munich Conservatory, with his composition teacher being Hermann von Waltershausen. It was there that he changed his focus to conducting, his teacher being Siegmund von Hausegger, who conducted the 1st performance of the original version of the 9th Symphony of Anton Bruckner and made the 1st recording of it. Jochum's 1st post was as a rehearsal pianist at Mönchen-Gladbach, and then in Kiel.

Eugen Jochum made his conducting debut with the Munich Philharmonic Orchestra, in 1926, in a program which included Bruckner's 7th Symphony. In the same year, he was appointed conductor at the Kiel Opera House, where he conducted 17 Operas in his 1st season, including « The Flying Dutchman » , « Der Rosenkavalier » and « Turandot » . After Kiel, he went to Mannheim, where Wilhelm Fürtwängler praised his conducting. He turned down an offer to conduct 12 concerts with the New York Philharmonic Orchestra, believing that his repertory and experience were not yet equal to it. (He did not appear in America until 1958.) His next appointment was as music-director in Duisburg, from 1930 to 1932. In 1932, he became chief of the Berlin Radio Orchestra, also conducting 16 concerts a season with the Berlin Philharmonic, and at the « Deutsche Oper » . In 1934, Jochum succeeded Karl Böhm as musical director of the Hamburg State Opera and the Hamburg Philharmonic.

Throughout the Nazi era, Hamburg remained, as Jochum put it, « reasonably Liberal » , so that he was able to keep his post despite not joining the Party. He performed music by composers such as Paul Hindemith and Béla Bartók

elsewhere banned by the Nazis. In the post-War Denazification initiatives, however, British and American authorities had a « high-level disagreement » over Jochum that was « an exception » to the usual pattern of British authorities following the American lead : after « initially clearing » Jochum and selecting him to conduct the Munich Philharmonic, in May 1945, the American authorities temporarily black listed him on grounds that he « had done exceptionally well » during the War and that his brothers had been « fanatical » Nazis ; but British authorities « found no fault » with Jochum, arguing that he had never been a member of the Nazi Party, SS or « Sturmabteilung » , had remained a « convinced Roman Catholic » , and had « not compromised his artistic integrity » . By 1948, the American authorities had determined that they could find no evidence of his joining any Nazi organizations.

Jochum continued to serve at Hamburg until 1949, when he left to become the 1st chief conductor of the Bavarian Radio Symphony Orchestra. Jochum was also a regular guest-conductor of the « Concertgebouw » Orchestra in Amsterdam, and served as the Orchestra's « 1st conductor » (« Eerste dirigent ») from 1941 to 1943, during the chief conductorship of Willem Mengelberg. From 1961 to 1963, Jochum was joint chief conductor of the « Concertgebouw » Orchestra alongside Bernard Haitink. He conducted frequently in London, with the London Philharmonic Orchestra and the London Symphony Orchestra. In 1975, the London Symphony Orchestra appointed him conductor laureate, a position he held until 1978. Jochum served as principal conductor of the Bamberg Symphony from 1969 to 1973. He later worked regularly with the « Staatskapelle Dresden » , with which he recorded the complete Symphonies of Bruckner and « London » Symphonies of Franz-Josef Haydn. He appeared regularly at the Salzburg Festival. He also, in 1953-1954 and 1971, conducted at the Bayreuth « Festspielhaus » ; he made his debut conducting « Tristan und Isolde » .

Jochum led the World premieres of various works, including the Concerto for Strings by Boris Blacher ; the « Concerte per il principe Eugenio » by Alberto Bruno Tedeschi ; the « Suite Française » by Werner Egk ; the « Tanz-Rondo » Opus 27 by Gottfried von Einem ; and the Symphony No. 6 by Karl Amadeus Hartmann.

Jochum was a regular recording artist, from his 1st records in 1932 (the Mozart D minor Piano Concerto with Edwin Fischer) . In the Stereo LP era, he recorded mainly for Deutsche Grammophon. His « DG » cycle of the Symphonies of Anton Bruckner, split between the Berlin Philharmonic and Bavarian Radio Symphony Orchestra, has remained in the record catalogs ever since its 1st issue in the 1960's. This cycle and a later Jochum Bruckner cycle, with the « Staatskapelle Dresden » for « EMI » , have been widely and frequently acclaimed and have caused his name to be especially associated with this composer. In addition, he was president of the International Bruckner Society from 1950, and wrote extensively about Bruckner interpretation.

Still, according to his « New York Times » obituary, he said in a 1983 interview :

« Today, everyone thinks of me as a specialist in Bruckner's Symphonies. But I began with the music of Bach, Mozart and Beethoven. And it is to their music that I still feel closest. »

His recordings of Bach's Mass in B minor and of the « Saint-John Passion » are frequently counted among the finest of these works to use large choral and orchestral forces. His 3 complete recordings of the Beethoven Symphonies have

also received strong praise : they were made with the Berlin Philharmonic and Bavarian Radio Symphony Orchestra in the 1950's for Deutsche Grammophon, with the Royal « Concertgebouw » Orchestra in the late-1960's for Philips, and with the London Symphony Orchestra in the 1970's for « EMI » . Jochum also made 2 complete recordings of the Symphonies of Johannes Brahms, one with the Berlin Philharmonic in the mid-1950's, the other with the London Philharmonic, in 1977. On the strengths of these sets, the conductor Kenneth Woods called him « the greatest Brahms conductor who ever lived » . He also recorded the Brahms Piano Concertos with Emil Gilels, a recording that is often listed among the finest made of these works.

His recordings of Mozart, Haydn, Schumann, Wagner and Carl Orff have also been highly-praised. His 1967 recording of « Carmina Burana » is considered by Bill Alford to be an authoritative interpretation, as Orff himself was present at the recording and endorsed the final record.

Regarding his podium technique, Kenneth Woods blogs, « Look at his hands ; very small and focused motions but so powerful » . Woods also states that, « his sense of rubato, while still incredibly daring, is perhaps more un-erring than that of even Wilhelm Fürtwängler » .

Eugen Jochum's older brother Otto Jochum (1898-1969) was a composer and choral conductor ; his younger brother Georg-Ludwig Jochum (1909-1970) was, like Jochum, an orchestral conductor. His daughter Veronica Jochum is a pianist on the faculty of the New England Conservatory of Music in Boston, Massachusetts. Jochum died on 26 March 1987 in Munich, at the age of 84. His wife Maria predeceased him, in 1985.

...

Eugen Jochum (geboren 1. November 1902 in Babenhausen im Unterallgäu ; gestorben 26. März 1987 in München) war ein deutscher Dirigent und zählt zu den bekanntesten Interpreten der Werke Anton Bruckners.

Der Sohn eines Lehrers, Organisten, Chorregenten und Leiters des Orchester- und Theatervereins wuchs in einem katholischen Elternhaus zusammen mit seinen Brüdern Otto und Georg-Ludwig auf. Bereits mit vier Jahren erhielt er den ersten Klavier- und mit sechs den ersten Orgelunterricht; mit neun half er in den Kirchen seiner Heimat aus. Auf diese Weise entstand der ursprüngliche Berufswunsch Kirchenmusiker. Er studierte zunächst am Augsburger Leopold-Mozart-Konservatorium (Orgel, Klavier) und von 1922 bis 1925 an der Münchner Musikakademie bei Siegmund von Hausegger und Hermann von Waltershausen Orchesterleitung und Komposition und bei Emanuel Gatscher Orgel. Daneben arbeitete er als Korrepetitor an der Münchner Oper.

Sein erfolgreiches Debüt als Dirigent am 16. März 1926 mit den Münchner Philharmonikern mit Bruckners 7. Sinfonie bestimmte dann seinen weiteren Lebensweg. Erste Engagements als Kapellmeister führten ihn nach Mönchengladbach, an das Opernhaus Kiel (1927-1929) , und nach Lübeck, wo er die Leitung der Sinfoniekonzerte des Vereins der Musikfreunde übernahm, und an das Nationaltheater Mannheim. 1930-1932 hatte er den Posten eines Generalmusikdirektors am Theater Duisburg und bei den Duisburger Sinfonikern, den er 1932-1934 auch bei der Städtischen Oper Berlin innehatte. Dazu war Jochum musikalischer Leiter der Sendung « Funkstunde » , dirigierte die

Berliner Philharmoniker und beim Sender Berlin. Als Nachfolger von Karl Böhm war er von 1934 bis 1949 Generalmusikdirektor der Hamburgischen Staatsoper und Leiter des Philharmonischen Orchesters.

Während der NS-Zeit trat er mehrmals bei Konzerten im Rahmen von Veranstaltungen der NSDAP sowie in besetzten Gebieten auf, war aber selbst kein Parteimitglied. So dirigierte er mit dem Philharmonischen Staatsorchester Hamburg Konzerte zu Hitlers Geburtstag 1933 und beim Besuch Hitlers am 17. August 1934 in Hamburg Arno Parduns Kampflied Volk ans Gewehr. Am 15. Januar 1935 leitete Jochum « in Anbetracht der nationalen Bedeutung » des Tages der Saarabstimmung ein Konzert der Berliner Philharmoniker. Am 24. November 1936 dirigierte der in diesem Jahr von Hitler zum Staatskapellmeister ernannte Jochum für die DAF die Münchner Philharmoniker im I. KdF-Konzert. Weitere KdF-Konzerte leitete er am 6. Februar und 12. Oktober 1938 in Berlin. Zum Tag der « Deutschen Kunst » gab er am 15. Juli 1939 ein Konzert am Münchner Königsplatz. In die von der deutschen Wehrmacht besetzten Gebiete unternahm er 1941 eine Tournee mit den Berliner Philharmonikern und konzertierte in Brüssel und Paris. 1943 dirigierte er in Paris ein Konzert des Konservatoriumsorchesters. Andererseits gelang es ihm auch gegen den politischen Druck Werke der vom Regime verfeimten Komponisten wie Béla Bartók, Paul Hindemith oder Igor Strawinski aufzuführen, zumindest bis Ende der 1930er-Jahre. Jochums Name steht in der im August 1944 von Hitler genehmigten Gottbegnadeten-Liste.

1949 gründete er das Symphonieorchester des Bayerischen Rundfunks, das er bis 1960 auch leitete und zu einem der führenden Orchester Deutschlands machte, daneben trat er oft als Gastdirigent an der Münchner Oper auf. Zu den Bayreuther Festspielen wurde er in den Jahren 1953 für Tristan, 1954 für Lohengrin und Tannhäuser und 1971 bis 1973 für Parsifal eingeladen.

Nach seiner Tätigkeit in München teilte er sich 1960 bis 1963 mit Bernard Haitink die Führung des Concertgebouw-Orchesters in Amsterdam, mit dem er 1961 eine zweimonatige vielumjubelte Konzertreise durch die USA unternahm. Als Nachfolger Joseph Keilberths hatte er ab 1969 die künstlerische Leitung der Bamberger Symphoniker inne, deren Chefdirigent er von 1971 bis 1973 war und die ihn zu ihrem Ehrendirigenten ernannten. In den 1960er und 1970er Jahren gastierte er auch vielfach an der Deutschen Oper in Berlin, an der Bayerischen Staatsoper und der Wiener Staatsoper. Jochum zählte in jenen Jahren zu den bekanntesten Dirigenten und wurde von allen führenden Orchestern der Welt verpflichtet.

Eugen Jochum, einer der herausragenden Dirigenten des 20. Jahrhunderts, war noch vom Ende der deutschen Romantik beeinflusst. Neben den von ihm besonders geschätzten Komponisten wie Johann Sebastian Bach, Franz-Josef Haydn, Mozart, Beethoven, Brahms und Wagner galt seine Vorliebe hauptsächlich dem Werk von Bruckner. Er widmete sich dabei auch den Chorwerken und spielte zwischen 1959 und 1967 erstmals alle neun Sinfonien Bruckners auf Schallplatte ein, die erstmals Ende 1967 als Subskriptionsausgabe und ein weiteres Mal 1973 von der Deutschen Grammophon im Rahmen ihrer 75-Jahr-Jubiläumsedition in einer Kassette als Gesamtaufnahme erschienen. Bei seinen Interpretationen bevorzugte er Originalfassungen in der Notenedition von Leopold Nowak, da « die Brucknerschen Symphonien nur in der ursprünglichen Form möglich sind ». Ab 1950 war er auch Präsident der deutschen Sektion der Internationalen Bruckner-Gesellschaft. Dem Musikschaffen des 20. Jahrhunderts konnte Jochum nur wenig abgewinnen (« Das widerspricht allen meinen Vorstellungen von Musik »), war aber nicht allem verschlossen. Neben den von ihm auch aufgenommenen Werken Orffs (Carmina Burana, Catulli Carmina) und Höllers (Sinfonische Fantasie,

Sweelinck-Variationen) zählen zu den unter seiner Leitung stattgefundenen Uraufführungen folgende Kompositionen : Blachers Konzert für Streicher (1942) , Egks Suite française (1950) , Alberto Bruno Tedeschis Concerto per il principe Eugenio (1951) , Hartmanns 6. Sinfonie (24. April 1953) und Einems Tanz-Rondo Opus 27 (13. November 1959) , die beiden letztgenannten Werke jeweils mit dem Symphonieorchester des Bayerischen Rundfunks in München.

« Meine musikalische Begabung betrachte ich als Geschenk von oben. Ich möchte, daß sie nie Selbstzweck werde, und ich glaube, daß ich die Aufgabe habe zu dienen - Medium zu sein für die Gedanken der großen Meister, die ihrerseits Gedanken des höchsten Wesens aussprechen. » (Eugen Jochum)

1938 : Johannes-Brahms-Medaille der Stadt Hamburg.

1948 : Professorentitel.

1959 : Bayerischer Verdienstorden.

1962 : Investitur in den Päpstlichen Ritterorden vom Heiligen Grab zu Jerusalem.

1968 : Kulturpreis der Stadt Würzburg.

1973 : Großes Verdienstkreuz der Bundesrepublik Deutschland.

1981 : Bayerischer Maximiliansorden für Wissenschaft und Kunst.

1985 : Romano-Guardini-Preis.

2002 : Sonderbriefmarke zu seinem 100. Geburtstag.

Brucknermedaille der Internationalen Bruckner-Gesellschaft.

Mitglied der Bayerischen Akademie der Schönen Künste.

Du 21 au 25 mai 1937 : Festival Bruckner dans le cadre de la « Semaine des Arts » de Berlin (« Berliner Kunstwochen ») ...

21 mai 1937 : Le chef Carl Schuricht est au podium.

22 mai 1937 : Le chef Bruno Kittel est au podium.

23 et 24 mai 1937 : Le chef Karl Förster est au podium.

25 mai 1937 : Le chef Hermann Abendroth dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Karl Förster

1915-1923 : Karl Förster fait ses humanités au Collège de l'Abbaye des Moines bénédictins.

1923-1928 : Études de théologie et de philosophie à Ratisbone (Regensburg) .

1928 : Förster est ordonné prêtre.

1928-1929 : Œuvre à Kaplan, Kulmain.

1929-1933 : Förster entreprend ses études musicales à la « Staatliche Akademie für Tonkunst » et à la « Ludwig-Maximilians-Universität München » ; la musique sacrée avec Ludwig Berberich ; la composition avec Joseph Haas ; la théorie musicale avec Gustav Friedrich Schmidt et Rudolf von Ficker.

1933 : Produit une thèse de doctorat sur la musique d'église de Giuseppe Antonio Bernabei (1649-1732) .

1933-1934 : Est nommé préfet et conférencier à la « Kirchenmusikschule Regensburg » .

1934-1963 : Est nommé Maître-de-Chapelle (« Domkapellmeister ») et chef de Chœur à la Cathédrale Sainte-Edwige de Berlin.

1948 : Est nommé camérier secret du Pape (« Päpstlicher Geheimkämmerer ») .

1950 : Karl Förster reçoit le titre de Monseigneur.

1952 : Est nommé professeur honoraire à l'Université Technique de Berlin.

1953 : Reçoit le Prix de la Ville de Berlin.

1954 : Est nommé directeur de la musique à l'Université Libre de Berlin.

1961 : Est nommé prélat honoraire par le Vatican (« Päpstlicher Hausprälat » ; « Päpstlicher Ehrenprälat ») .

...

The German Choir conductor, Cathedral « Kapellmeister » and composer, Karl Förster was born on 1st August 1904 in Großklenau near Tirschenreuth (Oberpfalz) , Germany ; and died on 13 August 1963 in Tirschenreuth, Germany.

From 1915 to 1923, he studied his « humanities » at the College of the Cloister of the Benedictine Monks (« Benediktinerklosters Metten ») . From 1923 to 1928, he attended philosophical and theological studies in Regensburg. He was ordained priest in 1928. 1928-1929, he moved to Kaplan, Kulmain. From 1929 to 1933, he studied at the State Academy of Fine-Arts and at the Ludwig Maximilian's University, in Munich (church music with Ludwig Berberich ; composition with Joseph Haas ; music science with Gustav Friedrich Schmidt and Rudolf von Ficker) . He graduated in 1933. In 1933-1934, he became Prefect and Lecturer at the Church School of Music in Regensburg.

Karl Förster led the Choir of Saint-Hedwig's Cathedral, in Berlin, from 1934 to 1963, as « Große Kapellmeister » . In 1951, Förster became Papal Secret Treasurer and, in 1961, Papal House Honorary Prelate. From 1952 to 1963, he was director of music studies at the Free and Technical University of Berlin and directed the College of Music, there. In 1953, Förster had already receive the Music Prize of the City of Berlin.

Karl Förster presented the newly-formed Boy's Choir (almost 60 members) of the Saint-Hedwig's Cathedral. At the same time, the mixed-choir (of around 35 members) continued to perform. Both choirs became detached from the religious service at the Cathedral, joining forces to give impressive concerts at the Philharmonic Hall. Even during hard times, the work with the Choir of Saint-Hedwig's Cathedral meant everything for Förster : it was his great passion. The members of the Choir sacrificed all their energy, regardless of the ever more unfavorable socio-political context within the singing community. Above all, the Boy's Choir suffered the effects of the National-Socialist policy and, finally, the War. In 1943, due to Nazi anti-clerical ideology, the ensemble was forbidden to perform. The conclusion came in 1943 with the destruction of the Saint-Hedwig's Cathedral.

The Choir of Saint-Hedwig's Cathedral ceased its official activities after Berlin was destroyed. In July 1945, the Choir sang its inaugural post-War concert at the new Berlin Broadcasting House. On September 1945, it offered its inaugural post-War « a cappella » concert. As the only « surviving » vocal ensemble in Berlin, it sang the Masterpieces of the choral literature at sacred services and public concerts. It became essentially the spritual ambassador of the City. With the establishment of the German Democratic Republic (GDR) when Berlin became the « 4 sector territory » , the Saint-Hedwig's Cathedral fell into the East-sector. From now on, the Choir was attached to the « Johannes-Basilika » , in Kreuzberg ; the rehearsals took place in the hall of Saint-Clemens Church. With time, the choirists (originating from the East-sector) became more and more restrained in their movements. After the erection of the Berlin Wall, on 13 August 1961, it was impossible for them to participate to rehearsals and performances in West-Berlin. But with its countless broadcasting events, concert tours and, above all, commercial recordings (which belonged to the highest-level of performance and production) , the Choir was able to restore the luster of Berlin. Because its repertoire was large enough, the concerts of the Choir of Saint-Hedwig's Cathedral became a permanent constituent of the city's whole music life. From the old Masters and the Classical composers, up to the Modern ones like : Igor Stravinsky, Arnold Schoenberg, Paul Hindemith, Luigi Dallapiccola, Boris Blacher and Benjamin Britten.

Förster emphasized on strict Bach's programmes. He developed his Choir-style on pure « a cappella » tradition, which is characterized by great objectivity of lecture. His creative inspiration originated from his qualities as a great artist, a devoted priest and an exceptional human being. He understood the liturgical character of the choral repertoire and

successfully transposed it to the concert-hall. The high-point of his career (and the Choir of Saint-Hedwig's Cathedral) was a performance during a private audience with Pope Johannes XXIII, in May 1961. Since the Renaissance period, it was the 1st time that a concert in the private room of the Vatican took place.

Karl Förster's implication with the modern medias of broadcasting and recording determined another page of his legacy. Particularly during the recording sessions of great sacred music works, he left a impressive stylistic testimony : from the Gregorian and Netherlands polyphony, the sacred works of Anton Bruckner, to Edward Elgar's « Dream of Gerontius » , Igor Stravinsky's « Symphony of Psalms » , Béla Bartók's « Cantata Profana » , and Luigi Dallapiccola's « Canti di Prigionia » .

...

Karl Förster (geboren 1904 in Großklenau bei Tirschenreuth / Oberpfalz ; gestorben 1963 in Tirschenreuth) zählte zu den herausragendsten Persönlichkeiten Berlins nach dem 2. Weltkrieg. In seiner oberpfälzischen Heimat aufgewachsen (ihr blieb er sein Leben lang aufs engste verbunden) , übernahm Förster nach Studien in Regensburg und München 1934 in Berlin den Chor der Sankt-Hedwigs-Kathedrale. Diesen führte er durch die schwere Zeit der Nationalsozialismus und schuf ihn nach 1945 über den liturgischen Dienst hinaus zu einem Konzert- und Oratorienchor von internationaler Geltung. Wenngleich im Laufe der Jahre auch immer mehr von seiner Ost-Berliner Mutterkirche getrennt, wuchs der Chor zu einem Kraftfeld des Berliner Musiklebens und wurde zu einem der stärksten und überzeugendsten Symbole für den künstlerischen Lebenswillen des neuen, auf utopischen Grundlagen gebauten Berlin.

Der Päpstliche Geheimkämmerer und Päpstliche Hausprälat Doktor Karl Förster, Universitätsmusikdirektor der Freien und Technischen Universität Berlin, wurde 1953 mit dem Berliner Musikpreis ausgezeichnet. Der bei aller geistigen Aktivität schlichte, der heiteren Sinnhaftigkeit der Musik zugetane Künstler zeugte für die Weltoffenheit der Kirche. Er wirkte auch selbst als Komponist und hinterließ zahlreiche Rundfunk und Schallplattenaufnahmen mit seinem Chor, die inzwischen auf Compact Disc wiederveröffentlicht werden.

Werke

Missa in A (1933) .

Graduale zu Fronleichnam (1934) .

Heiliges Sakrament (1941) .

Graduale für die 3. Weihnachtmesse (1942) .

Graduale zum Ostersonntag (1943) .

Libera me domine (1944) .

Graduale zum Pfingstsonntag (1944) .

Missa in C (1950) .

Advents-Motette.

Laudate dominum.

...

Alban Berg completed the orchestration of only the 1st 2 Acts of his later 3 Act Opera, « Lulu » , before he died. The 1st 2 Acts were successfully premiered on **2 June 1937** at the « Stadttheater » in Zürich but, for personal reasons, Helene Berg subsequently imposed a ban on any attempt to « complete » the final Act, which Berg had in fact completed in particello (short-score) format. An orchestration was, therefore, commissioned in secret from Friedrich Cerha and premiered in Paris (under the baton of Pierre Boulez) only in 1979, soon after Helene Berg's own death. The complete Opera has rapidly entered the repertoire as one of the landmarks of contemporary music and, like « Wozzeck » , remains a consistent audience draw.

8e Festival Bruckner de Ratisbonne (I)

5 juin 1937 : 1er concert (débutant à 20 heures) du 8e Festival Bruckner tenu sur le site du Temple du « Walhalla » de Ratisbonne (« Regensburg ») . Le chef Rudolf Kloiber dirige, à la « Neuhaussaal » , l'Ouverture en sol mineur (**WAB 98**) et la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

Rudolf Kloiber

Rudolf (Johann Nepomuk) Kloiber (geboren 11. November 1899 in München ; gestorben 1973 ebenda) war ein deutscher Dirigent, Musikwissenschaftler, Musikschriftsteller und Musikforscher.

Weitere Tätigkeit : Intendant

Träger / Sparte : Hochschule, Oper.

Wirkungsorte : Bayreuth, München, Regensburg, Reutlingen.

Studierte in München an der Akademie der Tonkunst und promovierte 1927 an der dortigen Universität mit der Dissertation Die dramatischen Ballette von Christian Cannabich. 1935 wurde er musik Leiter des Stadttheaters Regensburg, dirigierte 1947-1949 das Bayreuther Symphonieorchester und war 1957-1959 Chefdirigent des Schwäbischen Symphonieorchesters in Reutlingen. Veröffentlichungen : Taschenbuch der Oper ...

...

Rudolf (Johann Nepomuk) Kloiber studierte an der Akademie der Tonkunst München Dirigieren, Klavier, Musiktheorie und Opernregie, sowie an der Ludwig-Maximilians-Universität Musikwissenschaft. In diesem Fach promovierte er 1928 über den Komponisten Christian Cannabich. Ab 1921 wirkte er als Opern- und Konzertdirigent, ab 1935 am Theater Regensburg und von 1950 bis 1958 beim Schwäbischen Symphonie-Orchester in Reutlingen.

Besonders bekannt wurde er als Verfasser verschiedener Musikhandbücher, die sich wegen ihrer sachlichen und fundierten Darstellungsweise bis heute großer Beliebtheit erfreuen.

Werke

Rudolf Kloiber. Die dramatischen Ballette von Christian Cannabich, Inaugural-Dissertation (1928) .

Rudolf Kloiber, Wulf Konold und Robert Maschka. Handbuch der Oper, Neuausgabe, 2. durchgesehene Auflage, Bärenreiter Verlag, Kassel, München (1951) , (2006) .

Rudolf Kloiber. Handbuch der klassischen und romantischen Symphonie, 2. erweiterte Auflage, Breitkopf & Härtel, Wiesbaden (1964) , (1976) .

Rudolf Kloiber. Handbuch der Symphonischen Dichtung, 3. Auflage, Breitkopf & Härtel, Wiesbaden (1967) , (1990) .

Rudolf Kloiber. Handbuch des Instrumentalkonzerts, Band I : Vom Barock zur Klassik, Breitkopf & Härtel, Wiesbaden (1972) .

Rudolf Kloiber. Handbuch des Instrumentalkonzerts, Band 2 : Von der Romantik bis zu den Begründern der Neuen Musik, 3. revidierte Auflage, Breitkopf & Härtel, Wiesbaden (1973) , (1987) .

...

6 juin 1937 : 2e concert (débutant à 18 heures) du 8e Festival Bruckner tenu sur le site du Temple du « Walhalla » de Ratisbonne (« Regensburg ») . Le chef Siegmund von Hausegger dirige, à la « Minoritenkirche » , la version originale de la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

7 juin 1937 : Le chef Peter Raabe dirige la 1re Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. (Linzer Fassung, III. Festkonzert , Minoritenkirche, 17:00 Uhr, Bruckner-Fest in Walhalla, Regensburg.)

7 juin 1937 : Le chef Oswald Kabasta dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. (Originalfassung, III. Festkonzert, Minoritenkirche, 18:00 Uhr, Bruckner-Fest in Walhalla, Regensburg.)

12 août 1937 : Le chef Ernst Prætorius dirige la 2e Symphonie de Bruckner dans la version de 1892, éditée par Ludwig Döblinger (1892) , avec l' « Orchester des Reichssenders Stuttgart » au « Senderaum I. » . Le concert est

enregistré.

Ernst Prætorius

Ernst Prætorius (1880-1946) directed concert and Opera programming from 1924 to 1933 with the « Weimar Staatskapelle » . Because his wife was Jewish, Prætorius left the post after the National-Socialists ascended to power in Germany, in 1933.

...

Ernst Prætorius (1880-1946) , Alman müzik tarihçisi, öğretmen ve orkestra şefi.Berlin'de doğdu.

7 yaşından itibaren sırasıyla Emil Köhler ve Arno Helf'ten keman dersleri aldı ayrıca Otto Reubke ile kompozisyon çalıştı. 1899-1905 arası Berlin Friedrich Wilhelm Üniversitesi'nde ünlü filozof ve psikolog Carl Stumpf'un gözetiminde müzik bilimi ve müzik tarihi öğrenimi gördü. « Franchinus Gaffurius'un Ölçü Teorisi » adlı çalışması ile ödül aldı.

1906-1909 arası, sonradan Leipzig Enstrüman Müzesi'ne dönüşecek olan, Köln Heyer Müzik Tarihi Müzesi'nin müdürlüğüne getirildi.

1909-1912 arası Köln Operası'nın korrepetitörü ve orkestra şefi oldu.

1912-1913 arası Bochum Devlet Operası, 1913-14 arası Leipzig Neu Theater ve Breslav Devlet Operası'nın şefliğini üstlendi. Breslav'daki şeflik görevini 1922'ye kadar sürdürdü ve eşzamanla bir sene de Lübeck Devlet Operası'nda çalıştı.

1922-1924 arası Büyük Halk Operası'nın ve Berlin Devlet Operası'nın şefliğine getirildi.

1924'te Weimar'daki Devlet Operaları'nın genel müzik direktörü oldu. Aynı zamanda Avrupa'da pek çok orkestrayı yönetti. Filozof Jean-Jacques Rousseau'nun bestelediği Le Devin du Village (Köy Kahini) adlı operasını yönetti. Kurum, seyirci ve müzikbilimi çevrelerinde saygınlık kazanmasına rağmen Nazi çevreleriyle şiddetli bir şekilde mücadele etmek durumunda kaldı. Çağdaş müziğe önem verdi.

1928'de Ernst Křenek'in 2 perdelik Jonny Spielt Auf adlı operasını repertuara alması Nazilerin tepkilerini arttırdı.

1933'te ise Paul Hindemith'in Cardillac adlı operasını repertuara alması iktidarı eline geçiren Naziler için bardağı taşıran son damla oldu. Prætorius Genel Müzik Direktörlüğü'nden istifa etti.

1935'te Berlin Devlet Operası ile sözleşme yapması siyasi baskılarla engellendi. Bunun üzerine Paul Hindemith'in de önerisiyle Ankara'ya geldi ve 1946'ya dek Cumhurbaşkanlığı Senfoni Orkestrası'nın Müzik Direktörü oldu. Beethoven'in 9. Senfoni'sinin Türkiye prömierini yönetti. Ayrıca pek çok Türk bestecisini eser bestelemesi için teşvik etti ve bunların da prömierlerini yönetti. Hakkında Ernst Prætorius, Weimar'dan Ankara'ya adlı belgesel yapılmıştır.

...

1937 : Leopold Nowak se joint au « MWV » (« Musikwissenschaftlicher Verlag ») en qualité de co-éditeur.

1937 : Le chef Karl Böhm dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935), avec l'Orchestre de la « Sächsische Staatskapelle Dresden » (étiquette « Electrola »).

1937 : Le chef Carl Schuricht dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932), avec le « Reichssender Orchester Berlin ». Un enregistrement fut réalisé. Les 1er et 2e mouvements ont survécu dans leur intégralité. Part of the Finale exists. 1st and last sides of the Adagio listed as missing by the DRA.

7 octobre 1937 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 4e Symphonie d'Anton Bruckner. Il s'agit du 1er concert de la saison.

11-12 octobre 1937 : Le chef Carl Schuricht dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Il s'agit de 2 concerts d'abonnement.

12 octobre 1937 : Le chef Carl Schuricht dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Un Grand concert du Philharmonique commandité par le mouvement national-socialiste « Kraft durch Freude » (KdF : La force par la joie).

22 octobre 1937 : Le chef Georg Schumann dirige l'Orchestre philharmonique de Berlin et le Chœur de la « Sing-Akademie ». Les solistes : Amalie Merz-Tunner, Hildegard Erdmann, Johanna Egli, Heinz Matthei, Günther Baum, Johannes Örtel. Au programme : la 3e partie du « Faust » (d'après Goethe) de Robert Schumann, la création de « Verkuendigung » pour soprano, chœur mixte et orchestre de Heinz Schubert et, pour conclure le concert, le « Te Deum » de Bruckner.

Heinz Schubert

Le compositeur et chef d'orchestre allemand Heinz (Richard) Schubert est né le 8 avril 1908 à Dessau et est mort en 1945, au combat.

Schubert a étudié à Dessau auprès de Franz von Hœßlin et Arthur Seidl, ainsi qu'à Munich auprès de Hugo Röhr et Heinrich Kaminski. De 1926 à 1929, il a été assistant de Siegmund von Hausegger et Joseph Haas à l'« Akademie der Tonkunst » de Munich.

En 1929, Schubert devient chef aux Théâtres de Dortmund et d'Hildesheim. Après la « Machtergreifung » (prise du pouvoir) des Nazis, en 1933, il est entré au NSDAP (numéro 3.119.361) et est devenu, la même année, chef à Flensburg.

Bien que, comme chef d'orchestre à l'époque du Nazisme, il aurait pu poursuivre une carrière brillante, à l'exemple de Kaminski, il a refusé dans son travail de compositeur de faire des concessions au pouvoir en place. Cependant, il a continué à diriger la musique de Kaminski, alors que ce dernier avait été déclaré demi-Juif avec interdiction de

l'interpréter. Schubert s'est trouvé de plus en plus en situation difficile dans les années 1940 à cause de la distance qu'il avait prise à l'égard du régime, alors que jusqu'au début de la Guerre, il a été relativement à l'abri grâce à l'influence de Wilhelm Furtwängler. La dernière année de la Guerre, Schubert a été incorporé dans la « Volkssturm » . Les dernières nouvelles que nous avons de lui, remontent au 28 février 1945. Il est probablement tombé lors de la bataille de l'Oder. Officiellement, il est porté disparu à la fin de 1945 et a été déclaré mort le 31 décembre 1945.

Œuvres

« Sinfonietta » pour grand orchestre (1929) .

« Concertante » , Suite pour violon et orchestre de chambre (1931-1932) .

« Die Seele » pour alto et orchestre, sur un texte tiré des « Upanishad » .

« Hymnus » d'après le « Zarathustra » de Nietzsche.

« Lyrisches Konzert » pour alto et orchestre de chambre.

« Verkündigung » d'après les « Upanishad » (1936) .

« Das ewige Reich » d'après Wilhelm Raabe (1936) - disparu.

« Präludium und Toccata » pour double orchestre à cordes (1936) .

« Hymnisches Konzert » pour soprano, ténor, orgue et orchestre (1939) .

« Vom Unendlichen » pour soprano et 3 quintettes à cordes, d'après le « Zarathustra » de Nietzsche (1941) .

« Ambrosianisches Konzert » , Fantaisie chorale sur « Verleih uns Frieden gnädiglich » , pour piano et petit orchestre (1943) .

Esquisses pour un « Concerto solemnis » (inachevé) .

...

Heinz Richard Schubert (geboren 8. April 1908 in Dessau ; gestorben 1945) war ein deutscher Komponist und Dirigent.

Schubert studierte in Dessau bei Franz von Hœßlin und Arthur Seidl und in München bei Hugo Röhr und Heinrich Kaminski. Von 1926 bis 1929 war er Meisterschüler bei Siegmund von Hausegger und Joseph Haas an der Münchner Akademie der Tonkunst.

1929 wurde Schubert Theaterkapellmeister in Dortmund und Hildesheim, Nach der « Machtergreifung » der Nationalsozialisten 1933 trat er der NSDAP bei (Parteinummer 3.119.361) und wurde noch im selben Jahr Kapellmeister in Flensburg. 1936 wurde sein Oratorium Das ewige Reich auf einen Text von Wilhelm Raabe für Bariton, Männerchor und Orgel, ein Auftragswerk anlässlich der Reichstagung der Nationalsozialistischen Kulturgemeinde, uraufgeführt. Von 1938 bis 1945 war er (mit einer Unterbrechung 1942, wo er in Münster wirkte) Städtischer Musikdirektor und Musikalischer Oberleiter am Theater in Rostock.

Obwohl er als Dirigent in der Zeit des Nationalsozialismus eine erfolgreiche Karriere machen konnte, verweigerte Heinz Schubert, darin seinem Vorbild Kaminski folgend, im kompositorischen Schaffen Konzessionen an die Machthaber. Außerdem dirigierte er auch dann noch Musik von Kaminski, nachdem dieser als vermeintlicher « Halbjude » mit einem Aufführungsverbot belegt worden war.

Schubert geriet in den 40er Jahren durch seine innere Distanz zum Regime immer stärker in Bedrängnis, jedoch blieb er vor allem durch den Einfluß seines Förderers Wilhelm Furtwängler bis kurz vor Kriegsende weitgehend unbehelligt. So brachte Furtwängler in Konzerten der Berliner Philharmoniker zwei Werke Schuberts zur Aufführung ; am 5. Februar 1939 Schuberts Präludium und Toccata für Streichorchester und am 6. Dezember 1942 Schuberts Hymnisches Konzert für Sopran, Tenor, Orgel und Orchester.

Im letzten Kriegsjahr wurde Schubert zum Volkssturm eingezogen und war zuletzt als Kanonier bei der Einheit Feldpostnummer 44.380C registriert. Seine letzte Nachricht stammt vom 28. Februar 1945. Er fiel vermutlich bei der Schlacht im Oderbruch. Offiziell gilt er seit Ende 1945 als vermisst und wurde zum 31. Dezember 1945 für tot erklärt.

Nach Ende des Zweiten Weltkrieges geriet sein Werk weitgehend in Vergessenheit. Die meisten Partitурhandschriften Schuberts waren zudem durch Kriegseinwirkungen vernichtet worden.

Zu den wenigen zeitgenössischen Aufnahmen gehören zwei Schallplattenaufnahmen der Deutschen Grammophon Gesellschaft aus dem Jahr 1940 mit den Berliner Philharmonikern unter der Leitung des Komponisten : eine Einspielung von Präludium und Toccata für Streichtrio und doppeltes Streichorchester mit Erich Röhn, Violine, Reinhard Wolf, Viola und Tibor de Machula, Cello, und eine Einspielung der Concertanten Suite für Violine und Kammerorchester mit dem Geiger Heinz Stanske sowie eine Rundfunk-Aufnahme seines Hymnischen Konzertes als Konzertmitschnitt mit den Berliner Philharmonikern, der Sopranistin Erna Berger, dem Tenor Walther Ludwig und dem Organisten Fritz Heitmann unter dem Dirigat Wilhelm Furtwänglers vom Dezember 1942. Der Bayerische Rundfunk produzierte dann in den siebziger Jahren noch das Ambrosianische Konzert mit dem Pianisten Gerhard Puchelt.

Im Zuge der Wiederentdeckung von Komponisten wie Heinrich Kaminski und Reinhard Schwarz-Schilling erhielt in jüngster Zeit auch das Werk Schuberts späte Anerkennung, was sich und andere in Neudrucken mehrerer Kompositionen niederschlug.

...

18 novembre 1937 : Le chef Peter Raabe dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 3^e Symphonie d'Anton Bruckner. Il s'agit du 6^e concert de la saison.

15 décembre 1937 : Le chef Günther Ramin dirige un Concert du temps de l'Avent avec l'Orchestre et le Chœur philharmonique de Berlin. Les solistes : Adelheid Armhold, Lore Fischer, Ingrid Lorenzen, Heinz Marthen, Günther Baum. Au programme : le « Magnificat » (**BWV 243**) , la cantate « Jauchzet Gott in allen Lande » (**BWV 51**) de Jean-Sébastien Bach ; suivis du « Stabat Mater » de Giuseppe Verdi et, pour conclure la soirée, le « Psaume 150 » (**WAB 38**) de Bruckner.

29 et 30 décembre 1937 : In Berlin, the Prisca String Quartet with Siegfried Meincke (viola) record for the « Deutsche Grammophon Gesellschaft » (in Room VIII, on « Lützowstraße Nr. 111 ») the String Quintet in F major by Anton Bruckner.

The members of the Prisca Quartet on this recording are : Walter Schulze-Prisca and Heinz Schkommodan (violins) ; Carl Eugen Körner (viola) ; and Hans Münch-Holland (cello) . Münch-Holland also played on a competing recording of the Bruckner Quintet, by the Strub Quartet on « Electrola » , made a few years later.

Issued in October 1938, in Germany, as « Grammophon » 15165 through 15170 ; in Italy, as « Cetra » OR-5117 through OR-5122 ; and, in England, as « Decca » X-220 through X-225. The set was deleted by June, 1946.

The recording was issued as 12 inch records.

Side 1 (Matrix 544 3/4 G0) : Movement I (Moderato) , Part 1.

Side 2 (Matrix 545 G0) : Movement I (Moderato) , Part 2.

Side 3 (Matrix 546 1/2 G0) : Movement I (Moderato) , Part 3.

Side 4 (Matrix 547 1/2 G0) : Movement II (Scherzo) .

Side 5 (Matrix 548 1/2 G0) : Movement III (Adagio) , Part 1.

Side 6 (Matrix 549 1/2 G0) : Movement III (Adagio) , Part 2.

Side 7 (Matrix 550 1/2 G0) : Movement III (Adagio) , Part 3.

Side 8 (Matrix 551 1/2 G0) : Movement III (Adagio) , Part 4.

Side 9 (Matrix 552 1/2 G0) : Movement IV (Finale) , Part 1.

Side 10 (Matrix 553 1/2 G0) : Movement IV (Finale) , Part 2.

Side 11 (554 1/2 GO) : Movement IV (Finale) , Part 3.

In order to get the Scherzo on I side, a cut of 20 bars (measures 63 to 82) is made (as authorized in the score) , the repeat in the Trio is not taken, and the return of the Scherzo after the Trio begins at letter G (measure 83) . A similarly authorized cut in the 1st movement, however, is not taken.

The filler, recorded October 4, 1937 on matrix 723 1/2 GS, was the Serenade from Haydn's Quartet in F, Op. 3, No. 5. The Decca label erroneously credits Meincke, the second violist in the Quintet, as playing on this piece.

The Prisca Quartet, which appears to have been based in Cologne, also made several recordings of complete String Quartets for the « Deutsche Grammophon Gesellschaft » during the 1930's :

Beethoven's String Quartet, Opus 59, No. 2.

Haydn's String Quartet, Opus 76, No. 4.

Mozart's String Quartets K. 428, 499 and 575.

Schubert's early String Quartet No. 4 in C.

Verdi's String Quartet E minor.

A peculiarity of most of these sets is that they were in the smaller 10 inch size, even the Beethoven (on 6 discs !).

1938

6 janvier 1938 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la première de la version originale de la Ire Symphonie d'Anton Bruckner. Il s'agit du 10e concert de la saison.

8, 9, 10 janvier 1938 : Le chef Wilhelm Fürtwängler dirige la 8e Symphonie de Bruckner avec la Philharmonie, à Berlin (série : « Philharmonisches Konzert ») .

12 janvier 1938 : Le chef Hans Weisbach dirige la 3e Symphonie de Bruckner dans la version de 1889, éditée par Theodor Rättig (1890) , avec des musiciens de 2 phalanges : l' « Orchester des Reichssender Berlin » et le « Leipzig Symphonieorchester » . Un enregistrement existe.

Tournée de la Philharmonie de Berlin

14 janvier 1938 : (Arrêt à Leipzig.) Le chef Wilhelm Fürtwängler dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Alceste » de Gluck ; et le Concerto brandebourgeois n° 5 de Bach, avec les solistes Fürtwängler (piano) , Albert Harzer (flûte) , Hugo Kolberg (violon) .

26 janvier 1938 : Le chef Hans Weisbach dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936), avec des musiciens de 2 phalanges : l'« Orchester des Reichssender Berlin » et le « Symphonieorchester Leipzig ». Un enregistrement existe.

2 mars 1938 : Le chef Eugen Jochum dirige la version originale de la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Il s'agit d'un concert d'abonnement.

3 mars 1938 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester », accompagné du « Gewandhauschor » et du « Leipziger Lehrer-Gesangverein », dans la Messe n° I en ré mineur (WAB 26) d'Anton Bruckner. Les solistes : Helene Fahrni, Hildegard Hennecke, Hans Hoffmann et Fred Drissen. Au même programme : le « Requiem » de Mozart. Il s'agit du 16e concert de la saison.

16 mars 1938 : Le chef Artur Rodziński dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885), avec l'Orchestre symphonique de Cleveland. Concert public radiodiffusé. 2nd half of the development cut in the Finale : 48 bars between letters R and V (étiquette « Saint-Laurent Studio », CD : YSL 78-131).

Artur Rodziński

Le chef d'orchestre polonais Artur Rodziński est né le 1er janvier 1892 à Spalato, la capitale de la Dalmatie (plus tard, Split, en Yougoslavie), et est mort le 27 novembre 1958 à Boston.

Il grandit à Lviv (alors en Autriche-Hongrie, aujourd'hui en Ukraine) où il étudie le droit à l'Université. En 1914, toute la famille déménage à Vienne, où conjointement à ses études, Rodziński entre à l'Académie de musique de Vienne. Il apprend le piano auprès d'Emil Sauer, la composition avec Franz Schreker et la direction avec Franz Schalk. En 1916, il devient docteur en droit.

Après la Première Guerre mondiale, il retourne à Lviv devenue polonaise, et devient chef d'orchestre avec son 1er Opéra dirigé, « Ernani » de Giuseppe Verdi. En 1920, il est engagé au Grand Théâtre de Varsovie.

Il décide de rejoindre les États-Unis pour travailler avec le déjà célèbre Leopold Stokowski à Philadelphie, de 1925 à 1929. Il devient ensuite chef de l'Orchestre philharmonique de Los Angeles pendant 4 ans, puis de l'Orchestre de Cleveland pendant 10 ans.

En 1935, il réalise la première américaine de l'Opéra « Lady Macbeth de Mtsensk » de Dmitri Chostakowitch dont il est un interprète inspiré. Un enregistrement de la 5e Symphonie du compositeur russe avec le « Cleveland Orchestra » est également à connaître pour ses tempos diaboliques.

En 1937, il participe, à New York, à la fondation de l'Orchestre symphonique de la « NBC » qu'il prépare pour Arturo

Toscanini.

En 1943, il est appelé à la direction du prestigieux Orchestre philharmonique de New York avant de terminer sa carrière à Chicago, en 1947.

...

The Polish conductor of Opera and Symphonic music Artur Rodziński was born on January 1, 1892, in Spalato, the capital of Dalmatia (later, Split in Yugoslavia) ; and died on November 27, 1958. He is especially noted for his tenures as music-director of the Cleveland Orchestra and the New York Philharmonic in the 1930's and 1940's.

Soon after his birth, his father, of Polish descent, and a general in the army of the Habsburg Empire returned with his family to Lwów, Poland. Artur studied music in Lwów, and then law in Vienna, where he simultaneously enrolled at the Academy of Music ; his teachers there included Josef Marx and Franz Schreker (composition) , Franz Schalk (conducting) , and Emil von Sauer and Jerzy Lalewicz (piano) . He returned to Lwów where he was engaged as chorus Master at the Opera House, making his debut as a conductor, in 1920, with Giuseppe Verdi's « Ernani » . The following year saw him conducting the Warsaw Philharmonic Orchestra and at the Warsaw Opera House. While visiting Poland, Leopold Stokowski heard Rodziński leading a performance of Richard Wagner's « Die Meistersinger von Nürnberg » and exclaimed : « I have found that rare thing, a born conductor ! » , and invited him to conduct the Philadelphia Orchestra.

Between 1925 and 1929, he served as Stokowski's assistant, conducted for the Philadelphia Grand Opera and directed the Opera and orchestral departments at the Curtis Institute of Music. From 1929 to 1933, Rodziński became the music-director of the Los Angeles Philharmonic, garnering praise not only for his interpretations but for his innovative programming. From 1933 to 1943, he was music-director of the Cleveland Orchestra, developing it into one of the foremost Orchestras in America. He engaged new musicians and raised the playing standards to a very high-level. His programs were innovative, offering works such as the 1st performance in America of Dimitri Shostakovich's Opera « Lady Macbeth of the Mtsensk District » , which gained the Orchestra national attention. Between December 1939 and February 1942, Rodziński and the Cleveland Orchestra made an extensive series of recordings for the « Columbia Records » label.

During this time, he appeared with the New York Philharmonic, in 1934 and 1937, when his concert performance of Richard Strauß's « Elektra » (which was recorded) aroused great enthusiasm. Rodziński was also active in Europe, becoming the 1st naturalized American citizen to conduct the Vienna Philharmonic at the Salzburg Festival, in 1936 and 1937. At Arturo Toscanini's recommendation, Rodziński was engaged by the « NBC » to select the musicians for the new « NBC » Symphony Orchestra. He rigorously trained the Orchestra and conducted its 1st concerts in 1937, before the arrival of Toscanini.

Rodziński was appointed music-director of the New York Philharmonic, in 1943. Though his 4 year tenure was marked by struggles with Arthur Judson, the powerful manager of the Orchestra, Rodziński achieved high-standards of

performance. The renowned music-critic and composer Virgil Thomson wrote about Rodziński's tenure at the Philharmonic : « We now have an Orchestra that is a joy to hear and we owe it all to Artur Rodziński. » . During Rodziński's time on the podium, the Philharmonic recorded extensively, again for « Columbia » , performed weekly live broadcasts on « CBS » Radio, and appeared in the feature film « Carnegie Hall » .

However, despite the quality of the Orchestra's performances, numerous artistic matters such as the prerogative of the music-director to dismiss musicians, select soloists and determine repertoire were persistent grounds of contention. Not willing to compromise on these matters, Rodziński resigned in 1947. His reputation as a conductor was so prominent at this time that his resignation was the subject of a cover story in « Time » magazine, in February 1947.

The Chicago Symphony Orchestra had been wooing Rodziński for some time and, now, he decided to immediately accept the leadership of that Orchestra starting with the 1947-1948 season. Here again, an inability to work with the Board resulted in his swift departure after only 1 season. His short tenure still had a significant impact upon the Orchestra and local audiences through performances such as a legendary account of Wagner's « Tristan und Isolde » with Kirsten Flagstad.

After his departure from Chicago, Rodziński's health began to deteriorate. There was little recording activity available to him in the United States and he settled in Europe once more. Here, his status as a major musician was recognized and he was invited to lead significant productions, such as the 1953 1st performance of Sergei Prokofiev's « War and Peace » at the « Maggio Musicale » in Florence, as well as traditional repertoire works. He conducted at « La Scala » and also worked extensively for Italian radio, conducting well received readings of Wagner's « Tannhäuser » and « Tristan » , and Modeste Mussorgsky's « Boris Godunov » and « Khovanshchina » . He re-established his presence as a recording artist through a contract with « Westminster Records » , for whom he recorded extensively with Royal Philharmonic Orchestra in London from 1955. His final recordings were for « EMI » , in 1958.

By this time, Rodziński's health was fragile. He was warned by his Italian doctor that further conducting activity would put his life at risk. However, he returned to Chicago, in 1958, to conduct « Tristan » once again, this time with the Chicago Lyric Opera and soprano Birgit Nilsson. His return was a triumph, but these were his last performances and he died shortly afterwards.

Rodziński was married twice and had 2 sons. In 1917, he married the concert pianist Madame Ilse and, in 1918, they had a son, Witold Rodziński, who became an historian, sinologist and diplomat. In 1934, while living in Cleveland, he married Halina Lilpop Wieniawski (1905-1993) , who was from a well-known Warsaw family. Their son Richard as an infant was the subject of Arnold Schönberg's amusing canon : « I am almost sure, when your nurse will change your diapers. » . Richard served as artistic administrator at the San Francisco Opera and Metropolitan Opera companies in the 1960's and 1970's. He retired from his position as president of the Van Cliburn Foundation and in 2009 became the General Director of the International Tchaïkovsky Competition. In 1976, Halina Rodziński wrote an autobiography, « Our Two Lives » , which is still the most extensive published account of Rodziński's life and career.

Rodziński recorded for « Columbia Records » (with the Cleveland Orchestra and the New York Philharmonic) ; « RCA

Victor » (with the Chicago Symphony) ; « Westminster Records » (with the Royal Philharmonic) ; and « EMI » . A few of his later recordings were taped in stereo and have remained in circulation to this day. His complete recording of Tchaïkovsky's « The Nutcracker » for « Westminster » was recorded in stereo, in 1956. The stereo version was originally released as a 2 track reel-to-reel audio-tape recording but, on LP, it was released only in mono, as stereo record albums were not yet possible in 1956. The recording recently was made available in stereo on CD. Live recordings of some of his broadcast performances with the New York Philharmonic and the « RAI » Radio Italiana Orchestra have also become available on independent labels.

...

Artur Rodziński was one of the most important conductors in the United States during his time.

His father was an army surgeon. Artur received his early musical training in Lwow. He found himself attracted to a career in music, but he studied law in Vienna, at the same time pursuing musical studies privately, including conducting with Franz Schalk.

After World War I military service, he returned to Lwow as a choral conductor. In 1920, he conducted at the Opera, debuting in Verdi's « Ernani » . In Warsaw, he gave the Polish premieres of Richard Strauß' « Der Rosenkavalier » , Maurice Ravel's « L'heure espagnole » , and Ermanno Wolf-Ferrari's « I gioielli della madonna » . He also conducted orchestral concerts.

Leopold Stokowski invited him to come to Philadelphia to guest conduct in November 1925 and hired him as assistant conductor, starting in 1926. Rodziński, at the same time, joined the faculty of the Curtis Institute of Music as head of the Opera and orchestral departments.

He was appointed music-director of the Los Angeles Philharmonic in 1929, and of the Cleveland Orchestra in 1933, beginning its rise as a top-rank ensemble. He made some notable recordings, particularly of Dimitri Shostakovich Symphonies, and gave the American premiere of the same composer's Opera « Lady Macbeth of Mtsensk » , in 1935. He made sensational appearances with the New York Philharmonic, and in Salzburg and Vienna.

In 1937, the « NBC » Broadcasting Network formed its own Symphony Orchestra and hired Arturo Toscanini to lead it. Rodziński was given the job of actually choosing, assembling, and training the musicians. Rodziński understood that Toscanini, who was stepping down from his leadership of the New York Philharmonic to take the « NBC » job, would see Rodziński appointed as his successor.

But the manager, Arthur Judson, had his own candidate, John Barbirolli, who got the job. A faction of the Orchestra and audience (not to mention critics) who favored Rodziński made Barbirolli's tenure unusually difficult. Barbirolli left at an urgent request to take over Manchester's Hallé Orchestra, and Rodziński was hired at the Philharmonic in 1942. His 1st action was to fire 14 members of the Orchestra, including the concert Master. When his contract was up, in 1947, he raised some issues of policy that he knew Judson would oppose, then confronted the Board with the

proposition that it was him or Judson. While this was going on, word got-out that he was secretly negotiating to take over the Chicago Symphony Orchestra and the Board had no trouble choosing Judson.

He only conducted in Chicago for 1 season. The Board there fired him for arbitrarily making last-minute program changes causing confusion and expense and doing Opera concerts, with the additional unauthorized expense of bringing in the singers. However, one of these was a « Tristan » that was legendary and brought Kirsten Flagstad back to the United States.

After he was dismissed, he guest conducted, especially in Latin America, but ill health curtailed his activities. He is credited not only with building the Cleveland Orchestra, but immediately restoring the New York Philharmonic and Chicago Symphony from periods of decline.

...

Artur Rodziński knew how to build great Orchestras. In the 1930's, he had shaped the Los Angeles Philharmonic and the Cleveland Orchestra, and prepared the NBC Symphony for Arturo Toscanini. When Rodziński assumed the leadership of the New York Philharmonic, in 1943 (after 2 seasons of guest-conductors) , he was given the newly created title of Musical Director, which underscored his responsibility for season programming and for the overall structure of the Orchestra. He promptly dismissed 14 players, including the concert Master. This increased tension between him and Arthur Judson, the Philharmonic's manager (their relationship during Rodziński's 4 year tenure was often stormy) but resulted in an Orchestra that played with renewed brilliance.

Rodziński favored a clean sound and his conductorial gestures reflected this by being straightforward, streamlined, and modern. This suited his choice of repertoire, and Rodziński often championed new American music. During his brief tenure, 19 American compositions were given their world premieres, including works by Roy Harris, Walter Piston, William Grant Still, and Lukas Foss. Rodziński also had a fondness for American popular music. He conducted the premiere of the Violin Concerto by Vladimir Dukelsky (aka Vernon Duke) and commissioned and premiered Jerome Kern's Scenario for Orchestra on Themes from « Show Boat » .

During Rodziński's term, the New York Philharmonic's budget 1st topped the \$ 1,000,000 mark. The Orchestra also expanded its CBS radio broadcasts to include the summer months, making them a household event every Sunday afternoon of the year.

1er avril 1938 : Le chef Theodor Bernhard Rehmann enregistre la Messe en si mineur de Bruckner (**WAB 27**) avec le chœur et un ensemble d'instruments à vent de la cathédrale d'Aix-la-Chapelle (« Aachen ») . (Paru la même année sur étiquette « Electrola » en Allemagne ; et étiquette « HMV » , en Angleterre : DB 4525 à 4530.

Issued in the United States, late in 1939, as « Victor Musical Masterpiece » : Set No. M-596 (records 15583 through 15588) ; and in slide automatic sequence as Set number AM-596 (records 15589 through 15594) . Re-issued in 1940, in drop automatic sequence as Set number DM-596 (records 16005 through 16010) .

Face 1 (matrice 2RA 2807-2) : « Kyrie » , 1re partie.
Face 2 (matrice 2RA 2808-2) : « Kyrie » , 2e partie.
Face 3 (matrice 2RA 2816-1) : « Gloria » , 1re partie.
Face 4 (matrice 2RA 2817-2) : « Gloria » , 2e partie.
Face 5 (matrice 2RA 2806-2) : « Credo » , 1re partie.
Face 6 (matrice 2RA 2809-2) : « Credo » , 2e partie.
Face 7 (matrice 2RA 2810-3) : « Credo » , 3e partie.
Face 8 (matrice 2RA 2813-2) : « Sanctus » .
Face 9 (matrice 2RA 2818-2) : « Benedictus » , 1re partie.
Face 10 (matrice 2RA 2819-1) : « Benedictus » , 2e partie.
Face 11 (matrice 2RA 2811-2) : « Agnus Dei » , 1re partie.
Face 12 (matrice 2RA 2812-1) : « Agnus Dei » , 2e partie.

Thus, the recording order was : « Credo » (part 1) ; « Kyrie » , « Credo » (remainder) ; « Agnus Dei » ; « Sanctus » ; « Gloria » ; « Benedictus » .

Including JPEGs of 2 record labels, showing that 2 different label styles were used in my copy of this set. It is a later (late 1940's) pressing, and the 1st 5 records use the later-style label with « RCA Victor » as the brand name ; however, record number 6 has an older-style label with merely « Victor » . This is a fairly common occurrence among these later pressings of earlier sets ; presumably, « RCA » was trying to use-up old label stocks without doing so on new releases.

...

Avril 1938 : Le chef Siegmund von Hausegger à la tête du « Münchner Philharmoniker » grave pour la firme « HMV Electrola » le 1er enregistrement commercial (complet) de la 9e Symphonie, dans sa version originale non édulcorée préparée par le musicologue Alfred Orel (1932) .

L'enregistrement (qui utilisait à l'origine 14 faces de 78 tours !) faisait partie du coffret bleu de 3 disques compacts de l'anthologie des Symphonies de Bruckner (6, 7, 8 et 9) paru chez « EMI Classics » , le 24 mars 1998. Il mettait en vedette les chefs Wilhelm Fürtwängler, Siegmund von Hausegger et Oswald Kabasta. Le coffret orange, aussi 3 disques compacts, comprenait les Symphonies 4, 5 et 7 et mettait en vedette les chefs Clemens Krauß, Karl Böhm, Wilhelm Fürtwängler, Fritz Zaun et Anton Kornrath.

Autre parution sur disque compact, le 25 septembre 2006, chez Preiser Records : Hausegger, ø Berlin, 26 mars 1938 P. Munich - Preiser Records 90148. Durées : I. 23'30 - II. 8'57 - III. 22'32 = 55'05.

8/3 Répertoire n° 66 & 98 / Diapason d'Or n° 399.

Cette Symphonie utilisait à l'origine 14 faces de 78 tours !

« Le texte de la plaquette de Leopold Nowak, écrit en 1951, situe bien l'importance historique de Hausegger, pionnier (en 1932) du retour à la partition originale de la 9e, ignorant les surcharges de Ferdinand Löwe et devenant ainsi le 1er d'une longue lignée de chefs. Hausegger ouvrit la voie à l'interprétation brucknérienne moderne. Hausegger joue davantage sur la ligne et la phrase que sur les masses sonores et caractérise parfaitement les changements rythmiques et dynamiques. Certes, le 1er mouvement n'apporte pas réellement un éclairage nouveau, mais l'accélération post-introductive, cultivée par Fürtwängler, semble être une idée de Hausegger et les équilibres orchestraux dans la préparation de la Coda sont idéaux. La véritable « dimension supérieure », nous l'abordons à partir du 2e mouvement, nerveux et sec et dans un « Finale » d'une beauté étreignante, avec une simplicité (voire une austérité) de moyens confondante. Pour ces 2 mouvements-là, les collectionneurs brucknériens ne voudront pas manquer cet hommage majeur. » (Christophe Huss, Répertoire n° 66)

« Cette gravure est un témoignage passionnant sur un immense artiste aujourd'hui quelque peu oublié. Siegmund von Hausegger (1872-1948) fut en effet un compositeur estimable et un chef d'orchestre que ce disque révèle de 1er plan. En effet, sa gravure possède une grandeur indéniable mais aussi une fascinante souplesse et une ductilité dans les passages lyriques qui n'ont que peu d'équivalents. Les tempos sont allant surtout comparée avec ceux de certaines prestations récentes, mais la construction toujours d'une grande clarté. Enfin, Hausegger s'appuie sur sa propre réalisation de l'œuvre, antérieur aux éditions d'Alfred Orel et de Leopold Nowak, qui met en évidence, particulièrement dans l'Adagio, la filiation Schubertienne de l'écriture de Bruckner. Nul admirateur de Bruckner ne saurait dorénavant ignorer cette gravure. » (Jean-Claude Hulot, Diapason n° 399.)

...

Anton Bruckner - Symphony No. 9, Munich Philharmonic Orchestra / Siegmund von Hausegger (« Preiser » Records, Vienna ; CD : PR90148) .

This recording should be of especial interest to all Brucknerians, as it is of a performance by the conductor who gave the 1st performance, in Munich on April 2nd, 1932, of the original version of the score. That performance made a strong and moving impression on the specially invited audience who heard it and it revealed, for the 1st time, the true, authentic character of Bruckner's orchestral scoring, freed at long last from the alterations and modifications perpetrated, in the case of the 9th, by Ferdinand Löwe, who gave the 1st performance of his revised version on the work, in Vienna, on 11th February, 1903, almost 6 and a half years after Bruckner's death. It was Siegmund von Hausegger who was the 1st conductor to reveal the full extent of the dissonances at the climax of the Adagio of the 9th (bars 203-206 ; especially, 206) , which had been considerably toned down by Löwe. Von Hausegger's reading, therefore, is consonant with the then new critical edition of the score by Alfred Orel and Robert Haas, published in 1934, by the newly-formed (Leipzig, 1927) International Bruckner Society. The later edition prepared by Doctor Leopold Nowak (Vienna, 1951) is virtually identical with the Orel/Haas score (the only difference being the correction of misprints) (1) and coheres, therefore, with the von Hausegger recording in every respect. Since then, there has been a new critical edition in the context of the Anton Bruckner « Gesamtausgabe » , published in 2000, taking account of

Orel and Nowak's work, by Benjamin-Gunnar Cohrs (editor) .

(I) One of the misprints in Nowak's score (Vienna 1951) is in bar 200 of the 1st movement (page 28) where an unnecessary accidental (suggesting E-flat) has crept into the 2nd trombone part ; the 2nd trombone is, of course, continuing to hold the D-flat from the previous bar so that there is no need for any modification by use of an accidental. This is corrected in Cohrs' score (Vienna, 2000) .

If I may be allowed to intrude a personal reminiscence at this juncture, I remember possessing von Hausegger's recording on 78 rpm. discs (14 sides) , while still a student, in the days before LPs had become available ; and, I also remember where each break came (and, subconsciously, still expect them to happen) ; more importantly, however, I remember confronting (not quite for the 1st time) the « grandeur » , the mystery, and the cosmic vastness of this work, which described a world in which blindly impersonal psychic forces were at work, in which the individual seemed often little more than a speck of dust. That I was aware of these things, which are undoubtedly of the essence of the work, was, I now recognize, as much owing to the commitment and involvement of von Hausegger's interpretation as to the substance of Bruckner's score.

Indeed, this performance is still as compelling and vivid to me as many a later recording, including Karajan, Jochum, and many others I admire. He is also a good deal less idiosyncratic or eccentric than some, which does not mean that von Hausegger is, in any way, dull or pedestrian. On the contrary, he reveals himself as a typically Teutonic Master-craftsman, thorough and intense, who lets the music speak for itself without undue interference or imposition of director's ego (« control freakishness ») . In this, he is akin such Masters as Karl Böhm, Rudolf Kempe, and Wolfgang Sawallisch, which is high-praise indeed. Of course, the recorded sound, per se, cannot be compared with that of later recordings, from the mid 1950's and beyond ; although it is remarkably good for the 1930's, and makes a better sound than that of the London Symphony Orchestra in Edward Elgar's Violin Concerto (with the young Yehudi Menuhin as soloist) recorded during that same decade. There is also less surface noise (unavoidable, to some extent, with recordings that were done onto 78 rpm discs) than on that more famous performance.

Siegfried von Hausegger was the son of Friedrich von Hausegger, author of « Die Musik als Ausdruck » (Music as Expression) , published in 1884, was born in Graz, in 1872 ; and died in Munich, in 1948. In addition to his conducting activities (including the Kaim Orchestra, in Munich ; and posts in Frankfurt, Glasgow, and Edinburgh) , he was a prolific composer, whose works include pieces based on Germanic history and legend (« Barbarossa Symphony » ; « Natursymphonie » ; « Wieland der Schmied and Aufklänge » , all for Orchestra ; the Opera « Zinnober » , as well as his « Dionysische Phantasie » , « Choral Mass » and « Requiem » , and many other choral works, both large and small.) While I have not been able to hear or to see scores of any of these works (although the « Natursymphonie » is available on CD, on the « CPO » label - SACD 777237) , it is clear that von Hausegger was someone steeped in the Teutonic ethos emanating from Richard Wagner (who, once, contemplated an Opera based on « Wieland der Schmied ») ; the music of Anton Bruckner, therefore, especially the Symphonies, must have had profound resonances for him, revealing the essence of the Teutonic « Urwelt » (in all senses, both literal and figurative) in all its heroic splendour, pathos, and mysticism. A predisposition towards these things is always an advantage in a Bruckner conductor, provided that it is allied to perfect technical control and fine musicianship, both of which are amply manifested in this

performance.

At the time of my discovery of von Hausegger's recording (on 78 rpm discs) , I remember reading a book on Bruckner, for the 1st time. This was « Anton Bruckner : Rustic Genius » by Werner Wolff, published in 1942, which is eminently readable, and as good a general introduction to Bruckner as can be read in English, intelligent, perceptive, radiating both love and understanding (which is to say emotional and intellectual perception in equal measure) . 2 quotations from the book's 1st page, immediately arrest the attention, and are worth quoting here :

« Only in his works did Bruckner disclose his true nature. In comparison with his creations everything else is unimportant and carries with it the danger of making him appear in a wrong light before a public which has not fully-recognized his “ grandeur ”. »

Those opening words of Wolff's book are actually a quotation from a letter to Werner Wolff from Bruckner's pupil, Friedrich Klose (1862-1943) (2) ; but they are as true today as when they were written ; my 2nd quotation (from Wolff himself) is as follows :

« An immense reserve of psychic forces, originating in a realm not subject to any influence from the outside, must have been stored in the man, gifted with so great a creative power. »

(2) See the reminiscences of Bruckner from Klose in : Stephen Johnson. « Bruckner Remembered » , Faber & Faber (1998) ; pages 51-54 and 123-126.

That goes to the heart of things, and to the 9th Symphony in particular, in which Bruckner reveals a state of awareness transcending anything he had achieved hitherto. The von Hausegger performance has « grandeur » , intensity, and spaciousness, but without ponderousness ; there is a searing quality about the string tone which comes (I suspect) from too few players playing over-intensely, perhaps, with more vibrato than one is accustomed to nowadays. In the 1st movement, it is a pleasure to note the perfect intonation of the timpani, which can be a problem (not always happily solved, as in the Eugen Jochum recording with the « Dresden Staatskapelle » , for example) owing to the frequent re-tunings required by Bruckner. (3)

(3) In the 1st movement, there are at least 12 tuning changes for the timpani, many of which need to be effected, i.e. , pre-tested, during the performance, while the rest of the Orchestra are busy making all kinds of other sounds. The Scherzo is more straightforward in this respect, requiring the D and A only, although the Trio asks for a low F-sharp. The Adagio requires 4 pitches : F# a bar 17, immediately switching to F§ at 25, and E at 33 : thereafter, G at 121, and G# at 199.

Another fascinating detail in the 1st movement, superbly enunciated by von Hausegger, is the alien B natural, pizzicato, in the 2nd violins (1st desks only, double on flute) which is attempting, near the end of the Exposition (the tonality having settled on F) to discountenance the sustained pedal-point in the bass (bars 219 to 222) . This sounds, literally, « quasi col legno » , and no other performance that I have heard makes this subtle point so vividly and tellingly.

Von Hausegger's Scherzo has a dynamism and a vitality about it that almost makes one think of Arturo Toscanini ; although I would have preferred greater definition in the trombones as they cut incisively across the pounding Ds of the strings, at bar 444, on an alien chord. Perhaps, we should be thankful for small mercies, for some conductors don't seem to notice that the trombones are there at all (in fact, one wonders whether some of them can read music) . The general character of this Scherzo resembles those dreams in which everything is either exaggeratedly, grotesquely big, or exaggeratedly minusculely small (Brobdingnagian / Lilliputian) . This brings me to the mercurial, elfin-like Trio section (« Schnell ») , utterly unlike any other Trio in the Bruckner Symphonies. Incidentally, these « Trio » sections, no 2 alike, are among the most original and imaginative things in Bruckner's work. Each one of them inhabits a dream-like world of pure enchantment which is wholly removed from that of the Scherzo proper on each side of them. The one in the 9th exhibits a delight in pure musical fantasy, grotesque and bizarre perhaps, but not (in my view) malevolent, although the juxtaposition with the nightmarish visions of the Scherzo is bound to create its own peculiar psychological effect. (4)

(4) Robert Simpson finds this Trio « icy » , and says it both « compels and repels as it snakes quickly across the scene » . A few lines later on, he speaks of « slyly feline evils » . I do not agree with this view, perhaps, because I am a cat-lover, although I can understand perfectly what he is getting at. Perhaps, this demonstrates the unsuitability of verbal images when describing music.

Von Hausegger's account is vivid, incisive, and gives precise attention to minor changes of tempo, e.g. , « allmählig bewegter » in the Scherzo, at bars 147-149, « as if gazing into nothingness » (lecture delivered by the writer, on 9 March 2008) , and « Langsamer » in the Trio, at bars 137 to 142. What the flutes are doing between bar 113 (letter D) and 136 does not bear close investigation - not that it does in most other performances, as what Bruckner has written is well nigh impossible at the speed required, some corners being more awkward than others.

Von Hausegger's slow movement is everything one would expect, after the experience of the other movements. Once again, one notes the magisterial intensity, both of pace and tone-quality ; and the peculiar spiritual aspects of the movement (as of a soul passionately searching for God and seeking ultimate union with Him) are movingly presented. It does not seem supererogatory to mention the frequent use of the figure 3 in this movement, meaning the threefold use in sequence of a phrase or short motive, symbolizing the Trinity ; and nowhere is this more powerful, both in all Bruckner's music and in von Hausegger's interpretation than at the final, agonized climax which is contained in bars 199-200, 201-202, and 203-205, this 3rd segment being itself tripartite ; and I wonder whether Bruckner here was thinking, if subconsciously, of Christ's last words on the Cross, « Eli, Eli, lama sabachthani » ? And also, not for the 1st time, I am reminded of lines of the marvellous Victorian English poet, Gerard Manley Hopkins (1844-1889) , a Catholic like Bruckner, who was possessed of an equivalent fiery intensity of vision and passion (5) :

Thou mastering me
God ! giver of breath and bread ;
World's strand, sway of the sea ;
Lord of living and dead ;

Thou has bound bones and veins in me, fastened me in flesh,
And after it almost unmade, what with dread,
Thy doing : and dost thou touch me afresh ?
Over again I feel thy finger and find thee.

(5) « The Wreck of the “ Deutschland ” », opening stanza.

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22 et 23 avril 1938 : Concert à l' « Alte Philharmonie » de Berlin, en présence de Adolf Hitler et du docteur Josef Gæbbels. Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : la « Symphonie inachevée » de Schubert ; et, en rappel, la « Kaiserwalzer » de Johann Strauß.

Tournée de la Philharmonie de Berlin

27 avril 1938 : (Arrêt à Heidelberg.) Le chef Wilhelm Fürtwängler dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Egmont » de Beethoven ; et les « Variations sur un thème de Haydn » de Brahms.

1 mai 1938 : (Arrêt au « Teatro Comunale » de Firenze.) Concert radiodiffusé en direct. Le chef Wilhelm Fürtwängler dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Egmont » de Beethoven ; et le Prélude des « Maîtres-chanteurs de Nuremberg » de Wagner.

5 mai 1938 : (Arrêt à Zürich.) Le chef Wilhelm Fürtwängler dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : les « Variations sur un thème de Haydn » de Brahms.

23 mai 1938 : Le chef Volkmar Andreae dirige la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert rend hommage à la Suisse.

3-4 juin 1938 : Le chef Eugen Jochum dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935) , avec l'Orchestre philharmonique d'État de Hambourg (étiquette « Telefunken ») .

Juillet 1938 : Dans le cadre du Festival de musique de la station thermale de Bad Kissingen, le chef Oswald Kabasta dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

28 août 1938 : Festival de Salzbourg. Le chef Wilhelm Fürtwängler dirige, au « Festspielhaus » , la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : l'Ouverture « Kätchen von Heilbronn » de Pfitzner ; et la « Symphonie inachevée » de Schubert.

12 octobre 1938 : Le chef Eugen Jochum dirige la version originale (Alfred Orel) de la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Un Grand concert du Philharmonique commandité par la ville de Berlin et le mouvement national-socialiste « Kraft durch Freude » (KdF : La force par la joie) .

13 octobre 1938 : Le chef Eugen Jochum dirige la version originale (Alfred Orel) de la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Il s'agit d'un concert d'abonnement.

20 octobre 1938 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 3e concert de la saison.

3 novembre 1938 : Le chef Ernst Prade (1898-1985) dirige la 2e Symphonie de Bruckner dans une version hybride éditée par Robert Haas (1938) , avec l' « Orchester des Senders Breslau » au « Senderaum I. » . Un enregistrement existe.

Ernst Prade

Am 12. November 1985 starb in Gerlingen bei Stuttgart Ernst Prade, der bis Januar 1945 Erster Kapellmeister und Leiter der Abteilung Musik am Reichssender Breslau war.

Der in Reichenberg (Sudetenland) gebürtige Prade erhielt ab seinem sechsten Lebensjahr Geigenunterricht ; nach dem Besuch der Gewerbeschule mit Chemiker-Fachausbildung studierte er Violine und Dirigieren am Sternschen Konservatorium in Berlin. In seiner Heimatstadt spielte er Kammermusik, war Geigensolist und leitete einen Chor ; manchmal dirigierte er die Kapelle Pochmann.

Am 1. Mai 1926 wurde er als Geiger zur kleinen Funkkapelle nach Breslau geholt, die er bald auch dirigierte. Auf Wunsch des Intendanten Friedrich Bischoff gründete er 1929 den Funkchor, den er bis 1935 leitete. In jenen Anfangsjahren des Rundfunks wurde experimentiert ; alte und neue Musik wurden gesendet, und die Musikprogramme waren weltoffen.

Ernst Prade wurde dank seiner Kenntnisse in Physik und Akustik und nach einem Kurs in Berlin 1930 der erste Tonmeister der « Schlesischen Funkstunde » . Ab 1930 dirigierte er mehrmals die Schlesische Philharmonie bei Rundfunk-Sinfoniekonzerten.

Im Januar 1934 wurde er (als Sudetendeutscher mit tschechischem Pass bis 1938) als Nachfolger von Professor Doktor Hermann Matzke zum Leiter der Abteilung Musik und zum Ersten Kapellmeister ernannt. Er erhielt den Auftrag, die Funkkapelle (deren Musiker schon 1932 alle Mitglieder der NSDAP waren) zu einem Großen Orchester mit 70 Mitgliedern zu erweitern. Da er jedoch nicht nur Parteigenossen einstellte, war er bald massiven Angriffen aus den Reihen der Partei ausgesetzt. Nun waren Sendungen der großen Musikkultur möglich.

Die schlesischen Komponisten erhielten immer wieder Kompositionsaufträge und erlebten viele Uraufführungen ihrer

Werke, so zum Beispiel Hermann Buchal, Johannes Rietz und der von Ernst Prade im Jahre 1934 entdeckte Günter Bialas. Werke des Hauskomponisten Karl Sczuka, der unerschöpflich in seinem musikalischen Einfallsreichtum war, wurden in großer Zahl gesendet, darunter viele Hörspielmusiken ; ferner Mundartkantaten mit Texten von Ernst Schenke oder von Hans Christoph Kaergel, die oft selbst die Rezitation übernahmen.

Ab Dezember 1935 wurden auch Opern in Direktsendungen in das Programm des Breslauer Senders aufgenommen. Die besten Sänger aus Breslau und von anderen deutschen Bühnen wirkten mit.

Entgegen dem strikten Verbot des Reichspropagandaministeriums leitete Ernst Prade auch einige Kirchenkonzerte. Prade erwarb sich als Gastdirigent in Budapest, Riga und Reval hohes Ansehen. Bei den Berliner Philharmonikern dirigierte er 1937 Bach und Bruckner sowie 1944 zwei Werke von Julius Weismann.

Am 25. Januar 1945 verließ Intendant Fricke mit einigen leitenden Mitarbeitern und Technikern das Funkhaus. Die Stilllegung des Reichssenders Breslau erfolgte am 26. Januar. Es sollte in Dresden weiter gesendet werden. Ende Februar entschied man in der RRG (Reichs-Rundfunk-Gesellschaft) Berlin, daß Ernst Prade in Leipzig mitarbeiten sollte, die anderen in Berlin und Prag.

Am Mitteldeutschen Rundfunk in Leipzig wurde Prade Tonmeister und Zweiter Konzertmeister bis Januar 1948. Danach übersiedelte er nach Gerlingen und arbeitete beim Süddeutschen Rundfunk, später bei der Württembergischen Staatsoper Stuttgart (bis 1967) .

Ernst Prade erwarb sich besondere Verdienste aufgrund seiner Interpretationen zeitgenössischer Musik, vor allem der schlesischen und auch der sudetendeutschen Musik.

Als Dirigent konnte Ernst Prade den Orchesterklang positiv gestalten, denn er hatte ein Orchesterinstrument studiert und das Handwerk eines Tonmeisters erlernt und ausgeübt. Davon zeugt Webers « Freischütz » vom Januar 1939, der nach der Sendung vom 31.12.2000 in HR 2 Plus mit folgenden Worten gelobt wird : « Eine außerordentliche Rarität. »

...

5, 6 et 7 novembre 1938 : Le chef Wilhelm Fürtwängler dirige la version originale de la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : le Concerto pour piano n° 4 de Beethoven, avec le soliste Ernst von Dohnányi (série : « Philharmonisches Konzert ») .

8 et 9 novembre 1938 : Concert spécial à Leipzig. Le chef Wilhelm Fürtwängler dirige la version originale de la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. En début de programme : l'Ouverture « Léonore » n° 2 de Beethoven.

10 novembre 1938 : Le chef Adolf Mennerich dirige la 2e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Il s'agit de la création munichoise de la version originale.

12 et 13 novembre 1938 : Le chef Wilhelm Fürtwängler dirige la version originale de la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. En début de programme : la Suite n° 2 de Bach.

Arthur Seyß-Inquart assiste au concert. Cette importante personnalité nazie, qui fut pendue à la suite du procès de Nuremberg, était un grand mélomane. À Amsterdam, durant la Seconde Guerre mondiale, il assista aux concerts de Willem Mengelberg.

Arthur Seyß-Inquart

L'homme politique autrichien, partisan du National-Socialisme, Arthur Seyß-Inquart, est né le 22 juillet 1892 à Stannern (Stonařov) , en Moravie ; et est mort, par pendaison, le 16 octobre 1946. Il favorisa l' « Anschluß » en 1938, et fut gouverneur des Pays-Bas pendant la Seconde Guerre mondiale. Il obtint le rang honorifique de « Gruppenführer » au sein de la SS. Il fut condamné à mort, à la suite du procès de Nuremberg.

Seyß-Inquart s'établit comme avocat à Vienne, en 1921. Il commença à militer très tôt pour l' « Anschluß » , terme qui désigne le rattachement de l'Autriche à l'Allemagne, au nom d'une culture germanique commune. Fondateur du Parti national-socialiste autrichien, entretenant des liens très étroits avec son homologue allemand, il fut imposé au chancelier Schuschnigg (convoqué par Hitler, à Berchtesgaden) comme ministre de l'Intérieur et de la Sécurité, le 15 février 1938.

Dans la logique du « protocole Hossbach » , qui, dès 1937, prévoyait d'instaurer la Grande Allemagne, Hitler multiplia les pressions sur le gouvernement autrichien et obtint la démission de Schuschnigg. Seyß-Inquart, qui le remplaça immédiatement à la Chancellerie, fit alors appel au « Reich » et, le 12 mars 1938, les troupes allemandes entrèrent dans Vienne, où elles reçurent un accueil triomphal. Nommé peu après gouverneur de l'Autriche (« Reichstatthalter ») , puis représentant du gouverneur général de Pologne, Hans Frank, à Cracovie (1939) , il fut nommé, le 18 mai 1940, commissaire du « Reich » dans les Pays-Bas occupés. Fidèle exécutant, il mena alors une politique combinant pillage économique, persécutions raciales et déportations, ce qui provoqua des rébellions de la part des Hollandais comme le fameux épisode de la Grève de février 1941, qui fut durement réprimée par les occupants. Arrêté à la Libération, il fut condamné à mort lors du procès de Nuremberg pour crimes contre la paix, crimes de guerre et crimes contre l'humanité et exécuté peu après par pendaison.

...

The Austrian Nazi politician Arthur Seyß-Inquart was born on 22 July 1892 in Stonařov (at that time, Stannern) , a German-speaking village in the neighbourhood of the predominantly German-speaking town of Jihlava (Iglau) .

Seyß-Inquart served as Chancellor of Austria for 2 days (from March 11 until March 13, 1938) before the « Anschluß » annexation of Austria by Nazi Germany, signing the constitutional law as acting head of State upon the resignation of President Wilhelm Miklas.

During World War II, he served the 3rd « Reich » in the General Government of occupied Poland and as « Reichskommissar », in the Netherlands. At the Nuremberg Trials, he was found guilty of crimes against humanity and sentenced to death. He died on 16 October 1946.

The area of Stannern constituted a German linguistic island in the midst of a Czech-speaking environment and this situation may have contributed to the outspoken national consciousness of the family and the young Arthur, in particular. Iglau was an important town in Moravia, one of the Czech provinces of the Austro-Hungarian Empire, in which an increasing competition between Germans and Czechs was going on. His parents were the school principal Emil Seyß-Inquart and Augusta Hirenbach.

The family moved to Vienna, in 1907. Seyß-Inquart later went to study law at the University of Vienna. At the beginning of World War I, in August 1914, Seyß-Inquart enlisted with the Austrian Army and was given a commission with the Tyrolean « Kaiserjäger », subsequently serving in Russia, Romania and Italy. He was decorated for bravery on a number of occasions and, while recovering from wounds in 1917, he completed his final examinations for his degree. Seyß-Inquart had 5 older siblings : Hedwig (born in 1881) ; Richard (born on 3 April 1883, became a Catholic priest, but left the Church and ministry, married in civil ceremony and became « Oberregierungsrat » and prison superior by 1940, in the « Ostmark ») ; Irene (born in 1885) ; Henriette (born in 1887) ; and Robert (born in 1891) .

In 1911, Seyß-Inquart met Gertrud Maschka. The couple married in December 1916 and had 3 children : Ingeborg Carolina Augusta Seyß-Inquart (born on 18 September 1917) ; Richard Seyß-Inquart (born on 22 August 1921) ; and Dorothea Seyß-Inquart (born on 7 May 1928) .

He went into law after the War and, in 1921, set-up his own practice. During the early years of the Austrian 1st Republic, he was close to the « Vaterländische » Front. A successful lawyer, he was invited to join the cabinet of Chancellor Engelbert Dollfuß, in 1933. Following Dollfuß' murder, in 1934, he became a State Councillor, from 1937, under Kurt von Schuschnigg. A keen mountaineer, Seyß-Inquart became the head of the German-Austrian Alpine Club. He later became a devotee of Heinrich Himmler's concepts of racial purity and sponsored various expeditions to Tibet and other parts of Asia, in hopes of proving Aryan racial concepts and theories. He was not initially a member of the Austrian National-Socialist Party, though he was sympathetic to many of their views and actions. By 1938, however, Seyß-Inquart knew which way the political wind was blowing and became a respectable frontman for the Austrian National-Socialists.

In February 1938, Seyß-Inquart was appointed Minister of the Interior by Schuschnigg, after Adolf Hitler had threatened Schuschnigg with military actions against Austria, in the event of non-compliance. On 11 March 1938, faced with a German invasion aimed at preventing a plebiscite of independence, Schuschnigg resigned as Austrian Chancellor and Seyß-Inquart was reluctantly appointed to the position by Austrian President Wilhelm Miklas. On the next day, German troops crossed the border of Austria, at the telegraphed invitation of Seyß-Inquart, the latter « communiqué » having been arranged after the troops had begun to march, so as to justify the action in the eyes of the international community. Before his triumphant entry into Vienna, Hitler had planned to leave Austria as a puppet State, with an independent but pro-Nazi government headed by Seyß-Inquart. He was carried away, however, by the wild reception

given to the German army by the majority of the Austrian population and shortly decreed that Austria would be incorporated into the 3rd « Reich » , as the province of « Ostmark » . Only then, on 13 March 1938, did Seyß-Inquart join the Nazi Party.

Seyß-Inquart drafted the legislative act reducing Austria to a province of Germany and signed it into law, on 13 March. With Hitler's approval, he became Governor (« Reichsstatthalter ») of the newly named « Ostmark » , with Ernst Kaltenbrunner, his chief minister, and Josef Burckel as Commissioner for the Reunion of Austria (concerned with the « Jewish Question ») . Seyß-Inquart also received an honorary SS rank of « Gruppenführer » and, in May 1939, he was made a Minister without portfolio in Hitler's cabinet. Almost as soon as he took office, he ordered the confiscation of Jewish property and sent Jews to concentration camps. Late in his regime, he collaborated in the deportation of Jews from Austria.

Following the invasion of Poland, Seyß-Inquart became administrative chief for Southern Poland, but did not take-up that post before the General Government was created, in which he became a deputy to the Governor General Hans Frank. He fully supported the heavy-handed policies put into effect by Frank, including persecution of Jews. He was also aware of the Abwehr's murder of dozens of Polish intellectuals.

Following the capitulation of the Low-Countries, Seyß-Inquart was appointed « Reichskommissar » for the Occupied Netherlands, in May 1940, charged with directing the civil administration, with creating close economic collaboration with Germany and with defending the interests of the « Reich » . Among the Dutch people, he was mockingly referred to as « Zes en een kwart » (6 and a quart) : a play on his name. He supported the Dutch « NSB » and allowed them to create a para-military « Landwacht » , which acted as an auxiliary police force. Other political parties were banned in late-1941 and many former government officials were imprisoned at Sint-Michielsgestel. The administration of the country was controlled by Seyß-Inquart himself and he answered directly to Hitler. He oversaw the politicization of cultural groups from the Nederlandsche « Kultuurkamer » « right down to the chess-players' club » , and set-up a number of other politicised associations.

He introduced measures to combat resistance and, when a widespread strike took place in Amsterdam, Arnhem and Hilversum in May 1943, special summary Court-martial procedures were brought in and a collective fine of 18 million guilders was imposed. Up until the liberation, Seyß-Inquart authorized the execution of around 800 people, although some reports put this total at over 1,500, including the executions of people under the so-called « Hostage Law » , the death of political prisoners who were close to being liberated, the Putten raid, and the reprisal executions of 117 Dutchmen for the attack on SS and Police Leader Hanns Albin Rauter. Although the majority of Seyß-Inquart's powers were transferred to the military commander in the Netherlands and the Gestapo, in July 1944, he remained a force to be reckoned with.

There were 2 small concentration camps in the Netherlands : « KZ Herzogenbusch » near Vught, « Kamp Amersfoort » near Amersfoort, and Westerbork transit camp (a « Jewish assembly camp ») ; there were a number of other camps variously controlled by the military, the police, the SS or Seyß-Inquart's administration. These included a « voluntary labour recruitment » camp, at Ommen (« Camp Erika ») . In total, around 530,000 Dutch civilians forcibly worked for

the Germans, of whom 250,000 were sent to factories in Germany. There was an unsuccessful attempt by Seyß-Inquart to send only workers, aged 21 to 23, to Germany and he refused demands, in 1944, for a further 250,000 Dutch workers and, in that year, sent only 12,000 people.

Objects ridiculed Seyß-Inquart, including a cigarette extinguisher made of 6 and a quarter coins. « Zes-en-een-kwart » was a commonly used nickname for Seyß-Inquart. The quarter also refers to his crippled leg.

Seyß-Inquart was an unwavering anti-Semite : within a few months of his arrival in the Netherlands, he took measures to remove Jews from the government, the press and leading positions in industry. Anti-Jewish measures intensified after 1941 : approximately 140,000 Jews were registered, a « ghetto » was created in Amsterdam and a transit camp was set-up at Westerbork. Subsequently, in February 1941, 600 Jews were sent to Buchenwald and Mauthausen concentration camps. Later, the Dutch Jews were sent to Auschwitz. As Allied forces approached, in September 1944, the remaining Jews at Westerbork were removed to Theresienstadt. Of 140,000 registered, only 30,000 Dutch Jews survived the War.

When the Allies advanced into the Netherlands, in late-1944, the Nazi regime had attempted to enact a scorched earth policy, and some docks and harbours were destroyed. Seyß-Inquart, however, was in agreement with Armaments Minister Albert Speer over the futility of such actions and, with the open connivance of many military commanders, they greatly limited the implementation of the scorched earth orders. At the very end of the « hunger winter » , in April 1945, Seyß-Inquart was with difficulty persuaded by the Allies to allow airplanes to drop food for the hungry people of the occupied northwest of the country. Although he knew the War was lost, Seyß-Inquart did not want to surrender. This led General Walter Bedell Smith to snap :

« Well, in any case, you are going to be shot. »

« That leaves me cold. » , Seyß-Inquart replied.

To which Smith then retorted :

« It will. »

Before Hitler committed suicide, in April 1945, he named a new government headed by Grand Admiral Karl Dönitz in his last will and testament, in which Seyß-Inquart replaced Joachim von Ribbentrop, who had long since fallen-out of favour, as Foreign Minister. It was a tribute to the high-regard Hitler felt for his Austrian comrade, at a time when he was rapidly disowning or being abandoned by so many of the other key lieutenants of the 3rd « Reich » . Unsurprisingly, at such a late stage in the War, Seyß-Inquart failed to achieve anything in his new office.

He remained in his posts until 7 May 1945, when, after a meeting with Dönitz to confirm his blocking of the scorched earth orders, he was arrested on the Elbe Bridge, at Hamburg, by 2 members of the Royal Welch Fusiliers, one of whom was Norman Miller (birth name : Norbert Mueller) , a German Jew from Nuremberg who had escaped to Britain

at the age of 15, on a « kindertransport » just before the War and, then, returned to Germany as part of the British occupation forces. Miller's entire family had been killed at the « Jungfernhof » Camp in Riga, Latvia, in March 1942.

At the Nuremberg Trials, Seyß-Inquart was defended by Gustav Steinbauer and faced charges of conspiracy to commit crimes against peace ; planning, initiating and waging wars of aggression ; War crimes ; and crimes against humanity.

During the trial, Gustave Gilbert, an American army psychologist, was allowed to examine the Nazi leaders who were tried at Nuremberg for War crimes. Among other tests, a German version of the « Wechsler-Bellevue IQ » test was administered. Arthur Seyß-Inquart scored 141, the 2nd highest among the defendants, behind Hjalmar Schacht.

Seyß-Inquart was found guilty of all charges, save conspiracy. The final judgment against him cited his involvement in harsh suppression of Nazi opponents and atrocities against the Jews during all his billets, but particularly stressed his reign of terror in the Netherlands. He was sentenced to death by hanging.

Upon hearing of his death sentence, Seyß-Inquart was fatalistic :

« Death by hanging ... well, in view of the whole situation, I never expected anything different. It's all right. »

He was hanged on 16 October 1946, at the age of 54, together with 9 other Nuremberg defendants. He was the last to mount the scaffold, and his last words were the following :

« I hope that this execution is the last act of the tragedy of the Second World War and that the lesson taken from this World War will be that peace and understanding should exist between peoples. I believe in Germany. »

Before his execution, Seyß-Inquart had returned to Catholicism, receiving absolution in the sacrament of confession from prison chaplain Father Bruno Spitzl.

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26, 28 février et 1, 3, 10 mai 1938 : Le chef Carl Schuricht dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) en plus de quelques modifications, avec l'Orchestre philharmonique de Berlin (étiquettes « Polydor » ; « Iron Needle » , CD : 1388) .

Carl Schuricht

Le chef d'orchestre allemand Carl Schuricht est né le 3 juillet 1880 à Dantzig, alors en Prusse-Occidentale, et est mort le 7 janvier 1967 à Vevey, en Suisse.

Compositeur à ses débuts où il bénéficie de l'aide de Max Reger, il devient rapidement un chef d'orchestre itinérant (en dehors d'un bref passage à Dresde en tant que chef permanent) qui dirige dans toute l'Europe.

Spécialiste du répertoire austro-allemand de Franz Schubert à Gustav Mahler. À la fois rigoureux sur le plan technique et fantasque au niveau de l'exécution, d'un dynamisme juvénile mais contrôlé jusqu'à un âge très avancé, ce chef nomade, grandement admiré par le pourtant peu tolérant Sergiù Celibidache a laissé des enregistrements mémorables avec divers orchestres (Vienne, Stuttgart, Paris, Besançon) .

Sa lecture enflammée des Symphonies d'Anton Bruckner (dont une extraordinaire 5e avec Vienne en 1963, peut-être la plus belle de toute la discographie) offre un contraste saisissant avec celle, plus mystique, d'Eugen Jochum.

Hommage à Martha Schuricht née Banz (10 juillet 1916 - 21 mai 2011)

(Gaye Rickenbacher)

« Mademoiselle Banz, il me semble que vous êtes en plein chagrin d'amour - je connais un excellent remède : la “ Missa solemnis ” de Beethoven ! » (Carl Schuricht)

La Lucernoise Martha Banz avait 27 ans lorsque Carl Schuricht descendit à l'hôtel zurichois où elle travaillait pendant la Guerre de 39-45, comme secrétaire du directeur, son oncle. Sans doute pensa-t-elle que ce vieux monsieur de Wiesbaden (portant le titre de « Generalmusikdirektor ») n'avait pas à intervenir dans sa vie privée ; elle dut même le trouver bien impertinent. Lorsqu'elle reçut de lui 2 invitations pour le concert de la « Missa solemnis » à Lucerne, elle décida malgré tout de s'y rendre, avec sa tante. Il faut dire que Martha était devenue mélomane pendant ses années zurichoises, grâce aux Concerts populaires dirigés par Volkmar Andreae.

Dans le cadre du Festival de Lucerne, Carl Schuricht avait été invité pour la 1re fois (à la suggestion d'Ernest Ansermet) à diriger la « Missa solemnis » à la « Jesuitenkirche » . L'exécution de cette grande œuvre fut inoubliable : la salle exultait et Martha, bouleversée, trouva soudain son cœur rempli de dévotion pour cet extraordinaire vieux monsieur. 6 mois plus tard, au printemps 1944, c'est dans cette même église qu'était célébré leur mariage, malgré l'opposition de sa mère (Martha épousait un Allemand, protestant, de 36 ans plus âgé qu'elle, divorcé 3 fois, et qui, de surcroît, était un artiste) , par un prêtre qui connaissait Martha depuis son enfance à Lucerne. Leur vie conjugale devait durer 23 ans, jusqu'à la disparition du célèbre chef d'orchestre en 1967.

Les nouveaux mariés partent alors pour l'Allemagne, où Carl Schuricht continue à diriger des concerts dans des conditions impensables, avec d'interminables voyages en train, à travers un pays dévasté par les bombes. Fin 1944, Ernest Ansermet, qui juge la situation de son ami et collègue plus que précaire, invite Schuricht à diriger l'Orchestre de la Suisse Romande à Genève. Le lendemain du concert, un médecin est appelé pour constater que Schuricht, malade, ne peut pas voyager. Ansermet organise tout pour que le couple puisse rester en Suisse. Martha, en épousant un Allemand, avait perdu sa nationalité suisse ; un visa était de rigueur, pour chaque voyage du couple en Suisse ; après l'obtention d'une autorisation de séjour, il lui fallut encore faire renouveler chaque mois leur visa ! Le couple trouve alors refuge à Crans-Montana, jusqu'à la capitulation de l'Allemagne et la fin de la Guerre.

Important Dates

3 July 1880 : Carl Adolph Schuricht was born at Danzig (Gdansk) into a family of organ-builders. His father, Carl Conrad Schuricht was born on 27 January 1856. He was an organ-builder and worked at his father's factory. He died on 9 June 1880 (3 weeks before his son was born !) when he tried to help an employee fallen into the sea, in the bay of Danzig. His mother, Amanda Ludowika Alwine Wusinowska was a well-known Polish Oratorio singer (1847-1935) . She didn't re-marry after her husband's death.

1886 : Began piano and violin lessons at the age of 6. Studied at the « Friedrichs Realgymnasium » in Berlin.

1891 : Began to compose at the age of 11.

1892 : Studied at the « Königliches Realgymnasium » in Wiesbaden. Written the music and the librettos for 2 Operas.

1895 : Started conducting at the age of 15.

1901-1902 : 1st professional job as « Korrepetitor » at the « Stadttheater » of Mainz.

1902 : Won a composition prize from the Kuszynski Foundation, and awarded a scholarship by Franz von Mendelssohn. Allowed him to continue his studies at the « Berliner Musikhochschule » (« der Königlichen Hochschule für Musik ») under Ernst Rudorff, piano ; Heinrich van Eyken (and not Engelbert Humperdink) , composition ; and, later, Max Reger in Leipzig. His musical compositions were published mostly by Drei-Lilien-Verlag, Berlin.

Opus 1 : Piano Sonata in F minor.

Opus 2 : « Herbst-Stücke » (Opuscles for autumn) for piano and orchestra.

Opus 3 : « Fünf Lieder » (5 Songs) .

Opus 4 : « Drei Präludien » (3 Preludes) for piano.

1904-1906 (?) : 2 years' interruption through sickness (from a letter to Frederick Delius) .

1906-1907 : Became « Kapellmeister » (?) in Dortmund (from a letter to Frederick Delius) .

1907-1908 : Became « Operetten-Kapellmeister » at Zwickau « Stadttheater » .

1908-1909 : Appointed conductor of the Goslar mixed-choir and male-choir.

1909 : Appointed conductor of the « Rühlschen Oratorienchores » (« Rühlscher-Gesangverein ») in Frankfurt-am-Main,

succeeding Siegfried Ochs. Schuricht introduced works of Frederick Delius in Germany.

1912 : Aged 31, appointed music-director in Wiesbaden. Conducted the « Städtische Symphonieorchester » and « Chor » (from an article in the « Neue Zeitschrift für Musik ») .

September 1913 : Courageously conducted the 1st performance of Gustav Mahler's 8th Symphony in Wiesbaden (exactly 3 years after the world-premiere in Munich) .

1914 : Invited to conduct in London. His activity in England dates before World War I.

May 1914 : Debut at La Scala of Milan.

13-25 April 1921 : During his « 1st German Mahler Festival » in Wiesbaden, conducted « Das Lied von der Erde » plus the 2nd, 3rd, 5th, 6th, and 7th Symphonies.

2 May 1921 : Conducted the Berlin Philharmonic Orchestra for the 1st time with Mahler's 6th Symphony.

13 May 1921 : Wilhelm Furtwängler visited Wiesbaden and conducted Beethoven's Opera « Fidelio » (singers : Fritz Mechler, baritone ; Andra ; Werner Streib ; Alexander Kipnis, bass ; Müller-Leichel) .

6-9 June 1921 : Schuricht and Furtwängler took part at the 4th Brahms Festival in Wiesbaden.

5 June 1921 : Schuricht conducted Brahms' Symphony No. 3 in F major and « Ein deutsches Requiem » .

6 June 1921 : Schuricht conducted Brahms' Symphony No. 3 in F major and « Ein deutsches Requiem » .

7 June 1921 : Furtwängler conducted Brahms' Variations for orchestra on a theme by Haydn, the Double Concerto (with Adolf Busch, violin ; and Paul Grummer, violoncello) , and the Symphony No. 1 in C minor.

9 June 1921 : Furtwängler conducted Brahms' « Alt-Rapsodie » (with contralto Sigrid Onegin) , the 2nd Piano Concerto (with Edwin Fischer) , and the Symphony No. 4 in E minor.

1923 : Schuricht became general music-director in Wiesbaden (until 1944) .

1927 : Conducted in Saint-Louis, Missouri (based on an article of the « Zeitschrift für Musik ») .

1928-1933 : Stayed at the Hotel Oranien in Wiesbaden.

Summer 1929 : Taught conducting at the German Institute of Music for Foreigners in Charlottenburg Castle (president was Furtwängler) .

Summer 1930-1939 : Conducted Symphonic concerts in Scheveningen.

1931-1933 : Conducted the « Leipziger Rundfunkorchester » .

1933 : Appointed director of the Berlin Philharmonic Choir.

1934 : Conducted the Vienna Philharmonic Orchestra for the 1st time.

1935 : His mother died at the age of 88.

1937-1944 : Principal guest-conductor of the Frankfurt Radio Symphony Orchestra.

1938 : Endowed the Order of Oranje-Nassau by Queen Wilhelmina of Holland.

1943-1944 : Principal guest-conductor of the Dresden Philharmonic Orchestra.

1944 : Schuricht's name was on the « Gottbegnadeten » list of Josef Gøebbels.

Spring 1944 : Married Maria Martha Banz in Zürich.

July 1944 : Appointed music-director of the Dresden Philharmonic Orchestra.

November 1944 : Left Germany for the Lucerne Music Festival. Stayed in Crans-Montana, Switzerland. Started conducting « l'Orchestre de la Suisse Romande » .

1946 : Conducted the Vienna Philharmonic Orchestra at the re-opening of the Salzburg Festival.

1948 : Received the Bruckner Medal in the Netherlands.

21 May 1949 : Last concert at La Scala of Milan.

24 August 1950 : To receive the International Bruckner Medal in Salzburg (official announcement) .

1953 : Honorary citizen of Wiesbaden. Schuricht was endowed the « Großes Verdienstkreuz » from Germany.

15 January 1956 : Conducted the Vienna Philharmonic Orchestra for the Wilhelm Furtwängler Memorial Concert at the « Musikverein Großer-Saal » .

26 January 1956 : Conducted the Vienna Philharmonic Orchestra during Salzburg's Mozart Week. Greatly impressed the

audience. The program :

Mozart : Symphony No. 23 in D major (KV 181) .

Mozart : Piano Concerto No. 22 in E-flat major (KV 482) . Soloist : Tatyana Nikolayeva.

Mozart : Symphony No. 35 in D major, « Haffner » (KV 385) .

27 January 1956 : Erich Kleiber, who was willing to take-on the 1st U.S. tour of the Vienna Philharmonic Orchestra, died in Zürich. The Committee decided to ask the 76 year old Schuricht to join for 6 weeks conductor André Cluytens for this particularly important international event. (Schuricht conducted a total of 12 concerts.)

June 1956 : Schuricht conducted all of Beethoven's Symphonies at the Lyon Music Festival, in France.

10 December 1956 : Conducting a concert for the Human Rights Day at the general assembly of the United Nations, in New York. The program :

Beethoven : « Egmont » Overture, Opus 84.

Beethoven : Symphony No. 7 in A major, Opus 92.

Mozart : Symphony No. 35 in D major, « Haffner » (KV 385) .

Mendelssohn-Bartholdy : « Scherzo » .

December 1956 : Received the Otto Nicolai Medal from the Vienna Philharmonic Orchestra.

January 1957 : Opened the 17th Vienna Philharmonic Ball with the « Blue Danube » Waltz.

Summer 1957 : Conducted the Chicago Symphony Orchestra at the Ravinia Festival.

Summer 1957 : Guest-conducting the Boston Symphony Orchestra during the Berkshire Music Festival in Tanglewood, Massachusetts.

19 September 1957 : Made Honorary Member of the The Bruckner Society of America.

14-15 January 1958 : Conducted the Vienna Philharmonic Orchestra for the Wilhelm Furtwängler Memorial Concert at the « Musikverein Großer-Saal » .

18 May 1958 : Awarded one of the 1st Mahler Gold Medals from the Gustav-Mahler Society.

1958 : After the success of the 1st American tour, the Vienna Philharmonic Orchestra and Schuricht planned another international project.

November 1958 : Schuricht conducted a total of 10 concerts with the Vienna Philharmonic Orchestra in Switzerland, France, Spain and Bregenz.

3 July 1960 : Honorary membership by the Vienna Philharmonic Orchestra on his 80th birthday.

14 August 1960 : Conducted the Vienna Philharmonic Orchestra at the Salzburg Festival.

18-19 March 1961 : Conducted the Vienna Philharmonic Orchestra at the Nicolai Concert.

23 August 1961 : Conducted the Vienna Philharmonic Orchestra at the Salzburg Festival.

1962 : Conducted Mozart's « Requiem » with the Vienna Philharmonic Orchestra, at Saint-Stephen's Cathedral, during Vienna's Festival Weeks.

9 April 1963 : Conducted the London Symphony Orchestra at Royal Festival Hall. The program :

Weber : « Oberon » Overture.

Mozart : Symphony No. 40 in G minor (KV 550) .

Brahms : Symphony No. 4 in E minor, Opus 98.

27 January 1964 : Conducted the London Symphony Orchestra in Mozart's « Haffner » Symphony and Beethoven's 9th Symphony.

5 August 1964 : Conducted the Berlin Philharmonic Orchestra at the Salzburg Festival.

11 August 1964 : Endowed the « Gran Cruz Orden Civil de Alfonso X El Sabio » from Spain.

21 March 1965 : Conducted the London Symphony Orchestra at Royal Festival Hall. The program :

Schubert : Symphony No. 7 (8) in B minor, « Unfinished » (D. 759) .

Mahler : « Kindertotenlieder » . Soloist : Nan Merriman, mezzo-soprano.

Brahms : Symphony No 2 in D major, Opus 73.

23 March 1965 : Conducted the London Symphony Orchestra at Royal Festival Hall. The program :

Schubert : Symphony No. 7 (8) in B minor, « Unfinished » (D. 759) .

Mozart : Clarinet Concerto in A major (KV 622) . Soloist : Gervase de Peyer.

Brahms : Symphony No 2 in D major, Opus 73.

August 1965 : Letter to friends on his 85th birthday.

6 August 1965 : Conducted the Vienna Philharmonic Orchestra at the Salzburg Festival.

7 January 1967 : Died in his home at Corseaux-sur-Vevey, Switzerland, aged 86.

11 January 1967 : Scheveningen (near The Hague) , « Kurhaus-Großen-Saal » : Memorial Concert for Carl Schuricht. Willem van Otterloo conducts « The Residence Orchestra » (« Het Residentie Orkest ») of The Hague.

28 February 1967 : Scheveningen (near The Hague) , « Kurhaus-Großen-Saal » . Memorial Concert for Carl Schuricht. Heinz Wallberg conducts the Hessian State Theatre of Wiesbaden (« Hessisches Staatstheater Wiesbaden ») . The program :

Wolfgang Amadeus Mozart : Oboe Concerto in C major (KV 314 / 271k) .

Anton Bruckner : Symphony No. 9 in D minor (unfinished) (**WAB 109**) .

21 May 2011 : Mrs. Martha Schuricht passed away at the age of 95.

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The German conductor Carl (Adolph) Schuricht was born on 3 July 1880 in Danzig (Gdańsk) , German Empire ; and died on 7 January 1967, aged 86, in his home at Corseaux-sur-Vevey, Switzerland. He was buried in Wiesbaden, as an honorary citizen of that city.

His father's family had been respected organ-builders. His mother, Amanda Wusinowska, a widow soon after her marriage (Carl's father, Carl Conrad Schuricht, drowned in the Baltic Sea while saving a friend, 3 weeks before he was born) , brought-up her son alone.

His childhood was surrounded by music :

« Every Sunday, in summer, we used to hire 3 large open carriages and go-out into the country. After the picnic, we would join in singing choral works by Bach, Händel and Mendelssohn. »

He showed a talent for music at an early age, studying piano and violin from the age of 6. By 11, he was composing, and continued his academic and musical studies when his mother moved to Berlin, then, to Wiesbaden.

At 20, he obtained the post of « Korrepetitor » at the « Stadttheater » in Mainz and, 2 years later, won the Kuczynski Foundation prize for composition and a Felix von Mendelssohn scholarship. He, then, returned to Berlin to study piano under Ernst Rudorff and composition with Heinrich van Eyken (and not Engelbert Humperdink) , later working under Max Reger in Leipzig, publishing chamber pieces, sonatas and lieder. Attracted by the profession of conductor, he undertook tours in Germany conducting Operettas, Operas, Choral Societies and Symphony concerts. During this time, he had the chance to watch, at rehearsal and in concert, such figures as Arthur Nikisch, Felix Weingartner, Ernst von Schuch, Felix Mottl, Hans Richter, Karl Muck and Gustav Mahler.

In 1906, he heard Frederick Delius's « Sea Drift » in Essen, with the composer present, and promised to Delius that when he had his own orchestra, he would conduct it himself, which he did in Frankfurt with Delius, again, in the audience. In 1909, he succeeded Siegfried Ochs as director of the « Rühlscher Oratorienverein » in Frankfurt-am-Main and, at 31, was appointed musical director of the Municipal Orchestra in Wiesbaden ; festivals of modern music (Richard Strauß, Max Reger, Gustav Mahler, Frederick Delius and Arnold Schönberg) made Wiesbaden an internationally renowned centre for music.

Schuricht said of this time :

« The German public was no more avid than any other for the novelties which I wanted to give it. I have to prepare it for them gently, convince without bludgeoning, cajole and seduce. I managed this by prefacing concerts of modern music by lectures, which I illustrated with extracts played by myself at the piano or by the orchestra. »

His career was not that of a star but he was loved both by the orchestra members and audience. As music-director at Wiesbaden (from 1923 to 1944) , he conducted performances of Mahler's Symphonies, although they were not as popular at the time as they are now and were eventually banned under the Nazis because of the composer's Jewish background. Schuricht continued to conduct Mahler outside Germany. In October 1939, during the « Phoney War » , a performance of his with the Amsterdam « Concertgebouw » Orchestra of Mahler's « Das Lied von der Erde » was disrupted by a woman heckler who called-out : « Deutschland über alles, Herr Schuricht » . Schuricht worked at the Hague/Scheveningen Music Festival, from 1930 to 1939, and was guest-conductor with the Dresden Philharmonic Orchestra, from 1942 to 1944. He was expected to take-over as director of the orchestra, from 1 October 1944, but escalation of the War meant that the orchestra was closed down and Schuricht himself received a warning that he was about to be arrested, and he fled to Switzerland. He settled in Zürich where he married Maria Martha Banz and worked with « l'Orchestre de la Suisse Romande » .

During the late-1940's and 1950's, Schuricht conducted throughout Switzerland ; at the re-opening of the Salzburg

Festival, in 1946 ; in Paris ; and at the Festivals of Holland, Lucerne, Aix-en-Provence and Montreux. He regularly conducted the South German Radio Symphony Orchestra, from 1950 to 1966. When the Vienna Philharmonic Orchestra made their 1st tour to the United States, in 1956, Schuricht replaced Erich Kleiber, sharing the conducting during the 6 weeks with André Cluytens.

...

Carl Schuricht was among the most distinguished German conductors of the inter- and post-War years.

His family was musical and gave him his initial musical training. His father was an organ manufacturer and his mother was a pianist. He studied composition with Heinrich van Eyken (and not Engelbert Humperdink) at the « Hochschule für Musik » in Berlin ; and, then, with Max Reger in Leipzig.

He had the typical German conductor's apprenticeship, beginning as an assistant in a provincial Opera House and working his way up to music-director in progressively more important locations.

He became music-director in Wiesbaden in 1911, and elected to stay there until 1944. From this base, he made frequent guest-conducting appearances elsewhere and appeared at many Summer Music Festivals. He was known for his interest in French music and other modern compositions. He frequently played the music of Claude Debussy, Maurice Ravel, Arnold Schönberg, and Igor Stravinsky.

He toured abroad often, and made his 1st U.S. appearance in 1927. For many years, he conducted annual Summer Concert series in Scheveningen (near The Hague) , Holland, a resort town next to the capital city, The Hague. In recognition of this, the Dutch government gave him the Order of Orange-Nassau in 1938.

In 1942, he was appointed conductor of the Dresden Philharmonic Orchestra. He often opposed the Nazi government's policies and, in 1944, fled to Switzerland, where he resided thereafter. As many German conductors who had favoured modern music in the inter-War years did, he settled firmly to the traditional Symphonic repertory in the post-War years and, thereafter, became strongly associated with performances in the Romantic tradition, with rhythmic freedom and a smooth, beautiful and expressive sound.

He was chosen to conduct the re-opening after the War of the Salzburg Festival in Austria, in 1946, and continued his frequent guest-conducting appearances and associations with Summer Festivals, including the Ravinia Festival in Chicago and the Tanglewood Festival with the Boston Symphony Orchestra, in Massachusetts. He often conducted the London Philharmonic Orchestra and the BBC Symphony Orchestra. He was chosen to share conducting duties with André Cluytens when the Vienna Philharmonic Orchestra made its 1st American tour, in 1956. In later years, he often took the podium with that Orchestra and the Berlin Philharmonic Orchestra and frequently conducted the Stuttgart Radio Symphony Orchestra.

He was little-known as a composer, writing orchestral music, piano works, and songs.

...

Carl Schuricht was born into a family of organ-builders. He commenced his musical studies with the violin and piano at the age of 6, started to compose when he was 11, and to conduct when he was 15. His 1st professional engagement, which he held during 1901 and 1902, was as a « répétiteur » at Mainz ; but having won a composition prize from the Kuszynki Foundation in 1902, he was awarded a scholarship by Franz von Mendelssohn which enabled him to continue to study composition with Heinrich van Eyken (and not Engelbert Humperdink) and piano with Ernst Rudorff at the High-School for Music in Berlin, followed by further composition study with Max Reger in Leipzig. Following the publication of several works in Berlin, Schuricht was appointed Operetta conductor at Zwickau for the 1907-1908 season. He succeeded Siegfried Ochs as the conductor of the Rühlschen Oratorio Choir of Frankfurt in 1909 and, 3 years later, was appointed as chief-conductor at Wiesbaden, where he conducted in 1913 Gustav Mahler's Symphony No. 8.

Although he had been invited to conduct in London and at La Scala, Milan, during 1914, Schuricht's career appears to have been dormant for the years of World War I. It recommenced in 1921 when he directed a Brahms Festival with Wilhelm Furtwängler. In 1923, he became chief-conductor of the Wiesbaden Symphony Orchestra, a post which he retained until 1944. During the inter-War years, he pursued an active career conducting in Germany and abroad, appearing at the 1st German Mahler Festival in Wiesbaden (1923) ; in Saint-Louis, Missouri (1927) ; in London (1931) ; and at the Summer Symphony Concerts in Scheveningen (near The Hague) , near The Hague in Holland (1930-1939) . In 1933, he was appointed conductor of the Berlin Philharmonic Choir, conducted the Vienna Philharmonic Orchestra for the 1st time in the following year, and served as principal guest-conductor of the Frankfurt Radio Symphony Orchestra from 1937 to 1944, and of the Dresden Philharmonic Orchestra during 1943 and 1944, followed by a short period as its chief-conductor. However, as World War II drew to a close, he left Germany during the autumn of 1944 and settled in Switzerland, where he began to work with « l'Orchestre de la Suisse Romande » .

At the re-opening of the Salzburg Festival in 1946, Schuricht conducted the Vienna Philharmonic Orchestra and, 10 years later, he led the same orchestra in both the Furtwängler Memorial Concert in Vienna at the beginning of 1956 and in a concert during the January Mozart Week in Salzburg. With the unexpected death immediately afterwards of Erich Kleiber, Schuricht was invited by the « Philharmoniker » to share the conducting of its forthcoming tour of America with André Cluytens, leading 12 concerts ; and, during the same year (1956) , he conducted all the Beethoven Symphonies at the Lyon Music Festival Festival, in France. He was invited to conduct, in 1957, at the Chicago Symphony Summer Festival in Ravinia ; appearing also as a guest-conductor with the Boston Symphony Orchestra at the Berkshire Music Festival, in Tanglewood. He conducted the Vienna Philharmonic Orchestra on another tour, this time of Europe, in 1958 ; and, on his 80th birthday, the Orchestra conferred upon him honorary membership. During his final years, he made guest-appearances in London and Berlin, and continued to conduct the Vienna Philharmonic Orchestra ; he also participated in the Salzburg Festival, giving his last concert there, in 1965.

Compared with his more famous contemporaries, such as Sir Thomas Beecham, Wilhelm Furtwängler, and Arturo Toscanini, Schuricht's style as a conductor was understated. He described his essentially instinctive approach to

performance thus :

« The interpretative artist should be endowed, first and foremost, with that kind of spiritual musical intuition which permits him to sense the original impulse of the work he is interpreting ; and secondly, with the gift of making clear in his own presentation the essence of what he sees. If the interpretative artist is fortunate enough to touch the “ active nucleus ” of the musical cell, whence stem all the forces which govern the work, this “ nucleus ” will guide him even in the smallest details. »

When successful, this approach to performance produced excellent results : for instance, the British music-critic Colin Mason described Schuricht's 1964 account of Beethoven's Symphony No. 9 with the London Symphony Orchestra as « an immensely dramatic and exciting performance » .

Schuricht's recording career was extensive. Already established as a conductor of note during the acoustic era, he recorded Beethoven using this process with the Berlin Municipal Orchestra. His electrical 78rpm recordings, made with all the major Orchestras of Berlin, included such large-scale works as Beethoven's Symphonies Nos. 3, 6, 7 and 9 ; Bruckner's Symphonies Nos. 7 and 9 ; and Richard Strauß's « Sinfonia Domestica » and « Tod und Verklärung » , as well as many shorter pieces. After World War II, he recorded both 78rpm and long-playing records for « Decca » , working initially with Swiss Orchestras and, later, with the Paris « Conservatoire » and Vienna Philharmonic Orchestras. Towards the end of his life, Schuricht recorded for « EMI » , committing to disc once again his interpretations of Beethoven and Bruckner. A wide cross-section of repertoire was also recorded by the « Concert-Hall » Record Club, including music by Bach and Händel as well as by Schumann, Brahms, Wagner and Johann Strauß II. In addition, many of his radio recordings have been published. Schuricht's interpretations at their best have an unforced, natural and deeply-felt quality that is most appealing. As he himself noted, he was « essentially an exponent of the old tradition » .

Comments by Carl Schuricht :

« Between 1900 and 1910, the music of Strauß, Mahler and Bruckner was still arousing much controversy. I would say the same for that of Debussy, Reger, Stravinsky, Schönberg, Ravel and Delius. A little later Hindemith, Bartók and Honegger entered the lists. If you glance through the programmes of my Wiesbaden days, you will find all these names, and many others now famous. And you will observe that I gave the 1st performances of many works which afterwards became Classics. Do for your generation, my dear friend, what I did for mine. If you have rendered no service to the art of your contemporaries you will have done nothing of any value. It is better to serve than to exploit.

A few lines back, I wrote the name of Delius. A British subject but of German origin, Delius had been intended by his parents for a commercial career. At the age of 20, he was working an orange plantation in Florida. It was there that he began to study music on his own, and then he left America to settle in Europe. I heard his " Sea Drift ", based on the poem by Walt Whitman, performed at a Festival held in Essen, in 1906, with the composer present. As I listened to this music, which is so undeservedly sneered at nowadays, I forgot Orchestra, singers and audience and lost myself in a dream from which I only awoke the next morning I went to see Delius. He was a charming man, natural, sensitive and

good-hearted. " I am like Brünnhilde ", he said to me : " I have 8 sisters." . As for me, I declared to him, " I haven't got an Orchestra yet but, as soon as I have, the 1st work I'll play is your Sea Drift ! ". And I kept my promise, at Frankfurt, though I slightly re-arranged the orchestration which I considered imperfect. Delius was in the audience again that evening. He embraced me and said, " You did well to re-touch the orchestration. It's something I should never have given anyone permission to do, but with you it's different, because I realize you are fond of me." . At this point, I think, the young musician for whom these words are intended will pluck me by the sleeve and tell me that he does not know how to take this anecdote. Take it, then, as a proof that one can sometimes put love for a musical work in the place of respect for the text. " Sometimes ", I said. »

« Here now are a few pieces of practical advice : I hope they will obscure the memory of over-long digressions. For me, reading affords a rest from music. I have devoured entire libraries, musical and non-musical. For professional study, that is, the art of conducting, the writings of Wagner and Weingartner have been of great use to me. But Plato, the Greek tragedians, all great writers in general and a few whimsical ones in particular have enriched or amused me very seasonably. Read too, and show those who know you that one can be at the same time a good musician and a cultured man. »

(Schuricht admired Josef von Eichendorff and Adalbert Stifter.)

Excerpt from a text by Carl Schuricht titled « Creation and Re-creation » :

« The interpretative artist should be endowed, 1st and foremost, with that kind of spiritual musical intuition which permits him to sense the original impulse of the work he is interpreting ; and, secondly, with the gift of making clear in his own presentation the essence which he sees.

We know that to a talented interpretative musician illumination often comes at the 1st reading of a score. It does not consist in escape from his own being but rather in the apparent awakening by the rays of the creator's genius of congenial forces in the interpreter, and these point him along the path of re-creation.

Such illumination loses nothing of its absolute character nor of its intensity in the period when the interpreter is penetrating the structure and details of the work ; throughout his exploration, he seems to be ever joined to the creator by a wonderful link that leads him through the creative process which the work itself underwent.

If the interpretative artist is fortunate enough to touch the " active nucleus " of the musical cell, whence stem all the forces which govern the work, this " nucleus " will guide him even in the smallest details. And, then, the general conception, the tempos and nuances, the ways by which the force in the work is to be expressed, will impose themselves on him as it were of their own accord ; and all apparent freedom of interpretation will thus follow logically from the relationships of those forces which form the texture of the work.

And, eventually, the interpretative artist will transmit " pure music " to the listener, winning for him a conviction in his deepest soul of possessing something ineffable.

Of course, if the governing inspiration of a work is not apparent to the interpreter at 1st reading, he will endeavour to discover by slow plodding the interpretation and the " active nucleus " which will make plain to him the essence of the work and open-up to him the road to unknown territories. » (Letter to the « Wiener Philharmoniker » in March, 1955.)

« In attempting to to express the feelings that were awakened in the depths of my soul by your incomparable art and wonderful dedication, I have become ever more aware that words cannot do justice to such an experience. I stand before you, my heart overflowing with gratitude and admiration ; and, yet, it is impossible to express what I feel concerning the unforgettable experience of the perfection with which your mastery moulded Beethoven and Bruckner. Permit me, this time in spirit, to shake your hands most warmly." (Confided to David Drew, in 1956.)

« When I was young, I concentrated on the modern composers : Stravinsky, Bartók Hindemith, and so on. I still love them, of course, but, nowadays, I am more and more in demand as an interpreter of the Classical and Romantic composers. I am an exponent of an old tradition. I have nothing against the music of today, but I feel it is important to rejuvenate the sense of tradition. »

After Paul von Kempen's resignation, the 1942-1943 and 1943-1944 seasons were entrusted to guest-conductors. The list included Otto Matzerath (music-director of the « Badisches Staatstheater » , in Karlsruhe) , Bernardino Molinari (principal conductor of the « Augusteo » Orchestra , in Rome) , Kurt Eichhorn and, most important of all, Carl Schuricht who was something of a permanent guest-conductor, thus assuming the duties of principal conductor in an unofficial capacity. The Orchestra owes it largely to Schuricht that its high-standard was maintained and that concerts were taking place under increasingly difficult War-time conditions. So, it was only logical that Schuricht should be appointed to succeed van Kempen, in July 1944. However, he was not able to take-over his new position because the war ruled-out any further concert activities. Following Josef Gœbbels's declaration of « Total War » , artistic institutions were closed, and the « Dresdner Philharmonie » was disbanded. A major portion of the players were drafted into the army and the remainder assigned to jobs in the armaments industry. In the autumn of 1944, Schuricht left Germany for Switzerland. The terrible air raids carried-out on the night of 13 February 1945 put a temporary end to a successful chapter of Dresden's musical history. The « Gewerbehäus » , home to the Orchestra, was reduced to rubble like the rest of the city.

With its approximately 60 concerts in the Festival Hall of the « Dresden Kulturpalast » , the « Dresdner Philharmonie » essentially characterizes the cultural life of the city. The concerts of the Orchestra, which emerged the central attraction for thousands of Dresdners and for the guests of the metropolis on the Elbe, so called the « Florence on the Elbe » .

Guest conductors and soloists play together with the Orchestra in its home-town. For their part, the Philharmonic Orchestra is sought-after on the concert stages world-wide. Tours have so far taken the members of the Philharmonic to Japan, Israel, South America and the United States.

The « Dresdner Philharmonie » traces its formation back to the formal opening of the 1st Concert Hall on November 29th, 1870, in Dresden. This marked a new stage, a change away from the aristocracy to the performing of concerts for general public. From 1885, the then « Gewerbehausorchester » gave Philharmonic concerts in Dresden, which earned them the title « Dresdner Philharmonie Orchester » , in 1915.

In the past, Johannes Brahms, Piotr Ilitch Tchaïkovsky, Antonín Dvořák and Richard Strauß, amongst others, have conducted their works with the Orchestra. Distinguished persons such as Hans von Bülow, Anton Rubinstein, Bruno Walter, Fritz Busch, Arthur Nikisch, Hermann Scherchen, Erich Kleiber, Willem Mengelberg have conducted the Orchestra. Previous music directors have included, amongst others, Paul van Kempen, Carl Schuricht, as well as Heinz Bongartz, Horst Förster, Kurt Masur, Günther Herbig and Herbert Kegel.

Awards and Decorations

Order of the Phoenix, Greece (1936) .

Commander of the Order of Orange-Nassau, Netherlands (1938) .

War Merit Cross, 2nd class without Swords (1944) .

Dutch Bruckner Medal (1948) .

Anton Bruckner Medal from the International Bruckner Society (1950) .

Great Cross of Merit of the Federal Republic of Germany (1953) .

Honorary Citizen of Wiesbaden (1953) .

Gaëthe Medal of the State of Hessen (1955) .

Nicolai Medal from the Vienna Philharmonic Orchestra (1956) .

Honorary Member of the Bruckner Society of America (1957) .

Appointed Professor by the President of the Republic of Austria, Adolf Scharf (1957) .

Honorary Member of the Vienna Philharmonic Orchestra (1960) .

Grand Cross of the Order of Alfonso X, the Wise, Spain (1965) .

...

Carl Adolph Schuricht (geboren 3. Juli 1880 in Danzig ; gestorben 7. Januar 1967 in Corseaux-sur-Vevey, Kanton Waadt) war ein deutscher Komponist und Dirigent. Er war einer der bedeutendsten Orchesterleiter des 20. Jahrhunderts. Aufgrund seiner Geburt besaß er von 1920 bis 1939 die Danziger Staatsbürgerschaft.

Von 1923 bis 1944 war er Generalmusikdirektor von Wiesbaden, wo er durch die Interpretation der Werke Gustav Mahlers internationales Ansehen erlangte. Zudem war er Chefdirigent des Leipziger Sinfonieorchesters (1931-1933) und der Dresdner Philharmonie (1944) sowie künstlerischer Leiter des Philharmonischen Chores Berlin (1933-1934). Vor Kriegsende verließ er Deutschland und ließ sich in der Schweiz nieder.

Schuricht wirkte fortan als Gastdirigent, unter anderem mit dem Concertgebouw-Orchester, dem Orchestre de la Suisse Romande und den Berliner Philharmonikern. Besonders intensiv pflegte er die Beziehung zu den Wiener Philharmonikern, zu deren Ehrendirigenten er 1960 ernannt wurde. Mehrmals trat er mit ihnen bei den Salzburger Festspielen auf und feierte internationale Erfolge bei Auslandstourneen.

Er galt als bedeutender Interpret der Werke der Wiener Klassik und der Sinfonien Anton Bruckners.

Carl Adolph Schuricht wurde 1880 als Sohn des Organisten und Orgelbauers Carl Conrad Schuricht und der polnischen Oratoriensängerin und Pianistin Amanda Ludowika Alwine Schuricht, geborene Wusinowska, in Danzig geboren. Der Großvater besaß eine Orgelfabrik, in der Carl Conrad arbeitete. Da Carl Adolphs Vater drei Wochen vor seiner Geburt in der Ostsee erkrankte und die Mutter nicht erneut heiratete, wurde er vom Onkel großgezogen.

Schuricht besuchte ab 1886 das Friedrichs-Realgymnasium in Berlin und ab 1892 das Königliche Realgymnasium in Wiesbaden. Er interessierte sich für die Dichter Joseph von Eichendorff und Adalbert Stifter. Schuricht lernte ab dem sechsten Lebensjahr Violine und Klavier, im Alter von elf Jahren komponierte er seine ersten Stücke (und schrieb die Libretti für zwei Opern) und mit fünfzehn begann er zu dirigieren. Sein erster Lehrer war der Wiesbadener Hofkapellmeister Franz Mannstädt.

Im Jahr 1902 erhielt er den Kompositionspreis der Kuszynski-Stiftung und ein Stipendium von Franz von Mendelssohn (Neffe von Felix Mendelssohn-Bartholdy). Damit studierte er von 1901 bis 1903 Klavier bei Ernst Rudorff und Komposition bei Engelbert Humperdinck und Heinrich van Eyken am Stern'schen Konservatorium in Berlin sowie bei Max Reger, der ihm freundschaftlich verbunden blieb, am Königlichen Konservatorium der Musik in Leipzig. Außerdem stand er im engen Kontakt zum Komponisten Henri Marteau und Schriftsteller Friedrich Lienhard.

In der Saison 1901-1902 war Schuricht Korrepetitor am Staatstheater Mainz. Von 1904 bis 1906 konnte er seiner Arbeit krankheitsbedingt nicht nachgehen. Für eine Spielzeit war er 1906 in Vertretung von Georg Hüttner Dirigent der Dortmunder Philharmoniker. Als Operettenkapellmeister wirkte Schuricht 1907-1908 am Stadttheater Zwickau. Dem folgten eine Dirigententätigkeit beim Kurorchester Bad Kreuznach und die Leitung der Oratorien- und Männerchorkonzerte in Goslar. Er setzte sich unter anderem für die Verbreitung der Werke von Frederick Delius in Deutschland ein.

Im Jahr 1909 wurde Carl Schuricht Nachfolger von Siegfried Ochs als Chorleiter des Rühl'schen Oratorienvereins in Frankfurt am Main. Von 1912 bis 1944 war er Musikdirektor (ab 1922 Generalmusikdirektor) von Wiesbaden. Von 1928 bis 1933 wohnte Schuricht im Hotel Oranien. Er leitete zwischen 1930 und 1939 das Städtische Orchester bei dessen Zyklus- und Sinfoniekonzerten im Kurhaus Wiesbaden. Schuricht setzte klassische und romantische sowie moderne Musik von Alban Berg, Claude Debussy, Paul Hindemith, Maurice Ravel, Max Reger, Arnold Schönberg und Igor Strawinski auf den Spielplan. Deutschlandweit bekannt machte ihn 1913 seine Erstaufführung von Mahlers 8. Sinfonie in Wiesbaden.

Ein Jahr später debütierte er mit Brahms I. Sinfonie in der Queen's Hall in London und im Teatro alla Scala in Mailand (erneut mehrmals in den 1940er Jahren). Zum ersten Mal leitete er 1921 die Berliner Philharmoniker, deren Abonnementskonzerte er gemeinsam mit Bruno Walter ab 1925 dirigierte. Auf dem Programm stand Mahlers 6. Sinfonie. Im Sommer 1921 dirigierte er zwei von vier Konzerten (zusammen mit Wilhelm Furtwängler) beim 4. Brahms-Fest in Wiesbaden. Beim Ersten Deutschen Mahlerfest in Wiesbaden war er 1923 Dirigent. Im Jahr 1927 gastierte er beim Saint-Louis Symphony Orchestra in den USA. Im Sommer 1929 gab er Dirigierkurse im Schloß Charlottenburg für das Deutsche Musikinstitut für Ausländer unter dem Protektorat des Preußischen Ministeriums für Wissenschaft, Kunst und Volksbildung. Von 1930 bis 1939 dirigierte er die Sommerkonzerte in Scheveningen in den Niederlanden und war eng mit dem Concertgebouw-Orchester und Residenz Orchesters Den Haag verbunden.

In Leipzig konkurrierte Schuricht Anfang der 1930er Jahre mit Günther Ramín, dem späteren Thomaskantor, um das Chefdirigat des rundfunkeigenen Orchesters. Von 1931 bis 1933 war er Chefdirigent des Leipziger Rundfunkorchesters. Sein Vorgänger Alfred Szendrei war zuvor wegen seiner jüdischen Herkunft vom Rundfunk aus dem Amt gedrängt worden. Unter Schurichts Leitung stieg das Orchester zum besten Rundfunkorchester in Deutschland auf. Danach war er ein Kandidat für das Amt des Gewandhauskapellmeisters, bei dessen Orchester er mehrmals gastierte. Das Gewandhaus-Direktorium entschied sich 1934 für Hermann Abendroth.

Von Otto Klemperer übernahm Schuricht 1933 den Philharmonischen Chor Berlin, den er bis 1934 leitete. Ihm oblagen die Uraufführungen von Poots Allégo sinfonique und Blachers Konzertante Musik (Blachers großer Durchbruch) sowie Blachers Hamlet und Höllers Violinkonzert in der Berliner Philharmonie. Im Jahr 1934 dirigierte er erstmals die Wiener Philharmoniker. Zwischen 1937 und 1944 war er zudem erster Gastdirigent des Radio-Sinfonie-Orchesters Frankfurt. Beim Orchestre National de France gastierte er 1942 und 1943 im besetzten Paris.

Nach dem Weggang von Paul van Kempen war er von 1943 bis 1944 erster Gastdirigent der Dresdner Philharmonie. In der Endphase des Zweiten Weltkriegs (August 1944) wurde er in die von Adolf Hitler genehmigte Gottbegnadeten-Liste der wichtigsten Dirigenten aufgenommen, was ihn von einem Kriegseinsatz, auch an der Heimatfront, bewahrte. Am 1. Oktober 1944 wurde er Chefdirigent der Dresdner Philharmonie. Der Musikkritiker Karl Laux schrieb im Juli des Jahres in der Dresdner Zeitung einen euphorischen Kommentar über Carl Schuricht. Er sah ihn als einen der « allerersten Dirigenten unserer Zeit » und attestierte ihm ausreichend Kenntnis um die Dresdner Musikkultur.

Schuricht konnte das Amt in Dresden nicht mehr ausüben, auch weil viele Musiker zum Kriegsdienst eingezogen wurden. In den 40er Jahren stiegen die Differenzen zum nationalsozialistischen Regime, so unterstützte er seine jüdische Ex-Frau,

von der er sich auf politischen Druck hin im September 1933 hatte scheiden lassen, bei der Emigration ins Ausland. Schuricht sollte 1944 in ein Lager eingeliefert werden, wurde aber vorher von einem ihm bekannten Gestapo-Soldaten gewarnt und verließ im November 1944 Deutschland. Der Musikschriftsteller Fred Hamel sprach dabei von Vertreibung aus Deutschland. Der Publizist Thomas Keilberth bewertete Schurichts Haltung zum Regime als Innere Emigration und die Historikerin Marianne Buder zog einen Vergleich mit den « schwierigen Zeitverhältnissen » des Thomaskantors Günther Ramin. Der Musikwissenschaftler Hans Heinz Stuckenschmidt konnte in Schurichts Dirigaten « unerwünschter Komponisten » sogar Widerstand erkennen. Der Musikhistoriker Fred K. Prieberg hingegen sah Carl Schurichts Werdegang kritischer, da er seiner Ansicht nach bis 1944 von den Verhältnissen im NS-System profitiert hat.

Schuricht zog in die Schweiz und siedelte Ende 1944 in Crans-Montana im Kanton Wallis. Er ehelichte die Schweizerin Maria Martha Banz in Zürich, die er zuvor beim Lucerne Festival kennengelernt hatte. Er folgte einer Einladung von Ernest Ansermet zum Orchestre de la Suisse Romande, mit dem er mehrere Jahre bei über 60 Konzerten zusammenarbeitete. Sein Einsatz für Mahler und Bruckner brachte ihm Kritik aus der konservativen lokalen Musikwissenschaft ein.

Anlässlich der Wiedereröffnung der Salzburger Festspiele im Jahr 1946 brachte Schuricht mit den Wiener Philharmonikern Werke von Beethoven, Brahms, Bruckner und Mozart. Bei den Salzburger Festspielen war er 1960, 1961, 1964 und 1965 erneut zu Gast. In den Jahren 1956 und 1968 dirigierte er das Furtwängler-Gedächtnis-Konzert im Wiener Musikverein und die Salzburger Mozartwochen. Erst in dieser Zeit wurde ihm internationaler Ruhm zuteil.

Nach dem Tod Erich Kleibers tourte er gemeinsam mit André Cluytens mit den Wiener Philharmonikern erstmals nach dem Krieg durch die USA und Kanada (so DAR Constitution Hall in Washington und Carnegie Hall in New York) . Dabei erklangen Beethoven, Berg, Bruckner, Haydn, Mendelssohn, Mozart, Strauß und Weber. Anlässlich des Tages der Menschenrechte am 10. Dezember trat er vor der Generalversammlung der Vereinten Nationen auf. Mit dem Walzer An der schönen blauen Donau von Johann Strauß eröffnete Schuricht 1957 den Philharmonikerball, 1958 trat er erneut mit den Wienern bei Konzerten in der Schweiz, Frankreich, Österreich und Spanien auf.

In den 1950er und 1960er Jahren dirigierte Schuricht mehrmals das Radio-Sinfonieorchester Stuttgart. Außerdem spielte er mit dem NDR Sinfonieorchester, dem Radio-Sinfonie-Orchester Frankfurt, dem Deutschen Symphonie-Orchester Berlin und dem Symphonieorchester des Bayerischen Rundfunks. Im Jahre 1957 war er Gastdirigent beim Ravinia Festival des Chicago Symphony Orchestra in Highland Park, Illinois und beim Berkshire Mountain Music Festival des Boston Symphony Orchestra in Tanglewood, Massachusetts. Er dirigierte 1963 und 1965 das London Symphony Orchestra in der Royal Festival Hall in London.

Schuricht besaß seit 1943 eine Villa in Corseaux-sur-Vevey am Genfersee. Er verstarb am 7. Januar 1967 in einem Schweizer Krankenhaus. Im Jahr 2011 wurde seine Urne in ein Ehrengrab auf dem Nordfriedhof in Wiesbaden überführt.

Schuricht hatte ein breites Repertoire. Er verschrieb sich insbesondere der Wiener Klassik und Spätromantik, wenig begeisterte er sich für die Werke von Richard Wagner. Große musikalische Hingabe verspürte er zu Gustav Mahler. Die

rege Zusammenarbeit mit den Berliner und Wiener Philharmonikern im Rahmen der Salzburger Festspiele machte ihn weltberühmt. Die internationale Presse nannte ihn in einer Reihe mit Bruno Walter und Wilhelm Furtwängler, aber auch mit Clemens Krauß, Arturo Toscanini und Otto Klemperer. Als Dirigent stand er für Sachlichkeit. Der Stuttgarter Musikredakteur Götz Thieme verglich die Klarheit seines Schlages mit der von Pierre Boulez. Schurichts Devise war stets : « Einer Sache dienen ist besser, als sich ihrer bedienen. » . Der Musikwissenschaftler Bernard Gavoty beschrieb den Dirigenten als werktreu, maßvoll und beweglich. Er urteilte 1955 in der Reihe Die großen Interpreten positiv über Schuricht. Er zählte ihn zu den « drei oder vier grössten Dirigenten unserer Zeit » mit der Fähigkeit alle Sinnesebenen des Zuhörers anzusprechen. Die Musikwissenschaftler Richard Schaal und Willy Tapolet sprachen vom « Hang zu starker Vergeistigung der Interpretation » . Der Musikwissenschaftler Matthias Meyer nannte seine Interpretationen « ausgeglichen und formvollendet » . Und der Operndirektor Rudolf Schulz-Dornburg sagte über Schuricht :

« Wirken und Musizieren des statürlich kleinen Mannes war von einer künstlerischen Bescheidenheit geprägt, die ihn ganz vor dem Werk eines Komponisten zurücktreten ließ. »

Im Gegensatz zum jüngeren Herbert von Karajan waren seine Schallplattenaufnahmen wegen des fehlenden ständigen Orchesters überschaubar. Wichtige Aufnahmen liegen jedoch mit den Wiener Philharmonikern (Bruckner-Sinfonien) und dem Orchestre de la Société des Concerts du Conservatoire (Beethoven-Sinfonien) vor. Der Musikwissenschaftler Fritz Öser deutete seine Beethoven-Einspielungen als solche, in denen sich « die allerstrenge männliche Sachlichkeit mit einer ungeheuren Besessenheit paart » .

1936 : Phönix-Orden der griechischen Regierung.

1938 : Kommandeur des Ordens von Oranien-Nassau.

1944 : Kriegsverdienstkreuz (1939) , II. Klasse ohne Schwerter.

1948 : Niederländische Bruckner-Medaille.

1950 : Anton-Bruckner-Medaille der Internationalen Bruckner-Gesellschaft.

1953 : Großes Verdienstkreuz der Bundesrepublik Deutschland.

1953 : Ehrenbürger der Stadt Wiesbaden.

1955 : Goethe-Plakette des Landes Hessen.

1956 : Nicolai-Medaille der Wiener Philharmoniker.

1957 : Ehrenmitglied der Bruckner Society of America.

1957 : Ernennung zum Professor durch den Bundespräsidenten der Republik Österreich Adolf Schärf.

1960 : Ehrenmitglied der Wiener Philharmoniker.

1961 : Mozartmedaille durch die Mozartgemeinde Wien.

1965 : Großkreuz des Ordens Alfons X. des Weisen.

Die Stadt Wiesbaden würdigte ihn mit einer Carl-Schuricht-Straße. Im Kurhaus Wiesbaden existiert ein Salon Carl Schuricht und ein Denkmal vor dem Christian-Zais-Saals.

Schuricht komponierte Kammermusik, Lieder, Orchesterwerke und Sonaten. Die folgenden Werke sind im Drei-Lilien-Verlag in Wiesbaden erschienen :

Sonate in F-Moll für Klavier, Opus 1.

Herbststücke für Klavier und Orchester, Opus 2.

Fünf Lieder, Opus 3.

Drei Präludien für Klavier, Opus 4.

Außerdem :

Nordische Phantasie für Orchester (Sätze : Sturm an der Felsküste ; Nordlicht / Winternacht ; Bergfreiheit) .

Carl Schuricht vermachte in seinem Testament von 1955 sein gesamtes Vermögen seiner vierten Frau (seit 1944) Martha Schuricht geb. Banz (1916-2011) . Dagegen klagte später Helmut Weisbach geboren Johannes Schuricht (geboren 1916 ; nannte sich später Helmut Schuricht) , Sohn aus den Ehejahren von 1908 bis 1922 mit Frederike Heinemann und Adoptivkind von Hans Weisbach.

Schuricht zweifelte stets an der Vaterschaft am Kind und beschränkte sich zu Lebzeiten auf eine Fürsorgeleistung von insgesamt 30.000 Schweizer Franken an seine Schwiegertochter und Enkelkinder. Die Zivilkammer des Kantonsgerichts Waadt entschied 1969 zugunsten des Klägers. Martha Schuricht legte gegen die Entscheidung Revision ein, die 1971 vom Schweizerische Bundesgericht mit folgender Begründung zurückgewiesen wurde :

« Das Geld, das ein Vater der geschiedenen Frau und den Kindern seines Sohnes zahlt, um für ihren Unterhalt zu sorgen, unterliegt nicht der Ausgleichung. » (BGE 97 II 209)

...

After the « Anshluß » of 1938 had incorporated Austria into Adolf Hitler's Germany, the « MWV » (« Musikwissenschaftlicher Verlag ») and « IBG » (« Internationale Bruckner-Gesellschaft ») were dissolved. The « Complete Edition » (« Gesamtausgabe ») was transferred to Leipzig, where the stocks of the publishing house were destroyed in an air-raid, in 1945, shortly before the end of the War.

Alex Steinweiss

La grande majorité des pochettes illustrées à la main sont l'œuvre du graphiste américain Alex Steinweiss (24 mars 1917, Brooklyn ; 17 juillet 2011, Sarasota, Floride) . Il fut le 1er directeur artistique de la « Columbia Records » à partir de 1938. Il sortira de l'anonymat les pochettes de disque vinyle qui étaient jusqu'alors présentées sur fond neutre (souvent texturé ou toilé) . Son style est unique et remarquable. Il est, sans contredit, le « père » de la pochette de disque moderne.

http://www.alexsteinweiss.com/as_index.html

« J'aime tellement la musique et j'avais tellement d'ambition que j'étais prêt à en faire beaucoup plus que ce pour quoi on pouvait bien me payer. Je voulais que les gens entendent la musique en voyant l'œuvre d'art. » (Alex Steinweiss)

Alex Steinweiss a inventé la pochette de disque telle que nous la connaissons aujourd'hui, créant une nouvelle forme d'art graphique. En 1940, récemment engagé, ce jeune directeur artistique de « Columbia Record » s lance une idée : et si on habillait la bête pochette marron habituelle d'une illustration accrocheuse ? La compagnie décide de prendre le risque, et, en quelques mois, augmente ses ventes de disques de 800 % . Les pochettes de Steinweiss pour la « Columbia » , mêlant une typographie audacieuse à des illustrations élégantes et modernes, ont remporté un succès considérable dans l'industrie du disque et révolutionné la manière dont les disques étaient vendus.

En 30 ans, Steinweiss a réalisé des milliers d'œuvres originales pour des pochettes de disques classiques, jazz ou de variétés pour les firmes « Columbia » , « Decca » , « London » , « Remington » et « Everest » , ainsi que des logos, des étiquettes, des supports publicitaires, et même sa propre police de caractère, la « Steinweiss Scrawl » . C'est lui qui a lancé l'âge d'or du graphisme de pochette d'album, influençant par la suite des générations de graphistes. Moins bien connus, ses affiches pour la U.S. Navy, ses emballages et étiquettes pour des groupes de spiritueux, ses séquences de titres de films, ainsi que sa propre production artistique.

Né à Brooklyn en 1917, Alex Steinweiss entra au lycée Abraham Lincoln au plus fort de la Grande dépression. Il se retrouva là sous l'aile protectrice du directeur du département d'art, Leon Friend, qui eut également comme élèves Seymour Chwast, Gene Federico et William Taubin. Après être sorti diplômé de la « Parsons School of Art and Design » , Steinweiss fut, pendant 3 ans, l'assistant du graphiste autrichien Joseph Binder. En 1939, il devint le 1er directeur artistique de la « Columbia Records » et inventa la pochette d'album. Pendant la Seconde Guerre mondiale, Steinweiss s'engagea dans la Marine, y dessinant des affiches, le jour, et continuant à travailler pour « Columbia » , la nuit. Après

la guerre, il trouva de nouveaux clients non seulement dans l'industrie du disque (« London », « Decca », « RCA », « Everest »), mais aussi parmi des distilleries, des studios de cinéma, des revues ou des laboratoires médicaux. Son œuvre a été exposée dans tous les États-Unis, et, parmi de nombreuses récompenses, il s'est vu attribuer la médaille de l'« American Institute of Graphic Arts » (ou AIGA) ainsi que le prix du « Art Directors Hall of Fame » pour l'ensemble de son œuvre.

...

Before Alex Steinweiss invented the album cover, in 1938, at the age of 23, all albums came in plain brown wrappers. Steinweiss's idea to create a package that had something visual on the outside to lure the consumer was a huge success.

That simple idea revolutionized the record business and spawned an entire new field of illustration album cover art - that is now inseparable from the product it announces. Steinweiss' covers are still regarded as icons of the genre. He designed them as miniature posters, with eye-catching graphics, distinctive and vivid colours, and creative, original typography. He was an accomplished illustrator, and he incorporated original artwork into most of his pieces. The Steinweiss style went, hand in hand, with the golden age of Jazz, Classical, and Popular music.

...

The graphic design artist Alexander « Alex » Steinweiss was born on 24 March 1917 in Brooklyn and died on 17 July 2011 in Sarasota, Florida. He was known for inventing record album cover art.

His father was a women's shoe designer from Warsaw and his mother was a seamstress from Riga, Latvia. They moved to the Lower-East Side of Manhattan and, eventually, settled in the Brighton Beach section of Brooklyn. Steinweiss said he was destined to be a commercial artist. In high-school, he marveled at his classmates who « could take a brush, dip it in some paint and make letters », he recalled. « So, I said to myself : “ If some day, I could become a good sign painter, that would be terrific ! ” »

Steinweiss earned a scholarship to the Parsons School of Design.

After graduation, Steinweiss worked for 3 years for the Austrian poster designer Joseph Binder, whose flat color and simplified human figures were popular at the time and influenced his own work. During World War II, Steinweiss became « Columbia » Records' advertising manager. He left for a job at the Navy's Training and Development Center in New York City, where he produced teaching materials and cautionary posters.

After the War, Steinweiss freelanced for « Columbia ». During one lunch meeting there, the company's president, Ted Wallerstein, introduced him to an innovation that the company was about to unveil : the long-playing record. But there was a problem. The heavy, folded kraft paper used to protect 78 rpm records left marks on the vinyl microgroove when 33 1/3 rpm LP's were stacked.

Steinweiss was asked to develop a jacket for the new format and, with help from his brother-in-law, found a manufacturer willing to invest about \$ 250,000 in equipment. Steinweiss had the original patent for what became the industry packaging standard (he did not develop the inner sleeve, only the outer package) , but under his contract with « Columbia » , he had to waive all rights to any inventions made while working there.

In the 1930's, recorded music was sold in plain packaging, or record shop advertising « bags » ; sets of discs were also usually issued in plain albums. However, colored artwork had been used on special albums, from World War I. This was separately printed and pasted onto album covers and occasionally inside the albums : for example, « HMV » 's issue of Liza Lehmann's « In a Persian Garden » and Operettas by Edward German and Gilbert & Sullivan were all available, by 1918, in such decorated albums.

In 1939, Alex Steinweiss was the 1st art director for « Columbia » Records, where he introduced a wider application of album covers and cover art. « They were so drab, so unattractive. » , said Steinweiss, « I convinced the executives to let me design a few. » . Steinweiss was active in record cover design from 1939 until 1973, when he semi-retired to devote himself to painting. By his own admission, he designed roughly 2,500 covers.

Steinweiss' career can be divided into roughly 5 periods. From 1939 to perhaps 1945, he designed all the covers for « Columbia » . During this period, he developed the entire graphic « language » of album design.

The 2nd period is from 1945 to roughly 1950, during which he was no longer the sole designer for « Columbia » . He also began designing for other companies. This period is sometimes described as the « 1st Golden Age » of the album cover.

Steinweiss' signature type font, the « Steinweiss scrawl » , 1st appeared in roughly 1947. Steinweiss claims to have invented the LP cover, which 1st appeared in 1948.

Starting in around 1950, Steinweiss did the covers and record label for « Remington » , and began a more than 20 year association with both « Decca » and « London Records » . Like his earlier periods, most of his early 1950's designs are drawn, for « Columbia » , « RCA » , « Remington » , « Decca » and « London » . This is his 3rd period, when he did drawing, lettering, and layout that was often brilliant but perhaps not as memorable as his late-1940's period. It was during this period that he collaborated with Margaret Bourke-White on a memorable series of covers for « Columbia » .

Starting in the mid- 1950's, Steinweiss added photography to his palette. Steinweiss's photographic covers are remarkably distinctive. He utilized strange garish colours, odd lighting, and numerous visual puns and reference points. He continued to work for « Decca » and « London » , and did the entire series of covers (and the logo and label) for the startup « Everest » label, from 1958 until roughly 1960. This was his 4th period, characterized by photography but continuing to use the entire range of tools he had developed. Steinweiss' final period of record cover design was from 1960 to roughly 1973, again working for « Decca » and « London » . His new developments of the period were in die-cut designs and collage.

Steinweiss also designed liquor bottles, posters, magazine, pamphlet, book covers and titles for TV shows. He remained semi-active, having designed at least 1 book cover in the 1980's and 4 CD covers for « Harmonie Ensemble / New York » , Steven Richman, conductor.

Igor Stravinsky : « l'Histoire du Soldat » , « Rarities and Premieres » (2001) .

Dvořák Day Concert, « Bridge Records » (2001) .

Dvořák Festival Orchestra of New York, Steven Richman, conductor, « Music & Arts » (2001) .

Aaron Copland : « Rarities and Premieres » , « Koch International Classics » (2004) .

Symphonic Jazz : Ferde Grofé and George Gershwin in Original Paul Whiteman Orchestra Versions, « Bridge Records » (2006) .

Steinweiss's cover for the original Broadway cast recording of « South Pacific » (1949) has been in almost continuous use ever since for the 78 rpm set, for the LP, for the 45 rpm set, for various tape formats and for the CD. The only other graphic design in America to be used for so many years is the Coca-Cola bottle.

In 1942, Steinweiss hired Jim Flora, which launched Flora's 40+ year career as a commercial artist.

In 1998, Steinweiss was inducted into the « Art Directors Club » Hall of Fame.

In 2001, Steinweiss was featured in Carlo McCormick's gallery show « The LP Show » , originating in New York's « Exit Art » and then, in 2002, traveling to the « Experience Music Project » in Seattle and « The Andy Warhol Museum » in Pittsburgh.

In 2003, CMP Information and the International Recording Media Association created the « Alex Awards for Excellence » in album cover art, which were named in honour of Alex Steinweiss.

He was interviewed for a chapter in « Sound Unbound : Sampling Digital Music and Culture » , edited by Paul D. Miller (aka D.J. Spooky) , The MIT Press (2008) .

His death was confirmed by his son. In addition to his son, he is survived by a daughter, Hazel Steinweiss, 6 grandchildren, and 3 great-grandchildren.

...

Alex Steinweiss, father of the album cover, lived to be ninety-four, but his legacy will endure for centuries to come. The record sleeves and album artwork we know and love, and have come to take for granted, owe their existence to the iconic designer, who in 1940 created the first illustrated 78 rpm album package as a young art director at Columbia Records. The company took a chance on his idea — to replace the standard plain brown wrapper with an eye-

catching poster-like illustration — and increased its record sales eightfold in mere months. His covers, blending bold typography with elegant, graphically ambitious artwork, forever changed not only the way albums were sold, but also the way audiences related to recorded music. He made, as critics now frequently say, “music for the eyes.”

I love music so much and I had such ambition that I was willing to go way beyond what the hell they paid me for. I wanted people to look at the artwork and hear the music.” ~ Alex Steinweiss

Steinweiss' extraordinary work and legacy live on in *Alex Steinweiss: The Inventor of the Modern Album Cover* — a lavish Taschen volume by triple Grammy Award-winning art director Kevin Reagan and prolific design writer Steven Heller (yes, him again), cataloguing three decades' worth of Steinweiss's magnificent classical, jazz and popular records, as well as logos, labels, advertising ephemera and even his very own typeface, contextualized with essays that illuminate their historical importance, visual innovation and cultural legacy.

Alex Steinweiss and other Artists and Designers

(Image) Alex Steinweiss 1st 78 rpm illustrated album for « Columbia » Records, in 1939.

In the beginning for many LP records, a convenient basic design was used which only needed filling in names of artist(s) , composer(s) , compositions and reference number on the tombstone of « Columbia » 's covers.

(Image) The Steinweiss cover for the 10 inch « Columbia » release, in 1950, of music by Sibelius and Rachmaninoff performed by Eugene Ormandy and The Philadelphia Orchestra.

Steinweiss designed the 1952 fall « Remington » Record Catalog.

(Image) The 1st label Alex Steinweiss designed for « Remington » Records. Inc. It is « Remington » 's 3rd label and has Don Gabor's signature. It also shows the crown which was retained from the early label. But the style bears Alex Steinweiss's signature.

In 1939, 22 year old Alexander Steinweiss proposed to « Columbia » to make a change in the presentation and packaging of the 78 rpm record albums. Sleeves for single disks were often made of plain paper or had more elaborate designs which served as advertisements not directly linked to the recorded music pressed on the disk. Big record companies everywhere put their disks in sleeves with elaborate designs.

(Images) Here, 4 examples of European 78 rpm record sleeves from the 1930's : « Columbia » (Great Britain) ; « Polydor » (« Deutsche Grammophon ») ; « His Master's Voice » (advertising the « HMV » re-entrant horn) ; and « Telefunken » (with the image of violinist Georg Kulenkampff) .

(Image) Multi-record releases in albums were rather simple if compared to the stylish 78 rpm sleeves. Below is the « Columbia album » No. CX 120, later renamed MX-120, of Franz Liszt's « Todtentanz » , performed by pianist Edward Kilenyi and conductor Selmar Meyrowitz, on 2 x 12 " 78 rpm disks.

So, why not adorn these albums with graphics too ? Steinweiss's idea was to use original artwork (drawings and paintings) on the front of the albums specifically related to the recorded work(s).

This approach was quite a change, even if compared to the more luxurious gold or silver imprint of the nomenclature in a serif or gothic font on the black, green, brown or beige heavy books.

The design of the albums was derived from the photo album design with a plain and simple layout and lettering as this European release of « HMV » (« Victor » in the United States) shows.

(Image) Isolde Menges performs Beethoven's « Kreutzer » Sonata, accompanied by pianist Arthur de Greef. (« His Master's Voice » , D 1066/69 electrical recording, 10 November 1925) . This album is testimony of the revolution in album design. It shows Alex Steinweiss's style to the full.

(Image) Pianist Oscar Levant plays George Gershwin's « Rhapsody in Blue » with the Philadelphia Orchestra under Eugene Ormandy on « Columbia » MX251 (LP : ML4026) .

This is not the world's 1st album cover ever, because that was for a 1939 collection of songs by Rodgers and Hart. It is also not the factual best selling cover of the « Rhapsody » played by Alec Templeton with André Kostelanetz which I only have in its plain edition and was released only much later on LP, in January 1952 (ML4455) . The Templeton album which was illustrated by Steinweiss shows a small, white piano under a street lamp which is, in fact, a trumpet, the suggestion of the New York skyline in black, plus the lettering which is, as always with Steinweiss, an integral part of the design.

Even though Steinweiss' idea seems a logical step, the idea itself was revolutionnary and had a vast impact on the record business. The new look sky-rocketed the sales of a Rodgers & Hart album (with Orchestra conducted by Richard Rogers) which was already on the shelves but now it was appealing even more.

From that day on, of every new release sales were boosted above average and the artistic packaging became an important part of the record. Soon, this idea was adopted by every record company.

Imagine, being that young and your idea is accepted by an important company. The idea is provocative, it is revolutionary, and it links a commercial concept to a high artistic quality. That is thrilling. At 1st sight, there is a slight reminiscence of cubism and art deco, but it follows its own development. It breaks with old fashioned thinking. Now, the liner notes of the albums are also styled in a modern way as is shown by the later release of a box with 2 x 12 in. shellac records with the recording of Suite No. 1 from « Peer Gynt » (Edvard Grieg) , Eugene Ormandy conducting the Philadelphia Orchestra (« Columbia Masterworks » , Set MX-291) .

In 1948, almost 10 years after Alex Steinweiss proposed the illustrated album cover, « Columbia » presented the LP format to the public. The advantage over the 78 rpm album was 1st of all the increased capacity. A Symphony on 4 x 78 rpm records could now be engraved on a single long-playing disc. The new medium did not need the fat, heavy

albums any longer but could do with a simpler sleeve. Many standard sleeves for 78 rpm records in albums were made of « Kraft » (brown) paper, folded together and glued either at the spine and top, or at the top or bottom and, as some state, with a strip folded inside the sleeve. If this method was applied to sleeves for the new LP record, it could damage the vinyl. (In my collection of 78's, all albums and sleeves, post- and pre-War, have so called flip-back seams, this means that the seams or strips were glued on the outside instead of the inside !)

Now, a new sleeve had to be designed for the LP. « Columbia » asked Steinweiss to design a cover specifically for a single Long-Playing Record. That is what he did. He also designed the box-set, both for 33 rpm records and for shellac as is shown in the picture of Set MX 291.

Alex Steinweiss (born March 24, 1917, in Brooklyn, New York) graduated from Abraham Lincoln High-School and was trained by Leon Friend, the school's 1st art department chairman. Young, Alex received a scholarship from Parsons School of Design (New York) . He graduated in 1937 and was, for 2 years, assistant to Joseph Binder. In 1939, he was retained as Art Director at « Columbia » Records, and was appointed Advertising Manager for « Columbia » Records, in 1943. From 1943 until the end of the War, he was Exhibits Engineer in the U.S. Navy « TADC » (Tactical Air Direction Center) . In 1945, he settled as a free lance designer and consultant, painter and ceramist, working for a variety of companies and industries, including « Columbia » Records, and was a free lancer ever since. In 1981, he was appointed to the Board of Trustees of the Ringling School of Art, Sarasota, Florida. He was appointed honorary member of the Board of Directors of Asclo Opera, also in Sarasota. Numerous are the entries in reference books, and articles in magazines, beginning in 1940, in « Printer's Ink » (1940) ; « Art and Industry » (1942) ; « Who's Who in America » (supplement, October 1943) ; « Down Beat » (1947) ; « Graphis Annual » , « Professional Cartooning » , « Modern Publicity » , etc. He exhibited in galleries and museums in the United States and Europe (Great Britain, France, Germany, and other countries) . Right from 1939 on, he received many awards, a total of at least 20, the last was in 1993, in Sarasota, where he was honoured by Temple Emanu-el along with 9 other Sarasota visual artists.

(Image) The 1st design was a sleeve made of rather thin « Kraft » paper with the opening at the top (1948) .

Later, Steinweiss came-up with the folded cardboard which became the standard of the industry, in the United States. His basic design was soon varied upon (in all sorts of forms with the fold at the spine ; the 2 separate sheets with a re-inforcement at the spine ; and / or a re-inforcement at the top and bottom seam) , but it remained, in essence, the same, up to this day.

Generally, a larger sheet with the printed art was folded and glued over the edges. The square sheet with the liner notes was glued on the back, as the drawing shows. The reverse way was also done : the sheet with the liner notes, larger than the actual cardboard, was folded over the edges and the square sheet with the artwork was glued on the front. In some designs, the top and bottom seams were re-inforced with a small strip of some strong fabric which was glued into the seam.

In Europe, various solutions were devised. Early Dutch « Philips » covers were of the gatefold kind, as were several « VOX » productions from Great Britain. « Deutsche Grammophon » had the gatefold with the record compartment glued at the edges with blue linen tape. The records were slipped into a compartment made of somewhat less rough

paper. « Electrola » had a gatefold similar to that of « Deutsche Grammophon » , also later lined with a plastic sheet (polyurethane ?) , however not stitched but glued at the edges and the seams bonded with a light colored linen tape.

In later editions of « Deutsche Grammophon » , from about 1954 on, the gatefold had the stitched compartment lined with plastic sheet. This design had an appeal of quality but, many times, it was the cause of a damaged, scuffed or scratched record as the LP had to be grabbed at the periphery and pulled-out of the flat opening of the compartment. Often, the sheets were not opened correctly and the record was slipped in wrongly. The best way to go about is to place the right part of the cover on a flat surface, open the gatefold, then separate the plastic lining and gently take-out the record. Form follows function. In hindsight, this Adagio did not entirely apply to the « Deutsche Grammophon » covers. The designers may have thought differently at the time, the same as so many designs of today forget about the functionality. Go to the super-market and get irritated by products with a confusing, weird packaging, so the client gets lost. Or browse the world-wide web and stumble upon several didactically ill designed pages which take-up too much time for the visitor who has to find-out and understand the way of thought of the person who built the page and who makes navigation more difficult than is, in fact, necessary. Not with Alex Steinweiss. His design solutions are practical. His artwork is communicative, almost interactive in the modern sense, because of balanced composition and fine detail.

The 7 ", 10 " and 12 " of the popular « Polydor » records had simple covers, also stitched at the sides, the opening at the top. This was, in fact, a follow-up of the heavy felt-like covers of the 78 rpm quality labels from before World War II which were stitched also at the sides.

Later « EMI » , « Decca » and « Philips » , in England, and Dutch « Philips » were put in so called flip-back covers. In Germany, « Telefunken » and « RCA » had also a folded cover. The fold was at the bottom and the sides were glued together. The opening was at the top.

As said, in the United States however, many « Columbia » LP records (and in the beginning those of most manufacturers) were put into flimsy, all purpose sleeves with a basic graphic design. It sufficed to print the names of the artists, the title and the reference number on the front and some liner notes or a list of other available records on the back. Many early « Remington » releases, in 1950 and 1951, were also slipped into thin, floppy all purpose, generic sleeves with only different titles printed on the front. Some of the early recordings had already their own art created specifically in relation to the music.

(Image) The earliest « Remington » release of Tchaïkovsky's Symphony No. 6 conducted by H. Arthur Brown (RLP-199-13) in a floppy paper sleeve, yet, already with specific artwork.

(Image) A pre-Steinweiss cardboard cover of the recording of Hans Wolf conducting Symphony No. 2 by Johannes Brahms on RLP-199-19. Cover by Sherman Alpert.

(Image) The pre-Steinweiss cover of RLP-199-50 with Claude Debussy « Preludes » played by Edward Kilenyi.

(Image) The later cover for Debussy's « Preludes » , Book I, designed by Curt John Witt in the new Steinweiss set-up.

Many of the designs for the early « Remington » red-label productions were made by a man named Freeman. Other names that came-up were of Sherman Alpert, Raboni, and for « Plymouth » , it was Roy E. La Gione. When profits had been made, the product's appeal could be improved upon to further boost the turnover. Now, new sleeves were designed by someone whose initials were E.D.L. , by Einhorn and already by Curt John Witt who also made many covers for the « Plymouth » releases which often contained the recorded material originally issued on « Remington » . Instead of pictures of the artists and listings of other recordings available, now, the covers had liner notes. As no initials or a name of the author was mentioned, it is unclear who wrote the liner notes. It is possible that, also, some were written by George Curtiss, Don Gabor's cousin and managing director of the Webster pressing plant in Massachusetts.

As the competition was growing, producer Don Gabor was convinced that he needed the full attention of the buyer and that he should have covers that were well-designed and that the style should have distinctive features in order to be recognized so the discs would be able to compete with the products of the big companies. So why not ask the man who designed the covers for « Columbia Masterworks » , Alex Steinweiss, to develop a corporate image and a basic design for the covers and the label of « Remington » records.

Alex Steinweiss designed a new basic layout for the label, the covers of Remington LP's, and for the company's business presentation. In fact, Steinweiss designed a complete corporate image for Don Gabor's company. He designed the 3rd « Remington » label, the black-gold label with the letters « REMINGTON » placed in boxes arranged in a circle at the periphery of the label, including a box with a crown. Above, the nomenclature (in the upper-half of the label) the text « A Don Gabor Production » was placed in Steinweiss hand-drawn lettering, later copyrighted as « Steinweiss Scrawl » .

The same elements adorned the covers. On the left, the letters « REMINGTON » were placed in boxes in a vertical row, topped by a box with the same « A Don Gabor Production » and, at the bottom, a box with the crown. Furthermore, the logo with laurels was replaced by a new oval emblem with the text « Complete Audible Range Reproduction » , a logo that was to suggest the same quality as « Full Frequency Range Recording » or « ffr » (English « Decca » and « London ») , « New Orthophonic High-Fidelity » (« RCA ») , « Living Presence » (« Mercury ») , Full Dimensional Sound (« Capitol ») .

Designed by Alex Steinweiss : « A Don Gabor Production » , the crown, the vertical row of boxes which spelled « REMINGTON » , plus the heading on the stationery (and other documents) with the slogan « music for millions » , the capital « R » on the catalog with the « Remington » logo, and the black and gold sticker with the important text « factory sealed » , they were, from July 1952 on, the elements defining the corporate image of « Remington » Records Inc. The « Musirama » recordings were announced in the 1953 catalog and the new label was introduced in the following year.

When better recordings were made under the supervision of both László Halasz and Don Gabor, and improved

microphone placement was used (and probably devised) by Gabor's technician Robert Blake (Blake later recorded for the « Everest » label as a few covers indicate) . This microphone technique was named « MUSIRAMA » , indicated by a triangular logo put on the cover. « MUSIRAMA » was also added to the label. The earlier « A Don Gabor Production » logo with laurels was replaced by the atomic symbol and the wording « 3 dimensional sound » .

The graphics of the labels are extremely beautiful because of the combination of a serif typeface for the label name (« REMINGTON ») and a sans serif, gothic type for reference numbers and the description of the contents of the recording. Steinweiss also designed a basic layout for the back of the cover to complement the new style of the « MUSIRAMA » editions : frames, typefaces for titles, liner notes and reference numbers, positioning of logo, etc.

Alex Steinweiss is noted for his « Columbia » covers and one easily gets the impression that this was the only label he worked for. But it is significant that he designed the covers for other labels as well. And he worked with other designers and artists like Curt John Witt (later covers indicate « Curt John Witt Design House » ; he also designed for « Allegro Royale » and « Opera Society ») , Leonard Slonevski, Watty and Otto Rado. And Albitz and H. Kaebitz. From Kaebitz's hand is the cover of « Symphony fantastique » . It displays a sinister purple color, and a cross adorned with faces. He also designed the covers for the « Young Violinist's Edition » of Alice and Theodore Pashkus. Albitz is the artist of Kilenyi's Franz Liszt album where on a purple background the shapes of a grand piano and candles with flickering flames indicate the Romanticism which was seen a couple of years earlier in the 1945 biopic of Liszt's contemporary Chopin, « A song to Remember » , where Merle Oberon (as George Sand) walked into the non-lit room and places the candelabras on the grand piano, thus revealing that Frederick Chopin (Cornel Wilde) was playing instead of Franz Liszt, what everybody expected. (The piano part was played by José Iturbi) .

Don Gabor and László Halasz supervised the « MUSIRAMA » recordings made with the « RIAS » Symphony, in Berlin. It is not sure if Gabor was present during all recordings, but it is known from the « Varèse-Sarabande » , « The Remington Series » , that Gabor visited Berlin in any case, on several occasions, while Halasz was always present when recordings of the Orchestra were made. At times also, « Remington » recording engineer, Robert Blake, traveled to Berlin.

Both Gabor and Halasz were of European origin and they certainly took part in the Berlin cultural life after production hours. There was still a lot of suffering going on, because of the vast destruction of the city during the years of War. But there was also a new « élan » to rebuild Berlin and its culture, and a new Germany. The will to move forward and make things better was also illustrated in 1953 with the up-rising in the Russian sector. That was the Berlin in which Gabor and Halasz arrived and were going to make recordings in 1954, in West Berlin.

Gabor and Halasz were moving in artistic circles meeting other producers (for example, those of the Bertelsmann firm) , radio people (when negotiating the recording of the Glazunov Violin Concerto with Roman Totenberg) , musicians, various conductors they engaged, and artists. In this way, they got acquainted with the artistic and intellectual life in Berlin of 1954. It is very plausible that they met with Ruth Geiss who was married to Hans Albitz. Hans and Ruth Albitz were a young designer couple in their early 1930's, at the time, and had made a name in Germany already.

It is known that Gabor (together with Steinweiss) supervised the creation of record covers. Records were pressed in the « Remington » pressing plant, in Massachusetts. The covers were printed there as well. Spending time in Berlin making recordings would postpone several releases of new material. And that is why Gabor could have asked the Albitz couple, or specifically Ruth Albitz, to do a few covers for recordings that were in the making or had been done with the « RIAS » Symphony. Another reason could be that Gabor always had an eye for the unusual to have the « Remington » label stand-out. Covers designed in Europe could add to the quality. And, on top of that, Gabor loved art.

The covers for the recordings of the « RIAS » Symphony Orchestra with Manuel Rosenthal, Edward Kilenyi and Jonel Perlea, and the recording with Gerhard Becker, bear the name Albitz. Although there are American people with the name Albitz, these covers must have been designed by the Albitz couple, and specifically the Gerhard Becker recording by Ruth Albitz. The style of that cover reminds one of the cover for the book, « Sei Schön und Charmant » (Be Beautiful and Charming) , by author Alma Archer, with drawings by Ruth Albitz-Geiss. The influence of her husband is seen in the more formal designs.

Note that the cover for the recording of French Overtures conducted by Gerhard Becker does not indicate the designer, and that the cover for the orchestral Medley from « The Beggar Student » , also conducted by Gerhard Becker, was designed by Otto Rado.

Gabor could have followed the same procedure in case of the covers for the recordings of George Sebastian (« Symphonie fantastique » , « Wagner Overtures » , « Wagner Favorites ») . This would indicate that H. Kaebitz is also a German graphic designer, recruited during one of Gabor's stays. Kaebitz is also responsible for the cover for the recording of « la Boîte à Joujoux » conducted by Manuel Rosenthal. H. Kaebitz made the covers for the « Young Violinist's Series » (edited by Shermont and Schulhof) as well.

Rudolph de Harak (1924-2002) designed 3 covers for Don Gabor, 2 for a « Remington » releases and another for a « Pontiac » release, around 1952. He later became famous for designs for the Metropolitan Museum, the United States Pavilion at the Osaka World Fair, for « Man Planet Space » during Expo 1967, in Montreal. He also designed the « Quadra » typeface and more than 400 book jackets for McGraw-Hill's book division.

Also an artist named Riser provided record jacket art.

Steinweiss himself designed covers, and he coordinated the work of the other artists as well. In the beginning, existing covers were adapted to the new layout. But as soon as new recordings were to be released, new artwork was made and even particular covers that were already restyled, were replaced by covers with new artwork. The most significant example is Edward Kilenyi's recording of the « Chopin Waltzes » which could be obtained in (at least) 2 different editions.

Another noted cover by Alex Steinweiss for « Remington » (R-199-126) with the « Steinweiss Scrawl » typeface in abundance : violinist Michèle Auclair plays « Kreisler Encores » accompanied by pianist Otto Schulhof.

The designs made by Steinweiss for « Remington » are not always as elaborate as most of the covers he did for «

Columbia » Records. But there are exceptions of course. An example is the beautiful cover for R-199-128 with violinist Michèle Auclair and cellist Gaspar Cassado playing gems.

However, the similarities in style are obvious. The « Remington » covers have an originality of their own which is also brought about by the vertical logo (designed by Steinweiss) , on the left of the cover, which had to be « integrated » in the artwork. Integration also applied to the triangle of the « MUSIRAMA » logo which was added later on.

The designs of the « Remington » covers are, at times, a bit simple and reflect a somewhat childish optimism, one could say. To a large extent, this style was imposed by the technique of plate production and the printing process available in those days, a technique which had its restrictions. The intensity and shade of colours varied as in those days the « Pantone Matching System » (or PMS) - which was devised by Lawrence Herbert, in 1963, and has been the reference for designers, art directors, and printers ever since - did not yet exist. The mixing of the paint was not always done in the same manner. So, if you encounter a pale cover, there is no deliberate argument behind it. It is just a print from ink / paint of a different mix.

Many covers witness the personalities of the various designing artists who (often guided by Steinweiss) and reflected the nature of the music in their work.

(Image) A « golden » laminated cover by Steinweiss at the occasion of the 5th Anniversary of « Columbia » 's Long-Playing record (September 1953) , with popular music of Tchaïkovsky conducted by Eugene Ormandy. The style for the LP's of « Columbia » is often more sophisticated and more serious by the use of darker tones. By exception, this cover has the designer's name written in his famous « scrawl » which is unusual for « Columbia » covers.

As free lance art director of « Columbia » , Alex Steinweiss also supervised the work of other artists like he supervised several designers for the « Remington » label.

(Image) Cover of Gershwin's Concerto in F with pianist Oscar Levant and Andre Kostelanetz conducting the Philharmonic Symphony Orchestra of New York on « Columbia » (ML 4025) is by artist Velde and created in 1950, more or less in the Steinweiss vein.

Steinweiss's covers distinguish themselves by the hand-writing (the « Steinweiss Scrawl ») : names of artists, location of recording, the works recorded. So, even if his name is not mentioned, the original artist is generally recognized. Steinweiss is the one who, at times, uses more pastel colours and fine lines as for the covers of « Scheherazade » with the « RIAS » Symphony Orchestra and the cover of « Piano Encores » .

Publisher « Taschen » , from Los Angeles, prepared a new publication about Alex Steinweiss and his work : « The Inventor of the Modern Album Cover » compiled and written by Kevin Reagan, Steven Heller and Alex Steinweiss, published in October 2009. It is a celebration of 90 year old Alexander Steinweiss who personally signed every book (which has the shape of an old illustrated 78 rpm record album but is somewhat larger in size) . The book itself is extremely well-designed and printed, and is overflowing with innumerable reproductions of covers and other Steinweiss graphics.

(Image) Curt John Witt's cover design for « The Opera Society » recording of Gluck's « Orpheus and Eurydice » (MI42 OP25) .

Curt John Witt who did many covers for « Remington » , has his own signature of style. His designs initially have calmness and simplicity like the cover for Beethoven's « Pastoral » Symphony. He also designed one of the covers for the « Waltzes of Chopin » (R-199-82) . Later on, his designs have bright and intense colours and straight lines : Chopin's « 4 Scherzi » played by Jorge Bolet and the recording with music of American composers Ward and Stein. He just uses a few colours evoking the modernism of Gershwin's Concerto in F. He could have been the artist who designed the Prokofiev cover on which no name is mentioned. Some covers just state Curt John Witt, while other covers mention : « Design House - Curt John Witt » . Witt worked for other labels as well. He designed the cover for « The Opera Society » 's edition of the 2 x 10 in. LP-set in a gatefold of Gluck's « Orpheus and Eurydice » performed by The Netherlands Philharmonic Orchestra and Chorus under Nicolas Goldschmidt and Dutch singers Léon Combé, Corry Bijster and Anette de la Bije. (« The Opera Society » was a label of the « Concert Hall Society / Musical Masterpieces Society » .) His work can also be found on many covers of Eli Oberstein's Pseudonyms on « Allegro / Royale » releases.

The cover Otto Rado did for « Westminster » 's release of Rimsky-Korsakov's « Scheherazade » conducted by Argeo Quadri and the front of the album of the « Saint-Matthew Passion » conducted by Hermann Scherchen, also for « Westminster » .

He also did the cover for « Urania » (7112) , released in 1954, with Fritz Kirmse performing Malipiero's Violin Concerto with Rudolf Kleinert conducting the Orchestra of Radio Leipzig, and Saschko Grawiloff as soloist in Rakov's Violin Concerto with the Berlin Radio Symphony Orchestra conducted by Arthur Rother.

Slonevski and Wattly use styles which have a more common and plain quality if compared to the other, brighter designs. And Rudolph de Harak designed in a sober style.

On the cover of the recording of Dvořák's 4th Symphony (today, the 8th) , designer Otto Rado beautifully expressed a pastoral mood. In that way, he accentuates the sense of beauty. His love for the use of gold can also be seen in the cover for « Westminster » 's 1953 « Scheherazade » release (WL 5234, Argeo Quadri conducting) . For « Westminster » 's recording of Bach's « Saint-Matthew Passion » , under Hermann Scherchen, he created a simple illustration with an added perspective of the divine light (WAL 401) . Rado also worked for the « Urania » label as illustrated by the release of the Violin Concertos of Rakov and Malipiero. Extraordinary is his art for the 3 LP « Remington » box-set of Verdi's « Aida » conducted by Franco Capuana. That is a collectible item for reasons of both performance and cover design.

An example of (obviously) a new creative phase in the output of Alexander Steinweiss : The cover of the recording of Benjamin Britten's « les Illuminations » and Norman Dello Joio's « Meditations Ecclesiastes » . Signed in the famous « Steinweiss scrawl » as used for early « Columbia » and « Remington » records.

(Image) Janice Harsanyi, Soprano, and the Princeton Chamber Orchestra conducted by Nicholas Harsanyi - « Decca » (DL 710138) . The arrangement of the label name and graphic motifs, in a circle, was more or less initiated by Steinweiss in the creation of the style for the « Remington » labels. From then on, this arrangement is a trait of Steinweiss's style. He applied the same idea in the labels for American « Decca » . The inner sleeves have a luxurious design explaining to the eye that it is about a recording in « Decca » 's « Gold Label » Series.

The very personal style of Alex Steinweiss is also seen in the early album covers for Bob Whyte's « Everest » records and the design of the early labels of the « Everest » releases. Again, he arranged the label's name in a circle and he choose specific colours. To add to the significance of the « Everest » releases, the label mentioned « A CERTIFIED STEREO-MASTER RECORDING » (somewhat like the « CARR » emblem and the « MUSIRAMA » logo on the « Remington » labels) . The early « Everest » issues had this very distinctive basic design, the specific fonts included.

The silver / green / black label was the original label designed by Steinweiss and matched the basic layout for the covers with 2 blue stripes. The same typeface was used on label and cover. Both the box of Gustav Mahler's 5th Symphony with Rudolf Schwarz (SDBR 3014-2) , and the cover of « Around the World in 80 Days » (SDBR 1020) state : Cover design by Alex Steinweiss. , as does the cover of Leopold Stokowski conducting Villa-Lobos' Masterpiece « Uirapuru » (SDBR 3016) .

Positioning a record label in the market is not just done by hiring able artists and selecting interesting repertoire. It is the total package that counts. In order to catch the eye of the prospective buyer, « Everest » started with the most luxurious album design : silver back, silver inner sleeve with a dowel for the release of Raoul Poliakin's album with « Waltz Masterpieces » (SDBR 3025) .

In the long run, it turned-out to be an expensive construction to manufacture. But not only that. The opening of the inner sleeve was not at the top « à la française » , but positioned at the spine of the cover. In practice, the record could force itself through the spine and easily damage cover and record.
(Image) Leopold Stokowski conducts Villa-Lobos' Masterpiece « Uirapuru » (SDBR 3016) . Steinweiss cover.

The label for the Khachaturian Piano Concerto with Peter Katin and Hugo Rignold had a less elaborate label ; less costly in creating and printing it (SDBR 3055) .

The layout of the liner notes about the music and performers consisted of 3 colums. The technical information was also framed in 3 columns but printed in a different font.

When only stereo compatible issues were released the dominant indication « STEREO » was omitted as the cover of the « Petrouchka » recording by Sir Eugene Goossens shows (SDBR 3033) . But then, also, the quality of the pressings became less and less and eventually the label became the budget label where quality of Mastering and vinyl did not matter and « Everest » lost the glory it originally had.

The labels on the « Columbia » records were actually simple and plain. They followed a common pattern. But that was going to evolve. In this context, it would be logical to assume that the later labels for « Columbia » , mentioning

composers, works, and performers, reference numbers, Side 1 and 2, etc. were designed by Alex Steinweiss as well. That is however not the case. The famous « Columbia » « 6-Eye » labels were created by famous designer Sadamitsu Neil Fujita when working for « Columbia » Records in the 1950's. He started off as a painter but chose for design to make a living and designed for « Columbia » . After he had left « Columbia » , in 1957, he worked for « Command » Records, and various publishing houses.

The application of artwork and the use of very distinctive graphics for the early « Everest » covers is the more remarkable while, by that time, the trend was gradually changing towards the use of photographs combined with graphics and finally just using pictures with lettering.

In the early years of advertising, objects and people were depicted in drawings in black and white and, later, in color.

When new, more cost effective printing techniques became available, art directors and copywriters started to work together with photographers who were commissioned to shoot photos along the lines of the art director's concept. Gradually, the graphic artist was replaced by the photographer completely. The art director designed the basic layout and chose the picture and the various typefaces. This trend was initiated by « RCA » , in the early 1950's, and was followed by many a record company.

The cover of « RCA » (LM-1815) « With Love From A Chorus » was listed in September 1954. It set the trend of using photography instead of graphics and specific artwork.

Famous are the covers of Ravel's « Daphnis et Chloé » performed by the Boston Symphony under Charles Münch (LM-1893) , from 1955, and « My True Love Sings » (LM-1998) , released in 1956.

« Victor » (LM-1817) from 1954 with an inspiring, sexy photograph covering « Gaité parisienne » performed by the Boston « Pops » Orchestra conducted by Arthur Fiedler. This recording was one of the 1st « RCA » stereo recordings but could only be released as a « Living Stereo » issue, in 1958, when the stereo format was launched. Later, another recording was done with Fiedler and released on LSC 2267 with a new cover.

The earliest examples of the use of photographs exclusively can be found on several « RCA » covers. From 1954 is the release of « With Love From A Chorus » (LM-1815) , sung by the Robert Shaw Chorale. Also famous is the cover of Ravel's « Daphnis et Chloé » by the Boston Symphony Orchestra and the Robert Shaw Chorale under conductor Charles Münch (LM-1893) , from 1955. It has a distinct new style, as has the « RCA » cover of the 1956 release of « My True Love Sings » again by the Robert Shaw Chorale (LM-1998) . From then on also, older recordings were re-issued in covers adorned with photographs. This was, however, not the case with the release of Offenbach's « Gaité parisienne » conducted by Arthur Fiedler of which there was an earlier recording from 1950 issued on LM-1001. The release on LM-1817 was a new recording and had a sexy picture of a voluptuous leg of a « can-can » dancer.

The early designs with the Robert Shaw Chorale on « RCA » , from 1954 and 1956, may have inspired many a photographer and designer, like famous Dutch photographer Paul Huf when he made the covers for the « Philips » S-L Series with model Ann Pickford from England and typography by Harry van Borssum, launched in 1956.

Proof of this inspiration could be Huf's cover for the Piano Concertos of Franz Liszt performed by pianist Cor de Groot and the Recidency Orchestra conducted by Willem van Otterloo, reminiscing the lady in red on the early « RCA » cover. The same applies to his cover for « Ballet Music » by Léo Delibes and Charles Gounod with conductor Jean Fournet. Nevertheless, Paul Huf's is a very artistic and imaginative, and above all a very original style. In a similar style is the photography for the « Philips » S-L edition of « Scheherazade » played by the Philadelphia Orchestra conducted by Eugene Ormandy.

« Columbia » naturally had covers designed in the same vein which was pioneered by « RCA » as shows the late release on LP of Oscar Levant's Gershwin recordings originally made in the 78 rpm era. The photographer was Hal Reif.

(Images) « The Huckle-Buck » and « Robin's Nest » : 2 different covers for Buck Clayton's most famous « Jam Session » on « Philips » (B 07022 L) : Buck Clayton and Joe Newman (trumpets) , Urbie Green and Henderson Chambers (trombones) , Lem Davis (alto sax) , Julian Dash (tenor sax) , Charlie Fowlkes (baritone sax) , Sir Charles Thompson (piano) , Freddie Green (piano) , Walter Page (bass) , and Jo Jones (drums) .

An example of the new trend to use photography in combination with graphics, and the use of plain photography is the release by « Philips » of the « Columbia » recording CL-548 which was 1st issued in the spring of 1954. The early hybrid design (graphics and pictures) of « Philips » B-07022-L, was eventually replaced by a powerful picture of Buck Clayton playing the trumpet. The 2nd edition was pressed from new plates and released around 1957. Although Alex Steinweiss already combined graphics and bits of photographic images in the 1940's, on the 78 rpm albums.

In the late-1950's, many old « Remington » recordings had a new disguise with a photograph on the cover and were now available on one or several of Gabor's other labels like : « Masterseal » , « Paris » , « Webster » , and « Palace » . In 1958, the « Remington » label was discontinued.

(Image) Cover of « Palace » M-601 with Tchaïkovsky (« Romeo and Juliet » Overture) and Grieg (« Peer Gynt » Suite No. 1) , played with the Viennese Symphonic Orchestra under fake conductor Kurt Baumann, a substitute for Kurt Wöb (in the Tchaïkovsky) as well as H. Arthur Brown (in the Grieg) .

When Don Gabor had revived his « Continental » label, in the 1960's, he once in a while issued a beautiful gatefold edition like the disk with « Gypsy Music » played by Markoff and his Romany Strings (CST-2005) .

After the craze of using photography had more or less passed, new generations of artists were designing labels and covers and corporate house-styles. Now, all styles and techniques were used, side by side, many times inspired by the pioneers of the early days.

Many record collectors and artists regret that the small size of the jewel case of the CD gives less opportunity to make an artistic cover. But, within the restrictions, there are quite a few remarkable CD covers and booklets. Yet, the CD with artwork and the small lettering is sometimes qualified as neat or cute, while an LP cover can be utterly

impressive.

Remarkable is that the great Alex Steinweiss was the creator of the basic design for a budget label like Don Gabor's « Remington » LP records.

He did this from 1952 on, till about 1958, when the « Remington » label ceased to exist. By doing this, he added to the importance of the label and made « Remington » records easily recognizable. His basic concept had to be filled in by other artists and designers as well. He gave them enough freedom to express their own artistry.

...

The Mendelssohn family is mercilessly persecuted during the reign of terror of the 3rd « Reich » .

1938 : The National-Socialists liquidate the long standing banking business of Mendelssohn's family (Mendelssohn & Co.) . Some of Mendelssohn's descendants changed their names to something less Jewish and went into hiding. Rather than be arrested by the « Gestapo » secret police, Elisabeth Westphal (1865-1942) and Marie-Louise Hensel (1894-1942) committed suicide.

1939

17 janvier 1939 : Le chef Siegmund von Hausegger dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Le concert a lieu à Berlin.

16 février 1939 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la première de la version originale de la 2e Symphonie d'Anton Bruckner. Il s'agit du 14e concert de la saison.

12 mars 1939 : Le chef Bruno Kittel dirige le « Te Deum » de Bruckner avec l'Orchestre philharmonique de Berlin, accompagné de son propre ensemble : le « Bruno Kittel'scher Chor » . Les solistes : Tilla Briem, Hildegard Hennecke, Heinz Marten, Fred Drissen. À l'orgue : Friedrich Kausch.

22 mars 1939 : Le chef Karl Böhm dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Il s'agit d'un concert d'abonnement.

1939 : Vente par Lili Schalk (la veuve du grand chef d'orchestre Franz Schalk) de manuscrits du Finale de la 9e Symphonie d'Anton Bruckner à la Bibliothèque nationale autrichienne, à Vienne.

1939 : Le chef Eduard van Beinum dirige, à 2 reprises, des Symphonies d'Anton Bruckner avec le « Concertgebouworkest Amsterdam » .

Eduard van Beinum

Le chef d'orchestre néerlandais Eduard van Beinum est né le 3 septembre 1900 à Arnhem et est mort le 13 avril 1959 à Amsterdam.

Il étudie le violon et le piano dès son plus jeune âge. Il devient l'élève de Sem Dresden au Conservatoire d'Amsterdam. Il est engagé comme violoniste dans l'Orchestre d'Arnhem, en 1918, avant d'en devenir le chef, de 1927 à 1931. Puis, il rejoint l'Orchestre du « Concertgebouw » d'Amsterdam comme chef assistant de Willem Mengelberg jusqu'en 1938, date à laquelle il devient chef principal à ses côtés. Il va lui succéder de 1945 jusqu'à son décès inattendu lors d'une répétition à seulement 58 ans.

Sa carrière internationale le conduit à effectuer de fréquentes tournées en Europe et en Amérique. En 1947, il devient chef de l'Orchestre philharmonique de Londres mais revient très vite à Amsterdam afin d'y assumer seul la direction musicale. En 1956, il est nommé chef de l'Orchestre philharmonique de Los Angeles, mais renonce à ce poste pour revenir en Europe.

Il reste bien moins connu que son prédécesseur Willem Mengelberg ou son successeur Bernard Haitink, en raison d'une direction Classique et respectueuse de la partition.

Avec une technique claire et analytique, Eduard van Beinum a souvent défendu les grandes œuvres contemporaines. Il fut aussi un très grand interprète d'Anton Bruckner. On retiendra 2 disques superbes, les 8e et 9e, avec l'Orchestre du « Concertgebouw » d'Amsterdam.

...

The Dutch conductor Eduard van Beinum was born on 3 September 1901 in Arnhem, Netherlands, and died on 13 April 1959 in Amsterdam.

He received his 1st violin and piano lessons at an early age. He joined the Arnhem Orchestra as a violinist, in 1918. His grandfather was conductor of a military band. His father played the double bass in the local Symphony Orchestra, the « Arnhemse Orkest » (later, « Het Gelders Orkest ») . His brother Co van Beinum was a violinist, and the 2 brothers performed as a violin - piano duo in concerts. As a student at the Amsterdam Conservatoire, he gained conducting experience with several concerts by amateur ensembles in Schiedam and Zutphen. He also conducted concerts by the choir of the church of Saint-Nicholas in Amsterdam.

Eduard van Beinum was the conductor of the Haarlem Orchestral Society, from 1927 to 1931. He 1st conducted the Amsterdam « Concertgebouw » Orchestra, in 1929. He became 2nd conductor of the « Concertgebouw » , in 1931, under the supervision of Willem Mengelberg. In 1938, he was named co-principal conductor, alongside Mengelberg. After World War II, Mengelberg was dismissed as principal conductor because of controversy over his (still-disputed) behavior and attitude towards the Nazi occupiers in the Netherlands. According to Kees Wisse, van Beinum « detested the Nazis and kept himself as aloof as he could » . Van Beinum did receive a reprimand after the post-War de-Nazification activities, but this was not so severe as to keep him from his post with the « Concertgebouw » . Van Beinum remained as sole principal conductor of the Orchestra after the War.

In 1947, he took-over the leadership of the London Philharmonic Orchestra, but left after 2 successful seasons. According to Michaël Kennedy in his biography of Sir Adrian Boult, van Beinum was « not well », which led the London Philharmonic Orchestra to seek Boult as a successor to him. In general, van Beinum suffered from health problems, including a heart condition, which left him unable to conduct for much of the 1950-1951 season of the « Concertgebouw » Orchestra.

Eduard van Beinum made his U.S. guest conducting debut, in 1954, with the Philadelphia Orchestra. He took the « Concertgebouw » Orchestra on its 1st American tour, later in 1954. In 1956, the year of van Beinum's 25th anniversary with the « Concertgebouw » Orchestra, he was invested as a Grand Officer of the Order of Orange Nassau, and also received an honorary doctorate from the University of Amsterdam. Outside of the Netherlands, he also served as music-director of the Los Angeles Philharmonic, from 1956 to 1959.

Eduard van Beinum suffered a fatal heart attack on 13 April 1959 on the « Concertgebouw » podium while rehearsing the Orchestra for a performance of Johannes Brahms' Symphony No. 1. He was buried in Garderen, located in the Veluwe region, where he maintained a residence. After his death, the Eduard van Beinum Foundation was established in 1960.

Eduard van Beinum was married to Sepha Jansen, a violinist with the « Concertgebouw » Orchestra. In 2000, their son, Bart van Beinum, published a book about his father, Eduard van Beinum, over « zijn leven en werk ». Van Beinum's recordings with the « Concertgebouw » Orchestra are available on the « Philips » and « Decca » labels.

...

Born in Arnhem, in 1901, Eduard van Beinum mastered several instruments by the age of 14, with a particular emphasis on the piano. By the time he was 16, he was playing viola in an Arnhem based Orchestra led by his father. After entering the Amsterdam Conservatoire, Beinum began to conduct local choruses and provincial Orchestras throughout the Netherlands. Beinum's talents as a pianist brought him to the Amsterdam « Concertgebouw », in 1927, and he made his debut as a guest-conductor there, in 1929. In 1931, he was named to the post of assistant to chief conductor Willem Mengelberg. In 1938, Eduard van Beinum was promoted to joint leadership of the « Concertgebouw » alongside Mengelberg, but did not take full control of the Orchestra until 1945 when Mengelberg was suspended from his post and exiled after being declared a Nazi collaborator.

Musicians responded strongly to Beinum's leadership. He represented the antithesis of Mengelberg's autocratic manner. Beinum preferred to work with an Orchestra in a collaborative sense, and his evenhanded approach was what the « Concertgebouw » needed in the post-War period, when tensions were running high. In 1949, Beinum was named principal conductor of the London Philharmonic, premiering several works of Benjamin Britten and encouraging the efforts of aspiring composer Malcolm Arnold. Beinum took the « Concertgebouw » on a successful tour of the United States, in 1956, dividing the conducting duties with Rafael Kubelik. Beinum also accepted the job of musical director of the Los Angeles Philharmonic Orchestra, beginning in 1956. It was during a rehearsal with the « Concertgebouw », in April 1959, that Beinum suffered a fatal heart attack at age 58.

Beinum is first heard in radio air checks from 1939, and his full-fledged recording career did not get underway until « Telefunken » recorded him with the « Concertgebouw », in November 1941. Beinum made-up for lost time quickly at War's end, recording frequently and well for the English « Decca » and « Philips » labels, primarily with the Amsterdam « Concertgebouw » and the London Philharmonic. His recorded output is well invested in Romantic literature, and his interpretations of Beethoven's « Die Geschöpfe des Prometheus » and Bruckner's Symphony No. 7 are justly famous. But Beinum was also greatly interested in the contemporary music of his time, making many first recordings of works by Willem Pijper, Alphons Diepenbrock, Henk Badings, and Hendrik Andriessen, in addition to those of Béla Bartók, Benjamin Britten, and Igor Stravinsky.

...

Eduard van Beinum's family was very musical, his father being a double-bass player in the Arnhem Orchestra. Eduard learnt to play the piano, violin and viola, and, by the age of 16, he was performing in the viola section of his father's Orchestra. His elder brother was himself a violinist and choir Master, and he taught Eduard the rudiments of music. Eduard went on to study at the Amsterdam Conservatory, where a performance that he gave as a pianist of Beethoven's Piano Concerto No. 1 drew a favourable response from the academic staff. His principal interest however was conducting, and he launched into this by directing amateur choirs and orchestras, notably at Schiedam and Zutphen. In 1927, he was appointed as conductor of the Haarlem Symphony Orchestra. Here, he learnt the back-bone of the orchestral repertoire and conducted many Dutch contemporary works. He left Haarlem for Amsterdam, in 1931, when he was appointed the 2nd conductor of the « Concertgebouw » Orchestra, with which he had already appeared as a pianist and guest-conductor.

At the « Concertgebouw », he was able to observe not only the legendary chief conductor of the Orchestra, Willem Mengelberg, but also its numerous distinguished guest-conductors, such as Bruno Walter and Pierre Monteux. He maintained a strong individual profile and appeared as a guest abroad, notably with the Leningrad Philharmonic Orchestra, in 1937. In 1938, he was appointed principal conductor of the « Concertgebouw » Orchestra, now working alongside Mengelberg. Following the end of World War II and the ban on conducting imposed upon Mengelberg as a result of his pro-Nazi stance, van Beinum took-over the musical direction of the « Concertgebouw » in 1945, remaining as chief conductor of the Orchestra for the rest of his life. In 1946, he happened to be in London discussing a visit by the Orchestra when Albert Coates, who was scheduled to conduct a concert with the London Philharmonic Orchestra, fell ill ; van Beinum stepped in and made an immediate impression. After further guest engagements with the London Philharmonic Orchestra, he was invited to become its chief conductor, a post which he held between 1949 and 1951, despite having to retire for 1 year, in 1950, because of ill health.

During 1954, van Beinum and the « Concertgebouw » made a highly-successful tour of America and American engagements quickly followed. Rather than accept a handful of concerts as a guest, van Beinum preferred to work extensively with 1 Orchestra. Thus, in 1955, he conducted the Chicago Symphony Orchestra in 8 concerts at the Ravinia Festival ; and, in 1956, again after a series of successful guest engagements, he was appointed chief conductor of the Los Angeles Philharmonic Orchestra, with whom he was to spend 2 months of each year. However, van Beinum's career

was cut short by poor health. In 1959, while conducting the « Concertgebouw » in a rehearsal of Brahms's Symphony No. 1, he suffered a fatal heart attack.

Eduard van Beinum earned the admiration of orchestral musicians by his style of conducting, which has been described by a member of the « Concertgebouw » Orchestra as « stroking » the Orchestra rather than « hitting » it. A fine chamber musician, a role which he took frequently with his wife, the violinist Sepha Jansen, his driving philosophy was that he and the members of the Orchestra were making music together. Possessing an unflinching sense of musical style across the principal areas of the Symphonic repertoire, van Beinum was one of the 1st conductors of international standing to record for « Decca » Records with its « Full Frequency Range Recording » (FFRR) system. The resulting recordings, several of which have been re-issued, remain outstanding examples of his art, and include fine performances of Bruckner's Symphony No. 7 (which he recorded twice for « Decca ») , Berlioz's « Symphonie fantastique » , and Bartók's Concerto for Orchestra (a very recent work at the time of recording) . He went on to record with the Dutch company « Philips » , with whom his recorded repertoire continued to reflect his life-long interest in composers such as Bruckner and Brahms as well as other composers, such as Debussy, whose music he had not recorded with « Decca » . An enthusiastic supporter of contemporary music and especially of Dutch composers, van Beinum gave the 1st performances of many new works, including the world-premiere, in 1949, of Benjamin Britten's Spring Symphony.

...

Eduard Van Beinum (1901-1958) was the principal conductor of the « Concertgebouw » Orchestra of Amsterdam for 2 decades, succeeding Willem Mengelberg as Music Director. Van Beinum's style of conducting was direct but sensitive. An unassuming, solid musician, he sought to grasp the music's inner motivations, transform them into sound through his own energy, so that the music was conveyed to listeners as directly and purely as possible.

He was not an authoritarian like Mengelberg and when he 1st assumed leadership of the « Concertgebouw » , he was criticized for being so unassuming. He would be totally out-of-place in today's superficial world of conductors. His career was based on solid musicianship and a total lack of self-glorification, the antithesis of the pompous Herbert von Karajan in decades past, and some other pretentious conductors of the present.

On the occasion of receiving an honorary doctorate, from the University of Amsterdam, he described his task as conductor :

« To serve as an intermediary between the listener and the composer, whose musical thoughts must be expressed as purely and honestly as possible, to achieve this through an ideal unity, an ideal co-operation between the intentions of the conductor and the Orchestra. »

Van Beinum respected his musicians and considered them to be colleagues. His concept was that he and his Orchestra were making music together. Bart van Beinum, the composer's son, described his father's attitude concisely and accurately by pointing-out that, for him, it was less a matter of « interpreting » a score than of « realizing » it. He sought to grasp its inner motivations, transform them into sound through his own energy, so that the music was conveyed to listeners as directly and purely as possible.

Eduard van Beinum's colorful 1948 recording of Béla Bartók's Concerto for Orchestra was the 2nd recording of the work (the 1st was Fritz Reiner's, the work's dedicatee, with the Pittsburgh Symphony, for « Columbia » Records) . Beinum's incredibly dynamic interpretation of Igor Stravinsky's « Rite of Spring » is one of the most exciting of all ; unfortunately, from a sound standpoint, this is one of the least successful early « Decca / London » recordings. Mozart's Piano Concerto No. 24 is an example of Van Beinum's superb gifts as an accompanist. The 1947 recording of Anton Bruckner's Symphony No. 7 is his 1st of the work ; with the advent of LP, he recorded it again, in May 1953, although some collectors feel the earlier one is superior. Another work he recorded twice is the set of orchestral excerpts from Benjamin Britten's « Peter Grimes » . His 1st recording, dating from September 1947, and issued only on 78 rpm's, is included here ; his later recording was made in September 1953, issued on LP (actually on CD as well, briefly, when « Decca » released the « Peter Grimes » Interludes (but not the Passacaglia) coupled with the premiere performance of Britten's « Spring » Symphony, recorded live July 9, 1949 (440 063) . The « Symphonie fantastique » of Hector Berlioz was a great favourite of Van Beinum's ; he actually recorded it 3 times. The 1st was in September 1943 for « DGG / Polydor » , and never issued. His 2nd is the one heard in this set, recorded for « Decca / London » , in September 1946, issued on 6 x 78 rpm discs. He made a 3rd recording, in September 1951, issued on « Decca / London » LP. The technical reconstruction was made, in 1999, by Maggi Payne.

...

Eduard Alexander van Beinum (geboren 3. September 1900 in Arnhem ; gestorben 13. April 1959 in Amsterdam) war ein niederländischer Dirigent.

Eduard van Beinum begann als Bratscher in der Arnhemse Orkestvereniging, wo schon sein Vater Kontrabass und sein Brüder Geige spielte. Außerdem spielte er Klavier und trat sowohl solo wie auch mit seinem Brüder zusammen auf. Er wurde zunächst Dirigent des Haarlem Symfonieorkest (1927-1931) , das er zu einem höheren Standard führte. 1929 erhielt er die erste Einladung des Concertgebouw-Orchesters Amsterdam, 1931 rückte er dort auf die freigewordene Stelle des Zweiten Dirigenten. Van Beinum wurde schnell von den Orchestermusikern verehrt, da er sie als Partner sah und ihnen nicht seinen eigenen Willen aufzwang wie Chefdirigent Willem Mengelberg. Das Publikum war zu dieser Zeit allerdings weniger von van Beinum überzeugt, da sie eine unbedingte Persönlichkeit wie Mengelberg gewohnt waren und auch van Beinums objektive Lesarten im Verhältnis zu Mengelbergs kalt und oberflächlich fanden.

Van Beinum erhielt laufend Angebote für Chefdirigentenposten anderer niederländischer Orchester ; als 1937 das Residentie Orkest Den Haag, das als das zweitbeste in den Niederlanden nach dem Concertgebouw-Orchester galt, anfragte, war van Beinum zunächst nicht abgeneigt. Die Musiker und die Verwaltung des Concertgebouw-Orchester wollten ihn aber unbedingt halten und machten ihn zum Zweiten Chefdirigenten neben Mengelberg. Nachdem gegen Mengelberg aufgrund seiner Deutschland-freundlichen Haltung während des Krieges in den Niederlanden 1945 ein sechsjähriges Exil verhängt wurde, blieb die Rolle des nunmehr einzigen Chefdirigenten bei van Beinum. Daneben hielt er den gleichen Posten 1948 und 1949 beim London Philharmonic Orchestra.

Bereits in dieser Zeit litt van Beinum an Herzproblemen, so daß sich dieses Orchester einen anderen Dirigenten suchte. Während der Saison 1950-1951 konnte er kaum auftreten. Von 1956 bis zu seinem Tode war er auch Musikdirektor des Los Angeles Philharmonic Orchestra. Van Beinum starb 1959 während einer Probe von Brahms I. Sinfonie mit dem

Concertgebouw-Orchester an einem Herzinfarkt. Er wurde an seinem Wohnort in dem Dorf Garderen in der Veluwe-Region beigesetzt. Als Nachfolger beim Concertgebouw-Orchester hatte er (nicht offiziell) Bernard Haitink vorgesehen.

Van Beinum war das Gegenteil des eigenwilligen und dominanten Mengelberg. Er respektierte die Orchestermusiker und erlaubte ihnen viele interpretatorische Freiheiten. Sein Stil war sehr objektiv, aber (auch aufgrund seiner meist raschen Tempi) dennoch selten langweilig. Er war der Ansicht, daß sich der Gehalt eines Werkes stärker verdeutliche, wenn man die Musik für sich selbst sprechen lässt und nicht jede Nuance betont. Die großartige Virtuosität des Concertgebouw-Orchesters aus der langen Mengelberg-Phase konnte er halten, erreichte aber darüber hinaus eine außerordentliche Schönheit des Klanges sowie große Natürlichkeit und permanente Spannung des musikalischen Flusses.

Van Beinums Tonaufnahmen, die zum größten Teil in mono sind (Philips begann erst 1957 mit Stereo-Aufnahmen) hielten sich noch bis in die Sechziger Jahre im Katalog, solange Mono-Abspielgeräte weit verbreitet waren. Später gerieten sie in Vergessenheit, da van Beinum nicht den Ruhm eines historisch bedeutsamen Dirigenten wie Arturo Toscanini oder Furtwängler genoss und wurden im Wesentlichen erst seit den Neunziger Jahren auf CD wiederveröffentlicht. Zu seinen bedeutendsten Aufnahmen zählen die Sinfonien von Johannes Brahms und die letzten drei Sinfonien von Anton Bruckner für Philips. Auch französische Musik (vor andere Berlioz, Debussy und Ravel) dirigierte er häufig, auch für Tonaufnahmen, daneben viele zeitgenössische niederländische Komponisten, darunter viele in Uraufführungen.

1958 : Großes Goldenes Ehrenzeichen für Verdienste um die Republik Österreich.

...

20 avril 1939 : For his 50th birthday, several leading industrialists presented Adolf Hitler with a case containing the original scores of some of Richard Wagner's music. They had paid nearly 1 million « Reichmarks » for the collection. Towards the end of the War, « Frau » Winifred Wagner asked Hitler to transfer these manuscripts to Bayreuth. Hitler refused, saying he had placed them in a far safer place. The manuscripts involved included the Opera scores of :

« Die Feen » ; « Das Liebesverbot » ; « Reinzi » ; « Das Rheingold » ; « Die Valküre » and the orchestral sketch of « Der fliegende Holländer » . These lost documents have never been found.

8-9 ou 10-11 mai 1939 : Le chef Eugen Jochum dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec l'Orchestre philharmonique de Vienne (étiquette « Telefunken » , 78 tours : SK3000/7 ; étiquette « Hänssler » , « Classic Masterpiece Series » , CD : 94.043) .

This performance of Bruckner's mighty 7th originates from the « SWR » archives. Hänssler claim this is the 1st time it has been available (presumably, they mean on CD, as they give the original « Telefunken » 78 rpm numbers, SK3000/7 on the inside front cover !) , and so, this is clearly a valuable historical document.

Eugen Jochum's Bruckner interpretations have caused some controversy, frequently being contrasted with Wilhelm Furtwängler's more architectural approach. A stop-start account can fall flat on its face but, luckily, there are enough

redeeming qualities here to make this 7th a fascinating experience. There are famous studio accounts from Dresden and Berlin by Jochum (« EMI » and « DGG » , respectively) . Here, Hänssler provide what is effectively a supplement to these, an early 1939 performance with the Vienna Philharmonic.

The transfer is in general acceptable, the only major stumbling block being a tendency to crowd at climaxes. In addition, the 3rd movement Scherzo suffers from problems of level. The opening lower-strings are all but inaudible, meaning that if one cranks-up the volume, the louder passages become, at best, uncomfortable (Track 3) .

The 1st movement is expansive (listen to the initial ascending horn / cello arpeggiation, on Track 1) . It is soon clear that there is a remarkable control of the Orchestra in evidence here - but that control is put at the service of some very impulsive accelerandi (from 11 minutes onwards, there is almost the impression of skidding-out of control !) .

The famous Adagio is the redeeming factor in this account (Track 2) . There is a real warmth to the sound that manages to crawl its way across the decades, coupled with Jochum's innate harmonic sensitivity. Coming complete with cymbal crash, there is a predominant confidence that only falters again at around the 11 minute mark. It is almost worth the price of the disc for the lead in to the entrance of the Wagner tubas (who, alas, enter rather unsubtly at 21 min 46 sec and mar the moment) . In addition to the problem of sound level mentioned above, the Scherzo and Trio suffers from an overly serious slant. Jochum attempts to whip-up some excitement prior to the Trio, which he milks too much (a sign of the times, perhaps : there are even some syrupy portamenti) . Ensemble between horns and violins is not entirely accurate, either.

The Finale is brisk, but not so breezy. Although, initially, it feels that there is an underlying intensity proceeding in tandem with Jochum's chosen pulse, in the final analysis the cumulative energy inherent in this score fails to appear. Distortion in the heftier moments does not help.

An interesting document, then, but definitely not a 1st choice.

...

Here's an unusual surprise from « Hänssler » , a label not known for releasing historical material. Fans of historical recordings will say : « Oh boy, a Classic 1939 Jochum Bruckner 7 ! » . Everyone else will say : « Oh god ! Not another Jochum Bruckner 7 ! » . The former won't be terribly interested in the following facts : they will want this disc anyway. If you fall into the latter camp or, perhaps, are sitting on the fence, then this review is for you.

Fact No. 1 : Jochum always was a marvelous Bruckner conductor, but this performance tells us nothing that we can't hear in much better sound in any of his numerous later recordings (both « official » and « live ») , save for the fact that he played the Symphony about 1 minute faster for each movement, in 1939, than he did later on.

Fact No. 2 : Where differences do exist, the advantage usually lies with the later performances. Take, for example, the curious way in which he whips the 1st movement's dance-like 3rd subject into a lather and, then, overshoots the big

brass fanfare to which it leads.

Fact No. 3 : The Vienna Philharmonic, in 1939, was hardly world-class by today's standards, even in music such as this which they knew quite well and that hardly tests an Orchestra's virtuosity (horns excepted) to any untoward degree. Much of the brass playing (what you can hear of it) is frankly poor. The horns crack pretty frequently in embarrassing places, such as the 1st movement's coda and at various points in the Scherzo. Sectional balances are simply terrible (the trumpets have a particularly hard time) .

Sonically, this judiciously made transfer from someone's 78 rpm's ranges from surprisingly clear and present (1st movement) to just plain awful (Adagio and Scherzo) . In the Adagio, the compressed dynamic range makes nonsense of its great climax (though the sensationally captured cymbal crash and triangle roll seem added from an entirely different performance) , while the lack of low-frequency timbral differentiation turns the Scherzo into a series of static repetitions of its « cock crow » theme devoid of textural underpinning. Jochum's finest Bruckner 7th remains his last, with the « Staatskapelle Dresden » on « EMI » . That performance, in addition to the natural advantage conferred by having Germany's greatest Orchestra, offers the most luminous and transcendent account of the Symphony's Adagio on disc. But if you must have mono or believe it's been all downhill since the late-1950's, Tahra has issued Jochum's superb Berlin recording from 1952.

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26 mai 1939 : Le chef Adolf Mennerich dirige le Scherzo de la 3e Symphonie de Bruckner dans la version de 1889, éditée par Theodor Rättig (1890) , avec le « Großes Orchester des Reichssenders München » . Un enregistrement existe.

9 juin 1939 : Le chef Fritz Lehmann dirige la 1re Symphonie de Bruckner dans la version de 1891, éditée par Ludwig Döblinger (1893) , avec le « Großes Orchester des reichsenders Stuttgart » . The last 78 rpm side of the Finale is missing.

Fritz Lehmann

Le chef d'orchestre allemand Fritz Lehmann est né en 1904 à Mannheim et est mort en 1956 à Munich. Il mena de front des études musicales à la « Hochschule für Musik » de Mannheim (1918-1921) et une éducation générale aux Universités de Heidelberg et de Göttingen. Il fut chef d'orchestre au Théâtre de Göttingen (1923-1927) , avant de se tourner vers l'enseignement, à la « Folkwangschule » d'Essen (1927-1929) . À la fois chef de chœur et d'orchestre à Hildesheim (1927-1928) , puis à Hanovre (1929-1938) , il prit, en 1934, à la suite de Oskar Hagen, la direction musicale du Festival Händel de Göttingen. Après avoir été successivement directeur général de la musique à Bad Pyrmont (1935-1938) , à Wuppertal (1938-1947) et de nouveau à Göttingen (1947-1950) , il revint à l'enseignement de la direction d'orchestre à partir de 1953, à la « Hochschule für Musik » de Munich. Les enregistrements qu'il réalisa à la tête de la Philharmonie de Berlin ou des phalanges de Bamberg et de Vienne sont des modèles d'équilibre et de pudeur, particulièrement appropriés à l'univers d'un Händel ou d'un Mozart, ses auteurs de prédilection.

...

The noted German conductor Fritz (Ludwig) Lehmann was born on 17 May 1904 in Mannheim and died on 30 March 1956. His career was cut short by his early death at the age of 51. His repertoire ranged from the Baroque through to contemporary works, in both the concert-hall and the Opera House. He was an early advocate of period performance practice, and founded the « Berliner Motettenchor ». He is best-known through a number of recordings he left.

Lehmann was the son of an organist and choir Master. He studied at the « Hochschule für Musik » there, from 1918 to 1921, and at the Universities of Heidelberg and Göttingen. He made his professional debut as a pianist in 1918.

He conducted at Göttingen (1923-1927) , Istly as choir Master and later as conductor of the Municipal Theatre. In Essen, he was head of the classes for Opera and orchestra at the « Folkwangschule » . He also conducted in Hildesheim and Hanover, until 1938. In 1934, he became conductor of the Göttingen International Händel Festival, where he conducted the 1st modern production of Händel's « Tolomeo » , on 19 June 1938. He resigned after conflict with the Nazi authorities, in 1944.

Lehmann was « Generalmusikdirektor » in Bad Pyrmont (1934-1938) , and Wuppertal (1938-1947) . He returned to the Göttingen International Händel Festival, in 1946, remaining there until 1953. On 29 June 1947, he led the 1st modern production of Händel's « Teseo » .

He founded the « Berliner Motettenchor » (Berlin Motet Choir) to perform mainly works of Johann Sebastian Bach. He recorded several Bach Cantatas with the Berlin Philharmonic and soloists including Helmut Krebs and Dietrich Fischer-Dieskau, who also appeared in his 1949 recording of the Saint-Matthew Passion for « les Discophiles Français » , as the Evangelist and « Vox Christi » (voice of Christ) .

From 1953, he taught at the Munich « Hochschule für Musik und Theater » . He simultaneously had an active career as a guest-conductor in various European countries and Argentina, and led the Bamberg Symphony on a tour of Spain.

During the interval while conducting the Saint-Matthew Passion in Munich, on Good Friday, 30 March 1956, Lehmann collapsed and died of a heart attack, aged only 51. Another conductor took-over for the 2nd half, the audience not being informed of Lehmann's death until the end of the performance. Lehmann had begun to record Bach's Christmas Oratorio with the « Berliner Motettenchor » and the « RIAS Kammerchor » , the Berlin Philharmonic and soloists Gunthild Weber, Sieglinde Wagner, Helmut Krebs and Heinz Rehfuss, in 1955. It was unfinished when he died ; Günther Arndt conducted parts 5 and 6 in 1956.

...

The son of an organist and choirmaster, Fritz Lehmann studied at the Mannheim Conservatory and at the Universities of Göttingen and Heidelberg between 1918 and 1921. Having made his professional debut as a pianist, in 1918, and

subsequently worked as a choral coach in Heidelberg, between 1923 and 1927, he was engaged as a conductor at the Göttingen Theatre. Lehmann moved to Hildesheim, in 1927, and to Hanover, in 1929, as a conductor before appointments as chief conductor at Bad Pyrmont, in 1935, Wuppertal, in 1938, and at Göttingen, in 1946.

During the 1923-1924 winter semester of his time at Göttingen University, Lehmann came into contact with Oskar Hagen, the professor of art history at the University, who had himself studied composition with Carl Schuricht and Engelbert Humperdinck and who, in 1920, had founded the Göttingen Händel Festival, an event which was instrumental in reviving many Händel Operas. Lehmann was appointed director of the Göttingen Händel Festival in 1934, holding the position until 1953 with a brief break between 1944 and 1946, following disagreement with the National-Socialist authorities. During the post-War era, he was instrumental in rebuilding the reputations of both the Göttingen Theatre and of the Händel Festival, as well as of music more generally in Germany. In addition, he enjoyed an active career as a guest-conductor, appearing in Austria, Belgium, France, Holland and Switzerland ; he led a tour by the Bamberg Symphony Orchestra to Spain, and also conducted in Argentina. From 1953, Lehmann directed the conducting class at the Munich Academy of Music. His sudden death was the result of a heart attack and occurred during the interval of a performance of Bach's Saint-Matthew Passion which he was conducting in Munich.

Lehmann was a most musical conductor, with a wide repertoire that stretched from the 17th Century to the present-day. With his experience at the Göttingen Händel Festival, he was an early exponent of period performance practice, relying upon a combination of modern scholarship and following the score as written to expunge extraneous Romantic ideas from the performance of Baroque music. He recorded extensively, although as a result of his death having occurred shortly before the large-scale commercial introduction of stereophonic recording, many of his records have subsequently vanished from sight : most of them were made for the « Deutsche Grammophon » label, with several different Orchestras. Of particular interest are his readings of choral works : his accounts of Bach's Saint-Matthew Passion (which stands directly in the line of the Mendelssohn school of interpretation) , B minor Mass and Christmas Oratorio, and Brahms' « Ein Deutsches Requiem » , are notable. Beyond this repertoire, he was a persuasive exponent of both Operatic and Symphonic works and was a sympathetic accompanist. Lehmann also recorded numerous shorter works and Operatic aria accompaniments, which appeared as post-War releases in « Deutsche Grammophon » 's 78 rpm and 45 rpm formats, as well as that of the long-playing (33 rpm) record. Lehmann was a 1st class « Kapellmeister » in the best sense of the word, whose recordings are unfailingly satisfying.

Fritz Lehmann's recordings include :

Johann Sebastian Bach :

Cantatas BWV 1, 4, 19, 21, 39, 56, 79, 82, 105, 170, 189.

Mass in B minor.

Saint-Matthew Passion.

Saint-John Passion.

Christmas Oratorio.

Brahms : A German Requiem.

Corelli : Concerto Grosso No. I.

Joseph Haydn : Symphony No. 45, in F-sharp minor.

Humperdinck : « Hänsel und Gretel » with Rita Streich, and the Munich Philharmonic.

Korngold : « Die tote Stadt » recorded in September 1952.

Mozart :

Concert Rondo in D major, K. 382, with pianist Carl Seemann and the Bamberg Symphony.

Piano Concerto in D major (« Coronation ») , K. 537, with Carl Seemann and the Berlin Philharmonic.

Schubert : Music for « Rosamunde » and « Die Zauberharfe » .

...

Fritz Lehmann (geboren 17. Mai 1904 in Mannheim ; gestorben 30. März 1956 in München) war ein deutscher Dirigent und Hochschullehrer.

Fritz Lehmann, Sohn eines Organisten und Lehrers, studierte von 1918 bis 1921 an der Hochschule für Musik in Mannheim, danach Musikwissenschaft an den Universitäten Heidelberg und Göttingen. Von 1923 bis 1927 war er zuerst Chorleiter, bald aber auch Kapellmeister am Stadttheater in Göttingen. Dann wechselte er nach Essen und übernahm dort die Leitung der Kapellmeisterklasse sowie der Opern- und Orchesterschule an der Essener Folkwangschule. Anschließend arbeitete er bis 1934 als Orchester- und Chordirigent in Hildesheim und danach, 1934 bis 1938 als Leiter des in Hannover neugegründeten Niedersachsenorchesters. 1934 übernahm er zusätzlich die künstlerische Leitung der Göttinger Händel-Festspiele, die er 1944 nach einem Konflikt mit dem Kreisleiter der NSDAP niederlegte. Von 1935 bis 1938 wirkte Fritz Lehmann, der 1937 der NSDAP beigetreten war, als Generalmusikdirektor in Bad Pyrmont, von 1939 bis 1946 in Wuppertal. Während des Zweiten Weltkriegs trat er auch in den von Deutschen Truppen besetzten Gebieten auf, so in Brüssel und in Paris.

Nach dem Krieg berief man Lehmann 1946 erneut zum Leiter der Göttinger Händel-Festspiele, ein Amt, das er bis 1953 ausgeübt hat. Gleichzeitig, ebenfalls ab 1946, wirkte er als Intendant und Generalmusikdirektor am Stadttheater

Göttingen. 1950 endete diese Tätigkeit mit der aus Kostengründen erzwungenen Schließung des Opern- und Operettenbetriebs. Lehmann baute sich danach eine sehr erfolgreiche Karriere als gesuchter Gastdirigent auf. Viele Rundfunk- und Schallplattenaufnahmen entstanden in dieser Zeit.

1953 verlegte er endgültig seinen festen Wohnsitz nach München und übernahm dort die Leitung einer Dirigentenklasse an der Hochschule für Musik. Während einer Aufführung der Matthäus-Passion am Karfreitag 1956 erlitt Fritz Lehmann einen Herzinfarkt. Ein zweiter Dirigent, Jürgen Popp, Leiter des Münchner Lehrergesangsvereins, führte das Konzert zu Ende. Erst am Schluss der Aufführung, nach dem Verklingen des Schlusschors Ruhet sanft, erfuhr das Publikum von Konzertmeister Herbert Becker, daß Fritz Lehmann verstorben war.

Beerdigt ist er in Pullach.

...

22, 24 juin 1939 : Le chef Eugen Jochum dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec l'Orchestre philharmonique d'État de Hambourg. Un enregistrement existe.

5 juillet 1939 : Création à Vienne de la version originale de la 8e Symphonie de Bruckner (la version de 1878-1880, éditée par Robert Haas en 1936) avec le « Philharmoniker » placé sous la direction du chef Wilhelm Furtwängler.

Le concert est radiodiffusé par « Deutschland-Sender » , le 31 juillet à 20h15, dans une émission intitulée : « Erstes gross-deutsches Bruckner-Fest » .

16 juillet 1939 : Parution dans le « Deutsche Allgemeine Zeitung » du texte de Furtwängler : « Über das Wesen A. Bruckners » .

Discours de Wilhelm Furtwängler sur Anton Bruckner

« Über das Wesen Anton Bruckners » (About the nature of Anton Bruckner) : Speech made on the occasion of the German Bruckner Society Festival, in Vienna.

The following is the revised translated text prepared for the September 1974 issue of « Music and Musicians » . The translation was based on : Wilhelm Furtwängler. Johannes Brahms / Anton Bruckner, Reclam : Stuttgart (1952) , and published with the kind permission of Elisabeth Furtwängler.

I CLAIM THE RIGHT to say something about Bruckner not as president of the German Bruckner Society but simply as a musician and because Bruckner's works have accompanied me through the whole of my musical life. Bruckner's 9th Symphony was the 1st work I conducted (for better or worse) at the age of 20, and I have had many more opportunities to act as his advocate since.

Even here, I shall be speaking to you as a musician. One can try to approach a person like Bruckner from various angles, but all that should concern us is the fate of his « music », and the errors and misunderstandings to which it has always been subject.

Bruckner's great art has already become a vital element for Germans, today. Perhaps, it is « contemporary » music precisely because it tends towards timelessness. It forces us to jettison our usual historical critical methods which literally weigh down a direct relationship with the arts of the past. This is not to deny that Bruckner was a child of his age. But whereas his 2 contemporaries, Wagner and Brahms, played a major part in actually shaping their epoch, the one pushing forwards and the other slowing things down, Bruckner stood to one side. What he did was not for his own day ; his thinking and his creativity were focused entirely on timeless matters. Thus, he became the most misunderstood of the great composers.

Bruckner was altogether different from other Masters, down to the external details of his life and creative development. He began at a mature age - an age when other composers already had a life's work behind them. At that stage of life when Schubert and Mozart had already completed their « œuvre », Bruckner was still writing studies in counterpoint. Of course, we do know of others who achieved great things as old men ; one is tempted to say of Haydn or Verdi that they stayed young to the last. But Bruckner presents the unique case of an artist who realized his own creative potential only at an advanced age. This will come to seem very significant when we consider the nature of his music.

And what a curious and puzzling personality Bruckner was ! On the one hand, we have these profound works, original and self-assured in every detail ; on the other, a man of seemingly peasant narrowness, child-like and unsure of himself - typically, all he asked of his Emperor was to protect him from a critic he feared. How can this be reconciled with the maxim of the unity between the man and the artist which every great artist confirms ?

The fate of his music corresponds to Bruckner himself : seemingly paradoxical, deviating from the norm. When it first appeared, it was challenged and disputed as no other music was, while even later-on, it never achieved a really decided success. Its appreciation by the audiences of the time was based upon a misunderstanding from the start. In the great contest between Wagner and Brahms (the contest between dramatic and absolute music) , Bruckner was associated with the wrong-side, namely Wagner's. Certainly, there were reasons for this, but really, he was no less of an absolute musician than Brahms was. Subsequently, however, it was the anti-Brahms campaign, re-inforced by the activities of « friends » of either party, which determined Bruckner's position in the minds of the public.

To those who, during his lifetime, took upon themselves the thankless task of explaining his music to their contemporaries, staging performance after performance, we can never be grateful enough. Belatedly, there is indirect but particularly striking evidence of how difficult the task was, and how great the abyss which once yawned between Bruckner's kind of music and that of the rest of Vienna, a city brought-up chiefly on Brahms and Wagner. I am referring to the publication of the original versions of Bruckner's Symphonies. Today, over 40 years after the Master's death, they have become known through the dedicated work of various people, latterly above all Robert Haas.

Serious and objective minds, musicians like Schalk and Löwe who knew, loved and venerated the Master, patently considered it impossible at the time to present his works to the public in their original form and despaired of making them immediately comprehensible. They tried to build bridges, to mediate ; and their arrangements represent such bridges, such acts of mediation. The question of the composer's own views on this, of how far he was involved or merely put-up with or even objected to it, is unlikely ever to be resolved. As yet, we cannot foresee the future significance of the original versions that are now appearing, but there can be no doubt that the battle for Bruckner's music was really waged and won by means of the early-published editions. Nevertheless, the original versions are very important and revealing for our understanding of Bruckner's musical language, his style and his sensibility. There are differences both in instrumentation and in the tempi ; in both respects, there is a greater simplicity, uniformity and regularity in the originals which seems more in line with the Master's sense of spaciousness. Generally, one also has the impression of greater organic coherence where the numerous cuts have been opened-up again in the original versions, and not only within individual passages (from bar to bar, as it were) but, above all, with regard to the whole every time. It is just where the cuts were most ruthless (originally, the Finale of the 5th Symphony was 122 bars longer) that the greater power, clarity and effectiveness of the original version are beyond question. We have been given an altogether new picture of the most monumental Finale in music.

But how curious it is that these different versions exist ! With what other musician do we find such a continual reworking of the same compositions ? We know that Beethoven worked slowly and laboriously. But once the creative process was finished, so was the composition. With Bruckner, on the other hand, does it not actually seem as though in his heart he never regarded a work as entirely complete ? As though it were of the essence of this ever expanding music never, in its efforts to transcend itself, to become quite complete, quite « definitive » ?

Comparatively speaking, the development of the pro-Bruckner movement took an unusual, singular course. Certainly, Bruckner's music gradually established itself as more and more conductors, following in the footsteps of Löwe, Schalk and Nikisch, mastered the great and rewarding tasks with which these Symphonies presented them. But the printed word also played an important part in promoting a deeper understanding of Bruckner. What I mean by this is not purely biographical writing but the efforts of prominent musicians and scholars to explain Bruckner's art and to give it a theoretical foundation. A whole literature sprang-up in order to forge the equipment with which to defend this unworldly music in arguments. It was for this purpose that August Halm introduced his concept of 2 music cultures, distinguishing between Bruckner's world (which, for Halm, was also that of Bach) and the world of Mozart and Beethoven, i.e. : the real Classical composers. Halm's influence was considerable, especially as this quiet, original Swabian musician had a decided talent for expressing things of musical substance in words. Whereas Bruckner's music, in his own day, had been opposed by those arguing in favour of the Classical composers (pressure meeting with resistance) , so, the Classical composers and particularly Beethoven were now, in turn, to be dethroned in the name of Bruckner. In the wake of the activities of Halm and his followers, the view did in fact become widely established that Bruckner had not only equalled Beethoven and carried-on his work as a creator of Symphonic forms but had actually surpassed him.

One's response to this must be that it is not appropriate to apply Brucknerian standards to Beethoven, or else, Beethovenian standards could be applied equally well to Bruckner. Once the idea of 2 musical cultures has been

acknowledged, let us avoid comparing 2 incomparable composers. This kind of propaganda does not do Bruckner a service. Later on, incidentally, Halm largely revised his earlier stance towards Beethoven, in the book on Beethoven that was published in the last years of his life.

All the same, there is no denying that the Bruckner movement is well on the way towards securing for him the recognition he had to forgo in his lifetime. Overshooting its target, it has developed into a kind of orthodoxy. This, however, has both a positive and a negative side. The Wagner and Brahms cults, the so-called « Wagnerianer » and « Brahmsianer » (necessary though these may have been in their day) , have really done nothing but damage in the long-run. We already find Gœthe complaining about the Germans' unfortunate habit of forever playing-off one person against another and racking their brains over who was the greater writer, he or Schiller, instead of being glad to have 2 such « fellows » .

From an objective angle, the Wagner versus Brahms conflict was resolved long ago. We know that music-drama and absolute music are perfectly capable of co-existing without the one excluding the other. Yet, the Wagner and Brahms cults refuse to die-out. Somehow, the old hostilities are still pursued, and it seems almost as though they were intended to live on through the Brahms-Bruckner conflict, which is derived from them to some extent. Do not misunderstand me : I have nothing against enthusiastic support for an acknowledged Master. I much prefer it to a « blasé » and pseudo-historical scale of relative values. Art is connected to love, and it is true to say that the greater the love, the deeper the perception. But I fail to see why the love of one artistic achievement should rule-out the love of another.

In other respects, too, the slogans tell us little about Bruckner. People may look-up to him on religious grounds or see in him an embodiment of the Upper-Austrian countryside, and although this may all be right in itself, it will never do justice to the broad reality of his presence. Nor is one saying much about Bruckner by claiming him as a particular illustration of the Germanic musical mind ; that claim is equally suited to Brahms. It is worrying to find him (evidently because of the often very tendentious anecdotes in circulation about him) being praised as a naive artist rooted in his childhood faith, who as such may be extremely touching but is not on the whole to be taken quite seriously. We are all acquainted with the jealousy shown by « bourgeois » mediocracy towards those giants whose greatness cannot be disputed, but whom one likes to belittle for that very reason. Wagner's « bad character » ; Beethoven's « pathological bitterness » ; Brahms' « narrow-mindedness » ; Bruckner's « intellectual inferiority » - all these are part of the same attitude.

But what seems particularly questionable is that Bruckner's originality and his religious faith should be spoken of so admiringly by the very people who have the tiniest amount of faith and originality, namely those metropolitan sceptics and intellectuals with whom Bruckner seems to have been in fashion for a while. No great work of art can be created without the greatest strength of mind and sense of responsibility. The artist who goes into a trance and produces a work exceeding his normal intellectual capabilities has never existed. If Bruckner appears to be a stranger to our world, that is only because he is too little mindful of it and because he is far more at home in another.

Here, we see the negative side of the literary streak that is characteristic of the Bruckner movement. This gives rise to

a false, mendacious picture of Bruckner only too easily. The true « grandeur » of the simple and venerable figure of this great artist is in danger of turning into « literature » . Does Bruckner call for that ?

As an admirer of Bruckner, one must face facts, and the fact is that, in some way, the success of his music has always been limited. We must not imagine that it was the reviews of « Herr » Hanslick alone which accounted for the initial lack of success. Reviews just do not have the power to do that. One must always remember that it was rather the finest musicians of the period, a whole generation - not only your Bülow and your Brahms (who, as we know, greatly admired Wagner) but also Weingartner, Wüllner and a host of others - who showed no comprehension of Bruckner's music.

And it is still the same today. Whereas Brahms has attained a status hardly short of Wagner's all over the world, Bruckner's influence has been restricted basically to the immediate German-speaking cultural sphere. I myself have conducted Bruckner Symphonies in America, England and Italy - everywhere, the same lack of understanding. And it seems to me that we cannot expect a radical change in the foreseeable future. In Latin countries, especially, audiences constantly talk of Bruckner's formlessness ; musicians find fault with the excessive use of the device of sequencing, the stereotyped endings, and so on.

It would be going beyond the scope of this talk for me to go more closely into the accusations which can be levelled against Bruckner with real or seeming justification. What does need saying, however (and not only to Germans but to musically minded people everywhere) , is that all these things are ultimately irrelevant. It is not a work's correctness, its lack of defects, which determines its importance (only born critics and philistines hold this belief) , but the strength and magnitude of the musical statement. The polish, the absence of weak-points can make a work more accessible and more quickly-known internationally but have little bearing on its intrinsic value.

I recall an enquiry that was launched over 20 years ago as to which was the most important work in the world's entire musical literature. The question was answered by a carefully selected international panel, and they agreed upon (not, say, the « Saint-Matthew Passion » , the 9th Symphony or the « Meistersinger ») but the Opera « Carmen » . This was not a random choice. Where elegance and perfection, where something « well-made » is the main-requirement, « Carmen » deserves to be singled-out. But there are also other criteria which are more appropriate to us Germans, in particular.

Even allowing for all the real or imagined short-comings of Bruckner's works, what remains is of such power and magnitude as to make-up for these short-comings a hundred times over and, indeed, to render this music's victory all the greater. Nobody who has ever truly experienced the hallowedness, the depth and the purity of this musical language can escape it. Even the short-comings appear, if one immerses oneself in Bruckner's works, somehow necessary, somehow to belong there. Bruckner is one of those very rare geniuses in the whole of European history whose pre-ordained fate it was to make the preternatural a reality, to draw the divine down by force into our human world. Whether in a battle between demons or in sounds of blissful transfiguration, this man's entire thinking and searching was basically focused on the divinity within and above him. He was not a musician at all. This musician was really descended from the German mystics like Meister Eckhart, Jakob Böhme, and so on. Is it surprising that he was

always a stranger in this world, which he faced uncomprehendingly, because he was in the deeper sense disinterested ? Bruckner knew other and better things. And is it, then, not truly a matter of indifference whether such a genius (like Bœhme) is a cobbler or an Austrian cantor ?

Viewed in the context of their surroundings, artists of Bruckner's type look like erratic blocks, like reminders of a greater, bygone age. They seem to be less closely bound-up with their environment and its historical limitations than others, less dependent on it and less explicable in terms of it. That accounts for the incomprehension with which they are always sure to meet during their lifetime. But precisely for that reason, they force every one of us into some kind of response. One can only confront them directly, as someone living now, and look them straight in the eye, or else, walk straight past them. They expect and, indeed, demand of the listener that total surrender and rapture which does, to be sure, bring marvellous rewards with it.

The human race has no idea what it means for an artist of this type to follow such a destiny. He is truly bearing his crown of thorns. But it behoves us to remember in humility and gratitude that divine Providence has bestowed upon us and our nation such mediators, such heralds on our behalf.

...

Let us now go on to ask how an artist like Bruckner can assist us in our own progress and what he means to our futures. At the same time, we will be asking not least a question about ourselves.

Biologically speaking, as I have already suggested, Bruckner presents a peculiar mixture : a peasant and child of the people, on the one hand ; and a sensitive artist receptive to all the most sublime ecstasies, on the other. This combination of the most robust, primitive qualities with intense spirituality is not uncommon among German-speaking composers. In this respect, Bruckner has fore-runners in Haydn, Beethoven, Schubert and Brahms - although it may appear that, in his case, the down-to-earth streak is often even more naive and direct, the spiritual element even more sublime and other-worldly. Nowadays, it is often said that such a combination is impossible, that a highly subtle mind and peasant-like simplicity are contradictions. But this is not so. Experience shows that the most fertile geniuses unite these features particularly often, and this is especially true of musicians. At all events, this has some connection with the peculiar bent of Bruckner's genius and his instinctive tendency towards simple « grandeur », monumentality, the « universal validity of the statement » .

Bruckner is heir to all the artistic resources of High-Romanticism. He stands in the middle of an era in which the world of sound was already dissolving into individual stimuli and fragmented sensations. He does not hesitate to use the devices of his time wherever and however he finds them ; he, by no means, avoids them - and yet, he remains the person he is. He alone of his contemporaries seems capable of subordinating to his own aims a musical world and harmonic language which Richard Wagner created for quite different purposes. He alone can wear Siegfried's ring, the downfall of everyone else, without being destroyed by its curse. Hence, he became the great man born-out of season that, even today, he still is, the one who nevertheless touches upon « the age's deepest need » . And that is a universality of artistic expression going beyond the mere whims of genius and personal preference, the « binding »

statement to which Bruckner commits himself no less than his great fellow-sufferer Brahms, no less than his great predecessors. This is the point where his destiny appears to be linked to ours, and our destiny to him.

Let us make no mistake : the striving after what, for want of a better term, I call the « universally valid » - this striving has now become rare. Theorists everywhere may have been calling for general intelligibility, for « art for the people » , etc. , but that is not the same thing. Rather, it is evidence of the extent to which the modern artist « has lost touch » on the deeper level with anything to do with « the people » .

For one must realize that « universal validity » and « general intelligibility » (as I shall put it) are 2 different things, as distinct as a Beethoven melody and an international hit-tune. General intelligibility, or intelligibility on the level of general banality, accords very well with the most extreme individualism and, indeed, « belongs to it » like 2 sides of the same coin. Even an artist entirely wrapped-up with his own irresponsible self is still, in some way, a member of a community. It is just that this community no longer provides him with a task and a purpose, a sense of exaltation and of deliverance, and that he is no longer « productive » through it and with it. So, he abandons it to banality and convention. It is not the agreement with society in itself that matters, but the terms on which it is achieved. The striving for universal validity, on the other hand, aims at a « real » agreement of minds. And that is the sign of a great artist.

Let me give you an example. If we look at the historical evidence, we find that this universal validity was prevalent in the periods of early, naive art far more than in later periods. The more evolution advances, and the more sophisticated the artistic ideas and techniques, the more rare this universality will become. And, gradually, the paradoxical situation arises that it is no longer the artist who comes from and stands for the mass of humanity, no longer the « simple soul » honouring the tastes of his day to whom it is given to make the great and simple, « universally valid » statement, but only the great and original genius. In periods that have lost their innocence (and that applies above all to our own period) , only the hardest spirit can penetrate beyond the riot of received and merely acquired ideas. Complex works have become the convention of the age. Only the greatest artists do not become bogged-down in this convention and fight their way through to the simple statement. A particular kind of simple statement, to be sure, with which « humanity is given its soul back » .

Thus, the idea of the creative « genius » that was 1st conceived in the 18th Century takes on a special resonance for late-comers like ourselves. The man of genius has « become a necessity for us » ; he enables us to find ourselves.

It is all the more important to stress this because there is no denying that the very notion of « genius » has become highly-suspect today. There is a good reason for this. There was bound to be resistance to a situation where many people depended on the insights of a few - not on the part of ordinary people or, in a narrower context, the « audience » , for this has always been a natural medium for any veneration, any cult of genius. No, the resistance comes from those who are directly involved in the world of the arts, and especially the mediocre artist. But if the combined efforts of the artists, theorists, historians and the rest have still not succeeded in unseating genius, this is basically just a sign (one of the few signs) that the arts are still a real necessity for us.

Perhaps, it would be worth investigating more closely why and how it was in the twilight of the Rococo-period that the « genius » appeared, was fated to appear. The idea developed in close association with that other concept which the age of Gœthe gave us and which more or less dominated the entire 19th Century : the concept of the « Classical » . Today, this too has been thoroughly discredited. I mean the term as Gœthe defined it, in the sense of a perfection, of something altogether exemplary, an « ideal » which pre-supposes the cultivation of firm « value » judgements, whereby we say that this, and this alone, is good and right and best. And, by making such judgements, one is involuntarily bearing witness to oneself.

It is becoming clear that, not only such ideas as « genius » and « Classical » , but also what I have called the « universally valid » in the arts, are intimately related and have a common root. They are all unfashionable for the same reason. A major cause of this change in the situation was the « historical » outlook which evolved together with Romanticism. For Classicism (which, in my present use of the word, has nothing to do with Ancient Greece, and which embraces Beethoven and Kleist as much as Gœthe and Schiller) is emphatically unhistorical, indeed, consciously and essentially anti-historical.

Now, there can be no doubt that the ability to interpret artistic manifestations from their historical determinants is what most distinguishes our own period from earlier ages, and even from the 19th Century. Perhaps, we would not be wrong in describing a capacity for historical thinking as the greatest intellectual achievement of the age. Yet, at the same time precisely, this type of thought is turning-out to be a positively treacherous gift for modern man to pursue.

Those who set store in life by immediacy and innocence have already pointed-out often enough that, by seeing something as being historically determined, we are ruining our own, hitherto unconditional relationship to it. If we view manifestations of the age primarily in relation to their surroundings, their relationship to ourselves will have to come second, and we will be depriving ourselves of a chance to respond directly. Instead of actively living our lives and making value judgements, we will suddenly turn into by-standers, into mere « spectators » . Spectators of life with infinitely broader horizons, admittedly, but living infinitely less intensely.

Whenever a new work of art is produced, it has to be classified and registered before anything else. Whether it is large or small, old or new, our 1st impulse is to decide where to « place » it. The question of what a work or a person means « within a historical context » is more important than what they mean for « us » , for those who are alive today.

Does not this kind of outlook, when taken to extremes, not lead us into evading our obligation to offer a response, a « judgement » of our own ? Indeed, is this outlook not already pervading our whole thinking and feeling so much that (and this seems a downright perverse consequence) we are no longer daring to be ourselves and are seriously beginning to doubt ourselves ?

« This » state of affairs, I assure you, is the only one which, historically considered, has never existed before in the course of the ages. It amounts to saying that nothing is left which is truly decisive and binding for modern man, which really expresses him, by and within which he recognizes himself. He no longer encounters the « language of his

destiny » in the arts.

Once they have reached this stage, however, the arts have become inherently superfluous. Their time is over. They have become, once and for all, a matter of breeding and luxury - a breeding which is a luxury because it might just as well be dispensed with.

The whole process is already so far advanced that it was inevitable that we should start to weave theories around this as well. Never before was there as much talk of the community and community art as there is today. The only thing that we fail to agree on is « how » to achieve such an art. But absolutely everything depends upon that.

To go into this subject in more detail now would take us too far. Everything, at the moment obviously, remains mere theory. Musicians, whether creators or performers, are endeavouring (sometimes rather furtively and shamefacedly) to continue along the paths they began to follow 30 years ago. Apparently, they are not yet able to draw practical conclusions from their theoretical perceptions of the present. And this is equally true of the state of public opinion, especially in the big cities, which is unaffected by this constant talk of objectivity, community art and the like, and goes on indulging in unbridled individualism and tawdry hero-worship.

Fundamentally, however, the following also needs to be said. Conscious willing and the search for a supra-individual style do not of themselves indicate a universal validity of expression, for such efforts are undertaken largely by the intellect, leaving untouched that vital sphere where art truly originates. Genuine universality, on the other hand, has to do with the « whole » man. The inevitable result of narrowly intellectual endeavours is that the vital sphere does not figure sufficiently in the artist's urge to communicate and, hence, ceases to be the source and origin of art and, as I have already said, lapses into banality. This gives rise to an unbridgeable gap which was never quite there before today : the gap between serious and light-music. The one expressing an only too troublous existence ; the other, an only too frivolous pleasure.

Genuine universality, I repeat, can exist only where the higher and lower faculties are not irreconcilable opposites, where the nobility of the divine spark is felt at the humblest popular level, where even at his loftiest and most sublime, the artist never loses his footing on the native soil of his beloved earth.

And this (to return to our starting-point) is the case with Anton Bruckner. It is for this that we love him. There is not one note in his music, a music ranging over the whole gamut of human sensations, which is not genuinely and directly connected with timeless concerns. He has proved to us that even modern man can aspire to universality in the higher-sense and that a striving for simplicity is still possible, as too are purity, « grandeur » and strength of expression.

Ladies and gentlemen ! This evening began with music, opened by my dear friend Wilhelm Kempff with the sounds of Johann Sebastian Bach. I shall now hand-over to his true pupil and successor, the composer to whom these remarks were mainly devoted. Let the Adagio from Bruckner's Quintet transport you into what is actually the great Master's celestial homeland, into the joyousness of another world which is there for us today, tomorrow and for evermore, and

which Goethe paraphrases so neatly in the lines :

Frohe Zeiten zu gewahren
Wird der Erdkreis nimmer müde -
Schon seit vielen tausend Jahren
Spricht der Himmelsbogen « Friede » !

...

Joyful times conferred by
Earth's orb will never cease -
For countless years already
Rainbows have been saying « Peace » !

...

Wilhelm Furtwängler n'apparaît pas au Festival de Salzbourg, en 1939. Les intervenants sont : Karl Böhm, Hans Knappertsbusch, Tullio Serafin et Clemens Krauß

2 octobre 1939 : Le chef Hans Weisbach dirige la 8e Symphonie de Bruckner dans une version hybride éditée par Robert Haas (1939) , avec le « Großes Orchester des Reichssenders Leipzig » . Concert public radiodiffusé. One 78 rpm side is missing at 12 minutes 48 seconds, in the Finale.

5 octobre 1939 : Le chef Eugen Jochum dirige la « version de Linz » de la 1re Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Vendredi, 3 novembre 1939 (à midi) : Le chef Hans Weisbach dirige la 8e Symphonie de Bruckner, dans la grande salle du « Konzerthaus » , à la tête de l'Orchestre symphonique de Vienne.

10 novembre 1939 : Le chef Carl Schuricht dirige la version originale (Alfred Orel) de la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Une première.

14 décembre 1939 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la première de la version originale 4e Symphonie d'Anton Bruckner. Il s'agit du 9e concert de la saison.

1940-1949

Après le début de la Seconde Guerre mondiale, face à la pénurie de matières premières, la « Deutsche Grammophon Gesellschaft » stagne de nouveau - avant d'être repris en 1941 par la firme d'électronique Siemens & Halske. Malgré une production limitée, les projets d'enregistrement se réalisent, notamment une « Passion selon Saint-Matthieu » de

Bach, relativement complète, dirigée par Bruno Kittel en 1942 (les matrices sont transportées par sous-marin au Japon, où « Polydor Japon » a commandé 17,000 coffrets) .

Le 9 mai 1942, la Gestapo interdit officiellement à la « DGG » de produire des matrices avec des artistes juifs et ordonne la destruction de tous les disques où ils sont présents.

Certains enregistrements continuent de paraître au cours de cette année et de la suivante, notamment avec Herbert von Karajan à la tête de la « Staatskapelle » de Berlin, du « Concertgebouw » d'Amsterdam, du Philharmonique de Berlin et de l'Orchestre de la « RAI » de Turin. En 1943 sort également « Une vie de héros » de Richard Strauß, sous la direction du compositeur.

À la fin de la guerre, une petite fabrique de disques ouvre à Berlin, tandis qu'on reconstruit l'usine et les bâtiments administratifs détruits de Hanovre.

En 1946, la « Deutsche Grammophon Gesellschaft » devient la 1re firme à faire tous ses enregistrements sur bande magnétique. L'année suivante, « Archiv Produktion » est fondé pour promouvoir la musique ancienne - les 1ers disques sont consacrés à Bach, joué à la « Jakobikirche » de Lübeck par l'organiste Helmut Walcha, qui restera étroitement lié à l'étiquette pendant 30 ans.

En 1949, le droit exclusif d'utiliser la marque « la Voix de son Maître » en Allemagne est cédé à « Electrola » (« EMI » en Allemagne) , et « DGG » introduit son logo jaune avec la tulipe couronnée.

Eugen Jochum, Ferenc Fricsay (qui sera l'un des piliers de la firme dans les années '50) et Dietrich Fischer-Dieskau font leurs 1ers enregistrements pour la « DGG » .

1940

4 janvier 1940 : À Berlin, le chef Wilhelm Furtwängler donne une conférence sur Anton Bruckner, dans la « Beethovensaal » , au profit de la « Lessing Hochschule » . La partie musicale de la soirée est assurée par le Quatuor Strub et le pianiste Wilhelm Kempff.

8 janvier 1940 : Le chef nazi Otto Wartsch (1893-1969) dirige un extrait du 1er mouvement de la 7e Symphonie de Bruckner avec le « Sudetendeutsche Philharmonie » . Un enregistrement existe.

Otto Wartsch

Otto Alexander Hermann Wartsch (geboren 18. November 1893 in Magdeburg ; gestorben 29. April 1969 in Wolftratshausen) war ein deutscher Dirigent, Komponist und Mitglied der NSDAP.

Im Jahr 1930 promovierte Otto Wartsch über die Studien zur Harmonik des musikalischen Impressionismus zum

Doktor philosophie. Ebenfalls 1930 wurde er Mitglied der NSDAP (Mitglieds-Nummer : 400.618) . Nach der Machtübernahme der Nationalsozialisten wurde er als SA-Standartenführer Nachfolger von Carl Corbach von 1934-1939 Kapellmeister der Hofkapelle und der Dirigenten des Loh-Orchesters Sondershausen. Während des Zweiten Weltkrieges wurde er als SA-Oberführer Intendant des Kattowitzer Opernhauses. Wartisch organisierte in Zusammenarbeit mit dem KZ Auschwitz « Truppenbetreuungsveranstaltungen » für das dortige KZ-Personal, so wurde am 5. April 1943 der Schwank Gitta hat einen Vogel und am 2. Oktober 1943 der Schwank Gestörte Hochzeitsnacht aufgeführt. Musikabende fanden zu den Themen Beschwingte Musik sowie Musikalische Köstlichkeiten aus Oper und Operette statt. Wartisch widmete dem Verleger des antisemitischen Hetzblatts Der Stürmer Julius Streicher die Komposition Deutsche Rhapsodie. Anschließend wurde er Konzertdirigent in München, im Jahr 1951 gelangte sein Werk Scharlott fährt gen Himmel in Bremen zu Uraufführung.

Werke

Kaukasische Komödie Oper in Einem Akt, am 8. März 1933 in Nürnberg uraufgeführt.

Jahrmarktsballade heitere Funkoper 28. Oktober 1954 gesendet.

...

Opéras

« Cagliostro » (1924) .

« Schuß nebenan » (1932) .

« Kaukasische Komödie » , Opéra en I Acte (présenté le 8 mars 1933, à Nuremberg) .

« Jahrmarktsballade » (1950) .

...

1933 : Not only career-conscious composers but also instrumentalists and conductors who, for lack of talent, had been failures in the pre-Nazi period now attempted to use the Party badge or other regime paraphernalia to pursue their goal. They still failed because of incompetence. Doris Kaehler, at 38 not the youngest contralto in the business, traveled from Berlin to Berchtesgaden, where she beleaguered Adolf Hitler at his « Berghof » , hoping that a chance to sing for him might lead to a spot at State radio. Kaehler was a Nazi « Old Fighter » (one of those who had joined the Party before January 1933) and the daughter of a minor Party functionary, but her artistic credentials were wanting. Paul de Néve, who in the « Marxist-Jewish “ Reich ” » had directed musical events for the Party for free, was hoping for restitution ; yet, he remained merely a candidate for « Künstlerdank » for, in 1938, he was already 57 and had no particular artistic merits. Party comrade Otto Wartisch, a conductor, failed dismally to land a contractual post at

the Munich Philharmonic, in 1936, as did Party comrade Fritz Müller-Rehrmann, hoping for a post as conductor, composer, or music professor anywhere in Germany, in 1937. Typically, artists such as Wartisch and Müller-Rehrmann over estimated their chances and, on the basis of their Nazi pedigrees, aspired to positions they could never do justice to, even at the pleasure of benevolently minded dictators, as Josef Gœbbels himself correctly observed in late 1936. The composer Paul Hindemith at the start of the Nazis' regime declared that :

« Bad works can't be pushed indefinitely, and the people they are now digging-out are all complete mediocrities. »

...

10 février 1940 : Le chef Bruno Walter dirige la 4e Symphonie de Bruckner dans la version révisée de Ferdinand Löwe (1888) , éditée par Albert J. Gutmann (1889) , avec le « NBC Symphony Orchestra » (étiquette « Pearl » , CD : 9131 et étiquette « Music & Arts ») .

Bruno Walter's « Romantic »

The 1940 live performance of the Bruckner 4th is of particular interest to both Brucknerians and Walterians. The Walter discography contains only 2 versions of this score : the live one and the conductor's studio recording with the Columbia Symphony Orchestra, recorded from February 13 to 25, 1960. (The discography of the CSO is complex, because Columbia used that moniker for several different studio orchestras in various locales. In Walter's case, the monaural recordings are with a reduced contingent of the New York Philharmonic and other local musicians, while his stereo recordings are with a core ensemble drawn from the Los Angeles Philharmonic and the Los Angeles Festival Orchestra, supplemented by members of various Hollywood film Studio Orchestras.)

What is most remarkable is how radically Walter's conception of this piece changed over 20 years, with the respective timings providing an initial indication : 16:32, 14:32, 8:27, and 18:32 versus 18:40, 15:37, 10:59, and 20:46. Walter does use different editions of the score - the 1888-1889 Löwe/Guttmann version in 1940, and the 1936 Haas edition of the 1878-1880 version in 1960. (For the 1960 recording, I am taking the word of John F. Berky on his abruckner.com discography site over that of Sony, which states in its CD booklet that Walter used the 1953 Nowak edition.) However, this in no way accounts for the differences, as most of them are matters of instrumental detail (e.g. , the radically reduced orchestration in the Scherzo at 8:13-8:16 in the 1940 performance as compared to the same passage at 8:20-8:23 in the 1960 recording) rather than cuts in the score. Instead, Walter's earlier interpretation is far more volatile, not only in terms of significantly faster tempi but also in more generous use of accelerandi and other tempo modifications. For example, in 1940, there is an adrenaline rush on an ascending scale from 1:41 to 1:52, not employed in 1960, while in the 4th movement, the 1940 performance takes only a mild ritardando at 8:13 to 8:16 but, in 1960, a very emphatic one in the same passage at 8:20 to 8:23. In 1940, the Scherzo movement is taken at an exceptionally brisk pace whereas, in 1960, it is stately, with the Trio section being positively languorous. Similarly, whereas, in 1960, Walter squares-off phrases in the more emphatic manner common to most Bruckner performances nowadays, demarcating discrete units as aural equivalents of the giant stone blocks used to construct Gothic cathedrals, in 1940, the phrasing is noticeably more fluid and linear, particularly in woodwind runs that ripple like rapidly flowing

rivulets (see at 15:24, in the 1st movement) . How much these changes owe to the oft-noted differences in Walter's recordings made before and after his March 1957 heart attack, and how much they may owe to the conductor possibly seeking to elaborate greater distinctions between his approaches to Bruckner and Mahler, can only be a subject of speculation. In any case, in these respects, the 1940 performance is akin to the relatively few complete Bruckner Symphony performances that survive from before WW II, and suggest an earlier school of performance which is now well-nigh extinct. Both for that reason, and for the intriguing snapshot of how Walter's interpretation of this piece shifted over the years, the 1940 recording is of particular interest for collectors of historical performances.

...

15 février 1940 : Dans le cadre d'un Concert spécial, le chef Lovro von Matačić dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

« Kulenkampff » Furtwängler

23 février 1940 : À Hambourg, le chef Wilhelm Furtwängler dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : la Marche funèbre tiré du « Götterdämmerung » de Wagner ; et le Concerto « Grosso » n° 10 de Händel.

25, 26 (radiodiffusion en direct par Radio-Berlin) **et 27** (radiodiffusion en direct par Radio-Bucarest) **février 1940** : le chef Wilhelm Furtwängler dirige la version originale (Alfred Orel) de la 9e Symphonie de Bruckner avec la Philharmonie, à Berlin. Au même programme : la Marche funèbre tiré du « Götterdämmerung » de Wagner ; et la soprano Erna Schlüter interprète « l'immolation de Brunnhilde » tirée de la « Walküre » et un air de l' « Alceste » de Gluck (série : « Philharmonisches Konzert ») .

28 février 1940 : À Dresde, le chef Wilhelm Furtwängler dirige la version originale de la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : la Marche funèbre tiré du « Götterdämmerung » de Wagner ; et la soprano Erna Schlüter interprète « l'immolation de Brunnhilde » tirée de la « Walküre » et un air de l' « Alceste » de Gluck.

29 février 1940 : Concert spécial à Leipzig, le chef Wilhelm Furtwängler dirige la version originale de la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : la Marche funèbre tiré du « Götterdämmerung » de Wagner ; et le Concerto « Grosso » n° 10 de Händel.

9 avril 1940 : Création à Leipzig de la version originale de la Messe en mi mineur sous la direction du compositeur autrichien, Johann Nepomuk David.

Johann Nepomuk David

Le compositeur autrichien Johann Nepomuk David est né le 30 novembre 1895 à Eferding et est mort le 22 décembre

1977 à Stuttgart. Organiste de formation très influencé par la musique de Bach, il est bien oublié de nos jours.

David débute sa carrière musicale au monastère de Saint-Florian. Il fut l'élève du compositeur Joseph Marx. Il écrit un certain nombre d'œuvres orchestrales dont 8 Symphonies, plusieurs concertos (dont un Concerto pour orgue et 3 Concertos pour violon) , des œuvres instrumentales (dont certaines comprenant également un orgue) en plus de nombreuses œuvres chorales. Le style modal observé dans les 2 Ires Symphonies fera place à un style plus acerbe, mais toujours tonal, dans les compositions ultérieures. Johann Nepomuk David meurt à l'âge de 83 ans. Son fils, Thomas Christian David (1925-2006) , sera aussi compositeur.

...

German composer and conductor with Austrian origin. He received his 1st education at the Augustinian monastery of Saint-Florian near Linz and the Benedictine « Gymnasium » at Kremsmünster. From 1921 to 1923, he studied composition with Joseph Marx at the Vienna Academy of Music, where he also came under the influence of Arnold Schoenberg and his school. Since 1924, he worked in Wels as a primary school teacher, organist and choir Master. In 1934, he was appointed to the staff of the Leipzig « Landeskonservatorium » (later, « Hochschule für Musik ») , where he was made director, in 1942. After a short time at the Salzburg Mozarteum, David became professor of composition at the Stuttgart « Hochschule für Musik » (1948-1963) . He received membership of the academies of arts in Berlin, Munich, Vienna and Hamburg.

...

The Austrian composer Johann Nepomuk David was born on 30 November 1895 in Eferding and died on 22 December 1977 in Stuttgart. He began his musical career in the monastery of Saint-Florian, and was a composition student of Joseph Marx. He wrote a number of orchestral works including 8 Symphonies (of which the 5th has been recorded, as have some other works including a disc of organ music) , several Concertos including an Organ Concerto and 3 Violin Concertos, instrumental works including many for or with organ, and many choral works. His general style changed from the modal tendencies seen in his 1st 2 Symphonies to the more acerbic though still tonal sound of the later ones. David died, aged 83. His son, Thomas Christian David (1925-2006) was also a composer.

Johann Nepomuk David usually gets no more than a very passing mention, if even that, in any discussion of Austrian or German music in the 20th Century. Along with composers like Karl Holler (a fellow composer for the organ and of choral as well as orchestral music) David appeared to have been largely forgotten, dismissed as a reactionary after around 1950.

...

24 avril 1940 : Dans le cadre de la « Semaine des Arts » de Berlin (« Berliner Kunstwochen ») , le chef Eugen Jochum dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

26 avril 1940 : Dans le cadre de la « Semaine des Arts » de Berlin (« Berliner Kunstwochen ») , le chef Hans Knappertsbusch dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

28 avril 1940 : Dans le cadre de la « Semaine des Arts » de Berlin (« Berliner Kunstwochen ») , le dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Tournée de la Philharmonie de Berlin

2 mai 1940 : (Arrêt à Breslau.) Le chef Wilhelm Furtwängler dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : la 5e Symphonie de Beethoven.

3 mai 1940 : (Arrêt à Chemnitz.) Le chef Wilhelm Furtwängler dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : la 5e Symphonie de Beethoven.

4 mai 1940 : (Arrêt à Prague.) Le chef Wilhelm Furtwängler dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : la 5e Symphonie de Beethoven.

5 mai 1940 : (Arrêt à Vienne.) Le chef Wilhelm Furtwängler dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : la 5e Symphonie de Beethoven.

28 juin 1940 : Le chef Fritz Lehmann dirige dans le grand auditorium de 900 places (« Der große Sendesaal : Saal I ») de la « Haus des Rundfunks » (Maison de la radiodiffusion) le Finale de la 3e Symphonie de Bruckner dans la version de 1889, éditée par Theodor Rättig (1890) , avec l' « Orchester des Deutschlandsenders und Reichsender Berlin » .

Haus des Rundfunks : Masurenallee 9-14, 14057 Berlin - <http://www.haus-des-rundfunks.de/>

On June 28th 1940, Fritz Lehmann (1904-1956) conducted the Orchester des Deutschlandsenders und Reichssenders Berlin in a performance of the 4th movement of Bruckner's Symphony No. 3. This was the 1st recording of any part of the Symphony No. 3 with the exception of its brief use (for wordless women's chorus) in the opening credits of the 1933 film, « Supernatural » .

The recording was made on 3 x 78 rpm transcription discs. For years, the Deutsche Rundfunk Archive in Weisbaden (now relocated in Frankfurt) only owned 2 of the 3 matrixes. In 2009, 2 discs of this recording appeared on Ebay and I purchased them. When it was determined that one of the discs was the missing matrix from the DRA, I donated it. The complete recording of the final movement was finally restored.

(John F. Berky)

« Haus des Rundfunks » de Berlin

La « Haus des Rundfunks » (Maison de radiodiffusion) , ou HdR, est située dans « Westend » , un des quartiers de Berlin-Ouest (Berlin-Charlottenbourg) , c'est la plus ancienne station de radiodiffusion autonome du monde.

Le bâtiment a été conçu par Hans Pöelzig, en 1929, après avoir remporté un prix d'architecture. Le bâtiment fait face à la « Funkturm » (tour de la radio) et contient en son sein 3 grands studios de radiodiffusion, protégés des bruits de la ville par une aile du bâtiment destinée aux bureaux. Il est aujourd'hui utilisé par le radiodiffuseur « Rundfunk Berlin-Brandenburg » (RBB) , membre de l'ARD, et il s'y produit des programmes radios pour les chaînes « RadioBerlin » , « Kulturradio » , et « Inforadio » . Des concerts se tiennent occasionnellement dans les studios du bâtiment.

Le bâtiment a été conçu en forme de triangle arrondi avec une façade en tuiles de céramique longue de 150 mètres. Sa construction date des années 1929-1930 et il a été inauguré le 22 janvier 1931 en tant que siège du « Reichs-Rundfunk-Gesellschaft » . Le grand studio central a été achevé en 1933. Le 22 mars 1935, la 1re émission régulière de télévision a commencé ici, mais elle a été ensuite déplacée dans un bâtiment séparé proche de la place « Theodor-Heuss » . La « Haus des Rundfunks » a également eu une influence déterminante sur le développement du son stéréophonique et sur son adoption dans la radiodiffusion.

Après la Seconde Guerre mondiale, la « Haus des Rundfunks » est devenue un enjeu de la Guerre Froide. Bien qu'il soit situé dans le secteur anglais de Berlin-Ouest, il a été utilisé par la station radio « Berliner Rundfunk » , contrôlée par les forces soviétiques, jusqu'à ce qu'elle soit déplacée à Berlin-Est, en 1953. Le bâtiment n'est revenu sous le contrôle du maire de Berlin-Ouest, Otto Suhr, que le 5 juillet 1956. Après une lourde rénovation, il est utilisé depuis fin 1957 comme station de diffusion par le diffuseur « Sender Freies Berlin » (SFB) , qui a fusionné le 1er mai 2003 avec le « Rundfunk Berlin-Brandenburg » (RBB) .

La « Haus des Rundfunks » fut l'un des premiers bâtiments en Europe à être entièrement consacré à la radiodiffusion, seul le « Münchner Funkhaus » est plus ancien. Il est d'ailleurs particulièrement remarquable que ce bâtiment offre, encore de nos jours, des conditions idéales à la production d'émissions radio. À cette époque, Hans Pöelzig ne pouvait s'inspirer d'aucune réalisation existante, mais il a su développer des innovations qui restent utilisées de nos jours.

Les bureaux et salles de rédaction sont situés sur les parties extérieures du bâtiment et entourent le grand complexe des studios. Le plus grand studio forme le cœur du bâtiment, et à l'écart se trouvent un plus petit studio d'enregistrement ainsi qu'un espace consacré au théâtre radiophonique qui possède diverses caractéristiques acoustiques.

Hans Pöelzig a porté une attention toute particulière à l'acoustique des studios. Par exemple, les sièges du grand studio ont été conçus de manière à avoir des qualités d'absorption acoustique identiques, que les sièges soient occupés ou non. Dans le petit studio, une centaine de panneaux muraux peuvent être retournés : sur un côté, ils absorbent les sons ; de l'autre côté, ils les reflètent. Différents effets de réverbération peuvent ainsi être créés.

...

La « Haus des Rundfunks » est l'un des premiers bâtiments de radio d'Europe. Construit d'après les plans de l'architecte Hans Pöelzig, il fut inauguré en 1931 après 2 années de construction. La structure de l'édifice fermé est parfaitement adaptée à l'isolation phonique des auditoriums. Ils se trouvent notamment dans l'intérieur de la cour du bâtiment triangulaire ce qui, en conséquence, les protège complètement du bruit de la rue. L'imposante façade longeant la rue fait 150 mètres et est décorée de briques vernissées noires et de carreaux de céramique brun-rouge.

D'un point de vue historique aussi, la Maison de la radio est une institution berlinoise. C'est de là que le premier programme télévisé régulier a débuté dans les années '30. Durant l'Après-guerre, les puissances d'occupation soviétique et britannique entre les fronts se disputèrent la radio, jusqu'à ce que la Maison, après des travaux de rénovation, puisse définitivement être utilisée par la radio « Sender Freies Berlin » (SFB) comme siège de ses programmes radio. Actuellement, la Maison de la radio de Berlin est le siège du « Rundfunk Berlin-Brandenburg » (RBB) .

La Maison de la radio est située à Berlin-Charlottenbourg, à proximité de la Tour de la radio et du Parc des expositions. Dans la cour intérieure se dresse un nouveau moulage de la sculpture en bronze « Große Nacht » de Georg Kolbe dont l'original se trouvait déjà ici dans les années '30 mais qui fut rapidement enlevé par les Nazis.

Les auditoriums sont également employés pour des concerts et des enregistrements radio. Le « Deutsche Symphonie-Orchester » joue, par exemple, régulièrement dans le grand auditorium (« Große Sendesaal ») qui dispose de 900 places. En outre, le petit auditorium (« Kleine Sendesaal ») , d'une capacité de 150 places, est ouvert aux concerts publics.

...

The « Haus des Rundfunks » (House of Broadcasting) , located in the Westend district of Berlin, is the oldest self-contained broadcasting house in the world. It was designed by Hans Pöelzig, in 1929, after winning an architectural competition. The building « vis-à-vis » the « Funkturm » (radio tower) contains 3 large broadcasting rooms located in the centre, shielded from street noise by the surrounding office wings. It is now used by the local ARD broadcaster Rundfunk Berlin-Brandenburg (RBB) and produces radio programs for the channels « Radio-Berlin » , « Kulturradio » , and « Inforadio » . The building's broadcasting rooms are occasionally also used to host concerts.

The building, designed with a plan shape of a rounded triangle with a 150 metres (490 feet) long façade of ceramic tiles, was constructed from 1929 to 1930 and inaugurated on 22 January 1931, as the seat of the « Reichs-Rundfunk-Gesellschaft » . The large, central broadcasting room was finished in 1933. On the 22 March 1935, the 1st regular television service in Germany, « Fernsehsender Paul Nipkow » , was started here, but moved to a separate building on nearby « Theodor-Heuss-Platz » , in 1937. The « Haus des Rundfunks » also had an important influence on the development of Stereophonic sound and its adoption to broadcasting.

After World War II, the « Haus des Rundfunks » became something of a Cold War issue. Though it was situated in the British Sector of West-Berlin, it was used by the « Berliner Rundfunk » radio station, controlled by the Soviet

occupation forces, until it moved to East-Berlin, in 1952. Not until 5 July 1956, the building was handed over to the West-Berlin mayor Otto Suhr by the Soviet military command. After considerable renovation work, it was used from the end of 1957 as the home of « Sender Freies Berlins » broadcasting programmes which, on 1 May 2003, merged into the « Rundfunk Berlin-Brandenburg » (RBB) .

The « Haus des Rundfunks » was one of the 1st buildings in Europe solely dedicated to broadcasting, exceeded in age only by the « Münchner Funkhaus » . It is thus especially noteworthy that the building still offers ideal conditions for broadcasting productions today. At the time, Hans Pöelzig had almost no examples to emulate, but he developed ideas which are still valid today : the office and editorial rooms are located on the outer areas of the building and surround the 3 large studio complexes. The largest broadcasting room comprises the heart of the building and, aside from this, there is also a smaller broadcasting room and an area for radio dramas which possesses a diversity of acoustic characteristics.

Pöelzig put a great deal of thought into the acoustics of the rooms. The chairs in the large broadcasting room were specially designed so that seats had the same sound-absorbing qualities whether they were occupied or not. In the smaller broadcasting room, 100 wall panels could be flipped. One side of the panels absorbed sound ; the other reflected it. In this way, very different reverberation effects could be created.

...

Das Haus des Rundfunks ist ein architektonisch und rundfunkgeschichtlich bedeutendes Gebäude gegenüber dem Funkturm im Berliner Ortsteil Westend des Bezirks Charlottenburg-Wilmersdorf. Seine Hauptfassade erstreckt sich entlang der Masurenallee. Seit Mai 2003 ist es Sitz des Rundfunks Berlin-Brandenburg (RBB) . Im Haus des Rundfunks werden die Hörfunkprogramme Radio Berlin 88,8, Kulturradio und Inforadio produziert. Die beiden Sendesäle dienen auch für öffentliche Konzerte.

Das von Hans Pöelzig entworfene Gebäude mit dem Grundriss eines an zwei Seiten abgerundeten Dreiecks wurde in den Jahren 1929-1930 unter der Bauleitung von Pöelzigs Meisterschüler Max H. Berling (ursprünglich Max Henry Berliner) errichtet. Verantwortlich für die Innengestaltung war Kurt Liebknecht, der zwei Jahrzehnte später als erster Präsident der Deutschen Bauakademie die Ausrichtung des Architekturstudiums in der frühen DDR maßgeblich beeinflussen sollte. Das Haus des Rundfunks wurde am 22. Januar 1931 eingeweiht. Das Gelände wird nördlich begrenzt von der Bredtschneiderstraße, östlich daneben stehen auf der Fläche zwei moderne Einzelgebäude mit jeweils acht Stockwerken sowie ein viergeschossiges Parkhaus. Die Soorstraße bildet die Begrenzung. Ab 1931 sendeten die Funk-Stunde Berlin, die Deutsche Welle GmbH (ab 1933 : Deutschlandsender) und die Reichs-Rundfunk-Gesellschaft aus dem Haus des Rundfunks. Am 22. März 1935 begann dort der Deutsche Fernseh-Rundfunk (DFR) seinen Betrieb. Das erste reguläre Fernsehprogramm in Deutschland wurde über den benachbarten Funkturm vom Fernsehsender Paul Nipkow ausgestrahlt (Geschichte des Fernsehens in Deutschland) . Ab 1937 wurde das DFR-Programm im Deutschlandhaus am nahegelegenen Adolf-Hitler-Platz (heute : Theodor-Heuss-Platz) produziert. Von 1939 bis 1945 war das Haus des Rundfunks die Zentrale des Großdeutschen Rundfunks.

Am 2. Mai 1945 besetzte Major Popow mit einer Kompanie der Roten Armee das Haus des Rundfunks. Als Rundfunkfachmann kannte er das Gebäude, da er von 1931 bis 1933 als Ingenieur-Praktikant hier gearbeitet hatte. Ab 4. Mai wurden unter sowjetischer Leitung erste Aufrufe und Nachrichten gesendet. Am 13. Mai 1945 begann wieder ein regulärer Sendebetrieb.

Nach dem Zweiten Weltkrieg wurde das Haus zum Spielball des Kalten Krieges. Mit der Aufteilung in vier Sektoren begannen Briten, Franzosen und Amerikaner in Ihren Sektoren mit eigenen Rundfunkprogrammen (Nordwestdeutscher Rundfunk und RIAS) .

Obwohl im britischen Sektor gelegen, diente es bis 1950 dem von der sowjetischen Besatzungsmacht kontrollierten Berliner Rundfunk. Im Haus des Rundfunks bauten die Sowjets in aller Stille die technische Einrichtung ab und verbrachten sie in ihren Sektor in das neu gebaute Funkhaus Nalepastraße im Ostteil Berlins.

Im Jahr 1952 sperrte die Britische Armee es als Reaktion auf die Abriegelung Steinstückens ab.

Bis zur Übergabe von der sowjetischen Militärkommandantur am 5. Juli 1956 an den Berliner Senat, vertreten durch den West-Berliner Regierenden Bürgermeister Otto Suhr, wechselte sich alle 14 Tage ein jeweils 10- bis 15-köpfiges Wachkommando in der Bewachung des leeren Gebäudes ab. In dieser Zeit sind vermutlich die kyrillischen Schriftzeichen in den Putz geritzt worden. Diese « Graffiti » wurden bei Sanierungsarbeiten an der Fassade 1998-1999 entdeckt und wegen ihrer Bedeutung als Dokument für die wechselvolle Geschichte des Hauses konserviert und dokumentiert.

Nach umfangreichen Renovierungsarbeiten diente das Gebäude ab Ende 1957 dem Sender Freies Berlin (SFB) zur Produktion und Ausstrahlung seiner Hörfunkprogramme. Da die Sowjets die gesamte Studioteknik demontiert und mitgenommen hatten, musste das Gebäude mit komplett neuer Technik ausgestattet werden. Dadurch wurde der SFB im Haus des Rundfunks zum Vorreiter für die Entwicklung der Stereophonie und ihren Einsatz im Hörfunk. Am 1. Mai 2003 ging der SFB mit seinen Programmen und Gebäuden im Rundfunk Berlin-Brandenburg (RBB) auf.

Bauliche Würdigung

Das Haus des Rundfunks war 1930 eines der ersten Rundfunkgebäude in Europa, älter ist nur das Münchner Funkhaus. Besonders bemerkenswert ist daher, daß das Gebäude noch immer ideale räumliche Bedingungen für den Hörfunkbetrieb bietet. Hans Pöelzig hatte damals kaum Vorbilder und stellte Überlegungen an, die bis heute Gültigkeit haben : Die Büro- und Redaktionsräume befinden sich an den Außenseiten des Gebäudes und umschließen die drei großen Studiokomplexe, die damit vom Straßenlärm weitgehend abgeschirmt sind. Im Büro- und Redaktionstrakt sind nur die Außenwände tragend ; sämtliche Zwischenwände können daher je nach Bedarf der Raumgröße variabel herausgenommen und eingebaut werden. Da sich in der Zusammensetzung der Redaktionen häufig Veränderungen ergeben und Zwischenwände versetzt werden, variiert die genaue Anzahl der Räume ständig.

Großer Sendesaal

Der Große Sendesaal ist das Herzstück des Gebäudes. Er ging 1931 in Betrieb und präsentiert sich im 21. Jahrhundert im Erscheinungsbild von 1959. Die Wandtäfelung besteht aus Ruster-Furnier einer einzigen schottischen Ulme um ein gleichmäßiges Altern des Holzes gewährleisten zu können. Ein großer Teil der 1081 Klappsitze erhielt bereits damals unterschiedliche Lochungen, wodurch sie im unbesetzten Zustand fast dasselbe Absorptionsverhalten wie bei Anwesenheit eines Zuschauers besitzen. So ist die Akustik des Saales im besetzten und unbesetzten Zustand sehr ähnlich, was die Vorbereitung der Tonaufnahmen erleichtert. Der Nachhall beträgt 1,6 Sekunden. Der Große Sendesaal verfügt zudem über ein eigenes (vom Rest des Gebäudes unabhängiges) Fundament, um so die Übertragung von Schwingungen durch den Boden zu verhindern. Da die Bedeutung der Orchestermusik im Hörfunk in den vergangenen Jahrzehnten immer weiter gesunken ist, finden nunmehr erheblich weniger öffentliche Konzerte als in den 1960er und 1970er Jahren statt. Der Große Sendesaal dient aber auch als Probestätte für das Rundfunk-Sinfonieorchester Berlin.

Kleiner Sendesaal

Der Kleine Sendesaal befindet sich im Zustand des Eröffnungsjahres 1931. Die Wände sind hier mit Klappenelementen ausgestattet. Die eine Seite reflektiert, die andere Seite absorbiert den Schall. So lassen sich die unterschiedlichsten Nachhallzeiten einstellen. Der Saal wird inzwischen für Kammermusik, Jazzkonzerte und eine Reihe von Sonderveranstaltungen genutzt.

Hörspielkomplex

Spiegelbildlich zum Kleinen Sendesaal liegt der Hörspielkomplex, der im Jahr 2005 räumlich und technisch komplett modernisiert wurde. Hier gibt es einen großen Aufnahmerraum mit längerer Nachhallzeit und einer Treppe mit unterschiedlichen Belägen. Dieser Saal wird auch für kleinere Publikumsveranstaltungen genutzt, zum Beispiel zur Voraufführung von Hörspielen und Features. Ein mittelgroßer Aufnahmerraum in etwa der Größe eines Wohnzimmers verfügt über umklappbare Wandelemente zur Veränderung der Akustik, außerdem existieren weitere für Tonaufnahmen optimierte Einbauten, wie eine Küche und ein WC. All diese Räume haben keine parallelen Wände, um die Bildung von Flatterechos zu verhindern. Außerdem ermöglicht ein reflexionsarmer Raum die Nachbildung der Akustik, wie sie außerhalb von geschlossenen Gebäuden herrscht. In diesem Raum sind unterschiedliche begehbare Flächen wie Holzdielen und Kies vorhanden, um eine möglichst realistische Akustik erzeugen zu können. Der gesamte Hörspielkomplex ist als Haus-in-Haus-Konstruktion von den Umgebungsgeräuschen abgekoppelt. Alle Räume sind technisch (zum Teil auch über Studiofenster) mit dem Regieraum verbunden, in dem der Toningenieur und der Hörspiel-Regisseur die Aufnahme gestalten und überwachen.

Das Haus

Donnerstag, 22. Januar 1931 : Eröffnung des Haus des Rundfunks (HdR) an der Charlottenburger Masurenallee. Mit dem Bau in der Nähe des Ausstellungsgeländes endet für die regionale Rundfunkgesellschaft « Berliner Funk-Stunde » ein Provisorium. Der mit sieben Jahren älteste Radio-Programmdienst des Deutschen Reiches erhält ein Gebäude, das ausschließlich dem Rundfunk und seinen Bedürfnissen dient. Das HdR ist in seiner Größe und Ausstattung einzigartig in Europa : Der massive Ziegelbau in Form eines gleichschenkligen Dreiecks mit Klinker- und Keramikplattenverblendung

beherbergt neben unzähligen Büroräumen drei große Sendesäle in seinem Inneren, außerdem mehr als zehn Aufnahmestudios sowie Proben- und Schalträume.

Der Architekt

Architekt des neuen Funkhauses ist Hans Pöelzig. Der 1869 geborene Berliner (seit 1923 Professor an der Technischen Hochschule) vereint visionäre Architektur mit den Anforderungen moderner Büro- und Studiobauten. Erfahrungen aus früheren Projekten wie Max Reinhardts Großem Schauspielhaus in Berlin oder dem Breslauer Konzertsaal dienen dem Vertreter der Klassischen Moderne beim Bau des Charlottenburger Rundfunkhauses, dessen Grundsteinlegung am 29. Mai 1929 gefeiert wird. 19 Monate später übergibt Pöelzig, der zeitgleich auch das IG-Farben-Haus in Frankfurt am Main (heute Johann Wolfgang Goethe-Universität) errichtet, den rund 5 Mio. Reichsmark teuren Bau.

...

Hans Pöelzig (geboren 30. April 1869 in Berlin ; gestorben 14. Juni 1936 ebenda) war ein deutscher Architekt, Maler, Bühnenbildner, Filmarchitekt und Hochschullehrer. Vor allem seine Beiträge zur expressionistischen Architektur und zur Neuen Sachlichkeit machten ihn bekannt.

Seine Kinder waren der Architekt Peter Pöelzig, die Schauspielerin Ruth Pöelzig sowie aus seiner zweiten Ehe mit Marlene Moeschke-Pöelzig der Schauspieler und Darmstädter Schauspielregisseur Jochen Pöelzig.

Hans Pöelzig wurde am 30. April 1869 in Berlin (andere Quellen nennen Pölzig) als sechstes Kind von Gräfin Clara Henriette von Pöelzig geboren. Seine Mutter war die Tochter von Alexander von Hanstein Graf von Pölzig und Beiersdorf. Ihr Mann, der britische Reeder George Acland Ames, bestritt jedoch die Vaterschaft und ließ sich drei Monate nach der Geburt des Kindes von Clara scheiden. Hans wurde daher mit Nachnamen nicht Ames, sondern Pöelzig genannt und von Pflegeeltern, einem Chordirigenten und seiner Frau, in Stolpe, heute ein Ortsteil von Berlin-Wannsee, aufgezogen.

Von 1889 bis 1894 studierte Pöelzig Hochbau an der Technischen Hochschule (Berlin-) Charlottenburg. 1899 wurde er als Regierungsbaumeister (Assessor) im preußischen Ministerium der öffentlichen Arbeiten beschäftigt. Im gleichen Jahr heiratete er Maria Voss, mit der er vier Kinder bekam.

Pöelzigs Karriere begann mit der Berufung als Lehrer für Stilkunde an die Königliche Kunst- und Kunstgewerbeschule in Breslau ; 1903 wurde er deren Direktor. Bereits stark dem Expressionismus verpflichtet, machte er die ab 1911 Königliche Akademie für Bau- und Kunstgewerbe genannte Einrichtung zu einer der fortschrittlichsten Architektur- und Kunstschulen in Deutschland. 1916 wurde Pöelzig als Nachfolger von Hans Erlwein Stadtbaurat in Dresden und 1919 Vorsitzender des Deutschen Werkbundes, den er wesentlich mitprägte und der heute auch stellvertretend für die Neue Sachlichkeit steht.

Ab 1920 arbeitete er wieder in Berlin und leitete ein Meisteratelier für Architektur an der Akademie der Künste zu Berlin. 1921 beteiligte er sich an dem in die Architekturgeschichte eingegangenen Wettbewerb für die Neubebauung

eines prominent platzierten Areals am Bahnhof Berlin Friedrichstraße. Zwei Jahre später wurde er als Professor an die Technische Hochschule Berlin berufen. Hier entwickelte sich zwischen Pöelzig und dem einst von ihm geförderten Heinrich Tessenow ein heftiger Diskurs über Inhalte und Art der Ausbildung junger Architekten.

Im Wandel von der handwerklich geprägten Produktion zur industriellen Fertigung rezipierte Pöelzig diese Entwicklung in seinen Berliner Jahren und schuf hier die Grundlagen für die Neue Sachlichkeit in der Architektur. Der von ihm so genannte Materialstil brachte durch seine Schlichtheit die Eigenschaften der verwendeten Materialien viel stärker zur Geltung als der ornamental geprägte Stil der Zeit. 1926 wurde Pöelzig Vorstandsmitglied im Bund Deutscher Architekten (BDA) und 1929 verlieh ihm die Technische Hochschule Stuttgart die Ehrendoktorwürde.

Die Berliner Akademie der Künste gestaltete 1931 die Ausstellung « Pöelzig und seine Schule ». Ab dem 1. Januar 1933 war er Direktor der Vereinigten Staatsschulen für Freie und Angewandte Kunst in Berlin, die er aber am 10. April auf Veranlassung der Nationalsozialisten wieder verlassen musste.

Nachdem die Repressionen des NS-Staates immer größer wurden, wollte Pöelzig 1936 nach Ankara in die Türkei emigrieren, wo man ihm einen Lehrstuhl angeboten hatte; kurz vor der Ausreise starb er.

Hans Pöelzig wurde auf dem Alten Friedhof Wannsee bestattet. Das von der Stadt Berlin betreute Ehrengrab befindet sich in der Abteilung 9W.

Die Akademie der Künste ehrte Hans Pöelzig im Jahre 2008 erneut in einer Ausstellung, in der Werke und der Nachlass des Künstlers gezeigt wurden.

Die Eröffnung

Ruhe im Äther : Für den Umzug der Rundfunkmacher aus Deutschlands erstem Studiogebäude, dem Vox-Haus an der Potsdamer Straße, schweigt die Berliner Funk-Stunde zwei volle Tage - die Mitarbeiter packen Umzugskisten und verstauen Mikrophone. Dann die feierliche Eröffnung : « Das Schiff ist klar zur Fahrt - Kommandant, geben Sie Befehl zum Start ! » ruft Radiopionier Alfred Braun dem Rundfunk-Kommissar Doktor Hans Bredow zu. Neben der Funk-Stunde bietet das HdR zu dieser Zeit vier weiteren Institutionen Platz : der Reichs-Rundfunk-Gesellschaft mbH, die als Dachgesellschaft des Rundfunks in Deutschland fungiert, dem nationalen Hörfunkanbieter Deutsche Welle GmbH, dem vom Reichspostministerium zur Rundfunkaufsicht eingesetzten Rundfunk-Kommissar sowie einem (für das junge Medium noch einzurichtenden) Rundfunk-Museum.

Radio - Ein erfolgreiches Medium

Anfang 1932 gibt es bereits mehr als vier Millionen registrierte Rundfunkteilnehmer. Allein im Sendegebiet der Berliner Funk-Stunde, das neben der Hauptstadt und der Provinz Brandenburg auch einen Teil Pommerns abdeckt, verfügt ein Viertel bis ein Drittel aller Haushalte über ein Radio. Obwohl Rundfunk für die meisten nicht gerade preiswert ist. Die monatliche Gebühr beträgt zwei Mark, die Kosten für ein Gerät bis zu einigen hundert - ein Vermögen bei einem

durchschnittlichen Arbeitereinkommen von 68,13 Mark monatlich (1927-1928) .

Der Rundfunk in der Krise

Der Rundfunk befindet sich in der Endphase der Weimarer Republik in einer ersten Krise. Mit dem Ende der kurzen ökonomischen Scheinblüte Deutschlands 1929 gerät auch das eigentlich wirtschaftlich stabile Medium in eine Rationalisierungsdebatte - die Folge : Programmkürzungen und eine stärkere Konzentration auf die « Hauptabhörzeiten » . Die politischen Begehrlichkeiten nehmen ebenfalls zu. Die Zahl so genannter Auflagesendungen steigt rapide an - die Reichs- und Länderregierungen nutzen den Rundfunk intensiv für ihre Interessen. Dadurch werden die Sender zum Sprachrohr der Politik und drohen außerdem durch Eingriffe in die Programmstruktur im Chaos zu versinken.

Die Kontrolle des Programms

Der staatliche Zugriff auf den Rundfunk erlebt seinen Höhepunkt im Jahr 1932. Ab 11. Juni verfügen die Staatsorgane, daß täglich zur besten Sendezeit deutschlandweit eine 30-minütige « Stunde der Reichsregierung » ausgestrahlt wird. Diese Sendung ist Vorboten einer neuen Rundfunkordnung, die ab August zu strukturellen Konsequenzen führt. Urheber der « Rundfunkreform » ist Erich Scholz, NSDAP-Mitglied und Referent im Reichsministerium des Innern. Unter den Stichworten Zentralisierung und Verstaatlichung werden und andere private Rundfunk-Investitionen untersagt, den Rundfunkgesellschaften Staatskommissare an die Seite gestellt - und Scholz wird neben Hans Bredow zum zweiten Rundfunkkommissar ernannt, zuständig für die Kontrolle des Programms. Die ersten Pflöcke der nationalsozialistischen Rundfunkpolitik sind eingeschlagen.

Reichs-Rundfunk-Gesellschaft

Die Reichs-Rundfunk-Gesellschaft mbH (RRG) wurde am 15. Mai 1925 in Berlin als Dachorganisation der regionalen Rundfunkgesellschaften in Deutschland gegründet und bestand bis zu ihrer Liquidation nach dem Zweiten Weltkrieg.

Neun Rundfunkgesellschaften, die sich ab Ende 1923 geografisch von München über Frankfurt am Main und Leipzig bis nach Breslau und Königsberg erstreckten, arbeiteten ab 15. Mai 1925 in der RRG zusammen. Die Mehrheit der Geschäftsanteile übernahm 1926 die Deutsche Reichspost, als deren Vertreter in der RRG Hans Bredow fungierte. Die RRG (beziehungsweise damit indirekt die Reichspost) hielt ihrerseits die Mehrheit an den Sendegesellschaften. Geschäftsführer der RRG waren Kurt Magnus und Heinrich Giesecke. Ab 1931 sendete die RRG aus dem Haus des Rundfunks.

Nachdem 1933 die Nationalsozialisten in Deutschland die Regierung übernommen hatten, mussten die Sendegesellschaften ihre Anteile an der RRG an das Reichsministerium für Volksaufklärung und Propaganda abgeben, das auch die Vertretung des Reichs von der Post übernahm. Die Sender wurden zu Filialen der RRG. Diese « Gleichschaltung » verdeutlichte auch die Umbenennung der Sender in « Reichssender » zum 1. April 1934. Programmdirektor der RRG beziehungsweise « Reichssendeleiter » war ab 1933 Eugen Hadamovsky ; 1937 wurde mit Heinrich Glasmeier ein Generaldirektor berufen. Von dem Rundfunkgebührenaufkommen, das sich Post- und Propagandaministerium teilten,

erhielt die RRG, also der Rundfunk, im Laufe der Zeit immer weniger. Gleichzeitig nahm der Einfluss des Propagandaministeriums auf die RRG zu. Auf Veranlassung von Josef Goebbels wurde zum 1. Januar 1939 für den Reichsrundfunk die Bezeichnung Großdeutscher Rundfunk eingeführt, für das Ausland wurden Programme unter dem Namen Germany Calling produziert.

1951 wurde die Liquidation der RRG beschlossen, die sich bis 1961 hinzog. Das Programmvermögen der RRG mit 3.600 Tonbändern befindet sich heute im Deutschen Rundfunkarchiv (DRA) am Standort Frankfurt am Main.

Folgende Rundfunkgesellschaften waren bis 1934 in der RRG zusammengeschlossen :

Funk-Stunde AG, Berlin : Programmaufnahme am 29. Oktober 1923 als « Deutsche Stunde, Gesellschaft für drahtlose Belehrung und Unterhaltung mbH » (später Gründung der « Radio-Stunde AG » , die 1924 unter dem Namen « Funk-Stunde AG » ins Handelsregister eingetragen wurde) .

Mitteldeutsche Rundfunk AG (MIRAG) , Leipzig : Programmaufnahme am 2. März 1924.

Deutsche Stunde in Bayern GmbH, München : Programmaufnahme am 30. März 1924 (zum 1. Januar 1931 in « Bayerischer Rundfunk GmbH » umbenannt ; erst zum 1. April 1931 der RRG beigetreten) .

Südwestdeutsche Rundfunkdienst AG (SÜWRAG) , Frankfurt am Main : Programmaufnahme am 31. März 1924.

Nordische Rundfunk AG (NORAG) , Hamburg und später Bremen : Programmaufnahme am 2. Mai 1924.

Süddeutsche Rundfunk AG (SÜRAG) , Stuttgart : Programmaufnahme am 11. Mai 1924.

Schlesische Funkstunde AG (SFAG) , Breslau : Programmaufnahme am 26. Mai 1924.

Ostmarken Rundfunk AG (ORAG) , Königsberg : Programmaufnahme am 14. Juni 1924.

Westdeutsche Rundfunk AG (WERAG) , Köln : Programmaufnahme am 10. Oktober 1924 als « Westdeutsche Funkstunde AG » (WEFAG) , Münster in Westfalen (Umszug nach Köln und Umbenennung in WERAG zum 1. Januar 1927)
Am 1. Oktober 1932 ging die Drahtloser Dienst AG (Dradag) in der RRG auf.

Mit Wirkung zum 1. Januar 1933 wurden die Aktiengesellschaften in Gesellschaften mit beschränkter Haftung umgewandelt.

Nach dem « Anschluß » des Saargebiets an das Reich wurde im Mai 1935 der Reichssender Saarbrücken eingerichtet, der ebenfalls Bestandteil der RRG wurde.

Stereophonie bei der RRG (Reichsrundfunkgesellschaft) .

Veröffentlicht am 13. August 2010 von Cream of Audio Stereophonie bei der RRG.

Im Gedenken an die Stereo-Pioniere der Reichsrundfunkgesellschaft.

Schon Anfang der 30er Jahre liefen nicht nur in Deutschland Anstrengungen, ein raumplastisches Aufnahmeverfahren zu entwickeln und anzuwenden. Das enge Monofenster in der Wiedergabe sollte buchstäblich durchstoßen und aufgeweitet werden. Mit dem Beginn der 30er Jahre arbeiteten Alan Dower Blumlein bei der « EMI » sowie Arthur C. Keller und Irad S. Rafuse bei den Bell Laboratories mit theoretischen und praktischen Versuchen an der Stereoaufnahmetechnik. So gelang bereits dem Team um Keller mit Leopold Stokowski und dem Philadelphia Orchestra im Dezember 1931 und März 1932 (sowie der « EMI » im Jahre 1934 mit der Aufnahme von Mozarts 41. Symphonie unter Sir Thomas Beecham) jeweils eine echte Stereoaufnahme. Bereits im Jahre 1931 ließ sich Alan D. Blumlein die Zwei-Komponenten-Schrift für die Stereoplatte patentieren. Es war die Kombination aus Edisons Tiefenschriftverfahren von 1877 mit vertikaler Auslenkung der Graviernadel und Emil Berliners Seitenschriftverfahren aus dem Jahre 1887 mit horizontaler Auslenkung der Graviernadel. Die Kombination aus beiden Schriften sollte bereits das auch heute noch verwendete Stereoschriftverfahren der Langspielplatte bilden.

Ein großes Problem seinerzeit war die absolut synchrone Aufzeichnung der zwei Kanäle, die man für das raumplastische Aufnahmeverfahren benötigte. Nach der Entwicklung des Magnetophons und Eduard Schüllers Zwillingskopf, der allerdings ursprünglich für die Aufteilung des Frequenzbereiches auf zwei Spuren konstruiert wurde, um die Dynamik der Bandaufzeichnung zu verbessern, kam nun dieser Zwillingskopf für die Stereoaufnahmen der RRG noch einmal zum Einsatz. Der Zwillingskopf hatte eine 1mm breite Trennspur zwischen den jeweils 2,75 mm breiten Tonspuren. Die beiden Einzelköpfe wurden durch ein Kupfer- und Messingblech zwecks Verbesserung der Übersprechdämpfung der beiden Kanäle voneinander abgeschirmt. Ab Januar 1943 wurden dann bei der RRG von den Toningenieuren Helmut Krüger und Doktor Ludwig Heck Stereoaufnahmen für Archivzwecke gefertigt. Welch eine wahrlich kühne Vision - stand doch nicht einmal auf der Abspielseite für den Privatbedarf Stereoequipment, geschweige denn ein Trägermedium zur Verfügung ! Die Stereoschallplatte sollte erst 1958 den Markt erobern.

Welche Magnetophonvarianten bei den oben genannten Aufnahmen Verwendung fanden, ist nur lückenhaft dokumentiert. Vermutlich wurden Standardgeräte vom Typ R 22 und R 22a mit paarweise eingesetzten V 5-Wiedergabe- und V7b-Aufnahmeverstärkern eingesetzt. Im Verstärkerlabor der RRG wurden aber auch zu jener Zeit zweikanalige Aufnahme mit einem gemeinsamen HF-Generator und Wiedergabeverstärker mit jeweils eigenem Netzteil entwickelt. Das hatte den Vorteil gegenüber dem Einsatz von jeweils einem eigenen HF-Generator pro Kanal, daß nun bei einer geringfügigen Verstimmung der HF-Generatorfrequenz keine unangenehmen Pfeiftöne mehr entstehen konnten. Die Löschfrequenz lag bei 60 kHz.

Abgehört wurden diese Aufnahmen über zwei separate Breitbandlautsprecher mit der Braunbuchbezeichnung O 15/15a, die kurz zuvor von dem RRG-Ingenieur Hans Eckmiller entwickelt wurden. An Microphonen wurde dazu das bekannte Neumann CMV 3 mit seiner noch Jahrzehnte später eingesetzten Kapsel M 7 verwendet. Bis zum Herbst 1944 sollen nach Angaben von Helmut Krüger etwa 250 Stereoaufnahmen gefertigt worden sein. Darunter die Opern Romeo und

Julia, Margarete, Tosca, Tannhäuser und der Meistersinger jeweils in Bayreuth 1943 unter Hermann Abendroth und 1944 unter Wilhelm Furtwängler. Als die alliierten Luftangriffe auf Berlin 1944 verstärkt wurden, verlegte man das Zentrallabor der RRG nach Kosten im Wartheland. Hans Joachim von Braunmühl, der spätere Chef des SWF, veranstaltete dort noch Musikabende für die Ärzte eines nahegelegenen Lazarettes. An dieser Stelle verlieren sich nun bis zum heutigen Tage die Spuren der Stereobänder und der eingesetzten Geräte der RRG. Nur fünf Stereoaufnahmen der RRG überlebten vermutlich die Wirren der letzten Kriegstage - und wie das Bernsteinzimmer werden sie sicher für immer verloren bleiben, was wohl ebenfalls zu den schwersten kulturellen Verlusten des Zweiten Weltkrieges gezählt werden kann.

(Foto) Letzte Absage des RRG Sprecher Richard Baier am 2. Mai 1945.

Der russische Funkkommandant Oberst Popow besetzt am 2. Mai 1945 das Funkhaus mit 200 Soldaten ohne auf Widerstand zu stoßen. Popow hatte von 1931-33 selbst im Funkhaus als Techniker gearbeitet und es noch im Mai 1941 als Mitglied einer sowjetischen Delegation besichtigt.

Das Haus des Rundfunks : Film von Jürgen Buch und Thomas Zimolong

Das Haus des Rundfunks in Berlin-Charlottenburg ist ein imposanter Bau mit seiner 150 Meter langen, mächtigen Fassade, mit seinen Hunderten von Räumen, den endlosen Gängen und tiefen Kellern. Das Funkhaus wirkt von außen geheimnisvoll : Die Fassade lenkt den Blick nach oben, monumental und auch etwas abweisend wirkt sie, dunkel steht es da - das « HdR » .

Hinter der Fassade wird seit 80 Jahren Radio gemacht - fast ohne Unterbrechung. Das Haus des Rundfunks ist eine Bühne für Schicksale, Träume und Machtversessenheit. Vor 80 Jahren, am 22. Januar 1931, wird das HdR eingeweiht. Es ist ein Symbol des Aufbruchs : für ein neues Medium und eine neue Zeit. Im Haus des Rundfunks soll Radio fürs Volk entstehen. Das Vox-Haus am Potsdamer Platz, die Wiege des deutschen Rundfunks, ist zu klein geworden - und der Potsdamer Platz ist zu laut.

Das größte Rundfunkhaus Europas entsteht gegenüber dem Funkturm. Albert Einstein gibt hier dem jungen Rundfunk den Wunsch mit auf den Weg, er möge der Völkerverständigung dienen. Ein frommer Wunsch, denn schnell wird das Haus zum Spielball politischer Interessen. Die Nazis ziehen ein, auf dem Dach werden Hakenkreuzfahnen gehisst. Und das Haus wandelt sich zu einem Zentrum der totalitären, nationalsozialistischen Propaganda.

Nach dem Krieg übernehmen die Sowjets das Funkhaus. Schon am 13. Mai 1945, wenige Tage nach der deutschen Kapitulation, geht der « Berliner Rundfunk » auf Sendung. Mehrere Jahre bleibt das Haus eine sowjetische Insel in West-Berlin. 1952 räumt der Sender das Haus. Die letzte sowjetische Wachmannschaft verlässt 1956 das Gebäude. Dann kommt der Sender Freies Berlin (SFB) , er macht hier fast 50 Jahre Programm und fusioniert 2003 mit dem Ostdeutschen Rundfunk Brandenburg (ORB) zum Rundfunk Berlin-Brandenburg (RBB) . Kein Rundfunkgebäude in Deutschland ist länger in Betrieb.

Das Haus des Rundfunks war über Jahrzehnte hinweg ein Brennpunkt deutscher Radiogeschichte. Die Dokumentation stellt Menschen vor, die dem Haus des Rundfunks eng verbunden sind. Der spätere Geiger Walter Levin nimmt 1931 an der Eröffnung teil. Peter Bosse ist Mitte der 30er Jahre ein Kinderstar im Radio. Richard Baier erlebt als junger Sprecher den 20. Juli 1944 und die letzten Kriegstage mit. Friedrich-Wilhelm von Sell ist dabei, als der SFB hier einzieht. Helmut Lehnert organisiert im November 1989 ein Popkonzert zum Mauerfall.

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Die Grundsteinlegung war am 29.5.1929, feierlich eröffnet wurde das Haus des Architekten Hans Pöelzig am 22.1.1931 für die älteste Rundfunkgesellschaft des Deutschen Reiches, die 1924 im Vox-Haus an der Potsdamer Straße gegründete Berliner Funk-Stunde. Außerdem zogen die Reichs-Rundfunk-Gesellschaft mbH, die Deutsche Welle GmbH und das Rundfunk-Museum ein.

Der Gebäudekomplex ist eine geschlossene Anlage in Form eines gleichschenkligen Dreiecks, die Schenkel in konvexen Bögen. Der Klinkerbau ist mit blauschwarz changierenden Keramikfliesen verkleidet. Die Hauptfassade an der Masurenallee ist 150 m lang. Im Innenhof gibt es drei trapezförmige Sendesäle, die vom Haupteingang und -treppenhaus aus durch einen großen Lichthof erreichbar sind. Hier stand seit 1931 die Bronzeplastik « Große Nacht » von Georg Kolbe, die 1933 entfernt und 1965 durch einen Neuguss ersetzt wurde.

Unmittelbar nach der Machtübernahme am 30.01.1933 übernahmen die Nationalsozialisten auch den Rundfunk und arbeiteten mit Hochdruck an der Einführung des Fernsehens. Am 22.03.1935 wurde im Großen Sitzungssaal der erste regelmäßige Fernsehprogramm Dienst der Welt eröffnet. Seit 1938 hieß das Gebäude an der Masurenallee « Zentrale des Großdeutschen Rundfunks », und ab dem 09.07.1940 wurde nur noch ein Reichsprogramm verbreitet.

Am 02.05.1945 besetzt eine 200 Mann starke Abteilung der Roten Armee das Haus und sendet am 13.05.1945 ein einstündiges Programm mit einer Ansprache des sowjetischen Stadtkommandanten Generaloberst Nikolaj Bersarin an die Berliner Bevölkerung. Am 18.5.1945 findet im Großen Sendesaal das erste öffentliche Rundfunkkonzert nach dem Krieg statt. Vom 22.05.1945 an sendet der Berliner Rundfunk täglich ein 19-stündiges Programm. Am 03.06.1952 riegelte britisches Militär das Haus des Rundfunks ab, die letzten 42 Radiomitarbeiter verlassen am 09.07.1952 das « Haus des Schweigens ». Aber die Sowjets halten es bis zum 05.07.1956 besetzt.

Am 04.12.1957 wurde das Haus vom Sender Freies Berlin (SFB) wieder eröffnet, der als Nachfolger des NWDR bereits seit dem 01.06.1954 aus dem Haus am Heidelberger Platz gesendet hatte. Neben zwei Rundfunkprogrammen, SFB 1 und SFB 2, startete 1958 die erste regionale Nachrichtensendung der ARD, die Berliner Abendschau, die später in das 1961-1971 errichtete Fernsehzentrum Theodor-Heuss-Platz umzog. 1963 fanden im Haus des Rundfunks die ersten deutschen Stereo-Versuchssendungen statt. 1967 ging der Jugendsender s-f-beat auf Sendung, seit 1974 gibt es Sendungen für die in Berlin lebenden Türken und Jugoslawen. Aus dem « Radiofrühling » am 01.04.1979 ging mit SFB 3 ein gehobenes Kulturradio hervor, das unter anderem « Klassik zum Frühstück » sendet. 1986-1987 wurden der Lichthof und der Große Sendesaal nach den Plänen von Pöelzig wieder hergestellt. Hier finden öffentliche Konzerte und andere Veranstaltungen statt.

Am 01.01.1992 wurde der SFB Landesrundfunkanstalt für ganz Berlin, und der ORB (Ostdeutscher Rundfunk Brandenburg) nahm seinen Sendebetrieb auf. Am 01.05.2003 startete als Nachfolger von SFB und ORB der Rundfunk Berlin-Brandenburg RBB. Mit Dagmar Reim wurde erstmals eine Frau Intendantin einer öffentlich-rechtlichen Rundfunkanstalt.

2006-2008 wurde im Innenhof des Hauses ein Neubau für Inforadio errichtet.

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Das älteste (eigenständige) Funkhaus der Welt steht in Berlin-Charlottenburg. Hans Pöelzig hatte sich 1929 in einem Wettbewerb mit einem Entwurf durchgesetzt, der vorbildhaft werden sollte. Seine im wahrsten Sinne des Wortes zentrale Idee war die Platzierung der drei großen Sendesäle in der Gebäudemitte, vom Straßenlärm abgeschirmt durch umliegende Bürotrakte.

Von den Enden der 150 Meter langen Hauptfront an der Masurenallee schwingen zwei Flügel konvex nach hinten und bilden so ein stumpfes Dreieck. In der Mitte liegen drei trapezförmige Sendesäle, die vom großen Lichthof hinter der Hauptfront radial ausgehen, somit vier Innenhöfe bildend. Beeindruckend ist die fünfgeschossige Hauptfront, deren mittlere 32 Achsen um ein Geschoß erhöht sind.

Der monumentale Baukörper ist ausschließlich vertikal gegliedert - mit rotbraunen Keramikplatten verkleidete Streifen springen aus den schwarz geklinkerten Wandflächen hervor. Seit 1987 erstrahlt die über fünf Geschosse reichende Haupthalle mit ihren gelb geklinkerten Galerien und den beiden markanten Leuchten wieder in alter Pracht. Im Zentrum steht Georg Kolbes Skulptur « Große Nacht » von 1930.

Hans Pöelzig

Hans Pöelzig (1869-1936) gehört zu den bedeutendsten Architekten des frühen 20. Jahrhunderts. Er gilt als Wegbereiter der Moderne und einer der Hauptvertreter der expressionistischen Architektur. Als Leiter der Kunstakademie in Breslau, Vorsitzender des Deutschen Werkbundes und Professor an der Technischen Hochschule Berlin prägte er eine ganze Generation von Architekten. Zu seinen Schülern zählen und andere Rudolf Schwarz, Helmut Hentrich und Egon Eiermann.

Einige seiner wichtigsten Bauwerke sind die chemische Fabrik in Luban bei Posen (1909-1910) , in Berlin das Große Schauspielhaus für Max Reinhardt (1919, 1986 zerstört) und das Haus des Rundfunks (1928-1929) , sowie das Verwaltungsgebäude der IG-Farben in Frankfurt am Main (1929, heute Pöelzig-Bau der Goethe-Universität) . Daneben wirkte Pöelzig auch als Bühnenbildner für Max Reinhardt und als Filmarchitekt für den expressionistischen Filmklassiker « Der Golem » von Paul Wegener (1920) .

...

Hans Pöelzig (1869-1936) was a pioneer of Expressionism, an architect who created some of the most extraordinary and fantastic buildings of the early 20th Century including the fantasy landscape of the « Große Schauspielhaus » in Berlin and an ominous-looking chemical works in Luban (now Poznan, Poland) . His work became more severe and functional through the inter-War period. The vast, stripped-down IG Farben building (1930-1931) in Frankfurt exemplifies this shift and also proved to be his last great building.

The simple lever he designed for it in 1930 displays a more human, less mechanical version of Modernism than the self-consciously functionalist and geometric designs of many of his contemporaries.

...

The German architect, painter and set-designer Hans Pöelzig was born on 30 April 1869 in Berlin and died on 14 June 1936.

Pöelzig was born to the countess Clara Henrietta Maria Pöelzig (daughter of Alexander von Hanstein, Count of Pölzig and Beiersdorf) while she was married to George Acland Ames, an Englishman. Uncertain of his paternity, Ames refused to acknowledge Hans as his son and consequently he was brought-up by a local choir Master and his wife. In 1899, he married Maria Voss with whom they had 4 children.

In 1903, he became a teacher and director at the Breslau Academy of Art and Design (« Kunst- und Gewerbeschule Breslau » ; today, Wrocław, Poland) . From 1920 to 1935, he taught at the Technical University of Berlin (« Technische Hochschule Berlin ») . Director of the Architecture Department of the Prussian Academy of Arts, in Berlin.

After finishing his architectural education around the turn of the 20th Century, Pöelzig designed many industrial buildings. He designed the 51.2 metres tall Upper-Silesia Tower in Posen (today, Poznań) for an industrial fair, in 1911. It later became a water tower. He was appointed city architect of Dresden, in 1916. He was an influential member of the « Deutscher Werkbund » .

Pöelzig was also known for his distinctive 1919 interior re-design of the « Berlin Grosses Schauspielhaus » for Weimar impresario Max Reinhardt, and for his vast architectural set designs for the 1920 UFA film production of « The Golem : How He Came Into the World » . (Pöelzig mentored Edgar Ulmer on that film ; when Ulmer directed the 1934 « film noir » Universal Studios production of « The Black Cat » , he returned the favor by naming the architect-Satanic-high-priest villain character « Hjalmar Pöelzig » , played by actor Boris Karloff.)

With his Weimar architect contemporaries like Bruno Taut and Ernst May, Pöelzig's work developed through Expressionism and the « New Objectivity » in the mid-1920's before arriving at a more conventional, economical style. In 1927, he was one of the exhibitors in the 1st International Style project, the Weissenhof Estate in Stuttgart. In the 1920's, he ran the « Studio Pöelzig » in partnership with his wife Marlene (Nee Moeschke) (1894-1985) . Pöelzig also designed the 1929 Broadcasting House (« Haus des Rundfunks ») in the Berlin suburb of Charlottenburg, a landmark

of architecture, and Cold War and engineering history.

Pöelzig's single best-known building is the enormous and legendary I.G. Farben Building, completed in 1931, as the administration building for IG Farben in Frankfurt am Main, now known as the Pöelzig Building at G ethe University. In March 1945, the building was occupied by American Allied forces under General Dwight (David) Eisenhower, became his headquarters, and remained in American hands until 1995. Some of his designs that were never built included one for the Palace of the Soviets and one for the League of Nations headquarters at Geneva.

In 1933, Pöelzig served as the interim director of the « Vereinigte Staatsschulen f ur freie und angewandete Kunst » (United State School for Fine and Applied Art) , after the expulsion of founding director Bruno Paul by the National-Socialists. Pöelzig died in Berlin, in June 1936, shortly before his planned departure for Ankara.

Buildings

1901 : Church spire, Wroc aw.

1904 : A Family house with garden pavilion for the arts and crafts exhibition.

1908 : Dwelling houses, corner of Menzelstra e and W olfstra e in Breslau, (now Sztabowa/Pocztowa, Wroc aw) .

1908 : Dwelling house, Hohenzollernstra e, Breslau (this building doesn't exist) .

1907 - around 1909 : Mixed commercial offices and retail, Hohenzollernstra e, Wroc aw (this building doesn't exist) .

1911 : Sulphuric acid factory in Lubo n.

1911 : Grain silo and Roofed Marketplace in Lubo n.

1911 : Exhibition Hall and Tower in Pozna n for an industrial fair.

1912 : Department store in Junkernstrasse, Wroc aw (now, ulica Ofiar O wiecimskich) .

1913 : Exhibition hall, wine restaurant, Pergola for exhibition, Breslau, (now, part of UNESCO World Heritage Site « Centennial Hall ») .

1919 : Gro es Schauspielhaus, in Berlin.

1920 : Festival Theatre for Salzburg.

1924 : Office building, Hanover.

1927 : Deli cinema, Wrocław (now demolished) .

1929 : Haus des Rundfunks (House of Broadcasting) , Charlottenburg, Berlin.

1931 : I.G. Farben Building, in Frankfurt.

1931 : Apartment and cinema at Rosa-Luxemburg-Platz, Berlin.

Projects

Palace of the Soviets.

League of Nations.

1920 : Film sets for The Golem : How He Came Into the World.

1921 : Friedrichstraße Station, for the skyscraper competition, in Berlin.

1925 : Capitol Cinema, in Berlin.

1926 : German Forum for Sport, in Berlin.

...

L'architecte, peintre et décorateur allemand Hans Pöelzig est né le 30 avril 1869 à Berlin et est mort le 14 juin 1936 à Berlin. Il fut actif durant les années de la République de Weimar. Il emprunta le nom de jeune fille de sa mère qui était fille de Comtesse.

En 1903, Pöelzig devint enseignant et directeur de l'Académie des arts de Breslau (« Kunst und Gewerbeschule, Breslau ») . De 1920 à 1935, il enseigna à l'Université technique de Berlin (« Technische Hochschule, Berlin ») et dirigea un département architectural à l'Académie des arts (« Preußische Akademie der Künste ») de Berlin.

Au tournant du 20e siècle, après la fin de sa formation, Pöelzig dessina beaucoup de bâtiments industriels. Il dessina un château d'eau de 51,2 mètres de haut, à Posen, pour l'Exposition industrielle de 1911. Elle deviendra un château d'eau. Il fut nommé architecte municipal de Dresde, en 1916. Il devint un membre important du « Deutscher Werkbund » .

Pöelzig fut aussi connu pour avoir réaménagé, en 1919, l'intérieur du « Großes Schauspielhaus » de Berlin pour Max Reinhardt, impresario de Weimar, ainsi que pour les décors du film « Der Golem » , une production de l'UFA.

Avec ses contemporains architectes à Weimar, comme Bruno Taut ou Ernst May, l'œuvre de Pöelzig s'est développée au milieu des années 1920 à travers l'Expressionnisme et la Nouvelle Objectivité avant l'arrivée d'un style plus conventionnel et plus économe de moyen. En 1927, il fut un des protagonistes du « Weißenhofsiedlung » à Stuttgart, lre manifestation de ce qui allait devenir le Style international. Dans les années 1920, il dirigea une agence d'architecture en partenariat avec sa seconde femme, Marlene Pöelzig (née Moeschke) (1894-1985) . Pöelzig dessina aussi la Maison de la radiodiffusion dans le quartier de Charlottenburg à Berlin, un bâtiment remarquable à la fois dans l'histoire de l'architecture, de la Guerre froide et de l'ingénierie.

Le bâtiment de Pöelzig le plus connu est l'énorme et légendaire bâtiment de l'IG Farben, achevé en 1931, bâtiment construit pour l'administration de la compagnie IG Farben à Francfort-sur-le-Main, aujourd'hui connu comme étant le bâtiment « Pöelzig » de l'Université Goethe. En mars 1945, le bâtiment fut occupé par les forces alliées américaines, devenant le quartier-général de Dwight (David) Eisenhower et demeurant occupé par les Américains jusqu'en 1995.

Quelques-uns de ses projets ne virent jamais le jour : c'est le cas du Palais des Soviets et de celui de la Société des Nations, à Genève.

Pöelzig mourut à Berlin en juin 1936.

Bâtiments

1901 : Flèche d'église à Wrocław.

1904 : Maison de famille avec pavillon de jardin pour l'Exposition des Métiers d'arts.

1907 - vers 1909 : Édifice à bureaux et magasins sur la « Hohenzollernstraße » , à Breslau ; aujourd'hui, Wrocław, en Pologne (bâtiment démoli) .

1908 : Immeuble à logements au coin de la « Menzelstraße » et de la « Wölfstraße » , à Breslau (aujourd'hui, Sztabowa/Pocztowa à Wrocław, en Pologne) .

1908 : Immeuble à logements sur la « Hohenzollernstraße » , à Breslau (aujourd'hui Wrocław, bâtiment démoli) .

1911 : Usine d'acide sulfurique, à Luboń.

1911 : Silo à grains et marché couvert, à Luboń.

1911 : Hall d'exposition et tour à Poznań, pour une Exposition industrielle.

1912 : Grands magasins sur la « Junkernstraße » , à Breslau (aujourd'hui, ulica Ofiar Oświęcimskich, à Wrocław) .

1913 : Hall d'exposition, restaurant à vin et pergola pour une exposition à Wrocław (aujourd'hui classé au patrimoine mondial de l'UNESCO) .

1919 : « Großes Schauspielhaus » , à Berlin.

1920 : Théâtre du Festival de Salzbourg.

1924 : Bureaux à Hanovre.

1927 : Cinéma « Deli » , à Breslau (aujourd'hui Wrocław, bâtiment démoli) .

1929 : « Haus des Rundfunks » (Maison de la radiodiffusion) , dans le quartier de Charlottenburg à Berlin.

1931 : Bâtiment de l'IG Farben, à Francfort-sur-le-Main.

1931 : Appartements et cinéma sur la « Rosa-Luxemburg-Platz » , à Berlin.

Projets

Palais des Soviets.

Société des Nations.

1920 : Décors pour le film « Der Golem » .

1921 : Concours du gratte-ciel de la « Friedrichstraße » , à Berlin.

1925 : Cinéma « Capitol » , à Berlin.

1926 : Forum du Sport, à Berlin.

« Reichs-Rundfunk-Gesellschaft » (RRG)

The « Reichs-Rundfunk-Gesellschaft » (RRG) , translated as the « Reich » Broadcasting Corporation, was a national network of German regional public broadcasting companies, active from 1925 until 1945. « Reichs-Rundfunk-Gesellschaft » 's broadcasts were receivable in all parts of the country and were used extensively for Nazi propaganda, after 1933.

Historical recordings of « Reichs-Rundfunk-Gesellschaft » broadcasts are today held by the German Broadcasting

Archive.

The company was established in Berlin, on 1 May 1925, as an umbrella organisation by 9 regional broadcasters covering various states of the Weimar Republic. From 1926, a majority share was held by the State-owned « Deutsche Reichspost » authority, represented by RF engineer and « Reichspostministerium » official, Hans Bredow, as chairman in the rank of a « Reichs-Rundfunk-Kommissar » .

An official broadcast receiving licence was required for the reception of radio broadcasts at a monthly fee of 2 « Reichsmark » .

Programming was originally provided by the following regional broadcasting companies :

« Funk-Stunde AG, Berlin » : the 1st regular broadcaster in Germany (on the air since 29 October 1923) . Covering the Prussian provinces of Brandenburg, western Pomerania (Stettin) and the northern Province of Saxony (Magdeburg) as well as the eastern parts of Mecklenburg-Schwerin and Mecklenburg-Strelitz.

« Mitteldeutsche Rundfunk AG, Leipzig » (MIRAG) (on the air since 2 March 1924) . Covering the Saxony, Thuringia, and the southern part of the Prussian Province of Saxony (Halle) .

« Deutsche Stunde in Bayern GmbH, München » , in Bavaria (on the air since 30 March 1924) . Renamed « Bayerischer Rundfunk GmbH » , on 1 January 1931. It joined the « Reichs-Rundfunk-Gesellschaft » , on 1 April 1931.

« Südwestdeutsche Rundfunkdienst AG, Frankfurt am Main » (SÜWRAG) (on the air since 31 March 1924) . In the People's State of Hesse and the Prussian province of Hesse-Nassau.

« Nordische Rundfunk AG, Hamburg » (NORAG) (on the air since 2 May 1924, in Hamburg ; and since 30 November 1924, in Bremen) . Covering the Prussian provinces of Schleswig-Holstein and Hanover, as well as the Free State of Brunswick, the Free State of Oldenburg and western Mecklenburg-Schwerin. Became « Norddeutsche Rundfunk GmbH » , in November 1932.

« Süddeutsche Rundfunk AG, Stuttgart » (SÜRAG) (on the air since 11 May 1924) . Covering Württemberg, Baden and the Prussian Province of Hohenzollern.

« Schlesische Funkstunde AG, Breslau » (SFAG) (on the air since 26 May 1924, in Breslau ; and since 1 November 1925, in Gleiwitz) . Covering the Prussian provinces of Lower- and Upper-Silesia.

« Ostmarken Rundfunk AG, Königsberg » (ORAG) (on the air since 14 June 1924) . Covering the Prussian provinces of East Prussia and eastern Pomerania (Köslin) , as well as the Free City of Danzig (see also, « Radio Königsberg ») .

« Westdeutsche Funkstunde AG, Münster » (WEFAG) (since 10 October 1924) . Covering the Prussian Rhine Province

and the Province of Westphalia. Renamed « Westdeutsche Rundfunk AG » (WERAG) , in 1926 ; the headquarters moved to Cologne.

An additional nationwide programme known as the « Deutschlandsender » was broadcast on long-wave from the « Königs Wusterhausen » radio transmitter of « Deutsche Welle GmbH » (a separate company which was, however, 70 % owned by the « Reichs-Rundfunk-Gesellschaft ») .

Regular television programmes were transmitted from Berlin by the « Fernsehsender Paul Nipkow » .

On 22 January 1931, the « Haus des Rundfunks » (House of Broadcasting) , on Masurenallee in Berlin-Westend, was inaugurated as the official seat of the « Reichs-Rundfunk-Gesellschaft » . Designed in 1929 by the architect Hans Pöelzig (1869-1936) , it was the world's 1st self-contained broadcasting centre and included a large and a small concert-hall.

The triangular-shaped building also housed the broadcaster « Deutsche Welle GmbH » and, from 1935 until its relocation in 1937, the « Fernsehsender Paul Nipkow » television station.

(Photo) Adolf Hitler making his address to the nation at a « Funk-Stunde » microphone, following his appointment as « Reich » Chancellor, in 1933.

In 1932, the German government under Chancellor Franz von Papen made several attempts to gain control over the broadcasting companies and enforced the regular reading of official statements. The management board had to admit a representative delegated by the Minister of the Interior, Wilhelm von Gayl.

In the course of the « Gleichschaltung » process, after the « Machtergreifung » in 1933, the « Reichs-Rundfunk-Gesellschaft » was nationalized by the Nazi government and was used extensively by the Ministry of Public Enlightenment and Propaganda under Josef Goebbels. On 30 January 1933, while the new Minister of the Interior, Wilhelm Frick, enforced the live broadcast of the torchlight parades, the « Reichs-Rundfunk-Gesellschaft » chairman Hans Bredow resigned and was replaced by Eugen Hadamovsky. Several former managers were arrested and imprisoned. With effect from 1 April 1934, the regional broadcasting companies were incorporated as « Reichssender » .

Upon the affiliation of the Saar territory, in 1935, the regional broadcaster was incorporated as « Reichssender Saarbrücken » . Likewise, after the Austrian « Anschluß » , in 1938, the former « Radio Verkehrs AG » in Vienna became the « Reichssender Wien » . On 1 January 1939, the « Reichs-Rundfunk-Gesellschaft » was renamed « Großdeutscher Rundfunk » .

After the invasion of Poland, on 1 September 1939, upon the staged Gleiwitz incident, the former « Reichs-Rundfunk-Gesellschaft » became a vital instrument of War-time propaganda, especially by the daily « Wehrmachtsbericht » and the popular request show « Wunschkonzert für die Wehrmacht » . From 9 July 1940 onwards, all « Reichssender » aired the same uniform nationwide program, which ended with the occupation of the « Haus des Rundfunks » by the

Red Army during the Battle of Berlin, on 2 May 1945.

« Reichs-Rundfunk-Gesellschaft » engineers were responsible for important advances in sound-recording technology.

Walter Weber, while working for Hans Joachim von Braunmühl at the « Reichs-Rundfunk-Gesellschaft », made many improvements in the field of magnetic tape sound recording. The most widely significant was the discovery of high frequency bias. This provided a major improvement in the fidelity of recordings. Ironically, others made the same discovery of HF bias before and after, but it was Weber's work that became widely used.

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10 octobre 1940 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la première de la version originale de la 5e Symphonie d'Anton Bruckner. Il s'agit du 1er concert de la saison donné dans le cadre du 2e Festival Bruckner de Leipzig (en salle) .

12 octobre 1940 : Création d'un fragment (soit l'exposition) du Finale de la 9e Symphonie (édition de Fritz Öser) , ainsi que des 2 Trios posthumes, sous la direction du chef Hans Weisbach à la tête du « Großes Orchester des Reichssenders Leipzig » . Le fragment, basé sur les documents préparatoires de la nouvelle édition critique (« Neue Kritische Gesamtausgabe ») , sera joué en tout début de programme, avant de procéder avec le 1er mouvement de l'œuvre. Un enregistrement existe.

This represents the 2nd performance of the original 3 movement version of the 9th Symphony. It was based on pre-copies of the new edition prepared for the « Kritische Gesamtausgabe » . Hans Weisbach conducted the premiere of the Finale's exposition based on an edition arranged and edited by Fritz Öser, in Leipzig, at the beginning of the concert, just before the 1st movement took-off.

12 novembre (radiodiffusion en direct par Radio-Beromünster) **et 17 novembre 1940** : Concert à la « Tonhalle » de Zürich. Le chef Wilhelm Furtwängler dirige la 7e Symphonie de Bruckner avec « das Tonhalle- und Radio-Orchester » . Au même programme : la Symphonie n° 7 de Beethoven.

14 novembre 1940 : Le chef Hermann Abendroth dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

28 novembre 1940 : Le chef Eugen Jochum dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

5 décembre 1940 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » , accompagné du « Gewandhauschor » et du « Leipziger Lehrer-Gesangverein » , dans le « Te Deum » d'Anton Bruckner. Les solistes : Anny Quistorp, Hildegard Hennecke, Heinz Marten (ou Paul Reinecke) et Philipp Göpelt. Mais d'abord, en 1re partie du programme : exécution de la Messe n° 6 en mi bémol majeur (D. 950) de Franz Schubert. Il s'agit du 6e concert de la saison.

1941

1941 : En raison de la Guerre qui fait rage, les archives de la Bibliothèque d'État de Prusse, à Berlin, sont déménagées à l'abbaye bénédictine de Grüssau (fondée en 1242) en Basse-Silésie. Des esquisses du Finale de la 9e Symphonie de Bruckner en font partie.

3 janvier 1941 : Le chef Hans Knappertsbusch dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la ville de Berlin, en tant que capitale du 3e « Reich », et le mouvement national-socialiste « Kraft durch Freude » (KdF : La force par la joie) .

16 janvier 1941 : Le chef Eduard van Beinum dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) , avec le « Concertgebouworkest Amsterdam » . Concert public diffusé par la radio néerlandaise.

23 janvier 1941 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la première de la version originale de la 8e Symphonie d'Anton Bruckner. Il s'agit du 12e concert de la saison.

26 janvier 1941 : Le chef Bruno Walter dirige la 8e Symphonie de Bruckner dans la version de 1892, éditée par Haslinger-Schlesinger-Lienau (1892) , avec la Société philharmonique de New York (étiquette « Andromeda » , CD : ANDR 9092) .

2, 3 et 4 février 1941 : Le chef Wilhelm Furtwängler dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec la Philharmonie, à Berlin. Captation de la maison « Telefunken » . Enregistrement incomplet : extraits des 3 Iers mouvements (étiquette « AT Japon » , LP : 11-12 ; étiquette « Music Bridge » , CD : 4503.) .

Au même programme : l'Ouverture de « la Fiancée vendue » de Smetana ; la Symphonie n° 7 de Beethoven ; le soliste Erich Röhn interprète le Rondo pour violon (D. 438) de Schubert et donne la première mondiale du Concerto pour violon de Heinrich Zilcher (série : « Philharmonisches Konzert ») .

8 et 9 février 1941 : Le chef Wilhelm Furtwängler dirige, à la « Musikverein-Saal » , la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec l'Orchestre philharmonique de Vienne. Au même programme : la Sérénade n° 10 de Mozart.

10 février 1941 : Le chef Wilhelm Furtwängler dirige, au « Deutsches Museum » de Munich, la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec l'Orchestre philharmonique de Vienne. Au même programme : la Sérénade n° 10 de Mozart.

6 mars 1941 : Le chef Oswald Kabasta dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Le concert a lieu à la salle du « Conventgarten » de Hambourg. (Elle sera détruite en 1943 lors d'un bombardement.)

13 mars 1941 : Le chef Paul van Kempen dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée

par Robert Haas (1935) , avec le « Concertgebouworkest Amsterdam » . Concert public diffusé par la radio néerlandaise.

Paul van Kempen

Le chef d'orchestre néerlandais Paul van Kempen est né le 16 mai 1893 à Zoeterwoude et est mort le 8 décembre 1955 à Amsterdam. Il a étudié au Conservatoire d'Amsterdam, de 1910 à 1913, dont la composition et la direction d'orchestre avec Julius Roentgen et Bernard Zweers, ainsi que le violon avec Louis Zimmerman. En 1913, il est devenu second violon à l'Orchestre du « Concertgebouw » et, l'année suivante, est passé au pupitre des lers violons. Après 1916, il a commencé sa carrière en Allemagne et est devenu 1er violon solo dans des Orchestres à Poznań, Bad Nauheim et à l'Orchestre philharmonique de Dortmund.

En 1932, van Kempen a été naturalisé allemand. Il a été directeur musical à Oberhausen pendant 2 ans. De 1934 à 1942, il a été le chef principal de l'Orchestre philharmonique de Dresde. En 1942, il a succédé à Herbert von Karajan en tant que « Kapellmeister » à Aix-la-Chapelle, servant jusqu'en 1944.

En 1949, van Kempen est retourné aux Pays-Bas comme chef principal de l'Orchestre philharmonique de la radio néerlandaise, basé à Hilversum. Cependant, son activité de chef durant la Seconde Guerre mondiale a en fait une figure controversée au Pays-Bas, à cause des concerts donnés pour la « Wehrmacht » . À une occasion, en 1951, van Kempen été engagé comme chef remplaçant de l'Orchestre du « Concertgebouw » à la place d'Eduard van Beinum malade. Le 1er soir, des personnes dans le public ont protesté fortement, mais le concert a eu lieu. Le second soir, les interventions du public ont été si importantes que 62 musiciens ont refusé de continuer à jouer. En 1953, van Kempen est devenu directeur général de la musique de la ville de Brême.

Les enregistrements de van Kempen comprennent les Symphonies Nos. 3, 7 et 8 de Beethoven, les 5 Concertos pour piano de Beethoven avec Wilhelm Kempff, et la Symphonie No. 6 de Tchaïkovsky.

...

The Dutch conductor Paul van Kempen was born on 16 May 1893 in Zoeterwoude, Netherlands, and died on 8 December 1955 in Amsterdam, aged 62.

He studied at the Amsterdam Conservatory from 1910 to 1913, including composition and conducting with Julius Roentgen and Bernard Zweers, as well as violin with Louis Zimmerman. From 1913, he was a 2nd violinist with the « Concertgebouw » Orchestra. 1 year later, he was in the 1st violin section. After 1916, he began to make his career more in Germany, and served as concert Master in Orchestras in Posen, Bad Nauheim und Dortmund. In 1932, van Kempen became a German citizen.

Van Kempen was music-director in Oberhausen for 2 years. From 1934 to 1942, he was principal conductor of the Dresden Philharmonic. In 1942, he succeeded Herbert von Karajan as « Kapellmeister » in Aachen, serving through 1944. In 1949, van Kempen returned to the Netherlands as principal conductor of the Netherlands Radio Philharmonic

Orchestra, based in Hilversum. Moreover, his conducting activities during World War II made him a controversial figure in the Netherlands, such as conducting concerts for the « Wehrmacht » . On one occasion, in 1951, van Kempen was engaged as a substitute conductor at the « Concertgebouw » Orchestra in place of the ill Eduard van Beinum. During the 1st night, audience members protested strongly, but the concert took place. On the 2nd night, the audience disruptions were so severe that 62 musicians left the stage and refused to continue. In 1953, van Kempen became general music-director of the city of Bremen.

Van Kempen recordings included :

Beethoven Symphonies Nos. 3, 7 and 8 with the Berlin Philharmonic.

Beethoven Symphonies Nos. 2 and 5 with the Dresden Philharmonic.

The 5 Beethoven Piano Concertos with Wilhelm Kempff and the Berlin Philharmonic.

Tchaïkovsky Symphonies Nos. 5 and 6 with the « Concertgebouw » Orchestra of Amsterdam.

EPIC recording, LC 3349 :

Rossini : « William Tell » and « The Barber of Seville » Overtures with « l'Orchestre des Concerts Lamoureux » .

Donizetti : « Daughter of the Regiment » Overture with « l'Orchestre des Concerts Lamoureux » .

Schubert : « Marche militaire » in D major, Opus 51, No. 1, with the « Concertgebouw » Orchestra of Amsterdam.

Johann Strauß senior : « Radetsky March » , Opus 228, with the « Concertgebouw » Orchestra of Amsterdam.

Tchaïkovsky : « Marche Slave » , Opus 31, with the « Concertgebouw » Orchestra of Amsterdam.

...

Paul van Kempen (geboren 16. Mai 1893 in Zoeterwoude, Südholland ; gestorben 8. Dezember 1955 in Amsterdam) war ein niederländisch-deutscher Dirigent.

Kempen studierte am Amsterdamer Konservatorium von 1910-1913, Komposition und Dirigieren bei Julius Röntgen und Bernard Zweers, Violine bei Louis Zimmerman.

Ab 1913 spielte er mit nur 20 Jahren zweite Geige im Concertgebouw-Orchester unter Willem Mengelberg, ein Jahr später erste Geige.

1916 wandte er sich aufgrund seines Zugehörigkeitsgefühls zur deutschen Kultur deutschen Orchestern zu und war und andere Konzertmeister in Posen, Bad Nauheim und Dortmund.

1932 nahm er die deutsche Staatsbürgerschaft an.

Nach zwei Jahren als Musikdirektor in Oberhausen war er von 1934 bis 1942 Chefdirigent der Dresdner Philharmonie. Das Orchester entwickelte sich unter seiner Ägide zu einem der besten in Deutschland. 1942 folgte er Herbert von Karajan als Generalmusikdirektor des Sinfonieorchesters Aachen nach, die Tätigkeit endete 1944 mit dem kriegsbedingten Zusammenbruch des deutschen Kulturlebens.

Nach dem Krieg wurde er 1949 Dirigent des Philharmonischen Rundfunkorchesters Hilversum, war jedoch in den Niederlanden aufgrund seiner vorigen Tätigkeit in Deutschland recht unbeliebt.

Ein Konzert im Concertgebouw musste 1951 aufgrund von Tumulten abgebrochen werden, seine Ambitionen auf eine feste Dirigententätigkeit beim Concertgebouw-Orchester waren aussichtslos.

1953 kehrte er daher als Generalmusikdirektor in Bremen nach Deutschland zurück.

Er starb 1955 in einem Amsterdamer Krankenhaus an einer Lebererkrankung im Alter von nur 62 Jahren, als seine Karriere gerade wieder im Ansteigen begriffen war.

Van Kempen, ein großer Bewunderer von Willem Mengelberg, gehörte noch einer romantisch-freien Dirigentengeneration an, die durch Temposchwankungen und eigenwillige Auslegungen eine persönliche Interpretation anstrebten. Während seiner Zeit in Dresden machte er für die Deutsche Grammophon eine Reihe von Aufnahmen sinfonischer Werke und einiger Instrumentalkonzerte mit den Solisten Wilhelm Kempff und Enrico Mainardi. Nach dem Krieg wurden seine wild-düsteren Aufnahmen der fünften und sechsten Sinfonie von Tschaikowski und kürzerer Werke wie der Ouvertüre 1812 berühmt, die die ersten der 1950 neu gegründeten Philips Phonographische Industrie mit dem Concertgebouw-Orchester waren, außerdem die dritte, siebte und achte Beethoven-Symphonie für das gleiche Label.

« Hätte van Kempen länger gelebt, wäre ohne Zweifel der Mantel von Furtwängler an ihn gefallen anstatt an Klemperer. » (« Penguin Guide to Compact Discs », London 1996, page 129 ; übersetzt.)

...

Avril 1941 : Arnold Schœnberg becomes a citizen of the United States.

Octobre 1941 : The Deputy-Acting « Reich » -Protector (« Stellvertretender Reichsprotector ») of Bohemia and Moravia (in what is now the Czech Republic) , Reinhard Heydrich, became patron of the German Philharmonic Orchestra and re-opened the German Concert Hall in Prague, the « Rudolfinum » , founded in the 19th Century, but converted into the Czech Chamber of Deputies after the Great War.

16 octobre 1941 : At the festive opening of the newly-renovated « Rudolfinum » to which Reinhard Heydrich had invited the Berlin Philharmonic Orchestra to perform Ludwig van Beethoven's 9th Symphony, he reiterated his firm conviction that culture and politics were inseparably intertwined, a point he sought to underline by pointing to the

history of the « Rudolfinum » itself. Heydrich recalled that Anton Bruckner had played the organ here, but noted sadly that, after 1918, musical life had become « Czechified » and had, therefore, « degenerated ». After 20 years of darkness, the « Rudolfinum » was now, once more, a « site of German art » .

16 octobre 1941 : Le chef Eugen Jochum dirige la version originale de la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

30 octobre 1941 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 3e Symphonie d'Anton Bruckner Il s'agit du 4e concert de la saison.

14, 15, 16 décembre 1941 : Le chef Wilhelm Fürtwängler dirige, à l' « Alte Philharmonie » , la 4e Symphonie de Bruckner dans la version de 1888, éditée par Albert J. Gutmann (1889) , de même que les 3 lers mouvements de la 7e avec l'Orchestre philharmonique de Berlin. Enregistrement incomplet ; the acetates were made with only 1 cutter (« Reichs-Rundfunk-Gesellschaft » Transcriptions, CD) .

Au même programme : la Sérénade n° 10 de Mozart (série : « Philharmonisches Konzert ») .

17 décembre 1941 : À Hambourg, le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner dans la version de 1888, éditée par Albert J. Gutmann (1889) , avec l'Orchestre philharmonique de Berlin. Au même programme : la Sérénade n° 10 de Mozart.

In 1941, when the 3rd « Reich » was still in its ascendancy, Wilhelm Fürtwängler was actively conducting the Berlin Philharmonic Orchestra for German audiences. While these live performances were not recorded in their entirety, they do provide us with the earliest examples of Fürtwängler's Bruckner and they provide an example of his interpretations when he was at the peak of his abilities. The sound quality of these recordings do not match the quality of other recordings from this time and place, but they provide an important sound document for anyone interested in Bruckner's music and Fürtwängler's interpretations.

25 décembre 1941 : Le chef Wilhelm Fürtwängler dirige des extraits de la 4e Symphonie de Bruckner avec le Philharmonique de Vienne, au « Wiener Staatsoper » . Ce concert est enregistré.

1942

3 et 4 janvier 1942 : Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner dans la version de 1888, éditée par Albert J. Gutmann (1889) , avec l'Orchestre philharmonique de Vienne. Au même programme : la Sérénade n° 10 de Mozart.

22 janvier 1942 : Concert spécial pour souligner le 20e anniversaire de la mort du chef Arthur Nikisch, survenue le 23 janvier 1922. Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 11e concert de la saison.

8 février 1942 : Le chef Fritz Reiner dirige à la « Mosquée de Syrie » (de Pittsburgh) la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936), avec l'Orchestre symphonique de Pittsburgh. Concert public radiodiffusé. I surviving transcription disc from a broadcast over radio Station WCAE containing the 1st movement and part of the Andante. A 2nd disc did not survive.

Fritz Reiner

Le chef d'orchestre hongrois Fritz Reiner est né le 19 décembre 1888 à Budapest et est mort le 15 novembre 1963 à New York. Il fut naturalisé américain en 1928.

Il étudie tout d'abord le piano en Hongrie, avant d'obtenir à 16 ans, en 1905, son diplôme au Conservatoire de Budapest. À partir de 1909, il devient chef d'orchestre à Budapest, puis à l'Opéra de Dresde.

Comme son compatriote Eugene Ormandy, il s'expatrie aux États-Unis, où il dirige, de 1922 à 1931, l'Orchestre symphonique de Cincinnati. Par la suite, il prend la tête de l'Orchestre symphonique de Pittsburgh, dont il est le directeur musical, de 1938 à 1948, tout en dirigeant au Metropolitan Opera. Pendant cette période, il enseigne la direction d'orchestre au Curtis Institute of Music à des étudiants comme Leonard Bernstein ou Lukas Foss.

Sa consécration arrive lorsqu'il est nommé chef permanent de l'Orchestre symphonique de Chicago, qu'il dirige de 1953 à 1963. Il fait de cet ensemble l'un des meilleurs des États-Unis et réalise avec lui des enregistrements qui constituent encore aujourd'hui des références.

Son répertoire assez Classique ne l'empêche pas de défendre la musique de son compatriote Béla Bartók ou de Richard Strauß, Gustav Mahler (4e Symphonie, « Das Lied von der Erde ») ou Dmitri Chostakovitch (6e Symphonie avec l'Orchestre de Pittsburgh). Ses interprétations des Symphonies de Beethoven restent également en tête des discographies comparées.

...

À l'Académie Franz-Liszt de Budapest, il étudie le piano avec Istvan Thoman et la composition avec Hans Koessler (qui furent également les professeurs de Bartók), tout en poursuivant des études de droit. Il débute à l'Opéra-Comique de Budapest en dirigeant « Carmen », en 1909. Il est successivement chef d'orchestre du « Landestheater » de Laibach, en 1910 (aujourd'hui Ljubljana), du « Volksoper » de Budapest (1911-1914), où il donne la 1re audition hongroise de « Parsifal », et du « Hofoper » de Dresde, où il succède à Ernst von Schuch comme chef principal (1914-1921). Quelques rencontres le marquent profondément : celles des chefs d'orchestre Arthur Nikisch et Karl Muck, des compositeurs Richard Strauß (il dirige, en 1919, la 1re allemande de « la Femme sans ombre ») et Gustav Mahler, qu'il s'attachera à faire connaître aux États-Unis où il émigre en 1922, pour succéder à Eugène Ysaÿe à la tête de l'Orchestre symphonique de Cincinnati. Il y donne notamment les premières américaines de la Suite de danses (1925), de la Suite du « Mandarin merveilleux » (1926) et du 1er Concerto pour piano (1928) de Béla Bartók avant d'être,

en 1943, le créateur auprès du compositeur et de sa femme du Concerto pour 2 pianos, percussion et orchestre, tiré de la Sonate pour 2 pianos et percussion.

Se consacrant essentiellement à l'enseignement, de 1931 à 1938, au sein du Curtis Institute de Philadelphie (Leonard Bernstein compte parmi ses élèves) , il se produit régulièrement avec l'Orchestre symphonique local, celui de Chicago et le Philharmonique de New York. Il dirige à Philadelphie, en 1937, la création d' « Amelia au bal » de Gian Carlo Menotti. De 1938 à 1948, il prend en main les destinées de l'Orchestre symphonique de Pittsburgh, dirige au Metropolitan Opera de New York de 1948 à 1953 (notamment, en 1953, la première américaine du « Rake's Progress » de Stravinski) et, à partir de 1953, l'Orchestre symphonique de Chicago, qui devient sous sa baguette l'un des meilleurs du monde.

...

Au milieu du XXe siècle, une série de chefs d'orchestre hongrois de grands talents vont émigrer aux États-Unis, où ils contribueront à jeter les bases d'une vie symphonique de haut niveau. Fritz Reiner fut l'un des premiers à faire ce parcours avant ses compatriotes George Szell, Eugene Ormandy et Antal Dorati.

À l'Académie Franz Liszt de sa ville natale, Fritz Reiner étudie le piano avec István Thomán et Béla Bartók et la composition avec Hans Koessler. Il donne son 1er concert à l'âge de 13 ans, jouant la partie soliste d'un Concerto pour piano de Mozart. Fritz Reiner fera également des études juridiques. Mais le compositeur Leo Weiner l'a convaincu de se consacrer à la direction d'orchestre. Fritz Reiner est engagé comme répétiteur au « Népszínház-Vigopera » de Budapest, où il débute dans « Carmen » en 1909, en remplaçant au pied levé un chef d'orchestre malade. En 1910 et 1911, il dirige au « Landestheater » de Laibach (aujourd'hui Ljubljana, en Slovénie) , où il donne notamment la 1re locale de « Parsifal » . De 1910 à 1914, Fritz Reiner dirige au « Népora » de Budapest. En 1914, il est nommé directeur musical de la « Staatskapelle » de Dresde, qui assure également les services de la « Hofoper » de Dresde, où il débute en dirigeant la Tétralogie de Wagner sans la moindre répétition. Fritz Reiner restera à Dresde jusqu'en 1921. C'est là qu'il découvre la musique de Richard Strauss, dont 3 grands Opéras ont été créés sur la scène de la « Hofoper » : « Salomé » , « Elektra » , « Le Chevalier à la rose » ; il a l'occasion de les diriger régulièrement. C'est Fritz Reiner qui est au pupitre pour la 1re allemande de « la Femme sans ombre » , le 23 octobre 1919. Il est invité à Hambourg, Berlin, Vienne, Rome et Barcelone. En 1922, Fritz Reiner se voit offrir la succession d'Eugène Ysaÿe comme directeur musical de l'Orchestre symphonique de Cincinnati, poste qu'il conservera jusqu'en 1931, faisant de cet Orchestre une phalange respectée. Il apporte la tradition austro-allemande du répertoire Classique et Romantique et crée un véritable style d'exécution de cette musique, alors totalement absent dans les Orchestres américains en dehors des grandes métropoles. Fritz Reiner adopte la nationalité américaine en 1928.

Fritz Reiner est engagé comme professeur de direction d'orchestre au Curtis Institute of Music de Philadelphie (1931-1941) , où il comptera notamment parmi ses élèves des personnalités aussi diverses que Leonard Bernstein, Lukas Foss, Nino Rota, Vincent Persichetti, Walter Hendl, Felix Slatkin, Richard Purvis. En 1935, il commence à diriger à l'Opéra de San Francisco, où Fritz Reiner reviendra régulièrement jusqu'en 1938. Au cours de la saison 1936-1937, il dirige au Covent Garden de Londres des représentations mémorables de « Tristan und Isolde » pour les débuts londoniens de

Kirsten Flagstad, avec Lauritz Melchior. Puis, Fritz Reiner prend la direction de l'Orchestre symphonique de Pittsburgh (1938-1948) ; il dirige ensuite régulièrement au Metropolitan Opera de New York (1948-1953) , où il débute avec « Salomé » de Richard Strauß ; pendant 5 saisons, il y conduira 143 représentations, principalement les Opéras de Mozart, Wagner et Richard Strauß, mais aussi « Carmen » , et la première américaine du « Rake's Progress » de Stravinski, en 1953. En 1955, Fritz Reiner est invité à diriger « les Maîtres-chanteurs de Nuremberg » de Wagner à la « Staatsoper » de Vienne pour la saison inaugurale du nouveau Théâtre reconstruit. Devenu directeur musical de l'Orchestre symphonique de Chicago (1953-1962) , son exigence, sa recherche de la perfection et des moyens non négligeables lui permettent de s'entourer d'instrumentistes de très haut niveau et de faire de cet Orchestre l'une des plus belles phalanges du monde. La perfection d'exécution est alors une réalité, avec une sonorité brillante et incisive devenue depuis le standard américain en la matière. Son caractère impitoyable, son refus du compromis constituent l'envers d'une légende truffée d'anecdotes qui révèlent une personnalité difficile, dotée d'une sensibilité masquée mais aussi d'un charisme indéniable. Fritz Reiner meurt après avoir contracté une pneumonie pendant les répétitions du « Crépuscule des dieux » au Met, en 1963.

...

The prominent conductor of Opera and Symphonic music in the 20th Century, Frederick Martin (Fritz) Reiner, was born on 19 December 1888 in Budapest, Austria-Hungary, and died on 15 November 1963 in New York City.

Hungarian born and trained, Reiner emigrated to the United States, in 1922, where he rose to prominence as a conductor with several Orchestras. He reached the pinnacle of his career while music-director of the Chicago Symphony Orchestra in the 1950's and early 1960's.

Reiner was born into a secular Jewish family that resided in the Pest area of the city. After preliminary studies in law at his father's urging, Reiner pursued the study of piano, piano pedagogy, and composition at the Franz Liszt Academy. During his last 2 years there, his piano teacher was the young Béla Bartók. After early engagements at Opera Houses in Budapest and Dresden, where he worked closely with Richard Strauß, he moved to the United States of America in 1922 to take the post of Principal Conductor of the Cincinnati Symphony Orchestra. He remained until 1931, having become a naturalized citizen in 1928, then began to teach at the Curtis Institute in Philadelphia, Pennsylvania, where his pupils included Leonard Bernstein and Lukas Foss. He conducted the Pittsburgh Symphony Orchestra, from 1938 to 1948, and made a few recordings with them for « Columbia » Records, then spent several years at the Metropolitan Opera, where he conducted a historic production of Strauß' « Salome » , in 1949, with the Bulgarian soprano Ljuba Welitsch in the title role, and the American premiere of Igor Stravinsky's « The Rake's Progress » , in 1951. He also conducted and made a recording of the famous 1952 Metropolitan Opera production of Bizet's « Carmen » , starring Rise Stevens. The production was telecast on closed circuit television that year. At the time of his death, he was preparing the Met's new production of Wagner's « Götterdämmerung » .

In 1947, Reiner appeared on camera in the film « Carnegie Hall » , in which he conducted the New York Philharmonic Orchestra as they accompanied violinist Jascha Heifetz in an abbreviated version of the 1st movement of Tchaïkovsky's Violin Concerto. 10 years later, Heifetz and Reiner recorded the full Tchaïkovsky Concerto in stereo for « RCA Victor » ,

in Chicago.

Reiner's music-making had been largely American-focused since his arrival in Cincinnati. But after the Second World War, he began markedly increasing his European activity. When he became music-director of the Chicago Symphony Orchestra, in 1953, he had an international reputation. By common consent, the 10 years that he spent in Chicago mark the pinnacle of his career, and are best-remembered today through the many recordings he made in Chicago's Orchestra Hall for « RCA Victor », from 1954 to 1963. The 1st of these (« Ein Heldenleben » by Richard Strauß) occurred on March 6, 1954, and was among « RCA »'s 1st to use stereophonic sound. His last concerts in Chicago took place in the spring of 1963.

One of his last recordings, released in a special Reader's Digest box-set, was a performance of Brahms' 4th Symphony, recorded with the Royal Philharmonic Orchestra, in October 1962, in London's Kingsway Hall. This recording was later reissued on LP by « Quintessence » and on CD by « Chesky ». On September 13 and 16, 1963, Reiner conducted a group of New York musicians in Haydn's Symphony No. 101 in D major ; this was followed by September 18 and 20, 1963, sessions devoted to Haydn's Symphony No. 95 in C minor.

He also appeared with members of the Chicago Symphony in a series of telecasts on Chicago's WGN-TV, in 1953-1954, and a later series of nationally syndicated programs called « Music from Chicago ». Some of these performances have been issued on DVD. The videos clearly show his stern, disciplined demeanor, but at the conclusion of a piece, Reiner would turn to the audience and smile at them as he bowed.

Reiner was married 3 times (one of them to a daughter of Etelka Gerster) and had 3 daughters. His health deteriorated after a heart attack, in October 1960. He died in New York City on November 15, 1963, at the age of 74.

Reiner was especially noted as an interpreter of Richard Strauß and Béla Bartók and was often seen as a modernist in his musical taste ; he and his compatriot Joseph Szigeti convinced Serge Koussevitzky to commission the Concerto for Orchestra from Bartók. In reality, he had a very wide repertory and was known to admire Mozart's music above all else.

Reiner's conducting technique was defined by its precision and economy, in the manner of Arthur Nikisch and Arturo Toscanini. It typically employed quite small gestures (it has been said that the beat indicated by the tip of his baton could be contained in the area of a postage stamp) although, from the perspective of the players, it was extremely expressive. The response he drew from Orchestras was one of astonishing richness, brilliance, and clarity of texture. Igor Stravinsky called the Chicago Symphony under Reiner « the most precise and flexible Orchestra in the world » ; it was more often than not achieved with tactics that bordered on the personally abusive, as Kenneth Morgan documents in 2005 biography of the conductor. Chicago musicians have spoken of Reiner's autocratic methods ; trumpeter Adolph Herseth told National Public Radio that Reiner often tested him and other musicians.

...

The eminent Hungarian-born American conductor Frederick Martin (Fritz) (actually, Frygyes) Reiner, was born in Budapest, Hungary, to a secular Jewish family that resided in the Pest area of the city. Reiner pursued the study of piano (with István Thomán), piano pedagogy, and composition (with Hans Koessler) at the Royal Academy of Music (Franz Liszt Academy) in Budapest. During his last 2 years there, his piano teacher was the young Béla Bartók. Concurrently, at his father's urging, he also took courses in jurisprudence at the University of Budapest.

In 1909, Fritz Reiner made his debut in Budapest conducting « Carmen ». In 1910-1911, he conducted at the Laibach « Landestheater ». He was conductor of the « Volksoper » in Budapest (1911-1914) and of the Court (later State) Opera in Dresden (1914-1921), where he worked closely with Richard Strauß. He also conducted in Hamburg, Berlin, Vienna, Rome, and Barcelona.

Fritz Reiner moved to the United States, in 1922, to take the post of Principal Conductor of the Cincinnati Symphony Orchestra. He remained there until 1931, having become a naturalized citizen in 1928. In 1931, he became a professor of conducting at the Curtis Institute of Music in Philadelphia, Pennsylvania, where his pupils included Leonard Bernstein and Lukas Foss. In 1936-1937, he made guest appearances at London's Covent Garden; between 1935 and 1938, he was a guest-conductor at the San Francisco Opera. He was Music Director of the Pittsburgh Symphony Orchestra, from 1938 to 1948, and made a few recordings with them for « Columbia » Records.

In 1947, Fritz Reiner appeared on camera in the film « Carnegie Hall », in which he conducted the New York Philharmonic Orchestra as they accompanied violinist Jascha Heifetz in an abbreviated version of the 1st movement of Tchaïkovsky's Violin Concerto. Years later, Heifetz and Reiner recorded the full Tchaïkovsky concerto for « RCA Victor » with the Chicago Symphony Orchestra. From 1948 to 1953, he was at the Metropolitan Opera in New York, where he conducted a historic production of Strauß' « Salome », in 1949, with the Bulgarian soprano Ljuba Welitsch in the title role, and the American premiere of Igor Stravinsky's « The Rake's Progress », in 1951. He also conducted and made a recording of the famous 1952 Metropolitan Opera production of Georges Bizet's « Carmen », starring Rise Stevens. The production was telecast on closed circuit television that year. At the time of his death, in 1963, he was preparing the Met's new production of Wagner's « Götterdämmerung ».

Even though his music-making had been American-focused since his arrival in Cincinnati, Fritz Reiner became active in Europe after World War II. When he became Music Director of the Chicago Symphony Orchestra, he had a completely international reputation. He achieved the peak of his success as a conductor with the Chicago Symphony Orchestra, which he served as music-director, from 1953 to 1962, and which he brought-up to the point of impeccably fine performance in both Classical and modern music. His striving for perfection created for him the reputation of a ruthless Master of the Orchestra; he was given to explosions of temper, but musicians and critics agreed that it was because of his uncompromising drive toward the optimum of orchestral playing that the Chicago Symphony Orchestra achieved a very high-rank among American Symphonic organizations. Those 10 years are best-remembered today through the many landmark, stereophonic recordings he made in Chicago's Orchestra Hall for « RCA Victor », from 1954 to 1962. His last concerts in Chicago were in the spring of 1963.

Fritz Reiner's last recording, released in a special Reader's Digest box-set, was a performance of Johannes Brahms' 4th

Symphony, recorded with the Royal Philharmonic Orchestra in London's Kingsway Hall. This recording was later re-issued on LP by « Quintessence » and on CD by « Chesky » . He also appeared with members of the Chicago Symphony Orchestra in a series of telecasts on Chicago's WGN-TV, in 1953-1954, and a later series of nationally-syndicated programs called « Music from Chicago » . Some of these performances have been issued on DVD.

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Fritz Reiner was a National Patron of Delta Omicron, an international professional music fraternity. He was married 3 times (one of them was a daughter of Etelka Gerster) and fathered 3 daughters, a 3rd daughter out of wedlock. In his last years, Reiner's health deteriorated as a result of a major heart attack he suffered in October 1960. He died in New York City, at the age of 74.

...

Fritz Reiner was a legend among conductors. Universally admired for his music-making, widely disliked for his aggressive and exacting temperament, and survived by a legacy of definitive recorded performances, he was largely responsible for the artistic ascendancy of the Chicago Symphony Orchestra, and exerted considerable influence on generations of musicians.

Born in Budapest, in 1888, he studied piano with his mother and, at the age of 15, entered the Franz Liszt Academy : an institution that also boasts Béla Bartók, Zoltan Kodály, Ernst von Dohnányi, George Szell, Eugene Ormandy, Georg Solti and Antal Dorati as graduates. Reiner gained conducting experience at a number of regional Opera Houses before eventually returning to Budapest, in 1911, to serve at the city's « Volksoper » , where his reputation as a conductor of special abilities finally emerged.

In 1914, Reiner accepted a position at the Dresden Court Opera, where he formed a fortuitous relationship with both the conductor Arthur Nikisch and the composer Richard Strauß ; Reiner would eventually give the German premiere of Strauß' « Die Frau ohne Schatten » , and would remain a devoted interpreter of the composer's works throughout his career. The economic chaos and emergent anti-Semitism that followed the First World War made Reiner anxious to leave Europe, and an invitation (in 1921) to become the music-director of the Cincinnati Symphony Orchestra provided

just the right opportunity. From that point onward, Reiner's career was firmly rooted in the United States, where he became a citizen in 1928.

After resigning his post at Cincinnati, Reiner became a professor of conducting at the Curtis Institute of Music in Philadelphia, where his students included both the young Leonard Bernstein and Lukas Foss ; Bernstein, in particular, credited Reiner with a great deal of influence in his development.

In 1938, he became the director of the Pittsburgh Symphony ; one of several positions that established Reiner as a fine builder of Orchestras, with a talent for steering ensembles toward new levels of quality and success. A number of Reiner's well-known recordings stem from his tenure there. Guest appearances during his Pittsburgh years include those at Covent Garden and the San Francisco Symphony. From Pittsburgh, he moved to the Metropolitan Opera, where he remained on the conductor roster until 1953 ; his advocacy of Strauss' Operas was especially strong there, and his performances of « Salome » and « Elektra » number among the most memorable evenings in the Met's history.

1953 was a watershed year for Reiner, since it was then that he assumed the directorship of the Chicago Symphony Orchestra. This was to become his signature partnership, and the position that would establish his lasting legacy. His relationship with the Orchestra was never a smooth one (he was known for hostility and impatience in rehearsal, and for firing musicians for mistakes in concerts) but he undeniably raised the ensemble from its status as a good American Orchestra to that of one of the finest in the world. Unlike a number of other prominent conductors who excelled in narrow corners of the musical canon, Reiner maintained his excellent standards and clarifying precision throughout an especially broad repertory that crossed boundaries of nationality and style. He was as renowned for his performances of new works, such as Bartók's Concerto for Orchestra (a piece that Reiner himself commissioned from the dying composer) and Alan Hovhaness' « Mysterious Mountain » as he was for his Mahler, Strauss and Haydn. His tenure in Chicago also resulted in what was then an unprecedented volume of fine recordings, some of which still remain as favorites, despite the improved fidelity of modern competitors. Reiner resigned from Chicago, in 1962 (after only 9 seasons) , and died the following year of heart failure.

...

Fritz Reiner was born into a mercantile family, although his mother was a keen amateur musician and he himself began to study the piano when he was 6, soon showing signs of musical gifts and a highly-retentive memory. At the age of 10, he became a pupil at the Franz Liszt Academy in Budapest, where he was an active student, taking the solo part in Piano Concertos and playing percussion in the student Orchestra. His teachers included Béla Bartók and Leo Weiner, who encouraged him to think of conducting as a future career. Despite his father's preference for him to pursue law as a profession, Reiner became a « répétiteur » at the Budapest Comic Opera, making his conducting debut there when he was 19, with Bizet's « Carmen » , in the time-honoured fashion of replacing a sick colleague. Later, he said that this was « the hardest thing I ever did » . He was appointed as a staff conductor at the Ljubljana Opera House for the 1910-1911 season, where the 1st conductor was Václav Talich (like Reiner, a great admirer of Arthur Nikisch) ; and, in 1911, he secured a position at the « Népopera » in Budapest, a large-scale private enterprise separate from the Royal Hungarian Opera, whose performances were aimed at a widely-based popular audience. Here,

Reiner initially conducted Operetta and, later, grand Opera, including the 1st performance of Wagner's « Parsifal » in Europe following the expiry of its copyright at the end of 1913.

This helped to advance his reputation and, in the summer of 1914, Reiner was invited to conduct at the Saxon Court Opera (the Semper Opera House in Dresden) on a trial basis, following the death of Ernst von Schuch. Immediately after his 1st performance, of « Rigoletto », he was offered a contract for a permanent position, working alongside the Theatre's 2 other conductors and conducting Symphony concerts as well as Operas. At Dresden, he formed a close relationship with Richard Strauß, conducting the 1st performance of his Opera « Die Frau ohne Schatten » after its Viennese premiere of 1919. Because of the city's proximity to Berlin and Leipzig, he was also able to attend many performances conducted by Arthur Nikisch, whom he observed closely. However, Reiner gradually became restless in Dresden, aspiring to, but not being offered, the post of chief conductor ; and, in November 1921, he resigned his position there. After conducting engagements in Italy and Spain, he accepted without hesitation an offer from the Cincinnati Symphony Orchestra to become its chief conductor, with effect from the start of the 1922-1923 season.

Reiner's career in the United States, where he lived for the rest of his life (he took American citizenship in 1928) , was based upon the long-term musical directorship of 3 major Symphony Orchestras : the Cincinnati Symphony Orchestra, from 1922 to 1931 ; the Pittsburgh Symphony Orchestra, from 1938 to 1948 ; and, last but certainly by no means least, the Chicago Symphony Orchestra, from 1953 to 1963. In each instance, he raised the playing standards of these Orchestras to a very high-level and, with the last 2, made a considerable number of commercial recordings. Between 1948 and 1953, he was on the conducting staff of the Metropolitan Opera House, New York, where he led the 1st American performances of Stravinsky's « The Rake's Progress » . In addition to these permanent appointments, Reiner was active as a guest-conductor and as a teacher. Between the 2 World Wars, he conducted Opera in both Europe and South America ; a recording of his « Tristan und Isolde » at Covent Garden, in 1936, has been preserved, and he also appeared at the Vienna State Opera, conducting « Die Meistersinger von Nürnberg » , in 1955. Between 1931 and 1941, he taught conducting as the head of the Opera and orchestral departments at the Curtis Institute in Philadelphia, where his pupils included Leonard Bernstein, Lukas Foss and Walter Hendl. At Curtis, Reiner encouraged his students to sing and conduct the recitatives from Mozart's Operas in order to develop a sense of vocal rhythm. In the autumn of 1959, he suffered a massive heart attack which forced him to cancel nearly all of his performances with the Chicago Symphony Orchestra during the 1959-1960 season. When he ultimately returned to the podium, he was noticeably thinner and weaker and had to conduct from a sitting position. No longer a well man, he stepped-down as chief conductor of the Chicago Symphony Orchestra, at the end of the 1962-1963 season, to be succeeded by Jean Martinon.

Apart from his superb musicianship, Reiner was famous as a conductor for 2 things : his spare conducting style and his menacing temperament. He learnt the value of economical gestures from his idol Nikisch, and was reputed to have commented about his conducting style : « They say I have a small beat, but it is a good one. » . The purpose of these tiny gestures was to focus the attention of his orchestral players upon himself alone. He used a long baton, and would indicate the phrasing which he sought with small movements made within the overall delineation of the beat. His players were left in no doubt as to his intentions : he possessed a virtuoso stock of small but meaningful physical signals, such as puffing-out his cheeks to indicate an entry for the wind players and, all the time, he would be looking

remorselessly at the individual members of the Orchestra with the most penetrating gaze. The stories about his legendary temper are legion : one player commented that « any day he failed to lose his temper was a day when he was too sick to conduct » . At the same time, he had a rather dark sense of humour. His biographer Philip Hart tells a story of the day of his 1st rehearsal as chief conductor with the Chicago Symphony Orchestra : a violist introduced himself with the words « it's a pleasure, Doctor Reiner. » , to which Reiner ominously replied : « We'll see. » .

The key characteristic of Reiner's performances was their extraordinary level of technical accuracy, manifested in the precise observation of tempi, dynamics and phrasing. His preparation was exhaustive and complete, and the exacting standards that he held for himself were also applied to the musicians of the Orchestras which he commanded. With his Mastery of architectural structure and his precise sense of rhythm, Reiner was able to create performances that were expertly structured, superbly detailed, immaculately executed and, overall, performed with an appropriate sense of style. Although he made numerous recordings with the Pittsburgh Symphony Orchestra during the 1940's, many of which exhibit these characteristics, their full manifestation on disc was only realized with the advent of « RCA's Living Stereo » engineering, which was used for his recordings with the Chicago Symphony Orchestra. The timing of his appointment to the Chicago post coincided exactly with « RCA » 's plans for the development of stereophonic sound, which involved the company recording this Orchestra in stereo, from 1954 onwards. Reiner's insistence on intensive preparation, the virtuosity of the Chicago Symphony Orchestra, and the superb sound achieved by « RCA » producers Richard Mohr and John Pfeiffer resulted in some of the finest commercial recordings of Classical music ever made. Virtually all of these recordings can be recommended without hesitation, as can the more limited number of recordings for other labels and from live performances that have appeared commercially. Reiner's achievement was aptly summed-up by Harold C. Schönberg, who wrote of him :

« As a musical intellect, as an incomparable musician, as the possessor of an ear virtually unparalleled in his field, Fritz Reiner held a unique spot in 20th Century musical life and thought. »

...

Fritz Reiner (geboren 19. Dezember 1888 in Budapest ; gestorben 15. November 1963 in New York City) war ein amerikanischer Dirigent ungarischer Herkunft.

Fritz Reiner, einer assimilierten jüdischen Familie aus Pest entstammend, studierte auf Drängen seines Vaters zuerst an der Budapester Universität einige Jahre Jura, bevor er die Franz-Liszt-Musikakademie besuchte, um sich bei István Thomán im Klavierspiel und bei Hans Koessler in der Kompositionslehre ausbilden zu lassen. Seit 1909 Korrepetitor an der Budapester Oper, debütierte er dort 1910 als Dirigent, als er für einen erkrankten Kollegen einsprang und eine Vorstellung von Carmen erfolgreich übernahm. Darauf hin wurde er als Erster Kapellmeister an die Oper von Laibach berufen. 1911-1914 gehörte er der Budapester Volksoper an, wo er unter anderem Parsifal dirigierte.

1914 wechselte er an die Dresdner Oper, wo er bis 1921 tätig war und während dieser Zeit viel mit Richard Strauß zusammenarbeitete. Unter anderem dirigierte Reiner hier die deutsche Erstaufführung von Die Frau ohne Schatten und leitete die Sächsische Staatskapelle. Daneben hatte er Gastverpflichtungen in Rom und Barcelona.

1922 ließ er sich in den USA nieder und wurde als Nachfolger von Eugène Ysaÿe Chefdirigent des Cincinnati Symphony Orchestras bis 1931. Einladungen führten ihn auch nach San Francisco, Philadelphia und Chicago, in der Saison 1936-1937 gastierte er im Londoner Covent Garden am Royal Opera House.

Anschließend war er für zehn Jahre Chefdirigent des Pittsburgh Symphony Orchestra (1938-1948) und unterrichtete in Philadelphia von 1931 bis 1941 am Curtis Institute of Music (Abteilungen Oper und Orchester), mit dessen Orchester er auch Opernaufführungen erarbeitete. Zu seinen Schülern zählten auch die später berühmt gewordenen Musiker Lukas Foss und Leonard Bernstein. (Als Bernstein ihn einmal als « Fritz » ansprach, antwortete Reiner : « It's Mr. Reiner. »)

Ab 1948 war er für sieben Jahre an der New Yorker Metropolitan Opera engagiert, wo er unter anderem 1949 die berühmt gewordenen Vorstellungen von Salome mit Ljuba Welitsch in der Titelrolle und 1951 die amerikanische Erstaufführung von The Rake's Progress dirigierte. Ebenso trat er in Konzerten mit den New Yorker Philharmonikern in der Carnegie Hall auf. Er setzte auch seine internationale Karriere fort, 1955 leitete er etwa Aufführungen von den Meistersingern in der wieder aufgebauten Wiener Staatsoper.

Größten Nachhall, auch heute noch auf zahlreichen Tonträgern zu hören, erzielte Reiner aber als Chefdirigent des Chicago Symphony Orchestra, dem er von 1953 bis 1963 vorstand. Im Frühjahr 1963 dirigierte er sein letztes Konzert mit diesem Orchester ; seit einem Herzinfarkt im Oktober 1960 war seine Gesundheit angeschlagen. Noch kurz vor seinem Tod war er mit einer Neuproduktion der Götterdämmerung an der Met beschäftigt.

Seine ersten beiden Ehen führte er mit Töchtern der ungarischen Sopranistin Elka Gerster. In erster Ehe war er mit der jüngeren Tochter Elca (1911-1916), in zweiter Ehe von 1921-1922 bis 1930 mit Berthe, der älteren, verheiratet. Mit seiner dritten Frau, Carlotta, lebte er in Rambleside, Westport (Connecticut).

Reiner war ein Dirigent mit außerordentlich hohen Standards ; viele seiner Aufnahmen suchen an orchestraler Präzision und Glanz bis heute ihresgleichen. Orchestermusiker fürchteten ihn wegen dieser Präzisionsbesessenheit und seines jähzornigen Temperaments. Er hinterließ mehrere Tonaufnahmen mit dem Pittsburgh Symphony Orchestra, legendär sind aber die meisten seiner zahlreichen Aufnahmen mit dem Chicago Symphony Orchestra, die von RCA bereits von 1954 an auf außerordentlich gut klingenden Schallplatten in Stereophonie aufgenommen wurden und von denen einige noch heute als Referenzeinspielungen gelten, wie Bartóks Konzert für Orchester, Strauß' Ein Heldenleben oder Prokofjews Alexander Newski.

Die musikalische Leitung übernahm er bei den Uraufführungen folgender Werke :

Ottorino Respighi - Antiche arie e danze per liuto (1924) .

Arthur Bliss - Hymn to Apollo (1927) .

Gian Carlo Menotti - Amelia Goes to the Ball ; Amelia geht zum Ball (1937) .

Béla Bartók : Konzert für 2 Klaviere, Schlagzeug und Orchester (1943) ; der Komponist widmete das Werk Fritz Reiner.

Richard Strauß - Symphonisches Fragment aus Josephs Legende (1949) .

...

8 mars 1942 : Le chef Hermann Abendroth dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

29 et 30 mars 1942 : Le chef Wilhelm Furtwängler dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne.

1 avril 1942 : Le chef Wilhelm Furtwängler dirige l'Adagio de la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec son Philharmonique à la « Berlin Singakademie » . La captation studio (sans public) est produite par la maison « Telefunken » (étiquette « Teldec » , CD : 9031764352) .

(Matrice : 026378/83 ; 78 tours : Telefunken SK 3230-3232 / Ultraphon G22264-6 ; LP : SWF 8801/2/3 / SWF 963 / SWF 7702 / Rococo 2014 / Discocorp RR-457 / Akira Tanaka 11/12 ; CD : Tahra/Furt 1004/7 / SWF 963 / Teldec « Historic » 9031 76435 2 / Music & Arts MACD-954 / IDIS 293/94 / LYS CD-106/7.)

« Les discophiles retrouvent donc aujourd'hui un pan réduit du legs de Furtwängler, mais un pan important par la teneur de cet Adagio de la 7e de Bruckner. Tout comme dans la 9e du même auteur, le chef allemand se livre dans cet Adagio à une réflexion musicale d'une émotion presque insoutenable sur le destin, la vie, la mort, la souffrance. La couleur abyssale des cuivres (écoutez la montée à partir de 16 min 40 ou celle à 19 min 10) , les cordes qui empoignent gravement ou furieusement la musique sont les stigmates bouleversants des documents Furtwängler de guerre. On déplorera la demi-seconde de suspension artificielle dans la transition de l'Adagio de la 7e, correspondant au 1er changement de face de 78 tours, le raccord le plus important, justement le seul mal géré au disque ! » (Christophe Huss, Répertoire n° 59, page 36, juin 1993.)

...

Upon his arrival in Prague, the Deputy-Acting « Reich » -Protector (« Stellvertretender Reichsprotektor ») of Bohemia and Moravia (in what is now the Czech Republic) , Reinhard Heydrich,, sought to eliminate opposition to the Nazi occupation by suppressing Czech culture and deporting and executing members of the Czech resistance.

Heydrich wanted to start a new cultural tradition by establishing Prague's « Cultural Week » as « a festive manifestation of German power » . This was to be a week-long display of German cultural achievements, particularly in the field of music, which he considered a source of spiritual recreation « in great times of struggle » . He firmly believed that such a display of cultural superiority, coupled with the political message of abandoning Slavic influences

in the Protectorate, would have « the greatest impact on the Slav ; it testifies to our power and culture and eases the integration of the racially desired part of the (Czech) population » .

15 mai 1942 : As patron of the Prague Festival, Reinhard Heydrich opened the inaugural concert with Anton Bruckner's 8th Symphony performed by the German Philharmonic Orchestra of Prague (« Deutsche philharmonische Orchester Prags ») and their head-conductor Joseph Keilberth (with whom Heydrich occasionally played « house music » in his country mansion) .

Joseph Keilberth begann 1925 seine Karriere am Badischen Staatstheater in Karlsruhe, zunächst als Korrepetitor für die Badische Staatskapelle Karlsruhe, ehe er zum Kapellmeister ernannt wurde. 1935 bewarb er sich um den Posten des Generalmusikdirektors in seiner Heimatstadt und setzte sich gegen seinen Mitbewerber Herbert von Karajan durch. Ob er bereits vor der « Machtergreifung » der Nationalsozialisten oder überhaupt dem völkisch gesinnten Kampfbund für deutsche Kultur und später der Nachfolgeorganisation, der Nationalsozialistischen Kulturgemeinde, angehörte, wie Fred K. Prieberg behauptet, ist zweifelhaft, da eine Beitrittserklärung mit der Unterschrift bisher nicht vorliegt. Bei der Bewertung von Dokumenten wäre zudem zu berücksichtigen, daß Keilberth den gleichen Vornamen wie sein Vater führte, zum fraglichen Zeitpunkt unter der gleichen Adresse wohnte und noch dazu am gleichen Theater engagiert war. Gesichert ist hingegen, daß Keilberth bis zum Zeitpunkt des Verbots der Karlsruher Schlaraffengesellschaft noch immer als « Ritter Kla-Mottl der zartbesaitete » Mitglied der « Schlaraffia Carolsuhu » war. Noch im Januar 1939 führte er mit dem Karlsruher Orchester ein Werk Igor Strawinskys auf, der von den Nationalsozialisten als Kulturbolschewist bezeichnet und abgelehnt wurde.

1940 übernahm Keilberth auf Empfehlung Wilhelm Furtwänglers als Generalmusikdirektor das Deutsche Philharmonische Orchester in Prag, das dort schon in der k.k. Monarchie bestanden hatte und nun im so genannten Reichsprotektorat Böhmen und Mähren weiter existierte. Ein Konzert Keilberths, das in Zusammenhang mit Adolf Hitlers Geburtstag steht, ist nicht bekannt. Er dirigierte das Prager Orchester bei circa 400 Auftritten, Musik von erst durch die Nationalsozialisten geförderten Komponisten fand Eingang in etwa 20 Programme. Da es Keilberth gelang, für den Prager Klangkörper eine Einstufung als « u.k. » (« unabkömmlich ») zu erreichen, was eine Einberufung von Musikern verhinderte, bestand das Orchester bis in die letzten Tage des Zweiten Weltkriegs fort und konnte noch am 1. Mai 1945 einen Beethoven-Abend in Prag geben. Laut Prieberg war Keilberth von 1942 bis 1945 Landesleiter der Reichsmusikkammer im Reichsprotektorat Böhmen und Mähren. In der Endphase des Zweiten Weltkriegs wurde er im August 1944 in die von Adolf Hitler genehmigte Gottbegnadeten-Liste der wichtigsten Dirigenten aufgenommen, was ihn vor einem Kriegseinsatz, auch an der Heimatfront, bewahrte.

25 mai 1942 : The « Gauleiter » of Upper-Austria August Eigruber is named Regional Governor of Labour.

30 août 1942 : Dans le cadre du Festival de musique de la station thermale de Bad Kissingen, le chef Adolf Mennerich dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Il s'agit du dernier concert à avoir lieu durant la guerre.

24-27 septembre 1942 : Le chef Oswald Kabasta dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée

par Albert J. Gutmann (1885) , avec l'Orchestre philharmonique de Munich (étiquette « Electrola » , LP ; étiquette « Pearl » , CD) .

Oswald Kabasta

Oswald Kabasta est né le 29 décembre 1896 à Mistelbach et est mort le 6 février 1946 à Kufstein. Il fut l'un des plus grands chefs d'orchestre autrichiens du XXe siècle. Il étudie la composition à l'Académie de musique et des arts du spectacle de Vienne auprès de Joseph Marx et du chef d'orchestre Ferdinand Löwe, ancien élève et ardent disciple d'Anton Bruckner, et a pris des cours privés auprès de Franz Schmidt. C'est en Allemagne qu'il réalise l'essentiel de sa carrière. Il prend la direction musicale en 1924 de l'Opéra de Baden puis dirige l'Orchestre de Graz durant 5 années (1926-1931) avant d'accéder, à partir de 1931, à la tête de l'Orchestre de l'Académie de Vienne et de celui de la Radio. Il s'occupe des « Wiener Singverein » (petits chanteurs de Vienne) de 1935 à 1937.

Celui qui a adhéré tôt, et avec enthousiasme, au Parti National-Socialiste se voit récompenser pour son talent et son engagement : il obtient la consécration de sa carrière en étant nommé à la tête de l'Orchestre philharmonique de Munich, en 1938. Suite à l'« Anschluß », il va toujours conclure sa correspondance avec l'expression consacrée, « Heil Hitler ! » . Il dirige des compositions modernes : celles de Franz Schmidt (il va créer, en 1934, la 4e Symphonie qui lui est dédiée et, en 1938, l'Oratorio « le Livre des 7 Sceaux ») ; celles de Béla Bartók et ce, malgré l'interdiction officielle du régime (il se fera la main avec la Musique pour cordes, percussion et célesta) ; et, surtout, la musique d'Anton Bruckner.

Ses interprétations de Bruckner, notamment de la 4e Symphonie dite « Romantique » , sont admirées pour leur intensité et leur conduite rythmique. Nous lui devons également des enregistrements de Beethoven (dont la célèbre Symphonie « Héroïque ») , de Mozart, de Schubert et de Verdi (« la Force du destin » du 18 janvier 1939) sans oublier sa superbe interprétation au disque de la 9e Symphonie d'Antonín Dvořák avec sa phalange de Munich. Kabasta dirigera des concerts jusqu'à ce que les « Alliés » détruisent la ville.

Oswald Kabasta sera le contemporain de plusieurs autres chefs provenant du Sud de l'Allemagne : les Herbert von Karajan, Karl Böhm, Hans Rosbaud et Eugen Jochum deviendront beaucoup plus connus que lui. Kabasta n'était pas plus « Nazi » que Karl Böhm qui terminait aussi ses lettres avec le fameux « Heil Hitler ! » (tout en faisant beaucoup plus de courbettes en présence du « Führer ») . L'avantage que Böhm va détenir sur son collègue sera d'avoir réussi à poursuivre sa carrière à Dresde et à Vienne ; des villes relativement éloignées des grands centres favorisés par le « Reich » . Kabasta va passer sa carrière à Munich : le berceau du mouvement National-Socialiste, en plus d'être une scène privilégiée par Adolf Hitler. Le Philharmonique de Munich sous Kabasta sera reconnue comme « l'Orchestre de la capitale du mouvement nazi » . Réputé et admiré, Kabasta sera sévèrement « épuré » en octobre 1945 après son admission d'avoir voulu devenir un membre en règle du Parti, en 1937. Mais pour se défendre, il ira jusqu'à affirmer être opposé au régime dans son fort intérieur. En contrepartie, Herbert von Karajan, sera autorisé après la guerre à poursuivre sa carrière comme si de rien n'était.

Oswald Kabasta sera démis de ses fonctions sans salaire par la ville de Munich et se verra « interdire à vie » de

diriger un orchestre. C'est pour cette raison qu'il se donnera la mort à Kufstein, en Autriche, le 6 février 1946 (à l'âge de 49 ans, 1 mois et 8 jours) , en absorbant une forte dose de somnifère.

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Around 1931, Oswald Kabasta served as musical director of the Vienna Radio. He enjoyed the public approbation of the British conductor Adrian Boult, who announced in a 1938 radio broadcast :

« The present high reputation of the Vienna Symphony Orchestra is due to Professor Kabasta who, with Sir Henry Wood and Doctor Mengelberg, commands our admiration by virtue of sheer Mastery in the business of conducting. Quite apart from their merits as musicians and artists, they are superb craftsmen. »

Oswald Kabasta was an enthusiastic supporter of the Nazi regime. After the « Anschluß » of 1938, he signed all his letters with, « Heil Hitler ! » . After the end of World War II, Kabasta was forbidden to work as a conductor by the Allies when he admitted that he had applied to join the Nazi Party (although he claimed to be « inwardly anti-Nazi ») . In October 1945, the denazification authorities ordered the city of Munich to discontinue his salary. Devastated by his dismissal, and his relegation to the status of « common laborer » , he committed suicide in Kufstein, Austria in 1946.

Repertoire and Style

Oswald Kabasta was considered, at its time, like an exceptional director, especially during last the 8 years of its race, in which was to the front of Philharmonic Orchestra of Munich. During this period, it emphasized like great interpreter of Anton Bruckner, thus contiuando with the long tradition Bruckneriana of the orchestra, demonstrating the high-level acquired in a series of local tours and abroad. Kabasta was also an enthusiastic director of Contemporary music. He directed, in 1934, to the opening of Franz Schmidt 4th Symphony (dedicated to him) and the one of the Oratorio « the Book of 7 Seals » of the same author, in 1938. Some years later, in 1943, and, in spite of the official prohibition of the music of Béla Bartók, Kabasta tried and directed the « Music for strings, percussion and celesta » .

Their generally fast interpretations offered tempi, strong accents and clarity in the internal parts. Although the basic pulse always felt strongly, Kabasta could exhibit a great rythmical freedom within this pulse. Music became absolutely flexible when it was necessary, directed by a baton of high accuracy.

Controversy

Oswald Kabasta was contemporary of several South wing Germanic conductors, such as Herbert von Karajan, Karl Böhm, Hans Rosbaud and Eugen Jochum : all of them far better remembered than him. Kabasta was not a Nazi more ardent than Böhm, that also signed its correspondence with « Heil Hitler ! » and who flattered very shamelessly more to the « Führer » . But whereas Böhm developed to its race like director in Dresden and Vienna (relatively moved away from cities of the great centers of the 3rd « Reich ») , Kabasta passed those years in Munich, the birthplace of the Nazi

movement and the scene for the grandiloquent artistic schemes of Adolf Hitler. The Munich Philharmonic under Kabasta got to be well-known like, « The Orchestra of the Capital of the Nazi Movement » . Because of this context, Kabasta had a Nazi profile more prominent than the one of any other director. Old members of the Party, like Karajan, were authorized to continue with their races after the War.

...

25, 26, 27 et 28 octobre 1942 : Concert enregistré à l' « Alte Philharmonie » par la radio publique « Sender Freies Berlin » (SFB) . Le chef Wilhelm Fürtwängler dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935) , avec la Philharmonie (CD : DG 427-774-2 / Iron Needle / Music & Arts / Melodiya 10 00714 / Testament SBT 1466.)

Fürtwängler dirige également l'Adagio de la 7e Symphonie (étiquette « Telefunken » , 78 rpm : SK 3230-3232, matrices 026378 à 026383 ; étiquette « Tahra - Furt » , CD : 1007 ; étiquette « SWF » , CD : 963) .

Au même programme : l'Ouverture « Alceste » de Gluck ; et le Concerto pour violoncelle de Schumann, avec le soliste Tibor de Machula (série : « Philharmonisches Konzert ») .

There is more interesting competition here, in the form of a Testament release that purports to be the 1st (and, so far, only) edition taken from the original German Radio master tape. Presumably, the source for all others is an off-the-air tape. Interestingly, this recording has always been noted for better sound than virtually all other War-time Fürtwängler broadcasts, so the Testament advantage is less significant than one might anticipate. Then, there is the issue of Testament's decision to assume that the Berlin Philharmonic participated in or agreed to the decision of a 1939 international pitch standardizing conference held in London, which established a pitch of A = 440 Hz. It is hard to imagine the Berlin Philharmonic, given their quite extraordinary (and justified) institutional self-confidence, permitting anyone to tell them what correct pitch should be. Although it is not a major difference (others have assumed the Berlin Philharmonic's A = 444 Hz) , the result of Testament's decision is a slight dulling of the orchestral sound. (For the curious, the difference in performance duration is 67:45 for the Eduardo Chibas transfer and 69:00 for Testament's) . Because I think this is one of Fürtwängler's finest Bruckner performances (along with the 1944 8th) , I spent time listening to Chibas' transfer, and comparing whole movements with both Testament and Pristine. All 3 provide a satisfactory picture of the majesty and breadth of this remarkable reading but, once again, if I had to live with one, it would be Chibas'. For one thing, Chibas' concentration on timpani presence is particularly valuable in the Finale. Overall, the naturalness of the orchestral sonority, the beauty and focus of the string sound in the slow movement, the presence of mid-bass throughout, all combine to make one forget that one is listening to a broadcast from the early 1940's.

31 octobre et 1 novembre 1942 : Le chef Wilhelm Fürtwängler dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935) , avec l'Orchestre philharmonique de Vienne. Au même programme : le Concerto pour violon de Brahms, avec le soliste Wolfgang Schneiderhan.

1 novembre 1942 : Le chef Hermann Abendroth dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

15 novembre 1942 : Le chef Karl Friderich dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la ville de Berlin, en tant que capitale du 3e « Reich », et le mouvement national-socialiste « Kraft durch Freude » (KdF : La force par la joie) .

Karl Friderich

Karl Hans Reinhold Friderich (Friederich) , Dirigent, Komponist, Kapellmeister, Chorleiter (evangelisch-lutherisch) : geboren 14. April 1899 in Nürnberg ; gestorben 20. April 1978 in München.

Realgymnasium Nürnberg, Universität München (Psychologie) . Musikstudium : 1912-1917 Konservatorium Nürnberg bei Friedrich Klose, Walter Courvoisier, Hermann von Waltershausen, Sigmund von Hausegger (Meisterklasse für Dirigieren) , Hugo Röhr. 1933-1937 Generalmusikdirektor Musikverein Darmstadt eingetragener Verein.

Träger / Sparte : Hochschule, Medien, Musikverein, Stadt.

Wirkungsorte : Basel, Berlin, Beuthen, Coburg, Darmstadt, Dortmund, Gleiwitz, Hilversum, Hindenburg, Hof, Ludwigshafen, München, Nürnberg, Wien.

Genealogie

Vater : Albert Friderich, Kaufmann, geboren 20. April 1872 ; Mutter : Pauline Meßle, geboren 14. Februar 1874 ; Großvater : Carl Gottlob Friederich (1812-1898) , Ornithologe ; Urgroßvater : Johann Gottlieb Friederich (1754-1833) , Bildhauer.

Lehrer

Friedrich Klose (1862-1942) , Komponist.

Hugo Röhr (1866-1937) , Komponist.

Sigmund von Hausegger (1872-1948) , Dirigent.

Walter Courvoisier (1875-1931) , Komponist.

Hermann Wolfgang von Waltershausen (1882-1954) , Komponist.

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25 novembre 1942 : Le « Gauleiter » de Haute-Autriche, August Eigruber, présente les plans de réaménagement du monastère « Bruckner » de Saint-Florian qui deviendra la résidence permanente de l'Orchestre « Bruckner » (« Bruckner-Orchester ») de Linz.

Mort du pianiste Helmut Hilpert.

26 novembre 1942 : Le chef Lovro von Matačić dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

Concerts de Fürtwängler en Scandinavie

29 novembre 1942 : Le chef Wilhelm Fürtwängler dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935), avec le « Konsertföreningens orkester » de Stockholm. Au même programme : les « Variations sur un thème de Haydn » de Brahms.

17 décembre 1942 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner Il s'agit du 8e concert de la saison.

Hans Gillesberger

Le chef de chœur autrichien Hans Gillesberger est né le 29 novembre 1909 à Ebensee, en Haute-Autriche ; et est mort le 4 mars 1986 à Vienne.

Gillesberger a fait ses études à la fois en musique religieuse et en droit à Innsbruck et à Vienne. Il a dirigé les Petits-Chanteurs de Vienne de 1942 à 1945, puis est devenu directeur-adjoint de l'Opéra d'État de Vienne. Il a également enseigné à l'Académie de musique et d'arts du spectacle de Vienne. Il est retourné chez les Petits-Chanteurs de Vienne en tant que directeur artistique en 1965. Il a été appelé « l'un des chefs de chœur les plus importants de l'après-guerre » .

Il a enregistré essentiellement les œuvres de Johann Sebastian Bach, Franz-Josef Haydn, Wolfgang Amadeus Mozart, Franz Schubert, Franz Liszt, et Anton Bruckner.

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The Austrian choir director Hans Gillesberger was born on 29 November 1909 in Ebensee, Upper-Austria ; and died on 4 March 1986 in Vienna. He directed the Vienna Boys' Choir from 1942 to 1945, then, becoming deputy-director for the Vienna State Opera. He also taught at the University of Music and Performing Arts, Vienna. He returned to the Vienna Boys' Choir as artistic director in 1965. He has been called « one of the most important choral conductors of the post-War period » .

...

Considered one of the most important choral conductors of the post-War period, Hans Gillesberger began his formal studies in both church music and jurisprudence in Innsbruck and in Vienna. Gillesberger was the musical director of the Vienna Boy's Choir from 1942 to 1945. He, then, was engaged in the position of deputy director of the choir for the Vienna State Opera. In 1961, he became a professor at the « Wiener Musikhochschule » (Vienna Academy of Music) and, in 1965, he was again associated with the « Wiener Sängerknaben » (Vienna Boy's Choir) , in the position of artistic director. His recorded work focuses especially on the works of Johann Sebastian Bach ; the Classical period works of Franz-Josef Haydn and Wolfgang Amadeus Mozart ; and the Romantic era expressed through the compositions of Franz Schubert, Franz Liszt, and Anton Bruckner.

...

From 1942 to 1945, Hans Gillesberger was one of the choir Masters of the Vienna Boys' Choir. In 1964, he became their artistic director, at Ferdinand Großmann's suggestion. 7 years later, in 1971, Gillesberger was appointed artistic director of the Chapel Imperial.

Gillesberger, kind-hearted and personable, knew how to talk to the boys, after all, he had been a choir-boy himself at the cathedral in Salzburg. And he knew how to bring-out the best in them. His rehearsal style has been documented in films ; focussed, and always friendly. « His » choir-boys remember him with affection. In a solo rehearsal, Gillesberger once told choirboy Gerald Wirth, « We little people have to stick together » , referring to his own size.

In the 1970's, Gillesberger conducted the Chapel Imperial in several recordings of sacred works by Wolfgang Amadeus Mozart, Franz-Josef Haydn, and Franz Schubert. His version of Mozart's famous « Requiem » , recorded in 1976, is still available. In the 1990's, the « Penguin Guide to Recored Classical Music » listed it as one of the best interpretations of the piece ; commending it for its energy and focus, « the surprise version is Gillesberger's » .

Gillesberger recorded Motets by Anton Bruckner with the boys and the big boys of the « Chorus Viennensis » , and an 8-part Renaissance mass by Jacobus Gallus which he himself had edited.

Gillesberger's collaboration with Nikolaus Harnoncourt and his « Concentus musicus Wien » resulted in recordings of rare works by Heinrich Ignaz Franz Biber, but the recordings of Johann Sebastian Bach's Cantatas, Passions, the Mass in B minor, and the « Christmas Oratorio » probably had the biggest impact. Gillesberger liked a transparent sound, and he used few singers ; between 3 and 8 boys sing the soprano and alto parts in the choir. This is pure « Gilles » : the voice sound as if they are dancing.

...

Hans Gillesberger (geboren 29. November 1909 in Ebensee, Oberösterreich ; gestorben 4. März 1986 in Wien) war ein österreichischer Chorleiter. Er gilt als einer der bedeutendsten Chorleiter der Nachkriegszeit, der in seiner pädagogischen

Tätigkeit mehrere Generationen österreichischer Musiker und Musikerzieher ausbildete und prägte.

Zwischen 1918 und 1925 war Hans Gillesberger Kapellknabe am Salzburger Dom. Von 1920 bis 1928 besuchte er das Humanistische Gymnasium Borromäum Salzburg an welchem er Musikunterricht bei Joseph Meßner erhielt. Zwischen 1926 und 1928 leitete er den Institutschor am Borromäum. Es folgte eine Ausbildung an der Musikakademie in Wien bei Josef Lechthaler, Ferdinand Großmann und Karl Josef Walter, an welcher er 1940 die Lehramtsprüfung für Musik ablegte. Danach studierte er Jura in Innsbruck und Wien mit der Promotion im Jahr 1946.

Ab 1935 war Gillesberger als Regens Chori an der Piaristenkirche in Wien tätig. Zwischen 1939 und 1942 hatte er die Leitung der Wiener Bachgemeinde inne. Von 1942 bis 1945 war er Kapellmeister der Wiener Sängerknaben. Im Jahr 1945 gründete Hans Gillesberger die Wiener Kantorei. Zwischen 1945 und 1953 war er Chordirektorstellvertreter an der Wiener Staatsoper. Von 1947 bis 1980 hatte er die Professur an der Akademie für Musik in Wien (Kirchen- und Schulmusik) inne, wo er seit 1968 ordentlicher Professor war. Er unterrichtete dort viele nunmehr bedeutende Chorleiter und Dirigenten (und andere Erwin Ortner und Raimund Hug) .

Die Zeit während der NS-Zeit war für Hans Gillesberger und die Wiener Sängerknaben eine sehr wechselvolle Periode. Zitat aus dem Buch « Dem Gesang ich dien', meine Stadt heißt Wien » .Wiener Sängerknaben 1938-1945 :

« Am 13. März, an dem jedes Jahr die glorreiche „ Heimkehr “ ins Reich mit feierlicher Eintracht begangen wurde, dirigierte Gillesberger ebenfalls im Musikvereinsgebäude das „ Konzert der Wiener Sängerknaben “. Selbst an diesem Gedenktag war vom Chor kein einziges „ Nazilied “ zu hören. » (Grobauer ; Seite 231.)

Von 1953 bis 1968 war Gillesberger Chordirektor der Wiener Konzerthausgesellschaft und als solcher Leiter der Wiener Singakademie und des Wiener Kammerchores. Unter seiner Leitung erreichten beide Chöre internationales Niveau. Er initiierte zahlreiche Konzerte und Uraufführungen (und andere Werke von Johann Nepomuk David, Anton Heiller, Paul Hindemith) , unternahm Auslandsreisen und erwirkte viele Schallplattenaufnahmen. Ab 1964 war er künstlerischer Leiter der Wiener Sängerknaben und ab 1971 künstlerischer Leiter der Hofmusikkapelle.

Hans Gillesberger wurde auf dem Wiener Zentralfriedhof (47F-14-6) in einem ehrenhalber gewidmeten Grab bestattet.

Auszeichnungen und Ehrungen

1957 : Medaille in Bronze der Stadt Paris.

1959 : Österreichisches Ehrenkreuz für Wissenschaft und Kunst.

1966 : Mozartmedaille durch die Mozartgemeinde Wien.

1974 : Österreichisches Ehrenkreuz für Wissenschaft und Kunst I. Klasse.

1975 : Ehrenring durch die Marktgemeinde Ebensee.

1978 : Goldenes Ehrenzeichen für Verdienste um das Land Wien.

1979 : Ehrenmitglied der Arbeitsgemeinschaft Musikerziehung Österreich (AGMÖ) .

1979 : Goldene Medaille für besondere Verdienste durch die Hofmusikkapelle.

1979 : Ehrenring der Marktgemeinde Ebensee.

1980 : Großes Silbernes Ehrenzeichen für Verdienste um die Republik Österreich.

1985 : Goldenes Verdienstzeichen des Landes Oberösterreich.

1943

5 janvier 1943 : Le chef Eugen Jochum dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

15 janvier 1943 : Le chef Wilhelm Brückner dirige la 1re Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la ville de Berlin, en tant que capitale du 3e « Reich » , et le mouvement national-socialiste « Kraft durch Freude » (KdF : La force par la joie) .

Wilhelm Brückner-Rüggeberg

Le chef de chœur, chef d'orchestre, enseignant et pédagogue allemand Wilhelm Brückner-Rüggeberg est né le 15 avril 1906 à Stuttgart et est mort le 1er avril 1985 à Hambourg.

Son père, Max Brückner-Rüggeberg, était un comédien, chanteur et régisseur bien connu, sa mère était pianiste et chanteuse.

Après ses études à la « Münchner Musikhochschule » (entre autres, auprès de Siegmund von Hausegger et August Schmid-Lindner) , Wilhelm Brückner-Rüggeberg débute en 1929 comme assistant-répétiteur auprès de Hans Knappertsbusch à l'Opéra d'État de Munich.

Après des engagements à Essen, Oberhausen, Dortmund, Gera et Rudolstadt, il est, en 1935, nommé « Erster Kapellmeister » à Ulm (où il succède à Herbert von Karajan) .

Ayant protégé le chef d'orchestre Felix Wolfes (d'origine juive) et l'ayant aidé à émigrer d'abord en France puis aux USA, il est arrêté, puis, il lui est interdit de diriger : pendant plusieurs années, sa seule activité vraiment autorisée va être celle de directeur-musical du Festival de Weissenburg, en Bavière, de 1934 à 1939.

En 1938, il obtient toutefois la permission d'être engagé à l'Opéra d'État de Hambourg, où il est bientôt nommé « Erster Kapellmeister » : il va rester attaché à cette ville pour le restant de sa carrière, et va avoir une influence très importante sur la vie musicale de cette région.

Dès 1940, il dirige en plus le « Hamburger Lehrer-Gesangverein HLG » et, peu après, en 1943, commence à enseigner la direction à la « Städtische Schule für Musik und Theater ». En 1960, il est nommé professeur à la « Hochschule für Musik und darstellende Kunst » de Hambourg. Parmi ses élèves, on peut citer : Gerd Albrecht, Christoph Eschenbach, Christoph Prick, Ulf Schirmer, Justus Frantz, Klaus Arp et Reinhard Peters.

Wilhelm Brückner-Rüggeberg a également eu une activité importante de pédagogue auprès de diverses établissements : une de ses passions était de rendre la musique compréhensible à tous.

Son répertoire était extrêmement vaste, du Classique au contemporain. Wilhelm Brückner-Rüggeberg est resté connu avant tout pour ses enregistrements de diverses œuvres de Kurt Weil, réalisés entre 1956 et 1960, avec, entre autres, Lotte Lenya comme soliste : ce sont ces enregistrements que l'on trouve aujourd'hui encore au catalogue.

La soeur de Wilhelm Brückner-Rüggeberg, Else Brückner-Rüggeberg (1910-1981), fut d'abord comédienne, puis, après la guerre, avant tout active auprès de la radio « SWF » de Baden-Baden. Son frère, Friedrich Brückner-Rüggeberg (1915-2003), a fait une carrière de ténor et a laissé de nombreux enregistrements, par exemple dans « L'Incoronazione di Poppea » sous la direction de Walter Gøehr.

Son épouse Ludmilla Schirmer était chanteuse, une mezzo-soprano ; leur fille Claudia est également devenue une mezzo-soprano, puis professeur de chant à la « Folkwangschule » de Essen. Elle enseigne aujourd'hui à la « Universität für Musik und darstellende Kunst » de Graz.

Source

Heiko Bockstiegel. « Meine Herren, kennen Sie das Stück ? », Erinnerungen an deutschsprachigen Dirigenten des 20. Jahrhunderts und ihr Wirken im Opern- und Konzertleben Deutschlands, Band 2, J.L. Grimm Musik- und Buchverlag Wolftratshausen (1998) ; Seiten 25-29.

...

The German conductor, Choir Master, music pedagogue and teacher Wilhelm Brückner-Rüggeberg was born on 15 April 15 1906 in Stuttgart and died on 1st April 1985 in Hamburg.

He began his career in Munich as an assistant to Hans Knappertsbusch at the Munich « Staatsoper ». After several appointments in Essen, Dortmund, and Kiel, he succeeded Herbert von Karajan, in 1934, as 1st « Kapellmeister » in Ulm. In 1937, he conducted a complete Beethoven cycle at the invitation of Furtwängler. In 1938, he became director of the Hamburg « Lehrergesangverein » and received an appointment at the Hamburg « Staatsoper ». In Hamburg,

he conducted over 700 concerts for school children. He frequently worked with the « Hamburger Symphoniker » and the North German Radio (NDR) Symphony Orchestra.

In 1943, Brückner-Rüggeberg started teaching conducting at the « Hochschule für Musik und Theater Hamburg » where he was promoted to a full professorship in 1955. His grave is located in the Hamburg « Waldfriedhof » .

He was known for his championing the works of Georg Friedrich Händel and he was considered an exceptional Oratorio conductor. He also frequently appeared as a guest-conductor in South America, conducting the 1st South American performance of Beethoven's « Missa solemnis » in Rio de Janeiro, in 1969. Today, he is mainly known as the conductor of several commercial recordings of German Operettas by Kurt Weill, issued from 1956 to 1960, featuring Lotte Lenya.

...

Wilhelm Brückner-Rüggeberg (geboren 15. April 1906 in Stuttgart ; gestorben 1. April 1985 in Hamburg) war ein deutscher Dirigent, Chorleiter, Musikpädagoge.

Seinen Hang zur Oper hatte Wilhelm Brückner-Rüggeberg von seinem Vater dem Hofchauspieler und Regisseur Max Brückner-Rüggeberg geerbt. Er stand schon als Kind als Knabe im Wilhelm Tell auf der Bühne und bedingt durch das Wanderleben der Theaterfamilie wechselte er nicht weniger als dreizehnmal die Schulen.

Brückner-Rüggeberg begann seine Laufbahn 1929 in München als Assistent von Hans Knappertsbusch. Weitere Stationen waren Essen 1929-1930, Oberhausen 1930-1931, Dortmund 1931-1933, Gera / Rudolstadt 1933-1934 als 1. Kapellmeister, wo er fast ausschließlich Oper dirigierte. Über mehrere Stationen kam er 1934 als Nachfolger von Herbert von Karajan als Erster Kapellmeister nach Ulm und schließlich 1938 nach Hamburg, wo er den Hamburger Lehrgesangsverein leitete und von 1943 an als Dozent, von 1960 an als Professor an der Hochschule für Musik und Theater Hamburg lehrte. In Hamburg hat er bis 1971 weit über 2.000 Aufführungen dirigiert. In über 700 Gesprächskonzerten für Hamburger Schulen, die sogenannten Hamburger Schülerkonzerte, integriert in den schulischen Musikunterricht setzte er sich mit den Hamburger Philharmonikern für das Verständnis für Musik ein und erläuterte und dirigierte Klassik.

Seine Grabstätte befindet sich auf dem Waldfriedhof in Wohldorf-Ohlstedt.

Lehrer

Hans Knappertsbusch (1888-1965) , deutscher Dirigent.

Schüler

Christoph Eschenbach (1940-) , deutscher Pianist und Dirigent.

Vorgänger

Herbert von Karajan (1908-1989) , österreichischer Dirigent.

Verlinkte Personen

Theo Adam, deutscher Kammersänger und Opernregisseur.

Gerd Albrecht, deutscher Dirigent.

Walter Berry, österreichischer Sänger.

Holger Bönstedt, deutscher Organist, Cembalist und Dirigent.

Else Brückner-Rüggeberg, deutsche Schauspielerin, Sprecherin und Radiomoderatorin.

Friedrich Brückner-Rüggeberg, deutscher Konzert- und Oratoriensänger.

Joshard Daus, deutscher Chorleiter und Dirigent.

Anton Dermota, jugoslawischer Tenor.

Clara Ebers, deutsche Opernsängerin (Sopran) .

Joachim Herz, deutscher Opernintendant und -regisseur.

Marga Höffgen, deutsche Altistin.

Reinhard Kaiser, deutscher Schriftsteller und Übersetzer.

Lotte Lenya, österreichisch-US-amerikanische Schauspielerin und Sängerin.

Wolfgang Neuß, deutscher Kabarettist und Schauspieler.

Lisa Otto, deutsche Opern-Sopranistin.

Hermann Prey, deutscher Bariton.

Jens-Peter Ostendorf, deutscher Komponist.

Hans Poser, deutscher Komponist.

Kurt Weill, deutscher Komponist.

...

Weitere Tätigkeit : Professor.

Wirkungsorte : Dortmund, Essen, Gera, Hamburg, Kiel, München, Oberhausen, Ulm.

Er dirigierte unter anderem das Philharmonische Staatsorchester Hamburg, die Hamburger Symphoniker und das NDR Sinfonieorchester.

1934 bis 1939 : Musikalischer Leiter der Festspiele in Weißenburg Bayern.

1937 : Gastspiele an der Staatsoper Berlin « Tosca » , « La Traviata » .

1958-1959 : Wiener Staatsoper Gastdirigate und andere, Erstaufführung : Britten « Sommernachtstraum » .

1962 : Island, Reykjavik : Bizet « Carmen » .

1959-1962 : Händel « Belsazar » in eigener Fassung für die Hamburgische Staatsoper bearbeitet und auch in Berlin unter der Regie von Joachim Herz dirigiert. In Berlin dirigierte er und andere « Carmen » , « Tosca » , « Barbier von Sevilla » , « Iphigenie auf Tauris » .

1965 : Buenos Aires Teatro Colón : Händel « Israel in Ägypten » , Sinfoniekonzerte mit der Asociacion Wagneriana.

1966 : Buenos Aires Teatro Colón : Dvořák « Stabat Mater » .

1967 : Buenos Aires Teatro Colón : Mendelssohn « Paulus » ; Brahms « Schicksalslied » , « Tragische Ouvertüre » , « Altrhapsodie » mit Marga Höffgen ; Strawinsky « Psalmensymphonie » .

1968 : Buenos Aires Teatro Colón : Frank Martin « Golgotha » (Erstaufführung in Südamerika) ; Brahms « Requiem » ; Händel « Judas Maccabäus » .

1969 : Rio de Janeiro Teatro Municipal : Beethoven « Missa solemnis » ; Strawinsky « Œdipus Rex » , « Psalmensymphonie » .

1970 : Rio de Janeiro Teatro Municipal : Händel « Messias » ; Frank Martin « Golgotha » .

1972 : Buenos Aires Teatro Colón : Mozart « Requiem » und Klavierkonzerte mit Christoph Eschenbach ; Händel « Alexanderfest » .

1973 : Buenos Aires Teatro Colón : Brahms « Requiem » , sechs Konzerte Händel « Israel in Ägypten » .

1974 : Rio de Janeiro Teatro Municipal : Mozart « Don Giovanni » , « Così fan tutte » (Bühnenbild : Alfred Siercke, Hamburg) .

Regelmäßig dirigierte er im NDR Produktionen. Über 90 Aufnahmen finden sich im Archiv des NDR, darunter die Gesamtaufnahme des Freischütz, aber auch viele symphonische Werke und Raritäten.

...

16 janvier 1943 : Le chef Wilhelm Fürtwängler dirige, à la « Stadthausaal » de Winterthur, la 4e Symphonie de Bruckner avec le « Stadtorchester » de l'endroit. Au même programme : la Symphonie n° 101 de Haydn.

26 janvier 1943 : À Berne, en Suisse, le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec le « Berner Orchester » . Au même programme, de Beethoven : l'Ouverture « Coriolan » et la Symphonie n° 1.

1943 : Un jeune Herbert von Karajan assiste à une exécution de la 5e Symphonie de Bruckner donnée par l'Orchestre de la « Waffen SS » sous la direction de l' « Obersturmführer SS » , le Colonel Rudolf Vedder (qui est l'agent de concert de Karajan, de même qu'un proche de Heinrich Himmler) .

Herbert Karajan was general music-director of the city of Aachen - a major post, which he helped secure through his loyalty to the Nazi Party. He was just 27. Yet, he dreamed of bigger things. He hired, as his agent, a colonel of the SS, Rudolf Vedder, a close friend of Heinrich Himmler.

7-8 mars 1943 : Le chef (et pianiste) Edwin Fischer dirige la 2e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. (série : « Philharmonisches Konzert ») .

14 mars 1943 : Le chef Günther Ramín dirige la Grande Messe en fa mineur (**WAB 28**) de Bruckner avec l'Orchestre et le Chœur philharmonique de Berlin. Les solistes : Adele Kern, Dagmar Freiwald, Gerhard Gröesche, Wilhelm Koberg. À l'orgue : Günther Ramín.

18 mars 1943 : Le chef Karl Böhm dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

18 mars 1943 : Le chef Paul Schmitz dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans première de la version originale de la 6e Symphonie d'Anton Bruckner. Il s'agit du 15e concert de la saison.

Paul Schmitz

Paul Schmitz (geboren 16. April 1898 in Hamburg, Oberrealschule Baden-Baden ; gestorben 6. Februar 1992 in München) war ein deutscher Dirigent und Generalmusikdirektor.

Schmitz studierte neben Klavier und Orgel auch Komposition bei Ernst Toch (1887-1964) und lernte bei Wilhelm Furtwängler das Dirigieren. Nach Abschluß seiner Studien war er zunächst als Korrepetitor und Liedbegleiter tätig,

spielte aber auch als Pianist in einer Unterhaltungskapelle. 1921 wurde er Kapellmeister in Weimar (siehe auch hier) und später an der Stuttgarter Oper. 1927 wurde er als Erster Staatskapellmeister der Münchner Staatsoper engagiert und folgte dort auf Karl Böhm. 1933 trat er als Nachfolger des aus Deutschland geflohenen Bruno Walter die Stelle als Generalmusikdirektor in Leipzig an ; diese behielt er bis 1951. Er folgte dann einem Angebot aus Westdeutschland und arbeitete bis 1963 als Generalmusikdirektor in Kassel, kehrte jedoch nach seiner dortigen Pensionierung zunächst mit Gastspielen und schließlich erneut als Generalmusikdirektor nach Leipzig zurück, wo er 1973 auch seine Karriere beendete.

In seiner frühen Zeit in Leipzig sind eine Reihe von Schellack-Aufnahmen entstanden.

Paul Schmitz war einer von 15 Dirigenten auf der so genannt Gottbegnadeten-Liste des Reichsministeriums für Volksaufklärung und Propaganda.

...

Über einen Zeitraum von vier Jahrzehnten hinweg war der Dirigent Paul Schmitz mit dem Leipziger Musikleben verbunden - nicht immer unter den glücklichsten Umständen. Er wurde am 16. April 1898 in Hamburg geboren und starb am 6. Februar 1992 in München. Zu seinen Lehrern gehörten der Komponist Ernst Toch und Wilhelm Furtwängler. Seine Dirigentenlaufbahn begann als Kapellmeister in Weimar. Es folgten Engagements an den Opernhäusern in Stuttgart und München. 1933 folgte Schmitz einem Ruf nach Leipzig, wo er die musikalische Leitung des Opernhauses übernahm. Nach den Vorstellungen des Intendanten und des Oberbürgermeisters sollte er auch noch dem wegen seiner jüdischen Abstammung vertriebenen Bruno Walter als Gewandhauskapellmeister nachfolgen. Die zuständige Berufungskommission lehnt mit dem Hinweis auf die mangelnde Erfahrung von Schmitz als Konzertdirigent ab. Ungeachtet dessen leitete er die Gewandhauskammerkonzerte und arbeitete auch regelmäßig als Gastdirigent mit den Orchester selbst bei Sinfoniekonzerten zusammen. Schmitz war einer von 15 Dirigenten auf der sogenannten Gottbegnadeten-Liste des von Josef Goebbels geführten Propagandaministeriums. Bis 1951 behielt Schmitz seine Ämter in Leipzig, siedelte dann nach Kassel über, wo er Generalmusikdirektor wurde. Nach seiner Pensionierung zog es Schmitz wieder nach Leipzig - vorerst zu mehreren Gastspielen, bis er schließlich erneut das Amt des Generalmusikdirektor der Oper, nunmehr im Neubau des Hauses, übernahm. Mit einer Aufführung von Giuseppe Verdis « La Traviata » beendete er seine Karriere. Danach blieb er dem Opernhaus weiterhin verbunden und beteiligte sich auch maßgeblich an der Einstudierung von Richard Wagner « Ring des Nibelungen » in der Inszenierung von Joachim Herz, die zwischen 1973 und 1976 großes Aufsehen erregte und als Vorläuferin des Jahrhundert-Rings von Patrice Chéreau in Bayreuth 1976 gilt. Aus Altersgründen konnte Schmitz die Aufführung selbst nicht mehr dirigieren. Diese Aufgabe übernahm Gert Bahner.

Im Forum ist Schmitz mehrfach erwähnt worden, meist im Zusammenhang mit der Gesamtaufnahme von Eugène d'Alberts « Tiefland » . Darüber hinaus sind auch etliche andere Opern unter seiner Leitung eingespielt worden. Nicht alle haben es auf CD geschafft, meisten lagern sie im Deutschen Rundfunkarchiv. Orchestermusik, darunter von Franz-Josef Haydn, erschien schon auf Schellacks.

Schüler

Otto Wirthensohn (1911 - nach etwa 1954) , Dirigent.

Musikalischer Beruf Dirigent

Wirkungsorte Kassel, Leipzig, Mannheim, München, Stuttgart, Trier, Weimar.

Daten

1913-1916 und **1918-1919** : Musikhochschule Mannheim bei Willy Rehberg, Ernst Toch, Wilhelm Furtwängler.

1916-1918 : Kriegsteilnehmer.

1919-1921 : Solorepitor und Kapellmeister Stadttheater Trier.

1921-1923 : Solorepitor und Kapellmeister Nationaltheater Weimar.

1923-1927 : 2. Kapellmeister Landestheater Stuttgart.

1927-1933 : 1. Kapellmeister Staatsoper München.

1933-1951 : Generalmusikdirektor Leipzig.

Ab 1951 : Generalmusikdirektor Kassel.

Paul Schmitz - Der zweimalige Leipziger Generalmusikdirektor

Paul Schmitz stammt aus einem kaufmännischen Elternhaus. Musikalisch vorbelastet ist er nicht. Zum Glück aber wird die Begabung des Jungen schon frühzeitig erkannt und gefördert.

Seine Lehrer sind Ernst Toch für Komposition, Willy Rehberg für Klavier, Arno Landmann für Orgel und Wilhelm Furtwängler für Dirigieren. Das praktische « Handwerkszeug » hält eine erste Tätigkeit als Korrepetitor in Kiel für ihn bereit. Es folgen jugendliche « Wanderjahre » , die ihn als Liedbegleiter bis in die USA führen.

Wieder zurück in Deutschland verdient sich Schmitz seinen Unterhalt in Ermangelung einer geeigneten Anstellung als Pianist einer Unterhaltungskapelle. 1921 bekommt er dann endlich die erste solide Anstellung für zwei Jahre als Kapellmeister in Weimar und danach bis 1927 als Zweiter Kapellmeister am Stuttgarter Opernhaus.

Der bedeutungsvolle Karrieresprung folgt schließlich 1927 mit der Ernennung zum Ersten Staatskapellmeister der Staatsoper München. Damit tritt er die Nachfolge von Bruno Walter, Hans Knappertsbusch und seinem unmittelbaren Vorgänger Karl Böhm an.

1933 erreicht ihn unerwartet die Berufung als Generalmusikdirektor und musikalischer Oberleiter an das Opernhaus

Leipzig.

Ein Wunsch des Leipziger Opernintendanten Hans Schüler und des Leipziger Oberbürgermeister Carl Gørdeler, ihm auch das Amt des Gewandhauskapellmeisters als Nachfolger des wegen seiner jüdischen Abstammung vertriebenen Bruno Walter anzuvertrauen, scheidet im zuständigen Berufungsgremium wegen seines jungen Alters und der noch fehlenden Erfahrung als Konzertdirigent einerseits, andererseits aber auch wegen der Doppelbelastung durch beide Ämter, die schon Arthur Nikisch beklagt hatte, als er ab 1905 für ein Jahr diese Doppelfunktion ausübte.

Nichtsdestotrotz übernimmt er die Leitung des Gewandhauskammerorchesters (Aufnahmen von diesem werden ebenfalls in der Edition Gewandhausorchester erscheinen) . Zudem veranstaltet Schmitz Opernhauskonzerte und ist in jeder Gewandhaus-saison als Gastdirigent vertreten.

In den achtzehn Jahren seiner ersten Leipziger Amtszeit bringt er das Gewandhausorchester in der Oper künstlerisch weiter voran, so daß Leipzig (nicht zuletzt durch Sänger wie Margarete Bäumer, Irma Beilke, Friedrich - auch Frederick - Dalberg und August Seider) unter den führenden Städten der deutschen Opernszene rangiert.

Daneben sind es die Uraufführungen, durch die das Leipziger Opernensemble und Schmitz für Furore sorgen : Carl Orffs « Catulli Carmina » hatten wir an anderer Stelle schon genannt, dazu kommen heute so gut wie vergessene Opern wie « Die pfiffige Magd » von Julius Weismann, « Die Windsbraut » von Winfried Zillig, « Schlaraffenhochzeit » von Siegfried Walther Müller oder dann 1948 « Die Nachtschwalbe » von Boris Blacher. Und Schmitz setzt sich auch für Werke ein, die im Dritten Reich verboten waren. So ist er der erste Dirigent, der Paul Hindemiths « Cardillac » , Piotr Ilitch Tschaikowskis « Zauberin » und « Eugen Onegin » sowie Modest Mussorgskis « Boris Godunow » im Interimstheater « Drei Linden » in Leipzig-Lindenau wieder auf die Bühne bringt.

Der Abschied aus dem Amt und von Leipzig im Jahre 1951 fällt nicht nur ihm, sondern auch dem Gewandhausorchester und seinem Publikum schwer. Zu seinen Ehren ist die Bühne üppig mit Blumen geschmückt. Das Ensemble, als deßen große Stärke in den letzten Jahrzehnten seine Geschlossenheit angesehen wurde, beginnt mehr und mehr zu zerfallen. Namhafte Sänger entfliehen einer sich ausbreitenden kulturpolitischen Doktrin und der geistigen Enge in der DDR.

Auch Schmitz folgt schweren Herzens (aber letztlich einer humanistischen Ausbildung seiner beiden Töchter zuliebe) einem Angebot aus dem Westen Deutschlands. Er geht als Nachfolger Karl Elmendorffs nach Kassel und kann als Generalmusikdirektor und musikalischer Oberleiter des Staatstheaters nun auch die Leitung der Symphoniekonzerte übernehmen. Eben noch mit der Gøthe-Plakette gewürdigt, schickt ihn das Land Hessen 1963 in Pension, weil er das Rentenalter erreicht hat.

Das aber ist die willkommene Gelegenheit für Leipzig, ihn erneut an die Musikstadt zu binden. Also zögert er keine Sekunde und wird nach einem Gastspielvertrag im Jahr darauf zum zweiten Mal Generalmusikdirektor der Oper Leipzig. Diesmal tritt er das Amt im ersten Opern-Neubau der DDR an. Das 1960 eingeweihte Opernhaus steht an gleicher Stelle wie der im November 1943 nach Bombentreffern ausgebrannte Langhanssche klassizistische Opernbau, dessen Untergang Schmitz schmerzlich miterleben mußte.

Mit Giuseppe Verdis « La Traviata » steht Schmitz 1973 ein letztes Mal vor « seinem » Gewandhausorchester im Orchestergraben und beendet damit ein künstlerisch hochechtes Berufsleben. Den legendär gewordenen « Joachim-Herz-Ring » studiert Paul Schmitz mit dem Ensemble noch musikalisch ein. Ihn zu dirigieren, traut ihm die Leipziger Generalintendanz dann doch nicht mehr zu ; altershalber.

Musterplatten mit dem Leipziger Gewandhauskammerorchester unter Paul Schmitz

Als es Thomas Alvar Edison im Jahre 1877 erstmals mit seinem Phonographen gelang, Schallwellen zu fixieren und wiederzugeben, konnte man die Formulierung « Schall und Rauch » nur noch bedingt als Symbol für das Flüchtige und Unwiederbringliche bemühen. Seit seiner bahnbrechenden Erfindung war es möglich, Schall mit technischen Mitteln dauerhaft festzuhalten. In den letzten 130 Jahren wurden diese technischen Mittel sowohl hinsichtlich der Aufnahmequalität als auch der Reproduzierbarkeit kontinuierlich verbessert. Heutzutage übersteigen Aufzeichnungs- und Wiedergabequalität bereits die Leitungsfähigkeit des menschlichen Ohrs, und die leichte Reproduzierbarkeit bereitet der phonographischen Industrie Kopfzerbrechen, weil ihr ihrer Ansicht nach durch massenhaftes Raubkopieren großer finanzieller Schaden entsteht. Auch der Signalmanipulation sind kaum mehr Grenzen gesetzt. Mit Hilfe moderner Schnitt- und Abmischungsverfahren, mit künstlicher Verhallung, elektronischen Begrenzern etc. können Aufnahmen nachträglich bis zur Perfektion geschönt und zum Beispiel Spielfehler eliminiert werden.

Im Zeitalter der Schellackplatte (circa 1900-1950) sah die Situation noch anders aus. Nachträgliche Signalmanipulationen waren nicht möglich. Man konnte nur ganze Matrizen austauschen, für den Fall, daß während der Aufnahme oder des Produktionsprozesses etwas Unvorhergesehenes passiert. Die Gewinnung einer pressfähigen Matrize war komplex und störanfällig : die mit der Tonschrift versehene Urmatrize aus Wachs wurde elektrisch leitend gemacht, also zum Beispiel mit einer feinen Goldschicht überzogen. Von dieser Urmatrize wurde elektrolytisch eine Folgematrize aus Kupfer gewonnen. Diese Matrize war bereits pressfähig, wurde aber in der industriellen Fertigung der Schellackplatten nicht verwandt, weil sie sich im laufenden Produktionsprozess zu schnell abgenutzt hätte. Die eigentliche Plattenpressung erfolgte von Kopien der Kupfermatrize. Wenn die Kopien abgenutzt waren, konnten immer wieder neue Reproduktionen von der originalen Kupfermatrize angefertigt und die verbrauchten Matrizen ersetzt werden.

Während des aufwendigen Produktionsprozesses konnten die Matrizen leicht Schaden nehmen. Darum mußten die Künstler im Aufnahmestudio ihre Musikstücke gleich zwei- bis viermal hintereinander aufnehmen. Falls die Herstellung einer Matrize misslang, dienten diese mehrfachen « Takes » als Ersatz. Sofern alle Takes erfolgreich auf pressfähige Matrizen fixiert werden konnten, lag ein musikalisches Werk in mindestens zwei kompletten Einspielungen vor. Die Schallplattenproduzenten mussten dann entscheiden, welche der Takes veröffentlicht werden sollten. Zu diesem Zweck wurden von allen Matrizen Probepressungen auf Musterplatten gemacht. Beim Abhören der Platten wurde ermittelt, welche Takes technisch und künstlerisch am besten gelungen waren. Diese Takes wurden für die Plattenproduktion verwandt, die Ersatzaufnahmen blieben in der Regel unveröffentlicht. Sie sind meist nur erhalten, wenn die Musterplatten überliefert sind.

Im Jahre 2006 kam das Deutsche Rundfunkarchiv durch eine Schenkung in den Besitz einer Reihe von Musterplatten aus dem Nachlaß des Dirigenten Paul Schmitz (1898-1992) . Schmitz war von 1927 an erster Kapellmeister an der

Münchener Staatsoper in der Nachfolge Karl Böhms. Im Jahre 1933 folgte er einem Ruf nach Leipzig. Als Generalmusikdirektor und Leiter des Gewandhauskammerorchesters blieb er der sächsischen Metropole vierzig Jahre verbunden. Mit dem Gewandhauskammerorchester machte Schmitz zahlreiche Aufnahmen für den Leipziger Rundfunk und für die Deutsche Grammophon Gesellschaft. Die in der Schenkung befindlichen Musterplatten der Deutschen Grammophon Gesellschaft beinhalten sowohl veröffentlichte als auch unveröffentlichte Takes. Wir haben somit die seltene Gelegenheit, die unterschiedlichen Takes miteinander zu vergleichen.

Im August 1941 nahm Paul Schmitz mit dem Gewandhauskammerorchester die Sinfonie in C-Dur Hob. I:90 von Franz-Josef Haydn auf. Diese weniger bekannte Sinfonie entstand im Jahre 1788 als eines der Einzelwerke zwischen den berühmten Zyklen der « Pariser » und « Londoner » Sinfonien. Von der Sinfonie Hob. I:90 befanden sich neben den regulär veröffentlichten Schellackplatten der Deutschen Grammophon Gesellschaft auch die Musterplatten mit den unterschiedlichen Takes in der Schenkung. Paul Schmitz hatte damals die Sinfonie zweimal takeweise aufgenommen. Für die Veröffentlichung erstellte man eine Mischung aus beiden Aufnahmen. Für die erste Plattenseite wählte man die Matrize der Zweitaufnahme. Die restlichen fünf Plattenseiten wurden ausnahmslos mit den Matrizen der Erstaufnahme gepresst.

...

4-5 juin 1943 : Le chef Karl Böhm dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec l'Orchestre philharmonique de Vienne (étiquette « Electrola ») .

7 juin 1943 : Le chef Oswald Kabasta dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) , avec l'Orchestre philharmonique de Munich. Concert radiodiffusé (étiquette « Pearl » , CD) .

29 November 2015 - DRA (Deutsches Rundfunkarchiv) Webshop

http://shop.strato.de/epages/Store8.sf/?ObjectPath=/Shops/244742/Products/CD_mu08

Die Erstaufnahme des Finale-Fragments der 9. Sinfonie von Anton Bruckner

Sinfonie Nr. 9 in D-Moll (**WAB 109**) mit Teilen des Finalefragments und Frühfassungen des Scherzos (CD Nummer mu08)

Als Anton Bruckner am 11. Oktober 1896 verstarb, hinterließ er sein letztes Werk, die 9. Sinfonie in D-Moll, als Fragment : die ersten drei Sätze waren ausgearbeitet, es fehlte nur die Gesamtedaktion ; das Finale jedoch war unvollständig geblieben. Auf der vorliegenden CD erklingen die drei vollendeten Sätze in ihrer Originalgestalt mit den Münchener Philharmonikern unter Leitung des Bruckner-Experten Oswald Kabasta. Darüber hinaus enthält sie das früheste Tondokument vom Finale-Fragment sowie die Erstaufnahme der beiden Frühfassungen vom Trio zum Scherzo. Die drei historisch wertvollen Live-Aufnahmen hat der deutsche Rundfunk in den 1940er Jahren gemacht.

I. Feierlich. Misterioso (22'08'')

(30 sekunden Probehören.)

II. Scherzo. Bewegt, lebhaft (8'58'')

(30 sekunden Probehören.)

III. Adagio. Langsam, feierlich (22'40'')

(30 sekunden Probehören.)

Münchner Philharmoniker.

Leitung : Oswald Kabasta.

Aufnahmedatum : 7. Juni 1943.

Aufnahmeort : München.

Produktion : Reichssender München.

(Tonbandaufnahme)

IV. Finale. (WAB 143) - Ausschnitt (3'23'')

(30 sekunden Probehören.)

Bearbeitung : Fritz Öser (1911-1982)

Großes Orchester des Reichssenders Leipzig.

Leitung : Hans Weisbach.

Aufnahmedatum : 12. Oktober 1940.

Aufnahmeort : Leipzig, Gewandhaus.

Produktion : Reichssender Leipzig.

Matrix : Lzg 61781.

V. Trio-Entwürfe zum Scherzo (9'23")

(30 Sekunden Probehören.)

... für Streichquintett eingerichtet von Armin Knab (1881-1951) .

Strub-Quartett : Max Strub (1. Violine) ; Hermann Hubl (2. Violine) ; Hermann Hirschfelder (1. Viola) ; Hans Münch-Holland (Violoncello) ; unter Mitwirkung von Emil Seiler (2. Viola) .

Aufnahmedatum : 13. Oktober 1940.

Aufnahmeort : Leipzig, Landeskonservatorium.

Produktion : Reichssender Leipzig.

Matrix : Lzg 61777/79 (Lzg 61779 aus Lzg 61777 rekonstruiert) .

Gesamtspielzeit : 66'32"

...

Text im Begleittext der CD, herausgegeben vom Deutschen Rundfunkarchiv, Frankfurt-am-Main.

« Nun widme ich der Majestät aller Majestäten, dem lieben Gott, mein letztes Werk, und hoffe, daß er mir noch so viel Zeit gönnen wird, es zu vollenden und meine Gabe gnädig aufnimmt. »

So soll sich Anton Bruckner gegenüber seinem letzten Arzt, Doktor Richard Heller, geäußert haben. Bruckners Hoffnung erfüllte sich nicht. Er starb am Nachmittag des 11. Oktober 1896 im Alter von 72 Jahren, ohne sein letztes Werk (die Sinfonie Nr. 9 in D-Moll) vollendet zu haben. Die ersten drei Sätze der Sinfonie waren weitestgehend ausgearbeitet. Es fehlte nur die endgültige Gesamtedition, mit der Bruckner seine Arbeiten abzuschließen pflegte. Das Finale blieb Fragment.

Wie weit die Arbeiten am Finale zum Zeitpunkt von Bruckners Tod fortgeschritten waren, läßt sich im einzelnen nicht mehr nachvollziehen, denn offensichtlich sind wertvolle Handschriften abhanden gekommen. Die Nachricht von Bruckners Tod verbreitete sich rasch in Wien. Richard Heller berichtet, daß sich sofort « Befugte und Unbefugte wie Geier auf seinen Nachlaß » gestürzt hätten. Leider wurde es versäumt, Bruckners Wohnung im « Kustoden-Stöckl » des Schloßes Belvedere rechtzeitig zu versiegeln. Darum konnten zahlreiche Manuskripte entwendet werden. Einige von ihnen tauchten im Laufe der Zeit wieder auf, andere müßen weiterhin als verschollen gelten. Die überlieferten Manuskripte zur 9.

Sinfonie befinden sich heute in sieben verschiedenen Bibliotheken und im Privatbesitz.

Von den geschätzten 700 Takten, die das vollendete Finale wahrscheinlich umfaßt hätte, sind rund 500 in verschiedenen Entwurfsstadien überliefert : 172 Takte sind vollständig orchestriert, 200 weitere sind teilweise instrumentiert, das heißt der Streichersatz ist vollständig notiert sowie die Stimmen von führenden Instrumenten. Die « erste Abteilung », also die Exposition des Finales, konnte Bruckner noch weitgehend vollenden. Die übrigen Formteile sind bis zum dritten Thema in der Reprise unvollständig ausgearbeitet, dann reißt die Komposition ab. Der Schluß des Finales fehlt gänzlich. Allerdings wissen wir, daß Bruckner eine genaue Vorstellung davon gehabt hat, wie die Sinfonie enden sollte. Richard Heller berichtet, Bruckner habe vorgehabt, « das Allelujah des zweiten Satzes mit aller Macht wieder im Finale zu bringen, damit die Sinfonie mit einem Lob und Preislied an den lieben Gott endet. Und dann setzte er sich ans Klavier und spielte mir mit zitternden Händen, aber richtig und mit voller Kraft, Partien daraus vor. Oftmals habe ich bedauert, musikalisch nicht soweit gebildet zu sein, um einmal Gehörtes wiederspielen oder niederschreiben zu können, denn dann wäre es mir möglich gewesen, vielleicht den Schluß der neunten Sinfonie zu skizzieren. »

Die 9. Sinfonie erschien erstmals im Jahre 1934 im Rahmen der Bruckner-Gesamtausgabe. Seitdem wurden immer wieder Versuche unternommen, die überlieferten Teile des Finales in eine spielbare Fassung zu bringen oder sogar zu vollenden. Den Beginn machte Elke Krüger. Sie richtete die Fragmente bereits 1934 für zwei Klaviere ein. Im Jahre 1940 legte Fritz Öser eine aufführungspraktische Einrichtung der beinahe vollständig instrumentierten Exposition des Finales für Orchester vor. In dieser Form gelangte das Finale von Bruckners 9. Sinfonie am 12. Oktober 1940 erstmals zur Aufführung. Hans Weisbach leitete das Orchester des Reichssenders Leipzig. Das Fragment des Finales stand am Beginn des Konzerts, danach folgten die vollendeten Sätze der 9. Sinfonie von Bruckner. Im Zusammenhang mit dieser Aufführung machte der Reichssender Leipzig eine Versuchsaufnahme von der Exposition des Finales. Das Ergebnis wurde auf zwei Schellackplatten festgehalten. Leider ist die erste der beiden Platten verschollen. Auf der zweiten Platte befindet sich das älteste Klangdokument, das vom Finale der 9. Sinfonie von Anton Bruckner überliefert ist.

Bis dato sind über zwanzig Bearbeitungen des Finales von Bruckners 9. Sinfonie vorgelegt worden. Die wenigsten davon konnten sich im Konzertleben durchsetzen. Sofern man das Finale überhaupt spielt, greift man heute meistens auf die Fassung von William Carragan (1984) oder auf die Bearbeitung der Autorengemeinschaft Nicola Samale, John Alan Phillips, Giuseppe Mazzuca, Benjamin-Gunnar Cohrs (1996ff) zurück. Auch heutzutage enden noch die meisten Aufführungen der 9. Sinfonie mit dem dritten Satz - entgegen Bruckners ausdrücklichem Willen. Er hatte verfügt, daß man sein 1884 vollendetes « Te Deum » als vierten Satz spielen soll, falls er das instrumentale Finale nicht mehr vollenden könne.

Jörg Wyrchow

Deutsches Rundfunkarchiv
(Sammlungen und Informationsvermittlung)

Bertramstraße Nr. 8, Frankfurt-am-Main, Deutschland 60320.

...

Good day,

I would like to buy the Bruckner 9th Symphony conducted by Oswald Kabasta (CD No. mu08) but I cannot register properly because my country, Canada, is not included your scrolling list.

I hope it is possible to add Canada.

Please answer me as soon as possible !

Best Regards,

(I speak French and English but I can also read German.)

...

Guten Tag,

Ich möchte online zu kaufen die 9. Sinfonie von Bruckner Oswald Kabasta (CD Nr. mu08) durchgeführt, aber ich kann nicht richtig registriert, weil mein Land, Kanada, ist nicht Ihre Auswahlliste enthalten. Gibt es einen Grund ?

Ich hoffe, daß es möglich ist, Kanada hinzuzufügen.

Bitte antworten Sie mir so bald wie möglich !

Freundliche Grüße,

(Ich spreche Französisch und Englisch, aber ich kann nur Deutsch zu lesen.)

...

30 juin 1943 : Le chef Oswald Kabasta dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec l'Orchestre philharmonique de Munich (étiquette « Arkadia » , CD : 78527 ; étiquette « Pearl » , CD) .

9 juillet 1943 : Le chef Carl Schuricht dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) , avec le « Berlin Stadtorchester » (étiquette « DGG ») .

23, 24 et 25 octobre 1943 : Le chef Wilhelm Fürtwängler dirige la 6e Symphonie de Bruckner avec l'Orchestre

philharmonique de Vienne. Au même programme : la Marche funèbre et scène finale du « Götterdämmerung » de Wagner, avec la soliste Anny Konetzni.

13, 14, 15 et 16 novembre 1943 : Le chef Wilhelm Fürtwängler dirige la 6e Symphonie de Bruckner dans la version de 1881, éditée par Robert Haas (1935), avec l'Orchestre philharmonique de Berlin. Enregistrement incomplet : 1er mouvement manquant (étiquettes : « Akira Tanaka », CD : 11/12 ; « Archipel » ; « EMI » : 566210-2 ; « Melodiya » : 10-00720 / « Music & Arts » / « Pristine Audio », PASC : 257 / « SWF » : 963) .

Au même programme : le poème symphonique « Till Eulenspiegels lustige Streiche » de Strauß ; et le Concerto pour violoncelle de Schumann, avec le soliste Pierre Fournier (série : « Philharmonisches Konzert ») .

22 novembre 1943 : Le chef Hellmut Schnackenburg dirige la 2e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert est commandité par la ville de Berlin, en tant que capitale du 3e « Reich », et le mouvement national-socialiste « Kraft durch Freude » (KdF : La force par la joie) .

Hellmut Schnackenburg

Hellmut Schnackenburg (geboren 27. September 1902 in Halle an der Saale ; gestorben 15. August 1974 in Bremen) war ein deutscher Dirigent und Generalmusikdirektor.

Schnackenburg wuchs in Altona auf. Er studierte Musik. Am Opernhaus Köln war er in den 1920 bis 1930er Jahren Korrepetitor und Kapellmeister sowie an den Wuppertaler Bühnen Musikdirektor.

1937 wurde er Generalmusikdirektor der Philharmonischen Gesellschaft in Bremen. Sein Vertrag wurde 1943 nicht verlängert, so daß ihm Operndirektor Fritz Rieger im Amt nachfolgte. Im Juli 1945 erhielt er wieder die Stellung als Generalmusikdirektor der Philharmonischen Gesellschaft. Die Konzerte fanden nach dem Krieg im Decla-Kino in Walle oder im Bremer Rathaus statt. 1947 konnte der Konzertbetrieb wieder im Konzertsaal Die Glocke stattfinden. 1948 wurde er vom Bremer Senat zum Professor ernannt und 1951 zum Direktor der Musikschule Bremen. 1953 folgte ihm Paul van Kempen als Generalmusikdirektor. Als Musikschuldirektor wurde er 1968 pensioniert.

In der Glocke wurde 1999 eine Büste von ihm aufgestellt.

...

Hellmut Schnackenburg (katholische), wurde am 27. September 1902 in Halle an der Saale als Sohn des späteren Oberpräsidenten der Provinz Westpreußen und Oberbürgermeisters von Altona geboren. Nachdem er in Altona das Realgymnasium besucht hatte, studierte er zunächst an den Universitäten Freiburg, Hamburg und München Philosophie, ging dann aber zur Musik über. Er studierte bei Walter Braunfels in München und später bei Ehrenberg und Hermann Abendroth an der Kölner Hochschule für Musik.

Eine Zeitlang war er als Kapellmeister und Korrepetitor am Opernhaus Köln tätig. 1927 wechselte er als Kapellmeister

an das Stadttheater von Wuppertal, wo er ab 1933 als Musikdirektor die dortigen städtischen Konzerte leitete. Trotz der damals wirtschaftlich schwierigen Zeit gelang es ihm, die Sinfonie- und Chorkonzerte dem dortigen Kulturleben zu erhalten.

Nachdem der Posten eines bremischen Generalmusikdirektors zwei Jahre lang verwaist geblieben war, wurde Schnackenburg, der seit dem 1. Juli 1936 den Titel eines Generalmusikdirektors führt, im März 1937 als Nachfolger des Generalmusikdirektors Professor Ernst Wendel zum Leiter der Philharmonischen Konzerte in Bremen bestellt, welche Stellung er zunächst bis 1944 ...

...

29 novembre 1943 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » , accompagné du « Gewandhauschor » et du « Leipziger Lehrer-Gesangverein » , dans la Messe n° 1 en ré mineur (WAB 26) d'Anton Bruckner. Les solistes : Erika Rokyta, Lotte Wolf-Matthæus, Paul Reinecke et Heinrich Blasel. Au même programme : le Psaume n° 23 « Mein Gott, der ist mein hirt » (S.15) de Franz Liszt. Il s'agit du 6e concert de la saison.

1944

1944 : Le chef Karl Böhm dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec la « Sächsische Staatskapelle Dresden » . Un enregistrement existe.

1944 : Le chef Karl Böhm dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec l'Orchestre philharmonique de Vienne. Un enregistrement existe.

5 janvier 1944 : Le chef Eugen Jochum la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

3 février 1944 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 9e Symphonie d'Anton Bruckner. Il s'agit du 10e concert de la saison.

10 février 1944 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 4e Symphonie d'Anton Bruckner. Il s'agit du 11e concert de la saison.

20 février 1944 : Le bâtiment du « Gewandhaus » (édition de 1884) est victime des bombardements alliés. On va réussir à sauver le buste de marbre de Anton Bruckner (le 1er présent en sol allemand) , exécuté en 1931 par le peintre, graveur, sculpteur et poète allemand Fritz Zalisz (né le 17 octobre 1893 à Gera et décédé le 13 décembre 1971 à Holzhausen) . Il s'agit d'une commande du docteur Theodor Armbruster. Il se trouve aujourd'hui en montre au moderne « Gewandhaus » .

8 mars 1944 : Le chef Hans Knappertsbusch dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert a lieu à la Cathédrale (« Berliner Dom » , ou officiellement : « Oberpfarr- und Domkirche ») .

10 mars 1944 : Le chef Hans Knappertsbusch dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert a lieu à la Cathédrale (« Berliner Dom », ou officiellement : « Oberpfarr- und Domkirche ») .

9 avril 1944 : Le chef Hans Knappertsbusch répète et dirige la 4e Symphonie de Bruckner dans la version de 1888, éditée par Albert J. Gutmann (1889) , avec l'Orchestre philharmonique de Berlin. Concert public radiodiffusé à Baden-Baden. (Les 2 événements ont été enregistrés.)

15 May 2016 : Newsletter from abruckner.com

You would think that finding the date of a recording would be a relatively straightforward process. Usually it is. But over the last 10 days, the date of one legendary recording was becoming anything but straightforward.

For years, the War-time recording of the Bruckner Symphony No. 4 with Hans Knappertsbusch conducting the Berlin Philharmonic Orchestra has been of great interest. The actual « Reich Radio Gesellschaft » (RRG) recording was confiscated by the Soviets during the fall of Berlin, in 1945, and was transported back to the USSR. In the early 1990's, the recording (along with 1,500 other tapes) was returned to Germany. At that time, the date of September 8th, 1944, was notated within the transfer documents. Until last week, that was considered correct and several commercial releases used that date.

But then, on May 5th, an essay was published in the « New York Times » that discussed how music and some German radio broadcasts helped to tie 2 people together during the Nazi oppression. The essay focused on a broadcast of Richard Wagner's « Tristan und Isolde » that took place on Sunday, April 2nd of 1944, but it also mentioned a Bruckner 4th with Knappertsbusch the following week.

Some astute readers suddenly saw a problem. How could a recording be broadcast in April of 1944 if the recording wasn't made ... until September ?

The e-mails started flying and anyone with information regarding this recording was digging into old documents. Thanks to the « Deutsche Rundfunkarchiv » in Frankfurt, we were able to confirm that the Bruckner 4th by Knappertsbusch was, indeed, broadcast on April 9th of 1944 and that the recording in their archive was dated September 8th of that year.

But some digging into the Berlin Philharmonic's archive determined that the performance and the recording took place on April 10th (both a rehearsal and a concert) . Some further digging into the diary of an Orchestra member seems to indicate that the rehearsal may have occurred the day before. Also the BPO archive indicates that on September 8th of 1944, Knappertsbusch was not with the Orchestra.

So, in the end, the « Deutsche Rundfunkarchiv » has updated their database listing April 10th as the probable date, this discography has done the same and the forces of Brucknerian discographic accuracy have won a small battle.

My thanks to Edwin Banta, George Zepos and Jeorg Wyrchow for their help in this saga.

(John Berky)

...

The « Deutsche Rundfunkarchiv » (DRA) , in Frankfurt, produced a listing of this 1944 broadcast series. Indeed, the Bruckner 4th was broadcast on April 9, 1944.

The listing confirmed that the « Tristan » performance was broadcast during the Sunday concert of April 2nd, 1944. That performance was recorded on May 15-19 of 1943. But the Bruckner concert broadcast the following week (April 9, 1944) and performed by Hans Knappertsbusch and the Berlin Philharmonic was shown to be recorded (according to the DRA) on September 8th, 1944 - a full 5 months later !!!

The DRA dated this recording as September 8th, 1944, since the papers that documented the transfer of these historic « Reich Radio Gesellschaft » (RRG) recordings back to Germany from the former USSR indicated that date. But now, it was becoming increasingly clear that this date (which had been linked to this recording for years) might be incorrect.

Further research into the archives of the Berlin Philharmonic Orchestra revealed that Knappertsbusch rehearsed and performed the Bruckner 4th on March 10th, 1944 and that the RRG recorded both the rehearsal and performance. That date was before the documented April 9th broadcast. Furthermore, the Philharmonic's archive shows that the Orchestra was being led by Rudolf Kressalt on September 8th.

Given this information, the « Deutsche Rundfunkarchiv » officially changed the date of the Knappertsbusch Berlin Philharmonic recording of the Bruckner Symphony No. 4 to March 10, 1944. It has now been changed in this discography.

A « Fanfare » using Bruckner's Symphony No. 3 (performed by Eugene List) has been preserved but that « Fanfare » was recorded in 1937 for the « Day of German Art » broadcasts. It is also taken from the opening theme of the 1st movement. The « Fanfare » for the 1944 broadcasts is said to be taken from the 3rd movement. No copy is known to exist.

My thanks to Edwin Banta and George Zepos for bringing this to my attention.

Knappertsbusch and Bruckner

Hans Knappertsbusch has always aroused controversy over his performance of the works of Anton Bruckner, both for his often-broad tempi and his allegiance to the 1st published editions. Certainly, in terms of tempi, Karajan, Giulini, and Celibidache have long since surpassed any perceived excesses in Knappertsbusch's Bruckner performances. Those named, along with Günter Wand, exemplify what musicologist Benjamin Marcus Korstvedt describes as :

« The dominant modern approach to Bruckner interpretation which emphasizes monumental sonorities, sets steady, generally slow tempi, and presents Bruckner's forms with architectural severity rather than dynamic sweep. »

Listeners only superficially familiar with Knappertsbusch's conducting might be tempted to include him in the same category. However, Knappertsbusch truly represents the earlier generation of Bruckner interpreters who, according to Korstvedt :

« Exemplify a quite different approach to the music, one much more concerned with shaping Bruckner's music gesturally and dynamically, and with conveying not the massive coherence of Bruckner's music but its mercurial drama. »

This tradition of Bruckner performances dates to his earliest advocates, Arthur Nikisch, Hermann Levi, and Hans Richter (Knappertsbusch assisted Richter's final appearances at Bayreuth, in 1911-1912) . Other examples of this Bruckner performance tradition include Wilhelm Furtwängler (1886-1954) ; Eugen Jochum (1904-1987) ; Georg-Ludwig Jochum (1909-1970) ; Lovro von Matačić (1899-1984) ; Carl Schuricht (1880-1967) ; and Jascha Horenstein (1898-1973) . (1)

Tempo flexibility, dynamic contouring, and rhetorical gesture are part and parcel of Bruckner's music as promulgated in the 1st published editions used by Knappertsbusch, until the end of his life. John Rockwell wrote :

« Knappertsbusch's way with Brucknerian rubato - varying the pulse of the music without undermining Bruckner's stolid grandeur seems to capture the essence of the music, time after time, mixing serenity with thrilling urgency. »
(2)

Granted, Knappertsbusch did not always follow the letter of the 1st printings in his realizations. His predilection for dramatic underlining however reflects the same tradition that infuses the old scores with various refinements of tempi, phrasing, and dynamics.

Knappertsbusch was neither the only nor the last conductor to use the 1st published Bruckner editions after the critical scores appeared. Frederick Charles Adler recorded the 1st, 3rd, and 9th Symphonies in the 1st editions, in 1952-1955. Volkmar Andreae performed the 1st editions of the 4th, 7th, and 8th in Vienna, after the War. Heinz Bongartz conducted the 1896 1st edition of the 5th in Leipzig, in 1946, finding it more effective than the Haas edition. Post-War concert recordings exist of Wilhelm Furtwängler performing the 4th and 8th 1st editions with the Vienna Philharmonic (1951 and 1954) . Josef Krips conducted the 1st editions of the 3rd, 4th, and 8th with the New York Philharmonic, in 1961-1964. Carl Schuricht recorded the 1st editions of the 7th and 3rd Symphonies, in 1964-1966. As recently as 1992, Jerzy Semkov conducted the 1889 Gutmann edition of the 4th, in Detroit and Pittsburgh. Leon Botstein has performed the 1896 Döblinger score of the 5th Symphony with the American Symphony, and recorded that version in London (for « Teldec ») . The current Bruckner publisher, « Musikwissenschaftlicher Verlag » , is reportedly about to undertake a new printing of the 1st editions, in order to address a rekindling of scholarly interest in the traditions and heritage that produced these scores.

Before 1990, one could scarcely find scholarly writing that discusses the old editions in other than anecdotal terms. Many critics attributed the rise in Bruckner's popularity to the publication of the critical editions. H. C. Robbins Landon

claimed this was the case even in Austria, the composer's homeland. However, it was actually the early editions that established Bruckner's reputation. Alfred Orel tabulated an amazing total of 67 Bruckner performances by the Vienna Philharmonic, between 1920 and 1931 (the year of Franz Schalk's death) . From 1942 to 1953, when all of the Symphonies were available in critical editions, the Philharmonic played Bruckner 54 times. Astonishingly, only 15 of these later performances actually used the critical edition instead of an earlier publication. (3)

Landon stated :

« I have never felt a more charged atmosphere in any concert-hall than I did in the Musikverein, after Furtwängler's performance with the Philharmonic, shortly before his death, of the Bruckner 8th. » (4)

He apparently was unaware that, on this occasion, Furtwängler performed the 1892 edition, as documented on a tape of the performance maintained in the Vienna Philharmonic Orchestra archive.

A common practice of Knappertsbusch's contemporaries Furtwängler and Schuricht, among others, was the incorporation of certain details from the 1st editions into performances of the later critical scores. Knappertsbusch and his contemporaries were also not above adding their own emendations to the published scores.

Notes

(1) Benjamin Marcus Korstvedt. « Anton Bruckner in the 3rd " Reich " and After : An Essay on Ideology and Musical Reception » , « The Musical Quarterly » No. 80 (1996) ; page 149.

(2) Quoted in annotations to « Music & Arts » CD-219, the previous release of Knappertsbusch's 1950 Bruckner 9th with the Berlin Philharmonic.

(3) Alfred Orel. « Bruckner-Brevier : Briefe - Dokumente - Berichte » , Verlag Paul Kaltschmid, Wien (1953) ; pages 286-305.

(4) H. C. Robbins Landon. « The Baffling Case of Anton Bruckner » , « High-Fidelity » (February 1963) ; pages 46-47.

Hans Knappertsbusch

Le chef d'orchestre allemand Hans Knappertsbusch est né le 12 mars 1888 à Elberfeld (aujourd'hui, Wuppertal) et est mort le 25 octobre 1965 à Munich.

Après des études de philosophie et de musique, il débute comme « Kapellmeister » (Maître de chapelle) au Théâtre de Mülheim, en 1910, avant d'assister Siegfried Wagner à Bayreuth, puis de gravir les échelons du monde orchestral germano-autrichien (Leipzig, Munich, puis Vienne) . Pendant la période nazie, Knappertsbusch se fait mal voir des autorités par son refus persistant de jouer le « Horst-Wessel-Lied » avant chaque concert, ainsi que cela était exigé.

Spécialiste de Richard Wagner, il dirigea au Festival de Bayreuth en 1951-1952, puis de 1954 à 1965. Il fut le dernier chef d'orchestre à y diriger gratuitement. Du fait de sa discographie pléthorique, il passe pour un grand-prêtre de « Parsifal », mais il a aussi laissé plusieurs « Ring » complets, dont celui de 1958 est souvent considéré comme le meilleur. Son « Parsifal », en 1951, après la reprise du Festival de Bayreuth, est considéré comme l'un des meilleurs enregistrements de ce « Festival scénique sacré », sans oublier d'autres aussi excellents, par exemple celui de 1962.

Hans Knappertsbusch détestait les répétitions : il préférait travailler ses partitions chez lui et attendait des musiciens et des interprètes qu'ils soient prêts le jour de la représentation. Grâce à son charisme, la grande concentration qu'il dégageait et la lisibilité de ses gestes simples et expressifs, cette approche est généralement appréciée pour les Opéras de Wagner mais la même méthode, appliquée aux Symphonies d'Anton Bruckner, a donné des résultats controversés.

Admirable beethovénien, il a laissé des enregistrements des Symphonies n° 2, n° 3 « Héroïque », n° 4, n° 5, n° 7 et n° 8, et des Concertos pour piano et orchestre n° 3, n° 4 et n° 5 « Empereur », ainsi que des Ouvertures de « Léonore » n° 3 et de « Coriolan », d'une grandeur de style et d'une puissance d'expression incomparables.

Les enregistrements de Hans Knappertsbusch sont réputés pour leur lenteur particulière, et, de fait, des chanteurs comme Astrid Varnay éprouvaient parfois de la difficulté à s'adapter à sa rythmique personnelle. Cependant, on observe une accélération assez nette du tempo d'ensemble, par exemple entre le « Parsifal » de 1951 et celui de 1962.

Hans Knappertsbusch est inhumé au cimetière de Bogenhausen, près de Munich.

...

L'étude de la philosophie à Bonn précède celle de la musique, entreprise en 1908, au Conservatoire de Cologne, avec comme professeurs Fritz Steinbach, Otto Lohse et Lazzaro Uzielli. Il est nommé chef d'orchestre du Théâtre de Mühlheim, dans la Ruhr (1910-1912), avant de diriger l'Opéra de sa ville natale (1913-1918). Les Opéras de Leipzig (1918) et Dessau (1919-1921) accueillent le jeune chef qui succède, en 1922, à Bruno Walter à la tête de l'Opéra de Munich. Chassé par les événements, il se réfugie en 1936 à Vienne et travaille au « Staatsoper ». Après la guerre, Munich accueille de nouveau celui qui va devenir son chef préféré, alors que Bayreuth (où il fut pourtant l'assistant de Hans Richter et Siegfried Wagner, de 1910 à 1912) attendra la ré-ouverture de 1951 pour l'inviter à diriger un « Parsifal » mémorable et à partager la direction de la Tétralogie avec Herbert von Karajan (il devait la diriger ensuite 2 fois à Paris : en 1955 et en 1957). Wagner, mais aussi Richard Strauß et Beethoven, furent admirablement servis par les lectures de Knappertsbusch, à la fois scrupuleuses et soulevées par une ample respiration.

Hans Knappertsbusch fut chassé de Munich par les Nazis, en 1936, pour avoir refusé de diriger l'Hymne « Horst-Wessel-Lied » avant chaque concert, ainsi que cela était exigé. À son retour après la guerre, à la Ire répétition avec le même Orchestre, celui de l'Opéra, le Mæstro leur annonça :

« Les 1,000 ans du régime sont accomplis, me voici de retour. »

...

Chef d'orchestre allemand formé dans la tradition wagnérienne de Bayreuth, dont il était l'un des derniers détenteurs en ligne directe.

Né à Elberfeld, le 12 mars 1888, il fait des études de philosophie à Bonn avant de s'orienter vers la musique : il travaille avec Fritz Steinbach et Otto Lohse au Conservatoire de Cologne (1908-1912) . Il obtient un 1er poste de chef d'orchestre à Mülheim (1910-1912) qui lui permet, chaque été, de travailler à Bayreuth comme assistant de Hans Richter et de Siegfried Wagner. Il dirige ensuite à Bochum (1912-1913) . En 1914, au cours d'un Festival Wagner, organisé aux Pays-Bas, il est le 1er chef allemand à diriger intégralement « Parsifal » , en dehors de Bayreuth. Il est ensuite « Operndirektor » à Elberfeld (1913-1918) , 1er chef à l'Opéra de Leipzig (1918-1919) et directeur général de la musique au « Friedrich Theater » de Dessau (1919-1922) . Puis, il est nommé directeur général de la musique à l'Opéra de Munich, où il succède à Bruno Walter (1922-1936) et s'impose, en quelques années, comme l'une des principales figures de l'école allemande. Malgré la notoriété qu'il avait alors acquise, il dirige assez peu à l'étranger. Démis de ses fonctions à cause de ses positions anti-nazies, il accepte quelques invitations dans les pays latins et en Grande-Bretagne (il dirige « Salomé » à Covent Garden, en 1937) . Il est ensuite l'adjoint du directeur de l'Opéra de Vienne, Erwin Kerber (1937-1945) , succédant à nouveau à Bruno Walter. Il dirige régulièrement les concerts de l'Orchestre philharmonique, mais il entre à nouveau en conflit avec le régime. Après la guerre, il mène une carrière de chef-invité, notamment à la tête de l'Orchestre philharmonique de Vienne et au Festival de Salzbourg (1947-1950, puis 1954-1955) . En 1954, il accepte de reprendre la direction musicale de l'Opéra de Munich, mais démissionne aussitôt devant la lenteur des travaux de reconstruction. À Bayreuth, il dirige notamment une série de représentations mémorables de « Parsifal » presque sans interruption.

...

The German conductor Hans Knappertsbusch was born on 12 March 1888 in Elberfeld (present-day, Wuppertal) and died on 25 October 1965 in Munich. He was best-known for his performances of the music of Richard Wagner, Anton Bruckner and Richard Strauß.

He studied philosophy at Bonn University and conducting at the Cologne Conservatory with Fritz Steinbach. For a few summers, he assisted Siegfried Wagner and Hans Richter at Bayreuth. He began his career with conducting jobs in Elberfeld (1913-1918) , Leipzig (1918-1919) and Dessau (1919-1922) . When Bruno Walter left Munich for New York, Knappertsbusch succeeded him as General Music Director of the Bavarian State Opera.

Knappertsbusch incurred the wrath of Josef Goebbels by asking a German diplomat in the Netherlands whether he was a « Muss-Nazi » (someone who was forced to join the Nazi Party for career reasons) : as a result, his Munich contract was revoked. In the late-1930's, he went to Vienna to conduct at the « Wiener Staatsoper » , thus, ignoring the Nazis' policy of not allowing German artists to work in Austria. At the same time, he became one of the emerging artists of the Salzburg Festival. Knappertsbusch continued to appear in Vienna and Salzburg during the German occupation of

Austria.

When World War II ended, Knappertsbusch returned to Munich, but continued to guest conduct in Vienna, as well as to make appearances at the Bayreuth Festival. He was one of the favourite conductors of the « Wiener Philharmoniker », leading the Orchestra in Vienna, Salzburg and on tour abroad although, generally, he rarely toured outside the German-speaking world. He disliked long rehearsals, and was sometimes accused of laziness.

Knappertsbusch died in Munich, in 1965. Many of his recordings have been re-released on CD. His 1951 and 1962 recordings of « Parsifal » are generally considered definitive of that work.

...

Hans Knappertsbusch (1888-1965) is rightly viewed as one of the grand old Masters among Bruckner conductors. Born in Elberfeld, his early career was spent in provincial German Opera Houses (Mulheim, Bochum, Elberfeld, and Dessau) . His early interest in Richard Wagner manifested itself in a dissertation on the role of Kundry in « Parsifal » ; this was not however accepted toward a degree. In 1911-1912, he assisted at Bayreuth and met the venerable Hans Richter. Knappertsbusch's 1st major post came in 1922, succeeding Bruno Walter as « Generalmusikdirektor » in Munich. In 1925, he began his recording career with Franz-Josef Haydn's « Oxford » Symphony, an acoustic recording with the Berlin « Staatskapelle » for the German « Grammophon » Company.

Knappertsbusch's career appeared to be blossoming ; he began to appear frequently in Berlin and Vienna, in addition to his Munich engagements. However, he had not counted upon the animosity of Adolf Hitler. On January 1, 1936, Knappertsbusch was summarily pensioned-off and forbidden to work anywhere in Bavaria. Hitler installed his hand-picked successor, Clemens Krauß, in Munich. Knappertsbusch then moved to the Vienna State Opera, where he was temporarily able to put the Munich unpleasantness behind him. After the « Anschluß » , in 1938, he remarked :

« Now, they've reconquered me. » (I)

(I) Otto Straßer. « Hans Knappertsbusch and the Vienna Philharmonic » , annotations to « Deutsche Grammophon » CD : 435 328-2.

The Vienna Philharmonic players committee managed to obtain permission for Knappertsbusch to again perform in Germany, but the Munich ban remained. Knappertsbusch also became a regular guest with the Berlin Philharmonic, where Wilhelm Furtwängler had resigned as music-director, following his own clash with the Nazis.

Michaël Kater attempted to portray Knappertsbusch as one who « no doubt wanted to be a good National-Socialist, if only the rat-pack would let him » . Typical of Kater's « evidence » is Knappertsbusch's outrage over some intemperate remarks by Thomas Mann concerning Wagner. It seems not to have crossed Kater's mind that Knappertsbusch might have disagreed with Mann on musical, rather than political, grounds. Kater does admit that Knappertsbusch never joined the Party, but explains his black-listing from work in Munich by citing the less than compelling reasons of

administrative neglect and acceptance of outside engagements. (2)

(2) Michaël Kater. « The Twisted Muse », Oxford University Press (1997) ; pages 40-45.

Once the Nazi regime collapsed, Knappertsbusch made his belated return to the Munich podium on August 17, 1945, opening the concert with Felix Mendelssohn's « Calm Sea and Prosperous Voyage » .

However, like Furtwängler, Knappertsbusch was then forbidden from conducting for 2 years until cleared of allegations of collaboration. Following his reappearance in 1947, Knappertsbusch again became an essential part of the Austrian and German musical scene, eventually conducting the Vienna Philharmonic over 200 times and the Berlin Philharmonic more than 180. Knappertsbusch also conducted many of the newly formed German Radio Orchestras, such as the « NDR » Orchestra, in Hamburg ; the « WDR » Orchestra, in Cologne ; and the Hessian Radio Orchestra, in Frankfurt. In addition to renewing his relationship with Munich's Opera and concert life (including the State Opera, Bavarian State Orchestra, and Munich Philharmonic) , Knappertsbusch became a regular at the Bayreuth and Salzburg Festivals. His freelance status also promoted the occasional outing with groups such as the Bremer Philharmonic and « Dresden Staatskapelle » .

Knappertsbusch recorded for the British « Decca » Company following the War, first with l' « Orchestre de la Suisse Romande » , later with the Vienna Philharmonic. After « Decca » dropped him, in favor of the up-and-coming Georg Solti, Knappertsbusch made several records in Munich for the American « Westminster » firm (1961-1963) . His final recording was a massive reading of Anton Bruckner's 8th Symphony, made with the Munich Philharmonic, in January 1963.

He bade farewell to Munich with « Fidelio » on July 6, 1964, and aptly led « Parsifal » in his final appearance, given at Bayreuth, on August 13. Knappertsbusch died in Munich, on October 25, 1965.

...

Born on March 12, 1888, in Elberfeld, Hans Knappertsbusch had studied philosophy at the University of Bonn. From 1909 through 1912, the young Knappertsbusch studied with Fritz Steinbach and Otto Lohse at the Cologne Conservatory. His graduation thesis was on the character of Kundry in « Parsifal » . He was an assistant at the Bayreuth Festivals and came into contact with Hans Richter who had been in charge of the Festivals, since 1876, and was chosen by the Wagners to take-over after his death. This early association with the music of Wagner left a profound impression on the aspiring conductor. This early association with Bayreuth was directly responsible for the 50 year relationship Knappertsbusch had with the Festival. Knappertsbusch's conducting career began with his appointment to the post at Muhlheim-on-Ruhr, in 1910. He became the director of the Oberfeld Opera, in 1913. In 1914, he directed a Wagner Festival in Holland. He was engaged to conduct at the Leipzig State Theatre, in 1918, and, in 1919, he went to Dessau. Before long, he had established himself as one of the leading conductors of his generation. He was called to lead the Munich Opera, in 1922, as successor to Bruno Walter where he remained until 1936. His debut was with a performance of « Tristan und Isolde » . Knappertsbusch went on to become a life-long fixture in Munich's

musical life and was the chief conductor of the Bavarian State Opera. In 1936, he was dismissed from his Munich post by the Nazi authorities and Vienna became the centre of his activities through the War years, though he continued to share conducting at the Salzburg Festival with Karl Böhm until 1942, when Clemens Krauß took-over. From 1938 on, he appeared at the Vienna State Opera and the Salzburg Festivals. On 29 August 1929, that he was 1st engaged to conduct the Vienna Philharmonic in a concert at the Salzburg Festival, this marked the beginning of an association that was to last 35 years, and was one of the happiest in that illustrious Orchestra's history. « Kna », as he was affectionately known by players and audiences shared duties in Salzburg and Vienna with the likes of Furtwängler, Toscanini and Walter. He had a long relationship with the Vienna Philharmonic where he was regarded as the foremost conductor of Wagner, as well as Bruckner, Beethoven and Strauß during the last decades of his life. After WWII, Knappertsbusch returned to Bayreuth where he was director of the Festival, from 1951 until 1956. He was at the helm of the Bavarian Opera, from 1954 until his death in Munich on October 26, 1965. When the strict terms of Wagner's will made it possible to produce « Parsifal » on stages, outside of Bayreuth, Hans Knappertsbusch received the honour of being the 1st German conductor to perform it on a stage outside of Germany. His repertoire was a wide one running the gamut from the lesser-known Operatic works, the Symphonies and even lighter works (the « Nutcracker » Suite was one of his favorites) . He was a guiding force in rebuilding Bayreuth after WWII with the composers grandson, Wieland Wagner. He was known for the slow broad sound he obtain from many Orchestras through his almost mystical conducting style. Commentator Erich Deiber once gave this exaggerated description of the Mæstro's method of conducting :

« Knappertsbusch is the only conductor who can transform a pianissimo into a fortissimo by moving his cuff links. »

« Kna » once said :

« I am neither gymnast or breast stroke swimmer, oarsman nor carpet beater. I endeavour to be a conductor. »

As well as a profound knowledge and love of music, the qualities that endeared Knappertsbusch was his dry wit, respect for his players, and a reluctance to rehearse. His aversion to rehearsing was born not out of laziness or a casual approach to the music but out of view that the players he worked with knew the tradition in which he himself was nurtured, and also a belief that inspiration of the moment was half the joy of making music. During a performance, he never lost site of the the musical architecture. Knappertsbusch was a firm believer in musical tradition. He only worked with Orchestras he knew-well and almost always avoided the grind of conducting on the international circuit. He has been called a Master of improvisation who could produce unexpected and overwhelming moments during his readings. His spontaneity at live concerts made him a difficult artist to capture in the recording studio. In « Ring Resounding » , « Decca » producer John Culshaw wrote :

« The truth was that Knappertsbusch took very badly to recording conditions, and, no matter what we did, the genius which he so certainly revealed in the theatre refused to come alive in studio conditions. He never complained. He told the funniest obscene stories I have ever heard. Everybody loved him. But the essence of Knappertsbusch simply refused to show itself. He needed the smell of grease paint, and the waft of air from backstage. We tried to drag him, kicking and screaming, into the 20th Century of the gramophone record, the theatre of the listener-at-home who hears

without any visual aid and without the community of the theatre. It was an alien world for him. He was a 19th Century professional, and, to the end of his life, the gramophone was a new-fangled toy. »

During his distinguished career, he has been made a Chevalier of the French legion of Honour and an Honorary Citizen of Bayreuth and Munich. His famed LP recordings of the 1950's and early 1960's on « Decca - London », « Westminster » and « Philips » are highly-treasured.

...

Hans Knappertsbusch was born into a prosperous family whose wealth was gained from manufacturing. While still at school, he conducted various Orchestras, but, as a result of paternal opposition to a career in music, he studied philosophy at Bonn University. Nonetheless, he also studied music at the Cologne Conservatory, where his teachers included Fritz Steinbach, one of the foremost interpreters of the music of Johannes Brahms. During 1910, Knappertsbusch worked as an unpaid assistant to Siegfried Wagner and Hans Richter at the Bayreuth Festival, and, in the same year, he accepted a permanent conducting position at the Opera House at Muhlheim, staying there until 1912 when he moved to a similar position at Bochum. He returned to his home-town, Elbersfeld, in 1913, as permanent conductor at the local Opera House, and also led one of the 1st productions of Wagner's « Parsifal » to be given outside Germany, in Holland.

Throughout World War I, Knappertsbusch stayed at Elbersfeld and, in 1918, was appointed 1st conductor at the « Leipzig Stadttheater ». The following year, he moved to a similar position at Dessau, where he was promoted to chief conductor in 1920, becoming one of the youngest conductors to hold such a position in Germany, at this time. 2 years later, he made his debut in Munich, conducting orchestral concerts, and was invited to succeed Bruno Walter as chief conductor at the Bavarian State Opera where he made his debut with Wagner's « Tristan und Isolde », in October 1922. He also appeared at the « Zoppot » Opera Festival, known as the Bayreuth of the North. Knappertsbusch made another successful debut in Vienna with the Vienna Symphony Orchestra, during the following year, and 1st conducted the Vienna Philharmonic Orchestra, in 1929, at the Salzburg Festival. Here, he enjoyed great success and was invited to return for the Festival the following year, also appearing in the Vienna Philharmonic's subscription series for the 1st time, in 1934, alongside conductors of the calibre of Furtwängler, Toscanini and Walter.

Following the assumption of power in Germany by the National Socialist Party, and his subsequent refusal to join it, Knappertsbusch was forced to resign from his position at the Opera in Munich, in 1936. He moved to Vienna where he was active at the State Opera and the Salzburg Festival, as well as with the Vienna Philharmonic ; and, at the invitation of Sir Thomas Beecham, he made his debut at the Royal Opera House, Covent Garden, in 1937, conducting Richard Strauss's « Salome ». During World War II, Knappertsbusch remained in Vienna, but also broadcast and recorded with German Orchestras such as the Berlin Philharmonic. He conducted the last performance at the Vienna State Opera prior to its destruction by bombing : Wagner's « Götterdämmerung » (30 June 1944) .

In 1945, Knappertsbusch returned to Munich. But, after giving several orchestral concerts, he was banned from conducting by the Allied forces. However, he was cleared of collaboration with the Nazis in 1947 and, still in Munich,

re-commenced his activities, leading the Munich Philharmonic Orchestra in the celebrations of the 50th anniversary of Brahms's death. He participated at the Salzburg Festival each year, between 1949 and 1955, and, in 1951, he returned to the Bayreuth Festival to conduct Wieland Wagner's legendary production of « Parsifal » ; thereafter, he appeared at Bayreuth annually, except for 1 year, up to 1964, being a noted exponent of the « Ring » cycle, there. Knappertsbusch took-up his old post of chief conductor at the Bavarian State Opera, once again in 1954, retaining this until his death, and returned to the Vienna State Opera to conduct « Der Rosenkavalier » , as one of the productions given to mark the re-opening of the Theatre, in the autumn of 1955. A rare appearance outside Austria and Germany occurred in 1956 when he conducted « Tristan und Isolde » with Astrid Varnay at the Paris Opera. Having suffered a bad fall in 1964, from which he never fully recovered, he died in 1965.

...

Hans Knappertsbusch was one of the most renowned and beloved conductors of the German Romantic repertoire in the middle of the 20th Century. Although he grew-up playing and loving music, his parents objected to the notion of a musical career. Thus, Knappertsbusch studied philosophy at Bonn University. In 1908, however, he entered the Cologne Conservatory and took conducting courses with Fritz Steinbach.

Knappertsbusch began his career as a staff conductor at the Mülheim-Ruhr Theatre (1910-1912) and then as Opera director in his home-town of Elberfeld. Equally important to his development were his forays into the temple of Wagnerism. He spent several summers as an assistant to director Siegfried Wagner and conductor Hans Richter at the Bayreuth Festival and took part in the Netherlands Wagner Festivals, in 1913 and 1914. After the end of World War I, Knappertsbusch worked in Dessau and Leipzig and, in 1922, he was asked to succeed Bruno Walter as music-director of the Munich Opera.

Knappertsbusch's personality was easy-going ; he was notably free of the restlessness and undue ambition that often attended a rising career such as his. He was content mainly to stay in Munich, with the result that he never became as well-known as many of his colleagues. In any case, Munich fully appreciated Knappertsbusch's talents, and he was named conductor for life. However, he refused several demands made by the Nazis and was fired from his lifetime post, in 1936. He conducted a memorable « Salome » in Covent Garden, in 1936 and 1937, and made some guest appearances elsewhere in Germany, but was content to maintain a low-profile during the Nazi regime. He left Germany after the Munich debacle, settling in Vienna where he frequently conducted the Philharmonic and the Vienna State Opera. Knappertsbusch's career was again affected by the Nazis when Germany took-over Austria, in 1938, but he was mostly able to steer clear of trouble.

Knappertsbusch gained a reputation for broad, magisterial performances of Anton Bruckner and, more and more, seemed emerge as the representative of the traditional style of unhurried Wagner performances. He was famous for disliking rehearsals, often cutting them short ; his orchestral players maintained that this was not the result of laziness, but of complete security in his interpretation and trust of the players. His performances were, therefore, not rigidly pre-conceived but, instead, had a remarkable freshness and spontaneity.

When the Bayreuth Festival re-opened in 1951, Knappertsbusch worked closely with Wieland Wagner on orchestral matters (though the conductor was known to dislike the director's spare, revolutionary stage productions) . Perhaps, Knappertsbusch's most notable recording is his stereo account of Wagner's « Parsifal » from the Bayreuth stage.

Knappertsbusch and Wagner

The name of Hans Knappertsbusch awakens a connotation with Bayreuth as no other does. During a long musical life, Knappertsbusch has explored the works of the great Classical composers more profoundly than most but as he says himself, it is to Wagner's music-dramas that he devotes « his most and his deepest » . This is scarcely surprising. Knappertsbusch's association with Bayreuth began in the period 1909-1912 when, as a student of musicology - his thesis was written on the character of Kundry in « Parsifal » . He became assistant to that most illustrious of Wagner conductors, Hans Richter. Richter, under Wagner's personal supervision, had conducted the very 1st Bayreuth Festival (1876) and, by the time Knappertsbusch appeared, he was uniquely qualified to transmit to some younger man an authentic view of the Master. It was Knappertsbusch who earned the right to become custodian of this developing tradition. As much was recognised when, in 1914, Knappertsbusch was entrusted with the supervision of the Wagner Festival, in Holland. From here, after appointments at Leipzig and Dessau, Knappertsbusch succeeded Bruno Walter as conductor of the Munich Opera, where he launched a life-time's work with that company by a performance of « Tristan und Isolde » , on October 5, 1922. Yet, his spiritual home was Bayreuth. Here, as elsewhere, he proved Wagner's warmest advocate and most perceptive interpreter. His conducting at Bayreuth constitutes the kind of respect for tradition which only those who have shared in its creation fully comprehend. Wieland Wagner, struggled to find words of praise sufficiently strong to express his appreciation of one Knappertsbusch performance, was helped by a significant but wholly typical suggestion :

« I think that Richter would have been quite pleased, don't you ? » , said Knappertsbusch.

...

A face noble and Northern, austere but harboring perhaps a chink of humor, a face that looked as if a sculptor had just finished it, leaving a loose ringlet of hair to fall against the tall forehead met by high cheekbone. Yes, a face that suggested a military tunic belonged just below it rather than the perennial bow tie and, in rehearsal pictures at least (not that he liked to rehearse that much) , a prominent pair of suspenders. But while Knappertsbusch, or « Kna » as he was called in the trade, could growl like the most stentorian of parade ground sergeants (and his vocabulary of scarcely printable epithets wasn't paltry either) , such behavior was to a large extent a façade. « Kna » spoke roughly, the great bass baritone Hans Hotter remembers, but with a twinkle :

« He was bluntly direct, but scrupulously fair. »

And beneath the rather alarming exterior, performers in his charge found an unsuspected gentleness. Courtly, cussing Knappertsbusch's dry sense of humor left a trail of anecdotes that follows him still in assorted memoirs. One records too that his obstinate integrity got him in hot water with the Nazis and out of a job as music-director of the

Bavarian State Opera, a post in which he succeeded Bruno Walter in the early 1920's. So, he took his music off to Vienna, performances reflecting both his craggy exterior and the rather soft center inside.

Often with a « Kna » performance, the ear is taken along a hard-surfaced musical line, a sort of orchestral « *pan forte* », but likely as not it's modulated by emotional warmth and a friendliness of spirit. Then, there's his tendency to keep the music alert with an extra « *sforzando* » or 2. His performances were full of wonderful little passing gestures of color or dynamics that might be missed if one wasn't paying attention. He was, of course, never preaching an orchestral style. As Wieland Wagner, the great « *enfant terrible* » of post-War Bayreuth put it

: « “ Kna ” didn't do, he just was. »

There are no great Operatic tempo systems « *à la Furtwängler* », although « Kna » would, occasionally, set a moment on the expressive pedestal of a considerable « *ritenuto* » .

A good example occurs in his Vienna Philharmonic recording of Anton Bruckner's 4th Symphony from the 1950's. While Furtwängler, in Stuttgart, ranges well ,up and down the metronome, to convey his vision of such diverse Brucknerian elements as the soulful-pastoral horn call at the outset, the rather combative octaves at letters A and D, the somewhat leisurely of the theme at B which is said to refer to chickadees, then, the poetical downward scale pointing toward the development at G - you can find him at 60, 76, 60, 88 and even 48 beats to the changeable minute - Knappertsbusch transacts all this expressive business between half = 63 and 72, except that he permits a wispy variation on that downward scale to be frozen at a lovely and very low-lying 40 (!) to the minute, pathos-bright. This is bars 209-217, highlighting flute and clarinet and to be played, Bruckner notes, calmly.

Which brings us to an anecdote. Wilhelm Furtwängler and the beret-sporting Ludwig Suthaus, the Tristan of their 1952 studio recording with the « Philharmonia » Orchestra, were having a conversation about breathing in slow tempos, and Furtwängler is alleged to have said, with his own twinkle under bushy eyebrow :

« Go and try singing this under Knappertsbusch in Munich (post-War, that is) , he's even slower than I am. » .

But « Kna » 's Wagner timings can now and again be shorter - remember, too, that a longer timing of a performance by any rubato-savvy conductor might reflect the cooking-up of several creeping passages with almost as many that are relatively swift. « Kna » 's tempos for « Tristan und Isolde » while adhering quite carefully to Richard Wagner's numerous calls for acceleration and retardation do average a little slower than those in what for want of a better term we might call normal performances, but such mathematical comparisons mean nothing in the face of the urgency of his 1950 Munich « Tristan » . Here, from the start, is the agony and the warmth of this ever-fascinating tale, culminating in a « My God, What Have We Done ? » welling-out of the « Prinz Regenten » pit as Act I stumbles to its final questioning note in a splintering euphony, the potion drunk, the fate of the lovers sealed. This is a fluid, conversational, organic « Tristan » , practical and domestic rather than lofty and stylized in the Furtwängler mode, human rather than spiritual, muscular yes but without the streaming Furtwänglerian weight that remains. In that London studio, under the perfectionist eye of the producer Walter Legge forever statuesque, a mischievous footnote :

« I sat near Legge at dinner in Zürich once. In 2 words : he held court. But onward ! »

Dangerous, sinuous and rapturous is Knappertsbusch's unfolding of the 2nd Act and we can only thank this slow conductor for zipping through the optional pages leading to the meat of the lovers' great duet, pages these which are an integral part of the composer's concept to be sure but can if not handled succinctly wear out singers and listeners alike.

Now, the roll call of Knappertsbusch's discography. Almost without exception, the composers he attended to were main line Austro-Germanic and substantial : Bach, Beethoven, Brahms, Bruckner, Haydn, Mozart, Mendelssohn, Schubert, Schumann, Richard Strauß, Wagner. But there is a « William Tell » Overture, from 1928, with a delightful hunting horn atmosphere in that sizzling Finale. And the « Nutcracker » Suite, a 1950's recording out of Vienna, why this is a gem from 1st to last. Note an Overture with short, mincing steps, full of anticipation, a naughty boy skip, and a deliciously nonchalant Chinese Dance. The summum is a « Waltz of the Flowers » in which the harp's preamble is in its windup measures as crisp as Knappertsbusch's entrance into the Orchestra pit, which usually took the form of giving the downbeat a surprising several seconds before welcoming applause had fully receded. The efficient ripple here is a dead pan foil to an oom-pah-pah entering with ravishing lightness and an accent on the 2nd syllable so keenly Viennese.

And the list of Knappertsbusch's « lollipops » would be incomplete without mention of the diffident cello and demure winds at the opening of Weber's « Invitation to the Dance » , an event peopled by chattering woodwind chaperones while half-lunging violins beg for recognition.

On now to Beethoven. The Knappertsbusch listener who associates this conductor primarily with, say, the 1951 Bayreuth « Parsifal » in which tempos can lie embedded in a sort of lirico-ethereo cement, well, that listener might be surprised to encounter the lightness, charm and a considerable ration of briskness in his Beethoven's « Pastoral » Symphony with the « Dresden Staatskapelle » . This could be Clemens Krauß or Franz Schalk at the helm, old style Viennese as can be. The rhythm maybe just a wee bit loose. The glory, of course, is in the details. 1st movement, a confiding « poco diminuendo » (not in the score) just after the bar 4 « fermata » sets the tone of tenderness. This movement runs in the fast pack, averaging pretty near a folksy-feisty 60 beats to the minute. Then melt in the « Scene by the Brook » to a series of Knappertsbuschian felicities : at bar 13, the tremble of vibrant and generous tone in a benedictory moment for the 1st violins (marked « dolce » by Beethoven) with the woodwinds and horns having melted away to give them a brief spotlight pastorale ; then, in bar 28, as the music moves ardently toward the movement's 2nd key, a subtle and lovely « diminuendo » (not in the score) at the top of an upward « arpeggio » in those busy 1st violins. Such unnotated « diminuendi » are intimacy enhancers, great little boons to love scenes such as this. And how rarely conductors take the risk. Of the scores of conductors, I've encountered in the « Pastoral » only Knappertsbusch and Erich Kleiber have skirted the dynamic straight and narrow on that enchanting page containing bar 28.

About the picnic movement of the « Pastoral » , Knappertsbusch initiates at Beethoven's marking, dotted half = 108, and the composer's « presto » before the nastily intruding storm is absolutely taken at its word and-then-some. The

storm itself, running considerably faster than the composer's marking, extremely big and urgent, is obviously modeled on a Wagnerian tempest, the Wagnerian tempest Beethoven predicted. Yes, I will take Hans Knappertsbusch and Leopold Stokowski to the desert island in this music. The tension is so great that, in what you might call Beethoven's aftershocks passage, « Kna » conjures a kind of sigh or moan midway at bar 141, on the syncopation-like « diminuendo » of violins and violas. And then, as if to prove to followers of received wisdom that this is the familiar slow Knappertsbusch after all, he takes the hummy roll of melody in the Thanksgiving movement at 50 rather than the composer's 60 beats to the post-storm minute.

The time-taking, « Kna » returns in a forceful Beethoven 5th, live from Berlin in 1956. The opening movement is passionate, endangered, sculpted with a metallic « grandeur » and pathos, the three-dots-and-a-dash taking in their instrumental exchanges alternate voices of pleading and compassion. An almost laughably vigorous delivery of the lower-strings' churning counterpoint in the 3rd movement trio, sounding a good notch above Beethoven's « forte », brings a smile.

Then, the best of all. In the last phase of the snaking transition to the grand Finale, that sinuous limbo, just after bar 350, « Kna » takes Beethoven's « sempre pianissimo » of finger-tapping timpani and meandering violins and lowers it to his own personal « ppp », as if to squeeze the music through some exquisite needle of near-silence, the last kilometer of a tunnel of expectancy, an end of the endurance so to speak, before the parade ground sunshine of the big bang « allegro » to come. Or, perhaps, he just liked the sound of that diminuendo. At all events, the effect is rather like Willem Mengelberg taking a significant breath before launching into the climax of the « Lohengrin » prelude from an old « Columbia » 78 rpm.

Knappertsbusch's « Eroica » : interesting that, in 2 broadcast performances (Munich 1950 and Bremen 1951) , he sets forth even more slowly than late studio recording of Otto Klemperer, staying mostly in this ball-park of high-spaciousness but finding with the exultancies of the recapitulation a good excuse to ease the tempo significantly while not jarringly upward. Impulse or design ? Probably, the latter. Even in the case of a conductor who felt strongly that rehearsing with its tendency toward boring the players, and himself of course, should be held to a minimum.

A more creative interpretation is seen in a 1958 Schubert « Unfinished » Symphony broadcast with the Orchestra of the Munich Opera. It comes-out from nowhere, rather in the manner of the 3rd act of « Der Meistersinger » , other music in these players' fingers and souls. Under wraps, this « Unfinished » proceeds, veiled, guarded, exceedingly poetical-Romantic. And then, thanks to broad pacing and intensity with shiny shafts of trademark (Knappertsbuschian orchestral artillery) , the development builds to a great lament. But what's most interesting about this performance is that by emphasizing the « moderato » in the posted « allegro moderato » of Schubert's 1st movement, and the « con moto » of the composer's « andante con moto » in the 2nd, Knappertsbusch with a slower than usual 1st movement and a faster than usual 2nd movement re-invents this sawed-off while hugely viable symphony as a virtual « introduction and allegro » , or, in emotional terms, tragedy and release, with one big weight removed. No chance of near-twin movements running together. Special delight : the hummily curving line of « Kna » 's lovingly « melodioso » phrasing, at the start of movement 2. Unique !

And for more in the « sui generis » department : a step back to 1925 and an early electrical recording of Haydn's 92nd Symphony in which a slightly cloying but engaging introduction gives way to an « allegro spiritoso » so urgently on point in its phrasing as to evoke a hyper-ventilating lover. Pacing is fast here but not as fast as « Kna »'s inflection suggests. After this exhibition, the succeeding « adagio » unfolds very slowly, con amore, almost a Mendelssohnian nocturne.

Next of my pile of Knappertsbuschiana is a Bach 3rd Suite with the Vienna Philharmonic players dating from the month the Allies forces were hitting the Normandy beaches. Hounded-out of Munich by the Nazis, in 1936, « Kna » had retreated to the Sympho-Operatic heaven of the « Ringstraße » and environs where he could conduct in relative peace. Rather big-band Bach, of course, done with the jolly determination. The famous air is « andante vibratissimo », and the « bourrée » unusually broad, sly and perky, becoming very festive.

Now, I'm listening to a 1952 Robert Schumann 4th Symphony with the Munich Philharmonic. « Kna »'s broad and jaunty way with the Finale echoes his festive treatment of the Finale of Beethoven's 5th, and thinking about this connection one can't help wondering if Schumann wasn't using Beethoven as a model here : sinuous transition, brassy Finale, great zebras of churning notes « à la Leonore » No. 3 Overture toward Symphony's end.

More fast Knappertsbusch tempos to report, the Finale for instance of a Mozart « Jupiter » Symphony, live from Vienna in 1941. His 1929 studio recording of Mozart's 39th Symphony with the « Berlin Staatskapelle » opens with an introduction absolutely majestic while almost falling over itself, full to the brim with sweetly bounding flourishes. And the 2nd movement, nominally an « andante » : « Kna »'s courtly and decidedly up-tempo performance is so refreshing as to suggest a dance out of pride and prejudice.

And now, we come to Brahms, perhaps Knappertsbusch's greatest glory as much or more than his famous erector sets of Wagner where knee-jerk snailish tempos (he wasn't always slow in this canon) can lose their rationale. Knappertsbusch shared with Brahms a personality blended with grit and warmth, a taste for big-bone musical structures and no-nonsense behavior, so they were truly made for each other and it often shows. Although truth to say the 1st Knappertsbusch Brahms 1st pulled-off the shelf, a 4th Symphony from Cologne 1953, claims a rather plain 1st movement. This is not Brahms in the Oskar Fried lane, the tempo struck is characteristically a little broad and frequently maintained. « Kna » has run around the left or right end of those complex and highly-dramatical interpretations that can be wonderfully interesting and moving.

There's a haunting moment at bar 258, the quiet tidal recapitulation about to begin and « Kna » pauses just that extra Max Fiedlerish amount to make the actual sounding of the recapitulation when it does come in all the juicier. And then, more moments. With the warm-throated recapitulation of the 2nd movement's ever flow 2nd theme, « Kna » gruffly digs this music out of its hiding place, stern but mellow underneath ; and when this music takes on greater weight in the score he gathers it into an Elgarian peroration worthy of « Nimrod » . « Kna » is warming to his task, complexity is growing. In the great « passacaglia » , he's a naughty boy at bar 9, the timpani's trill into a « staccato » 8th punctuated with a snappish unscored « sforzando » on said 8th, bang ! And then, we know we're in for an interesting ride, fevered in fact, sustained and humming hairpins in variation 10 very trembly indeed, the flute in No.

12 brisk (!) but plaintive, the « *espressivo* » dialogs in 13 *woebegone* plus, the « *legato arpeggios* » of sub-brass strings in 14 breast-stroking very slowly upstream, undulous orchestral serfs.

Brahms' 3rd Symphony was, I'm told, Knappertsbusch's special favourite, he wanted the slow movement played at his funeral. To say that his Stuttgart Radio broadcast of the 3rd from late 1963 is a remarkable piece of work is, I think, an understatement, because here is music translated into the journey of a soul. The protagonist in that Wuerttemberg studio may have been aware that his earthly days were numbered, and like the proverbial drowning man reviewing his life and hopefully adjusting as-best-he-can to its alternative - only it's done here in slow motion ! Knappertsbusch conjures his own shall-we-call-it a « *Liebsted* » ? The heroic grip of the opening of Brahms' 3rd came naturally to such a muscular and unhurried conductor as Knappertsbusch, so the epic strength of its jumbo lift-off comes as no surprise. But there's more, a floating in great waves of resignation, the music clothed in a pathos very close to despair. All is in order, though, and when the recapitulation arrives on the crest of Brahms' elaborate taxi toward the tonic it's as if the Gates of Heaven had truly opened, the Orchestra is so comforting and golden while necessarily stark.

There are several other Knappertsbusch Brahms 3rd's out there, and comparisons (we're looking closely, here, at the 1st movement) are interesting. At the Salzburg Festival in 1955, an 8 years younger « *Kna* » had the same blueprint of this music in mind but his mind was in a different place, so this performance while strong and scrappy and sometimes warm as fudge right out of the oven is more a performance than the confession of 1963. It is sweeter and more innocent because the man on the podium is not a condemned man ! And different circumstances, in 1942, when « *Kna* » recorded Brahms' 3rd in Berlin for « *Electrola* » , having presumably taken a rumbling train up from Vienna, past Brno, Prague, Dresden, the great old places, along the innocent Elbe. And you know what, practical happy old « *Kna* » had decided to rise above all this and in that Berlin recording session he launched into a 3rd that's more pastoral « *Eroica* » , the mellowest of the lot, far from the maddening War.

This is the « *Kna* » who could find a place for the « *Der Meistersinger* » 's apprentices, well, a reminder thereof in his 50's, Paris recording of Strauß's « *Don Juan* » , not long after the great oboe scene. And that reminds me : one day in Paris, I was innocently walking along « *Avenue Niel* » , in the 17th « *arrondissement* » and who should be strolling along this leafy boulevard in the other direction, at an implacable « *tempo moderato* » causing this pedestrian to weigh the consequences of being run down, but the great « *Kna* » himself. He was as natty as ever in his Churchillian bow tie and seemed with his tall superstructure as monumental a figure as an old Cunard liner. He was probably thinking of Brahms. Or, how he almost became a philosophy professor. Or, was it simply Paris ? About this time in Munich, he prepared a notable production of that most un-Germanic of Operas, Gustave Charpentier's « *Louise* » , a love letter to the city of « *Gauloises* » , onion tarts and song-writers' « *Aprils* » .

Hans Knappertsbusch : The Keeper of the Seal

(By David Patmore.)

Influences and Style

The early influences of Fritz Steinbach and Hans Richter, 2 of the most pre-eminent conductors in the period before the 1st World War, must have been very strong upon Hans Knappertsbusch. Perhaps, even more profound would have been contact (through Richter) with the conducting style preferred by Wagner himself and outlined in his slim pamphlet « On Conducting ». In this, Wagner railed against metronomic conducting (identifying this with the lighter music of Mendelssohn) and, instead, urged the adoption of a flexible style, in which the main criterion was to be the beauty of the moment : « The law of beauty is the sole measure of what is possible. » Wagner strongly urged a spontaneous approach to the performance of his music.

« Kna », as Knappertsbusch was often affectionately known, certainly followed this lead, believing firmly in the inspiration of the moment. As the historian of the Vienna Philharmonic, Otto Straßer, has pointed-out, he believed that the doctrine contained within Wagner's idea of tempo modification was central to every performance. « Kna » was thus likely to adjust tempi if he felt that the results sounded particularly beautiful, and this imparted a pronounced individuality to his interpretation of a work. This stylistic approach stands centrally within Wagner's own preferred conducting method. An extension of this conducting style is the characteristic of positively seeking spontaneity of expression. Thus, throughout his life, « Kna » would continually surprise audiences with impromptu discoveries within even well-known scores. This revelation of previously obscured detail was still set within a careful moulding of the overall architecture of the piece.

Technically, Knappertsbusch seems to have been highly-undemonstrative as a conductor. Comparison with Richard Strauß was often made. At his debut, in 1923, with the Vienna Symphony, his restrained style of conducting was noted and favourably commented upon. As the commentator Erich Deiber noted laconically :

« Knappertsbusch is the only conductor who can transform a pianissimo into a fortissimo by moving his cufflinks. »

(Another conductor of the same vintage but from an extremely different stylistic background, Fritz Reiner, also possessed a very disciplined and small-scale baton technique. And also, like Knappertsbusch, he was both a friend of Richard Strauß and a fine interpreter of his music.)

With this lack of rostrum showmanship went a high-degree of platform modesty. Contemporaries noted that « Kna » rarely allowed himself and his Orchestra more than 2 curtain calls.

Knappertsbusch's reliance on feelings and musical instinct, drawn from the Wagnerian interpretative æsthetic and manifesting itself in the search for spontaneous expression and tempo modification, naturally led to a positive dislike of rehearsals as an inhibiting influence. The influence of many years of working within the old German Operatic system can also be observed in this trait, when conductors were frequently expected to take command of often complex works without rehearsal. To survive in such circumstances was an acid test of ability as a conductor. But success bred tremendous confidence, and this was immediately noticed when « Kna » took the stand, for instance, when he made his debut in Vienna. It also gave rise to numerous anecdotes, typical of which is the following quoted in Roger Vaughan's biography of Herbert von Karajan :

« One time, he was going over Tchaïkovsky's 5th with the Vienna Philharmonic. He came to the 2nd movement, with the horn solo, and said :“ Let's start.” He did a few bars, stopped, and said :“ See you his evening. You know the piece, I know the hall.” The solo horn protested :“ I am new, I have never played this piece in concert.” Knappertsbusch said :“ It is beautiful music - you will love it.” »

It would be wrong however to think of Knappertsbusch as lax in performance. In his obituary of « Kna » written for « Opera » magazine, Hans Hotter tells the story of how, having inadvertently omitted a crucial sung sentence in a certain Opera, at subsequent performances, he noticed that :

« “ Kna ’ had risen from his stool to his full height, turned his baton upside down and was shaking the thick end of it at me with a threatening and meaningful gesture. It would not have needed much more to make me forget my part again ! »

The same scene was re-enacted in a series of performances of this Opera throughout the following years.

Given his particular artistic personality, it is hardly surprising that Knappertsbusch was uncomfortable with recording - an æsthetic based on spontaneity and variation stands in complete opposition to one based on exact repetition both in recording and in reproduction. Knappertsbusch's reputation from the late-1960's was dealt a severe blow (certainly, unintentionally) by John Culshaw's comments about his dislike of rehearsal and recording in « Ring Resounding » , his account of the recording of the « Decca Ring » . Culshaw clearly had great admiration for Knappertsbusch, particularly in the theatre, but the descriptions of him recording for instance the 1st act of « Die Walküre » with Svanholm and Flagstad, portrayed a conductor who was obviously very uncomfortable with the fundamental necessity of recording : exact repetition on every dimension as required. Nothing could be more unspontaneous and inimical to variation. In order to produce records to his particular standards, Culshaw needed conductors who could exact highly-accurate readings from Orchestras, time after time, and continuously at performance levels of intensity. Musicians such as Georg Solti, coming from a completely different background, that of the Liszt Academy in Budapest where the emphasis was upon technical exactitude and discipline, were at home with this process. « Kna » was not.

Another comparison which does « Kna » less than justice is with Wilhelm Furtwängler. Frequent parallels have been drawn between the 2 conductors, principally because they shared a similar stylistic approach, characterised by spontaneity and tempo modification. However, Furtwängler's performances tend to be much more highly-strung, almost neurotic, than Knappertsbusch's. The latter rely on a broad underpinning of orchestral mass, and move at a different pace and with a different tone and atmosphere to Furtwängler's readings. Both conductors are highly-individual in their own ways.

The misunderstanding of Knappertsbusch's æsthetic and powers, as a conductor, has been further compounded by his later recordings for the « Westminster » label, made in the twilight of his career in Munich, and when his tempi had become inordinately slow. Both the major works of this contract (a complete recording of Beethoven's « Fidelio » and Bruckner's 8th Symphony) do Knappertsbusch little justice. By contrast, it is interesting to note that the reviews of his post-War recordings for « Decca » were almost always enthusiastic. But the studio recordings are, in many respects

now, an addendum to the increasingly rich legacy of recordings of live performances - a far more appropriate means of understanding Knappertsbusch's high-risk strategy of relying on the magic of the moment to reveal musical insights. In this respect, the formal hierarchy of the gramophone (studio recording above live performance) is neatly reversed.

The recordings

Given that many of Knappertsbusch's live recordings have emerged from unauthorised sources, such as radio broadcasts, quite a few of the same performances have appeared under different labels both at different times and simultaneously. The disc references given below may therefore be just one among several.

Opera

In the field of Opera, the Knappertsbusch legacy is inevitably focused upon Bayreuth, which may be seen as his spiritual home. His readings of « Parsifal » (1951) and « Der Ring des Nibelungen » (for instance, 1957) are fine examples of his Wagner conducting. From Munich, there exist recordings of characteristic performances of « Tristan und Isolde » (1950) and « Der Rosenkavalier » (1957) , and the latter Opera from Vienna also, given in 1955. A commercial recording from « Decca » with the American bass-baritone George London of Wotan's Farewell from « Die Walküre » is very powerful. The corner-stone of Knappertsbusch's Symphonic repertoire was the music of Anton Bruckner. As early as the 1920's and 1930's, he was conducting « Bruckner Evenings » throughout Germany, and his live discography is extensive : of especial value is the performance of the Symphony No. 7, given at the Salzburg Festival, in 1949, with the Vienna Philharmonic. Also of note are a Munich performance of the Symphony No. 3 (1954) , and a very powerful, granite-like, Symphony No. 9 with the Berlin Philharmonic from 1950. « Decca » recorded Symphonies Nos. 3, 4 and 5 with Knappertsbusch and the Vienna Philharmonic, and these are strong readings, if without the cumulative power of the live performances. Among much fine Brahms from Knappertsbusch is an immensely powerful performance of the Symphony No. 3 coupled with the « Tragic » Overture, given with the Vienna Philharmonic at the Salzburg Festival, in 1955. Zubin Mehta, who observed Knappertsbusch while a student in Vienna, noted how he was able to inject great tension into the music which he was conducting :

« He could play the Brahms Symphony No. 3 at half the tempo and you'd still not be bored, because it would make musical sense. »

Knappertsbusch's success with heavy-weight works and composers has obscured his penchant for lighter music. 2 late « Decca » stereo LP's featured this repertoire and contain some extraordinary readings of music by Johann Strauß II and minor Masters such as Karl Michaël Ziehrer and Karel Komzák (who would have been contemporaries of « Kna »'s youth) . Also of note are his accompaniments to 3 Concerto's recordings by Sir Clifford Curzon, of Beethoven's Piano Concertos Nos. 4 and 5 and Brahms's Piano Concerto No. 2. Recordings of live performances of these 2 Beethoven Concertos with another Master of the keyboard, Wilhelm Backhaus, have also been preserved.

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In the field of Opera, the Knappertsbusch legacy is inevitably focused upon Bayreuth, which may be seen as his spiritual home. His 1957 reading of the « Ring » was released on the Italian « Cetra-Live » label, in 1978 - LP : L058-61 (10/78) - and continues to reappear regularly (e.g. , CD : « Laudis » LCD 44010-13) . The massiveness and « grandeur » of this performance have a particular power of their own. « Music & Arts » have recently released the 1956 Bayreuth « Ring » (CD-1009) , and the 1952 « Die Meistersinger » , which has attracted particular praise (CD-1014) . Also of note are « Der fliegende Holländer » of 1955 with Varnay and Uhde - a realization of great strength (CD-876) . The 2 commercially available recordings of « Parsifal » - that of 1951 from « Decca / Teldec » (CD : 9031 76047) and 1962 from « Philips » (CD : 416 390) are excellent examples of « Kna » 's art at its finest. The readings are by no means identical, the later one being for instance 20 minutes faster. Although « Kna » may have not been totally in sympathy with Wieland Wagner's stage production with its emphasis upon the internal psychology of the characters rather than just straightforward action, his musical insight into this mystical Masterpiece was as equally perceptive.

The other major Opera Houses that were central to Knappertsbusch's career were those of Munich and Vienna. As with Bayreuth, the recorded legacy is surprisingly rich. From Munich, the 1950 « Tristan und Isolde » , recorded from a performance at the « Prinzregenttheater » , is a highly-idiomatic realization, less febrile and mercurial than Furtwängler's, and more monumental in approach. This reading is representative of « Kna » at his best (« Orfeo » , CD : 355 943) . « Orfeo » have also released 2 further live performances from Munich, both from 1955 : « Götterdämmerung » with Nilsson and Aldenhoff (CD : 356 944) and another « Meistersinger » (CD : 462 974) , with Lisa della Casa, as at Bayreuth in 1952. Available at one time on LP from « Discocorp » (LP : RR 482) is a splendidly vigorous, as well as surprisingly subtle, « Der Rosenkavalier » , recorded at the 1957 Munich Festival, with Marianne Schech as the Marschallin and Hertha Topper as Octavian. This performance is an excellent example of the way « Kna » could cast new light into the recesses of well-known scores.

The vaults of the Vienna State Opera House, and especially the May archive, have yielded many treasures from performances of the 1930's and early 1940's, and one of the « Koch-Schwann » double CD volumes in this series is devoted to performances directed by Knappertsbusch (CD : 3-1467-2) . Although the actual circumstances of recording cause these extracts to stop and start arbitrarily, what we have is magnificent, even if the sound is not good. There is a very exciting sliver of « Elektra » with Rose Pauly, some magnificent « Lohengrin » with Paul Kotter, Margarethe Teschemacher and Anny Konetzni, and more brilliant « Rosenkavalier » , from 1936 and 1937. An oddity is a group of brief excerpts from Wolf-Ferrari's « The Jewels of the Madonna » . This set is highly-recommended as a strong antidote to all the received opinions about Knappertsbusch - for instance, throughout, there is a high-degree of lyricism. An interesting pendant to this set is a radio broadcast in highly-variable sound of Act 3 of « Le nozze di Figaro » , from the 1939 Salzburg Festival (« Radio Years 75 ») . Again, this shows that « Kna » was no slouch, ably supporting an outstanding cast led by Maria Reining and Ezio Pinza.

The official Operatic legacy of Knappertsbusch on « Decca » contains some excellent items, pride of place within which must go to 2 relatively late recital discs, the 1st with George London, originally on LXT 5478 / SXL 2068 (3/59) . This contains one of the most brilliantly conducted performances of « Wotan's Farewell » on record, with the Vienna Philharmonic in particularly fine form. Of almost equal intensity is a recital disc of excerpts from « Tristan und Isolde

» with Birgit Nilsson and the Vienna Philharmonic, again - originally on LXT 5559 / SXL 2184 (3/60) , re-issued on CD : 452-896-2. The « Decca » « Meistersinger » , recorded in Vienna in 1950, has a fine cast, but is hampered by an early LP balance which places the voices too far forward, with a resultant loss of orchestral sound and detail. Paul Schöffler as Sachs is however extremely fine - originally released on LXT 2659-64 complete (2/52) , re-issued on CD : 440-057-2. One of the weakest of the « Decca » Opera recordings conducted by « Kna » is Act I of « Die Walküre » - LXT5429-30/SXL2074-5 (6/59) - , which with the 3rd Act conducted by Georg Solti acted as a test run for the 1st studio recording of « Das Rheingold » and, ultimately, the complete « Decca Ring » . This is one of the few « Decca » recordings by « Kna » which just does not come-off.

The Symphonic repertoire

The corner-stone of Knappertsbusch's Symphonic repertoire was the music of Anton Bruckner. As early as the 1920's and 1930's, he was conducting « Bruckner Evenings » throughout Germany. Not surprisingly, he saw Bruckner through a Wagnerian lens and conducted throughout his life the now discredited Franz Schalk and Ferdinand Löwe versions of the Symphonies. They adjusted certain Symphonies in orchestral and structural terms to give them a more Wagnerian (and, therefore, less Brucknerian) flavour. The live discography is quite extensive and of especial value is the performance of the 7th Symphony, given at the Salzburg Festival, in 1949, with the Vienna Philharmonic (« Music & Arts » , CD-209) . The 7th is notable in existing in only one basic version and, therefore, « Kna » 's conducting is probably closer to Bruckner's intentions than his more Wagnerian view of the other Symphonies. Also of note are a Munich performance of the 3rd Symphony (« Music & Arts » , CD-257) , and a very powerful, granite-like, 9th with the Berlin Philharmonic from 1950 (« Music & Arts » , CD-219) . « Decca » recorded Symphonies Nos. 3, 4 and 5 with Knappertsbusch and the Vienna Philharmonic - the 5th is available on CD in the original stereo recording not previously released in the United Kingdom (CD : 448-581-2) . This is a strong performance, if without the cumulative power of the live performances.

« Kna » 's recordings of Beethoven and Brahms, and the many re-issues from various sources are too numerous to comment upon individually, but mention should be made of certain outstanding performances. « Tahra » have recently issued a 2 disc set with the Berlin Philharmonic containing the 8th Symphonies of Beethoven and Schubert in uniformly fine readings (CD : TAH 214/215) . A War-time « Eroica » , again with the Berlin Philharmonic, is currently available on « Iron Needle » (CD : IN 1322) . Nothing points-up the difference between Knappertsbusch and Furtwängler more distinctly than comparison between this performance and Furtwängler's from the same period. Among the many fine Brahms readings is an immensely powerful performance of the 3rd Symphony coupled with the « Tragic » Overture, given with the Vienna Philharmonic at the Salzburg Festival, in 1955 (« Orfeo » , CD : 329 931) . Zubin Mehta, who observed Knappertsbusch while a student in Vienna, noted how he was able to inject great tension into the music which he was conducting :

« He could play the Brahms 3rd Symphony at half the tempo and you'd still not be bored, because it would make musical sense. »

This performance is an excellent example of Zubin Mehta's point. The 3rd has also been available in another excellent

reading with the « Dresden Staatskapelle », coupled with the Schumann 4th (« Arkadia », CD 724) . Mention should also be made of a studio recording for « Decca » of several of Brahms' shorter works, including a very moving « Alto Rhapsody » with Lucretia West - originally on LP : LXT 5394 (3/59) .

Knappertsbusch's success with heavy-weight works and composers has obscured his penchant for lighter music - 2 late « Decca » stereo LP's featuring this repertoire have been issued on a double CD (440 624-2) and contain some extraordinary readings of music by Johann Strauß II, Tchaïkovsky, and minor masters such as Ziehrer and Komzák (who would have been contemporaries in « Kna » 's youth) . These are not readings for the faint-hearted, but they are great fun.

« Kna » was an intimate friend of Richard Strauß, frequently playing cards with him until Strauß gave the premiere of « Arabella » to Clemens Krauß. Sadly, his Strauß discography is small but not to be over-looked. « Decca » recorded an interesting coupling of « Kna » conducting the Paris Conservatoire Orchestra in « Don Juan » and « Tod und Verklärung », in 1956. At the same time, as the early Solti-Tchaïkovsky 5th (when Solti was less than complementary about the Orchestra's discipline) , originally issued on LP : LXT 5239 (11/59) . Another knock-out reading of « Tod und Verklärung » with the « Dresden Staatskapelle », from 1959, has been available on « Pilz Historic » (CD : 78003) . The 1928 78 rpm recordings of « Till Eulenspiegel » and excerpts from « Intermezzo » and « Salome » have been re-issued on « Preiser » CD : 90260.

The Concertos

Throughout the 1950's, Knappertsbusch was probably most well-known in the United Kingdom for his accompaniments to Clifford Curzon's magisterial readings of the Beethoven 4th and 5th and the Brahms 2nd Piano Concertos - originally released on LP : LXT 2948 (10/54) , LXT 539 (1/58) / SXL2002 (10/58) , and LXT 5434 (7/58) respectively. When accompanying the necessary discipline of working with a soloist seems to have revealed a slightly different aspect of Knappertsbusch's musical character : more precise and often more sensitive. These latter characteristics are even more apparent in several off-air performances of the same repertoire with Wilhelm Backhaus. Backhaus came from a similar musical background as Knappertsbusch (he was only 4 years older than « Kna » , and shared with him an especial reverence for Brahms) and, certainly, their collaborations were extra-special. The Beethoven 4th Concerto has been available on LP : « Baton » 1002 and CD : « Stradavarius » 10002, while the 5th has appeared on LP : « I Grandi Concerti » 17 and CD : « Orfeo » 385 961 (different performances) .

Conclusion

This article has sought to suggest an approach to understanding the music-making of a conductor from a past era, and representative of a style of performance reliant upon the inspiration of the moment. Although fraught with risk, this approach in the right hands certainly yielded performances of great individuality. It is an approach with which the process of recording has found it difficult to co-exist. Recording requires accuracy and intensity, time after time, whereas for the inspirational conductor every performance is subject to the mood of the moment. It is a style infrequently encountered today, if at all. Fortunately, there are in existence a reasonable number of recordings

conducted by Knappertsbusch available, mainly of live performances, which attest to its validity. While the principal issues have been mentioned, there are many more available on either a new or 2nd hand basis which are well-worth investigating.

Perhaps, the last word should rest with Wieland Wagner, the founder of New Bayreuth, who wrote the following tribute to Knappertsbusch :

« His name awakens love and reverence. His life means service to music, dedication to the great Masters of the past. He is not of this time and age, in the real sense of the word : he is aristocratic, idealistic, self-assured and humble. His secret is the absolute belief in the work, which he knows to transmit to musicians and listeners in a truly magic manner and thus creates a congregation of believers. In the centre of his being stands the works of Richard Wagner, primarily “ Götterdämmerung ” and “ Parsifal ”. Nobody at all is more chosen than he to interpret this mystic, mythical, but also gay and idyllic music of Richard Wagner. »

Doctor David Patmore is a Research Associate with the Centre for the History and Analysis of Record Music (CHARM) and Director of the MSc in Music Management. He teaches at the Sheffield University Management School, in Great Britain. He is the author of « The A-Z of Conductors » (Naxos Books, 2007) .

Hans Knappertsbusch « In Memoriam »

An appreciation by Hans Hotter in « Opera » magazine (January 1966) ; pages 21-23.

On 13 August 1964, Hans Knappertsbusch conducted for the last time : it was « Parsifal » in the « Festspielhaus » , at Bayreuth. In the interval, he asked me to see him and confided to me that it was planned to make a film about him and his work. He asked whether I would like to speak the commentary and I agreed with enthusiasm. He then concluded in his rough way, belied by the twinkling eyes :

« Now, get-off to your dressing-room, let's have a beautiful “ Good Friday ” spell ! See you again for the “ Holländer ”, in Munich. No production jokes, please ! It's Wagner's Opera : let's present him and not ourselves ! »

I did not then realize that these would be the last words he would ever speak to me. The planned co-operation, to which I had looked forward with such happy anticipation, never materialized. Even in the autumn of 1964, illness prevented him from conducting « Der fliegende Holländer » - my 1st commission as a producer in the Munich Opera House. Now, approximately 1 year later, on November 7, with a « Parsifal » at the Vienna State Opera in his memory, we have said good-bye in our own way to a truly great conductor. Throughout the performance, I had the feeling that he was with us in spirit, and all the evening long the thought of him would not leave me.

Knappertsbusch was one of those strong personalities which had a direct and indirect influence on my artistic career from the time of my youth. We have all learnt how lasting and decisive can be the impressions gained from musical experiences in our early years. As a student in Munich, I had the good fortune to hear my 1st Operas in that era of

the 1920's which, under the musical direction of the young Knappertsbusch, became part of the brilliant history of the Munich Opera. Even then, from an admiring distance, never dreaming how my career would develop, I felt something of the breaths of Olympian air which surrounded this extraordinary man.

I have never really lost this feeling of respectful admiration throughout the later years of close co-operation. Perhaps, this was due to a certain reserve which presents intimate friendship between 2 persons but which usually proves to be the ideal prerequisite for a fruitful and harmonious working basis. I respected his authority, even when I did not agree with him - or, shall we say, when my inexperience led me to disagree with him. When he remarked briefly, after the 19 year old youth had attended an audition at the Munich Opera, arranged by well-meaning friends :

« The lad should just get on with his studies. »

The student swallowed his disappointment that a personal meeting had not resulted ; but, later, the Wotan or Dutchman on the stage felt pleasure in seeing one of those typically elegant gestures from the rostrum which meant that « our “ Kna ” » was well-satisfied. This rigorous man, who poured the relentless wrath of the gods over my head when my voice failed at the end of a performance through hay fever and bronchitis, was big enough to come on to the stage after a successful performance, a few months later, and to say to me, in the presence of the rest of the cast :

« You were excellent. I behave stupidly, a short time ago. »

The purpose of these few lines is not to enumerate or describe the artistic and human qualities of this great conductor. But, perhaps, a few remarks and some events, either from personal experience or as related by reliable witnesses, will help to make a clearer and more complete picture of this man for the future. Those who knew him, and have heard one or other of the many anecdotes, will perhaps still find pleasure in remembering what they have heard and perhaps experienced themselves.

There is repeated evidence of how strong were the authoritative, some times magical rays which radiated from this aristocratic Master of the art of conducting, and how nobody could escape being aware of them. In private life, too, one felt them. There were 2 things which I always noticed about him. There was his blunt directness, often tending to caprice, brooking no opposition and occasionally having the power to hurt, yet, linked with a genuine sense of just objectivity to everybody, including himself. Parallel with this, there was a gentleness which one would never have suspected behind the rough exterior of his brusque manner. Most of the stories which were already Classics during his life-time illustrate this point. They will live on, spiced with the dry humour of his Westphalian homeland, often near the bounds of politeness and sometimes going beyond them.

Famous names meant nothing to him ; the only thing that counted was ability. On the other hand, he always had understanding for the needs and circumstances of the « small fry » , who never appear in the front row of an Opera company. There is, for example, the revealing story of the prompter and the stage band which lost its place. During the interval, Knappertsbusch made one of his rare appearances on the stage and, in a rough and angry voice, asked

which idiot had given the stage band the wrong cue. He was given the name of the culprit, a reliable, quietly modest but easily offended prompter. Knappertsbusch said quietly :

« Well, better say nothing to him, he might take offence ! »

He turned to go but suddenly spun round and, in a somewhat louder voice added :

« But, at the next performance, when we get to that spot, lock the fellow in the ... »

He could be trenchant about the musical interpretations of some of his fellow-conductors. Once the conductor of a certain performance of « Tristan und Isolde » heard that Knappertsbusch had been in the auditorium for a short while. Flattered by the presence of the distinguished visitor, he asked next day :

« Well, Professor, how did you like my “ Tristan ” ? »

Knappertsbusch's reply was :

« I never knew you had composed one too ! »

Then, there was the spitefully ironic conversation with another famous conductor :

« Oh, you mean X ? Yes, my dear colleague, he is excellent, better than I, in fact, almost as good as you ! »

Once something happened to me in a performance whilst he was conducting, something which happens occasionally to any singer - even though I had sung the part more than a hundred times, in a momentary lack of concentration memory failed, the words were forgotten and an important sentence was just not sung. On this occasion a few strong words of displeasure penetrated audibly through the music from the conductor's stand. That was all. No reproaches after the performance, no reaction during the next few days.

Weeks later, I appeared in the same part with « Kna » again on the rostrum. We came to the same passage and I waited with every effort of concentration, really on my toes, for the entry. Suddenly, I noticed that he had risen from his stool to his full height, turned his baton upside down and was shaking the thick end of it at me with a threatening and meaningful gesture. It would not have needed much more to make me forget my part again ! The same scene was re-enacted in a series of performances of this Opera, throughout the following years. A string of such stories could be told about him. The great magician of the rostrum is no longer with us. In the minds of those who were able to work with him, however, the memory lives on : sitting there, upright and carefully considering, giving his unique, precise sign, small, hardly noticeable, suddenly demanding and dominating, forceful, growling, shouting and, then again, radiantly happy, never forgetting the brief little gesture of thanks to the company - an exceptional man in an age which has become so poor in real individualism.

Munich paid tribute to Hans Knappertsbusch in a short, but impressive, ceremony in the National Theatre, on October 31. Although it was a fine Sunday morning, the theatre was packed with representatives of every section of public life, to say nothing of music-lovers and admirers of « Kna », as he was known here. In a speech, Rudolf Hartmann (administrator of the Bavarian State Opera) characterized Knappertsbusch as « one of the few for whom constructive devotion to the work of art meant more than the obtrusion of his own personality ». Meinhard von Zallinger conducted the « andante » from Brahms's 3rd symphony ; Robert Heger conducted the chorus in the Titular music from « Parsifal » ; and Joseph Keilberth concluded with the funeral music from « Götterdämmerung » .

A tribute to Hans Knappertsbusch by John Culshaw (Grammophone)

When the news of Hans Knappertsbusch's death reached Vienna, on the morning of October 26th, the Austrian musical public, in general, and the Vienna Philharmonic, in particular, felt much as their British colleagues did when the death of Thomas Beecham was announced. The 2 conductors had much in common. Both were aristocratic in bearing ; both were connoisseurs of food, wine and gracious living ; both had enormous humour, and that flair for improvisation which is part of the technique of the complete professional. Where they differed is that, while Beecham had an international career, Knappertsbusch's renown as a public performer after the War was limited in the main to Germany, Austria and France. He was the least ambitious and certainly the most lovable of the great old school of Central European conductors.

It is as hard to write about him accurately as it was to record the special qualities of his performances in the studio. He was essentially a man of the theatre and the concert-hall, and it is appropriate that the real testimonies of his art are the 2 live recordings of « Parsifal » made in the theatre, at Bayreuth. He was famous for his disinclination to rehearse (he would say to the Orchestra : « You know it, and I know it, so why don't we just play it ? ») and the routine of the recording studio confused him. Once, when asked if he would like to hear a play-back of the piece he had just recorded, he said :

« Why ? I've just heard it out here. »

Thus the very special qualities he brought, especially to Wagner and Strauß, really emerged only in the theatre or concert-hall where he could either immerse himself in the music and bring-off a performance of shattering power, or abandon all interest in the proceedings and leave the platform muttering obscenities in all directions. A few years ago, having been press-ganged into what he considered an unnecessary rehearsal of a Haydn Symphony, he merely played through the work and called-out a few instructions as it went along, including those about repeats. Some of the Orchestra either did not hear or forgot, with the result that, at the public performance, half the Orchestra went back for a repeated passage while the rest went on. As he left the platform, Knappertsbusch was heard to grumble :

« Wouldn't have happened if we hadn't had that rehearsal ! »

Like many conductors of the old school, his main concern was for line and structure in performance ; detail and precise ensemble were to some extent secondary. On the right day, he could build a climax like no other conductor I

have heard. The end of « Tod und Verklärung » , the resolution of the « Liebestod » and the last movement of Bruckner's 8th Symphony brought-out the best in him. He had a way of holding a climax to the bursting point - and then, when you felt that no more reserves of sound could possibly exist, he would top the crescendo with a *crescendissimo*, so to speak, that left his audience limp and his players goggle-eyed with admiration. He did it, of course, through his incredible control - a sense of timing coupled with an eye and stick technique which made players under his command conserve their resources and then, at his glance, give their utmost. Brass players, in particular, say that no other conductor could get them to sustain as he did. In the Opera House, he would conduct sitting down until a climax approached, and then, his huge figure would slowly rise and just about transfix whichever group of players he wished to emphasize. He was loved in Vienna and Munich, and feted in Paris ; yet, his only appearance in the new Vienna State Opera was for 3 performances of « Der Rosenkavalier » , at each of which he had a different Baron Ochs. Many people in Vienna still say that these were the best performances of the opening weeks. He continued to visit Vienna, once or twice a season, to conduct the Philharmonic and to make recordings, but he did not care for travel. Until last year (1965) , he conducted the Bayreuth « Parsifal » regularly though, years ago, he abandoned the « Ring » because he disagreed with the production. He loved Johann Strauß and, like Thomas Beecham, had some unexpected enthusiasms : Gustave Charpentier's « Louise » was one of them. He was a man of immense dignity and kindness, but he was above all an individualist. He was too much a native of Bavaria to leave Germany during the Nazi regime, but he managed to express his contempt in a 100 ways which are now legends in Munich and Vienna. He once gave a signed photograph to a colleague of mine, who had a habit of lining his office with such pictures, bearing the inscription :

« Not to be hung between those Nazis and the names in question being those of 2 extremely famous conductors of the same era. »

And his modesty was genuine : he hated applause, and had no time at all for the modern conception of the conductor as a star. He was probably happiest at Bayreuth where, in shirt-sleeves and braces, he remained invisible to the audience.

« Parsifal » , in either recorded version, remains a great monument to him. Of his other records, there is a lovely performance of the « Wesendonk Lieder » with Flagstad and the Vienna Philharmonic, and an eccentric but valuable « Tod und Verklärung » made in Paris, many years ago, in which you can hear his passionate snorts and grunts whenever the music gets intense. While we were making that record, we used to have lunch together every day at a Paris bistro and it was there that, after a very long, and for me, highly-instructive talk about the music of Richard Strauß, for which he had a profound devotion, I ventured to ask him what Strauß had been like as a man :

« I played cards with him every day for years, and he was a pig. » said Knappertsbusch.

That was the end of the conversation.

On the morning of October 26th 1965, the Vienna Philharmonic assembled for a session in the « Sofiensaal » and it was then that the President, Professor Otto Straßer, broke the news of Knappertsbusch's death. Georg Solti, who was

conducting the session, then spoke movingly of the time when he, as a young Hungarian refugee immediately after the War, had been placed in charge of the Munich Opera ; and of the fact that in all the turbulence of that period, the one man who went-out of his way to help and guide the newcomer was Hans Knappertsbusch. Then, the Vienna Philharmonic stood for a minute's silence. One of the younger players said to me, in the interval :

« It isn't like losing another conductor. I feel as if I have lost a father. »

True to his character, he left instructions for a simple funeral with no pomp and ceremony. He was a very dear man, and it is the world's loss that he chose to confine himself, during his greatest years, to the Orchestras he loved, and to those which loved him.

...

Hans Knappertsbusch (geboren 12. März 1888 in Elberfeld (heute : Wuppertal) ; gestorben 25. Oktober 1965 in München) war ein deutscher Dirigent.

Hans Knappertsbusch wurde als Sohn eines Elberfelder Spirituosen-Fabrikanten geboren. Sein Interesse für das Dirigier-Handwerk zeigt er bereits als Schüler, indem er das Orchester des örtlichen Gymnasiums leitete. Nach dem Schulabschluss studierte er (gegen den Willen seiner Eltern) am Konservatorium in Köln. Das Dirigieren erlernte er dort bei dem damals berühmten Fritz Steinbach. Stationen seines frühen Wirkens als Kapellmeister waren ab 1909 Mülheim an der Ruhr, Bochum, Elberfeld und Leipzig. Parallel dazu assistierte er von 1909 bis 1912 in Bayreuth dem damaligen Festspielleiter Siegfried Wagner und vor allem auch dem Wagner-Dirigenten Hans Richter. Dies war eine Zeit, die prägenden Einfluss auf seinen musikalischen Interpretationsstil hatte und seine Entwicklung zum Wagner-Dirigenten von internationalem Format einleitete. 1914 errang er erstes Aufsehen durch die Leitung der Wagnerfestspiele in Holland. Sein Weg führte ihn sodann über die Dessauer Hofoper, wo er 1919 Deutschlands jüngster Generalmusikdirektor wurde, nach München. Hier wurde er 1922 Nachfolger von Bruno Walter als Leiter der Bayerischen Staatsoper und der Akademiekonzerte im Odeon, eine Position, welche er bis 1935 innehatte. 1924 erfolgte seine Ernennung zum Professor.

Als 1933 Thomas Mann zu Richard Wagners 50. Todestag in München einen Vortrag unter dem Titel Leiden und Größe Richard Wagners hielt, in der er Wagner und sein Werk einerseits würdigte, aber auch einer vielschichtigen Kritik unterzog, fühlte sich der leidenschaftliche Wagnerverehrer Knappertsbusch herausgefordert, sein Idol zu verteidigen, und verfasste unter Mitwirkung von Hans Pfitzner einen « Protest der Richard-Wagner-Stadt München », in dem die Kritik Manns in scharfen Worten zurückgewiesen wurde, vor allem aber die Unterstützung Manns für die Weimarer Republik denunziert wurde. Die Protestnote wurde von etwa 40 namhaften Kulturträgern der Stadt München, unter anderem auch von Richard Strauß, sowie von politischen Repräsentanten unterzeichnet und im Rundfunk sowie in den « Münchner Neuesten Nachrichten » veröffentlicht.

Knappertsbuschs Einstellung war deutsch-national, er war aber kein Mitglied der NSDAP. Er stand dem Nationalsozialismus auch nicht mit Sympathie gegenüber und nahm kein Blatt vor den Mund. Seine persönliche Antipathie gegenüber der Partei führte dazu, daß er von den Nationalsozialisten schon bald als « politisch

unzuverlässig » eingestuft wurde. Da er zudem nicht davor zurückschreckte, in seiner unverblünten Art Hitler persönlich vor den Kopf zu stoßen, blieben die Konsequenzen nicht lange aus : 1935 wurde er als Münchner Opernchef abgesetzt und mit Arbeitsverbot belegt, ein Verbot, welches allerdings durch den Mangel an hervorragenden Dirigenten im Dritten Reich bald wieder aufgehoben wurde. Sein Nachfolger als Operndirektor wurde 1937 der von Hitler favorisierte und politisch fügsamere Clemens Krauß.

Motiviert durch die Münchner Vorgänge verlagerte Knappertsbusch seinen Wirkungsschwerpunkt nun nach Österreich. 1936 trat er erstmals an der Wiener Staatsoper auf, wo er zum ständigen Gastdirigenten avancierte und dort auch, obwohl ohne offizielles Amt, an der Geschäftsführung der Staatsoper bis 1944 wesentlich beteiligt war. Auch bei den Salzburger Festspielen, bei denen er 1929 debütiert hatte, wirkte er ab 1937 wieder mit. Ebenfalls von 1937 an bis zu seinem Tod dirigierte er viele Male die Wiener Philharmoniker. Nach dem Anschluß Österreichs an das Deutsche Reich 1938 arbeitete Knappertsbusch nach und nach wieder auf deutschem Gebiet und unternahm während der Kriegszeit auch einige Tourneen in die von Deutschland besetzten oder mit Deutschland befreundeten Länder, hauptsächlich mit den Berliner Philharmonikern mit Konzerten, deren Leitung Wilhelm Furtwängler abgelehnt hatte.

Trotz seines gespannten Verhältnisses zu den Nationalsozialisten beteiligte er sich zuweilen auch an NS-nahen Veranstaltungen, wie etwa zwei Konzerten zur Feier von Hitlers Geburtstag 1943 und 1944. Am 30. Januar 1943 wurde ihm von Hitler das Kriegsverdienstkreuz II. Klasse ohne Schwerter verliehen. Knappertsbuschs Problematik während der NS-Zeit war damit ähnlich gelagert wie bei seinem nahezu gleichaltrigen Dirigenten-Kollegen Wilhelm Furtwängler : Tief in deutscher Kultur und Kunst verwurzelt, konnte und wollte er sich nicht vorstellen zu emigrieren. Für eine künstlerische Tätigkeit im nationalsozialistischen Deutschland war es aber für einen namhaften Dirigenten auf Dauer unmöglich, sich der Inbeschlagnahme durch das Regime zu entziehen ; somit sah er sich zu einer zweifellos nicht gerne eingegangenen Kooperation genötigt. In der Endphase des Zweiten Weltkriegs wurde er im August 1944 in die von Adolf Hitler genehmigte Gottbegnadeten-Liste der wichtigsten Dirigenten aufgenommen, was ihn von einem Kriegseinsatz, auch an der Heimatfront, bewahrte.

Nach dem Krieg übernahm er 1945 zunächst wieder das Amt des Generalmusikdirektors der Bayerischen Staatsoper, bekleidete es allerdings nicht allzu lange : Bedingt durch seine berufliche Betätigung während des Dritten Reiches verhängten die Amerikaner im Herbst 1945 ein Berufsverbot über ihn, welches jedoch Anfang 1947 (von diesen als Irrtum erkannt) mit entsprechenden Entschuldigungen wieder zurückgenommen wurde. Sein Nachfolger als Generalmusikdirektor in München war jedoch 1946 Georg Solti geworden. Nach seiner Rehabilitierung nahm Knappertsbusch keine feste Stelle mehr an. Die Schwerpunkte seines Wirkens waren von da an München, Wien und ab 1951 Bayreuth. Als Domizil wählte er nach dem Kriege zunächst Bayreuth, dann München.

Von 1947 bis 1950 arbeitete er auch im Theater an der Wien, dem Ausweichquartier der Wiener Staatsoper und ab November 1955 leitete er wieder Aufführungen an der nach dem Wiederaufbau neu eröffneten Staatsoper. Dies waren jedoch seine letzten Auftritte im Haus am Ring, der 1956 antretende Direktor Herbert von Karajan engagierte ihn nicht mehr. Die lieb gewonnene Zusammenarbeit mit den Wiener Philharmonikern setzte er ab 1947 fort, insbesondere auch als Dirigent von Schallplattenaufnahmen sowie in Orchesterkonzerten im Theater an der Wien und bei den Salzburger Festspielen.

Eine weiterer Wirkungsschwerpunkt zeichnete sich 1951 ab : Die neuen Festspielleiter von Bayreuth, Wieland Wagner und Wolfgang Wagner, engagierten ihn zur Wiedereröffnung der Bayreuther Festspiele nach dem Krieg. Mit Ausnahme 1953 trat er dort bis 1964 jedes Jahr auf und dirigierte den Ring, den Fliegenden Holländer sowie die Meistersinger von Nürnberg, vor allem aber Parsifal. Mit Parsifal hatte er auch am 13. August 1964 seinen letzten Auftritt.

Hans Knappertsbusch starb am 25. Oktober 1965 in München an den langwährenden Folgen eines Oberschenkelhalsbruches und wurde auf dem alten Bogenhausener Friedhof in München beigesetzt (Grab Mauer links Nummer 53) .

Berühmt wurde Knappertsbusch für seine Aufnahmen von Werken von Ludwig van Beethoven, Anton Bruckner, Johannes Brahms und Richard Strauß, die von großer innerer Ruhe und langem, spannungsgeladenem Atem sind. Vor allem jedoch wird er als einer der bedeutendsten Wagner-Interpreten des letzten Jahrhunderts angesehen. Die Werke Richard Wagners lagen ihm sehr am Herzen und seinem künstlerischen Empfinden wohl am nächsten : Als er in der Nachkriegszeit bei den Bayreuther Festspielen dirigierte, war es ihm eine Ehre, dem Vermächtnis Wagners zu dienen und dort ohne Gage zu dirigieren. Am meisten liebte er Parsifal, von den 95 Auftritten, die er in Bayreuth absolvierte, war dieses Werk 55 Mal vertreten.

Die künstlerische Ausrichtung des weltanschaulich konservativen Knappertsbusch war an der Tradition orientiert, mit Neuerungen konnte er wenig anfangen, moderne Inszenierungen der Nachkriegszeit etwa waren ihm ein Gräuel. In seinen jüngeren Jahren war er jedoch auch den zeitgenössischen Werken durchaus aufgeschlossen, wenn sie auch mit zunehmendem Alter nicht mehr im Zentrum seines Interesses standen. So stand er in seiner Zeit als Münchner Generalmusikdirektor bei der Uraufführung von sieben Opern am Pult : Don Gil von den grünen Hosen von Braunfels, Das Himmelskleid von Wolf-Ferrari, Samuel Pepys von Coates, Die geliebte Stimme von Weinberger, Lucedia von Giannini und Das Herz von Pfitzner.

Die Schwerpunkte seiner Tätigkeit waren zwar die Länder des deutschsprachigen Raumes, jedoch führten den auch international sehr gefragten Dirigenten zahlreiche Gastspiele an Opernhäuser in ganz Europa. Im Verlauf seiner Karriere erstreckte sich seine Tätigkeit von Petersburg bis Madrid, von Stockholm bis Neapel. Nach dem Krieg war er insbesondere oft in Paris tätig. Engagements außerhalb Europas nahm er jedoch nicht an, auch ein Angebot der Metropolitan Opera in New York lehnte er ab.

Knappertsbusch probte nur ungerne und sehr ökonomisch und verließ sich lieber auf die Intuition während der Aufführung. Obwohl seine Gestik beim Dirigieren meist sparsam war, gelang es ihm, kraft seiner suggestiven Persönlichkeit, das Orchester zu Höchstleistungen anzuspornen. Manchmal reichten ihm Blicke und Mienenspiel, um den Musikern seinen Willen mitzuteilen. Da er die Spontaneität des Augenblicks bei der Wiedergabe der musikalischen Werke liebte, war er auch kein großer Freund von Studioaufnahmen für die Schallplattenindustrie, von denen es relativ wenige gibt. Jedoch sind zahlreiche Live-Mitschnitte seiner Aufführungen erhalten.

Knappertsbusch gab ein für einen Dirigenten ungewöhnliches Erscheinungsbild ab : Sein uneitles, geradliniges, auch

bärbeißiges Wesen, kombiniert mit einer gewissen imperatorhaften Aura, die er ausstrahlte, und seine im Alter entwickelte Menschenscheu brachten dem Mann aus dem Bergischen Land in München und Wien eine auch über Opernkreise hinausgehende ungewöhnliche Popularität ein ; ihm wurde « die Ehre der Volkstümlichkeit zuteil » . Im Volksmund wurde er einfach « der Kna » genannt.

Wie bei vielen Künstlerpersönlichkeiten vereinten sich in Knappertsbusch ambivalente Wesenszüge. Sein Charakter war bestimmt durch Kraft, Eigenwilligkeit und derbe Robustheit, denen aber eine hohe Empfindsamkeit und eine leichte Verstörbarkeit gegenüberstanden. Bei Publikum und Orchester war er beliebt wegen seiner unkomplizierten und vergleichsweise bescheidenen Wesensart. Am Ende einer Aufführung verbeugte er sich zunächst vor dem Orchester, damit dokumentierend, daß diesem ein wesentlicher Anteil am Gelingen zuzuordnen ist. Die Musiker behandelte er nicht als Untergebene, sondern als Mitarbeiter. Aus der unmittelbaren, entbehrungsreichen Nachkriegszeit ist bekannt, daß er wesentliche Teile seiner Gagen zur Unterstützung seiner Musiker verwendete. Erst spät wurde bekannt, daß Knappertsbusch während der nationalsozialistischen Herrschaft Verfolgte unterstützt hat.

Auf der anderen Seite war er auch bekannt und bei manchem gefürchtet für seine Derbheit und seine ungehobelte und auch nachtragende Wesensart. Der Zorn des Maestros war zuweilen leicht zu entzünden, recht ordentliche verbale Entgleisungen waren dann keine Seltenheit. Insbesondere wurden die Sängerinnen und Sänger bei Fehlern selbst während der Aufführung oft mit lautstarken Obszönitäten bedacht, wie zum Beispiel die berühmte Sopranistin Birgit Nilsson zu berichten weiß. Berüchtigt sind auch seine Beschimpfungen der Nazi-Machthaber, wobei ihm nur aufgrund seiner prominenten Stellung keine lebensgefährdenden Probleme erwuchsen.

Andreas Novak charakterisiert ihn somit wohl recht zutreffend als den « ruppigen Humanisten » .

Knappertsbusch war zweimal verheiratet. 1918 heiratete er Ellen Selma Neuhaus aus Elberfeld (1896-1987) . Aus dieser Ehe ging eine Tochter, Anita (1919-1938) , hervor, die schon in jungen Jahren an einem Gehirntumor starb. Die Ehe mit Ellen wurde 1925 geschieden. 1926 ehelichte er Marion von Leipzig (1898-1984) , mit der er bis zu seinem Lebensende verheiratet war.

Freundschaften pflegte Knappertsbusch mit den Komponisten Hans Pfitzner, Erich Wolfgang Korngold, Richard Strauß und dem Dirigenten Leo Blech.

1944 : Komtur des Ordens des heiligen Jakob vom Schwert.

1953 : Ehrenbürger der Stadt Bayreuth.

1958 : Bayerischer Verdienstorden ; Chevalier der Ehrenlegion.

1963 : Ehrenbürger der Stadt München.

1963 : Österreichisches Ehrenzeichen für Wissenschaft und Kunst.

...

Elektra unter Knappertsbusch ? Seit Anfang 2012 gibt es Gerüchte über eine Gesamtaufnahme « Elektra » aus München unter Knappertsbusch aus dem Jahre 1955. Siehe auch :

<http://www.tamino-klassikforum.at> ; <http://www.kna-club.com/>

Das Opernregister der Bayerischen Staatsoper vermerkt, daß Knappertsbusch im Jahr 1955 keine Elektra an der Bayerischen Staatsoper dirigierte. Die Elektra wurde an der Staatsoper 1955 nur ein einziges Mal aufgeführt, nämlich während der Opernfestspiele am 26.08. unter der Leitung von Karl Böhm. Die Sänger-Besetzung dieser Aufführung stimmt mit der auf der Labelbeschriftung dieser angeblichen Gesamtaufnahme unter Knappertsbusch angegebenen überein.

Verfügbar von einer « Elektra » unter Knappertsbusch sind bis dato lediglich einige kurze Liveauschnitte von Aufführungen, die Knappertsbusch 1936 und 1941 an der Wiener Staatsoper dirigierte. Die Aufnahmen stammen von Hermann May, aufgenommen auf Wachsmatrizen, sind also qualitativ nicht überragend.

Veröffentlicht von dem Label « Koch-Schwann » : 3-1467-2 und 3-1466-2.

...

Mai 1944 : La revue « L'illustrazione italiana » écrit :

« La fameuse Philharmonie de Berlin et son chef Wilhelm Furtwängler seront les protagonistes d'un film produit par " Tobis ". Paul Verhoeven sera le metteur en scène. La musique de Bruckner, Beethoven et Liszt ne sera pas uniquement le commentaire sonore du film mais constituera aussi sa structure sur la base du film américain " Fantasia ", produit par Walt Disney. »

Cette information n'est pas exacte : en effet, Furtwängler refusa de participer à ce film (baptisé « Philharmoniker » et produit par la « Tobis Filmkunst », en 1943-1944) qui fut présenté officiellement à Berlin, le 5 décembre 1944. Il y apparaît néanmoins ... grâce à son portrait ! Il s'agit d'une aimable fiction : les destins contradictoires de 2 frères violonistes (l'un membre de la Philharmonie et l'autre non) déchirés par l'amour d'une même femme. S'il est à la gloire de la Philharmonie, il est vierge de toute référence explicite à l'Allemagne hitlérienne, l'action se situant au début des années '30. Pour ces raisons, on a du mal à comprendre pourquoi Furtwängler ne souhaite pas y figurer. L'intérêt se porte donc sur la musique et ceux qui l'interprètent : Eugen Jochum, Karl Böhm, Hans Knappertsbusch et Richard Strauß.

4 mai 1944 : Soirée musicale au monastère de Saint-Florian en l'honneur du « Staatsrat » Wilhelm Furtwängler.

13-15 mai 1944 : Le chef Eugen Jochum dirige la 3e Symphonie de Bruckner dans la version de 1889, éditée par Theodor Rättig (1890), l'Orchestre philharmonique d'État de Hambourg (étiquette « Music & Arts », CD : I100).

25 mai 1944 : Le chef Georg-Ludwig Jochum dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935), avec le « Bruckner Orchester Linz ». Un enregistrement existe.

26 juin 1944 : Le chef Georg-Ludwig Jochum dirige la 6e Symphonie de Bruckner dans la version de 1881, éditée par Robert Haas (1935), avec le « Bruckner Orchester Linz » dans un enregistrement de la Radio du « Reich » (étiquettes : « Urania », LP : URLP-7041 / « Belter-Urania », LP : 30.011 / « Classics Club », LP : x141 / « Forgotten Records », CD : FR 297).

La 8e de Karajan

28 juin et 29 septembre 1944 : Le chef Herbert von Karajan dirige dans le grand auditorium de 900 places (« Der große Sendesaal : Saal I ») de la « Haus des Rundfunks » (Maison de la radiodiffusion) la 8e Symphonie de Bruckner dans la version hybride (1887-1890) éditée par Robert Haas (1935-1939), avec la « Preussische Staatskapelle » de Berlin (« Berliner Staatsoper »). L'enregistrement du 2e mouvement est en monophonie tandis que l'enregistrement du 4e mouvement est en stéréophonie expérimentale ! (Ingénieur du son : Helmut Krüger.)

Karajan, ø 28 juin (II. & III.) & 29 septembre (IV. en stéréo) 1944 « Staatskapelle Berlin ».

Étiquettes : « Koch Swann " Legacy " », 3-1448-2 / « Iron Needle », IN 1407 / « Magic Master », 37038 / « Hunt », 705 (4e mouvement seulement).

Durées : I. perdu ; II. 16 min 10 ; III. 27 min 21 ; IV. 27 min 34 = 71 minutes.

« Ce document, d'un intérêt historique évident, n'apporte aucune clé discographique supplémentaire par rapport à l'œuvre : c'est typiquement une archive pour karajanolâtres. »

(Cristophe Huss, « Répertoire » n° 129, novembre 1999, page 101.)

« La bande qui nous occupe possède 2 particularités : le 1er mouvement est perdu et le dernier est en stéréo expérimentale. On est frappé à nouveau par la précocité de la maturité du jeune Karajan (le « jeune freluquet autrichien » comme l'appelait le sinistre Adolf Hitler). Le " Scherzo " est conduit avec une animation organique qui n'exclut jamais la respiration et la construction d'ensemble et le sublime " Adagio " révèle une poésie expressive alliée à une grandeur dynamique, le contrôle des masses sonores et la plénitude du déploiement, aboutissent à une émotion plus proche de son dernier enregistrement viennois que de celui de Berlin, trop narcissique et wagnérisant pour certains. Le Finale, bien que capté quelques mois plus tard, véhicule la même charge spirituelle et démontre les mêmes qualités d'architecture. Moins tendue que celle de Wilhelm Furtwängler, l'interprétation de Karajan atteint presque la même profondeur. Notre quotation se doit cependant de tenir compte de l'absence du 1er mouvement. »

(Philippe de Souza, « Répertoire » n° 77, février 1995, page 32.)

« En raison de sa forme laculaire, ce document est donc réservé aux fanatiques de Karajan, d'autant que (le Scherzo et l'Adagio) ne sont pas absolument convaincants. Karajan recherche avant tout dans cette grandeur assez ostentatoire, plus en situation dans le Finale, réellement écrasant, que dans les 2 mouvements précédents. Pareille conception trouvera son aboutissement dans la gravure berlinoise de 1957, plus achevée instrumentalement, tandis que les enregistrements ultérieurs de Berlin, en 1975 et surtout Vienne en 1988, montreront l'évolution vers d'avantage de sérénité, sinon d'humilité du Mæstro. Le Finale est un émouvant témoignage des 1ers enregistrements sur bande magnétique (77 centimètres par seconde) réalisés en stéréophonie en 1944 (le 1er aurait été celui de la Sérénade n° 1 de Johannes Brahms, le 26 avril 1943, à la Radio de Berlin) . Il est impressionnant de constater que la qualité d'inscription du signal est parfaitement correct, que l'image sonore présente un excellent équilibre, une bonne définition et un parfait respect des nuances. La puissance qui s'en dégage laisse perplexe quant à la pseudo-évolution de l'image sonore réalisée en 50 ans. »

(Jean-Claude Hulot, « Diapason » n° 411, janvier 1995, page 86.)

...

This over 60 years old tape was transfered directly to digital equipment without any processing !

An historic Stereo recording by Mister Helmut Krüger made at the « Reichs-Rundfunk-Gesellschaft » (RRG) in Berlin, in the early 1940's with the « AEG-Telefunken » K7 stereo tape recoder. Krüger was nicknamed by his radio colleagues « Krüger-Krüger » , in witty reference to his habit to record everything in Stereo.

The Soviets brought the complete « Reichs-Rundfunk-Gesellschaft » archive to Moscow, in 1945. Unfortunately, from the approximately 300 Stereo recordings (mainly Symphonies and Operas) , only a handful found their way back to Berlin ; and in a very bad condition ! This acoustic equivalent of the lost « Amber Room » is another of the culturally painful costs of the Second World War.

Herbert von Karajan's performances of Anton Bruckner's music started in the 1930's and lasted until the end of his life. His last public conducting appearance was in a performance of the 7th Symphony, in April 1989, 3 months before he died.

His relationship with the 8th Symphony, which some would say he loved and revered above all others, produced 63 performances and 5 celebrated recordings spanning the years 1937 to 1989. His interpretations always acknowledged the grand architectural structure of the music which in unsuccessful performances can often sound disjointed and lacking in unity.

« We see and hear him now at the height of his powers, superbly able to keep a Bruckner Symphony spinning not

like a top but rather like some celestial sphere - massive, glowing, and infused with cosmic power. »

...

« This is a remarkable recording which keeps popping-up on different labels. Karajan recorded it in 1944 relatively soon before his escape to Italy away from the « Reich ». We know that Karajan experienced the anxiety of those days like all of his contemporaries, yet, this recording communicates an inner feeling of imperturbable calm. The recorded sound is amazingly clear and the Finale was recorded in a very early version of stereo ! The recording sadly lacks the 1st movement, but, as always with this work, it is the mighty slow movement that matters most and, in this, Karajan is at his mesmerizing best. It is amazing how relatively little his interpretation changed over the many decades in which he performed this work. If anything, however, the sense of calm and assuredness comes across more clearly in this earliest recording of the work. There is nothing hurried in this performance - the slow movement checks in at over 27 minutes. Karajan was, of course, one of the greatest conductors of the last Century and the Bruckner 8th, more than any other work in his large repertoire, was one which he virtually made his own. This remarkable recording proves that, even very early in his career, he had a Master's grasp on this « Everest » of Symphonies. »

...

« Karajan had a life-long affair with the Bruckner 8th. Here is the 1st act of consummation. Indeed, when was he not the Master of this Symphony down to its last quaver ? Like Athena, did he spring fully formed from Zeus ?

The Scherzo and Adagio here were recorded in mono, in June 1944, whereas the Finale, resplendent in stereo, dates from September 1944 when Germany was befalling " Götterdämmerung ". And who would have thought that a headless horror (the 1st movement is missing) would be such a stupendous success ? One hardly notices its absence.

The Scherzo is marginally quicker than the 1988 performance on " DGG ". And while it is monophonic, it sounds like one of those Walter Legge specials. It is very listenable. Such is its clockwork precision (accompanied by poetry) , one could liken this performance to the " Harmony of the Spheres ". It suffers nothing in comparison with the later recordings. Its sheer vitality reconciles one to the loss of the 1st movement.

The Adagio is self-assured in the extreme. Karajan takes us on a journey which culminates in a " Vision of the One " - or of some higher cosmic unity if you do not ascribe to Bruckner's eschatology.

The greatest marvel here is the last movement (27 minutes 34 seconds compared with the 23 minutes 59 seconds, in 1988) . It is long-breathed, which always signifies Mastery in Bruckner. It is astounding that at this dark hour, such a rendition could be so celestially peaceful ; perhaps, one and all (and not least the conductor) were mindful of Ajax's last words : " Light, Light, if only to die in. ". Again, I cannot say that it was surpassed by the later versions : it exhibits a tranquillity that is remarkable.

The sound itself would pass for muster as a mid- 1970's analogue recording. But it is better than that : it has a

depth which is staggering.

The " Staatskapelle " play-out of their skins - it is surely their greatest recording ever. Perhaps, each one of them was anxious to remain in the Orchestra. They play as to the " Festung " born.

The Coda to the last movement (a Parousia in itself) is better than any of the other Karajan's, or Furtwängler (in 1944 or 1954) , or Guilini or Wand or Böhm or Tennstedt. None of them are in the same league. »

...

« This valuable release stems from 2 different sessions with Herbert von Karajan, in his 30's at an early stage of his career and working in relative obscurity, with the Prussian " Staatskapelle ", dating from 1944. The disc contains the final 3 movements of Anton Bruckner's massive 8th Symphony : the Scherzo and Adagio done in June and the Finale done that September. The thought of music-making continuing on in Berlin during 1944 seems hallucinatory, with Allied air raids arriving each evening and a collapsing eastern front marking each day as one step closer to doom. In this charged situation, Karajan and his Orchestra did their jobs.

Is this an exceptional Bruckner disc ? I don't like it as much as some of the other reviewers but the Adagio is remarkable and the Finale is very good. The Scherzo is unremarkable, with Karajan taking it slowly for a somewhat plodding interpretation. Karajan had a masterful way with the 8th's Adagio and this is a particularly good version. Through the Adagio and the Finale there is a remarkable sense of a continuous line, as if Bruckner begins a melody and almost half-an-hour later brings it to a close. One highlight of the disc is the recap of the Adagio's sensuous opening theme, including the transition into the recap (about 16 minutes into track 2) , brilliantly handled by Karajan and the Orchestra. The Adagio is a remarkable concatenation of evocative luxury and long, drawn-out architecture, all taken at a slow tempo. The Finale has many of the same virtues. It is also taken a bit slowly, like the rest of the 8th here, and resembles Karajan's later recordings of the movement from the 1970's and 1980's. It has " grandeur " and shape and an excellent sense of line.

How is the sound quality ? It's historical sound, but OK. The mid-range is good and rich, the treble contains some harshness and the bass is a bit muddy. It's a pretty good recording for 1944, with a good remastering job from the Koch label. For me, this is a historically-interesting early Karajan performance, with an exceptional Adagio and a very good Finale. »

...

« This 1944 performance was apparently sent to the Soviet Union so the Nazi regime would not confiscate it. It is missing the 1st movement so we only have movements 2, 3 and 4. 2 and 3 are in monophonic sound but the Finale is in stereo. Karajan's tempos are slow, just like his 1988 Vienna Philharmonic benchmark recording for " DGG ". The Orchestra is not the Vienna Philharmonic, but still makes a really nice sound. For those who are interested this is a welcome addition to your Bruckner library. The 1988 performance still would be my primary recommendation, although

many other great conductors have proven themselves to be Masters of the Bruckner 8th (including Jascha Horenstein) .
»

...

Auf verschlungenen Wegen erreichte vor einiger Zeit den Autor dieser Artikelserie eine Kopie des Finalsatzes aus Bruckners 8. Sinfonie, die im September 1944 mit der Staatskapelle unter Herbert von Karajan im Sendesaal I an der Masurenallee von der RRG in Stereo aufgezeichnet wurde, während die ersten drei Sätze aus den Aufnahmesitzungen Juni/Juli 1944 leider nur in Mono vorliegen. Die Aufnahmequalität dieser Stereoaufnahme ist atemberaubend gut und die machtvolle Interpretation Karajans des Brucknerschen Finalsatzes spricht dabei für sich. In einem Brief an seine Mutter aus dem Juli 1944 schrieb er : « ... es wäre jetzt die Zeit gekommen, wo man sich von der Last der irdischen Dinge befreien und Musik wieder auf die geistigen Höhen bringen sollte, von denen sie gekommen sei » . Genau diese Absicht und das Bestreben, so scheint es, ist Karajan wohl noch einmal durch den Kopf gegangen, als er im September des gleichen Jahres zu dieser gewaltigen Interpretation des Brucknerschen Finalsatzes fand. Die Stimmung des Finalsatzes kann man als ehrfurchterbietend und gleichzeitig durchtränkt von unerschütterlicher Ruhe bezeichnen. Sie ist ein Zeugnis der enormen Selbstbeherrschungskräfte, zu denen Karajan in der Lage war. Hans Fritsche, der Leiter der Rundfunkabteilung im damaligen Propagandaministerium, wäre vielleicht gut beraten gewesen, wenn er den trickreichen Bestrebungen Karajans nach einer Neuaufnahme der ersten drei Sätze aus Bruckners 8. Sinfonie (diesmal in Stereo) zugestimmt hätte. Wie dem auch immer sei und was alles gewesen wäre wenn - ich halte es auf jeden Fall beim Hören dieses Finalsatzes, insbesondere der Anfangspassage, für nicht unmöglich, daß bei so manchem erfahrenen Hörer angesichts dieser 65 Jahre alten Aufzeichnung schlicht und spontan die Kinnlade nach unten klappen würde.

Kurz vor dieser Aufnahme in Berlin hatte Karajan noch ein denkwürdiges Erlebnis in der Krypta von Sankt Florian (Österreich) , einem Kloster bei Linz, das nach dem Willen Hitlers der ein Liebhaber der Musik Bruckners war, in einen Brucknerschrein verwandelt werden sollte-ähnlich wie Bayreuth für Wagner stand. Nach einer Probe der 8. Sinfonie für ein Konzert vor den höchsten Vertretern des Reiches ging der Reichsrundfunkangestellte und Leiter des Projektes « Linzer Reichs-Bruckner-Orchester » Heinrich Glasmeier mit ihm in die Krypta des Klosters, wo die sterblichen Überreste Bruckners bestattet sind. « Sie befinden sich jetzt genau unter der Stelle, wo das Orchester spielen wird » , sagte der Mann. « Bruckner hat seine 8. Sinfonie niemals selber hören können (was nicht stimmt, Anm. der Autors) . Sie haben nun die Möglichkeit, sie für ihn zu spielen. Ich lasse sie jetzt zehn Minuten mit ihm allein. » Er schloß die Tür und ließ Karajan dort im Dunkeln zurück. Mit der Ausstrahlung der 7. Sinfonie Bruckners-Hitlers Lieblingsinfonie- als letzte Sendung der Reichsrundfunkgesellschaft endete wenige Monate später die Geschichte des Deutschen Reiches und der Zweite Weltkrieg.

A History of Audio Engineering and Magnetic Recording Before 1943

Heinz Thiele chaired a session on « Audio History and Technology » at the 94th AES Convention in Berlin, in March 1993. 12 papers were read, and a magnetic tape Stereo recording from 1943 was played to demonstrate the progress of the technology up to that date.

Introduction to the Session (Heinz H. K. Thiele)

The 1st stereophonic recording with 2 separate channels on 1 magnetic tape were made in 1943. This was planned and executed by members of the « Reichs-Rundfunk-Gesellschaft » (RRG) , in Berlin. The recorder consisted of an AEG Magnetophone K7 tape transport, equipped with 2 track recording and reproducing heads, 2 V7b recording amplifiers modified for ac-bias, and 2 V5 reproducing amplifiers. 3 Neumann condenser microphones were used for the sound pick-up.

With that technology and equipment, excellent frequency response, non-linear distortion, and dynamic range were achieved. Approximately 200 recordings, mainly of Classical music, were made at the « Reichs-Rundfunk-Gesellschaft » . Only 5 of these recordings remain in existence today ; the others could not be found after World War II.

50 years ago, consumer stereo reproducers did not exist, and only monophonic radio transmission was possible. However, play-back equipment could be set-up so that the stereophonic recordings could be played, for example, in hospitals. On the occasion of the 50 year anniversary of this important step in magnetic recording, the AES 94th Convention presented and described these historic recordings. A live play-back of the recordings took place at the end of the historical session.

In the 12 paper presentations, the authors showed the development of magnetic audio recording and storage technology to 1943, beginning in the United States and continuing with audio technology in Berlin. The authors spoke about the 1st principles and the resulting components of magnetic recorders, which led to astonishing results even from today's point of view. Historical equipment, apparatus, and components were exhibited during the convention in conjunction with this session.

Audio Technology in the United States to 1943 and its Relationship to Magnetic Recording (Mark Clark)

This paper reviewed the history of the development of audio technology in the United States from its origins in Alexander Graham Bell's telephone to the War-time work of the American electronics industry. It includes a comprehensive review of American contributions, including developments in electronic amplifiers, microphones, loudspeakers, and phonographic, optical, and magnetic recorders. The paper placed these technical developments in the overall context of American developments in audio engineering during this period, and showed how social and economic factors retarded the growth of magnetic recording technology in the United States.

Audio Technology in Berlin to 1943 : Microphones (Ernst Weiß)

The history of Berlin of the past 100 years shows a great many names, inventions, and developments in the fields of science, fine-art, and technology. This also refers to audio with regard to telephone, film, disk records, radio, and television. For the electroacoustic transmission, the microphone is the 1st link of a long chain. The presentation addressed the contributions made in Berlin, from 1880 through 1943, up to the development of the transducer. Were discussed : the simple carbon granule microphone, the Reisz microphone, the rf-condenser microphone, the

kathodophone, the ribbon microphone, and the condenser microphones with dc polarization.

Audio Technology in Berlin to 1943 : Development of Vacuum Tubes (Manfred Krause)

In 1908, Robert von Lieben invented the Electronic Relais, a bulb in which an electric current could be modulated by a grid electrode. Soon, the new principle was improved upon. During the 2nd decade of the 20th Century, the process of developing electron tubes for radio transmitters and receivers was amazing. Twin and triple systems connected internally in 1 bulb were the beginning of integrated circuits, used in amplifiers and receivers. By improving the performance stability tubes, more complex electronics problems could be solved.

Audio Technology in Berlin to 1943 : Amplifiers (Klaus Harder)

The development of audio amplifier techniques from the beginning (for example the Lieben 1 tube amplifier) to the amplifiers of the « Reichs-Rundfunk-Gesellschaft » (RRG V5 ; RRG V 7b) was explained by specific examples. The special tasks, the basic functional principles, as well as the date and the circumstances of the applications were explained.

Audio Technology in Berlin to 1943 : Headphones and Loudspeakers (Martin Schildbach)

In 1877, Werner von Siemens invented the electronic acoustic transducer based on the electrodynamic principle - according to the principle of the plunger coil generally applied today. Initially, the transducer was used as a telephone receiver. With the appearance of power amplifiers, around 1920, the Siemens laboratories began to manufacture a number of different designs, which eventually gave rise to the loudspeaker combination Euronor of Klangfilm GmbH, in 1937. Other trend-setting loudspeakers by Berlin inventors worthy of mention include the electroacoustic Statophon by Hans Vogt, dating from 1921, and the O 15 with coaxial bass and treble chassis, by Hans Eckmiller, used at « Reichs-Rundfunk-Gesellschaft » Studios, from 1943 onward.

Audio Technology in Berlin to 1943 : Recording and Playing Equipment (Werner Hinz)

Around the turn of the 20th Century, Emile Berliner's phonograph record, parallel to Thomas Edison's cylinder, had established a firm footing all over the world. What had originally been a curiosity could be found in millions of homes. However, apart from the name « Berliner » and the fact that numerous firms were producing both cylinders and disks and players in large quantities in Berlin, the city took no part in the promotion of this new entertainment medium. It was only in the special utilization of the phonograph record as the sound carrier for the acoustic accompaniment of « living pictures » (as movies were called in their early beginnings) , that original ideas began to emerge from the German capital.

Audio Technology in Berlin to 1943 : Optical Sound (Jürgen Ristow)

Optical sound track recording has a history of over 100 years. A survey of the fundamental steps of progress was given. The landmarks described included : the variable-density technique by Ruhmer ; the technology and techniques of

the Triegon system and its importance to the following development ; the foundation of the Klangfilm GmbH by Siemens and AEG ; and the Eurocard-recorder and the Klarton voiceless system. The origins of the analog stereophonic optical sound were discussed.

Audio Technology in Berlin to 1943 : Magnetic Sound Activities (Heinz H. K. Thiele)

In 1900, the Berlin company Mix & Genest began manufacturing magnetic sound recorders. The further development of Poulsen's Telegraphon did not take place until tube amplifiers became available in the early 1920's. Typical Berlin recorders, all of them with information carriers made of steel, were the Vox dictating machine, the Stille SEP MAG transport, the Echophone Dailygraph, and the Lorenz Stahlton-Bandmaschine (Steel-tone-Tapemachine) . In 1935, the AEG Magnetophon KI started the magnetic tape era and by introducing ac biasing, in 1940, and 2 channel stereophonic technology, in 1943, a previously unknown reproduction quality was obtained.

Acoustical and Recording Techniques of the 1st Broadcasting Studios in Germany (Ernst-Joachim Voelker)

The 1st official radio transmission in Germany took place in October 1923, broadcast from a small studio which was acoustically prepared on a temporary basis with horse blankets, crumpled silk paper, and curtains. For the recording, a Reiss microphone was used, as well as a VOX phonograph which irradiated the sound via a trumpet directly into the microphone. The VOX building at « Postdamer-Platz » , in Berlin, was full of studios with different acoustical properties, such as the so-called Schaeffer tent. In 1931, the Broadcasting House (« Haus des Rundfunks ») was opened with new studios and the 1st large recording studio for Symphony Orchestras. The 1st microphone was that of Reiss, in 1864. Together with the telephone of Graham Bell, the 1st acoustical transmission took place when the Eiffel Tower was completed in Paris, in 1881. Recording and transmission techniques, sound absorption and sound-proofing, cinemas, and the 1st radio studios were described as well as the work of the architects, artist and technicians who opened the way for the new media : radio.

Walter Weber's Technical Innovation at the « Reichs-Rundfunk-Gesellschaft » (Friedrich Engel)

Abstract

Walter Weber (1907-1944) was one of the highly-innovative engineers at the « Reichs-Rundfunk-Gesellschaft » (RRG, or German Broadcasting Company) . Judging from today's vantage point, his most important contribution to the development of audio technology was the implementation (not the invention) of high-frequency biasing in practice. With this single stroke, magnetic recording became the most favourable method in sound recording, both in terms of reliability and quality. Subsequently, Weber combined magnetic tape recording and stereophony, reflecting the advanced state of recording technology at « Reichs-Rundfunk-Gesellschaft » , at the time.

...

The « Reichs-Rundfunk-Gesellschaft » (RRG) was founded in Berlin, in 1925, and existed for 20 years, the last 12 of

these as the official propaganda organ for the 3rd « Reich » . In spite of this, however, artistic and, in particular, technical heights were attained in Berlin that determined the future of radio in Germany long after 1945. The « technical side » took the new task of presenting artistically important productions to a non-homogeneous audience surprisingly seriously. The cooperative efforts of both artistically interested technicians and technically open-minded program production staffs was certainly one of the finest legacies of the « Reichs-Rundfunk-Gesellschaft » .

A scientist noted for his « extraordinary breadth of knowledge and great musical talent » joined the « Reichs-Rundfunk-Gesellschaft » in 1930 : Hans Joachim von Braunmühl, later to become the « Reichs-Rundfunk-Gesellschaft » Electroacoustic Laboratories Chief Engineer.

Shortly after joining the firm, he brought a young engineer he had met at the Siemens und Halske AG Central Laboratory, Walter Weber, to work with him. For the next 14 years, the 2 men's cooperative efforts would prove to be unusually productive. Looking back, it is hard to determine how much of the intensive efforts were specifically attributable to one man or the other. We must assume, though, that von Braunmühl's repeated assertions that Weber was responsible for the development of the Magnetophon were, indeed, true.

Walter Weber was born in Gelsenkirchen, in 1907. He received his initial technical training from 1925 to 1927 at the « Ingenieur-Akademie » in Oldenburg. After 2 years with Siemens und Halske, he transferred to the « Reichs-Rundfunk-Gesellschaft » . His education continued parallel to his regular duties, and he completed his O-Levels by Easter, 1932, before studying 3 semesters at the Charlottenburg Technical College and 4 semesters at the University of Berlin. In 1938, he was awarded his doctorate, having been mentored by the respected acoustic scientist Friedrich Trendelenburg. (1) Von Braunmühl described Weber's dissertation as « an especially valuable work that gained the attention of many colleagues » .

Initial Work at the « Reichs-Rundfunk-Gesellschaft »

What appears to be the beginning of a promising career, such as development of the dual tone measurement method and publishing the article, « Disturbances Caused by Non-Linear Distortion » , (2) were really only 2 of Weber's many efforts on behalf of the « Reichs-Rundfunk-Gesellschaft » . The latter is of particular interest due to the difficulties arising from the subjective nature of the topic. In 1935, Weber developed an condenser microphone with switchable (3) omni-directional and cardioid directional characteristics that would later be built by the Berlin company, Neumann. (4) He may have developed the measurement techniques used in his dissertation at that time. It is easy to imagine that the team of von Braunmühl and Weber was only able to complete its next project in 1936 after, as they reported, « many nights of too little sleep » : Their book, « Introduction to Applied Acoustics, Especially Pertaining to New Problems in Sound Measurement, Transmission and Recording » (5) would « soon become the standard text for everyone working in broadcast technology » .

Chapter 5, « The Sound Recording Process » , closes with the following prophetic words :

« It has recently become possible to replace expensive and heavy steel tape with a film-like sound carrier backed with

a magnetizable coating. It would appear that simultaneous improvements in the (new) tape quality and reductions in the size of the apparatus will permit magnetic sound recording to be used for new tasks.»

These words basically set Weber's efforts into motion for the next decade.

The Sound Recording Methods at the « Reichs-Rundfunk-Gesellschaft »

It should be remembered that, from the earliest days of radio, programmers were aware of the advantages that recording offered. Von Braunmühl listed the most important uses :

To record rehearsals to instruct performers concerning errors in their presentation.

To check reports prior to broadcast, especially for censorship purposes.

To broadcast programs at sites without program lines.

To play-back performances at times when the majority of listeners can hear them in stead of at the pre-determined time of performance.

To make better use of prominent performers who have other commitments during the primary listening times.

To repeat broadcasts which, due to their importance, deserve to be broadcast several times.

To exchange programs with other broadcast organizations by shipping sound carriers instead of requiring land lines.

To archive valuable recordings for future generations. **(6)**

The pressure on technicians to discover an ideal means of recording was correspondingly powerful. None of the then-known processes (wax records, the Lorenz « Stahlton-Bandmaschine » - steel tape machine -, sound foil, sound film and the lab-tested mechanical-optical Philips-Miller procedure) were adequate.

Magnetic Sound Recording at the « Reichs-Rundfunk-Gesellschaft » : The Beginnings

In 1936, the scepticism shown towards magnetic recording was understandable ; the few steel wire machines on the market barely achieved dictation quality. The steel tape machine, « Stahlton-Bandmaschine » , built in 1934 by Semi Joseph Begun, at the Berlin company C. Lorenz, **(7)** provided broadcast quality, but its enormous weight and horrendously expensive steel tapes, imported from Sweden, far out-stripped the operational advantages over wax records. A playing time of 30 minutes and less sensitivity to vibration were desired, but not on those terms. **(8)**

The « Magnetophon » was introduced at the German Broadcast Exhibition in Berlin, in 1935. It was a co-development

of AEG, Berlin and IG Farben, Ludwigshafen, today better-known as BASF. (9) The relatively light and inexpensive « Magnetophon K I » (10) machine and the grey « Magnetophonband Type C » (costing only 1/7 the price of steel tape) naturally caught radio's attention and was tested in the « Reichs-Rundfunk-Gesellschaft » 's laboratories. But, the newcomer was marketed as a dictation machine and its loud background noise and obvious distortion, despite use of Poulsen's DC biasing, caused the « Reichs-Rundfunk-Gesellschaft » to reject it as unacceptable. This remained the case till 1936, when further developments in tape and machine made a 2nd test worthwhile. In 1938, the « Reichs-Rundfunk-Gesellschaft » was the world's 1st broadcaster to introduce the Magnetophon into service on a test basis. The sound quality, at the time, was approximately equal to that of sound foil. « Reichs-Rundfunk-Gesellschaft » and AEG together developed the broadcast machine HTS, « Reichs-Rundfunk-Gesellschaft » designation R 22, based upon the Magnetophon K 4.

Unfortunately, a large portion of the « Reichs-Rundfunk-Gesellschaft » technical files were destroyed after the war so that the final decision in favor of Magnetophon cannot be reconstructed in detail. Von Braunmühl reported, however, that Walter Weber was the « driving force, involved in all advances » of development, something confirmed by a long list of patents and patent applications which accompany the Magnetophon's decade-long development process.

Improvements in Magnetophon Dynamic Range

Of primary importance was Weber's attempt, in late 1937, to improve dynamic range, and thus quality, independent of AEG. He assumed that the uneven magnetic tape coating (both mechanically and magnetically) would cause irregular fluctuations in the magnetic flux in the record head, inducing unwelcome signals and, therefore, increasing the noise. By bridging an active record head to a dummy head (Figure 2) , the negative feedback voltage was to be returned to the recording circuit via an amplifier. (11) The resulting 3 dB noise reduction was certainly no breakthrough. However, by also factory-smoothing the tape coating surface, another 3 dB were gained, creating a more acceptable 6 dB improvement.

Negative feedback and push-pull processes are common means of improving amplifiers' efficiency. In this vein, Fritz Pfleumer, the actual inventor of magnetic tape, had already tried recording using a push-pull technique although without noticeable success. (12) The most creative mind on the AEG Magnetophon team, Eduard Schüller, replaced the unreliable transducer used by Pfleumer with a 2-track version of his own invention, the ring head which had the special advantage that both gaps were exactly aligned. (13)

The tape width was now divided into 2 recording tracks (see also : Figure 7) .

Using the 2-track ring head, Weber attempted something analogous to modern loudspeaker construction : he divided the frequency range to be recorded into 2 bands and recorded each component on a separate tape track. (14) This had the advantage, to use modern terminology, of allowing him to adjust (DC) bias individually and minimize noise by adjusting the equalization. In any case, as Ernst Augustin, Weber's later partner, dryly commented, what mattered was, « the desired result, not the means needed to achieve it » .

Nonetheless, the Magnetophon had the potential to both expand and to simplify radio broadcast operations while making them more reliable, in the process. Attractive advantages were :

The 20 minute playing time of a 400 gram (approximately, 1 pound) tape compared to a wax record weighing 10 times as much, but with a playing time of only 4 minutes 30 seconds. Additionally, these recordings could, with good conscience, only be played once (and even then, only with an electromagnetic pick-up co-developed by von Braunmühl in 1932) : (15)

The ability to immediately play-back a recording, even directly from the play-back head (although this was never mentioned) .

The re-usability of magnetic tape by erasing unusable or unneeded recordings.

Easy editing, as with films, to remove or re-arrange portions of the recording.

Still, as Weber wrote :

« The process was not especially well received and its use in broadcasting was, therefore, low. The Magnetophon's high-level of background noise made all other advantages moot. » (16)

« High Frequency Treatment » Improves Dynamic Range

Perhaps, it was this challenge that drove Walter Weber, a typical research-oriented personality, to re-examine experiments with negative feedback, probably in mid-April 1940. At some point during the series of experiments, a minor accident occurred in the laboratory ; apparently a simple mistake, otherwise easily corrected and forgotten. Its unexpected effect, however, was noticed, analyzed and placed into practice by the creative genius. Weber described it thus :

« While experimenting with negative feedback, the test circuit began to oscillate under high degrees of feedback. When oscillation began, a dramatic decrease in background noise was observed. The 1st experiment (noise reduction using high frequencies) was conducted merely combining high and low frequencies together at the recording head. It was expected that the low frequencies would be missing from the recording, but this was not the case. On the contrary, the lower frequencies were very clean and recorded with a much lower noise level. Tests showed a noise reduction of 10 dB with a non-linear harmonic distortion coefficient reduction from 10 % to 3 % with the same voltage on the play-back head as reference. This phenomenon was further developed and resulted in an entirely new recording technique. Expanding the frequency curve to 10 kHz, a dynamic range of 60 dB was reached with a distortion factor of 1.5 % at 1,000 Hz. » (17)

This means : Weber 1st found an amazing improvement in « noise reduction » of about 10 dB. Furthermore, HF biasing dramatically improved the tape's recording properties at high audio frequencies, giving the opportunity to re-

design the record equalization circuit resulting in a further improvement in dynamics of about 10 dB. With DC bias, the frequency response of the recording amplifier above about 3 kHz had to show a sloping characteristic. Using AC biasing, a part of the necessary high-frequency gain can be carried-out by the recording amplifier. This reduces the amount of high-frequency gain in the play-back amplifier (which inevitably raises the tape noise, too) , resulting in improved dynamics.

For Weber and his supportive supervisor, von Braunmühl, it was clear in July, 1940, that they had so dramatically improved the Magnetophon, « that play-back quality now far exceeds that of any other recording process » . Within 10 months, the 1st prototype was ready for operation. This delay was not caused solely by the outbreak of the Second World War the year before. Ist, the positive operational conditions had to be determined ; in other words, methods of establishing the optimum bias and adjusting the equalization had to be found. In any event, these initial ideas in cooperation with AEG became the basis for a new generation of machines, the tape recorder R 22 and its accompanying amplifiers, and tape recorder R 26, as mentioned elsewhere. (19) The result :

« No other operational work process has ever been so quickly and enthusiastically accepted, in particular, by the programming staff. »

By 1944, German broadcasting « is unthinkable without high frequency Magnetophons » .

Thus, it was 3 men from Berlin who were primarily responsible for perfecting the magnetic tape recording process : Eduard Schüller of AEG built the machines ; the native Berliner Friedrich Matthias developed and made the tape at IG Farben in Ludwigshafen ; and Walter Weber, from the Berlin « Reichs-Rundfunk-Gesellschaft » , was responsible for creating 4 decades of matchless recording quality thanks to the high frequency biasing process.

Patents and 1st Applications

In February, 1941, von Braunmühl and Weber signed a licensing agreement with AEG Berlin for a total of 6 patents. (20) Among these was an idea for magnetic sound recording in place of optical sound on sprocketed film, a forerunner of later magnetic film recording techniques. The most valuable suggestion proved, understandably, to be « High Frequency Treatment of Magnetogramm Carriers » , later to become Patent DE 743 411. (21) Thus, it was AEG that presented the « new magnetic sound recording process for especially noise-free, high quality sound recording and play-back » at the Berlin movie theatre equipped with the best PA system, « Ufa-Palast am Zoo » , on June 10, 1941. The trade press wrote enthusiastically about the recording quality (« The highest quality electrical recording process it will result in the complete revolution of sound recording ») and spoke of a technical procedure for « high frequency treatment of the sound carrier during the recording » or « high frequency influence of the sound carrier » . Richard Schmidt (FTZ, Filmtechnische Zentralstelle) was to report on the « Applications of the Process in Sound Film » at the Ufa-Palast, in which he would explain :

« It's main purpose is in the production of primary (Master) tapes. These tapes and the operational advantages of magnetic recording help make film production easier. » (22)

The « HF Patent » DE 743 411

The chaotic natural law requiring everything worthwhile to be invented twice is confirmed repeatedly in the history of magnetic tape technology. The magnetic recording process was 1st formulated in 1878 by Oberlin Smith (23) and 1st demonstrated 20 years later by Valdemar Poulsen, when he also mentioned a method to produce something like the modern magnetic tape (1898) . (24) It was Pfleumer, however, who received German Patent DE 500 900 (25) (« Lautschriftträger » , « Sound Recording Carrier » , filed in 1928) in 1930 but whose patent was nullified in 1936 when it was discovered that an American named O'Neill (26) had patented the basic idea (although in a non-workable form) 5 weeks earlier than his German counterpart.

It should come as no surprise, then, that, strictly speaking, by 1940 « High Frequency Treatment » was hardly a new idea. Without going into details, mention should be made of the American patents awarded to Carlson - Carpenter (27) and Alverson (28) (although the latter recommended using modulation instead of heterodyning) . The Japanese Igarashi, Ishikawa and Nagai were also awarded a patent in 1938. (29) For this reason, it is no longer possible to determine how HF Patent DE 743 411 could have been awarded, again. In all probability, Weber made his discovery independently and 1st learned of these predecessors during the patent approval process. Unlike the others, though, Weber and von Braunmühl were the 1st to recognize the true potential of their findings, as can be seen by the rapid series of patent applications in wide-ranging areas during the fall of 1940. 2ndly, and more important, they did what was necessary to make their developments quickly and effectively practical to as wide an range of users as possible. It is, in this respect, that historians see their most valuable efforts.

The irony of technical history is such that still another man of comparable importance, Marvin Camras in the United States also invented the concept of HF biasing, this time in late 1941. (30)

Synchronization of Magnetic Tape and Film

Working together with Ernst Augustin, who had left the « Reichs-Rundfunk-Gesellschaft » to join the TOBIS film company, Weber continued to explore synchronizing magnetic tape sound with film. This led to 2 patent applications, in 1943. Unlike previous magnetic film recording machines, which had 1st been patented in 1941, (32) the new attempts were with non-perforated material using « an optical, magnetic, or mechanical carrier frequency from the sound medium » to maintain synchronization. Drawings show a magnetic tape with light and dark stripes printed on the backing, (33) much like tapes still used in the 1970's to synchronize tape machines. The recommendation that « magnetic impulses recorded alongside and in addition to the actual sound recording » can clearly be seen as the precursor of the pilot tone recording process. (34)

Stereophonic Recording

As early as June, 1941, a report concerning the Ufa-Palast presentation mentioned that the high frequency Magnetophon process could also be used to produce stereo sound and, according to UFA notes, (35) the « Reichs-

Rundfunk-Gesellschaft » was able to present stereo recordings in late 1941. An American report made after the war (36) appears to confirm this. The report indicates that the machine used was an « Reichs-Rundfunk-Gesellschaft » R 22a with recording amplifiers (in pairs) V 5 and play-back amplifiers V 7b. Judging by the meagre information available, (37) however, it was not until 1942-1943 that real stereo-capable machines were operational, based on a Magnetophon K 7 with a synchronous capstan motor and 2-channel recording and play-back amplifiers using separate power supplies. After initial in-house presentations of « space depth recordings » at the « Reichs-Rundfunk-Gesellschaft » , in January, 1943, these presentations were made public at the end of April, (38) simultaneously demonstrating the wide spectrum loudspeakers newly developed by the « Reichs-Rundfunk-Gesellschaft » Engineer, Hans Eckmiller.

The critical components of the stereo Magnetophon were the 2-track heads that Weber had AEG develop from the « twin head » he had used in his 2-track recording experiments. To reduce crosstalk, a 1 millimeter separating track was required, created by building a brass strip into the head. This meant that the 6.5 millimeters wide tape (a little bit wider than quarter inch) was then divided into 2 tracks of 2.75 millimeters. While a full-track recording at tape speed of 77 centimeters per second (30.2 ips) offered a dynamic range of 60 dB, this dropped to 42 dB on stereo recordings, although the surviving « Reichs-Rundfunk-Gesellschaft » stereo productions sound subjectively much better than the figures would indicate. Of the approximately 300 « Reichs-Rundfunk-Gesellschaft » stereo recordings made (mainly Symphonies, Operas and so on) , only a very few tapes still exist. This acoustic equivalent of the lost « Amber Room » (39) is another of the culturally painful costs of the Second World War.

During the course of the War, the « Reichs-Rundfunk-Gesellschaft » laboratory was moved to Kosten, near Posen. The employees there were stunned to receive the following notification on 20 July, 1944 :

« At the peak of his successful endeavours, our Chief Engineer Doctor Walter Weber was suddenly and unexpectedly torn from us by death on the 18th of July. A vigilant spirit, a fighter for fundamental knowledge in science as well as in life, a real comrade and true friend was, abruptly and without warning, taken from his desk and laboratory at the age of 37, his notebooks still open and his machinery still running. » (40)

How did this tragedy occur ? Following a meeting on the evening of July 18, Weber went for a swim but, on leaving the pool, suffered a heart attack and collapsed. A doctor was called immediately but could do nothing to save the stricken man. In a eulogy printed in the « Reichs-Rundfunk-Gesellschaft » in-house magazine, Hans Joachim von Braunmühl described his colleague as a universally respected man of honourable character and remarkable humility :

« During 12 years of creative efforts, he carried-out an incredible amount of scientific research and technical development. These accomplishments alone already made his name nationally and internationally renowned, but it was especially in recent years that his unusually prolific idea of introducing high frequency biasing to magnetic recording led to dramatic improvements in electro-acoustical technology. Doctor Weber's name will forever remain tied with the high frequency Magnetophon, currently the highest quality means of recording voice and music. Its superb sound quality will reach circles far outside those of science, where this new means (of sound reproduction) will be implemented for artistic purposes. » (41)

Acknowledgements

Since the technical records of the « Reichs-Rundfunk-Gesellschaft » have, for the most part, been lost, the preceding presentation was based primarily on such publications as patent reports and articles printed in the « Reichs-Rundfunk » Magazine as well as on files from the AEG and BASF archives. In particular, I am especially grateful for the generous permission to use the personal files of Doctor Jörg Weber, Walter Weber's youngest son.

Figures

Figure 1 : Walter Weber (1907-1944) . Courtesy of Doctor Jörg Weber, Berlin.

Figure 2 : Weber's experimental circuit for noise reduction via negative feedback : 1 active magnetic recording head, 2 « dummy » head ; « Magnetband » means magnetic tape ; « Verstärker » means amplifier. The bridging voltage occurring at d and c (the difference in voltage between heads 1 and 2) would be amplified and act as a negative feedback, thus decreasing the tape-induced noise in the recording process.

Figure 3 : Frequency response and dynamic with DC bias (« Gleichstrom-Vormagnetisierung ») und AC bias (« Hochfrequenz-Vormagnetisierung ») , showing also a significant reduction of distortions from 10 % to 1.5 %. (18)

Figure 4 : Frequency response of recording amplifier and spectra of distortions at DC bias (« Gleichstrom-Vormagnetisierung ») und AC bias (« Hochfrequenz-Vormagnetisierung ») .

Figure 5 : Magnetic tape recorder « Magnetofon R 22 » of about 1939, customer built by AEG for « Reichs-Rundfunk-Gesellschaft » (German Radio) . Tape speed 77 centimeters per second (approximately, 30 ips) , tape width 6.5 millimeters (approximately, ¼ inch) , playing time with 1,000 meters of tape around 22 minutes.

Figure 6 : Weber and Augustin : Synchronisation between film and magnetic tape by means of « sprockets » printed on the back of the tape. (31)

Figure 7 : Schematical representation of stereo magnetic head as used by « Reichs-Rundfunk-Gesellschaft » (developed by Eduard Schüller, AEG) .

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Early Stereo Recordings on Magnetic Tape (1943-1944) and their State of Preservation (Dietrich Schüller)

The age, the historical and the artistic relevance, and the specific history of « Reichs-Rundfunk-Gesellschaft » tapes draw immediate attention to their preserved state. This paper described these tapes within the general framework of magnetic tape preservation. In addition, the paper developed perspectives for more intensive studies into the field of preservation and rejuvenation of historical tape materials.

Audio Technology in Berlin to 1943 : 50 Years of Stereo Recording on Magnetic Tapes (Klaus Lang)

Almost exactly 50 years before the 1993 Convention, on April 6, 1943, the 1st 2-channel recording had been made in the « Sender Freies Berlin » (SFB) concert-hall. This documentary recording had been lost and has now been returned to Berlin. Far more important stereophonic recordings from 1944 are Beethoven's Piano Concerto No. 5 (with Walter Gieseking) and the final movement of Anton Bruckner's 8th Symphony (conducted by the young Herbert von Karajan). Helmut Krueger, the former Sound Engineer talked about the origin of these tracks as well as Hans-Ludwig Feldgen, the Sound Engineer of the first Stereophonic Live-Broadcast.

La Stéréophonie

Clément Ader eut semble-t-il, en 1er, l'idée d'une diffusion binaurale, en 1881. En 1884, 7 ans seulement après l'invention du téléphone, le théatrophone permettait à des auditeurs d'écouter, avec un écouteur par oreille et un micro par écouteur, la musique jouée à l'Opéra Garnier, à Paris, depuis un bâtiment voisin.

Le terme stéréophonie apparaît en France, en 1924. « Elle sera pour l'oreille ce que les yeux attendent du cinéma en relief » écrit, en 1930, l'ingénieur du son Georges-Clément Lévy.

En 1931, Alan Blumlein conçoit en Angleterre le 1er système de son binaural, avec 2 canaux. Il prend un brevet pour une prise-de-son par paire de micros à directivité en 8, installés au même point ; l'enregistrement sur 1 seule piste de disque avec les 2 signaux à 45°, de part et d'autre de la verticale ; et le matricage des signaux permet d'obtenir des signaux de somme, monophonique, et de différence gauche-droite. Tous ces principes seront à la base de la stéréophonie, telle qu'elle se développe après la Seconde Guerre mondiale.

Outre-Atlantique, à la même époque, les équipes des laboratoires Bell travaillent sur des systèmes multi-canaux de perspective auditive. Ces travaux incluent une évaluation psycho-acoustique de la localisation des sons.

À la fin des années 1930, la stéréophonie, avec d'autres qualificatifs techniques que le public est peu en mesure de comprendre, comme super-hétérodyne et contre-réaction, est un argument de vente pour les récepteurs de radio ; ces appareils dirigent certaines fréquences sur des haut-parleurs orientés dans une direction différente des autres.

En 1940, les studios « Walt Disney Pictures » créent et montrent en stéréophonie 3 canaux plus 1 de contrôle le film musical « Fantasia ». Cependant, le système stéréophonique baptisé « Fantasound » exigeait une longue installation du matériel, les projecteurs ordinaires n'étant en rien compatibles avec le système, et les salles étant équipées d'un seul haut-parleur derrière l'écran. Après une tournée de démonstration dans 14 salles, Disney distribua une version monophonique qui devint celle de référence.

La diffusion des électrophones remplaçant les anciens gramophones mécanique rend possible le disque microsillon, qui devient stéréophonique en 1958 suivant le système « Blumlein », avec les disques « Decca » et « Erato ». Le

disque est mono-compatible grâce au déphasage des canaux, les électrophones monophoniques sensibles uniquement au déplacement latéral de la pointe transcrivant ainsi la somme des canaux droite et gauche. Les 1ers enregistrements stéréophoniques sur disque microsillon ayant fait date dans la distribution au grand public furent ceux du chef Antal Dorati, à la toute fin des années 1950, pour la maison « Mercury » . Ce dernier enregistra l'Ouverture solennelle 1812 avec l'Orchestre symphonique de Minneapolis, en 1958, puis « la Victoire de Wellington » avec l'Orchestre symphonique de Londres, en 1960. Dans ces 2 cas, la stéréophonie permet de rendre l'effet obtenu en concert d'opposition entre les 2 camps des guerres napoléoniennes. Ces 2 enregistrements stéréophoniques ont été effectués par les ingénieurs du son de « Philips Phonografic Industries » .

...

Clément Ader demonstrated the 1st 2-channel audio system in Paris, in 1881, with a series of telephone transmitters connected from the stage of the Paris Opera to a suite of rooms at the Paris Electrical Exhibition, where listeners could hear a live transmission of performances through receivers for each ear. Scientific American reported :

« Every one who has been fortunate enough to hear the telephones at the " Palais de l'Industrie " has remarked that, in listening with both ears at the 2 telephones, the sound takes a special character of relief and localization which a single receiver cannot produce. This phenomenon is very curious, it approximates to the theory of binauricular audition, and has never been applied, we believe, before to produce this remarkable illusion to which may almost be given the name of auditive perspective. »

This 2-channel telephonic process was commercialized in France, from 1890 to 1932, as the « Théâtrophone » and in England, from 1895 to 1925, as the « Electrophone » . Both were services available by coin-operated receivers at hotels and cafés, or by subscription to private homes.

Modern stereophonic technology was invented in the 1930's by British engineer Alan Blumlein at « EMI » (Electric & Musical Industries) , who patented stereo records, stereo films, and also surround sound.

In early 1931, Blumlein and his wife were at a local cinema. The sound reproduction systems of the early « talkies » invariably only had a single set of speakers - which could lead to the somewhat disconcerting effect of the actor being on one side of the screen whilst his voice appeared to come from the other. Blumlein declared to his wife that he had found a way to make the sound follow the actor across the screen.

The genesis of these ideas is uncertain, but he explained them to Isaac Shoenberg, in the late summer of 1931. His earliest notes on the subject are dated 25 September 1931, and his patent had the title « Improvements in and relating to Sound-transmission, Sound-recording and Sound-reproducing Systems » . The application was dated 14 December 1931, and was accepted on 14 June 1933 as United Kingdom patent number : 394,325.

Whereas work led by Harvey Fletcher at Bell Labs at about the same time considered sound systems using multiple channels, Blumlein always aimed at a system with just 2 channels.

The patent covered many ideas in stereo, some of which are used today and some not. Some 70 claims include :

A « shuffling » circuit, which aimed to preserve the directional effect when sound from a spaced pair of microphones was reproduced via stereo headphones instead of a pair of loudspeakers.

The use of a coincident pair of velocity microphones with their axes at right angles to each other, which is still known as a « Blumlein Pair » .

Recording 2 channels in the single groove of a record using the 2 groove walls at right angles to each other and 45 degrees to the vertical.

A stereo disc-cutting head.

Using hybrid transformers to matrix between left and right signals and sum and difference signals.

He began binaural experiments as early as 1933, and the 1st stereo discs were cut later the same year, 25 years before that method became the standard for stereo phonograph discs. These discs used the 2 walls of the groove at right angles in order to carry the 2 channels.

Much of the development work on this system for cinematic use did not reach completion until 1935. In a few short test films (most notably, « Trains At Hayes Station » and, « The Walking & Talking Film ») , Blumlein's original intent of having the sound follow the actor was fully realized.

In 1934, Blumlein recorded Wolfgang Amadeus Mozart's « Jupiter » Symphony conducted by Sir Thomas Beecham at the « EMI » Abbey Road Studio, using his vertical-lateral technique.

The vertical-lateral system was conceived by Alan Blumlein, in 1931, and was patented in the United Kingdom, the same year, but was not reduced to actual practice as was a requirement for patenting in the United States and elsewhere at that time. (Blumlein was killed in a plane crash while testing radar equipment during WWII, and he, therefore, never reduced the system to actual practice through both a recording and a reproducing means.) « EMI » cut the 1st stereo test discs using the system, in 1933, but it was not applied commercially until a quarter of a Century later, and by another company (Westrex division of Litton Industries Inc. , as a successor to Western Electric Company) , and dubbed « Stereo-Disk » . Stereo sound provides a more natural listening experience, since the spatial location of the source of a sound is (at least, in part) reproduced.

In the United States, Harvey Fletcher of Bell Laboratories was also investigating techniques for stereophonic recording and reproduction. One of the techniques investigated was the « wall of sound » , which used an enormous array of microphones hung in a line across the front of an orchestra. Up to 80 microphones were used, and each fed a corresponding loudspeaker, placed in an identical position, in a separate listening room. Several stereophonic test

recordings, using 2 microphones connected to 2 styli cutting 2 separate grooves on the same wax disc, were made with Leopold Stokowski and the Philadelphia Orchestra at Philadelphia's Academy of Music, in March 1932. The 1st (made on March 12, 1932) , of Alexander Scriabin's « Prometheus : Poem of Fire » , is the earliest known surviving intentional stereo recording.

...

The Philadelphia Orchestra conducted by Leopold Stokowski began performing live on NBC's radio network in 1929, but Stokowski was unhappy with the fidelity of these early broadcasts, and approached physicist Harvey Fletcher at Bell Laboratories seeking ways to improve the transmissions. Bell Labs had been involved with developing improved sound recording and reproduction since 1915, and was willing to record Stokowski and the Orchestra among other test subjects, and so, in 1931 and 1932, 100 experimental high-fidelity, long playing, and stereophonic recordings of the Philadelphia Orchestra were produced. These recordings, being excerpted passages rather than full works, were experimental and not intended for commercial release at the time. However, over 40 years later, engineer Ward Marston transferred the original metal stampers to tape, and, in 1979, Bell Labs celebrated these early technological advances with a vinyl issue in 2 volumes. As part of this release, Stanford University hosted a special conference and received a commemorative box containing a metal part (of unknown origin, perhaps from the 1930's session, but more likely for one of the 1979 LP discs) .

Harvey Fletcher

The American physicist Harvey Fletcher was born on 11 September 1884 in Provo, Utah, and died on 23 July 1981 (after a stroke) . Known as the « father of stereophonic sound » he is credited with the invention of the audiometer and hearing aid. He is remembered as a trail-blazing investigator into the nature of speech and hearing, and for his numerous contributions in acoustics, electrical engineering, speech, medicine, music, atomic physics, sound pictures, and education.

Fletcher graduated from Brigham Young High-School, in 1904. He enrolled at Brigham Young University (BYU) and graduated, in 1907, with a bachelor's degree. As a graduate student at the University of Chicago, his dissertation research was on methods to determine the charge of an electron. This included the now famous oil drop experiment commonly attributed to his advisor and collaborator, Robert Andrews Millikan. Professor Millikan took sole credit, in return for Fletcher claiming full authorship on a related result for his dissertation. Fletcher's contributions were detail-oriented but necessary for a successful experiment, in which he incorporated, among other things, experience with projection lanterns. Millikan went on to win the 1923 Nobel Prize for Physics, in part for this work, and Fletcher kept the agreement a secret until his death.

Among the work that he is best known for are Fletcher's contributions to the theory of speech perception. He showed that speech features are usually spread over a wide frequency range, and developed the articulation index to approximately quantify the quality of a speech channel. He also developed the concepts of equal-loudness contours (commonly known as Fletcher-Munson curves) , loudness scaling and summation, and the critical band. As Director of

Research at Bell Labs, he oversaw research in electrical sound recording, including more than 100 stereo recordings with conductor Leopold Stokowski in 1931-1932.

Much of his research is considered to be authoritative, and his books, « Speech and Hearing » and « Speech and Hearing in Communication » , are landmark treatises on the subject.

Doctor Fletcher was elected an honorary fellow of Acoustical Society of America, in 1949, the 2nd person to receive this honour after Thomas Edison, 20 years earlier. He was president of the American Society for Hard of Hearing, an honorary member of the American Otological Society and an honorary member of the Audio Engineering Society. In 1924, he was awarded the Louis E. Levy Medal for physical measurements of audition by the Franklin Institute. He was President of the American Physical Society which is the leading Physics Society in America. In 1937, he was elected vice-president of the American Association for the Advancement of Science. He was a member of the National Academy of Sciences. He was also a member of the National Hearing Division Committee of Medical Sciences. He was given the Progress Medal Award by the American Academy of Motion Pictures, in Hollywood. For 8 years, he acted as National Councilor for the Ohio State University Research Foundation.

In 2010, Fletcher was honoured by BYU as the Founding Dean of the BYU College of Engineering (now, the Ira A. Fulton College of Engineering and Technology) .

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Bell Laboratories gave a demonstration of 3-channel stereophonic sound on April 27, 1933, with a live transmission of the Philadelphia Orchestra from Philadelphia to Constitution Hall in Washington, D.C. over multiple Class A telephone lines. Leopold Stokowski, normally the orchestra's conductor, was present in Constitution Hall to control the sound mix. 5 years later, the same system would be expanded onto multi-channel film recording and used from the concert-hall in Philadelphia to the recording labs at Bell Labs, in New Jersey, in order to record Walt Disney's « Fantasia » (1940) in what Disney called : « Fantasound » .

Later that same year, Bell Labs also demonstrated binaural sound, at the Chicago World's Fair, in 1933, using a dummy with microphones instead of ears. The 2 signals were sent-out over separate AM station bands.

Utilizing selections recorded by the Philadelphia Orchestra, under the direction of Leopold Stokowski, intended for but not used in Walt Disney's « Fantasia » , the Carnegie Hall demonstration by Bell Laboratories, on April 9 and 10, 1940, used 3 huge speaker systems. Synchronization was achieved by making the recordings in the form of 3 motion picture soundtracks recorded on a single piece of film with a 4th track being used to regulate volume expansion.

This was necessary due to the limitations of dynamic range on optical motion picture film of the period, however the volume compression and expansion were not fully automatic, but were designed to allow manual studio « enhancement » ; i.e. , the artistic adjustment of overall volume and the relative volume of each track in relation to the others. Stokowski, who was always interested in sound reproduction technology personally participated in the « enhancement »

of the sound, at the demonstration.

The speakers produced sound levels of up to 100 decibels, and the demonstration held the audience « spellbound, and at times not a little terrified » , according to one report. Sergei Rachmaninoff, who was present at the demonstration, commented that it was « marvellous » but « somehow unmusical because of the loudness » .

He said :

« Take that " Pictures at an Exhibition ", I didn't know what it was until they got well into the piece. Too much " enhancing ", too much Stokowski. »

In 1937, Bell Laboratories, in New York City, gave a demonstration of 2-channel stereophonic motion pictures, developed by Bell Labs and Electrical Research Products, Inc. Once again, conductor Leopold Stokowski was on hand to try-out the new technology, recording onto a special proprietary 9-track sound system at the Academy of Music in Philadelphia, during the making of the movie « 100 Men and a Girl » for Universal Pictures, in 1937, after which the tracks were mixed-down to one for the final soundtrack. 1 year later, Metro-Goldwin-Mayer (MGM) started using 3 tracks instead of 1 to record the musical selections of movie soundtracks, and very quickly upgraded to 4. 1 track was used for dialogue, 2 for music, and 1 for sound effects. The purpose for this form of multi-track recording was to make mixing-down to a single optical track easier and was not intended to be a recording for stereophonic purposes. The very 1st 2-track recording MGM made (although released in mono) was « It Never Rains But What It Pours » by Judy Garland, recorded on June 21, 1938, for the movie « Love Finds Andy Hardy » .

Walt Disney began experimenting with multi-channel sound in the early 1930's. The 1st commercial motion picture to be exhibited with stereophonic sound was Walt Disney's « Fantasia » , released in November 1940, for which a specialized sound process (« Fantasound ») was developed. As in the Carnegie Hall demonstrations 6 months earlier, « Fantasound » used a separate film containing 4 optical sound tracks. 3 of the tracks were used to carry left, center and right audio, while the 4th track carried 3 tones which individually controlled the volume level of the other 3. The film was not a financial success, however, and, after 2 months of road-show exhibition in selected cities, its soundtrack was remixed into mono sound for general release. It was not until its 1956 re-release that stereo sound was restored to the film. In the early 1940's, composer-conductor Alfred Newman directed the construction of a sound stage equipped for multi-channel recording for 20th Century Fox studios. Several soundtracks from this era still exist in their multi-channel elements, some of which have been released on DVD, including « How Green Was My Valley » , « Anna and the King of Siam » , « The Day the Earth Stood Still » and « Sun Valley Serenade » which, along with Orchestra Wives, feature the only stereophonic recordings of the Glenn Miller Orchestra as it was during its heyday of the Swing Era.

The advent of multi-track magnetic tape and film recording made high-fidelity synchronized multi-channel recording more technically straightforward, though costly. By the early 1950's, all of the major studios were recording on 35 mm magnetic film for mixing purposes, and many of these so-called individual angles still survive, allowing for soundtracks to be remixed into Stereo or even Surround.

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Thomas Edison had been recording in a hill-and-dale or vertically modulated format on his cylinders and discs since 1877, and Emile Berliner had been recording in a side-to-side or lateral format since shortly thereafter. Each format developed onto its own trajectory until the late-1920's when electric recording on disc, utilizing a microphone surpassed acoustic recording where the performer needed to shout or play very loudly into what basically amounted to a megaphone in reverse.

At that time, AM radio had been around for roughly a decade, and broadcasters were looking for both better materials from which to make phonograph records as well as a better format in which to record them to play over the narrow and thus inherently noisy radio channel. As radio had been playing the same shellacque discs available to the public, it was found that, even though the play-back system was now electric rather than acoustic, the surface noise on the disc would mask the music after just a few plays.

Enter Acetate Bakelite and Vinyl and Radio Broadcast Transcriptions. Once these considerably more quiet compounds were developed, it was discovered that the rubber-idler-wheel driven turntables of the period had a great deal of low-frequency rumble - but only in the lateral plane. So, even though with all other factors being equal, the lateral plane of recording on disc had the higher fidelity, it was decided to record vertically to produce higher-fidelity recordings on these new « silent-surface » materials, for 2 reasons : the increase in fidelity and the incompatibility with home phonographs which, with their lateral-only play-back systems, would only produce silence from a vertically modulated disc.

After 33-1/3 RPM recording had been perfected for the movies in 1927, the speed of radio program transcriptions was reduced to match, once again to inhibit play-back of the discs on normal home consumer equipment. Even though the stylus size remained the same as consumer records at either 3 millimeters or 2.7 millimeters, the disc size was increased from 12 inches to the same 16 inches as those used in early talking pictures in order to inhibit the practice even further. Now, not only could the records not be played on home equipment due to incompatible recording format and speed, they wouldn't even fit on the player either, which suited the copyright holders just fine.

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During the same period, engineers got a bright idea. Split the signal into 2 parts, bass and treble, and record the treble on its own track near the edge of the disc in a lateral format so that there would be no high-frequency distortion, and then record the bass on its own track in a vertical fashion to get rid of the rumble. Unfortunately, vertical grooves take-up more space than lateral grooves ; so when the bass track was full, starting halfway through the disc and ending-up at the center, the treble track had a large amount of unused space at the end. The alternative was to record it at a wider pitch (i.e. lines-per-inch) in order to match-up with the bass track and keep both styli in the same place, limiting the playing time to slightly longer than a single even at 33-1/3 RPM on a 12 inch disc.

Another failed experiment in the late-1920's and early 1930's involved recording the left channel on the left side of the disc (when held vertically with its edge facing the user) and recording the right channel on the right side of the disc. These were manufactured on twin film-company recording lathes which ran in perfect sync with one another with no variation, and were capable of not only outside-in as well as inside-out recordings but also counter-clockwise as well as conventional clockwise recording by mounting the cutting head wrong-way-out with a special adapter. One master was recorded conventionally and the other was recorded counter-clockwise, each master was run separately through the plating process, lined-up to match, and subsequently mounted in a press. This recording method was later used to record counter-clockwise discs by the « Mattel » Toy Co. , for one of its answers to the GAF Talking View-Master in the mid- 1960's.

The dual-sided stereo disc was then played vertically, 1st in a system that featured 2 tone-arms on the same post facing one another and, later, on in an offset system where one tone-arm was placed conventionally and the other tone-arm was placed opposite - i.e. not only on the other side of the mechanism, but facing the other way as well so that both tone-arms could start at the edge and play to the center. But, even with playing the disc vertically in a rotating clamp, the same trouble was observed with keeping the 2 tone-arms in their respective synchronous revolutions. The system was developed further however and adapted so that a single tone-arm could play one side of a record or the other, in jukeboxes of the late-1930's and early 1940's.

5 years later, Bell Labs was experimenting with a 2-channel Lateral-Vertical system, where the left channel was recorded laterally and the right channel was recorded vertically, still utilizing a standard 3 millimeter 78-RPM groove, over 3 times larger than the modern LP stylus of the late-20th Century. The trouble with that was, once again, all the low-frequency rumble was in the left channel and all the high-frequency distortion was in the right channel. Over a quarter of a Century later, it was decided to tilt the recording head 45 degrees off to the right side so that both the low frequency rumble and high frequency distortion were shared equally by both channels, producing the 45/45 system we know today.

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Stereo magnetic tape recording was demonstrated on standard 1/4 inch tape for the 1st time, in 1952, using 2 sets of recording and play-back heads, upside-down and offset from one another. 1 year later, « Remington Records » began recording a number of its sessions in stereo, including performances by Thor Johnson and the Cincinnati Symphony Orchestra.

Later, that same year, more experimental stereo recordings were conducted with Leopold Stokowski and a group of New York studio musicians at RCA Victor Studios, in New York City. In February 1954, the label also recorded a performance of Hector Berlioz' Masterpiece « la Damnation de Faust » by the Boston Symphony Orchestra under the direction of Charles Münch, the success of which led to the practice of regularly recording sessions in stereo.

Shortly afterwards, the last 2 public concerts directed by famed conductor Arturo Toscanini were recorded on stereophonic magnetic tape, however, they were not released as such until 1987 and 2007, respectively. In the United

Kingdom, « Decca Records » began recording sessions in stereo in mid- 1954 and, by that time, even smaller labels in the United States such as « Concertapes » , « Bel Canto » and « Westminster » , along with major labels such as « RCA Victor » began releasing stereophonic recordings on 2-track prerecorded reel-to-reel magnetic tape, priced at twice or 3 times the cost of monaural recordings, which retailed for around \$ 2.95 to \$ 3.95 a piece for a standard monaural LP. Even 2-track monaural tape which had to be flipped over halfway through and carried exactly the same information as the monaural LP (but without the crackles and pops) were being sold for \$ 6.95.

One has to understand that, in the United States, the average working man, in 1954, might be taking home \$ 50 to \$ 60 a week, if he was lucky, and paying \$ 75 to \$100 a month in rent for his 2-room apartment. Therefore, the price of a great deal of 2-track stereo tape recordings of the period being upwards of \$ 12.95 to \$ 18.95 a piece for a full-length album when the corresponding mono LP was only \$ 3.95, would be prohibitive. In addition, the cost of the stereophonic recorder upon which to play them may have been equal to or greater than the cost of a new car.

However, audiophiles, with little or no regard for the cost, bought them and the players anyway, and stereophonic sound came to at least a select few living rooms of the mid- 1950's. Stereo recording became widespread in the music business by the 3rd quarter of 1957.

In May 1954, « Decca » recorded, in stereo, Rimsky-Korsakov's « Antar » Symphony with Ernest Ansermet and « l'Orchestre de la Suisse Romande » . It took 4 years for the 1st stereo LP to be sold.

Bell Laboratories

Stokowski's Interest in Broadcasting Technology

In 1929, the Philadelphia Orchestra began live broadcasts of concerts from the Academy of Music, Philadelphia via the NBC radio network. Arthur Judson, the famous orchestra manager had been urging Stokowski to broadcast for some time, but Stokowski was dissatisfied by the sound of these early broadcasts.

About this same time, Stokowski approached Doctor Harvey Fletcher (1884-1981) at the Bell Laboratories seeking ways to improve this transmission.

Harvey Fletcher and the Bell Laboratories Research in Recording Technology

Harvey Fletcher was a brilliant physicist who had studied and worked at the University of Chicago, where he aided Doctor Robert A. Millikan (1868-1953) in his research. Millikan was famous for his measurement of the charge of the electron (aided by Harvey Fletcher) , and for his work on the photo-electric effect (confirming Albert Einstein's theory of the photon theory of light) . Harvey Fletcher's contribution to this work on the charge of the electron may have been understated 16, 17, but was a key part of Millikan's work. Millikan was awarded the Nobel Prize in Physics, in 1923, for his measurement of the electron charge, one of the fundamental physical constants in particle physics. Millikan then went on to serve as president of the California Institute of Technology from 1921 to 1945.

Harvey Fletcher received his Ph.D. in Physics from the University of Chicago, in 1911, summa cum laude. Harvey Fletcher later became Director of Research at Bell Laboratories, where he oversaw 3 decades of research and improvement in sound, hearing, transmission, and sound reproduction.

At Bell Laboratories, Fletcher oversaw research by, among others : Joseph P. Maxfield, Henry C. Harrison, Edward Christopher (« E.C. ») Wentz, K. P. Secord, Rogers H. Galt, Harold Black (who invented the negative feedback amplifier, in 1927) , Arthur C. Keller and others working on amplification, electronic sound transmission, recording and reproduction.

Harrison and Maxfield made a number of developments which, together, allowed the creation of an electrical sound recording system. One of these was the development of a matched-impedance electronic system, with a carbon microphone, linked to a tube or valve amplifier, driving a moving magnet (called also a « moving armature ») cutting head to scribe the sound in the wax master.

This matched-impedance electrical recording system had a recording bandwidth from 50 Hertz to 6,000 Hertz, beyond which its sensitivity declined. The new electrical recording system dramatically improved on the acoustic recording system, invented by Thomas Edison and gradually improved until it could record approximately from 250 Hertz to about 2,400 Hertz (sometimes) . This new and wider bandwidth of the electrical recording system added another octave of sound reproduction, compared with the acoustic process, and greatly reduced the harmonic distortion of the acoustic process, and produced a generally more realistic sound image.

Harvey Fletcher, K. P. Secord, and Rogers H. Galt at the Bell Laboratories

In a 1981 « BBC » Radio 3 interview, Arthur C. Keller, who worked for Henry Harrison, told of his and the Bell Lab's early sound and recording efforts and those of his colleagues in the 1920's and 1930's at the Bell Laboratories. They were working initially on long line transmission with better sound fidelity and, later, on high-fidelity and binaural or stereophonic recording. In the interview, Keller spoke of Bell Laboratories work with Leopold Stokowski and the Philadelphia Orchestra in test recordings to achieve high quality recordings and broadcast transmissions from the Academy of Music in Philadelphia, in 1930 and 1931.

1931 - Bell Laboratories Experimental Recordings of Stokowski and the Philadelphia Orchestra

In April, 1931, Bell Labs began recording Leopold Stokowski and the Philadelphia Orchestra in the Academy of Music, using new equipment installed in the basement, with Stokowski's permission. This equipment did not use the conventional lateral cutting heads used for contemporary 78 rpm disks. Keller's disk cutting equipment used a vertical cut (« hill and dale ») recording method, using a magnetic moving coil pick-up fitted with a sapphire stylus cutting the wax master.

The vertical cutting device improved stylus tracking and, thereby, reduced harmonic distortion. It also helped to expand

the dynamic range of the recording.

Moving coil microphones, capable of capturing frequencies above 10,000 Hz, developed by Bell Laboratories were used in both the monophonic and « binaural » (or stereophonic) recordings. Reportedly, more than 1,000 78 rpm sides were cut in the Academy of Music, during the 1931 and 1932 experimental Philadelphia Orchestra recordings.

Bell Labs had also earlier determined that surface noise on 78 wax recording masters (called the « matrix ») was caused by the graphite which was deposited on the wax surface during the manufacturing process. Later, graphite was adopted. The graphite allowed the surface of the master to become conductive, so it could be electroplated, preliminary to the later steps in producing record « stampers » . This electro-plating technique was the key to permitting creation of multiple versions of « masters » , used in the mass-production of records.

Arthur C. Keller and A. G. Russell devised the approach of processing the wax masters by means of gold sputtering in a vacuum chamber, which laid-down a 1 molecule thickness of gold onto surface of the wax. This conductive layer allowed them to electroplate a copper layer onto the gold surface, thus bypassing the need for the conductive graphite surface. This eliminated the surface noise resulting from the graphite on the surface of the recording.

Pressings of the recordings from these quiet masters were then made using cellulose acetate disks, rather than the typical noisy shellac material of the usual 78 rpm disks of that era.

In December, 1931, the 1st electrical recordings with this improved process were made and the experiments continued throughout the 1931-1932 concert season. The audio spectrum was extended 1st to 9,000 Hertz and, then, to 10,000 Hertz, giving for the 1st time good fidelity in the overtones and treble range of instruments.

Bell Laboratories asked Arthur C. Keller to come-out of retirement, in 1979, to catalogue and assist in transcribing some of the gold sputtered disks still in storage. Keller identified « Stokowski - Philadelphia » recordings from among 600 metal masters at the Bell Laboratories in Murray Hill, New Jersey. Of these, more than 100 were preserved by transcription, done by the legendary remastering engineer Ward Marston. We should add that Arthur C. Keller in his interviews does not give the proper recognition of the contributions of Ward Marston in restoring and, therefore, making available these historic and wonderful recordings.

Ward Marston, Arthur C. Keller and their associates were able to save many of the old metal masters. These masters were then cataloged and transcribed, including some of the stereo masters. Based on Ward Marston and Arthur Keller's work, Bell Telephone issued 2 commemorative albums with some of these transcriptions, in 1979 and 1980 : Bell Telephone BTL-7901 and BTL-8001. As far as we know, all of the CDs and other media which circulate with some of this material come from these Bell LP disks compiled by Arthur C. Keller and Ward Marston, whatever these « knock-off » CDs may claim (or leave unsaid) . The Bell Laboratories disks are the only sources of this pioneering recordings (at least, so far) and we are indebted to Bell Laboratories of 1979-1981, and to Keller and Marston for the superb examples of these important early sound experiments.

Ward Marston's Restoration of the Experimental Bell Labs Recordings

The 1979-1980 restoration project of Ward Marston on these gold-splattered metal masters was a massive and difficult task. Ward Marston's friend and famous restoration colleague Mark Obert-Thorn worked with Ward Marston to restore excerpts of Fritz Reiner recordings with the Philadelphia Orchestra and the Philadelphia Grand Opera Company made on 27, 28 November 1931 (Philadelphia Orchestra) , and 18 February 1932 (Philadelphia Grand Opera) by Bell Laboratories equipment. These were issued by the Fritz Reiner Society, in 1988, and Mark Obert-Thorn wrote a letter to the Society President Stephen C. Hillyer about these restorations at that time :

« When Ward Marston was preparing the 2 Bell Labs LP's of « Stokowski - Philadelphia Orchestra » material, in 1979 and 1980, he taped all the discs recorded by both the Orchestra and the Philadelphia Grand Opera Company.

For the last 8 years (1981-1988) , I've been trying to cajole Ward into making a copy of the Reiner material for me, but he had always begged-off. Finally, on April 1st (Good Friday, appropriately enough, considering some of the repertoire involved) , we got together in his studio and spent an entire day assembling the tapes from the November, 1931, concert discs.

As we got involved in the project, I realized why Ward had been reluctant to undertake the editing of the tapes for so long. Although recorded on 33 1/3 rpm vertical-cut discs which generally played for about 8.5 minutes each, very few were copied straight through onto the tape. At every point which was forte or louder, the recording distorted. This had force Ward to make a stylus change at each such point when recording the original discs. The best of these snippets now had to be painstakingly reassembled into a coherent performance.

Because this concert was one of the 1st Bell Labs recorded in the Academy of Music, the engineers discovered many " bugs " that were still to be worked-out (regarding recording levels) . At one point, for example, in the middle of the " O ! Diese Sonne ! " section of the " Tristan " excerpts, the play-back stylus simply could not track the disc at all. (As a result, 1 bar is missing here, although we tried to devise a solution to keep the music flowing so its lack would not be quite so noticeable.) You will also hear what sounds like one of the mikes being turned-off after a loud passage in the " Parsifal " Act I " Transformation Music ", as well as an occasional cowbell-like sound, caused by the bumping of one of the tubes in the recording apparatus, and some electrical hum.

But while the recordings are not as polished as those Bell Labs would be producing later on in that season, the performances are of such sustained high quality as to make one overlook the imperfections of the sound. I now believe that this " Good Friday Spell " equals the best I've heard, while the Act III " Meistersinger " Prelude is absolutely unrivaled. (How unfortunate and frustrating that neither is complete !) »

This account by Mark Obert-Thorn makes clear the difficulties of the restorations done by Ward Marston, and also whets our appetite for the future possibilities of more from these extraordinary pioneering Bell Laboratories recording sessions.

The 1981 Bell Laboratories LP of 1931 and 1932 Philadelphia Performances

1931 Roman Carnival Overture

Hector Berlioz's « Roman Carnival » Overture was recorded December 5, 1931, in the Academy of Music, without the knowledge of the Orchestra members. The musicians likely did not notice anything unusual, since radio microphones were routinely hanging from the Academy of Music ceiling. Arthur C. Keller had installed his recording equipment in the basement below the Orchestra stage, where the Victor Talking Machine Company electrical recording equipment had also been installed, in 1926. Leopold Stokowski later said, when he heard the « Roman Carnival » recording at the Bell Laboratories, in New York City, that it was the best quality recording he had ever heard.

Arthur C. Keller said that their recorded response in the « Roman Carnival » extended to 13,000 Hertz, the highest frequency response achieved up until that time by Bell Laboratories. The restored recordings were done by the mastering and restoration engineer Marcos Abreu, from the original Bell Labs LP disks and they are both excellent and subtle restorations.

1932 Bell Laboratories Stereophonic Recordings

As well as developing higher-fidelity sound reproduction with expanded frequency range and reduced harmonic distortion, Bell Laboratories also developed and used stereophonic recording technology for the 1st time. In March, 1932, Bell Laboratories recorded the Philadelphia Orchestra in « binaural » or stereophonic sound, by connecting 2 different microphones each to its own cutting stylus, with each moving magnet cutting stylus. The 2 cutting styli were each in its own arm, parallel to the other, but one recording from the outer edge of the wax disk (as was normal) , and the other beginning half-way into the disk. As a result, each stylus would cut half of the 78 rpm disk with a record groove containing a right or a left audio channel. Playback was the reverse process, using 2 play-back styli.

Using this stereophonic equipment, the Bell Laboratories engineers recorded Leopold Stokowski and the Philadelphia Orchestra in a Russian program on March 12, 1932, in the Academy of Music. They recorded the « Poem of Fire » Opus 60 by Alexander Scriabin (1874-1915) and the Mussorgsky-Ravel « Pictures at an Exhibition » in this format. These recordings are the earliest surviving examples of stereophonic recording.

March 1932 : Modest Mussorgsky's « Pictures at an Exhibition »

On March 12, 1932, the Bell Laboratories experimental equipment recorded Leopold Stokowski and the Philadelphia Orchestra performing Maurice Ravel's orchestration of « les Tableaux d'une Exposition » in both their high-fidelity and stereophonic recording technology.

The original composition was written by Modest Mussorgsky in 1874 and were his musical impressions of 10 (or perhaps 11) pictures, or « tableaux » by Mussorgsky's friend, Viktor Hartmann (1834-1873) , shown at a retrospective exhibition of Hartmann's works. Hartmann had died unexpectedly of an aneurysm the year before Mussorgsky wrote «

Pictures at an Exhibition » . Hartmann's death is said to have made a deep impression on Mussorgsky, and Mussorgsky (who also died young, 1839-1881) later recounted that he composed these piano pieces in only 6 weeks.

Conductor Serge Koussevitzky commissioned Maurice Ravel to orchestrate the « Tableaux d'une Exposition » . After Koussevitzky's exclusive period of performance of the transcription ended in the late-1920's, Stokowski performed the Ravel transcription a number of times.

However, Stokowski was not totally satisfied with Ravel's orchestration. He did not commercially record the full Ravel orchestration but, rather, made his own orchestration.

The March 12, 1932, performances of « les Tableaux d'une Exposition » resulted in 4 excerpts from the work which Ward Marston was able to expertly assemble together to provide these satisfying, extended excerpts.

These excerpts have been restored from the Bell Laboratories LP recording by the mastering and restoration engineer Marcos Abreu in an excellent and subtle restoration :

1. The conclusion of the initial Promenade, leading into the full movement of Gnomus, which constitute most of the music of the 1st 2 sections of « Tableaux » . This track is a stereophonic recording.
2. Most of Il vecchio castello (the Old Castle) , missing a few seconds at the beginning and the end. This track is a stereophonic recording.
3. The conclusion of Bydlo (the Polish wooden cart) , the Promenade transition and the complete « Ballet des poussins dans leur coque » (Ballet of the Unhatched Chicks) , and the beginning of Samuel Goldenberg and Schmuyle. The laughter of the audience in this live recording at the end of the « Ballet des poussins » indicates that the audience was not yet familiar with this work. This track is a monophonic recording.
4. All of « la Cabane sur des pattes de poule » (Baba Yaga's Hut on Fowls' Legs) and « la Grande porte de Kiev » (The Great Gate of Kiev) , except perhaps the 1st 2nd of Baba Yaga. Also, Stokowski makes cuts at the conclusion of « la Grande porte de Kiev » . This track is a monophonic recording.

Those who know « les Tableaux d'une Exposition » well will notice that both « les Tuileries » (the 3rd « picture ») and « Limoges, le marché » (the 7th « picture ») are not included in these excerpts. This is because Stokowski did not perform them. He seems to have formed the theory that these 2 pictures were not really intended by Mussorgsky, but rather inserted by Ravel from other music. Stokowski also found Ravel's orchestration, in these 2 cases, too French and not sufficiently dark and Slavic. So, he did not include them when he performed the Ravel orchestration. He also did not include these « tableaux » at all in his own later orchestration of « Tableaux d'une Exposition » .

April 29, 30, 1932 : Performances of Music from Wagner's « Ring des Nibelungen »

On Friday April 29 and Saturday April 30, 1932, Stokowski and the Philadelphia Orchestra gave 2 performances of music from Wagner's « Ring des Nibelungen ». Bell Laboratories recorded excerpts of these concerts in what are likely the best Wagner performances Stokowski made with the Philadelphia Orchestra during the 1930's. These excerpts were from « Die Walküre », « Siegfried », and « Die Götterdämmerung » .

Ward Marston in his notes to the Bell Laboratories LP writes :

« Portions of the Saturday performance were recorded in 2-band stereo and, in every case, these stereo excerpts have been incorporated here - however fleeting in duration they may be. Throughout the 1st side of this record (the " Die Walküre " excerpts and the " Siegfried Forest Murmurs ") , the listener will be aware of a change in sound from monaural into stereo, and back again. This approach was adopted to maintain musical continuity while preserving what stereophonic excerpts survive. »

« Die Walküre » : Wotan's Farewell and Magic Fire Music

As Ward Marston's notes remark, this famous excerpt from « Die Walküre » : Wotan's Farewell and Magic Fire Music, recorded during concerts of 29 and 30 April 1932, are partially in stereo. This dramatic scene from the Finale of the Opera (Act 3) represents the confrontation between Wotan and his daughter Brünnhilde, when he condemns her to mortality and to a magic sleep. However, he relents and surrounds her with a magic fire, so that only the bravest hero (here, the Siegfried motif is heard in the music) will penetrate the ring of fire to save Brünnhilde.

This performance is poignant and magical, as of course it should be. The sound, amazing for this era, and of a « live » performance is yet more striking.

Ward Marston in his notes for the Bell LP states :

« In this recording, a 17 second gap in the Magic Fire Music has been filled from a 1939 recording, with the kind permission of RCA Records, and there is a 90 second gap near the beginning of Wotan's Farewell, which was impossible to fill from any other " Stokowski - Philadelphia " source. »

29, 30 April 1932 : « Siegfried » Forest Murmurs

Concluding the 1st half of the April 29 and 30, 1932 all Wagner concert was the Siegfried Forest Murmurs scene from Act 2 of « Siegfried » when Siegfried is in the woods in front of Fafner's cave. After slaying the dragon, Siegfried's hand touches the dragon's blood, allowing him to understand the song of the birds, who tell him of Brünnhilde. This wonderfully evocative music is played with beauty and sensitivity by Stokowski and the Philadelphians.

29, 30 April 1932 : « Götterdämmerung » Finale

Another beautiful extended excerpt from Wagner's « Ring des Nibelungen » from this concert was the Finale of « Die

Götterdämmerung » . This includes some of the most dramatic music of the « Ring » . It depicts the funeral and the funeral pyre of Siegfried, where Brünnhilde sings of her love for Siegfried. She then rides her steed Grane onto the funeral pyre. The Rhine overflows, Hagen attempts to seize the ring, but the Rhine maidens regain it. In the distance, the sky is filled with fire, and « Walhalla » is revealed consumed in flames. « Walhalla » then collapses with Wotan and the gods seated within. Brünnhilde, through her love for Siegfried has cleansed the world of its corruption. Underlining this transformation, the key of the final music changes from E-flat to D-flat, concluding Wagner's 4 Operas telling the story of the « Ring » .

Incidentally, in this excerpt, there is a very faint audio image of what seems to be an soprano Operatic voice singing faintly in the background at about 6 minutes into these excerpts. This is present on every pressing of the Bell Laboratories 33 rpm long-playing disk I have heard, so I conclude it intruded in some way into the master tape of this excellent transcription of the original 78 rpm master disks. It is noticeable only at elevated volumes, however, and should not detract from the enjoyment these performances provide, more than 75 years after the original live concerts.

29, 30 April 1932 : Die Walküre Ride of the Valkyries

Also from this concert is the famous Ride of the Valkyries from « Die Walküre » . This excerpt is partially in stereo. This has been restored from the Bell Laboratories LP recording by the mastering and restoration engineer Marcos Abreu, in an excellent and subtle restoration.

Arthur C. Keller and Bell Laboratories 45° Stereophonic Grooves

Arthur C. Keller later had the inspiration of a technique to record 2 channels of stereophonic signal in 1 record groove. His idea was to record each channels at 45 degrees from vertical, and 90 degrees from each other. Keller was awarded US patent No. 2,114,471 for this method. Alan Blumlein working for « EMI » , in Britain, also developed this idea but it would seem that Arthur C. Keller and Bell Labs probably were the 1st. This seems yet another example of the many in science and technology of 2 independent minds reaching the same idea or discovery at about the same time.

45 degree

The 45 degree stereophonic recording of 2 channels within 1 record groove was not exploited commercially in the 1930's or 1940's, and Arthur C. Keller's patent eventually lapsed, and seemed to have been forgotten. This solution to stereophonic reproduction seems to have been re-invented in the 1950's by Westrex of Hollywood, California. This Westrex was a later spin-off of Bell Labs technology. Westrex of Hollywood, California used the the 45 degree stereophonic recording system for their Westrex stereo LP long-playing « Stereo-Disks » .

Alan Blumlein

Another early pioneer of stereophonic recording was done at « EMI » in Hayes, Middlesex, United Kingdom, by the

brilliant young scientist Alan Blumlein.

Blumlein had joined the Columbia Graphophone Company in March, 1929, reporting to another great man and engineer, Isaac Schœnberg (in 1962, Sir Isaac Schœnberg) who had become General Manager of Columbia, in 1928. Schœnberg had previously been General Manager of the Marconi Wireless and Telegraph Company.

Schœnberg, who had emigrated from Russia to England, in 1914, hired Blumlein to join him at Columbia « Gramophone ». He assigned Blumlein the job of inventing a new electrical recording process not dependent on the Bell Labs / Western Electric technology and patents. The United Kingdom Columbia company had purchased the failing U.S. Columbia company, in 1924, and had then licensed the Westrex process from Western Electric (who initially licensed only American firms), in early 1925, somewhat before the Victor Talking Machine Company. This Columbia license may have influenced Victor also to license the Western Electric process.

In 1929 and 1930, Blumlein developed a superior disk cutting technology, using moving coil cutting heads, rather than the moving magnet technology of the Western Electric process. Blumlein also developed a moving coil microphone at about this time. Interestingly, Edward Christopher (« E.C. ») Wente of Bell Laboratories had developed a moving coil microphone, in 1928, which received U.S. Patent No. 1,766,473, in 1931. Wente's Western Electric Model 618A of 1931 was nearly flat in response from 30 to 15,000 Hertz, and its low impedance (30 Ohm) allowed long cables without significant signal loss.

These inventions by Blumlein eliminated the royalties paid to Western Electric on each disk using the Westrex process. These inventions are particularly impressive, given that Blumlein was working for the most part alone, with some assistants, whereas E. C. Wente, Joseph P. Maxfield, Henry C. Harrison were working as part of a large Bell Laboratories team. Blumlein, as well as saving « EMI » the Westrex royalty payment, developed a moving coil cutting head which was superior to the Westrex system, since it reduced distortion and increased frequency response, and tended to be more linear in frequency response during the critical step of cutting the wax master.

In 1931, in part because of the effects of the great depression, the « Gramophone Company » (« HMV ») merged with Blumlein's employer, Columbia Gramophone Company (« Columbia ») to form Electric and Musical Industries : « EMI ». In November, 1931, « EMI » also built the famous new recording studios at 3 Abbey Road, in Saint-John's Wood, London, at that time, the largest recording studio in the world.

In 1933, using the stereophonic developments which Blumlein patented (patent issued in June 14, 1933), « EMI » cut a stereophonic disk with 2 channels in 1 groove, 90 degrees apart. Blumlein's 1st recording apparatus is described by A. J. Lodge of « EMI » Labs, in Russell W. Burn's excellent, « The Life and Times of A. D. Blumlein » :

« The stereo wax cutter survives as well. It was made from 2 Western Electric moving-armature units coupled to a single stylus by a lightweight lever system, so that one unit moved the stylus vertically, and the other horizontally. The 1st calibration of the recorder is believed to have been on 12th July 1933. Band-width is reported to have been about 4kHz. It was with this set-up that the well-known " walking " and " talking " records, the 1st complex-cut

stereo records ever, were made some time before 16th December 1933. The signals feeding the 2 cutters were sum, for the lateral cutter, and difference for the vertical. »

This technique was similar to Arthur C. Keller's patent, but slightly different. Keller's patent, written in 1931 and 1932, but not submitted until 1936, taught having both channels cut 45 degrees from vertical, and 90 degrees from each other.

So, Blumlein's pioneering stereo work resulted in the 1st pressing of a stereophonic disk with 2 channels in 1 groove.

It is interesting that Keller had conceived of this 45 degree rotation so that each channel would have potentially similar reproduction, since he found that cutting purely vertical and horizontal grooves having differences in reproduction. In contrast, the 1st « EMI » stereo disk had 1 channel cut horizontally, and the other vertically. This was similar to combining the old « hill and dale » cutting method of companies such as « Pathé » with the horizontal cutting of companies such as « Victor » and « Columbia ». Additionally, Blumlein did later work on 45 degree oriented grooves, which have the advantage of avoiding channel differences arising from factors such as rumble and vibration.

The 2 channels in 1 groove and the 45 degree orientation seems to have been forgotten until the period 1954-1958, when Westrex of Hollywood, California, re-invented the technique. Westrex, a spin-off of Western Electric, was sold to Litton Industries. It prospered for a time in both stereo recording and Hollywood sound systems. Westrex developed the stereo Westrex groove design, re-inventing the 45 degree orientation.

1933 : Long Distance Concert - Philadelphia to Washington

On April 27, 1933, Bell Labs, Harvey Fletcher and Arthur C. Keller also arranged long distance transmission of high quality stereophonic sound across telephone long lines capable of sound transmission up to 10,000 Hz. It is interesting to note that what must have been the 1st telephone transmission of music also involved the Academy of Music. As cited in Gerson's Music in Philadelphia :

« Mister Bocovitz, the renowned pianist, played " Home Sweet Home " and other airs in New York. The audience heard this program via telephone at the Academy of Music in Philadelphia. »

A concert of the Philadelphia Orchestra at the Academy of Music, sponsored by AT&T was captured by 3 microphones spaced across the front of the Orchestra and transmitted via 3 long lines to Constitution Hall, in Washington D.C. , where 3 amplified loudspeakers reproduced the Orchestra sound. The Orchestra was conducted by Alexander Smallens, assistant conductor of the Philadelphia Orchestra, with Leopold Stokowski controlling the sound balance.

(Photo) Leopold Stokowski at the controls in the 1933 Washington D.C. stereo broadcast with Harvey Fletcher observing (looking somewhat unhappy) .

The Washington D.C. broadcast concert was advertised as demonstrating « the recent advances in high-quality telephonic transmission and reproduction of music ». On April 9 and April 10, 1940, Harvey Fletcher and Leopold Stokowski arranged another demonstration of stereo sound in New York's Carnegie Hall with music recorded onto a 3 channel system using sound recorded optically on film with a frequency range of 30 Hz to 15,000 Hz.

...

6 août 1944 : Le chef Oswald Kabasta dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Il s'agit de son ultime concert avec l'Orchestre.

14 août 1944 : Festival de Salzbourg. Le chef Wilhelm Fürtwängler dirige, au « Festspielhaus », la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne.

5-7 septembre 1944 : Le chef Georg-Ludwig Jochum dirige la 2e Symphonie de Bruckner dans une version hybride éditée par Robert Haas (1938), avec le « Bruckner Orchester Linz » (étiquette « Saga », LP : XID 5102/03).

Georg-Ludwig Jochum's recording of the Symphony No. 2 (in the Haas Edition) was recorded by the « Reich » Radio in Vienna, on September 5-7, 1944. It was released after the War on a « Urania » LP (UR-402). Later, the same recording was released by Urania in a pseudo-stereo pressing (US-5243).

(Image) Cover-picture of the original « Urania » mono issue. The later issue of the « Urania » set offered a wonderful wood-cut of Bruckner. I have always been impressed by this picture.

Appeared, also, on the « Saga » label : (LP) XID5102/3

The performance by the Orchestra of Bruckner's home-town has some roughnesses but, in general, seems to me very fine. This is just the sort of spacious playing Bruckner needs. It says on the disc that these recordings were 1st published in 1961 but the fact is that America could buy this Bruckner recording, at least, by 1952. These are not records for the « Hi-Fi » specialists, and no one should expect a full, rich sound from these discs. But the quality, though poor by present-day standards, is quite good enough to allow you to get to know this really splendid music and, after all, these are very cheap discs. (Roger Fiske)

6 septembre 1944 : Arnold Schönberg est mis à la retraite par l'Université de Californie où il enseignait depuis 1936, ce qui le pousse à donner des cours particuliers. En parallèle, il écrit des œuvres qui démontrent son intérêt pour un retour à une forme de tonalité : achèvement de la Seconde « Symphonie de chambre » (« Kammermusik », commencée en 1906, terminée en 1939), composition d'œuvres vocales d'inspiration religieuse juive : « Kol Nidre » en 1938 ; Psaume 130 et Psaume moderne (« moderner Psalm ») en 1950.

7 octobre 1944 : Le chef Wilhelm Fürtwängler dirige, à la « Beethovensaal », la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932), avec l'Orchestre philharmonique de Berlin (étiquettes : « DG »)

445418 ; « Grammofono » 2000 ; « Iron Needle » ; « Music & Arts » ; « Polydor » POCG 2347 ; « SWF » 041) .

« Fürtwängler imprime à la Philharmonie de Berlin des tensions dynamiques et des accélérations vertigineuses. Son sens de l'urgence et de la catastrophe imminente est sans cesse propulsé par des tempos contrastés et des scansion abruptes. Les cuivres de Berlin ont des couleurs menaçantes qui confèrent à son interprétation une atmosphère dramatique violente. La Coda du 1er mouvement est réellement inspirée par le souffle visionnaire de Fürtwängler et le Scherzo, un des plus vifs de la discographie, fascine par le sentiment d'oppression terrifiante qu'il suscite. Cette expérience musicale unique débouche sur un Adagio d'une grandeur et d'une noblesse surhumaines. Malgré la prise de son monophonique (convenable, malgré tout) et quelques fluctuations sur l'orchestre assez secoué par cette force ravageuse, il s'agit là d'un des plus grands disques brucknériens, jamais réalisés. » (Jean-Marie Brohm, Répertoire n° 50, page 14.)

« Lorsque Wilhelm Fürtwängler dirigea son 1er concert à l'âge de 20 ans, à Munich, le programme qu'il choisit était le suivant : de Beethoven , « la Consécration de la maison » , de Fürtwängler lui-même, un Adagio d'une Symphonie qu'il ne termina jamais, et la 9e Symphonie de Bruckner. En dehors de ce que ce programme peut avoir de symbolique, il indique clairement la prédilection de Fürtwängler pour Bruckner. 30 ans plus tard, devenu le président de l'Association allemande des amis d'Anton Bruckner, Fürtwängler attestait :

" L'œuvre de Bruckner a été associée à toute ma carrière artistique. "

L'analyse de l'art de Bruckner que fit Fürtwängler à l'occasion d'un concert de cette association est, en 20 pages, l'une des meilleures que l'on ait jamais consacrées au compositeur. Dans le remarquable essai de Fürtwängler, le témoignage d'une compréhension profonde qui explique une interprétation aujourd'hui encore non surpassée. » (Gérard Gefen, « Fürtwängler, une Biographie par le disque » , édité chez Belfond, 1986.)

11 octobre 1944 : Concert-anniversaire de la mort de Bruckner, à l'église abbatiale de Saint-Florian. Le chef Wilhelm Fürtwängler dirige la 9e Symphonie avec l'Orchestre « Bruckner » de Linz.

The concert was recorded and deposited in what became the Ross/Weiß/Ross (later, « ORF ») archives, and that the transcription still existed, but in poor condition.

This information was reported by a former member of the « Reichs-Bruckner-Orchester » . However, Hanns Kreczi's book chronicling the Orchestra's activities, including recordings made by the Orchestra, does « not » list such a recording. The « ORF » archive actually holds relatively few War-time recordings, since most extant « RRG » tapes, in Vienna, were taken away by the Soviets. For instance, the Bruckner 2nd and 6th Symphonies under Georg-Ludwig Jochum were issued by « Urania » from tapes provided by the East-German Radio, where many of the original « RRG » tapes ended-up. Only a handful of tapes from the 93 documented recordings by the « Bruckner-Orchester » still exist. The post-War Vienna radio station was « BTW Rot-Weiß-Rot » .

Furtwängler dirigea le « Linzer Bruckner Orchester » qu'une seule fois. Son chef principal était Georg-Ludwig Jochum,

l'un des 3 frères Jochum. Avec cet Orchestre et le Chœur « Bruckner » de Linz (dirigé par Günther Ramin) , Hitler voulait produire les programmes musicaux de la « Radio de la Grande Allemagne » . L'Orchestre « Bruckner » de Linz fut aussi appelé l'Orchestre du « Führer » .

De nombreux journaux évoquèrent ce concert. En particulier : le « Oberdonau-Zeitung » , le « Schlesische Zeitung » , le « Brüner Tageblatt » , et le « Königsberger Allgemeine Zeitung » .

Herbert Caspers écrivit dans le « Deutsche Allgemeine Zeitung » :

« À la demande du Docteur Glasmeier, “ Reichsintendant ”, fut jouée par l'Orchestre de la Radio de Linz, dans l'église Baroque de “ Sankt Florian ”, où Bruckner dort de son dernier sommeil sous son cher orgue, la dernière œuvre du Maître, sa 9e Symphonie dans sa version originale. Les plus célèbres chefs allemands sont apparus au pupitre de l'Orchestre de la Radio de la “ Grande Allemagne ”. Cette année, c'est Furtwängler qui joua le chant du cygne de Bruckner dans une interprétation faite de beauté extra-terrestre et de plénitude sonore envahissante. »

Dans une lettre à Max Auer, datée du 22 novembre 1952, Furtwängler écrivit :

« Inoubliable m'est restée l'interprétation de cette œuvre incomparable que j'ai pu jouer dans l'église de “ Sankt Florian ”, au cours des dernières et pires années de cette maudite guerre. »

15 octobre 1944 : Le chef Eugen Jochum dirige à la « Beethoven-Saal » (qui a survécu aux bombardements de l' « Alte Philharmonie ») la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Les profits iront à l'industrie de l'armement.

14, 15 et 16 octobre 1944 : Le chef Wilhelm Fürtwängler dirige, à la « Musikvereinssaal » , la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. En début de programme : l'Ouverture « Léonore » n° 2 de Beethoven.

16 octobre 1944 : Le chef Eugen Jochum dirige à la « Staatsoper » la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin.

17 octobre 1944 : Le chef Wilhelm Fürtwängler dirige, à la « Musikvereinssaal » , la 8e Symphonie de Bruckner (version établie par Fürtwängler sur le texte de Robert Haas et les anciennes versions dont celle de 1892, éditée par Haslinger-Schlesinger-Lienau - coupure mesures 209 à 218 qui étaient ré-introduites par Haas dans l'Adagio et légères ré-orchestrations) avec le Philharmonique de Vienne. Concert public radiodiffusé appelé « Magnetofonkonzert » .
Étiquettes : « EMI Japon » : CE 285757-58 (au diapason et constant) ; DG « Original Masters » : 474 030-2 ; « Double » : 445 415-2 (+ 4e de Stuttgart, 1951) / 431 878-2 ; « Music & Arts » , CD : 764 ; « Grammofofon » , GRM 78696-7 (diapason trop bas et fluctuations) ; « LYS » : 106-107 (hors diapason) ; « Originals » : 854 ; « Magic Talent » : 48067 ; « Musical Concepts » ; « Tahra » .

La technique pose des problèmes pour cet enregistrement :

« On parle de copies russes faites à double vitesse pour expliquer la dégradation de la qualité de son, mais il est certain que la version publiée par DG et copiée par tout le monde sauf « EMI » / Toshiba a (entre autres) des problèmes de vitesse inconstante. Il faut noter que la version DG n'est pas consistante dans son défaut et que l'écart de vitesse varie d'un mouvement sur l'autre (de 1.2 à 1.6 % pour les mouvements I, III et IV, 0.6 % pour le Scherzo) . De plus, la sonorité est plus dure alors que le CD « EMI » a plus de basses et procure un son plus plein et plus naturel à mon goût qui permet d'apprécier davantage l'interprétation. Il y a bien sûr des avis contraires qui ressentent plus de tension dans le transfert DG. Enfin, on n'a pas bien le choix, car le transfert « EMI » n'est disponible qu'au Japon. » (Lionel Tacchini)

« Dans son interprétation de la 8e, Fürtwängler s'en tient comme en 1949 à l'édition de Robert Haas, à laquelle il apporte d'infimes retouches (coupures de 10 mesures dans l'Adagio, quelques dynamiques, un coup de cymbale à la mesure 500 du Finale) . Sa lecture n'est cependant pas uniquement dynamique, elle célèbre la grandeur et surtout la puissance brucknérienne (se référer à la retenue du tempo avant le tutti à 11 min 12 du Finale) . » (Christophe Huss, Répertoire n° 60, page 34, juillet 1993.)

« Comme dans la 9e berlinoise de la même époque, on y retrouve la formidable tension imposée par Fürtwängler au discours brucknérien, son rubato très large capable d'accélération fulgurantes au sein d'un même mouvement, et une violence tragique particulièrement impressionnante dans le Finale qui prend des allures de course à l'abîme. Cette interprétation très dramatique, très éloignée de l'optique défendue par d'autres chefs dans cette Symphonie, est évidemment indispensable. » (Jean-Claude Hulot, Diapason n° 397, page 128, octobre 1993.)

...

De Wilhelm Fürtwängler, il nous reste 4 enregistrements (de qualité inégale) de la 8e Symphonie de Bruckner dans la version de 1890 (« Version mixte ») éditée par Robert Haas (1939) . L'interprétation la plus vivante et la mieux réussie est celle avec le Philharmonique de Vienne, en 1944 ; mais celle du 14 mars 1949 (avec le Philharmonique de Berlin) est plus structurée, plus rationnelle dans sa construction. Celle du lendemain (15 mars) souffre d'une prise de son moyenne et de bruits parasites envahissants. Enfin, celle de 1954 est à éviter : l'interprétation manque de tension et l'acoustique est peu soignée. Cependant, Fürtwängler y utilise la partition de Franz Schalk datant de 1892, au lieu de sa « variante personnelle » basée sur celle de Robert Haas.

...

If I had to choose one Fürtwängler Bruckner performance to live with, it would be this one a Masterpiece of structural shaping, and of marrying moment-to-moment intensity with a sense of overall architecture. Earlier climaxes are powerful, but something is held in reserve for the final Coda, so there is a feeling of having arrived at a destination at the end. I first heard this performance on a set of Unicorn LP's, and then on LP and CD releases by « DG » , « Dante » , and « Music & Arts » . All were plagued by flutter, and by pitching that was sharp. Then Toshiba, a Japanese

« EMI » division, released a 2 CD set that was properly pitched and eliminated most of the flutter, and that was the standard for many years, until Pristine's recent issue, which was a slight, but meaningful, improvement. Now along comes Eduardo Chibas' work, and we have another advance. The difference between this and Pristine's is evident mainly in matters of orchestral timbre and dynamic range. Some, who really favor warmth over everything, might find themselves preferring the Pristine version, and I wouldn't criticize that preference. But neither would I share it. Describing orchestral sound and color with words is tricky but when I made an A-B comparison of Pristine's and Chibas' issues, words like « mushy » or « unfocussed » came to mind regarding Pristine's work. The problem is that sounds more definitive and serious than it is. We're talking a matter of degrees here and not that many degrees. But after hearing both through from beginning to end, one after the other, I do find Chibas' firmer focus, and stronger timpani, bass, and cello presence, along with the somewhat wider dynamic range, to be the preferred version. Chibas also minimizes the flutter better than the others (though he can't eliminate it entirely listen to the Wagner tuben at the end of the slow movement) .

12 décembre 1944 : Le chef Wilhelm Furtwängler dirige la 8e Symphonie de Bruckner avec le Philharmonique de Berlin, à l' « Admiralspalast » (« Gemeindehaus Berlin-Dalhem ») . Le concert est enregistré par la « Sender Freies Berlin » (étiquettes : « Archipel » ; « DGG » : 474030-2 ; « Tahra - Furt » : 1084-1087 ; « Testament ») .

The politicization of the 1st « Gesamtausgabe » intensified toward the end of World War II. As a result of the collapse of the 3rd « Reich » , Robert Haas was removed from his post as chief-editor.

Après la Seconde Guerre mondiale, l'opinion publique penchera en faveur de la dénazification de la musique d'Anton Bruckner. Le compositeur émergera alors comme une sorte de « génie mystique dans le corps d'un simple villageois autrichien au comportement étrange » . Bien que son association avec le 3e « Reich » mit le frein sur une reconnaissance au plan international, les années 1960 et 1970 corrigeront le tir.

1945

12-13 février 1945 : Le chef Robert Heger dirige à la « Beethoven-Saal » (qui a survécu aux bombardements de l' « Alte Philharmonie ») la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Les profits iront à l'industrie de l'armement.

23 février 1945 : Le chef Wilhelm Furtwängler dirige, à la « Stadthausaal » de Winterthur, la 8e Symphonie de Bruckner avec le « Stadtorchester » de l'endroit.

2 concerts étaient prévus avec l'Orchestre de la « Tonhalle » de Zürich (les 20 et 25 février) mais ils furent annulés. Un énorme scandale éclata à cette occasion dans la presse suisse, en particulier dans des journaux tels « Volksrecht » et dura tout le mois ! Ce dernier, par exemple, dans son numéro du 24 février, pose ouvertement la question : « Furtwängler est-il nazi ? » , produisant à cet effet un matériel qualifié d' « authentique » ! Le « Journal de Genève » , francophone, a, dans son numéro 47 des 24/25 février, fort bien résumé la situation de « l'Affaire Furtwängler » :

« L'interdiction, par le Conseil d'État, des 2 concerts que Wilhelm Furtwängler devait donner cette semaine à la " Tonhalle ", a soulevé dans le public une vive émotion. Il semble que, d'une manière générale, on regrette cette mesure, suggérée au Gouvernement par le Conseil-exécutif de la Ville et arrachée à ces 2 autorités par les menaces du Parti du travail et de l'extrême-gauche. Aussi, les protestations n'ont-elles pas tardé. La " Nouvelle Gazette " de Zürich et " die Tat ", organe des indépendants, se sont immédiatement insurgés contre cette immixtion des passions partisans dans la vie de l'esprit, donnant un fâcheux exemple d'intolérance. S'il est un domaine où la Suisse a toujours tenu à rester au-dessus de la mêlée, c'est bien le domaine de l'Art et, tout spécialement, celui de la musique. Il est regrettable que les autorités aient paru céder aux entreprises de démagogues désireux d'exploiter, dans un but évident de surenchère, l'aversion générale et justifiée pour un régime politique étranger. »

1945 : Parution de « La vie et l'œuvre d'Anton Bruckner » de Armand Machabey (1886-1966) . Calmann-Lévy Éditeurs (Édition Balzac) , Paris, 1er janvier 1945. Format moyen (50 grammes à 1 kilogrammes) . Couverture illustrée. Bibliographie (pages 231-232) . Index (« Errata » : page 235) Chronologie. Catalogue des œuvres. Généalogie. 235 pages, photographies, fac-similés, 21,5 cm (7¾ pouces par 9¾ pouces) .

Cet ouvrage minutieux se réfère aux travaux du musicologue Max Auer, et à d'autres sources proches du compositeur. Une biographie situe l'œuvre dans son contexte historique. Analyse de la totalité des Symphonies. Éléments d'analyse pour les autres œuvres, instrumentales et vocales, essentiellement religieuses. Une étude de l'esthétique de Bruckner signale les influences reçues (Beethoven, Wagner, les thèmes populaires) , sa conception de l'instrumentation et l'incidence sur la construction des œuvres.

Le musicologue français Armand Roger Gaston Machabey (Armand Machabey) est né le 7 mai 1886 à Pont-de-Roide (Doubs) et est mort le 31 août 1966 à Paris. Élève de Vincent d'Indy à la « Schola Cantorum » de Paris et d'André Pirro à la Sorbonne, sa thèse « Histoire et évolution des formules musicales du 1er Au XVIe siècle de l'ère chrétienne » (soutenue en 1928) , accordait une place importante à la musique de Guillaume de Machaut dont il fut l'un des spécialistes en publiant la 2e édition complète de la Messe de Notre-Dame, en 1948 (juste après Jacques Chailly) , et en rédigeant, en 1955, une importante monographie en 2 volumes « Guillaume de Machaut, 1300?-1377 : La vie et l'œuvre musical » . Il est aussi l'auteur d'un « Traité de la critique musicale » , et d'un « Traité sur la musicologie » , ainsi que plusieurs biographies de compositeurs dont son Maître Vincent d'Indy, Anton Bruckner, Maurice Ravel et Girolamo Frescobaldi.

The Berlin Philharmonic Orchestra's darkest hour

In January 1945, Wilhelm Furtwängler was conducting in Vienna, and fled from there to Switzerland where he remained until the Battle of Berlin ended in the defeat of the Nazis. The musicians of his Orchestra remained in Berlin during its darkest hour. Here is their story :

On **28th March 1945**, the Russian forces commanded by Marshal Georgy Zhukov were just 20 miles to the east of Berlin. A month previously, Albert Speer had been replaced as Nazi armaments minister after trying to persuade Hitler that defeat was inevitable. Speer now turned his energies to preventing the musicians of his adored Berlin Philharmonic from perishing in the inevitable final battle. « Reich Commissioner » Doctor Josef Goebbels, who was in

charge of the defence of Berlin, had ordered the entire Orchestra to be drafted into the « Volkssturm » , the Home Guard responsible for the final desperate defence of the doomed city. To delay their drafting, Speer sent his liaison officer to remove and destroy the musician's papers while he put in place a plan to save the Orchestra.

During the day, on **28th March**, a convoy of lorries left the besieged city to take many of the Orchestra's scores, pianos, harps, Wagner tubas, and the musician's dress suits south to the relative safety of Plassenburg, near Bayreuth. In the evening, the Orchestra was to give a concert, conducted by Robert Heger, in the « Beethoven-Saal » (next to the « Alte Philharmonie ») , which was miraculously still standing surrounded by ruins. The scheduled programme was Beethoven's « Egmont » Overture, the Brahms Double Concerto, and Richard Strauß' « Tod und Verklärung » . But it had previously been agreed that a change to another programme would be the signal that this was the final concert, and that the musicians were to leave the city after the final work. They were, then, to travel by coach to the Bayreuth area which was about to be taken by American forces, leaving them at a safe distance from the dreaded Soviet Army. The new programme was appropriately the final scene from Richard Wagner's « Die Götterdämmerung » , the Beethoven Violin Concerto played by Gerhard Taschner, and to conclude Anton Bruckner's 4th Symphony, « the Romantic » .

The concert-hall was packed for the 5:00 PM start, despite the danger from air-raids and the absence of any heating. The electricity in Berlin was normally cut-off in the evenings, but Speer had arranged for it to remain connected. The hall was in darkness and illumination came only from the lights on the music stands. There was only one unexpected event in this final evening of music making. As the rapturous applause for the Bruckner Symphony died away, the Orchestra did not leave for southern Germany as arranged. They had voted to remain in the city to face the dreadful final days with the other Berliners. Only Gerhard Taschner left in a car driven by Speer's « chauffeur » , taking with him his wife, 2 children, and the daughter of another musician.

The other brave musicians stayed to face their own « Twilight of the Gods » . As the audience left, they were offered cyanide capsules (suicide pills) from baskets held by children wearing « Hitler-Jugend » (HJ ; or Hitler Youth) uniforms. Unimaginable wickedness and horror ended to the sound of sublime music.

Of the 125,000 Berliners who died in the final battle for their city 6,400 committed suicide. Many of the suicides were women and girls who had been raped by Soviet troops. Over 90,000 women visited doctors and clinics as a result of being raped.

Gerhard Taschner was only 23, in 1945. He had travelled to America before the War, and was said to have been encouraged to stay in Berlin by Wilhelm Furtwängler. After the War, his career continued as soloist, teacher and chamber musician, although it was hampered by the absence of a major recording contract. He is particularly linked with Wolfgang Fortner's Violin Concerto which he premiered in 1947, and went on to champion. Taschner died aged only 54, in 1976.

As for Robert Heger, he continued his career both as conductor and composer after the War. He died in Munich, in 1978.

11 avril 1945 : Le chef Robert Heger dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Le concert rend hommage au Ministre de l'armement, Albert Speer.

13-20 avril 1945 : At the end of WWII, the American troops enter the city of Leipzig. American G.I.'s scouted the deserted « Neues Rathaus » and reported as follow :

« There's some civilian stiffs upstairs. »

In his solid mayoral chair sat City Council (« Volksturm ») Deputy Mayor (« Oberbürgermeister ») Alfred Freiberg, his sightless eyes fixed on the carved ceiling. In armchairs beside him, waxen-faced in death, sat his matronly wife and bespectacled daughter. It was a suicide from cyanide.

In an adjoining room (« Stadtkämmerer ») , City Treasurer « Doktor Kurt Lisso » , member of Nazi Party since 1932, The rigid bodies of 4 « Volkstürmers » sprawled in other offices. 2, it was plain, had sat across a table, sipping brandy until one had drunk enough to pick-up a machine pistol, shoot his comrade and then himself.

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Germany is stricken by a series of unprecedented waves of suicides during the final days of the Nazi regime. The reasons for these waves of suicides are numerous and include the effects of Nazi propaganda, the example of the suicide of Adolf Hitler, victims' attachment to the ideals of the Nazi Party, and a reaction to the loss of the War and, consequently, the anticipated Allied occupation of Nazi Germany.

When it became apparent that the Nazis were about to lose the War, Germany's leaders (including Josef Gœbbels and Adolf Hitler) spoke publicly in favour of suicide as an option. Hitler declared on 30 August 1944 during a military briefing :

« It's only (the fraction) of a second. Then, one is redeemed of everything and finds tranquility and eternal peace. »

In contrast to Imperial Japan, the Nazis refused to surrender and continued to fight on, led by Hitler's vision of only 2 possible outcomes : victory or destruction.

More than 7,000 suicides were reported in Berlin alone, in 1945, though the actual number of suicides that year in the city is thought to be much greater.

See : Christian Goesche. « Suicide in Nazi Germany » , Oxford University Press (2009) .

« Life Magazine » wrote about the suicides :

« In the last days of the War, the overwhelming realization of utter defeat was too much for many Germans. Stripped of the bayonets and bombast which had given them power, they could not face a reckoning with either their

conquerors or their consciences. These found the quickest and surest escape in what Germans call “selbstmord” (self-murder) . »

The Catholic psychiatrist Erich Menninger-Lerchenthal noted the existence of « organised mass suicide on a large-scale which had previously not occurred in the history of Europe. There are suicides which do not have anything to do with mental illness or some moral and intellectual deviance, but predominantly with the continuity of a heavy political defeat and the fear of being held responsible. »

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Peter Porter (1929-2010) was born in Australia and emigrated to the United Kingdom, in 1951. The poem, « May 1945 » (which has to do with the fall of Nazi Germany) was first published in 1972 in a collection entitled, « Preaching to the Converted » . It is also available in his « Collected Poems » in 2 volumes, Oxford University Press, Oxford and Melbourne (1999) .

Relevant passage :

To go with teeth and toes and human soap,
the radio will broadcast Bruckner's 8th
so that good and evil may die in equal hope.

20 avril 1945 : Rear admiral Karl-Jesco von Puttkamer (« Kriegsmarine » adjutant) was ordered by Hitler to leave the « Führerbunker » . On **23 April**, Puttkamer and several others were flown by aircraft to the Obersalzberg. He went to the Berghof to destroy Hitler's papers and personal belongings there.

30 avril 1945 :

14:30 : Sergeant Kantariya of the Red Army places the Red Banner on the 2nd floor of the « Reichstag » .

By 22:50 : It will fly from the roof.

American troops reach Garmisch and intend to billet themselves in a large Villa. Answering their knock, an 80 year old man opens the door and announces, « I am Richard Strauß, the composer of Der Rosenkavalier and Salome. » The officer in charge recognizes Strauß who invites them in and offers them wine and food. The soldiers do not disturb the composer's privacy and proceed to take-over another house.

American forces capture Munich and Turin.

Yugoslav forces enter Trieste battling German defenders.

15:30 : After Mr. and Mrs. Adolf Hitler enter Hitler's room in the Berlin « bunker » and close the door, Eva Braun takes poison. Shortly thereafter, Adolf Hitler shoots himself in the head.

1 May 1945 : Australian and Dutch forces land at Tarakan, Borneo, to little opposition.

British para-troopers drop on « Elephant Point » , near Rangoon (Yangon) .

Germans, on Rhodes, surrender.

Listeners to German radio are told to stand by for an important announcement. This is followed by excerpts from Wagner's « Götterdämmerung » and the slow movement (Adagio) of Anton Bruckner's 7th Symphony (composed for the death of Wagner) . Finally, Admiral Dönitz, speaking from Hamburg, announces the death of Hitler. He also appeals that the fight against Bolshevism be continued. Hans Werner Henze (aged 18) is one of a small group of soldiers in a village near Esbjerg, Denmark, who listens to the broadcast. They light a candle and celebrate surviving the War. In Garmisch, Richard Strauß writes in his diary :

« From 1 May onwards, the most terrible period of human history came to an end, the 12 year reign of bestiality, ignorance, and anti-culture under the greatest criminals, during which Germany's 2,000 years of cultural evolution met its doom and irreplaceable monuments of architecture and works of art were destroyed by a criminal rabble of soldiers. Accursed be technology ! »

After their 6 children receive lethal injections in the « bunker » , German Minister of Propaganda Josef Goebbels and his wife are shot by an SS orderly.

Admiral Karl Dönitz becomes temporary head of State of Germany.

As Yugoslav partisans enter Trieste, British troops from the north and Yugoslavs from the south link at Monfalcone, 15 kilometers northwest of the city.

Italian partisans parade through Milan and lay down their arms before the Allied Military Government.

Admiral Horthy is captured by U.S. troops at Welheim, Bavaria.

Uprisings against the Germans take place in Bohemia and Moravia, followed by German reprisals.

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Adolf Hitler seemingly tainted the art ; he made it dubious. No music was more suspect than the « Führer » 's favourite late-Romantic strains of Richard Wagner, Anton Bruckner, and Richard Strauß, a few bars of which are enough to give Holocaust survivors flash-backs of horror. Conversely, it was thought that no music resisted the Nazi taint more thoroughly than the modernist school that Hitler detested. Thus, did Arnold Schænberg, the inventor of atonality and of 12 tone composition, become a heroic figure in the post-War years ; he had stayed, it seemed, absolutely pure. After 1945, a new morality of music evolved, based on 2 questionable but potent syllogisms : (1) if Hitler liked it, it must be bad ; (2) if Hitler hated it, it must be good. There are many things to be said against this way of thinking, the 1st of which is, « So what ? » . The fact that Hitler loved music says as much about the nature of his crimes as the fact

that he loved dogs. All it really tells us is that he emerged-out of a culture that had already made music a religion. Hitler loved Beethoven because everyone loved Beethoven. The Orchestras of « Auschwitz » and « Theresienstadt » played Beethoven, too, with desperate devotion. The threadbare ranks of the German resistance had as many music-lovers as the entire upper-echelon of the Nazi Party. Hans von Dohnányi, one of those who plotted against Hitler, was the son of the composer Ernst von Dohnányi and the father of the future conductor, Christoph von Dohnányi ; he, too, listened to Beethoven as he dreamed. Roman Polanski's film, « The Pianist » , tells the true story of the Polish-Jewish pianist Wladyslaw Szpilman, who was saved from certain death by an anti-Nazi « Wehrmacht » officer named Wilm Hosenfeld. As Szpilman plays Frederic Chopin's « Ballade » in G Minor for his enemy, each man seems to save the other. What this magnificent movie suggests is that music was in the end a neutral ground - another of the compromised geographies on which the Second World War was fought. Today, younger composers can avail themselves of Wagner and Strauß without any sense that they are treading on forbidden territory. Except, in Germany : there, a deep mistrust of the musical past lingers. After « Auschwitz » , the thinking goes, the comfort of C major is taboo. The entire Classical and Romantic tradition remains roped-off, like a crime scene under investigation. Spending time in Berlin, last fall, I noticed how often Nazism was invoked in artistic matters - not as history but as a negative example for contemporary style. I heard an architectural guide condemn one of the new buildings in « Potsdamer Platz » for having too many right angles and, thereby, reviving a totalitarian aesthetic. Much the same critique extends to new music that uses too many major and minor chords : even a few of these are liable to raise suspicions of neo-Fascist « kitsch » . It is understandable that such extreme attitudes took hold immediately after the War, when Germany felt the need to wipe the slate clean and build anew. But why are they so pervasive 5 decades later ? Why do German composers still fetishize dissonance and make a virtue of the ugly ? This over-weening self-denial has become absurd, and has contributed to the wide-spread perception that German music came to a sudden end with the death of Richard Strauß, in 1949.

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22 octobre 1945 : Le chef Hans Rosbaud dirige la 6e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich.

29 novembre 1945 : Le chef Hermann Abendroth dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 5e concert de la saison.

1946

1946 : Création à Windhaag d'une Association Bruckner (« Brucknerbund ») qui sera en charge du patrimoine musical et de la programmation culturelle en lien avec le célèbre compositeur.

Orchestre symphonique de Bamberg

L'Orchestre symphonique de Bamberg (« Bamberger Symphoniker ») est fondé en 1946.

Ce nouvel ensemble prend la suite de l'ancien Orchestre philharmonique allemand de Prague (1939-1945) , dirigé par

Joseph Keilberth entre 1940 et 1945.

En 2003, il a ajouté à son nom la mention « Bayerischen Staatsphilharmonie » (Philharmonie d'État de Bavière) , étant financé par le « Land » de Bavière.

Chefs permanents

1947-1948 : Hubert Albert.

1948-1950 : Georg Ludwig Jochum.

1950-1968 : Joseph Keilberth.

1968-1973 : Eugen Jochum.

1978-1983 : James Loughran.

1983-1985 : Witold Rowicki.

1985-2000 : Horst Stein.

2000- : Jonathan Nott.

Parmi les chefs-invités, on note Ingo Metzmacher, avec lequel l'Orchestre a réalisé une remarquable intégrale des Symphonies de Karl Amadeus Hartmann.

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The Bamberg Symphony (« Bamberger Symphoniker » ; « Bayerische Staatsphilharmonie ») is a German Orchestra based in Bamberg. The Orchestra was formed in 1946 mainly from German musicians expelled from Czechoslovakia under the Beneš decrees, who had previously been members of the German Philharmonic Orchestra of Prague. The Orchestra received the title of Bavarian State Philharmonic (« Bayerische Staatsphilharmonie ») in 1993. The Orchestra commemorated its 60th anniversary on 16 March 2006.

Since 1993, the home of the Orchestra is the « Konzert- und Kongresshalle » (Concert and Congress Hall) , which has the nickname « Sinfonie an der Regnitz » (Symphony on the Regnitz) . Concerts before 1993 were given at the « Dominikanerbau » . The Orchestra receives financial support from the Free State of Bavaria, the city of Bamberg, Oberfranken district and the district of Bamberg. The government of Bavaria retired the Orchestra's financial debts in 2003.

Joseph Keilberth was the Orchestra's 1st principal conductor. Other principal conductors have included Eugen Jochum, James Loughran and Horst Stein, all of whom also held the title of honorary conductor of the Orchestra. Since January 2000, Jonathan Nott has been principal conductor of the Orchestra. Several years after his 2009 extension of his Bamberg contract to 2012, in August 2011, the Orchestra further extended Nott's contract through the 2015-2016 season. Nott is scheduled to stand-down as the Orchestra's principal conductor after the 2015-2016 season. In September 2015, the Orchestra announced the appointment of Jakub Hrůša as its next principal conductor, effective with the 2016-2017 season, with an initial contract of 5 years, following 5 previous appearances as guest-conductor with the Orchestra. Herbert Blomstedt was named honorary conductor of the Orchestra in March 2006. Robin Ticciati became the Orchestra's principal guest-conductor in the 2010-2011 season.

The Orchestra is associated with the triennial Gustav Mahler Conducting Prize, established during Nott's tenure, and the 1st competition laureate in 2004 was Gustavo Dudamel. The Orchestra has made a number of recordings for « Vox Records » with János Fürst, some of which have been reissued on CD. It also recorded music of Joaquin Turina for « RCA Records » with conductor Antonio de Almeida.

From Prague to Bamberg

It isn't known for certain how Orchestras manage to maintain their sound, despite playing for different conductors and constantly taking new members into their ranks. It would surely be instructive to investigate and pin-point the mysterious factors that underlie distinctive orchestral profiles. It might even throw-up a rather obvious conclusion : namely, that strong oral traditions still operate in this domain of musical life - think, for instance, of a section leader in the 1st violins, still rooted in the Austro-Hungarian performing tradition, handing on knowledge and, especially, musical intuition to younger colleagues.

The Bamberg Symphony Orchestra would make a great experimental subject for anyone setting-out to test the oral transmission hypothesis. Essentially, its roots (as recent research has shown) go back to the Orchestra which, in 1787, premiered Mozart's « Don Giovanni » in Prague's Estates Theatre. A later, Bohemian descendant of that ensemble was the Orchestra of Prague's German Opera ; drawn to the modern and the experimental, it played under Gustav Mahler, was subsequently disbanded, only to enjoy a brief heyday until the end of World War II as the German Philharmonic Orchestra, under the young Joseph Keilberth.

It was again Joseph Keilberth who, from 1950 to 1968, was the 1st Principal Conductor of the Bamberg Symphony, founded in 1946 from a pool including some of those former Prague players, and who kept the Bohemian tradition alive in Franconia's new Orchestra. The last Bamberg Symphony player who originally came from Prague, the violinist Rudolf Hauer, retired in 1980, but today the Orchestra's sound is still characterized by rich strings, warm woodwinds and typically well-blended brass. Similarities to the musical accents of the Czech Philharmonic and Vienna Philharmonic are anything but coincidental.

...

Bamberg in Bavaria is a perfect jewel of a city in the very heart of Europe. A UNESCO World Heritage city, in its 1,000 year history Bamberg has produced stunning architecture, a Holy Roman Emperor, a Pope, and a world-class Orchestra. Admired for its characteristic deep, rich yet brilliant sound, the Bamberg Symphony thrills audiences all over the world from the United States to Japan, performing both the great Classical repertoire and cutting-edge modern and contemporary music. Truly, an extraordinary Orchestra from an extraordinary city.

« Where would Bamberg be without its Orchestra ? » It's no idle question.

Bamberg, UNESCO World Heritage city, built on 7 hills, like Rome, the only German city in which a Pope lies buried, city of cloisters, court-yards and a 1,000 year old cathedral, the religious, political and cultural capital of the Holy Roman Emperor Heinrich II, with 1,500 protected buildings ! Bamberg is Germany's history, in stone ; the Orchestra is a mere stripling by comparison. So where would Bamberg be without it ?

Without its Orchestra, Bamberg would be deprived of something vital, something as basic as the air it breathes. True, Bambergers lived without it for more than a millennium, from 902, when the city was founded, to the founding of the Orchestra in 1946.

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Die Bamberger Symphoniker - Bayerische Staatsphilharmonie sind ein bedeutendes deutsches A-Orchester, das seit seiner Gründung 1946 in Bamberg beheimatet ist.

Das Magazin Cicero zählte die Bamberger Symphoniker in der Ausgabe vom Januar 2014 zu den « Aufsteigern des Jahres » , und die Zeitschrift Focus hatte im Januar 2009 die Bamberger Symphoniker unter den zehn führenden Symphonieorchestern Deutschlands auf Rang 6 gelistet.

Die Neue Zürcher Zeitung schrieb der 2009 erschienenen Aufnahme von Gustav Mahlers Sinfonie Nr. 9, vorgelegt von den Bamberger Symphonikern mit ihrem Chefdirigenten Jonathan Nott, eine Ausnahmestellung unter den Einspielungen dieses Werkes zu. In einem Ranking des französischen Klassik-Magazins « Classica » landete die gleiche CD unter acht ausgewählten Aufnahmen auf dem zweiten Platz. Darüber hinaus wurde die besagte CD-Produktion und andere mit dem MIDEM Classical Award 2010 und dem Internationalen Schallplattenpreis « Toblacher Komponierhäuschen » 2009 ausgezeichnet.

Gegründet wurden die Bamberger Symphoniker 1946 unter den Bedingungen der Nachkriegszeit von Orchestermusikern, die im Zuge der Flüchtlingsbewegungen von Ost nach West und aus deutschen Städten nach Bamberg gelangten. Den « Kern » des Orchesters bildeten ehemalige Mitglieder des Deutschen Philharmonischen Orchesters Prag, das am 1. Mai 1945 unter seinem Generalmusikdirektor Joseph Keilberth, im unmittelbaren zeitlichen Vorfeld des Prager Volksaufstands und des Endes des Zweiten Weltkriegs, sein letztes Konzert gab.

Schon kurz nach Ende des Zweiten Weltkriegs hatte es in Bamberg Bestrebungen für eine Orchestergründung gegeben ;

1946 verdichteten sich die Bemühungen von Anton Hergenröder und Peter Schneider. Nach dem Aufbau des Klangkörpers fand im März 1946 der erste öffentliche Auftritt der Bamberger Symphoniker, damals noch unter dem Namen « Bamberger Tonkünstlerorchester », im Bamberger Zentralsaal statt. Die musikalische Leitung dieses Konzertes lag bei Bertil Wetzelsberger, Generalmusikdirektor der Bayerischen Staatsoper in München. Aufgeführt wurden im Rahmen eines Beethoven-Abends die Leonoren-Ouvertüre Nr. 3, das Violinkonzert mit dem Konzertmeister Otto Büchner als Solist und die Sinfonie Nr. 7. Das Konzert wurde in der Presse als überwältigendes Ereignis gefeiert :

« Einen Klangkörper von solch hohen Qualitäten konnte man dann und wann nur als Gast in Bamberg begrüßen. Ihn nunmehr als “ künstlerisches Eigentum ” ständig hier zu haben, mutet fast wie ein Geschenk der Musen an Ein Orchester von Großstadtrang ist nun den Musikfreunden unserer Stadt überantwortet. Es liegt jetzt an ihnen, sich dieser einzigartigen Tatsache würdig zu erweisen und die Existenz des Orchesters zu sichern. »

Eine entscheidende Persönlichkeit, eine Schlüsselfigur in der Geschichte der Bamberger Symphoniker, war Joseph Keilberth. Als Generalmusikdirektor der Sächsischen Staatsoper in Dresden und Musikalischer Leiter der Berliner Staatsoper dirigierte er am 9. März 1949 sein erstes Konzert der Bamberger Symphoniker. Auf dem Programm standen Werke von Christoph Willibald Gluck, Wolfgang Amadeus Mozart und Ludwig van Beethoven. Aufgrund seiner früheren Tätigkeit als Chefdirigent des Deutschen Philharmonischen Orchesters Prag kannte er bereits einen Großteil der Musiker, die sich in Bamberg zu dem neuen Klangkörper formiert hatten. « Ergreifendes Wiedersehen mit den Pragern. Sehr gutes Orchester » , notierte er in seinem Dirigiertagebuch über das erste von ihm geleitete Konzert, das Signalwirkung für die weitere Entwicklung des Orchesters besaß und entsprechend in der Presse kommentiert wurde :

« Was bei diesem Wiedersehen in den Herzen aufbrach, wurde zum Klang. Die Größe dieser Stunde riß die Bamberger Symphoniker über sich selbst hinaus Mit dem in allen Teilen des Klangkörpers unvergleichlich spielenden Orchester (samt Kœckert-Quartett) teilte sich Joseph Keilberth, sichtlich tief bewegt, in einen Beifall ohne Beispiel. »

Im Januar 1950 trat Joseph Keilberth offiziell das Chefamt in Bamberg an. Seine künstlerische Arbeit, sein Renommee und seine konsequente Programmgestaltung waren von kaum zu überschätzender Bedeutung für die Konsolidierung und nationale wie internationale Profilierung der Bamberger Symphoniker, deren Historie untrennbar mit seinem Namen verbunden ist. Mit ihm knüpfte das Orchester nicht nur an die alte Prager Tradition an, auch die namhaften Gastdirigenten und Solisten, die den Einladungen der Bamberger Symphoniker folgten, belegen den wachsenden Ruhm des Klangkörpers, dessen Ruf rasch auch über Bamberg und Franken hinaus ausstrahlte. Joseph Keilberth hatte seine Position bis zu seinem plötzlichen Tod am 20. Juli 1968 inne.

Nach dem tragischen Ereignis übernahm Eugen Jochum die künstlerische Verantwortung für das Orchester. Über einen Zeitraum von 40 Jahren stand er immer wieder am Pult der Bamberger Symphoniker, dies nicht allein in Deutschland und Europa, sondern und andere auch auf überaus erfolgreichen Japan- und USA-Tourneen.

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31 janvier 1946 : Le chef Günther Ramín dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » ,

accompagné du « Gewandhauschor », dans le « Te Deum » d'Anton Bruckner. Les solistes : Gertrud Birmele, Lotte Wolf-Matthæus, Gert Lutze et Richard Franz Schmidt. Il s'agit du 9e concert de la saison.

21 février 1946 : Le chef Heinz Bongartz dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 5e Symphonie d'Anton Bruckner. Il s'agit du 11e concert de la saison.

Heinz Bongartz

The German conductor and composer Heinz Bongartz was born on 31 July 1894, in Krefeld and died on 5 May 1978 in Dresden. He was the 1st artistic manager of the « Dresdner Philharmonie » under the East German regime.

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Heinz Bongartz (geboren 31. Juli 1894 in Krefeld ; gestorben 5. Mai 1978 in Dresden) war ein deutscher Dirigent und Komponist.

Bongartz studierte von 1908 bis 1914 Musik am Konservatorium seiner Heimatstadt Krefeld sowie bei Elly Ney, Otto Neitzel und Fritz Steinbach. 1919 begann seine berufliche Laufbahn zunächst als Chordirigent ; 1923 bereits wurde er Operndirektor des Stadttheaters Mönchengladbach. 1924 bis 1926 war Bongartz Kapellmeister beim Berliner Sinfonieorchester, anschließend bis 1930 Leiter der Landeskappelle Meiningen, danach bis 1933 Musikalischer Oberleiter in Gotha. 1933 bis 1937 bekleidete er das Amt des I. Staatskapellmeisters in Kassel und war von 1939 bis 1944 Generalmusikdirektor in Saarbrücken. Im Jahr 1941 trat er der NSDAP bei.

Danach widmete sich Bongartz nach Jahren der Tätigkeit als Operndirigent verstärkt dem Konzert und wurde Chefdirigent der Dresdner Philharmonie, der er von 1947 bis 1963 als Chefdirigent vorstand. In der Anfangszeit dieser Jahre war Bongartz Professor für Dirigieren an der Leipziger Musikhochschule (1946 und 1947) . 1969 wurde er Korrespondierendes Mitglied der Deutschen Akademie der Künste in Berlin (Ost) .

Als Dirigent setzte er sich vornehmlich für Werke zeitgenössischer Komponisten (zum Beispiel Paul Hindemith) ein und machte sich vor allem mit seinen Interpretationen der Werke von Johannes Brahms und Anton Bruckner einen Namen. Er hinterließ Einspielungen mit Werken von Beethoven, Brahms, Rachmaninoff, Reger, Hindemith und von Werken zeitgenössischer Komponisten der DDR.

Bongartz war 1950 bis 1952 Mitglied im sächsischen Landtag (SED : Sozialistische Einheitspartei Deutschlands) .

Kompositionen und Einspielungen :

Zwei Suiten für Orchester (1940 und 1949) .

Verwandlungen und Fuge über ein Thema von Mozart (1942) .

Orchesterlieder « Japanischer Frühling » für Sopran und Orchester (1943) .

Burleske und Scherzo (1957) .

Patria o muerte (1961) .

Sinfonie (1964) .

Rembrandt-Suite (1967) .

...

1946 : Le chef Leopold Ludwig dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec l' « Orchester des ehemaligen Städtischen Opernhauses » (« Staatskapelle Berlin ») . Un enregistrement existe.

Leopold Ludwig

The leading Austrian conductor Leopold Ludwig was born on 12 January 1908 in Witkowitz, Ostrava (Czech Republic) , and died on 25 April 1979 in Lüneburg, Germany. Particularly well-known as an Opera conductor, he was also one of the 1st to make Stereo LP recordings of Symphonies of Gustav Mahler.

He learned piano as a boy and continued to study the instrument at the Vienna Conservatory with Emil Pauer. He began his conducting career in the traditional German manner, working himself up through a number of coaching and then conducting positions in provincial Opera Houses in South Germany and in Brno, Czechoslovakia.

He became the Music Director of the Oldenburg « Staatsoper » , in 1936. Frequent guest conducting appearances in Berlin brought him to national attention, leading to his appointment as Principal Conductor of the Vienna « Staatsoper » , in 1939. He became Principal Conductor of the Berlin « Städtische Oper » , in 1943. After the War, he continued in that position until 1951, and also frequently conducted at the Berlin « Staatsoper » .

In 1950, Ludwig was appointed General Music Director of the Hamburg « Staatsoper » , effective 1951. This was the base for his expanding international reputation, and he remained there until 1971. He was an active and effective administrator, and improved its artistic and musical standards. In 1952, he took it on an important Festival visit, to the Edinburgh Festival in the United Kingdom, beginning a practice of taking to major foreign venues and Festivals. Another of the company's most important overseas visits was to the Lincoln Center Festival, in New York, in 1967. He also modernized and broadened the company's repertory.

He also made notable guest conducting appearances. He debuted in the United States at the San Francisco Opera in

1958, frequently returning there through 1968. He led the Glyndebourne (England) Festival Opera's 1st production of Richard Strauß' « Der Rosenkavalier » , in 1959. He championed Paul Hindemith's Opera « Mathis der Maler » in a series of performances in 1967, though a series of cuts he made in it were considered questionable. His 1st appearance with the Metropolitan Opera House, in New York, was in 1970, leading Wagner's « Parsifal » .

He conducted in concerts with many leading Orchestras. With the London Symphony Orchestra, he made a pioneering recording of Mahler's 9th Symphony, and conducted such leading Orchestras as the Amsterdam « Concertgebouw » Orchestra. He was known for his calm platform demeanor and lack of flashiness. He was always praised for his competence and way with balancing orchestral sounds to make outstanding effects, though some detractors sometimes rated him as highly-competent and sometimes less than inspired.

...

At the time of Leopold Ludwig's birth, his home-town Witkowitz, located in Moravia, was a part of the Habsburg Empire. Active as a church organist by the age of 10, he went on to study piano at the Vienna Academy of Music with Emil Paur, between 1927 and 1930, and decided to seek a career as a conductor after hearing a radio broadcast from the 1931 Bayreuth Festival of Furtwängler conducting « Tristan und Isolde » . Having made his conducting debut in the Silesian town of Opava before moving on to Brno (then, the capital of the province of Moravia / Silesia) , he obtained his 1st major appointment in 1936 when he accepted the post of chief conductor of the Oldenburg Opera in Northern Germany. Soon, Ludwig was conducting as a guest in Berlin before moving to Vienna as a permanent conductor at the State Opera, in 1939 ; here, he stayed for 4 years before returning to Germany and to Berlin to take-up a similar position with the « Städtische Oper » (later to become the « Deutsche Oper ») .

Following the collapse of the 3rd « Reich » , Ludwig continued to conduct in Berlin as a guest at both the « Städtische Oper » and the « Staatsoper » ; but the appointment through which he is best-known, as chief conductor of the Hamburg State Opera, commenced in 1950. He stayed with this company until 1971, working closely with its intendant and chief producer Günther Rennert. Under Ludwig's musical leadership the Hamburg company flourished, appearing in 1952 at the Edinburgh Festival, where it presented the 1st performance in Britain of Paul Hindemith's « Mathis der Maler » , and later at Sadler's Wells in London, where its repertoire included the company's famous production of Alban Berg's « Lulu » (which was recorded by « EMI ») . During his time at Hamburg, Ludwig was also active as a guest-conductor internationally : he made his debut with the San Francisco Opera in 1958, and 1st appeared at the Glyndebourne Festival, in 1959, conducting Richard Strauß' « Der Rosenkavalier » that year and the next ; at the 1966 Festival, he led Rennert's stark production of Händel's « Jephtha » . He conducted the Hamburg company when it appeared at the Lincoln Center Festival in New York, in 1967, once again featuring « Mathis der Maler » , and made his Metropolitan Opera debut, in 1970, with Richard Wagner's « Parsifal » . Ludwig had been active as a guest-conductor at the Vienna State Opera from 1963 onwards, and after giving-up the post of chief conductor at Hamburg, he stayed with the company as chief guest-conductor until 1973, serving also as musical adviser to the Basle Symphony Orchestra for the 1969-1970 season.

Ludwig was a fine example of the German « Kapellmeister » in the best sense of the word. In both the Opera House

and the concert-hall, he could be relied upon to deliver fully realized performances, both technically and dramatically. His conducting style was clear and undemonstrative, with quite a wide beat. He conducted a large repertoire and was a notable exponent of contemporary German music, leading the first performances of Ernst Křenek's « Pallas Athene weint » (1955) , Hans Werner Henze's « Der Prinz von Homburg » (1960) and Giselher Klebe's « Figaro lässt sich scheiden » (1963) and « Jacobowsky und der Oberst » (1965) . His gramophone career commenced before World War II with recordings for the « Polydor » and « HMV » labels in which he conducted the Berlin Philharmonic, Berlin « Staatsoper » and Dresden Philharmonic Orchestras in repertoire that consisted predominantly of orchestral items from Operas.

After the War, his name appeared on several « Urania » issues of material that had originated in Berlin, including the baritone Josef Metternich's account of Gustav Mahler's « Lieder eines fahrenden Gesellen » , and von Weber's « Abu Hassan » with Elisabeth Schwarzkopf, Erich Witte and Michaël Bohnen. He was active conducting accompaniments for both the « Deutsche Grammophon » and « Columbia » (United Kingdom) labels ; these included several recordings of Piano Concertos by Liszt, Rachmaninov and Tchaikovsky with the Hungarian pianist Andor Foldes (for « Deutsche Grammophon ») and exceptionally fine readings of Beethoven's Piano Concertos Nos. 4 and 5 with Emil Gilels, as well as excerpts from Wagner's Operas with Hans Hotter and Birgit Nilsson (all for « EMI ») . 2 of his most interesting « Deutsche Grammophon » releases were an early recording of Mahler's Symphony No. 4 with the « Dresden Staatskapelle » and Anny Schlemm, and excerpts from « Mathis der Maler » with Dietrich Fischer-Dieskau and the Berlin « RIAS » Orchestra.

At the dawn of the Stereo era, Ludwig made several notable recordings of major orchestral works for the short-lived « Everest » label. These included another early Mahler recording, of the Symphony No. 9, and Richard Strauß' « Ein Heldenleben » ; as well as popular Symphonies by Dvořák, Mozart and Schubert. He also conducted several records published by the Hamburg-based and American-financed « Miller International » label, and « CBS » published an account of Beethoven's Symphony No. 9 (Choral) with the Berlin Symphony Orchestra. Several broadcasts of complete Opera performances which Ludwig conducted have appeared, for instance of Mozart's « Don Giovanni » , Richard Strauß' « Elektra » , Wagner's « Tannhäuser » and von Weber's « Der Freischütz » , all examples of the weighty repertoire in which he excelled. The « EMI » recording of the unfinished version of Berg's « Lulu » , with Anneliese Rothenberger in the title role and the forces of the Hamburg State Opera, is perhaps his most outstanding monument on record.

...

Leopold Ludwig (geboren 12. Januar 1908 in Witkowitz ; gestorben 25. April 1979 in Lüneburg) war ein deutscher Dirigent.

Ludwig spielte bereits als Kind Klavier und Orgel, studierte dann in Wien das Fach Klavier und Komposition. Seinen ersten Auftritt als Dirigent hatte er 1931 in Troppau ; nach Stationen in Gablonz, Teplitz-Schönau und Oldenburg trat er 1939 eine Stelle als Erster Kapellmeister an der Staatsoper Wien an. Am 20. April 1942 ernannte ihn Adolf Hitler zum Staatskapellmeister. 1943 kam eine Tätigkeit als Dirigent an der Städtischen Oper Berlin hinzu. Während seiner

Berliner Zeit entstand unter anderem 1944 eine Rundfunkaufnahme des Abu Hassan von Carl Maria von Weber.

Nach dem Ende des Zweiten Weltkriegs wurde er im April 1946 von einem britischen Militärgericht zu eineinhalb Jahren Gefängnis mit Bewährung und einer Geldstrafe verurteilt, weil er im Fragebogen seine seit 1937 bestehende Mitgliedschaft in der NSDAP verschwiegen hatte.

Nach einer Tätigkeit als Gastdirigent an der Städtischen Oper Berlin und der Berliner Staatsoper war Ludwig von 1951 bis 1971 Generalmusikdirektor an der Hamburgischen Staatsoper. Sein umfangreiches Repertoire umfasste Werke vom Barock bis zur Moderne, wobei er auch verschiedene Uraufführungen leitete, wie Der Prinz von Homburg von Hans Werner Henze (1960) oder Jacobowsky und der Oberst von Giselher Klebe (1965) .

Ludwig war auch international tätig und gastierte unter anderem 1952 beim Edinburgh Festival. 1959 dirigierte er beim Glydebourne Festival den Rosenkavalier. Ferner gastierte er in Neapel, Buenos Aires, Montevideo und Santiago de Chile. Nach seinem erfolgreichen Hamburger Parsifal 1968 wurde er an die New Yorker Metropolitan Opera berufen, wo er 1970 den Parsifal dirigierte.

Neben seiner Tätigkeit als Operndirigent leitete er Konzerte und spielte verschiedene Schallplatten ein, darunter die 4. und 9. Sinfonie von Gustav Mahler.

1958 wurde Leopold Ludwig in Hamburg mit der Johannes-Brahms-Medaille ausgezeichnet, 1968 verlieh ihm der Hamburger Senat den Titel Professor.

Nach Beendigung seiner Dirigentenlaufbahn lebte Leopold Ludwig im Ruhestand in Lüneburg.

...

7 mars 1946 : Le chef Karl Köhler dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 3e Symphonie d'Anton Bruckner. Il s'agit du 12e concert de la saison.

Karl Köhler

17 mars 1946 : Le chef Bruno Walter dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) , avec l'Orchestre philharmonique de New York. Un enregistrement existe.

Arnold Schönberg has an influential teaching career at UCLA, even counting George Gershwin among his students and friends ; still, he has much difficulty obtaining both recognition from his colleagues and much-needed financial stability. He suffers a « temporary death » in **August 1946**, and composes 2 of his most powerful works after his revival : the String Trio, which he said was specifically meant to depict his « death » , and « A Survivor from Warsaw » , based on a story related to him by an actual survivor of the Nazi extermination policy.

2 août 1946 : Le compositeur Arnold Schönberg faillit mourir d'un arrêt cardiaque à la suite d'une violente crise d'asthme et s'en sort grâce à une injection médicamenteuse.

Arnold Schönberg suffered a nearly fatal heart attack. Shortly afterward, almost as though in reaction, he set to work on the String Trio, Opus 45, composed between **August 20 and September 23**. Commissioned by Harvard University, the String Trio was partially mapped-out prior to the composer's heart attack ; still, Schönberg explained to friends and students that he wrote the work with clear programmatic intent specifically related to his infirmity and recovery. The Trio is filled with extreme contrasts and what appear to be nonsequiturs. Schönberg's one-time pupil Leonard Stein later explained that :

« The many juxtapositions of unlike material within the Trio are reflections of the delirium which the composer suffered during parts of his illness. These unusual juxtapositions also represent the alternate phases of “ pain and suffering ” and “ peace and repose ” that Schönberg experienced. »

In an unpublished essay, Schönberg provided another perspective on the work :

« I began the Trio, of which I have told many people that it is a “ humorous ” representation of my sickness, soon after I was over the worst. »

Schönberg undoubtedly kept these comments private because of his inherent mistrust of program music.

The 12 tone Trio unfolds as a single-movement in 3 sections : the 1st of these functions as an exposition ; the 2nd as a sort of development ; and the last as a shortened recapitulation and Coda. The 1st 2 of these parts are further divided into 2 sections each. Colour and timbre are of the utmost importance in the Trio ; in addition to normal bowing, Schönberg draws upon an extensive palette of playing techniques, including ponticello, pizzicato, harmonics, and col legno.

The harmonic and melodic material are derived from a single primary row and its permutations. After the opening trills, Schönberg immediately sets into relief the extreme registers of the cello and violin. A sudden change in dynamic and tempo announces the 2nd part of the 1st section, which begins with a Wagnerian phrase in the violin, harmonized by the viola and cello. Throughout this lengthy slow passage, numerous attempts to re-establish the opening tempo fail. A change in pulse marks the beginning of the 2nd section, while a canonic passage distinguishes the 2nd part. A new melody, which also re-appears in the Coda, recalls a passage from Act 2 of the composer's Opera, « Moses und Aron » (1930-1932) associated with a woman healed by faith. Schönberg described the recapitulation to Erwin Stein as « the going back and “ reliving ” (the portion of his life portrayed in the 1st section) with the calmness and perspective of good health. »

Beginning note for note like the 1st section, the recapitulation immediately undergoes variation. Schönberg presents some measures that exactly replicate the original while leaving others out entirely, in effect creating a shortened reprise that recalls but does not reproduce earlier events.

...

The String Trio, Opus 45, was commissioned by the music department of Harvard University for a symposium on Musical Criticism in **spring of 1947**. It was premiered by members of the Walden String Quartet at Harvard (in Cambridge, Massachusetts) , on **1 May 1947**. Also contributing new works for the occasion were : Paul Hindemith (« Apparebit Repentina Dies ») ; Gian Francesco Malipiero (« La Terra ») ; Aaron Copland (« In the Beginning ») ; and Bohuslav Martinů (6th String Quartet) . Arnold Schönberg had begun work on the piece already in **June 1946**, but the majority was composed **between 20 August** (i.e. , only 2 and a half weeks after Schönberg suffered a severe heart attack) **and 23 September**. This traumatic episode, which Schönberg survived only through an injection directly into his heart, took its toll on the 71 year old composer, and Schönberg told Thomas Mann (as reported in « Die Entstehung des Doktor Faustus ») that his Trio reflected his physical and psychological suffering during this period. The single-movement work is divided into 5 sections : 3 « parts » and 2 « episodes » . Part 3 begins like Part 1 and recapitulates aspects of the whole work. Thematic development is spread throughout the work. The piece ends with a 12 note statement in the violin in which the basic motifs are presented. The variety of surface details (abrupt dynamic contrasts, expressionistic string effects, variations in tone) stand in contrast to the rigorous serialism that under-girds the work's structure.

...

In a burst of creativity following a near fatal collapse on **2 August 1946**, Arnold Schönberg composed 3 important works in a row : the String Trio ; « A Survivor from Warsaw » ; and « Phantasy » . Although the Trio was written after the collapse, the commission from Arthur Tillman Merritt of Harvard University came earlier ; Schönberg had already begun plans for the piece, in **June 1946**. Musicians and audiences have speculated about the « auto-biographical » nature of this composition, but it is good to know what Arnold Schönberg wrote, in 1949, about what he jokingly called : « my fatality » ...

« I awoke with a terrible pain in my chest. I sprang from the bed and sat-down in my arm-chair. (I must correct this, for I just remembered that it was different : I awoke with an extremely unpleasant feeling, but without a definite pain, but I hurried in spite of it (!) to my armchair.) I became continually worse. We called doctors. I had believed that I had a heart-attack or heart spasm. But Doctor Jones determined that this was not the case and gave me an injection of Dilaudid “ in order to bring the patient at ease ”. It worked very quickly. The pain went away. Then, I must have lost consciousness. For the last thing that I heard was my wife saying “ you take his feet and I will take his shoulders ” and, apparently, they returned me to the bed. I do not know how long I was unconscious. It must have been several hours, for the 1st thing I remember was that a man with coal-black hair was bending over me and making every effort to feed me something. My wife said (to keep me from being alarmed !) : “ This is the doctor ! ” But I remember having been astonished since Doctor Jones had silver-white hair. It was Gene, the male nurse. An enormous person, a former boxer, who could pick me up and put me down again like a sofa cushion. »

The Trio, which Schönberg described to many people as « a “ humorous ” representation of my sickness » , was begun on **20 August**, only 3 weeks after the episode, and was completed on **23 September 1946**. The sketches include the writing and re-writing of the 12 note set on which the piece is based. Schönberg often started in this fashion, but

atypically there is a detailed chart, measure by measure, of the form of the piece. The Trio contains some of the most virtuosic string writing in his entire output, which the composer recognized by providing various ossia in all 3 parts. Thomas Mann, in his account of the origins of « Doctor Faustus », reported a conversation with Schönberg :

« The work was extremely difficult to play, he said, in fact, almost impossible or, at best, only for 3 players of virtuoso rank ; but, on the other hand, the music was very rewarding because of its extraordinary tonal effects. »

The music is deep enough to bear-up to any kind of listening. It can be heard in the context of common practice harmony, as a melodic and textural essay, or as a story which describes a near death experience, an injection to the heart, and Gene, the male nurse.

...

Saison 1946-1947 : Dans le cadre du cycle Bruckner marquant le 50e anniversaire de la mort du compositeur, le chef Hans Rosbaud dirige les versions originales des Symphonies (à l'exception de la 3e) avec l'Orchestre philharmonique de Munich.

5 septembre 1946 : Le chef Herbert Albert dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 1er concert de la saison.

Herbert Albert

Le chef d'orchestre allemand Herbert Albert est né le 26 décembre 1903 à Bad Lausick, en Saxe historique ; et est mort le 15 septembre 1973 à Bad Reichenhall. Il étudie le piano avec Karl Muck, avant d'occuper plusieurs postes de chef à Baden-Baden, Stuttgart et Breslau, dans les années 1930 et 1940. De 1946 à 1948, il est chef-principal du prestigieux Orchestre du « Gewandhaus » de Leipzig. Il termine sa carrière à Graz et à Mannheim.

...

The German conductor Herbert Albert was born on 26 December 1903 in Bad Lausick and died on 15 September 1973 in Bad Reichenhall. After studying with Karl Muck as a pianist, he later held a succession of music-director positions in Baden-Baden, Stuttgart and Breslau, in the 1930's and 1940's. From 1946 to 1948, he was principal conductor of the Leipzig « Gewandhaus » Orchestra. He held further positions in Graz and Mannheim.

...

Herbert Albert (geboren 26. Dezember 1903 in Bad Lausick, Sachsen ; gestorben 15. September 1973 in Bad Reichenhall) war ein deutscher Pianist, Dirigent und Generalmusikdirektor.

Er studierte in Bremen, Hamburg und Leipzig. Nach seiner Ausbildung bei Karl Muck in Hamburg sowie bei Hermann Grabner und Robert Teichmüller in Leipzig debütierte Albert zunächst als Pianist, wandte sich aber schnell der Laufbahn eines Dirigenten zu. 1926 bis 1934 war er nacheinander Kapellmeister in Rudolstadt, Kaiserslautern und

Wiesbaden. 1934 wurde er zum Generalmusikdirektor in Wiesbaden ernannt, wo er die Internationalen Musikfeste einführte. Dann wechselte er als Generalmusikdirektor 1937 an die Staatsoper Stuttgart und 1944 an die Oper Breslau.

Nach dem Krieg war er von 1946 bis 1948 Gewandhauskapellmeister in Leipzig. 1947 dirigierte er dort die Uraufführung der Orchestervariationen über ein Thema von Paganini von Boris Blacher. 1950-1952 wirkte er als Generalmusikdirektor in Graz und 1952-1963 am Nationaltheater Mannheim, dessen Neubau am 13. Januar 1957 mit Carl Maria von Webers « Der Freischütz » unter seiner Leitung eröffnet wurde.

Ab 1963 übernahm Herbert Albert als ausgezeichneter Pianist häufig bei Klavierkonzerten den Solopart und dirigierte das Orchester vom Flügel aus.

...

Herbert Albert wurde am 26. Dezember 1903 in Bad Lausick (Sachsen) geboren, wo sein Vater damals Stadtmusikdirektor war. Als Leiter des von ihm für die Städte Bremerhaven und Wesermünde gegründeten Albert-Orchesters gab dieser seinem Sohn Herbert auch den ersten musikalischen Unterricht. Nach weiteren Studien bei Manfred Gurlitt und Karl Muck kam Albert zum Dirigieren und beobachtete in Leipzig auch Wilhelm Furtwängler bei den Proben.

Als 18jähriger war Albert bereits als Pianist und Kapellmeister in Borkum aufgetreten, dann in Bad Tölz, Rudolstadt, Kaiserslautern, Wiesbaden und schließlich in Baden-Baden, wo er im Sommer 1934 zum Generalmusikdirektor ernannt wurde.

In der musikalischen Welt des In- und Auslandes hat sich Albert einen Namen gemacht, als er dort die 1933 verbotenen Feste für zeitgenössische Musik als Internationale Musikfeste wieder aufleben ließ. Ein besonderes Ereignis dieser Zeit war die Uraufführung von Igor Strawinskis Konzert für zwei Klaviere (mit Strawinski selbst und dessen Sohn Soulima) .

Dezember 1933 : Herbert Albert wird Nachfolger des von den Nationalsozialisten entlassenen jüdischen Generalmusikdirektor's Ernst Mehlich.

1934 : Nach Wiedereröffnung der Spielbank Übernahme des Orchesters unter dem Namen « Sinfonie- und Kurorchester » durch die Bäder- und Kurverwaltung. Formeller Dienstantritt von Herbert Albert.

Im Januar 1937 wurde Albert zum Generalmusikdirektor des Württembergischen Staatstheaters in Stuttgart ernannt.

...

Duits dirigent Herbert Albert geboren 26.12.1903 in Bad Lausick, gestorben 15.09.1973 in Bad Reichenhall.

Herbert Albert a étudié chez Karl Muck à Hambourg et chez Hermann Grabner et Robert Teichmüller à Leipzig. Après son début en tant que pianiste, il s'est consacré à la direction d'orchestre. À partir de 1926, il a occupé diverses fonctions de chef d'orchestre à Rudolstadt, Kaiserslautern et Wiesbaden. En 1934, il est devenu directeur musical à Baden-Baden. Il a commencé ici avec les « Internationales Musikfeste ». En 1937, il a obtenu la même fonction à l'opéra de Stuttgart, sept ans plus tard à l'opéra de Breslau. De 1946 à 1948, il a été chef d'orchestre du Gewandhaus de Leipzig. À partir de 1950, il a été directeur musical général à Graz. En 1952, il a déménagé à Mannheim, où il a exercé la même fonction pendant onze ans au Nationaltheater. À partir de 1963, Herbert Albert, qui était également un excellent pianiste, a poursuivi sa carrière de directeur d'orchestre.

...

3 octobre 1946 : Concert spécial pour souligner le 50^e anniversaire de la mort d'Anton Bruckner, survenue le 11 octobre 1896. Le chef Günther Ramin dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 4^e Symphonie d'Anton Bruckner. Au même programme : le « Christus factus est », le « Locus iste », le « Os justi » et le « Virga Jesse floruit » interprétés par le « Thomaner Chor » toujours sous la direction de Günther Ramin. Il s'agit du 4^e concert de la saison.

6 octobre 1946 : Revival of the « Sunday Afternoon Concerts » by the « Niederösterreichisches Landes-Symphonie-Orchester » (State Symphony Orchestra of Lower-Austria) in the Vienna « Konzerthaus » with a « Bruckner Memorial Concert » .

17 novembre 1946 : Le chef Hans Rosbaud dirige la 3^e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Il s'agit du 3^e concert de la saison (qui débute à 18 heures) , donné à la « Große Aula » de l'Université de Munich (« Ludwig-Maximilians-Universität ») .

21 novembre 1946 : Le chef Herbert Albert dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » , accompagné du « Gewandhauschor » , dans la version originale de la Messe n° 3 en fa mineur (WAB 28) d'Anton Bruckner. Les solistes : Gertrud Birmele, Lotte Wolf-Matthæus, Gert Lutze et Friedrich Hürtel. Il s'agit du 8^e concert de la saison.

1, 2 décembre 1946 : Création à Dresde de la version originale (celle de 1873) de la 3^e Symphonie avec le « Staatskapelle » , sous la direction de Joseph Keilberth.

Joseph Keilberth

Le chef d'orchestre allemand Joseph Keilberth est né le 19 avril 1908 à Karlsruhe et est mort le 20 juillet 1968 à Munich. Il est un spécialiste de Richard Wagner notamment, qu'il dirigea fréquemment au Festival de Bayreuth à partir de 1952. De 1950 à sa mort, il a été à la tête de l'Orchestre symphonique de Bamberg, ville de taille modeste mais dotée d'une des phalanges les plus prestigieuses d'Allemagne. Immensément doué (Sergiu Celibidache l'admirait beaucoup) mais peu enclin aux répétitions, Keilberth a laissé, à l'instar de Hans Knappertsbusch, des enregistrements où le coup de génie voisine avec le laisser-aller le plus consternant, sur un mode cependant plus aimable et souriant que

celui de son illustre aîné. Keilberth est fréquemment apparu en tant que chef-invité au Festival de Salzbourg. Il mourut d'une crise cardiaque, la baguette à la main, en dirigeant « Tristan und Isolde » à Munich. 21 ans plus tard, sur la même estrade, le chef italien Giuseppe Patanè connut le même sort en dirigeant « le Barbier de Séville » .

Joseph Keilberth privilégiait les répertoires mozartien et wagnérien de même que les post-Romantiques allemands comme Anton Bruckner, Richard Strauß, Hans Pfitzner, Max Reger et Paul Hindemith. Sa discographie comprend les Symphonies de Beethoven, Schumann, Brahms, Bruckner (dont la 6e chez Telefunken) , Dvořák ainsi que des œuvres de Mozart et de Pfitzner. Parmi les enregistrements opératiques citons son « Cardillac » de Hindemith.

...

The German conductor Joseph Keilberth was born on April 19, 1908, in Karlsruhe and died on July 20, 1968, in Munich. He specialized in the Opera repertoire. He started his career in the State Theatre of his native city, Karlsruhe. In 1940, he became director of the German Philharmonic Orchestra of Prague. Near the end of World War II, he was appointed principal conductor of the venerable Saxon State Opera Orchestra in Dresden. In 1949, he became chief conductor of the Bamberg Symphony, formed mainly of German musicians expelled from post-War Czechoslovakia under the Beneš decrees. He died in Munich in 1968 after collapsing while conducting Wagner's Opera « Tristan und Isolde » in exactly the same place as Felix Mottl was similarly fatally stricken in 1911. His final recording, a « Meistersinger » , at the Bavarian State Opera, on June 21st, came 1 month before his death.

Keilberth was a regular at Bayreuth in the early 1950's, with complete « Ring » cycles from 1952, 1953, and 1955, as well as a well-regarded recording of « Die Walküre » from 1954 (the whereabouts of rest of the cycle are unclear) in which Martha Mödl, perhaps the greatest Wagnerian actress and tragedian, performs her only recorded « Sieglinde » . He made the 1st stereo recording of Wagner's « Ring Cycle » in 1955, as well as a so-called « 2nd cycle » with Mödl, rather than Astrid Varnay, as « Brünnhilde » . Mödl's accounts of « Brünnhilde » , from the 1953 « Ring » as well as the 1955 « 2nd cycle » , are her only recordings of the role other than Wilhelm Fürtwängler's 1953 Rome « Ring » .

Among his other recordings, his interpretations of Wagner's « Lohengrin » at the 1953 Bayreuth Festival released on « Decca - London » , Weber's « Der Freischütz » made in 1958 for « EMI » , and a « live » set of Richard Strauß's « Arabella » (featuring Lisa Della Casa and Dietrich Fischer-Dieskau) made in 1963 for « DG » are still considered among the best versions. He conducted the TV broadcast German-translation performance of « The Barber of Seville » , featuring Fritz Wunderlich, Hermann Prey, and Hans Hotter. His Haydn 85th Symphony and Brahms 4th Symphony recordings on Telefunken are no less distinguished.

...

Joseph Keilberth was a German conductor active during the mid- 20th Century. His talents developed early : he pursued a general education and musical training in Karlsruhe and, at the age of 17, he joined the Karlsruhe State Theatre as a « répétiteur » (vocal coach : a common starting place for European conductors) . He remained with the

theatre and, 10 years later, he was appointed general music-director. He remained there until 1940, when he was appointed chief conductor of the German Philharmonic Orchestra of Prague. He became chief conductor of the Dresden State Opera in 1945. With a minimum of disruption for de-Nazification (official Allied certification that he was not implicated in Nazi crimes) , he remained in that position until 1950. In 1949, he became chief conductor of the Bamberg Symphony Orchestra, which was in fact a reunion. After the War, the German population of the « Sudetenland » (the German-speaking part of Czechoslovakia) , which had been the excuse for Adolf Hitler's occupation of the country, were returned to Germany and, with them, went the German Philharmonic of Prague, Keilberth's old orchestra, which settled in Bamberg. Causing unwary biographers some confusion, he also became the chief conductor of the Hamburg Philharmonic in 1950. He frequently appeared as a guest-conductor elsewhere in Germany, notably with the Berlin Philharmonic and, beginning in 1952, the Bayreuth Festival, and appeared regularly at the Salzburg and Lucerne Festivals. In 1952, he also led his 1st performance in the Edinburgh Festival with the Hamburg State Opera. He was a favored conductor for the « Ring » and other Operas through 1956. In 1959, he succeeded Ferenc Fricsay at the helm of the Bavarian State Opera, in Munich. There, history repeated itself. Keilberth died after collapsing during a performance of Wagner's « Tristan und Isolde » , just as Felix Mottl (conductor at the same theatre) had done in 1911. Keilberth was very strong in Mozart and in the Wagnerian repertory, and in later German Classics such as Anton Bruckner, Richard Strauß, Hans Pfitzner, Max Reger and Paul Hindemith. His Classic recordings included Hindemith's Opera « Cardillac » .

...

1945 : Title of « Professor » by the Saxon government.

1949 : National Prize of the German Democratic Republic, 1st class.

1956 : Commander's Cross of the Order of the Phoenix (Greece) .

1961 : Bavarian Order of Merit.

1964 : Austrian Cross of Honour for Science and Art, 1st class.

1967 : Culture Prize of « Winterthur » .

1967 : Honorary Conductor of the NHK Symphony Orchestra, Tokyo (as 2nd conductor in the history of the orchestra) .

...

Joseph Keilberth (geboren 19. April 1908 in Karlsruhe ; gestorben 20. Juli 1968 in München) war ein deutscher Konzert- und Operndirigent. Seine Familie stammte aus der Oberpfalz. Der Großvater war Militärmusikmeister (Dirigent) in München, der Vater Solocellist an der Badischen Hofkapelle Karlsruhe. Er ist auf dem Waldfriedhof in Grünwald bei

München beigeetzt.

Joseph Keilberth begann 1925 seine Karriere am Badischen Staatstheater in Karlsruhe, zunächst als Korrepetitor für die Badische Staatskapelle Karlsruhe, ehe er zum Kapellmeister ernannt wurde. 1935 bewarb er sich um den Posten des Generalmusikdirektors in seiner Heimatstadt und setzte sich gegen seinen Mitbewerber Herbert von Karajan durch. Ob er bereits vor der « Machtergreifung » der Nationalsozialisten oder überhaupt dem völkisch gesinnten Kampfbund für deutsche Kultur und später der Nachfolgeorganisation, der Nationalsozialistischen Kulturgemeinde, angehörte, wie Fred K. Prieberg behauptet, ist zweifelhaft, da eine Beitrittserklärung mit der Unterschrift bisher nicht vorliegt. Bei der Bewertung von Dokumenten wäre zudem zu berücksichtigen, daß Keilberth den gleichen Vornamen wie sein Vater führte, zum fraglichen Zeitpunkt unter der gleichen Adresse wohnte und noch dazu am gleichen Theater engagiert war. Gesichert ist hingegen, daß Keilberth bis zum Zeitpunkt des Verbots der Karlsruher Schlaraffengesellschaft noch immer als « Ritter Kla-Mottl der zartbesaitete » Mitglied der « Schlaraffia Carolsuhu » war. Noch im Januar 1939 führte er mit dem Karlsruher Orchester ein Werk Igor Strawinskys auf, der von den Nationalsozialisten als Kulturbolschewist bezeichnet und abgelehnt wurde.

1940 übernahm Keilberth auf Empfehlung Wilhelm Furtwänglers als Generalmusikdirektor das Deutsche Philharmonische Orchester in Prag, das dort schon in der kaiserlich und königlich Monarchie bestanden hatte und nun im sogenannten Reichsprotektorat Böhmen und Mähren weiter existierte. Ein Konzert Keilberths, das in Zusammenhang mit Adolf Hitlers Geburtstag steht, ist nicht bekannt. Er dirigierte das Prager Orchester bei circa 400 Auftritten, Musik von erst durch die Nationalsozialisten geförderten Komponisten fand Eingang in etwa 20 Programme. Da es Keilberth gelang, für den Prager Klangkörper eine Einstufung als « u. k. » (« unabhkömmlich ») zu erreichen, was eine Einberufung von Musikern verhinderte, bestand das Orchester bis in die letzten Tage des Zweiten Weltkriegs fort und konnte noch am 1. Mai 1945 einen Beethoven-Abend in Prag geben. Laut Prieberg war Keilberth von 1942 bis 1945 Landesleiter der Reichsmusikkammer im Reichsprotektorat Böhmen und Mähren. In der Endphase des Zweiten Weltkriegs wurde er im August 1944 in die von Adolf Hitler genehmigte Gottbegnadeten-Liste der wichtigsten Dirigenten aufgenommen, was ihn vor einem Kriegseinsatz, auch an der Heimatfront, bewahrte.

Nach Inhaftierung und Zwangsarbeit wurde Joseph Keilberth mit seiner Familie nach Sachsen abgeschoben und erreichte am 10. Juni 1945 Dresden. Er wurde umgehend zum Oberleiter der Sächsischen Staatskapelle Dresden berufen und eröffnete die Konzertsaison am 16. Juli 1945. Keilberth hatte die Position bis 1949 inne, blieb aber bis 1950 in Dresden. Außerdem wirkte er von 1948 bis 1951 als Leitender Kapellmeister der Staatskapelle Berlin, die zu dieser Zeit im Admiralspalast spielte, da die Lindenoper zerstört war und erst am 4. September 1955 wieder eröffnet wurde.

Ab 1950 bis zu seinem Tod 1968 wirkte Joseph Keilberth als Chefdirigent der Bamberger Symphoniker, die nach dem Zweiten Weltkrieg in Bamberg aus seinem Prager Orchester hervorgegangen waren. Von 1951 bis 1959 amtierte er als Hamburgischer Generalmusikdirektor und Leiter des Philharmonischen Staatsorchesters Hamburg. 1959 wechselte er auf den Posten des Bayerischen Generalmusikdirektors an der Bayerischen Staatsoper in München. Keilberth starb 1968 am Dirigentenpult während einer Festspielaufführung von Richard Wagners Tristan und Isolde im Nationaltheater München. Bis heute war er der einzige Dirigent, der in Bayern zweien der führenden Orchester des Landes gleichzeitig vorstand.

Von 1952 bis 1956 dirigierte Joseph Keilberth insgesamt 56 Vorstellungen bei den Richard-Wagner Festspielen in Bayreuth. 1955 nahm er dort den gesamten Ring des Nibelungen im Auftrag der Firma « Decca » zum ersten Mal als Live-Mitschnitt in Stereo auf. Aus rechtlichen Gründen (inzwischen hatte die Firma « EMI » die Exklusivrechte für Aufnahmen aus Bayreuth erworben) durften diese Aufnahmen nicht veröffentlicht werden. Die Aufnahmen verschwanden im Archiv und wurden erst 2006 zum ersten Mal veröffentlicht. Außerdem trat er ab 1957 bei den Salzburger Festspielen sowie beim Lucerne Festival und den Wiener Festwochen auf. Als ständiger Gast arbeitete er ab 1936 mit den Berliner Philharmonikern und den Münchner Philharmonikern, ab 1943 mit den Wiener Symphonikern, ab 1944 mit den Wiener Philharmonikern, ab 1951 mit dem Musikkollegium Winterthur sowie ab 1965 mit dem NHK Symphony Orchestra Tokyo. Daneben gab es zahlreiche Produktionen und Konzerte beim Bayerischen Rundfunk, dem Westdeutschen Rundfunk in Köln und dem Süddeutschen Rundfunk in Stuttgart.

Joseph Keilberth wurde insbesondere durch seine Mozart-, Beethoven- und Wagner-Interpretationen sowie durch Aufführungen der Werke von Anton Bruckner, Johannes Brahms, Bedřich Smetana, Antonín Dvořák, Max Reger, Richard Strauß, Hans Pfitzner und Paul Hindemith bekannt. Auf zahlreichen Gastspielreisen war er außerordentlich erfolgreich. Er hat mit den namhaftesten Orchestern sowie Gesangs- und Instrumentalsolisten eine beachtliche Zahl von Schallplatten produziert, die eine wichtige Epoche deutscher Musikkultur dokumentieren.

Der Joseph-Keilberth-Saal der Konzerthalle Bamberg ist seit 1993 die neue Heimstatt der Bamberger Symphoniker - Bayerische Staatsphilharmonie. Auch ein Saal im Wohnstift Karlsruhe-Rüppurr ist nach ihm benannt, ebenso eine Grundschule im Norden Münchens. Straßen in Dresden, Grünwald und München tragen ebenfalls den Namen des Dirigenten.

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Manche meinten, als Wilhelm Furtwängler gestorben war, hätte Joseph Keilberth sein Nachfolger werden müssen. Tatsächlich dirigierte Keilberth und nicht Karajan das Gedächtniskonzert der Berliner Philharmoniker für den siebzigjährigen Furtwängler und die Uraufführung seiner nachgelassenen Symphonie. In Furtwänglers angestammtem Bereich, das heißt mit der Darstellung Beethovens, legitimierte sich Keilberth schon, als er während der dreißiger Jahre zum erstenmal als Gast aus Karlsruhe in der Berliner Philharmonie erschien. Zwar war der neue Klang einer jüngeren Generation damals so wenig zu überhören wie heute, wenn Keilberth in Bayreuth Richard Wagners Musik dirigierte. Aber die männliche Kraft, die Frische und Bewegtheit, mit der dieser Musiker die Form und nicht eine Deutung hinstellte, das hatte von Anfang an auch eine echte Beziehung zum Geist der großen Tradition. So ist es nicht verwunderlich, daß Keilberth heute in seinen Hamburger Philharmonischen Konzerten konsequent einen bestimmten Programmteil jener « Zwischengeneration » einräumt, der sich der hamburgische Generalmusikdirektor innerlich verbunden fühlt : Max Reger, Gustav Mahler, Hans Pfitzner, Richard Strauß.

Keilberth ist ebenso alt wie Herbert von Karajan. Sie wurden 1908 geboren. Doch an Keilberths Nam' und Art haftet gar nichts Sensationelles. Vom Weltpodium Bayreuth aus, wo er die Hauptlast der musikalischen Leitung trägt, dringt sein Ruhm in aller Herren Länder. Indessen steht der breitschultrige Mann selbst, ein junges, frisches Gesicht unter weißmeliertem Haar, irgendwo abseits mit einem Bekannten im Gespräch, von niemandem bemerkt, während als Stars

der Pausen-Publicity die Begum und die Sänger umringt werden. Wer Keilberths Neigungen kennt, der weiß, daß ein Zufluchtsort für ihn seine Bibliothek ist, daß Schopenhauer und Thomas Mann dort seine bevorzugten Gesellschafter sind.

Dieses innere Wesensbild tritt mit zunehmenden Jahren auch als Erscheinungsbild hervor. Anfangs machte Keilberth eher den Eindruck eines vorwiegend musikantischen, vitalen, fast vierschrotigen Mannes. Mit drei Sprüngen vollzog sich sein Aufstieg. In Karlsruhe, seiner Vaterstadt, begann Joseph Keilberth mit 17 Jahren als Korrepetitor am Badischen Staatstheater. Mit 27 wurde er Generalmusikdirektor dieses Instituts, mit 37 musikalischer Oberleiter der Dresdener Staatsoper. Das war allerdings im Jahre 1945, als das zerstörte Dresden von den Russen besetzt war. Dazwischen lag Prag. 1940 hatte Keilberth den Auftrag erhalten, ein Deutsches Philharmonisches Orchester in Prag zu gründen und zu leiten - eine heikle Aufgabe. Dieser junge, künstlerische Repräsentationskörper des Deutschtums hatte (von der politischen Hypothek ganz abgesehen) die Konkurrenz der berühmten Tschechischen Philharmonie unter Václav Talich abzuhalten. Hier konnte sich nur ein Vollblutmusiker und ein Kämpfer wie Keilberth behaupten. Bei Kriegsende müssen seine persönlichen Erlebnisse dann entsetzlich gewesen sein. Daß mit 37 Jahren sein Haar ergraute, führt Keilberth auf jene Ereignisse zurück. Als sich noch im Jahre des Zusammenbruchs die Dresdener Opernleitung und daneben regelmäßige Gastspiele an der Ostberliner Oper als Brücke des Entkommens anboten, dürfte sich Keilberth keiner Täuschung mehr hingeeben haben. Den « Nationalpreis » der Sowjetzone, mit dem er dekoriert wurde, gab er sofort an die Dresdner Staatskapelle weiter - ein für die Machthaber peinlicher Präzedenzfall, der sofort für die Zukunft unterbunden wurde. 1951 nahm Joseph Keilberth dann den Ruf nach Hamburg als Leiter des Philharmonischen Staatsorchesters und seiner Symphoniekonzerte an.

Aus der Prager Saat ist aber doch noch eine deutsche Frucht gereift. Als « Bamberger Symphoniker » sammelten sich die Reste von Keilberths Prager Orchester in Franken. Es komplettierte sich zu einem hervorragenden Konzertorchester. Keilberth übernahm neben seiner Hamburger Tätigkeit wieder die Oberleitung und führte dieses inzwischen international renommierte Ensemble bis nach Amerika. So ist Keilberth, auch darin Furtwängler vergleichbar, hauptamtlich zum Konzertdirigenten geworden, ist die Oper in Bayreuth und mit den Münchner Festspielen an den allerdings bedeutungsvollen Rand seiner Tätigkeit gerückt. Günther Rennert sicherte sich neuerdings die außerordentliche Potenz des Operndirigenten Keilberth wenigstens mit einem Gastvertrag für die Hamburgische Staatsoper. Als Keilberth in diesem Rahmen Mozarts « Così fan tutte » einstudiert hatte, da spürten beglückt auch in Hamburg Sänger und Hörer : Fast noch mehr als im Spiel mit den Instrumenten blüht Keilberth auf, gibt er Letztes beispielhaft in der Führung menschlicher Stimmen.

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9. März 1949 : Joseph Keilberth als Gastdirigent bei den Bamberger Symphoniker.

Bamberg wurde für viele Flüchtlinge und Vertriebene aus dem Osten, aber auch für Fliehende aus den zerbombten westdeutschen Städten eine neue Heimat. Für eine Vielzahl von Musikern des ehemaligen Deutschen Philharmonischen Orchesters Prag, aber auch anderen vertriebenen oder geflohenen Künstlern bot Bamberg eine Zukunft, da man sich dort, angeregt durch Doktor Etzel (Mitglied des Bamberger Bürgerkomitees) um die Einrichtung eines Orchesters

bemühte. Sein Debüt (einen Beethoven-Abend) gab das Bamberger Tonkünstlerorchester am 16. März 1946 unter Leitung von Bertil Wetzelsberger. Mit Hans Knappertsbusch am Dirigentenpult erreichte das Ensemble, das inzwischen in Joseph Keilberth Bamberger Symphoniker Am Ende dieses Konzertabends stand die Eroica von Ludwig van Beethoven, das Stück, mit dem die Arbeit von Keilberth und dem Deutschen Philharmoniker Orchester vier Jahre zuvor geendet hatte. umbenannt worden war, bereits zwischen 1947 und 1949 erste große Erfolge. Als Josef Keilberth für ein Gastdirigat gewonnen werden konnte, waren der ehemalige Dirigent und große Teile des Deutschen Philharmonischen Orchesters in Prag wiedervereint, denn es war Joseph Keilberth gewesen, der am 5. Mai 1945 eine für diesen Tag angesetzte Orchesterprobe wegen antideutscher Ausschreitungen in Prag absagen hatte müssen und damit die Auflösung des Ensembles eingeleitet hatte. Kurze Zeit nach seinem Gastauftritt konnte Joseph Keilberth am 27. Januar 1950 als Chefdirigent der Bamberger Symphoniker verpflichtet werden. 1950 erhielt das Ensemble seinen ersten eigenen Konzertraum : die ehemalige Dominikanerkirche, die Symphoniker für 43 Jahre (bis zur Einweihung der Sinfonie an der Regnitz) nutzten.

Bis zu 120 Konzerte in rund 70 Städten pro Jahr gehören heute zum Alltag des Orchesters. Werke von bis zu 45 Komponisten zählen dabei zum Repertoire. Dazu kommen jährlich etwa 40 Tage Rundfunk- und Schallplattenaufnahmen mit weiteren oft zeitgenössischen Werken. Eine Besonderheit im Tourneekalender stellte 1991 eine Konzertreise nach Prag dar. Zum erstenmal konnte das Orchester an den Ort seines musikalischen Ursprungs zurückkehren und obwohl zu dieser Zeit keiner der „Prager“ mehr aktiv im Ensemble wirkte, begleiteten viele als Pensionäre die Bamberger Symphoniker.

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1935 : Theater Gernsbach - Badische Staatskapelle Karlsruhe.

1941 : Rudolfinum Prag - Deutsches Philharmonisches Orchester Prag.

1945 : Titel Professor durch die Sächsische Regierung.

1946 : Tonhalle Dresden (später Kleines Haus) - Sächsische Staatskapelle Dresden.

1948 : Großes Haus Dresden (Dresdner Schauspielhaus) - Sächsische Staatskapelle Dresden.

1949 : Nationalpreis I. Klasse der DDR.

1956 : Komturkreuz des griechischen Phönixordens.

1961 : Bayerischer Verdienstorden.

1961 : Theatersaal der Rudolf-Steiner-Schule München (Theater an der Leopoldstraße) - Bayerisches Staatsorchester.

1963 : Nationaltheater München - Bayerisches Staatsorchester.

1964 : Österreichisches Ehrenkreuz für Wissenschaft und Kunst I. Klasse.

1967 : Dom Würzburg - Bamberger Symphoniker.

1967 : Kulturpreis der Stadt Winterthur.

1967 : Ehrendirigent des NHK Symphony Orchestra Tokyo (als zweiter Dirigent in der Geschichte des Orchesters) .

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Diskografie (Auswahl, alphabetisch nach Komponisten) :

Beethoven : Sinfonie Nr. 1 (Bamberger Symphoniker / 3. - 5. Juli 1958 / Telefunken SLT 43007) .

Beethoven : Sinfonie Nr. 2 (Bamberger Symphoniker / 1. - 3. Juli 1958 / Telefunken SLT 43049 & NHKO / 1968 live in Tokio) .

Beethoven : Sinfonie Nr. 3 (Philharmonisches Staatsorchester Hamburg / 27. September bis 3. Oktober 1956 / Telefunken SLT 43001 & Bamberger Symphoniker / 1968 live in Tokio) .

Beethoven : Sinfonie Nr. 4 (Philharmonisches Staatsorchester Hamburg / 30. September bis 3. Oktober 1959 / Telefunken SLT 43052 & Bamberger Symphoniker / 1968 live in Tokio) .

Beethoven : Sinfonie Nr. 5 (Philharmonisches Staatsorchester Hamburg / 6. - 7. Januar 1953 / Telefunken LSK 7021 & Philharmonisches Staatsorchester Hamburg / 28. Januar bis 5. Februar 1958 / Telefunken SLT 43002) .

Beethoven : Sinfonie Nr. 6 (Bamberger Symphoniker / 8. - 10. Juli 1960 / Telefunken SLT 43050) .

Beethoven : Sinfonie Nr. 7 (Berliner Philharmoniker / 27. - 29. Oktober 1959 / Telefunken SLT 43040 & Sinfonie-Orchester des Bayerischen Rundfunks / 5. Mai 1967 / Orfeo) .

Beethoven : Sinfonie Nr. 8 (Philharmonisches Staatsorchester Hamburg / 6. Oktober 1958 / Telefunken SLT 43007 & Symphonieorchester des Bayerischen Rundfunks / 5. Mai 1967 live im Herkulesaal München / Orfeo & NHKO / 1. Mai 1967 live in Tokio) .

Beethoven : Sinfonie Nr. 9 (NHK-Sinfonieorchester / Ito / Kurimoto / Mori / Ohashi / 1965 live in Tokio) .

Brahms : Sinfonie Nr. 1 (Berliner Philharmoniker / 8. März 1951 / Telefunken LSK 7008 & NHK-Sinfonieorchester /

1968 live in Tokio) .

Brahms : Sinfonie Nr. 2 (Berliner Philharmoniker / 6. Februar 1962 / Telefunken SLT 43065 & Symphonieorchester des Bayerischen Rundfunks / 8. Dezember 1966 live im Herkulesaal München) .

Brahms : Sinfonie Nr. 3 (Philharmonisches Staatsorchester Hamburg / 6. Februar 1951 / Telefunken LSK 7020 & Bamberger Symphoniker / 8. - 9. Juli 1963 / Telefunken NT 846) .

Brahms : Sinfonie Nr. 4 (Philharmonisches Staatsorchester Hamburg / 21. - 25. April 1960 / Telefunken SLT 43042 & Bamberger Symphoniker / 20. Mai 1968 live in Tokio) .

Bruckner : Sinfonie Nr. 4 (NHK-Sinfonieorchester / 1968 live in Tokio) .

Bruckner : Sinfonie Nr. 6 (Berliner Philharmoniker / 10. - 14. März 1963 / Telefunken) .

Bruckner : Sinfonie Nr. 7 (NHK-Sinfonieorchester / 1968 live in Tokio) .

Bruckner : Sinfonie Nr. 9 (Philharmonisches Staatsorchester Hamburg / 31. Oktober bis 3. November 1956 Telefunken) .

Fürtwängler : Sinfonie Nr. 3 (Berliner Philharmoniker / 1956) .

Händel : Concerto grosso in B-Dur, Opus 3-2 (NHK-Sinfonieorchester / 1968 live in Tokio) .

Haydn : Symphonien Nr. 85 « la Reine » & Nr. 101 « Die Uhr » (Bamberger Symphoniker / 8. - 11. Juli 1957 / Telefunken SLT 43015) .

Hindemith : Cardillac (Gesamtaufnahme / Kölner Rundfunk-Sinfonieorchester / Kölner Rundfunkchor / Fischer-Dieskau / Kirschstein / Grobe / Kohn / Söderström / 14. - 19. Juni 1968 / Deutsche Grammophon Gesellschaft 2707042) .

Mahler : Das Lied von der Erde (Bamberger Symphoniker / Fischer-Dieskau / Wunderlich / 1964) .

Marschner : Hans Heiling (Gesamtaufnahme / WDR-Sinfonieorchester / Franzen / Plumacher / Prey / Synek / Kirschstein / Hering / Meister / 1966 live in Köln) .

Mozart : Die Zauberflöte (Gesamtaufnahme / WDR Sinfonieorchester / Greindl / Schock / Hotter / Lipp / Sert / Kunz / 1954) .

Mozart : Die Zauberflöte (Wiener Philharmoniker / Chor der Wiener Staatsoper / Wunderlich / Frick / Wächter / Köth / Berry / 1960 Salzburger Festspiele) .

Mozart : Serenade in G-Dur KV 525 « Eine kleine Nachtmusik » (Bamberger Symphoniker / 21. Juli 1959 / Telefunken SLT 43068) .

Mozart : Sinfonie Nr. 17 in G-Dur, KV 129 (Bamberger Symphoniker / 1968) .

Mozart : Sinfonie Nr. 28, KV 200 (Bamberger Symphoniker / 23.–25. Juli 1962 / Telefunken SLT 43068) .

Mozart : Sinfonie Nr. 35 « Haffner » , KV 385 (Bamberger Symphoniker / 10. Juli 1963 / Telefunken SLT 43084) .

Mozart : Sinfonie Nr. 36 « Linzer » , KV 425 (Bamberger Symphoniker / 11. Juli 1963 / Telefunken SLT 43084) .

Mozart : Sinfonie Nr. 38 « Prager » , KV 504 (Bamberger Symphoniker / 2. November 1955 / Telefunken SLT 43012) .

Mozart : Sinfonie Nr. 39 , KV 543 (Bamberger Symphoniker / 2. November 1955 / Telefunken SLT 43012) .

Mozart : Sinfonie Nr. 40 in G-Moll, KV 550 (Bamberger Symphoniker / 18. - 19. Juli 1959 / Telefunken SLT 43038 & Symphonieorchester des Bayerischen Rundfunks / 8. Dezember 1966) .

Mozart : Sinfonie Nr. 41 in C-Dur « Jupiter » , KV 551 (Bamberger Symphoniker / 19. - 20. Juli 1959 / Telefunken SLT 43038 & NHK-Sinfonieorchester / 1968 live in Tokio) .

Pfitzner : Von deutscher Seele (Gesamtaufnahme / Symphonieorchester und Chor des Bayerischen Rundfunks / Giebel / Töpfer / Wunderlich / Wiener / 9. Dezember 1965 / Deutsche Grammophon Gesellschaft 139 157-58) .

Reger : Variationen und Fuge über ein Thema von J. A. Hiller, Opus 100 (Philharmonisches Staatsorchester Hamburg / 29. - 31. März 1955 / Telefunken SLT 43064) .

Reger : Variationen und Fuge über ein Thema von Mozart, Opus 132 (Bamberger Symphoniker / 23. - 25. Juli 1962 / Telefunken SLT 43067) .

Reger : Ballettsuite für Orchester, Opus 130 (Bamberger Symphoniker / 24. - 25. Juli 1962 Telefunken SLT 43067) .

Rossini : Der Barbier von Sevilla (Gesamtaufnahme / Chor und Orchester der Bayerischen Staatsoper / Wunderlich / Prey / Hotter / Köth / Proebstl / 1959) .

Schubert : Sinfonie Nr. 8 (Nr. 7) in H-Moll « Unvollendete » (Bamberger Symphoniker / 7. Juli 1960 / Telefunken STW 30232) .

Schumann : Konzert für Klavier und Orchester (Anni Fischer / WDR Sinfonieorchester / 28. April 1958) .

Smetana : Die Moldau (Bamberger Symphoniker / 20. - 1. Juli 1961 / Telefunken STW 30237) .

Smetana : Aus Böhmens Hain und Flur (Bamberger Symphoniker / 20. - 21. Juli 1961 / Telefunken STW 30237) .

Strauß : Till Eulenspiegels lustige Streiche (Bamberger Symphoniker / 1968 live in Tokio) .

Strauß : Der Rosenkavalier (Gesamtaufnahme / Orchester der Bayerischen Staatsoper / Watson / Böhme / Töpfer / Wiener / Köth / Waas / Stolze / 1965 live in München) .

Strauß : Salome (Gesamtaufnahme / Orchester der Bayerischen Staatsoper / Barth / Borkh / Fehenberger / Hotter / Lorenz / 1951 live in München) .

Wagner : Tristan und Isolde (Gesamtaufnahme / Chor und Orchester der Bayerischen Staatsoper / Bjoner / Uhl / Töpfer / Wiener / Frick / 1965) .

Wagner : Die Meistersinger von Nürnberg (Gesamtaufnahme / Wiener / Hotter / Thaw / Hoppe / Kusche / Metternich / Chor und Orchester der Bayerischen Staatsoper / 1963) .

Wagner : Der Ring des Nibelungen (Live aus Bayreuth / 1955) erste Stereo-Gesamtaufnahme von « Decca » ! / Lag 50 Jahre unveröffentlicht im Archiv / erstmals erschienen bei TESTAMENT 2006.

Weber : Der Freischütz (Gesamtaufnahme / Berliner Philharmoniker / Grümmer / Otto / Schock / Kohn / Prey / Wiemann / Frick / 23. April bis 14. September 1958 / « EMI » HMV ASD 319-321) .

Le « RIAS Symphonie Orchester »

L'Orchestre symphonique allemand de Berlin ou « Deutsches Symphonie-Orchester Berlin » (DSO-Berlin) fut créé en 1946.

Le « DSO-Berlin » est l'un des 9 Orchestres de Berlin. Il présente la particularité d'avoir déjà changé plusieurs fois de nom dans sa relativement courte existence en raison de l'histoire de son pays et de sa ville. Ces précisions sont importantes pour l'identification de l'Orchestre.

En 1946, Berlin est occupé par 4 puissances étrangères qui se partagent la ville en autant de secteurs. Les États-Unis dotent leur secteur d'une station de radio (« Rundfunk im amerikanischen Sektor », ou « RIAS »), elle-même dotée d'un Orchestre, qui prend donc le nom de « RIAS-Symphonie-Orchester ». Son 1er chef principal est le Hongrois Ferenc Fricsay, de 1948 à son décès en 1963 - avec une interruption de 1954 à 1959.

Avec la partition de l'Allemagne, les 3 secteurs des pays alliés sont réunis pour former Berlin-Ouest. Le secteur américain n'existant plus en tant que tel, l'Orchestre est renommé, en 1956, « Radio-Symphonie-Orchester Berlin »

(RSO-Berlin) . Pendant ce temps, l'autre Orchestre radio-symphonique, le « Rundfunk-Sinfonieorchester Berlin » (fondé en 1923) , appartient à Berlin-Est, donc à la République Démocratique Allemande.

Après la réunification de l'Allemagne et de Berlin, l'Orchestre change une nouvelle fois de nom, pour éviter l'homonymie avec l'autre « RSO » . C'est en 1993 qu'il devient le « DSO-Berlin » , le « Rundfunk-Sinfonieorchester » , plus ancien, gardant son nom.

Chefs principaux :

Ingo Metzmacher (2007-2010) .

Kent Nagano (2000-2006) .

Vladimir Ashkenazy (1989-1999) .

Riccardo Chailly (1982-1989) .

Lorin Maazel (1964-1975) .

Ferenc Fricsay (1959-1963) .

Ferenc Fricsay (1948-1954) .

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The « Deutsches Symphonie-Orchester Berlin » is an Orchestra based in Berlin, Germany. It was founded in 1946 by American occupation forces as the « RIAS-Symphonie-Orchester » (« RIAS » being an acronym for « Rundfunk im amerikanischen Sektor » : Radio In the American Sector) . It was also known as the « American Sector Symphony Orchestra » . In 1956, the Radio Orchestra was renamed the « Berlin Radio Symphony Orchestra » (« Radio-Symphonie-Orchester Berlin ») . In 1993, the Orchestra took on its present name. The Orchestra's 1st principal conductor was Ferenc Fricsay.

Between the chief conductorships of Lorin Maazel and Riccardo Chailly, the Orchestra did not have a single chief conductor. The major conductors who worked with the Orchestra during this period, from 1976 to 1982, were Erich Leinsdorf, Eugen Jochum, Gerd Albrecht, Gennady Rozhdestvensky and Neville Marriner. The Orchestra returned to having a single chief conductor in 1982 with Riccardo Chailly. Ingo Metzmacher became principal conductor as of the 2007-2008 season, with an original initial contract was until 2011. However, after reports of disputes over financing and a threatened reduction in the size of the Orchestra, in March 2009, Metzmacher announced his early resignation from the « DSO-Berlin » principal conductorship as of the summer of 2010. His final concerts as the Orchestra's principal conductor were in June 2010, in Berlin ; and in August 2010, at « The Proms » .

The « DSO-Berlin » has recorded commercially for several labels, including « Harmonia Mundi » .

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The « Deutsches Symphonie-Orchester Berlin » (DSO-Berlin) is one of the 3 fine international class Orchestras located in the capital city of the re-unified German Federal Republic and has a history growing-out of the separation of the city and nation. The American authorities established a station called « RIAS » (Radio in the American Sector) , which established the « RIAS-Symphony Orchestra » , in 1946. It soon became known, in particular for its performances of modern Classics. Its most important early conductor was the talented Hungarian Ferenc Fricsay, who did much towards establishing the post-War reputation of his countryman Béla Bartók through his performances and recordings with the Orchestra. He was music-director in 1948-1954, and again in 1960-1963. The American Lorin Maazel (1964-1975) continued this tradition.

West-Berlin was given a separate government in the 1950's and, to reflect that, the « RIAS Orchestra » eventually changed its name to « Berlin-Radio Symphony Orchestra » . Many members of the Orchestra happened to live in East-Berlin and could no longer travel to their jobs, on the other side of the Berlin Wall ; the converse was true of West-Berlin residents who worked for the 2 Opera Houses and the Orchestra in East-Berlin (including its own Radio Orchestra) . In effect, all these ensembles and organizations swapped much of their membership.

The « Berlin Radio Symphony Orchestra » continued its position as the 2d Orchestra of West-Berlin with music-director Riccardo Chailly (1982-1988) , whose fine recording of the Bruckner 7th Symphony showed a richness and smoothness of sound, in no way inferior to that of the vaunted Berlin Philharmonic. After Chailly, Vladimir Ashkenazy became music-director (1989-1999) .

Following the collapse of East Germany, destruction of the Wall, and the resulting reunification, the « Berlin-RSO » renamed itself the « Deutsches Symphonie-Orchester Berlin » . It became part of an organization named ROC : « Rundfunk-Orchester und -Chöre GmbH Berlin » (Radio Orchestras and Choruses Corporation of Berlin) . ROC is essentially a contractor that puts on its own concerts and provides its five ensembles for broadcasting work by the various radio organizations of the city. These 5 ensembles are the « RIAS » Big-Band, « RIAS-Kammerchor » (« RIAS » Chamber Choir) , the « Rundfunkchor Berlin » (Berlin Broadcasting Chorus) , the « DSO-Berlin » , and the « Rundfunk-Sinfonieorchester Berlin » (Berlin Broadcasting Symphony Orchestra, the present identity of the former East Germany's Berlin Radio Orchestra) .

The « Deutsches Symphonie-Orchester » continues to play a mix of standard repertoire, 20th Century Masterworks with an emphasis on German and Austrian Classics, and the most recent orchestral repertory. It gives concerts in the « Philharmonie » , the « Gendarmenmarkt » Concert House, and the major broadcasting companies' large concert studios. In the new Century, the « DSO-Berlin » 's chief conductor and artistic director position has been held by Kent Nagano (2000-2006) and Ingo Metzmacher (2007-2010) .

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Das Deutsche Symphonie-Orchester Berlin (DSO) ist eines der größten Orchester in der deutschen Bundeshauptstadt Berlin. Es ist Mitglied der 1994 gegründeten Rundfunk-Orchester und -Chöre GmbH (ROC) .

Als nach dem Zweiten Weltkrieg im US-amerikanischen Sektor der DIAS (Drahtfunk im amerikanischen Sektor) und später der RIAS begründet wurden, entstand 1946 auch das RIAS-Symphonie-Orchester (RSO) .

1956 wurde das Orchester in Radio-Symphonie-Orchester Berlin umbenannt, da der zwei Jahre zuvor gegründete Sender Freies Berlin mit einem Produktionsvertrag bei dem Orchester einstieg und eine Namensänderung wünschte.

1993 kam es zum erneuten Namenswechsel zum Deutschen Symphonie-Orchester Berlin, um Verwechslungen mit dem Rundfunk-Sinfonieorchester Berlin (RSB) zu vermeiden, ebenfalls einem Mitglied der ROC.

Ende 2009 gab es kurzzeitig einen Plan, mit Beginn der Saison 2011-2012 das Deutsche Symphonie-Orchester Berlin mit dem Rundfunk-Sinfonieorchester Berlin zu einem Klangkörper zu fusionieren, der dann unter der Leitung von Marek Janowski stehen sollte. Aufgrund des großen Widerstands wurde der Plan jedoch wieder verworfen.

2009 verzeichnete das Orchester mit 87.090 Besuchern bei 51 Konzerten einen absoluten Besucherrekord. Damit wurde jedes Konzert von 1.453 Zuhörern besucht, die damit für eine Auslastung von rund 84 Prozent sorgten. Der Ticketverkauf konnte 2009 um 243.000 Euro auf rund 1,66 Millionen Euro gesteigert werden.

Nachdem Chefdirigent Ingo Metzmacher aus Protest gegen Etatkürzungen sein Engagement nicht über die Spielzeit 2009-2010 hinaus verlängerte, war das Orchester vorübergehend ohne Chefdirigent.

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À la fin de janvier 1946, Wilhelm Furtwängler alla à Vienne où eut lieu, au début de mars, la dénazification autrichienne. La dénazification allemande eut lieu à Berlin, les 11 et 17 décembre 1946.

Le **28 décembre 1946**, Furtwängler rendit visite à Carl Jung dans sa propriété de Rüdeshheim (appelée : Château Boosenburg) . Était également présent Walter Giesecking qui donna un petit concert en interprétant des œuvres de Bach, Ravel et Debussy. Auparavant, Furtwängler l'avait accompagné dans les Variations pour 2 pianos, Opus 56b, de Brahms. Au même moment, le Docteur Jung reçut un télégramme de Hans Pfitzner : « M'avez-vous oublié ? » Il s'agissait d'une livraison de vin ! Furtwängler était d'excellente humeur car il raconta de manière « humoristique » (sic) ses procès en dénazification.

Un intéressant échange de correspondance entre Jung et Furtwängler (de 1946 à 1949) existe. Il est en particulier fait mention de « propos » du violoniste Gerhard Taschner que Furtwängler avait nommé 1er violon de la Philharmonie de Berlin. Ainsi, Furtwängler écrit le 23 juin, à Jung :

« Taschner s'est exprimé de manière très “ négative ” sur l'Orchestre et moi-même. »

Et, le même jour, à Taschner lui-même :

« Ce que vous avez dit durant ma dénazification n'est pas très beau mais je considère que c'est du domaine du passé. »

Carl Jung avait pris la succession de son père qui avait fondé, en 1868, la firme « Jung », célèbre pour sa production de vin sans alcool. Il avait étudié la musique et était, depuis 1917, un ami de Paul Hindemith. Il avait épousé, en 1919, Elisabeth von Zwerger qui lui donna 3 fils. La famille s'installa en 1939 à Rüdesheim qui, après la guerre, fut le lieu de rencontre de nombreux et célèbres musiciens (Ludwig Hoelscher, Walter Giesecking, le compositeur Wolfgang Fortner, Gerhard Taschner et sa femme Gerda Nette) . Le Boosenburg fut le théâtre de mémorables soirées de musique de chambre avec le trio Hoelscher, Giesecking et Taschner.

1947

1947 : L' « Internationale Bruckner-Gesellschaft » (l'Association internationale Anton Bruckner) reprend ses activités à Vienne. La branche allemande de Leipzig s'installe à Wiesbaden sous la supervision du musicologue Fritz Öser : la « Bruckner-Verlag » .

Fritz Öser

The musicologist Fritz (Wilhelm Paul) Öser was born on May 18, 1911, in Gera / Untermhaus (Thüringen) . In 1929, he attended High-School. From 1930 to 1937, he studied musicology and music education at the Leipzig Conservatory with Theodor Kroyer and H. Schultz and, at the same time, he studied German literature and philosophy with Fr. Reuter. In 1939, Öser received his Doctorate in Philosophy with a thesis entitled : « Die klangstruktur der Bruckner-symphonie ; eine studie zur frage der originalfassungen » (The tonal structure of the Bruckner Symphony ; a study on the question of the original versions) . In 1944, he was admitted to the « Musikwissenschaftlicher Verlag Leipzig » (Leipzig Music Publishing House) , founded in 1934, as a lecturer and he became involved in the project of establishing the « 1st Critical Edition » (« Erste Kritische Gesamtausgabe ») of the works of Anton Bruckner. In 1947, Öser received the permit and the exit papers to relocate the institution to Wiesbaden ; it got a new name : « Bruckner Verlag » (of course, the family followed) . In 1950, Öser edited the 1877 version of Anton Bruckner's 3rd Symphony in D Minor. In 1955, he and his family moved to Kassel, at No. 1 « HansasträÙe » . The « Bruckner Verlag » moved also and became the « Alkor-Edition » , relocated at the « Bärenreiter » Publishing House on « Heinrich-Schütz-Allee » .

Öser was most famous for preparing restored versions of Georges Bizet's Opera « Carmen », in 1964, and Jacques Offenbach's « Les contes d'Hoffmann » , in 1976. He died in Kassel on February 23, 1982.

Other widely held works by Fritz Öser :

Charles Gounod : « Margarete » , « Faust » , Opera in 4 Acts.

Carl Maria von Weber : Symphony No. 2 in C major.

...

Fritz Wilhelm Paul Öser (geboren 18. Mai 1911 in Gera / Untermhaus ; gestorben 23. Februar 1982 in Kassel) war ein deutscher Musikwissenschaftler.

Vater : Franz Paul Öser, geboren 30.05.1877 in Gera / Untermhaus - Textilkaufmann und Kontorist ; gestorben 13.10.1937.

Mutter : Maria Hedwig Öser, geborene Wolf, 11.10.1876 in Gera / Untermhaus ; gestorben 29.7.1966 in Gera - Köchin.

1929 : Abitur.

Ab 1930 : Fritz Öser studierte der Musikwissenschaft sowie Schulmusik in Leipzig.

1930-1937 : Studium der Musikwissenschaft in Leipzig (Theodor Kroyer und H. Schultz) , Germanistik und Philosophie, gleichzeitig am Konservatorium Schulmusik (Fr. Reuter) . Nach Examen in Leipzig und Quellenstudien in Österreich.

1939 : Promotion zum Doktor Philosophie mit der Dissertation « Die Klangstruktur und ihre Aufgabe in Bruckners Symphonik » bei Schultz Eintritt als Lektor in den Leipziger Musikwissenschaftlichen Verlag zur Mitarbeit an der kritischen Gesamtausgabe der Werke Anton Bruckners.

1939 : Wurde er mit der Dissertation Die Klangstruktur und ihre Aufgabe in Bruckners Symphonik zum Doktor Philosophie promoviert.

14. Dezember 1939 : Heirat mit Konzertsängerin Anna Maria Luise Augenstein (geborene 30.9.1912 in Rastatt ; gestorben 09.01.2010 in Kassel) . Das Paar hatte eine Tochter und zwei Söhne, darunter der Übersetzer und Herausgeber Hans-Christian Öser. Trauzeugen Johann Nepomuk David und seine Frau Berta David.

Ab 1940 : War er Soldat im Zweiten Weltkrieg und wurde.

März 1940 : Einzug zum Kriegsdienst nach Polen, aber durch verständnisvollen Vorgesetzten, der Anna Maria Augenstein von Konzerten kannte, danach nur noch (mehrmals) zum Arbeitsdienst.

10. Oktober 1941 : Geburt der Tochter Barbara in Leipzig, heute Barbara Schaper-Öser Malerin, Grafik- und Webdesignerin.

Die Familie wurde zweimal ausgebombt in Leipzig (04.12.1943) und Dresden (Neu angeschaffte Möbel waren durch Beziehungen in der Semperoper zwischengelagert, die in der Nacht vom 13. auf 14.02.1945 zerstört wurde) . Dafür gab es « Bomben-Urlaub » für den Soldaten am Westwall. Die Familie zog nach Greußen bei Erfurt zu Philipp Augenstein, dem Vater Anna Maria Augensteins, während Fritz Öser in Gefangenschaft war.

1946 : Aus französischer Kriegsgefangenschaft entlassen. Entlassung nach Gera aus 2jähriger französischer Gefangenschaft bei Hyères in Südfrankreich, wo Komponieren (« Lied der Gefangenen » und « Bergarbeiterlied » für Männerchor unter dem Pseudonym Herbert Klose) , Musizieren und Dirigieren die Zeit hatten vertreiben helfen.

1947 : Zog er mit seiner Familie und dem Bruckner-Verlag von Leipzig nach Wiesbaden. Erhalt der Genehmigung und der Ausreise-Papiere, um den 1944 umbenannten Brucknerverlag, der 1934 als « Musikwissenschaftlicher Verlag Leipzig » gegründet wurde, in den Westen zu verlegen.

15. Juli 1947 : Geburt des Sohnes Michaël in Pforzheim - heute Transportkaufmann.

September 1947 : Einzug in eine Gründerzeit-Villa in Wiesbaden, Uhlandstraße Nr. 4, in der sich Wohnung und Verlag mit Öser als Geschäftsführer befanden. In der gleichen Wohnung kam auch die Firma Henniger unter, die sich zuerst durch hervorragende Notenschrift und später durch die Erfindung von NOTASET einen Namen machte, und bei der die Tochter Barbara den Beruf der Notentypografin Jahre später erlernte.

(Durch Abreiben der Noten-Zeichen von für diesen Zweck hergestellten Abreibefolien auf Transparentfolie oder Papier aufgebracht.)

1950 : Konversion zum katholischen Glauben.

12. Juni 1950 : Geburt von Hans-Christian - heute Übersetzer.

Fritz Öser edierte verschiedene Kompositionen von Anton Bruckner, zum Beispiel die 1950 herausgegebene zweite Fassung der 3. Symphonie in D-Moll.

1955 : Übersiedlung nach Kassel, Hansastraße Nr. 1 und Umbenennung des Bruckner-Verlags in « Alkor-Edition » mehr mit Sitz im Bärenreiter-Verlagshaus in der Heinrich-Schütz-Allee.

31.02(04).1960 : Umzug mit der Wohnung in die Heinrich-Schütz-Allee Nr. 28.

1965 : Wurde Öser anlässlich des « Prager Frühlings 1965 » zum Ehrenmitglied der Antonin-Dvořák-Gesellschaft gewählt.

1967 : Ins Eigenheim in der Heinrich-Schütz-Allee Nr. 157

31. Mai 1976 : Verabschiedung aus der Verlagstätigkeit, um den Schwerpunkt auf die freischaffende wissenschaftliche Arbeit zu Hause zu legen.

Zeitungsartikel zum 70. Geburtstag. Beginn der Krankheiten Rheuma und Angina pectoris, die nach beschwerlichen Jahren und einigen Klinikaufenthalten am 23. Februar 1982 zum Tod führten.

Nachruf in der Zeitung und Würdigung Hans Vogt und Wolfgang Rehm.

Bekannt wurde er vor allem durch musikkritische Neuausgaben der Opern « Carmen » , von Georges Bizet 1964 und « Hoffmanns Erzählungen » von Jacques Offenbach 1976, zu denen er jeweils ausführliche kritische Berichte erstellte.

Fritz Öser widmete sich, zeitweise auch unter dem Pseudonym « Paul Friedrich » (vornehmlich in der Funktion des Übersetzers, aber auch in der des Bearbeiters) Bühnenwerken von Ján Cikker, Christoph Willibald Gluck, Carl Millöcker, Nikolai Rimski-Korsakow, Peter Iljitsch Tschaikowski oder von Gioachino Rossini, wobei er sich in vielen Fällen, wie schon bei der « Carmen » , der Mitarbeit bedeutender Regisseure seiner Generation, wie etwa Walter Felsenstein und Günther Rennert, vergewisserte.

Schriften

« Die Klangstruktur und ihre Aufgabe in Bruckners Symphonik » , Philosophische Dissertation. Leipzig (1938) , als « Die Klangstruktur der Bruckner-Symphonie » erschienen im Musikwissenschaftlichen Verlag GmbH, Leipzig (1939) (2/1941) .

« Anton Bruckner : Symphonie Nr. 9. Musikwissenschaftlicher Verlag Leipzig » (1940) .

« Antonín Dvořák : Symphonie Nr. 4 in G-Dur, Opus 88. Vorwort zur Studienpartitur. Musikwissenschaftlicher Verlag Leipzig » (1941) .

« Carl Schuricht » . Zeitschrift für Musik Nr. 101 (1934) , Seite 610ff.

« Johann Nepomuk David » . Jahrbuch der deutschen Musik, Leipzig (1943) .

« Die Frau ohne Schatten » von Richard Strauß. Zur Neufassung für die Stuttgarter Staatsoper in Programm-Heft (1953-1954) , Nr. 9.

« Otakar Šourek » . Musica X (1956) , Seite 263ff.

« Der Rosenkavalier » . Bemerkungen zu einer Neuinszenierung. Musica XI (1957) , Seite 3ff.

« Dvořák - Smetana - Janáček. Drei Großmeister in deutscher Sicht » . Musica XI (1957) , Seite 497ff.

« Janáčeks Oper " Schicksal " » . Musica XII (1958) , Seite 586ff.

« Neu entdeckte " Carmen " » . Musica XVIII (1964) , Seite 108ff.

« Bizets " Carmen " in authentischer Gestalt » im Jahrbuch der Komischen Oper Berlin IV (1963-1964) .

Herausgaben

Orchesterwerke

Anton Bruckner : 9. Symphonie in D-Moll - Finale-Fragment als Überleitung zum Tedeum, Leipzig (1940) .
Musikwissenschaftlicher Verlag ; Heute : Alkor-Edition Kassel, AE 215 3,3,3,3 - 4,2 TTub, 2 BTub,3,3,1 - Pk - Str / 8' .

Carl Maria von Weber : I. Sinfonie in C-Dur, Wiesbaden (1948) . Brucknerverlag ; Heute : Alkor-Edition Kassel, AE 230
1,2,0,2 - 2,2,0,0 - Pk - Str / 24' . Partitur käuflich lieferbar.

Anton Bruckner : 3. Symphonie in D-Moll (« Wagner-Symphonie ») , 2. Fassung von 1877, Brucknerverlag (1950) .
Heute : Alkor-Edition Kassel, AE 236 2,2,2,2 - 4,3,3,0 - Pk - Str / 65' .

Opern

Georges Bizet : Carmen, Kritische Ausgabe der originalen Dialogfassung und der von Ernest Guiraud nachkomponierten
Rezitative. Übersetzung : Walter Felsenstein (deutsch, Dialogfassung) , Fritz Öser (deutsch, Rezitative) . Alkor-Edition Kassel
(1964) , AE 129.

Charles Gounod : Margarete (Faust) , Kritische Neuausgabe mit deutscher Übertragung von Walter Zimmer.
Henschelverlag Berlin und Alkor-Edition Kassel (1972) .

Jacques Offenbach : Hoffmanns Erzählungen (Les Contes d'Hoffmann) , Quellenkritische Neuausgabe mit deutscher
Übertragung von Gerhard Schwalbe, Alkor-Edition Kassel (1977) , AE 333.

(1976 Erste Aufführung der Neuausgabe an der Volksoper Wien.)

Figurinen zur Aufführung von Ernst Fuchs Zeichnungen und Ölbild zu « Hoffmanns Erzählungen » von Barbara Schaper-
Öser.

Bearbeitungen

Konzertwerke für Orchester gesetzt

Hugo Wolf : 8 Lieder aus dem Nachlaß für hohe Singstimme und Orchester, Leipzig (1942) . Musikwissenschaftlicher Verlag ; Instrumentiert von Fritz Öser (deutsch / english) . Heute : Alkor-Edition, AE 211.

Franz Schubert : Symphonie in C-Dur (Grand Duo, Opus 140, D. 812) , Wiesbaden (1948) . Brucknerverlag ; Heute : Alkor-Edition Kassel, AE 231. 2,2,2,2 - 2,2,3,0 - Pk - Str / 40' .

(Schallplattenaufnahme mit Zoltán Fekete und Mozarteum-Orchester, Mikrokosmos, Liste 547, Item Nr. 268, I Collosseum CLPS 1013) . Öser-Manuskript (Vorwort) Öser-Manuskript Seite 1.

Peter Iljitsch Tschaikowsky : Dritte Sinfonie in D-Dur, Opus 29 (Polnische Sinfonie) (Fritz Öser) . Alkor-Edition Kassel, AE 240. Picc, 2,2,2,2 - 4,2,3,1 - Pk - Str / 44' . Studienpartitur käuflich lieferbar.

Anton Bruckner : Adagio aus dem Streichquintett, eingerichtet für Streichorcher mit Kb. , Brucknerverlag (1951) . Heute : Alkor-Edition Kassel, AE 242 / 16' .

Anton Bruckner : Messe in D-Moll (1864) . Eingerichtet für Soli, Chor und Orgel (Fritz Öser) . Alkor-Edition Kassel, AE 284. Soli : SATB - Chor : SATB - Org / 43' .

Anton Bruckner : Symphonischer Chor « Dröhne, du Donner » . Nach dem Männerchorwerk « Helgoland » für gemischten Chor eingerichtet und mit neuem Text versehen von Fritz Öser. Alkor-Edition Kassel, AE 261. Chor : SATB - 2,2,2,2 - 4,3,3,1 - Pk, Schlg - Str / 12' . Chorstimmen käuflich lieferbar.

Carl Maria von Weber : « Wonnig süßes Hoffnungsträumen » . Rezitativ und Arie für Sopran und Orchester. Nach Webers Skizze zu « Die drei Pintos » instrumentiert von Fritz Öser (1951) . Alkor-Edition Kassel, AE 260. Solo : S - 2,2,2,2 - 2,0,0,0 - Str / 8' . (Vorwort) (Öser-Manuskript, I. Seite)

Opern (Bühnenbearbeitungen und Übersetzungen unter dem Pseudonym Paul Friedrich)

Karl Millöcker : Diana (nach Joseph von Eichendorff, Die Freier ; mit Musikbearbeitung) . Alkor-Edition Kassel (1959) .

Nikolai Andrejewitsch Rimski-Korssakow : Das Märchen vom Zaren Saltan (Skaska o Zarje Saltanje) . Alkor-Edition Kassel (1961)

Peter Iljitsch Tschaikowsky : Die Jungfrau von Orleans (Orleanskaja Dewa) . Alkor-Edition Kassel (1967) .

(Zusammen mit Günther Rennert) Christoph Willibald Gluck : Iphigenie in Aulis (Iphigénie en Aulide ; nach Glucks letzter Partitur-Einrichtung von 1775) . Bärenreiter-Verlag Kassel (1962) .

(Zusammen mit Günther Rennert) Gioachino Rossini : Die Liebesprobe (La Pietra del Paragone) . Bärenreiter-Verlag Kassel (1962) .

Ján Cikker : Die Auferstehung (Übersetzung des Librettos « Vzkriesnie ») . Bratislava (1964) .

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23 janvier 1947 : Concert spécial pour souligner le 25e anniversaire de la mort du chef Arthur Nikisch, survenue le 23 janvier 1922. Le chef Herbert Albert dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner. Il s'agit du 11e concert de la saison.

8 et 11 mai 1947 : Le chef Paul Schmitz dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 2e Symphonie d'Anton Bruckner. Il s'agit du 18e concert de la saison.

Mai 1947 : Le chef Pierre Monteux dirige la 7e Symphonie de Bruckner avec l'Orchestre symphonique de San Francisco.

31 mai 1947 : Le chef Leighton Lucas dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) , avec son propre Orchestre. Arrangement by Leighton Lucas, from the « EMI » Library of Incidental & Background Music on 6 sides of 78 rpm.

Leighton Lucas

The English conductor and composer Leighton Lucas was born on 5 January 1903 and died on 1 November 1982.

He was born into a musical family : his father, Clarence Lucas, was also a noted composer. Leighton began his career as a dancer for Sergei Diaghilev's « Ballets Russes » (1918-1921) . He became a ballet conductor at 19, as well as a self-taught composer of religious works and film music.

He is particularly noted for his film compositions, including the scores for « Target for Tonight » (1941) , Alfred Hitchcock's « Stage Fright » (1950) , « Ice-Cold in Alex » (1958) and the incidental music for « The Dam Busters » (based on the title March by composer Eric Coates) .

Benjamin Britten wrote that Lucas's « Partita » for piano and chamber orchestra (1934) was « very interesting, especially quite lovely Sarabande » . Lucas's « Sinfonia Brevis » for horn and 11 instruments (1936 ?) may be one of the earliest British scores to incorporate Balinese gamelan effects (it was heard by Benjamin Britten who went on to use such effects in his music from « Paul Bunyan ») .

Works

« Eve's Rhapsody » from the film « Stage Fright » (1950) .

Clarinet Concerto.

Partita for piano and chamber orchestra (1934) .

« Sinfonia Brevis » for horn and 11 instruments (1936 ?) .

Chorale and Variations for brass band.

Symphonic Suite for brass band.

A Waltz Overture for brass band.

Spring Song for brass band.

« The Road to Alex » , March for brass band.

« Target For Tonight » , March for orchestra.

Score for « We of the West Riding » (1945) .

Head over Heels (1937) .

...

Juin 1947 : Le chef Volkmar Andreae dirige à Genève la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec l'Orchestre de la « Tonhalle » de Zürich. Un enregistrement existe mais il manque des parties du Finale.

Septembre 1947 : Le chef Volkmar Andreae dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec l'Orchestre de la « Tonhalle » de Zürich. Un enregistrement existe.

Volkmar Andreae

Le compositeur et chef d'orchestre suisse Volkmar Andreae est né le 5 juillet 1879 à Berne et est mort le 19 juin 1962 à Zürich. Il apprend le piano et est l'élève de Karl Munzinger. De 1897 à 1900, il étudie à la « Hochschule für Musik » de Cologne où il est élève de Fritz Brun, Franz Wüllner et Friedrich Wilhelm Franke. En 1900, il est répétiteur à la « Hofoper » de Munich.

En 1902, il reprend la direction du « Gemischten Chores Zürich », et cela jusqu'en 1949. En parallèle, il assure la direction du « Stadsängerverein Winterthur » de 1902 à 1914 et, de 1904 à 1914, du « Männerchores Zürich ». En outre, de 1906 à 1949, il est chef titulaire de l'Orchestre de la « Tonhalle » et, de 1914 à 1939, directeur du Conservatoire de Zürich.

Ensuite, il est chef d'orchestre, enseignant et compositeur à Vienne. Sa prédilection était pour les Symphonies d'Anton Bruckner dont il fut le 1er à jouer, en 1953, l'intégralité pour la Radio autrichienne avec les « Wiener Symphoniker » (l'Orchestre Symphonique de Vienne). Il les a aussi jouées avec l'Orchestre Symphonique d'État autrichien et avec la « Tonhalle » de Zürich. Le cycle a été publié pour la 1re fois en CD, en 2009.

Volkmar Andreæ est mort à Zürich, le 19 juin 1962.

Les propres compositions d'Andreæ comprennent des Opéras, des œuvres symphoniques, de la musique de chambre, des Concertos pour piano, pour violon et pour hautbois, de la musique pour piano, pour chœur et des lieder.

...

The Swiss conductor and composer Volkmar Andreæ was born on 5 July 1879 in Bern and died on 18 June 1962. He received piano instruction as a child and his 1st lessons in composition with Karl Munzinger. From 1897 to 1900, he studied at the Cologne Conservatory and was a student of Fritz Brun, Franz Wüllner, Isidor Seiss and Friedrich Wilhelm Franke. In 1900, he was a soloist tutor at the Munich « Hofoper ». In 1902, he took-over the leadership of the Mixed Choir of Zürich (« Gemischten Chores Zürich »), where he remained until 1949, also leading the « Stadsängerverein Winterthur », from 1902 to 1914, and the « Männerchores Zürich », from 1904 to 1914.

From 1906 to 1949, he led the « Tonhalle » Orchestra Zürich and, from 1914 to 1939, the Conservatory of Zürich. Later, he worked as freelance composer in Vienna and worked internationally as a conductor (especially, with the works of Anton Bruckner). He died in Zürich, on 19 June 1962.

...

Volkmar Andreæ was born July 5, 1879, in Bern and died on 18 June, 1962, in Zürich. He was the son of Philipp Andreæ, a chemist, and Adelina Perroni. Andreæ spent his early childhood in Bern and was instructed in piano under Selma Stämpfli from the age of 5, until the completion of his under-graduate education in 1897. He then studied under Ernst Denhof and Dominik von Reding at the « Musikschule Bern » (Bern School of Music). Karl Munzinger (1842-1911) instructed Andreæ in composition and theory. Further education (1897-1900) followed at the Conservatory in Cologne, attended simultaneously by Fritz Brun. Andreæ studied composition under Franz Wüllner (1832-1902) and under Friedrich Wilhelm Franke (1862-1932).

In 1900, Volkmar Andreæ was engaged as solo répétiteur at the « Hofoper » in Munich, returning subsequently to Bern to study philosophy for a short period at Bern University. In 1901, he enlisted into the armed forces. After having

completed his recruitment training, in 1899, he intended to dedicate his life to the military but was prevented from this by his friends Joseph Viktor Widmann and Friedrich Hegar. Andreæ was often released from his responsibilities at the « Tonhalle » in Zürich due to military service, particularly during the First World War. He was commander of the 3rd Infantry Battalion, in 1913. Andreæ 1st appeared in public in Bern on December 22, 1901, with the cantata « Charons Nachen », Opus 3. From 1902 until 1949, he conducted the « Gemischten Chor Zürich » after succeeding Hermann Suter (1870-1926) who went on to conduct the « Allgemeinen Musikgesellschaft » in Basel. Shortly after, Andreæ became the 2nd conductor, alongside Carl Attenhofer (1837-1914), of the « Männerchor Zürich », a choir which he was to become permanent conductor of, on of July 1, 1904, and remain so until 1924. In addition to this, he conducted the « Stadsängerverein Winterthur », from 1902 until 1914.

After substituting Friedrich Hegar a number of times due to illness, in 1904, and filling other obligations of his in following years, Volkmar Andreæ took-over the position of « Kapellmeister » of the « Tonhalleorchester » when Hegar stepped down, in 1906. Only in 1949, at the age of 70, did Andreæ retire from this post. He not only accomplished countless subscription concerts while in this position but was also responsible for the Musician's Festival of the General German Music Association, in 1901, and for the implementation of the International Bruckner Festival, in 1936. On May 14, 1907, Andreæ married Elisabeth Landis who bore him 3 children ; Hans, Ruth and Marianne. Andreæ was offered, but refused, the position of succeeding Gustav Mahler as conductor of the New York Philharmonic Orchestra, in 1911. He was the conductor of the « Zürcher Studentengesangsvereins », between 1913 and 1917. This engagement presented him, like his predecessor Carl Attenhofer, with the post of a University Music Director. The associated « *venia legendi* » allowed him to lecture for 2 semesters on the musical form of Beethoven. The University of Zürich conferred the academic title of « Doctor Honoris Causa » to Andreæ on April 18, 1914. In the same year, he succeeded Carl Attenhofer (1837-1914) as the director of Zürich Conservatory where he taught not only score playing, but also conducting and composition. Since 1919, Andreæ worked together with Carl Vogler (1874-1951) who succeeded him on the Board of Directors in 1939, remaining there until 1945.

Andreæ's popularity grew during the 1920's and, with this, so the number of engagements he received from abroad, he was able thereby to conduct the Berlin Philharmonic, in 1922, leading subsequently to a concert tour through Switzerland with this Orchestra. Andreæ's dedication to professional Swiss musicians was made evident through his commitment to the Association of Swiss Musicians (ASM). Founded in 1900, he 1st became a member of the Board of Directors of the ASM, in 1909 ; from 1918 until 1920, vice president ; and, from 1920 until 1925, president thereof. On retiring from this position, he was officially nominated the 1st honorary president of the ASM. Important performances of his own work, for instance the Opera « Abenteuer des Casanova » (1924, Dresden), were being presented abroad. He increased his activities as a guest-conductor in foreign countries following his retirement from the « Tonhalle » in Zürich, where he also permitted many performances of contemporary music including works by his good friend Othmar Schöck. Besides concerts in Germany, Italy, France and Spain, others worthy of mention are those, particularly since the end of the War, with the « Wiener Philharmonikern ». This work was honoured by the presentation of the « Nicolai-Medaille ».

Volkmar Andreæ was, in his day, one of the leading conductors in Central Europe. As conductor of the Zürich « Tonhalle » Orchestra, he dominated Swiss music life for almost half a Century, while he was one of the 1st men

anywhere to champion the Symphonies of Gustav Mahler. But his real gift lay in composition. His early style was influenced by Richard Strauß, but his music soon developed its own brand of Late-Romanticism. By turns, exuberant and melancholic and always sumptuously orchestrated, Andreæ's music is a major rediscovery. He composed Opera, Symphony and chamber music, piano, violin, and oboe Concertos, piano music, as well as choir music and songs.

Volkmar Andreæ is mentioned in Chapter XXI of Thomas Mann's novel « Doctor Faustus » , where he is cited as conducting the 13 Brentano Lieder by the fictional composer Adrian Leverkühn. This fictional concert is said to have taken place in 1922 in the « Tonhalle » , in Zürich.

Works

Piano Trio No. 1 in F minor, Opus 1.

Violin Sonata in D major, Opus 4.

String Quartet No. 1 in B-flat major, Opus 9.

Piano Trio No. 2 in E-flat major, Opus 14.

6 Piano pieces for 2 hands, Opus 20.

« Kleine Suite » , Opus 27.

String Trio in D minor, Opus 29.

Notturmo & Scherzo, Opus 30.

Symphony in C major, Opus 31.

Rhapsody for violin and orchestra, Opus 32.

String Quartet No. 2, Opus 33.

Music for orchestra, Opus 35.

Piano Concerto in D.

« Konzertstück » in B minor.

Violin Concerto, Opus 40.

Quartet for flute, violin, viola and violoncello, Opus 43.

« Vater unser » for mezzo soprano, women's choir and organ.

« Das Göttliche » for tenor, choir and orchestra (1900) .

« Charons Nachen » for soloists, choir, and orchestra (1901) .

« Schutzgeister » , Cantata (1904) .

« Ratcliff » , Opera (1914) .

« Abenteuer des Casanova » , Opera (1924) .

« Li-Tai-Pe » , 8 Chinese songs for tenor and orchestra (1931) .

« La Cité sur la montagne » , Festive music (1942) .

...

« Vater unser » , for mezzo-soprano (or baritone) and organ, Opus 19. Hug & Co. Musikverlage. (Duration : 10 minutes.)

« Waldesfriede » and « Graf Isenburg » , for male a cappella choir on texts by Max Wetter, Opus 6. Schott Musik International.

« Drei Männerchöre » , for male a cappella choir on texts by Gottfried Keller, Opus 22. 1. « Ratzenburg » , 2. « Röschen biss den Apfel an » , 3. « Frühlingslied » . Hug & Co. Musikverlage.

Sonata in D major for violin and piano, Opus 4. Schott Musik International. (Duration : 25 minutes.)

« Zwei Männerchöre » for male a cappella choir, Opus 17. 1. « Tanzlied » (Heinrich Leuthold) , 2. « Hüt' du dich ! » (Ludwig Achim von Arnim / Clemens Brentano) . Hug & Co. Musikverlage.

« Zwei Männerchöre » for male a cappella choir, Opus 24. 1. « Wanderlied » (Otto Rüdell) , 2. « Der fliegende Holländer » (Otto Ernst) . Bote & Bock. (Duration : 5 minutes.)

Concert Piece for wind instruments, Opus 26. Stadtarchiv Zürich.

Suite for male choir, baritone and orchestra, Opus 41a. Hug & Co. Musikverlage.

Suite from Opus 41. Hug & Co. Musikverlage.

Concert in D minor for piano and orchestra (2.2.2.2/2.2.0.0/timp/str) (1898) . Zentralbibliothek Zürich.

Symphony in F major for orchestra (2.2.2.2.cbn/4.2.3.0/timp/str) (1898-1899) . Stadtarchiv Zürich.

String Quartet in E-flat major (1898) . Stadtarchiv Zürich.

Piano Trio No. I in F minor for piano, violin and violoncello, Opus I (1899) . Schott Musik International. (Duration : 25 minutes.)

« Das Göttliche » , for tenor, mixed choir (SATB) and orchestra on texts by Johann Wolfgang von Goethe, Opus 2 (1900) . Zentralbibliothek Zürich.

Concert Piece in B minor for piano and orchestra (2.2.2.2/4.2.3.0/timp/str) (1900) . Stadtarchiv Zürich.

« Charons Nachen » , Cantata for voices (STB) , mixed choir (SATB) and orchestra on texts by Josef Viktor Widmann, Opus 3 (1901) . Schott Musik International.

Symphonic Fantasy, for tenor, male choir (T) , organ and large orchestra (3(3picfl).2.ca.2.bcl.2.cbn)/6.4.3.2/timp.perc(tri, tam tam, small drum)/hp.org.pf/str) on texts by Walter Schädelin, Opus 7 (1903) . 1. « Schwermut » , 2. « Entrückung » , 3. « Vision » . Hug & Co. Musikverlage. (Duration : 25 minutes.)

« Der Spielmann » , 4 lieder for male voice and piano on texts by Max Wetter, Opus 5 (1903) . Schott Musik International. (Duration : 10 minutes.)

« Schutzgeister » , Cantata for tenor, male choir and orchestra (1.1.2.1/2.2.1.0/timp/str) on texts by Conrad Ferdinand Meyer (1904) . Zentralbibliothek Zürich.

« Drei schlichte Weisen » , for male a cappella choir, Opus 8 (1904) . 1. « Der schwere Traum » , 2. « Lieblich hat sich gesellet » , 3. « Weinschröterlied » . Hug & Co. Musikverlage.

String Quartet in B major, Opus 9 (1905) . Hug & Co. Musikverlage.

6 Poems for voice and piano on texts by Conrad Ferdinand Meyer, Opus 10 (1906) . 1. « Requiem » , 2. « Ein Lied Chastelards » , 3. « Schnitterlied » , 4. « Eingelegte Ruder » , 5. « Abendwolke » , 6. « Fülle » . Hug & Co. Musikverlage.

« Vier Männerchöre », for male a cappella choir, Opus 11 (1906) . 1. « Auf dem Canale grande » (Conrad Ferdinand Meyer) , 2. « Der Jungschmied » (Walter Schädelin) , 3. « Die schweren Zeiten » (August Kopisch) , 4. « Campo santo di Staglieno » (Friedrich Nietzsche) . Hug & Co. Musikverlage.

4 Songs for voice and piano, Opus 12 (1907) . 1. « Mond am Tage » (Conrad Ferdinand Meyer) , 2. « Alte Schweizer » (Conrad Ferdinand Meyer) , 3. « Der Schmied » (Walter Schädelin) , 4. « Du bist ein Kind » (Ernst Ziel) . Hug & Co. Musikverlage. (Duration : 12 minutes.)

Piano Trio in E-flat major for piano, violin and violoncello, Opus 14 (1908) . Hug & Co. Musikverlage. (Duration : 30 minutes.)

« Vier Männerchöre », for male a cappella choir on texts by Meinrad Lienert, Opus 13 (1909) . 1. « Pfiyfferfahrt » , 2. « Hochsigzyt » , 3. « 's Fischli » , 4. « Haarus ! » . Hug & Co. Musikverlage. (Duration : 15 minutes.)

4 Songs for voice and piano, Opus 15 (1909) . 1. « Wenn ich Abschied nehme » (Karl Weitbrecht) , 2. « Eiche im Sturm » (Walter Schädelin) , 3. « Nirgend mehr ein Sonnenschein » (Karl Weitbrecht) , 4. « Der Bevorzugte » (Carl Spitteler) . Hug & Co. Musikverlage.

6 Poems for voice and piano in the Swiss German Dialect on texts by Meinrad Lienert, Opus 16 (1909) . 1. « 'S G'spüslis Auge : " Aeugli hät mys Schatzeli " » , 2. « Die alte Schwyzer : " Wer sind die alte Schwyzer gsy " » , 3. « Herbstliedli : " Lyslig falled d'Blätter " » , 4. I « wett i wär : " I wett i wär 's Chopfchüsseli " » , 5. « Inukerli : " Doli doli, Chindli " » , 6. « Doktor Handorgeler : " Bi blöiss à arme Musikant " » . Hug & Co. Musikverlage. (Duration : 21 minutes.)

« Chilbizyte », for 2 voices (ST) and piano on texts by Meinrad Lienert, Opus 18 (1910) . Hug & Co. Musikverlage.

6 Piano Pieces, Opus 20 (1911) . 1. « Praeludium » , 2. « Bacchantischer Tanz » , 3. « Frage » , 4. « Catalonisches Ständchen » , 5. « Adagio » , 6. « Unruhige Nacht » . Hug & Co. Musikverlage. (Duration : 12 minutes.)

« An die Hoffnung », for male a cappella choir on texts by Walter Schädelin, Opus 21 (1912) . Hug & Co. Musikverlage.

4 Poems for voice and piano on texts by Hermann Hesse, Opus 23 (1913) . 1. « Ravenna : " Ich bin auch in Ravenna gewesen " » , 2. « Gebet der Schiffer : " Die Stunden eilen - Mitternacht ! " » , 3. « Bei Spezia : " In grossen Takten singt das Meer " » , 4. « Barcarole : " Spiegellichter flackern hin und wieder " » . Hug & Co. Musikverlage. (Duration : 14 minutes.)

« Ratcliff », tragedy on texts by Heinrich Heine, Opus 25 (1914) . Stadtarchiv Zürich.

« Magentalied », Ballad for male choir and orchestra (2.2.2.2.cbn/4.2.3.1/3timp.perc(tri, tam-tam, cym, small drum,

bass drum)/str) , Opus 28 (1917) . Hug & Co. Musikverlage. (Duration : 7 minutes.)

Little Suite for orchestra (3.3.3.3/4.2.3.1/timp.perc/hp.cel/str) , Opus 27 (1917) . Leuckart., Leipzig. (Duration : 10 minutes.)

String Trio in D minor for violin, viola and violoncello, Opus 29 (1917) . Hug & Co. Musikverlage. (Duration : 18 minutes.)

Notturmo and Scherzo for orchestra (3.3.3.3/4.2.3.1/timp.perc/hp.cel/str) , Opus 30 (1918) . Leuckart., Leipzig.

Symphony in C major for large orchestra (picfl.3.2.ca.4.2.cbn/4.4.3.1/timp.2perc/hp.cel/str) , Opus 31 (1919) . Hug & Co. Musikverlage. (Duration : 25 minutes.)

String Quartet No. 2 in E Minor, Opus 33 (1919) . Hug & Co. Musikverlage.

Rhapsody for violin and orchestra (2.2.2.2/3.2.3.0/timp.perc(tri, cym, tambourine)/str) , Opus 32 (1920) . Hug & Co. Musikverlage. Duration : 14 minutes.

« Abenteuer des Casanova » , for 4 one-acters on texts by Ferdinand Lion, Opus 34 (1924) . Stadtarchiv Zürich.

Music for Orchestra No. I (4(picfl).2.ca.3.2.cbn/4.3.3.1/timp.3perc/pf/str) , Opus 35 (1929) . Hug & Co. Musikverlage. (Duration : 12 minutes.)

« Höheres Leben » , for male choir (TTBB) and wind orchestra (0.2.2.2.cbn/4.3.3.1/timp.bdm) on texts by Friedrich Hölderlin, Opus 36 (1929) . Hug & Co. Musikverlage.

« Li-tai-pe » , 8 Chinese songs for tenor and orchestra (3.3(ca).3(bcl).3(cbn)/4.3.3.0/timp.perc/hp/str) on texts by Alfred Henschke (Klabund) , Opus 37 (1931) . 1. The Song of Sorrow, 2. Wanderer Awakens in the Hostel, 3. The Fisherman in Spring, 4. On the Banks of the Yoh-Yeh, 5. Si-schy, 6. Dancing on a Clouds, 7. Farewell, 8. The Great White Egret. Hug & Co. Musikverlage. (Duration : 18 minutes.)

Suite for male a cappella choir on texts by Ernst Zahn, Opus 38 (1935) . Hug & Co. Musikverlage. (Duration : 10 minutes.)

Concerto in F minor for violin and orchestra (2.2.2.2/3.2.0.0/timp.perc(tri,cym,timbrel ring,rod)/str) , Opus 40 (1935) . Hug & Co. Musikverlage. (Duration : 14 minutes.)

« Angedenken und andere Chöre » , for male a cappella choir, Opus 39 (1935) . Hug & Co. Musikverlage.

Concertino for oboe and orchestra (2.0.2.2/2.2.0.0/timp.perc/str) , Opus 42 (1941) . Boosey & Hawkes. (Duration : 15

minutes.)

« La Cité sur la montagne » , Festive music for orchestra (2.2(ca).2.2/4.4.3.1/timp.2perc/str) on texts by Gonzague de Reynold, Opus 41 (1942) . Stadtarchiv Zürich.

Divertimento for flute and strings, Opus 43 (1942) . Stadtarchiv Zürich.

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Volkmar Andreae (geboren 5. Juli 1879 in Bern ; gestorben 19. Juni 1962 in Zürich) war ein Schweizer Dirigent und Komponist.

Andreae erhielt bereits als Kind Klavierunterricht und seinen ersten Kompositionsunterricht bei Karl Munzinger. Von 1897 bis 1900 studierte er an der Hochschule für Musik Köln und war Schüler von Fritz Brun, Franz Wüllner und Friedrich Wilhelm Franke. 1900 wurde er Solorepetitor der Münchener Hofoper. 1902 übernahm er die Leitung des Gemischten Chores Zürich, dem er bis 1949 vorstand, daneben von 1902 bis 1914 die Leitung des Sängerverein Winterthur und von 1904 bis 1914 des Männerchores Zürich. Von 1906 bis 1949 leitete er das Tonhalle-Orchester und von 1914 bis 1939 das Konservatorium von Zürich. Später lebte er als Lektor und freischaffender Komponist in Wien und trat international als Dirigent auf. Seine besondere Vorliebe galt den Sinfonien Anton Bruckners, von denen er auch 1953 für den österreichischen Rundfunk mit den Wiener Symphonikern die erste Gesamteinspielung überhaupt vorlegte. Da dieser Zyklus erst 2009 auf CD erschien, blieb Andreaes Einsatz für Bruckner allerdings lange wenig bekannt.

Andreaes kompositorisches Schaffen umfasst Opern, sinfonische und kammermusikalische Werke, ein Klavier- , ein Violin- und ein Oboenkonzert, Klaviermusik sowie Chormusik und Lieder.

Vater unser für Mezzosopran, Frauenchor und Orgel.

1900 : Das Göttliche für Tenor, Chor und Orchester.

1901 : Charons Nachen für Solisten, Chor und Orchester.

1904 : Schutzgeister, Kantate.

1914 : Ratcliff, Oper.

1924 : Abenteuer des Casanova, Oper.

1931 : Li-Tai-Pe, Acht chinesische Gesänge für Tenor und Orchester.

1942 : La Cité sur la montagne, Festspielmusik.

Auszeichnungen

1957 : Großes Silbernes Ehrenzeichen für Verdienste um die Republik Österreich.

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10 septembre 1947 : Le chef Eduard van Beinum dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec le « Concertgebouworkest Amsterdam » (étiquette « Decca » ; étiquette « Dutton Laboratories » , CDK 1205) ; étiquette « Tahra » mono, CD : TAH 252) .

After the Second World War the only set of Bruckner's 7th Symphony was an eloquent, glowing performance by Eduard van Beinum and the « Concertgebouw » Orchestra, which sounded sumptuous at the time - and still does. It has just appeared in a very natural transfer by an unnamed engineer but side-jobs are nowhere near as expertly negotiated as in the recent « Dutton » transfer which is the one to have. « Dutton » does much greater justice to the richness of texture and orchestral detail on this set. Not having heard it since the 1950's, I had forgotten just how humane and radiant this performance is, simple and direct in utterance.

5 octobre 1947 : Le chef Winfried Zillig dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935) , avec le « Radio Symphonie Orchester Frankfurt » . Concert radiodiffusé. Some repeats not taken in the Scherzo.

Winfried Zillig

The German composer, music theorist, and conductor Winfried Zillig was born on 1 April 1905 in Würzburg and died on 18 December 1963, in Hamburg.

After leaving school, Zillig studied law and music. One of his teachers there was Hermann Zilcher. In Vienna, he was a private pupil of Arnold Schönberg, later following him to Berlin. His 1st compositions date from this time.

In 1927, he became the assistant of Erich Kleiber at the Berlin State Opera. A short time later, he became « répétiteur » to the Oldenburg Opera. In the years 1932 to 1937, he acted as « répétiteur » and « Kapellmeister » at the « Düsseldorf Oper » . Positions followed as « Kapellmeister » in Essen and, at the beginning of the 1940's, as the musical leader of the Posen Opera. After the end of World War II, he became the 1st « Kapellmeister » of the « Düsseldorfer Oper » . In the years 1947 to 1951, he occupied the position of conductor at the « HR-Sinfonieorchester » . After 1959, he led the musical division of « Norddeutscher Rundfunk » .

Winfried Zillig was very productive as a composer. His output includes Operas, Oratorios, Passions, choral music, serenades, String Quartets, and other chamber music, as well as lieder and suites. He was also responsible for completing the score of the Oratorio « Die Jakobsleiter » , which his former teacher Arnold Schönberg had left

unfinished, at the request of Schönberg's widow. Furthermore, he made a name for himself as a music theorist with an emphasis on 12 tone technique.

...

Winfried Petrus Ignatius Zillig (geboren 1. April 1905 in Würzburg ; gestorben 18. Dezember 1963 in Hamburg) war ein deutscher Komponist, Musiktheoretiker und Dirigent.

Zillig, der Sohn eines Lehrers, studierte nach dem Besuch des Gymnasiums Rechtswissenschaften und Musik in Würzburg. Einer seiner Lehrer dort war Hermann Zilcher. In Wien wurde er Privatschüler von Arnold Schönberg, später folgte er ihm nach Berlin. Aus dieser Zeit stammen seine ersten Kompositionen.

1927 wurde er Assistent von Erich Kleiber an der Berliner Staatsoper. Kurze Zeit später ging er als Solorepetitor an das Oldenburgische Staatstheater. In den Jahren 1932 bis 1937 war er als Solorepetitor und Kapellmeister am Düsseldorfer Opernhaus unter Walter Bruno Iltz tätig. Es folgten Stellungen als Kapellmeister in Essen. Von 1939 bis 1943 war er Erster Kapellmeister an der Posener Oper, bevor er im Rahmen der Truppenbetreuung hauptsächlich in Berlin tätig war. 1940 wurde er innerhalb der Reichsmusikkammer Leiter der Fachschaft I des Gau's Wartheland.

In der Zeit des Nationalsozialismus war Zillig Mitglied der Reichsmusikkammer und konnte sich als Komponist, besonders von Filmmusik, durchsetzen. 1934 schrieb er die Musik zum Historienfilm Schwarzer Jäger Johanna, der in der Nachkriegszeit durch die alliierten Militärbehörden verboten wurde. Sein Concerto grosso wurde 1935 zwiespältig aufgenommen. Trotzdem komponierte er seit 1935 mehrere Auftragswerke der Nationalsozialistischen Kulturgemeinde wie die Musik zum Schauspiel Europa brennt, die Filmmusik zu Rheinsymphonie und die Romantische Sinfonie in C-Dur, die im Rahmen der Reichstagung der NSKG uraufgeführt wurde. Seine 1937 in Hamburg uraufgeführte Oper Das Opfer dagegen wurde nach vier Aufführungen abgesetzt, nicht zuletzt wegen der ablehnenden Kritiken der NS-Presse, die ihm wegen der scharfen Dissonanzen und Atonalität einen « Irrweg » vorwarf. 1939 komponierte er, wie verschiedene andere Komponisten, eine Ersatzmusik zu Shakespeares Komödie Ein Sommernachtstraum, da Mendelssohns Bühnenmusik nicht mehr aufgeführt werden durfte. Seine 1941 in Leipzig uraufgeführte Oper Die Windsbraut schließlich gehörte stilistisch der Zwölftonmusik an, die er dem NS-Regime gegenüber in den Leipziger Neuesten Nachrichten als ein « Gestaltungsprinzip » verkaufte, das es « heute möglich macht ein großes Opus ganz streng aus einem einzigen Grundgedanken zu entwickeln, so streng, daß man jede Note, jede Melodie, irgendwie darauf beziehen oder davon ableiten kann ». 1943 schließlich komponierte er die Musik zu dem Propagandafilm Posen, Stadt im Aufbau sowie zu Kopernikus, wofür er den Sonderpreis des Reichspropagandaministeriums erhielt.

Nach dem Ende des Zweiten Weltkriegs wurde Zillig Erster Kapellmeister an der Düsseldorfer Oper. In den Jahren 1947 bis 1951 war er Dirigent beim Sinfonie-Orchester des Hessischen Rundfunks, wobei er sich vor allem um die Aufführung von Werken der Neuen Musik verdient machte, die in der NS-Zeit verboten waren. Von 1958 bis 1963 leitete er die Musikabteilung beim Norddeutschen Rundfunk. In seinem Todesjahr 1963 erhielt er den Kulturpreis der Stadt Nürnberg.

Als Komponist war Winfried Zillig sehr produktiv. Sein kompositorisches Schaffen umfasst unter anderem Opern,

Oratorien, Passionen, Choräle, Serenaden, Streichquartette und weitere Kammermusik sowie Lieder und Suiten. Darüber hinaus vollendete er die Partitur zum Oratorium Die Jakobsleiter, die sein einstiger Lehrer Arnold Schönberg unvollendet gelassen hatte. Dies geschah auf Wunsch von dessen Witwe. Auch erstellte Zillig die Klavierauszüge zu den Schönberg-Opern Moses und Aron (Kl. am Mainz 1957) sowie Von heute auf Morgen (Kl. Am Mainz 1961) . Zillig schuf außerdem etliche Filmmusiken, unter anderem zum zweiteiligen Dokumentarfilm Traumstrasse der Welt und dem experimentellen Spielfilm Jonas (1957) . Er machte sich auch als Musiktheoretiker mit dem Schwerpunkt Zwölftontechnik einen Namen.

Opern

« Rosse » (Der Roßknecht) , Opus 14 nach Richard Billinger.

Die Windsbraut (Oper in drei Akten) nach Richard Billinger.

Troilus und Cressida (Oper in sechs Szenen) .

Die Verlobung in San Domingo (Oper in einem Akt) .

Bauernpassion (Fernsehoper) nach Richard Billinger.

Das Opfer (1937) , Libretto von Reinhard Göring.

Konzerte

Osterkonzert.

Tanzsymphonie.

Lustspielsuite.

Konzert für Violoncello und Bläserchester (1934-1952) .

Lieder

Der Einsiedler.

Chorfantasie über ein Fragment von Hölderlin.

Lieder des Herbstes.

Salve regina.

Filmmusik

1934 : Der Schimmelreiter.

1942 : Violanta.

1944 : Sommernächte.

1950 : König für eine Nacht.

1955 : Um Thron und Liebe.

1956 : Wo der Wildbach rauscht.

1957 : Jonas.

1958 : Traumstraße der Welt.

1960 : Bilderbuch Gottes.

1961 : Traumstraße der Welt - 2. Teil.

1968 : Panamericana - Traumstraße der Welt.

...

3-4 décembre 1947 : Le chef Otto Klemperer dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec le « Concertgebouworkest Amsterdam » . Un enregistrement existe.

30 décembre 1947 : Le chef Serge Koussevitzky dirige la 8e Symphonie de Bruckner dans la version de 1892, éditée par Haslinger-Schlesinger-Lienau (1892) , avec l'Orchestre symphonique de Boston. Concert radiodiffusé (des coupures furent appliquées afin de respecter les 60 minutes de diffusion) .

Entre 1947 et 1949 : Le chef Hans Knappertsbusch dirige les 3e et 8e Symphonies de Bruckner avec l'Orchestre philharmonique de Munich.

1947-1951 : Le chef Winfried Zillig dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Robert Haas (1944) , avec le « Radio Symphonie Orchester Frankfurt » . Un enregistrement existe.

1948

1948 : Le chef Karl Böhm dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885), avec l'« Orchester der Wiener Staatsoper ». Un enregistrement existe.

12 et 13 janvier 1948 : À Berne, en Suisse, le chef Wilhelm Fürtwängler dirige la 8e Symphonie de Bruckner avec le « Stadtorchester » de l'endroit.

15 et 18 janvier 1948 : Le chef Herbert Albert dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 9e Symphonie d'Anton Bruckner. Il s'agit du 11e concert de la saison.

Février 1948 : Le chef Volkmar Andreae dirige la 6e Symphonie de Bruckner dans la version de 1881, éditée par Robert Haas (1935), avec l'Orchestre de la « Tonhalle » de Zürich. Un enregistrement existe.

12 et 15 février 1948 : Le chef Herbert Albert dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 1re Symphonie d'Anton Bruckner. Il s'agit du 14e concert de la saison.

28 février 1948 : Le chef Bruno Walter dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932), avec l'Orchestre de Philadelphie. Un enregistrement existe.

28-29 mars 1948 : Le chef Hans Knappertsbusch dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Concert spécial donné à la « Große Aula » de l'Université de Munich (« Ludwig-Maximilians-Universität »).

10 avril 1948 : Le chef Heinz Bongartz dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885), avec le « Radio Symphonie Orchester Leipzig ». Un enregistrement existe.

Arnold Schoenberg sera très enthousiaste lors de la création de l'État d'Israël, le **14 mai 1948**, composant pour la circonstance : « Dreimal tausend Jahre » (3 x 1,000 ans), Opus 50a, et une Cantate qui restera inachevée : « Israël exists again » (Israël existe à nouveau).

Concerts de Fürtwängler avec l'« Orchestra del Teatro Colón » de Buenos Aires

17 avril 1948 : Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre du « Teatro Colón » de Buenos Aires. Au même programme, de Wagner : le Prélude des « Maîtres-chanteurs de Nuremberg » ; « Siegfried-Idyll » ; marche funèbre et « Trauermusik » du « Götterdämmerung ».

3 juin 1948 : Le chef Herbert Albert dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 5e Symphonie d'Anton Bruckner. Il s'agit du 22e concert de la saison.

18 août 1948 : Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre du Festival de Lucerne. Au même programme, de Wagner : le Prélude des « Maîtres-chanteurs de Nuremberg » ; « Siegfried-Idyll » ; marche funèbre et « Trauermusik » du « Götterdämmerung » .

22, 23, 24 septembre 1948 : Le chef Hans Knappertsbusch dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Il s'agit du 2e concert d'abonnement de la saison, donné à la « Große Aula » de l'Université de Munich (« Ludwig-Maximilians-Universität ») .

11 octobre 1948 : Le chef Eugen Jochum dirige la 5e Symphonie de Bruckner avec l'Orchestre de la Radio de Munich (« Radio München Orchester ») qui deviendra, le 1er juillet 1949, l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Le concert a lieu à la « Großer Sendesaal » .

3 décembre 1948 : Le chef Eugen Jochum dirige la 5e Symphonie de Bruckner avec l'Orchestre de la Radio de Munich (« Radio München Orchester ») qui deviendra, le 1er juillet 1949, l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Le concert a lieu à la « Große Aula » de l'Université de Munich (« Ludwig-Maximilians-Universität ») .

18-19 décembre 1948 : Le chef Hans Knappertsbusch dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Il s'agit d'un concert spécial donné à la « Große Aula » de l'Université de Munich (« Ludwig-Maximilians-Universität ») .

21 et 22 décembre 1948 : Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre symphonique de Vienne. Au même programme : le Concerto pour violon de Brahms, avec le soliste Wolfgang Schneiderhan.

1949

1949 : Le chef Eugen Jochum dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) , avec l'Orchestre philharmonique d'État de Hambourg. Un enregistrement devenu légendaire malgré le son vieilli (étiquette « DGG » , CD : série « The Originals » , couplée avec la 8e) .

(Jochum enregistrera cette œuvre à de multiples reprises.)

The Symphony was 1st published in 1902, in the (Ferdinand) Löwe edition, the only performed version for 3 decades. A 1932 concert by the Munich Philharmonic featured both the complete Löwe version (with its many alterations to orchestrations, phrasing, and dynamics) and this edition by Alfred Orel, which includes only the 1st 3 complete movements in the composer's original form. The landmark performance provided the impetus for the support and funding of the Bruckner Society to prepare authentic versions of all of the Symphonies.

1949 : Le chef Hermann Abendroth dirige la 4e Symphonie de Bruckner avec le « Radio Symphonie Orchester Leipzig

» (étiquette « Arlecchino » , CD : ARL 107) .

1949 : Le chef Hermann Abendroth dirige la 5e Symphonie de Bruckner avec le « Radio Symphonie Orchester Leipzig » (étiquette « Berlin Classics » , CD : 92802) .

Hermann Abendroth

Le chef d'orchestre allemand Hermann (Paul Maximilian) Abendroth est né le 19 janvier 1883 à Francfort-sur-le-Main et est mort le 29 mai 1956 à Jéna. Il a admirablement servi la grande tradition symphonique allemande de Haydn à Brahms et à Bruckner.

Entre 1900 et 1903, il étudie la théorie musicale, la composition et le piano à Munich ; c'est le wagnérien Felix Mottl qui lui enseigne la direction d'orchestre avant qu'il ne devienne « Kapellmeister » à Lübeck, de 1905 à 1911, remplacé par Wilhelm Fürtwängler. Après un passage à Essen, il devient « Kapellmeister » à Cologne, de 1915 à 1934, dirige l'Orchestre du « Gürzenich » et le Conservatoire de la ville (1925-1934) . Avec cet orchestre, il établit sa réputation dans toute l'Europe et est invité plusieurs fois à diriger l'Orchestre symphonique de l'URSS ou l'Orchestre symphonique de Londres. Démis de ses fonctions à Cologne, en 1934, pour amitié supposée avec les Soviétiques, il est nommé à la tête du prestigieux Orchestre du « Gewandhaus » de Leipzig, en remplacement de Bruno Walter, lui-même démis en raison de ses origines juives. Il réalise un certain nombre d'enregistrements à la tête de l'Orchestre de chambre de Cologne, notamment d'œuvres de Vivaldi, Händel et Mozart. Abendroth occupe ce poste jusqu'en 1945, date à laquelle il quitte également la direction du Conservatoire de Leipzig où il avait été nommé en 1941.

Hermann Abendroth fut arrêté par la police à cause de ses convictions Libérales d'avant 1933. Il finit par adhérer au NSDAP afin de pouvoir exercer son métier. Il a toujours affirmé n'avoir jamais assisté à aucun rassemblement politique. Après la guerre, il devient le directeur musical de la ville de Weimar, de 1945 à 1956, puis revient à Leipzig afin d'y diriger l'Orchestre symphonique de la Radio de Leipzig, de 1949 à 1956. Son dernier poste l'amène à Berlin, à la tête de l'Orchestre symphonique de la Radio de Berlin (Berlin-Est) , de 1953 à 1956. Il devient ainsi l'un des Maestros les plus appréciés de la République démocratique allemande (RDA) .

Très à l'aise dans le répertoire germanique, Hermann Abendroth a laissé des enregistrements des Symphonies d'Anton Bruckner particulièrement réussis où il laisse exprimer son sens de la précision dans des tempos pourtant endiablés. Ses lectures, fiévreuses et nerveuses, sont à découvrir grâce à des enregistrements monophoniques de bonne qualité. On notera, entre autres, sa lecture exceptionnelle de la Ire Symphonie de Johannes Brahms, avec l'Orchestre philharmonique de Berlin (1941) , qui a récemment été ré-éditée à partir des archives, ou celle de la Symphonie n° 97 de Franz-Josef Haydn, enregistrée le 20 janvier 1955.

...

The German conductor Hermann (Paul Maximilian) Abendroth was born on 19 January 1883 in Frankfurt and died on 29 May 1956 in Jena.

Abendroth was the son of a book-seller. Several other members of the family were artists in diverse disciplines. After finishing his school studies at the Frankfurt « Gymnasium », Abendroth traveled to Munich for originally accomplishing the 1 year long studies of librarian, but he instead followed the music career at the Conservatory of Munich, the « Münchner Konservatorium », from 1900 to 1903, studying theory and composition with Ludwig Thuille, piano with Anna Hirtzel-Langendam, and developing his conducting skills working with Felix Mottl.

Still an undergraduate, Hermann Abendroth's 1st stable assignment of conducting was from 1903 to 1904, for the Orchestral Society of Munich. From 1905 to 1911, he moved to Lübeck, high-lighting as the « Kapellmeister » of the « Theater Lübeck ». From 1911 to 1914, he was the « Generalmusikdirektor » of the city of Essen. From 1915 to 1934, he was the « Kapellmeister » of the « Gürzenich » Orchestra of Cologne and, then, also director of the Cologne Conservatory (1925-1934), which was reformed with his help, to become the Cologne « Musikhochschule ». He also became the general music-director of Cologne, in 1918, and was a professor, in 1919. He also was the general music-director of Bonn, from 1930 to 1933. In 1922, Abendroth was the director of the Lower-Rhenish Music Festival.

Abendroth was invited to conduct in other countries as well, and visited the USSR and conducted the USSR State Symphony Orchestra in 1925, 1927 and 1928. From 1926 to 1937, he visited England and regularly conducted the London Symphony Orchestra. Abendroth is known for performing Classical and Romantic compositions, including Beethoven, Brahms, and Bruckner. Nonetheless, he conducted other contemporary pieces in their premieres, for instance for Béla Bartók and Igor Stravinsky.

In 1934, the Nazi Party seized the city council of Cologne, and the liberally minded Abendroth was promptly removed from the public function and detained. Nonetheless, other personalities of the Arts interceded, and Abendroth was restituted into the public function, to head the department of education of the Nazi « Reichsmusikkammer ». Accepting such charge, Abendroth was criticized for relinquishing his ideals. Nevertheless, he formally joined the Nazi Party in 1937. In 1934, Hermann Abendroth was appointed « Kapellmeister » of the « Gewandhausorchester Leipzig », replacing Bruno Walter, who was dismissed by the newly installed Nazi authorities because of being Jewish. From 1934 to 1945, Abendroth also was professor of the Leipzig Conservatory (« Leipzig Musikhochschule »), from 1941 to 1945. In 1943 and 1944, he took part in the traditional Bayreuth Festival, conducting « Die Meistersinger », its only Opera for those 2 years. Adolf Hitler officialized and organized the festivity.

After World War II, the Communist new authorities of Saxony rescinded all Abendroth's contracts of Leipzig, and so (with his past of the Nazi Party) he wouldn't manage to get a new stable position anywhere else in Germany either. Abendroth then claimed that he had never attended any political meeting, and his fortune then would change at Thuringia, whose government appointed Abendroth for music-director of Weimar, from 1945 to 1956. In 1950 and 1954, Abendroth was elected the People's Chamber of the « German Democratic Republic » for a 4 year mandate ending in 1954 as a representative of the Cultural Association of the « GDR ». Such opportunity would help cleansing Abendroth's name, about his Nazi past, and so he returned to Leipzig, in charge of its Radio Symphony Orchestra, from 1949 to 1956. As Abendroth, a heavy-smoker, was becoming a prominent artist of East-Germany, he was the only person allowed to smoke within the building of the radio station of Leipzig, by the Communist authorities. Abendroth toured throughout the Communist Europe. He was the 1st German, invited to conduct in the Soviet Union after the

War, and also toured Finland and Switzerland. In 1951, he conducted for the Prague Spring International Music Festival. From 1953 to 1956, he conducted the Berlin Radio Symphony Orchestra (East-Berlin). Ironically, such new celebrity status of Abendroth awoke suspicion about his new political affinity, and some locations of West Germany banned his presentations such as in Düsseldorf and the release of Abendroth's records on the « Eterna » label was quite limited in Western Europe.

Hermann Abendroth died of a stroke, during a surgical procedure, in Jena, on 29 May 1956. A state funeral was then granted for him.

Abendroth was amongst the 1st German music directors who released studio records regularly. His production spanned from mid- 1920's, until his death. Nowadays, Abendroth is being successfully rediscovered by a collection of CDs, published since the mid- 1990's, consisting mainly of his works for the Radio Symphony Orchestra of Leipzig of since 1953.

...

Though by no means a star conductor, Hermann Abendroth has undergone revisionist treatment with the release of numerous discs of performances hitherto largely unknown to the general public. These recordings, many from Germany's Nazi era, reveal a musical mind many notches above concert Master level. Indeed, some of them indicate that, absent the charismatic Wilhelm Fürtwängler and the brilliant Clemens Krauß, Abendroth might have been still more highly-regarded. As more is known of his work during his prime years, assessments have risen. In Munich, Abendroth studied piano with Anna Langenhan-Hirzel and pursued music theory with Ludwig Thuille. For further training, Abendroth worked with conductor and composer Felix Mottl and received coursework in other subjects at the Frankfurt « Gymnasium ». Upon finishing his formal schooling, he earned a living as a book-seller but, in 1903, he became conductor of the Orchestral Society of Munich, an amateur organization, but a capable one. He later became conductor of the « Verein der Musikfreunde » and, for several seasons, beginning in 1907, principal conductor of the « Städtische Oper ». After conducting orchestral concerts in Essen, between 1911 and 1914, he moved to Cologne where, in 1915, he succeeded Fritz Steinbach as Conservatory director and music-director of the celebrated « Gürzenich » Concerts. In 1918, Abendroth was appointed general music-director and, the following year, was made a professor of music. In 1922, Abendroth won acclaim for his directorship of the Lower-Rhine Music Festival and, subsequently, presented orchestral concerts with players from the « Berlin Staatsoper ».

For the decade beginning in 1926, he established a positive relationship with the London Symphony Orchestra, conducting that ensemble on a regular basis. When Bruno Walter's career in Germany was blocked by the National-Socialists, the post of conductor in Leipzig passed to Abendroth. For the next decade, he served as principal conductor of the Leipzig « Gewandhaus » Orchestra and taught at the Leipzig Conservatory. Abendroth remained in Leipzig until the end of WWII, also appearing at the 1943 Bayreuth Festival when a new production of « Die Meistersinger » was unveiled. « Meistersinger » was the Festival's only offering that year (a move bearing the official approval of Adolf Hitler) and Abendroth's leadership seems, on the evidence of a recording preserved from one of that year's performances, to have been exceptionally fine and beautifully detailed, yet, flowing and unfussy.

Following WWII, Abendroth's work was concentrated in East Germany. He was appointed general music-director for the regime and music-director of the Weimar Symphony Orchestra. During this period, he became the 1st German conductor to receive an invitation to visit the Soviet Union since the War (Dimitri Shostakovich recalled in « Testimony » that the conductor was among several Western musicians to have been exposed to the brutal cold of unheated Russian concert venues) .

Following his death by a stroke, Abendroth was accorded the honour of a State funeral. A reputation that might have remained obscure to succeeding generations has been clarified by Abendroth's recorded legacy, some of it from live performance. With little doubt, his sympathies lie with the core Central European repertory, primarily of the Classical and Romantic periods. What emerges most clearly is a non-interventionist approach, a gift for allowing the music to speak for itself without extra-musical burdens. Whether War-time or post-War, most of Abendroth's recordings exist in reasonable sound, sufficient to confirm his considerable art.

...

1900-1903 : Munich Conservatory (« Münchner Konservatorium ») .

1903-1904 : Munich Orchestral Society (« Münchner Orchesterverein ») .

1905-1911 : Conducting for the Society of the Friends of Music (« Vereins der Musikfreunde ») of Lübeck.

1907-1911 : « Kapellmeister of the Theatre of Lübeck.

1909-1945 : Conducting at 80 occasions the Berlin Philharmonic Orchestra.

1910-1911 : Conducting the « Philharmonischen Chor, Essen » .

1911-1914 : Municipal Director of Music (« städtischer Musikdirektor ») in Cologne.

1915-1934 : Conducting the « Gürzenich » Orchestra.

1915-1925 : Direktor of the Cologne Conservatory (« Kölner Konservatorium ») .

1918 : « Städtischen Generalmusikdirektor » of Cologne.

1919 : Professor.

1920 : Gustav Mahler Festival in Amsterdam.

1922 : « Direktor » of the Lower-Rhenish Music Festival.

1925, 1927, 1928 : Conducting the USSR State Symphony Orchestra.

1925-1934 : Director of the Cologne School of Music (« Hochschule für Musik Köln ») .

1926-1937 : Conducting the London Symphony Orchestra in England.

1930-1933 : « Generalmusikdirektor » of Berlin.

1933-1945 : Director of the « Fachschaft Musikerzieher » and choir director of the « Reichsmusikkammer » .

1934-1945 : « Kapellmeister » of the « Gewandhausorchester Leipzig » .

1934-1945 : Professor at the Leipzig Conservatory (« Landeskonservatorium ») .

1935 : Commemorative Medal in gold of the « Gesellschaft zur Beförderung gemeinnütziger Tätigkeit » (Society for the Furtherance of Charitable Activities) of Lübeck (together with Wilhelm Fürtwängler) .

1937 : Commander's Cross of the Order of Saint-Sava.

1938 : Chief conductor at the Hessian State Theatre of Darmstadt.

1941 : Chief Director of the « Rhine-Mainische » State Orchestra in Frankfurt.

1941 : Professor of the « Musikhochschule » in Thuringia.

1943 and 1944 : Conducting at the the Bayreuth Festival.

1944 : War Merit Cross, 2nd Class without swords.

1945-1956 : Music director in Weimar.

1945-1956 : Conducting the « Weimar Staatskapelle » .

The precursor ensemble of « Staatskapelle Weimar » dates from 1482, with the formation of a musical ensemble in service of the Weimar « Fürsten » (Prince) . In 1602, the ensemble attained resident status at the Weimar Court, as the « Herzoglichen Hofkapelle » (Ducal Court Ensemble) . Notable musicians in the early history of the « Staatskapelle Weimar » included Johann Schein (1615-1616) and Johann Sebastian Bach (1705, 1708-1717) , both from the Sankt Thomas Church, Leipzig. Bach particularly worked as resident organist and « Kapellmeister » .

Johann Nepomuk Hummel served as the ensemble's « Kapellmeister » from 1819 to 1837, on the appointment by the Grand Duchess Maria Pavlovna. Franz Liszt began his tenure as « Kapellmeister » , in 1842, and championed the music of Richard Wagner, Hector Berlioz, Peter Cornelius. Through this and his teaching activities, Liszt enhanced the prestige of Weimar as a musical hub, notably conducting the world premieres of Wagner's « Lohengrin » , in 1850, and Peter Cornelius's « Der Barbier von Bagdad » , in 1858.

After Liszt left in 1858, he was succeeded by Eduard Lassen who remained as director until his retirement in 1895. Lassen conducted several world premieres during his tenure, including the 1st performance of Camille Saint-Saëns's « Samson et Dalila », in 1877. Richard Strauß served as 2nd « Kapellmeister » under Lassen, from 1889 to 1894, and led the premieres of his own « Guntram » and Engelbert Humperdinck's « Hänsel und Gretel » .

Peter Raabe became « Kapellmeister » , in 1907. With the end of World War I and the dismantling of the German Empire, the ensemble was renamed the « Weimar Staatskapelle » . Ernst Prætorius directed concert and Opera programming from 1924 to 1933. Because his wife was Jewish, Prætorius left the post after the National-Socialists ascended to power in Germany, in 1933. Paul Sixt directed activities there during the Nazi regime.

After World War II and the end of the Nazi regime, Hermann Abendroth became « Generalmusikdirektor » and chief conductor of the ensemble, serving from 1945 to 1956. Successive « Generalmusikdirektor » 's of the ensemble have included Gerhard Pflüger (1957-1973) , Lothar Seyfarth (1973-1979) , Rolf Reuter (1979-1980) , Peter Gülke (1981-1982) , Hans-Peter Frank (1988-1996) , George Alexander Albrecht (1996-2002) , Jac van Steen (2002-2005) and Carl Saint-Clair (2005-2008) . Oleg Caetani was principal guest-conductor of the ensemble from 1984 to 1987. The ensemble was officially renamed the « Staatskapelle Weimar » , in 1988.

General Music Directors :

Hermann Abendroth (1945-1956) .

Gerhard Pflüger (1957-1973) .

Lothar Seyfarth (1973-1979) .

Rolf Reuter (1979-1980) .

Peter Gülke (1981-1982) .

Hans-Peter Frank (1988-1996) .

George Alexander Albrecht (1996-2002) .

...

1946 : Regional « Staatsratcurator » of the Liszt Museum in Weimar.

1946 : Certificate of appointment for the recognition of outstanding services to the revival of the artistic tradition of Weimar (Thuringian State) .

1949 : National Prize of East-Germany for Arts and Letters, 2nd class.

1949-1956 : Conducting the Radio Symphony Orchestra (« Rundfunk-Sinfonie-Orchester ») in East-Berlin.

1951 : Prague Spring International Music Festival.

1951 : Conducting in the USSR.

1952 : Member of the Music Section of the German Academy of the Arts.

1952 : Honorary Member of the « Mecklenburgische Staatskapelle, Schwerin » .

1953 : Honorary citizen of the city of Weimar (on the occasion of his 70th birthday) .

1953 : Honorary Senator of the Friedrich Schiller University in Jena, for his 70th birthday.

1953-1956 : Conducting the Radio Symphony Orchestra in Berlin.

1954 : Patriotic Order of Merit in Silver (East-Germany) .

1954 : Conducting the USSR State Symphony Orchestra.

19?? : Honorary Member of the Professional Association German professional choir director.

1957 : Postage stamp with his likeness, 1 year after his death.

...

Hermann Paul Maximilian Abendroth (geboren 19. Januar 1883 in Frankfurt am Main ; gestorben 29. Mai 1956 in Jena) war ein deutscher Dirigent und Musikpädagoge.

Er zählte zu den bedeutendsten Orchesterleitern des 20. Jahrhunderts. Er war ab 1905 Musikdirektor in Lübeck und ab 1911 in Essen sowie von 1915 bis 1934 Chefdirigent des Gürzenich-Orchesters und Direktor des Kölner Konservatoriums. Seine Ernennung zum Generalmusikdirektor erfolgte 1918. Als Nachfolger von Bruno Walter dirigierte er bis Kriegsende das renommierte Gewandhausorchester zu Leipzig. Abendroth konnte nach 1945 an seine Erfolge im Dritten Reich anknüpfen. Er übernahm 1945 die Staatskapelle Weimar und leitete gleichzeitig bis zu seinem Tod die Rundfunk-Sinfonieorchester Leipzig und Berlin.

Abendroth hat sich insbesondere als Interpret von Werken Beethovens, Brahms', Bruckners und Mozarts verdient gemacht. Es existieren nicht viele Schallplattenaufnahmen von Abendroth, der beim breiten Publikum rasch in Vergessenheit geriet. Hermann Abendroth wurde am 19. Januar 1883 als Sohn des Buchhändlers August Moritz Abendroth und seiner Frau Henriette Frohmann, Tochter eines Spielwarenfabrikanten, in Frankfurt am Main geboren. Er wuchs in einem kulturbegeisterten Elternhaus auf. Abendroth besuchte von 1888 bis 1900 das Wöhler-Realgymnasium

und die Handelsschule in Frankfurt. Zu seinen Schulfreunden gehörte der Komponist Walter Braunfels. Von 1900 bis 1901 wurde er auf Wunsch des Vaters als Buchhändler in München, wo auch seine Schwester wohnte, ausgebildet.

Im « Anschluß » studierte Abendroth bis 1904 Musiktheorie und Komposition bei Ludwig Thuille, Klavier bei Anna Hirzel-Langenhan (Schülerin von Teodor Leszetycki) und Dirigieren bei Direktor Felix Mottl an der Königlichen Akademie der Tonkunst. Außerdem besuchte er Philosophievorlesungen an der Ludwig-Maximilians-Universität München. Seine Lehrer waren mehrheitlich durch die Neuromantik geprägt. Bereits als Student 1903 wurde Abendroth Mitglied im von Richard Strauß geführten Allgemeinen deutschen Musikverein (ADVM), der ihm viele Kontakte zu Musikerpersönlichkeiten ermöglichte. Ab 1910 saß er im Musikausschuss des ADVM und war damit qua Amt auch Vorstandsmitglied. Zudem leitete er den Chor des Münchner Orchestervereins und den Münchner Orchesterverein Wilde Gungl.

Von 1905 bis 1911 war er Dirigent des Philharmonischen Orchesters des Vereins der Musikfreunde im Konzerthaus Fünfhausen und Kolosseum sowie ab 1907 erster Kapellmeister für Konzerte und Opern am Stadttheater Lübeck und ab 1910 Leiter des Philharmonischen Chores Lübeck. Daneben assistierte er Mottl bei Wagner-Aufführungen am Prinzregententheater in München und Bayreuth. Finanziell gefördert wurde er, wie auch Wilhelm Fürtwängler, durch die Schriftstellerin Ida Boy-Ed.

Boy-Ed verfasste aus Bewunderung für Abendroth ein Gedicht :

Was du mir warst - spät sei er noch gesagt -
Du warst mir Glanz und Lebenshelle,
Der Graue Unmut war verjagt,
Wenn du betratest meine Schwelle -
Dir gab ein Gott so lichtiges Wesen,
Daß - wer Dein Freund war -
Durfte daran genesen.

Im Jahr 1911 heiratete er die Schauspielerin Elisabeth Walter, Tochter des Neustrelitzer Theaterdirektors Hugo Julius Franz Walter. Mit ihr war er 1926 zum 51. Geburtstag von Thomas Mann in das Haus seiner Mäzenin nach Lübeck eingeladen. Zu den Feierlichkeiten erschien und andere der Bildhauer Fritz Behn.

Von 1911 bis 1914 war Abendroth als Städtischer Musikdirektor Essens Nachfolger von Georg Hendrik Witte und dirigierte bis 1916 die Essener Philharmoniker. Er reformierte die Programmgestaltung und ließ romantische und zeitgenössische Komponisten spielen. Im Jahr 1914 wirkte er als Dirigent am 49. Tonkünstlerfest des ADVM mit, wo er Kontakte zu Max von Schillings, Jean Louis Nicodé, Siegmund von Hausegger und Artur Schnabel knüpfte. Weitere Gäste in seinem Hause waren Wilhelm Fürtwängler, Max Reger und Hans Pfitzner.

Von 1914 bis 1934 war er künstlerischer Leiter des Gürzenich-Orchesters und des angeschlossenen Gürzenich-Chores Köln. Abendroth wurde Mitglied im Rotary Club Köln. Er verkehrte mit Persönlichkeiten wie Felix Weingartner, Otto Klemperer, Heinz Tiessen und Alfred Høhn. Zu seinem 50. Geburtstag erhielt er von seinen Musikerfreunden die Originalpartitur der 7. Sinfonie von Anton Bruckner. Richard Strauß schlug Abendroth 1918 als Nachfolger von

Generalmusikdirektor Fritz Steinbach vor. Im selben Jahr ernannte ihn der Oberbürgermeister Konrad Adenauer zum Generalmusikdirektor von Köln. Ein Jahr später wurde er Professor für Dirigieren an der Staatlichen Hochschule für Musik Köln und übernahm 1925 gemeinsam mit Walter Braunfels die Direktion der Kölner Musikhochschule. Sie bauten sie zu einem der modernsten Konservatorien in Deutschland aus. 1922 dirigierte er das Niederrheinische Musikfest in Köln, und von 1922 bis 1923 gab er zusätzlich Konzerte bei der Staatskapelle Berlin.

Mit dem Gürzenich-Orchester entstanden keine Schallplattenaufnahmen. Ansehen erlangte er durch Uraufführungen, darunter das Te Deum (1922) von Walter Braunfels, Das Dunkle Reich (1930) von Hans Pfitzner (1930) und die Kantate Mitte des Lebens (1932) von Egon Wellesz. 1929 leitete er zudem die deutsche Erstaufführung von Schostakowitschs I. Sinfonie. Gastspiele führten ihn nach Amsterdam (1920), Moskau und Leningrad (1925 und 1927-1928), England (1926), Magdeburg (1929), Venedig (1929), Stettin (1931), Chemnitz und Dresden (1933), Mannheim und Karlsruhe (1933 und 1934) und Norwegen (1934). Im Vereinigten Königreich stand er am Pult des London Symphony Orchestra und in Sowjetrußland beim Staatlichen Sinfonieorchester der UdSSR. Über seine Konzerte in der Sowjetunion hielt er später Vorträge an der Universität zu Köln und veröffentlichte die Erinnerungsschrift Meine Erlebnisse in Rußland. Von 1930 bis 1933 war er neben seiner Tätigkeit in Köln Generalmusikdirektor in Bonn und leitete interim das Beethoven Orchester.

Abendroths Repertoire umfaßte nicht nur klassische und romantische Komponisten, sondern ebenso Komponisten wie Béla Bartók, Paul Hindemith, Arnold Schönberg, Franz Schreker und Igor Strawinsky. Noch im Jahr 1928 antwortete er auf eine Einladung zur Ehrenmitgliedschaft in der deutsch-nationalen Vortragsbühne des Westens,

« Daß ich nicht gewillt bin, dem von Ihnen geplanten Ehrenausschuss beizutreten. Zwar bin ich Arier von Geburt, und auch meine Weltanschauung ruht auf dieser Basis, ich bin aber nicht geneigt, mich an einem Unternehmen zu beteiligen, das das Judentum planmäßig boykottiert. »

In der Spielzeit 1933-1934 wurde sein Mitdirektor und Freund Walter Braunfels von den Nationalsozialisten als « Halbjude » entlassen. Auch Abendroth stand in den 1930er Jahren unter Beobachtung der Kulturfunktionäre. Er passte sich an und trat 1933 der Reichsmusikkammer (RMK) bei, in der er von 1933 bis 1945 die Fachschaft Musikerzieher und Chorleiter leitete. Außerdem wurde er Mitglied des Verwaltungsausschusses der RMK. Abendroth dirigierte zwar am 21. März 1933 das Gürzenich-Orchester zur « Feier der Nationalen Erhebung », aber sein Einsatz für jüdische Komponisten und die Tournées in die Sowjetunion führten später zu Auseinandersetzungen mit dem Gauleiter von Köln-Aachen Josef Grohé. Die SA übte erheblichen Druck auf das gesamte Professorenkollegium aus (Abendroth wurde als Kulturbolschewist beschimpft). Abendroth weigerte sich jedoch, in die NSDAP einzutreten. Er wurde schließlich 1934 vom Oberbürgermeister Günter Riesen entlassen. Danach war er zunächst als Reisedirigent aktiv.

1934 wurde er auf Vorschlag von Oberbürgermeister Carl Friedrich Gørdeler, der ihn als « wirklich deutschen und national empfindenden Kapellmeister » anpries, neuer Gewandhauskapellmeister in Leipzig. Sein Vorgänger Bruno Walter musste als Jude das Dritte Reich verlassen. In den 1920er Jahren hatte er bereits die Uraufführung des Klavierkonzerts Opus 22 von Paul Kletzki im Gewandhaus dirigiert und sich für das angesehene Amt zum ersten Mal beworben, damals war jedoch Wilhelm Fürtwängler vorgezogen worden. Das Leipziger Publikum begeisterte er nach 1934 vorrangig mit

Werken von Bach, Beethoven und Brahms. Ausnahmen bildeten die Uraufführungen der 3. Sinfonie (1934) von Johann Nepomuk David und der Mozart-Variationen (1935) von Philipp Jarnach.

In Leipzig verkehrte er unter anderem mit Karl Höller, Julius Weismann, Karl Straube, Max Strub, Günther Ramin, Georg Kulenkampff und Walther Davisson. 1933 wurde er zum Professor für Dirigieren am Landeskonservatorium der Musik ernannt. 1935 war er auch kurzzeitig künstlerischer Leiter des Orchesters der kulturpolitischen Abteilung der NSDAP-Kreisleitung Leipzig. 1938 wurde er vom Präsidenten der RKK als Reichskultursenator vorgeschlagen. Seine kulturpolitischen Abhandlungen erschienen in Zeitschriften wie Deutsche Kultur-Wacht, Nationalsozialistische Monatshefte oder Deutsches Volkstum. 1938 begrüßte er den Einmarsch in Österreich und den sogenannten « Anschluß » mit folgenden Worten :

« In der Musik gab es niemals eine Trennung zwischen Deutschland und Oesterreich. Daß die Zusammengehörigkeit dank der einzigartigen Tat des Führers nunmehr auch politisch vollzogen ist, dafür wird gerade die deutsche Musikerschaft dem “ Führer ” Dank wissen. »

Seit den 1930er Jahren war er Gastdirigent bei den Berliner Philharmonikern. Gastspiele führten ihn 1936 nach Südosteuropa sowie zu den Reichsmusiktagen 1938 nach Düsseldorf und zum Tag der Deutschen Kunst nach München. Am 1. Mai 1937 trat er der NSDAP (Mitgliedsnummer : 5.893.093) bei. Gleichzeitig wurden Peter Raabe, Werner Hübschmann und Walter Wiora aufgenommen. Danach folgten weitere Verpflichtungen, so ab 1938 als künstlerischer Leiter des GewandhausChors, er übernahm das Chefdirigat beim Orchester des Landestheaters Darmstadt und 1941 beim Rhein-Mainischen Landesorchester Frankfurt. 1943-1944 dirigierte er Wagners Meistersinger bei den Bayreuther Festspielen. Er trat regelmäßig in den von Deutschen besetzten Gebieten auf, unter anderem in Dänemark (1940) , in den Niederlanden (1941) , in Frankreich (1942 und 1943) , auf dem Balkan (1943) und in Belgien (1944) . 1943, 1944 und 1945 schlossen sich Auftritte bei den sogenannten « Kraft durch Freude-Konzerten » an. In der Endphase des Zweiten Weltkriegs (August 1944) wurde er in die von Adolf Hitler genehmigte Gottbegnadeten-Liste der wichtigsten Dirigenten aufgenommen, was ihn vor einem Kriegseinsatz, auch an der Heimatfront, bewahrte.

Laut einem Artikel im Kölner Stadt-Anzeiger wird Abendroth bis heute in der Öffentlichkeit « als politisch windiger Opportunist und Karrierist abgetan » . Der Historiker Michaël H. Kater verglich Abendroths politische Gesinnung mit dem Opportunismus von Hans Pfitzner und Siegmund von Hausegger. Besonders scharf kritisierte 2004 der Musikhistoriker Fred K. Prieberg den milden Umgang mit Abendroths NS-Vergangenheit. Er widersprach vereinzelt Darstellungen, wonach Abendroth der NSDAP beitreten musste, um Gewandhauskapellmeister zu werden, und verwies auf erfolgreiche Dirigenten der Zeit, die nicht Parteimitglieder geworden sind.

Andererseits kämpfte Abendroth von Anfang an gegen die von den Nationalsozialisten angestrebte Auflösung des ADMV. Er setzte sich für Werke sogenannter « entarteter » Komponisten wie Ernst Toch, Hans Gál und Alban Berg ein. Sein privates Engagement für die Künstler Günter Raphael und Wolfgang Kühne zeichnet ein differenzierteres Bild von Hermann Abendroth. Die Musikwissenschaftlerin Irina Lucke-Kaminiarz, die 2007 eine Biografie über ihn veröffentlichte, sieht in Abendroths Handlungen gar eine Tendenz zur Inneren Emigration. Beispielsweise argumentiert sie, daß ihn der fehlende « Ariernachweis » seiner Frau (Ablehnung des Antrages auf Ariernachweis durch Amtsgericht Berlin 1938) und die damit verbundene Ungewissheit zum Parteieintritt bewogen hat.

Wegen seiner Parteimitgliedschaft verlor er am 5. November 1945 sein Leipziger Amt. Zu den Vorgängen äußerte er sich am 20. November mit folgenden Zeilen :

« Ich habe nie ein Parteibuch gehabt, habe nie an Parteiversammlungen teilgenommen, mich auch sonst in der Partei in keiner Weise betätigt und habe nie außer den üblichen, den Mitgliedern auferlegte Spenden, der NSDAP einen Sonderbetrag zukommen lassen. Ich bin also nur " nominelles " zahlendes Mitglied und habe zu der Weltanschauung des Dritten Reiches mich immer nur ablehnend verhalten. Mein ganzes Interesse hat stets und einzig und allein meinen beruflichen und künstlerischen Aufgaben gegolten. »

Obwohl er also kurzfristig auf der « Schwarzen Liste » der US-Militärregierung stand, konnte er nach Abzug der Amerikaner an seine früheren Aufgaben anknüpfen. Insbesondere seine früheren Besuche in der Sowjetunion kamen ihm dabei zugute. In der Leningrader Philharmonie hing sogar seit den 1920er Jahren ein Bild von Hermann Abendroth. Der Verwaltungschef der Sowjetischen Militäradministration, General Iwan Kolesnitschenko, baute auf ihn. Schon 1948 erhielt er einen Persilschein (eingestuft als « nicht belastet ») des Personalprüfungsamts des Ministeriums des Innern des Landes Thüringen.

In der Musikstadt Leipzig wurde er aus politischen Gründen vorerst nicht mehr eingesetzt. Stattdessen wurde er 1945 musikalischer Oberleiter des Deutschen Nationaltheaters und damit der Staatskapelle Weimar ; ab 1947 als Generalmusikdirektor. Er vergrößerte das Orchester und erhöhte die Honorare der Musiker. Zu seinem Repertoire gehörten Werke russischer Komponisten wie Pjotr Tschaikowski, Dmitri Schostakowitsch, Igor Strawinski und Modest Mussorgski. Er brachte den Italien-Hymnus von Ottmar Gerster und das Konzert für Klavier und Orchester von Johann Cilenšek zur Uraufführung. Außerdem leitete er die deutsche Erstaufführung von Lutosławskis Mala suite. In Jena leitete er die Akademischen Konzerte. Konzerttourneen führten ihn durch alle Staaten des Ostblocks, die Sowjetunion (als erster deutscher Dirigent nach 1945) , nach Finnland, die BRD und in die Schweiz. Des Weiteren dirigierte er 1950 beim Gründungsjubiläum der Kölner Musikhochschule und 1951 beim Prager Frühling. Der Pianist Bruno Hinze-Reinhold sah Abendroths Leistung darin, daß « aus dem guten Provinzorchester ein erstrangiger Klangkörper geschaffen » wurde.

Zusätzlich war er Leiter der Dirigentenklasse an der Staatlichen Hochschule für Musik Weimar. Er setzte sich für die Stiftung des Franz-Liszt-Staatspreises des Landes Thüringen ein. Weitere Aufgaben waren die Leitung des Thüringer Musikwesens und Kustos des Liszt-Museums. Abendroth war designierter Präsident der 1957 gegründeten Robert-Schumann-Gesellschaft. In Weimar hatte er Kontakte zu Gerhard Bosse und Hans Joachim Moser. Im Ausland traf er auf Tichon Chrennikow, Arvīds Jansons, Swjatoslaw Richter und Dmitri Schostakowitsch (Sowjetunion) , Witold Lutosławski (Polen) und Zoltán Kodály (Ungarn) . Schostakowitsch sah in Abendroth einen erstklassigen Interpreten Beethovens.

Im Jahr 1949 übernahm er als Nachfolger von Gerhart Wiesenhütter die Leitung des Rundfunk-Sinfonieorchesters Leipzig und 1953 des Rundfunk-Sinfonieorchesters Berlin. Abendroth dirigierte in der Saison 1955-1956 insgesamt 14 Anrechtskonzerte in Sachsen. Insbesondere mit dem Leipziger Rundfunkorchester entstanden zahlreiche Rundfunk- und Schallplattenaufnahmen (Brahms, Bruckner, Beethoven, Schubert, Schumann, Mendelssohn, Strauß, Wagner, Tschaikowski, Kalinnikow, Mozart und Haydn) . Er war ein überzeugter Raucher. Deshalb handelte er vor Beginn seines Dirigats mit dem Leipziger Rundfunk einen schriftlichen Vertrag aus, der ihm als Einzigem in der ganzen Liegenschaft den Konsum ermöglichte.

Ab 1949 war Abendroth Mitglied der Blockpartei NDPD, der SED (Sozialistische Einheitspartei Deutschlands) hingegen weigerte er sich beizutreten. Er wurde 1949 in den Deutschen Volkskongress gewählt. Von 1949 bis 1950 gehörte er als Einzelmitglied der Provisorischen Volkskammer und von 1950 bis 1954 für den Kulturbund der I. Volkskammer der DDR an. Im Jahr 1951 wurde er als Mitglied in die Staatliche Kommission für Kunstangelegenheiten aufgenommen. Der Dirigent Christian Thielemann beschrieb 2012 in seinem Buch Mein Leben mit Wagner :

« Abendroths vermeintliches Paktieren mit den politischen Mächten vor und nach 1945 wird ihm zum Verhängnis. Die Bundesrepublik Deutschland erklärt den einstigen NSDAP-Parteibuchträger und Staatsbürger der DDR zur Persona non grata. »

Hermann Abendroth verstarb nach kurzer schwerer Krankheit am 29. Mai 1956 im Universitätsklinikum Jena.

Abendroths letzte Ruhestätte liegt auf dem Ehrengräberfeld des Historischen Friedhofs in Weimar. Die Trauerrede hielt Superintendent in Weimar Ingo Braecklein. Die Ehrenwache beim Staatsbegräbnis setzte sich aus den Musikern Richard Münnich, Helmuth Holzauer, Gerhard Pflüger, Max Butting und Johann Cilenšek zusammen. Der bekannte sowjetische Geiger Dawid Oistrach verfasste einen Nachruf auf Abendroth : Für ihn war er ein « gewaltiger Künstler » . Von der Stadt Weimar wurde der Grabstein in Form eines Findlings gestiftet, der als einzigen Schmuck eine vergoldete Inschrift mit dem Namen Abendroths enthielt.

Anlässlich Abendroths ersten Todestages brachte die Deutsche Post der DDR eine Sondermarke heraus. In Köln-Seeberg (Abendrothstraße) und Weimar (Hermann-Abendroth-Straße) wurden Straßen nach ihm benannt.

Abendroths Witwe und Alleinerbin übergab 1970 und 1971 die Nationalpreisträger-Hermann-Abendroth-Schenkung in Höhe von 300.000 Deutschen Mark an die Marie-Seebach-Stiftung. Sie diente der Finanzierung bedürftiger Musiker.

Die Hochschule für Musik Franz Liszt Weimar vergab zum 50. Todestag (2006) im Rahmen eines Dirigentenwettbewerbs den mit 5.000 Euro dotierten Hermann-Abendroth-Preis an Hendrik Vestmann.

Sein schriftlicher Nachlass befindet sich heute im Hochschularchiv / Thüringischen Landesmusikarchiv Weimar.

Abendroth wurde unter anderem mit seinem Zeitgenossen Wilhelm Fürtwängler verglichen und einmal als « Fürtwängler der DDR » betitelt. Der Musikpublizist Friedrich Herzfeld bezeichnete ihn als den « Typus des kraftvoll-gesunden, teutschen Stabmeisters » . Er stehe in einer « sächsischen Tradition » mit Franz Konwitschny und Kurt Masur. Von sogenannten « Pultvirtuosen » hielt er wenig, er strebte vielmehr Werktreue an. Nach dem Musikkritiker Karl Laux gelang es ihm, « in wenigen Proben auch ein minder hochstehendes Orch. zu Höchstleistungen anzufeuern » . Der Komponist Rudolf Wagner-Régeny schrieb ihm 1956 folgende Charaktereigenschaften zu : Aufrichtigkeit, Geradlinigkeit, Exaktheit und Routiniertheit. Der Dirigent Bernhard Böttner erinnerte sich bei Abendroth an « sein distanziertes, aber stets vorbildliches Wesen » , seine « natürliche Autorität » und seine « physische und geistige Ausstrahlung » . Der Musikkritiker Gottfried Schmiedel hob Abendroths « Einfachheit » , « Sinn für Humor » und « Offenherzigkeit » hervor.

Abendroth pflegte besonders das klassisch-romantische Repertoire von Beethoven, Brahms und Bruckner, aber auch von Haydn, Mozart, Schubert, Schumann und Tschaikowski. Zeitgenössische Musik führte er vor allem von Johann Nepomuk David, Wolfgang Fortner, Ottmar Gerster und Karl Höller auf. Der Solo-Cellist des Rundfunk-Sinfonieorchesters Berlin Fritz Klingenstein sah in Abendroth « einen ausgezeichneten Dirigenten, aber hauptsächlich für klassische Werke, nicht für moderne Musik » .

...

1949 : Le chef Artur Rother dirige la 4e Symphonie de Bruckner dans la version de 1888, éditée par Albert J. Gutmann (1889) , avec le « Radio Symphonie Orchester Berlin » . Un enregistrement existe.

Artur Rother

The German conductor Artur Martin Rother was born on 12 October 1885 in Stettin, Pomerania (now Szczecin, Poland) , and died on 22 September 1972 in Aschau im Chiemgau, aged 86. He mainly worked in the Opera House.

His father was an organist and music teacher. He studied under Hugo Kaun and other teachers. By the age of 20, in 1906, he was conducting in Wiesbaden, and was assistant conductor for the Bayreuth Festival from 1907 to 1914. He was « Generalmusikdirektor » in Dessau from 1927 to 1934.

After the Nazis came to power in Germany, Rother joined in 1933, for only 1 year, the Militant League for German Culture (« Kampfbund für deutsche Kultur ») . He was not a member of the Nazi Party.

From 1934, he conducted at the « Deutsche Oper Berlin » , succeeding Bruno Walter, and was appointed « Generalmusikdirektor » there by, in 1937. In 1941, he brought-out his own edition of Mozart's « Idomeneo » . He was replaced by Hans Schmidt-Isserstedt. From 1946 to 1949, he was chief conductor of the Berlin Radio Symphony Orchestra, based in East-Berlin. Subsequently, he was a guest-conductor of the « RIAS » Symphony Orchestra and the « Städtische Oper Berlin » . He was guest-conductor with the Berlin Philharmonic in 1960-1961. Rother was an honorary member of the « Deutsche Oper Berlin » from 1965. Between 1935 and 1964, Rother conducted 41 concerts with the Berlin Philharmonic Orchestra (also in Paris and Spain) .

...

Artur Rother (geboren 12. Oktober 1885 in Stettin ; gestorben 22. September 1972 in Aschau im Chiemgau) war ein deutscher Dirigent.

Als Sohn eines Organisten und Musiklehrers studierte Rother unter anderem bei Hugo Kaun. Ab 1906 war er Solorepetitor, Chorleiter und I. Kapellmeister in Wiesbaden und von 1907 bis 1914 Assistent bei den Bayreuther Festspielen. Von 1927 bis 1934 war er Generalmusikdirektor in Dessau. Nach der « Machtergreifung » der Nationalsozialisten trat er nach eigener Angabe 1933 dem Opferring der NSDAP bei.

Ab 1934 war Rother Dirigent am Deutschen Opernhaus Berlin, wo er am 30. Januar 1937 zum Generalmusikdirektor ernannt wurde. 1941 bearbeitete er Mozarts Oper Idomeneo und brachte die Neufassung, die von Hans Joachim Moser überprüft worden war, 1942 zur Erstaufführung. Nach seiner Ablösung durch Hans Schmidt-Isserstedt war Rother ab 1943-1944 bis 1958 Gastdirigent im Ausweichquartier des 1943 zerbombten Opernhauses. Zusätzlich wurde er 1943 Leiter des großen Rundfunkorchesters.

Nach dem Ende des Zweiten Weltkriegs war er von 1946 bis 1949 in der SBZ Chefdirigent des Ostberliner Berliner Rundfunk-Sinfonieorchesters. Anschließend war er Gastdirigent beim RIAS-Sinfonieorchester und an der Städtischen Oper Berlin. Zwischen 1935 und 1964 dirigierte Rother 41 Konzerte der Berliner Philharmoniker, darunter auch in Paris und Spanien.

1952 : Berliner Kunstpreis.

1953 : Verdienstkreuz (Steckkreuz) .

1955 : Großes Bundesverdienstkreuz.

1965 : Ehrenmitglied der Deutschen Oper Berlin.

...

17 janvier 1949 : Le chef Hans Rosbaud dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec le « Stockholm Concert Orchestra » . Concert public diffusé par la radio suédoise (« Sveriges Radio ») . Seul le Sberzo a survécu.

Hans Rosbaud

Le chef d'orchestre autrichien Hans (Johann R.) Rosbaud est né le 22 juillet 1895 à Graz et est mort le 29 décembre 1962 à Lugano, dans le Tyrol en Suisse.

Rosbaud étudie au Conservatoire « Hoch » à Francfort-sur-le-Main avec Alfred Høehn en piano et Bernhard Sekles en composition. À partir de 1921, il est directeur de la « Musikhochschule » à Mayence. C'est à ce moment qu'il commence à se présenter comme chef d'orchestre et à s'intéresser à la musique contemporaine. De 1929 à 1937, il dirige l'Orchestre de la radio de Francfort et joue souvent des œuvres d'Arnold Schøenberg, Béla Bartók, Igor Stravinski, Paul Hindemith et Ernst Křenek.

Au cours de la période nazie, la liberté de Rosbaud de présenter la nouvelle musique est restreinte, mais il poursuit une brillante carrière de chef d'orchestre. En 1937, il devient le directeur musical de la ville de Münster. En 1941, il prend la tête de l'Orchestre philharmonique de Strasbourg.

Après la Guerre, il dirige l'Orchestre de la radio « Südwestfunk » (SWR) à Baden-Baden, et exerce une très grande influence sur Pierre Boulez. Il prend un temps la tête de l'Orchestre philharmonique de Strasbourg et dirige fréquemment au cours du Festival d'Aix-en-Provence.

...

Hans Rosbaud étudia le piano et la composition à Francfort, et, dès le début de sa carrière de chef, montra un intérêt spécial pour la musique contemporaine. Il fut successivement directeur de l'École de musique de Mayence et chef des concerts de cette ville (1921) ; directeur de la musique à la radio de Francfort (ce qui le fit entrer en contact avec Arnold Schönberg, Anton Webern, Alban Berg, Béla Bartók et Igor Stravinski) ; directeur de la musique à Münster (1937-1941) ; puis, à Strasbourg (1941-1944) ; et chef du Philharmonique de Munich (1945-1948) . De 1948 à sa mort, il dirigea l'Orchestre du « Südwestfunk » de Baden-Baden, ce qui l'associa étroitement au Festival de Donaueschingen. Il dirigea à Aix-en-Provence, dans les Ires années du Festival, « les Noces de Figaro » et « Don Giovanni » de Mozart, ainsi que « Platée » de Rameau. Il créa notamment les « Quatre Chants » pour orchestre, Opus 22, de Schönberg, en 1933 ; et, l'année suivante, avec le compositeur au piano, le 2e Concerto de Bartók. Après la Guerre, il créa l'Opéra « Moïse et Aron » de Schönberg à la radio de Hambourg, en 1954 ; puis, à la scène à Zürich, en 1957. À Donaueschingen, ainsi qu'aux Festivals de la Société internationale pour la musique contemporaine (S.I.M.C.) (dont il reçut la médaille Schönberg, en 1952) , il dirigea Boulez et Stockhausen ; et, en 1960, assura la création à Donaueschingen de « Chronochromie » d'Olivier Messiaen. Musicien précis et objectif, il ne fut pas sans influencer Boulez, le chef d'orchestre, et excella également dans Haydn et dans Sibelius, compositeur qu'il estimait au même titre que ceux de l'École viennoise.

...

The Austrian conductor Hans (Johann R.) Rosbaud was born on 22 July 1895 in Graz and died on 29 December 1962 in Lugano, in the Tyrol in Switzerland. He was particularly associated with the music of the 20th Century.

As children, Hans and his brother Paul Rosbaud performed with their mother, who taught piano. Hans continued studying music at the « Hoch » Conservatory in Frankfurt-am-Main, under the tutelage of Bernhard Sekles, in composition, and Alfred Høehn, in piano.

Rosbaud's 1st professional post was in Mainz, starting in 1921, as the music-director of the City's new School of Music, which included conducting the Municipal Symphony concerts. He became the 1st chief-conductor of the « Hessischer Rundfunk » Symphony Orchestra (later, the « Hr-Sinfonieorchester ») of Frankfurt, in 1928. During the 1920's and 1930's, he presented premieres of works by Arnold Schönberg and Béla Bartók. During the Nazi era, his freedom to present new music was restricted. In 1937, he became the general music-director of the city of Münster. In 1941, Rosbaud took the same position in Strasbourg, heading « l'Orchestre philharmonique » .

In 1945, he was named music-director of the Munich Philharmonic by the United States occupation authorities. In

1948, Rosbaud's contract with the Munich Orchestra was allowed to lapse because the city authorities wanted to move the Orchestra's repertoire in a conservative direction. That year, Rosbaud became the 1st chief-conductor of the South-West German Radio Orchestra, in Baden-Baden, where he remained for the rest of his life. In 1954, he conducted the 1st performance of Arnold Schœnberg's Opera « Moses und Aron » , at 8 days' notice ; this performance was issued on a 1957 commercial recording for the « Philips » label. He regularly took the « SWR » Symphony Orchestra to Festivals of contemporary music, such as at Donaueschingen.

« Gramophone » Magazine recently remarked that :

« Rosbaud was one of the unsung heroes of mid- 20th Century music, who gave thoroughly rehearsed and assimilated performances and premieres of the widest possible range of music. »

In « Fanfare » Magazine, Peter J. Rabinowitz pointed to range of his sympathies, claiming :

« It was greater than that of just about any of his contemporaries except perhaps Bernstein, Scherchen, and Stokowski. Rosbaud is best-remembered, probably, for his Mahler, his Bruckner, his work with the Second Vienna School and, especially, his commitment to the post-War avant-garde. But he was a world-class Mozartian, too (his Aix-en-Provence Mozart Operas from the 1950's hold-up far better today than the better-known Fritz Busch recordings from Glyndebourne) - and he championed earlier music as well (he recorded Gluck's « Orphée » and Rameau's « Platée ») . What's more striking is that he was able to give his performances of each of these composers an entirely different signature. »

Rosbaud was a highly-cultured man, widely read and varied in his intellectual interests. Putting himself at the service of music he chose to perform, he commanded the respect of numerous notable composers of the 20th Century. Prominent in his legacy are recordings of the music of Bruckner, Mahler, Stravinsky and Boulez. A tireless advocate of new music, he was closely associated with Karl Amadeus Hartmann, conducting premiere performances of Hartmann's Opera « Simplicius Simplicissimus » and his 2nd and 4th Symphonies, amongst others.

...

Hans Rosbaud was one of the best-known conductors in Europe, particularly for his pioneering performances of 20th Century music.

He studied at the « Hoch » Conservatory, in Frankfurt, where his piano instructor was Alfred Hœhn and his composition instructor Bernhard Sekles. He chose an academic career, becoming director of the State Music School (« Städtische Musikschule ») , in Mainz. There, he also frequently conducted the Municipal Orchestra. During his 1st year there, he conducted music by Paul Hindemith, then one of the most rapidly rising young stars in the German music, and a teacher of his for 3 years, and scheduled other new music.

In 1928, he took the position of Musical Director of Frankfurt Radio, a position he held until 1938 ; simultaneously, he

was 1st « Kapellmeister » of Frankfurt's « Museumgesellschaft » concerts. In both positions, he made Frankfurt one of the most exciting venues for new music. He frequently scheduled music of Schœnberg, Berg, Webern, Bartók, Stravinsky, and others. He presented the premiere performances of Arnold Schœnberg's « Four Songs » with Orchestra, Opus 22 (1932) , and Béla Bartók's 2nd Piano Concerto with the composer as soloist (1932) . After 1933, Nazi rule forced him to curtail performances of Jewish composers and those labeled as « cultural Bolsheviks » . He also shifted to less prominent positions as « Generalmusikdirektor » in Münster (1937-1941) ; and in Strasbourg (1941-1944) . After the War, he again returned to conducting in a major city, as Principal Conductor of the Munich Philharmonic Orchestra (1945-1948) .

But his preference was for radio, where he could schedule more innovative concerts and reach a wide audience with modern music. Therefore, in 1948, he accepted the position as Chief-Conductor of the South-West German Radio Orchestra (SWR) , in Baden-Baden. German radio was based on strong regional companies whose programs were also carried elsewhere in the country. Baden-Baden, with a history as one of the most Liberal corners of Germany and a strong interest in arts, was ideal for Rosbaud's purposes. Furthermore, the identification by the Nazis of their opposition to certain kinds of music gave that music a strong prestige and support among, particularly among the younger audience. These factors, and a sense of a need to learn about music currents that had passed Germany by when Adolf Hitler and Josef Gœbbels transformed the country into a cultural backwater, combined to create a strong audience for Rosbaud's programming.

He made the provincial Orchestra into a strong and precise ensemble, with a lean, anti-Romantic sound. Success on radio led immediately to demand for phonograph recordings. He participated in the 1st Aix-en-Provence Festival, in 1948, and remained associated with it, often appeared in the Donaueschingen Festival, Europe's primary avant-garde music Festival (where he supported the music of Pierre Boulez, Karlheinz Stockhausen, and their circle) , and performed regularly at the annual Festivals of the International Society for Contemporary Music (SIMC) . He gave the 1st performances (concert and staged) of Schœnberg's Opera « Moses und Aron » . In 1957, he added the position of Music-Director of the Zürich « Tönhalle » Orchestra.

His performances were highly-objective, clear, and intellectual, frequently seeming now to a lack of warmth.

...

Hans Rosbaud received his 1st music lessons from his mother, who was an accomplished musician. His academic education was founded upon Classical languages and culture, but he also learnt to play several string and wind instruments, entering the « Hoch » Conservatory in Frankfurt, where his teachers included Bernhard Sekles for composition, and Alfred Hœhn for piano. He also studied conducting and began his professional career in 1921, at Mainz, having been selected from a wide field as the director of the newly-formed municipal School of music, which soon developed a strong reputation throughout Germany ; he also conducted some of the municipal Symphony concerts in the city. Rosbaud was appointed chief-conductor at Radio Frankfurt, in 1929. Major contemporary composers were regular participants in the station's concerts and among the 1st performances which Rosbaud conducted were those of Bartók's Piano Concerto No. 2 (with the composer as soloist) ; Stravinsky's « Symphony of Psalms » ; Hindemith's «

Concert Music for Brass and Strings » ; and Schönberg's « Variations » , Opus 31.

The establishment of the Nazi government resulted in Rosbaud coming under increasing political pressure and, in 1937, he left Frankfurt to become chief-conductor in Münster, where his responsibilities included Opera as well as Symphonic performances. 4 years later, he took-up a similar position in Strasbourg, which had been annexed by Germany. Here, once again, Rosbaud developed a flourishing musical life, despite numerous obstacles being placed in his way by the political authorities ; and his persistent efforts on behalf of members of his Orchestra, who suffered persecution by the authorities, won him the respect and support of the population. Following the end of World War II, he was appointed chief-conductor of the Munich Radio Orchestra and of the Munich Philharmonic Orchestra by the American military authorities, who gave him considerable support in his work of rebuilding musical life in the devastated city. He was the 1st conductor from Germany to be invited to appear in France after the War, and was warmly-received. He left Munich, in 1948, to take-up the position of chief-conductor of the South-West German Radio Orchestra (SWF) , Baden-Baden, where he was based for the rest of his life.

A prime mover in the establishment of the Aix-en-Provence Festival, from 1948 onwards, Rosbaud appeared there annually until 1959. He added to his responsibilities, in 1950, when he became conductor of the Zürich « Tonhalle » Orchestra and at the Zürich Opera, assuming the role of chief-conductor of the « Tonhalle » , in 1957. His successes at Baden-Baden and at the neighbouring Donaueschingen Festival of Contemporary Music, following its resumption in 1950, led to his international recognition. During the 1950's, he became especially noted for his performances of the music of Arnold Schönberg : at only 8 days' notice, he took-over from Hans Schmidt-Isserstedt as the conductor of the 1st performance (which was recorded) of Schönberg's Opera « Moses und Aron » in 1954, in Hamburg, and he conducted the work's stage premiere at Zürich, in 1957. Rosbaud's fame was reflected in his activity as a guest-conductor of the major European Orchestras and in his concert tours abroad, notably to South America, South Africa and the United States. He made a particularly strong impression with the Chicago Symphony Orchestra and was seriously considered as a successor to Fritz Reiner, a move that was prevented by his untimely death, in 1962.

Rosbaud was an undemonstrative conductor. Bernard Haitink has recalled that :

« As he approached the podium, you thought, surely that can't be the conductor. » , yet, he achieved excellent results.

As the Chicago-based critic Robert C. Marsh commented in a review of Rosbaud's 1st concert with the Chicago Symphony Orchestra, in January 1959 :

« This modest, self-effacing conductor has authority, an ear for color and a sense of style. He is a musician to hear rather than watch. He seems to have the most naive idea of showmanship, but his musicianship cannot be questioned. »

The esteem in which he was held by his contemporaries was illustrated by the composer Francis Poulenc's comment, quoted in « Paris-Match » , in November 1954 :

« The taste of music buffs little resembles that of professional musicians. Music buffs believe that the greatest living conductor is Toscanini ; musicians know that it is Hans Rosbaud. »

And another major French composer, Pierre Boulez, regards Rosbaud as a model of what a conductor should be.

His success as a trail-blazer in the performance of contemporary music, and the numerous resulting recordings which he made, overshadowed to a certain extent the recognition of Rosbaud's great skills as an interpreter of the traditional repertory. Here, his commercial recordings are fewer, although fortunately many of the numerous radio recordings which he made, predominantly for South West German Radio, have been released. He was an excellent conductor of Jean Sibelius, where his lean and forensic conducting style perfectly suited the brooding atmosphere of this composer's music. This stripped-back approach to performance also resulted in stylish performances of the music of the Classical and early-Romantic era, such as the Symphonies of Haydn and the Piano Concertos of Mozart and Beethoven. His readings of the Symphonies of Mahler and Bruckner stand at the opposite pole to the intense style adopted by other contemporary conductors, but the power of the music remains. Rosbaud's performances from Aix-en-Provence of several of the Mozart Operas were commercially recorded and remain models of style, as does his account of the tenor version of Gluck's « Orphée et Euridice » with Léopold Simoneau in the title-role. A man of wide learning and interests, Rosbaud included the study of nuclear physics among his hobbies.

...

Hans (Johann R.) Rosbaud (geboren 22. Juli 1895 in Graz, Österreich ; gestorben 29. Dezember 1962 in Lugano, Tirol, Schweiz) war ein österreichischer Dirigent, Komponist und Pianist.

Er stammte aus einer Musikerfamilie. Seine Mutter, eine geschätzte Pianistin, erteilte ihm schon sehr früh Klavierunterricht. Später studierte er Komposition bei Bernhard Sekles und Klavier bei Alfred Høhn an Doktor Hoch's Konservatorium in Frankfurt am Main. 1920 berief man ihn als Direktor an die Städtische Musikschule nach Mainz, bis er im Herbst 1929 erster Kapellmeister des neu gegründeten Frankfurter Rundfunk-Symphonie-Orchesters wurde. 1937 erhielt er einen Ruf nach Münster, wo er insgesamt vier Jahre als Generalmusikdirektor wirkte. Trotzdem leitete er noch 1938 in Frankfurt Konzerte und nahm im Februar Leopold von Schenkendorfs Hymne Gott sei mit unserm Führer mit dem Chor und Orchester des Frankfurter Rundfunks auf. Im Anschluß an eine dreijährige Zeit an der Spitze der Straßburger Philharmoniker waren nach dem Krieg die Münchner Philharmoniker, das neugegründete Sinfonie-Orchester Baden-Baden und das Tonhalle-Orchester Zürich weitere Stationen des Dirigenten. Nach 1950 war Hans Rosbaud als Leiter des Sinfonieorchesters des Südwestfunks maßgeblich am Neubeginn der Donaueschinger Musiktage beteiligt. Er machte sich 1954 um die konzertante und 1957 um die szenische Uraufführung von Schönbergs Oper Moses und Aron verdient. 1955 brachte er Pierre Boulez' « le Marteau sans Maître » in Baden-Baden mit Solisten des SWF-Symphonieorchesters zur Uraufführung.

Rosbaud war der erste große « Radio-Dirigent » . Er verstand es schon 1929 in Frankfurt, in politisch zunehmend schwierigen Zeiten, alle Chancen des neuen Mediums zu nutzen. Neben den ausgewiesenen hohen künstlerischen Qualitäten war er auch pädagogisch engagiert. So erklärte er den Radiohörern etwa die Instrumente und versuchte

immer wieder, zeitgenössische Musik « sendefähig » aufzubereiten. Uraufführungen von Hindemith, Křenek, Penderecki, Strawinski, Veerhoff und Schœnberg gehörten für ihn zu seiner Zeit ebenso zur täglichen Arbeit wie die Aufführung von Werken der Vergangenheit. Bemerkenswert war Rosbauds Zusammenarbeit mit Arnold Schœnberg, aber ebenso seine Anpassungsfähigkeit an die neuen Umstände in der Zeit des Nationalsozialismus.

...

Der aus einer Musikerfamilie stammende Hans Rosbaud studierte am Hoch'schen Konservatorium in Frankfurt am Main (Klavier bei Alfred Hœhn, Komposition und theoretische Fächer bei Bernhard Sekles) . 1921-1928 Direktor der städtischen Musikschule Mainz, Dirigierverpflichtungen in Konzert und Oper, 1929-1937 Leiter der Musikabteilung beim Frankfurter Rundfunk und erster Kapellmeister des Rundfunk-Symphonie-Orchesters. Danach Generalmusikdirektor in Münster (1937-1941) und Straßburg (1941-1944) . 1945-1948 war Rosbaud Chefdirigent der Münchner Philharmoniker. 1948 bis zu seinem Tod Chefdirigent des Südwestfunk-Orchesters Baden-Baden, mit dem er zahlreiche Konzerttourneen unternahm. Als Gast dirigierte Rosbaud in der Spielzeit 1951-1952 erstmals am Stadttheater Zürich (anlässlich der Neuinszenierung von Mozarts « Die Zauberflöte » durch Oskar Wälterlin) . Dort leitete er 1952-1953 Richard Strauß' « Elektra » (mit Inge Borkh) und 1953-1954 dessen « Frau ohne Schatten » sowie die Schweizer Erstaufführungen von Rolf Liebermanns « Penelope » (1954) und « Die Schule der Frauen » (1957) . 1955-1957 war Rosbaud am selben Haus musikalischer Oberleiter und begeisterte durch seine Interpretationen von Beethovens « Fidelio » , Bergs « Wozzeck » (mit Willy Ferenz) , Arthur Honeggers « Antigone » , Mozarts « Don Giovanni » und « Die Zauberflöte » , Johann Strauß' « Die Fledermaus » , Richard Strauß' « Salome » und Richard Wagners « Die Meistersinger von Nürnberg » und « Parsifal » . Das herausragende Ereignis dieser Ära war die szenische Uraufführung von Schœnbergs « Moses und Aron » (6. Juni 1957) , die Rosbaud in Zusammenarbeit mit Karl-Heinz Krahl (Regie) und Paul Haferung (Ausstattung) leitete. Dieses Werk hatte er bereits am 12. März 1954 in der Musikhalle Hamburg zur konzertanten Uraufführung gebracht. Die Musik Schœnbergs, mit dem Rosbaud persönlich befreundet war, lag ihm besonders am Herzen. Im Rahmen des Holland Festivals 1958 in Amsterdam und Den Haag dirigierte er dessen Kurzopern « Erwartung » und « Von heute auf morgen » . Seit 1948 enge Zusammenarbeit mit dem Festival von Aix-en-Provence, wo er nicht nur zahlreiche Konzerte gab, sondern auch besondere Reputation als Dirigent Mozart'scher Opern erwarb. Rosbaud setzte sich als bedeutender Vermittler der Moderne von Anbeginn beharrlich für zeitgenössische Musik ein und gelangte mit Paul Hindemith, Igor Strawinsky, Béla Bartók, Anton Webern, Alban Berg, Karl Amadeus Hartmann, Boris Blacher und anderen in engen Kontakt. Nach dem Zweiten Weltkrieg internationale Karriere als Konzertdirigent (Europa, Nord- und Südamerika) . Im November 1949 leitete Rosbaud erstmals das Tonhalleorchester Zürich, das er fortan jährlich in rund zwanzig Konzerten dirigierte. Seit 1957 wirkte er (parallel zu seiner Tätigkeit in Baden-Baden) als Chefdirigent der Tonhallegesellschaft Zürich. Klassik, Spätromantik (Anton Bruckner, Richard Strauß, Gustav Mahler) , Moderne und zeitgenössische Musik (darunter zahlreiche Uraufführungen von Schweizer Komponisten) waren die Pfeiler seiner Zürcher Programmgestaltung.

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Er stammte aus einer Musikerfamilie, in die er 1895 hineingeboren wurde. Seine Mutter, eine geschätzte Pianistin, erteilte ihm schon sehr früh Klavierunterricht. Später studierte er an Doktor Hochs Konservatorium in Frankfurt am

Main. 1920 berief man ihn als Direktor an die Städtische Musikschule nach Mainz, bis er im Herbst 1929 erster Kapellmeister des neugegründeten Rundfunk-Sinfonie-Orchesters in Frankfurt wurde. Im Jahre 1937 zog sich Rosbaud schließlich aus politischen Gründen vom Frankfurter Sender zurück und folgte einem Ruf in die musikalische Provinz nach Münster, wo er insgesamt vier Jahre tätig war. Im Anschluß an eine dreijährige Zeit in Straßburg waren nach dem Krieg die Münchner Philharmoniker, das neugegründete Sinfonie-Orchester Baden-Baden und das Tonhalle-Orchester Zürich weitere Stationen des berühmten Dirigenten, der Ende 1962 im Alter von 67 Jahren starb.

Rosbaud war der erste Prototyp eines großen Radio-Dirigenten. Er verstand es schon 1929 in Frankfurt, in politisch zunehmend schwierigen Zeiten, alle Chancen des neuen Mediums zu nutzen. Neben den ausgewiesenen hohen künstlerischen Qualitäten war er auch pädagogisch engagiert. So erklärte er den Radiohören zum Beispiel die Instrumente und versuchte immer wieder zeitgenössische Musik « sendefähig » aufzubereiten. Uraufführungen von Paul Hindemith, Ernst Křenek, Igor Strawinsky und Arnold Schœnberg gehörten für ihn zu seiner Zeit ebenso zur täglichen Arbeit wie die Aufführung von Werken der Vergangenheit. Bemerkenswert war Rosbauds Zusammenarbeit mit Schœnberg.

...

Über die Bedeutung Hans Rosbauds als Förderer der zeitgenössischen Musik wird man nicht streiten, wenn es dessen bedurft hätte, so ist sicher Pierre Boulez' Widmung von « le Marteau sans Maître » der verdiente Ritterschlag. Doch werden die Informationen seltsamerweise sehr dürr, wenn man sich um die Jahre 1933-1945 kümmert. In Priebergs « Musik im NS-Staat » taucht er gerade an zwei Stellen auf - und doch umreißen sie, liest man sie mit dem entsprechenden Vorwissen, seine Rolle im Dritten Reich.

« Nachdem Hans Rosbaud zum Generalmusikdirektor in Straßburg ernannt worden war, führte er einen “ Arbeitskreis für Neue Musik ” ein, der zum Beispiel gleich im ersten Konzert der Saison 1942-1943 Uraufführungen von Julius Weismann und Leo Justinus Kauffmann und Werke des Straßburgers Fritz Adam und des Schweizer Willi Baumann bot. » (Seite 298.)

« 1941 trat er (das ist Hans Pfitzner) auf Einladung von Reichskommissar Seyß-Inquart im besetzten Holland mit Konzerten auf ; Anfang 1942 zierte eine ganze Pfitzner-Woche das von Generalmusikdirektor Hans Rosbaud entworfene Programm Straßburgs. » (Seite 223.)

Zweimal Rosbaud in Straßburg, wo er von 1941 bis 1944 Generalmusikdirektor war. Und auch jedesmal zeitgenössische, zeitgemäße Musik, wenn auch von fast diametralen Charakter. Nun war Straßburg als dritte Station nach Frankfurt und Münster alles andere als eine nebensächliche Position. Eine kulturelle Tätigkeit in Straßburg hatte symbolischen Charakter. 1872 war in Straßburg nach der Vereinnahmung ins Deutsche Reich der erste Germanistik-Lehrstuhl begründet und mit einer so hervorragenden Persönlichkeit wie Wilhelm Scherer besetzt worden, der sich dem Preußisch-Nationalem verschrieben hatte. Und ebenso sorgfältig war die Auswahl der Personen, die nach der Vereinnahmung von Elsaß-Lothringen in die kulturellen Schaltstellen gesetzt wurden. Jemand, an dem die NS-Kulturbürokratie auch nur einen leisen Zweifel gehabt hätte, wäre nie dort zum Einsatz gelangt.

Der Bedeutung seiner Tätigkeit war sich Hans Rosbaud bewusst :

« Die Bedeutung und Stellung der Straßburger Oper beruht in der Hauptsache darauf, daß sie in dem wiedergewonnenen Elsaß mit starker Ausstrahlung nach dem Westen ein außerordentlich wichtiger Kulturträger für deutsches Wesen und deutsche Kunst ist. » (Zitation nach Michæl H. Kater, Seite 134.)

Und so kann man die Propagierung des deutschesten aller Gegenwartskomponisten, Hans Pfitzner, konsequent aus seiner Aufgabe verstehen, an diesem Vorposten der deutschen Kultur das Land wieder urbar zu machen für die deutsche Kunst und die deutsche Kultur. Festzuhalten ist allerdings, daß die Zeit Rosbauds in Straßburg von den Franzosen selbst positiv gesehen wird. Überliefert ist, daß Rosbaud mit den französischen Mitgliedern des Orchesters französisch sprach. Sobald Rosbaud nach dem Krieg wieder einreisen konnte, war er in Frankreich ein gern gesehener Gast.

Rosbauds Liebe zur modernen Musik war unter dem NS-Regime offenbar kein Nachteil für ihn. Daß moderne Kompositionsweisen, selbst atonale, im Dritten Reich nicht verfolgt wurden, obwohl es von konservativer Seite (wie wir schon bei Elly Ney sehen durften) erbitterten Widerstand gab, muß an dieser Stelle betont werden. Verfolgt wurde die « entartete Kunst » vor allem aus rassistischen Gründen (und deshalb konnten etwa Igor Strawinsky und Béla Bartók aufgeführt werden und Felix Mendelssohn-Bartholdy nicht) . Die kompositorische « Bravheit » der regimetreuen Musik störte eigentlich die Kulturverantwortlichen mehr, als daß sie ihr Beifall zollten. Das faschistische Italien hatte gezeigt, wie faschistische Überzeugung und moderne Kunst Hand in Hand gehen konnten.

Hans Rosbaud (geboren 1895) gehörte zu den jungen Dirigenten wie Herbert von Karajan (geboren 1908) und Karl Böhm (geboren 1894) , die das Vakuum nutzen konnten, das die vertriebenen und ermordeten Künstler im Deutschen Reich hinterließen. Jeder von ihnen machte auf seine Weise Karriere, profitierte von der brutalen NS-Politik, ohne sich erkennbar schuldig zu machen - oder zu fühlen. Do gehörte Rosbaud zu den Musikern im amerikanischen Sektor, die von der Information Control Division (ICD) einvernommen wurden. Zunächst waren alle Nutznießer des Nationalsozialismus (darunter Wilhelm Furtwängler, Joseph Keilberth, Rudolf Kempe, Clemens Krauß, Karl Böhm, Oswald Kabasta, Herbert von Karajan, Eugen Jochum, Karl Elmendorff, Hans Knappertsbusch) auf eine schwarze Liste gesetzt worden, hatten Auftrittsverbot, ohne daß es gegen diese Maßnahme eine Möglichkeit des Einspruchs gab. Deutlich unterschiedlich zu dem drakonischen Verfahren, wie es Møller in München praktizierte, waren die in Bad Orb durchgeführten Gespräche, bei denen es darum ging, verlässliche « cadre of German intellectuals » zu finden. Nur drei Musiker waren unter den Auserwählten : Carl Orff, Hans Rosbaud und Bertil Wetzelsberger.

Der amerikanische Standpunkt war der, daß jemand, der führender Repräsentant der Kultur im Nationalsozialismus war (und das betraf auch Rosbaud) , ebenso schuldig war wie ein aktives Parteimitglied, während Rosbaud etwa Beweggründe weniger im Nazismus als in Egoismus, Profitgier und Opportunismus sah. Um den Rigorismus des amerikanischen Standpunktw 1946 am Beispiel Furtwänglers deutlich zu machen : Ein ICD-Offizier schrieb :

« Greatness obliges a man with the intelligence of Furtwängler to be judged differently from the small minded people. In the eyes of Germany and the whole world, Furtwängler was the exponent of German music. It should create the worst impression if we would allow that such a man come-back without punishment. »

(Zitation nach David Monod : Verklärte Nacht. « Denazifying Musicians under American Control » , in : Michael H. Kater and Albrecht Riethmüller : « Music and Nazism : Art under Tyranny, 1933-1945 » , Laaber Verlag, 2003.)

...

It took nearly half a Century after the demise of the 3rd « Reich » for scholars to begin a serious investigation of this area of cultural activity requires some explanation, especially given the detailed attention that has been accorded to most of the other arts during that era. Although there is little doubt that the pioneering studies of Joseph Wulff (1969) and Fred K. Prieberg (1982) managed to expose both the barbarous methods of the regime and the opportunistic activities of those musicians who lent varying degrees of support to its policies, very few German musicologists took-up the invitation to explore in greater depth some of the issues posed by these books. Perhaps, such reluctance was understandable. To present such potentially controversial material in an objective and balanced manner must have seemed impossible, not least because too many members of the music establishment, in both West Germany and the former GDR, had vested interests in trying to cover-up anything from their murky past.

The social historian Michael H. Kater alludes to the problem in the introduction to this valuable book. Invited to Munich in the early 1990's by the « Carl-Orff Zentrum » to deliver a paper on the composer's ambiguous relationship with the 3rd « Reich » , he encountered a stubborn refusal on the part of the authorities to publish the fruits of his research. He was later able to present and expand on this material in 2 important books : « The Twisted Muse » (New York, 1997) and « Composers of the Nazi Era » (New York, 2000) . However, his desire to bring a wider body of scholars into the frame, including many from Germany, prompted him to organize an international conference in Toronto, Canada, in October 1999, the papers from which appear in the present book.

One of the major advantages of such a symposium is that it affords scholars the opportunity to focus their attention on a specialized topic, rather than adopt the broad brush strokes that have characterized previous books on this subject. The depth of enquiry offered in each of the 16 essays is variable, with some breaking new ground and others revisiting familiar territory. One might argue that exploring the relationship between Adolf Hitler and Richard Wagner falls very much into the latter category. But, in fact, Hans Rudolf Veget's « Hitler's Wagner : Musical Discourse as Cultural Space » provides much food for thought. Arguing that the true import of Hitler's cult of Wagner is, by no means, self-evident from the most recent biographical studies of the « Führer » , and that it is far too simplistic to scapegoat Wagner as the progenitor of the Holocaust, Veget discusses the possibility that Hitler regarded Wagner's anti-Semitism as being insufficiently radical. Nonetheless, he does not challenge the point that Hitler's Wagnerian mission encompassed the elimination of Judaism from German life, and that, by appropriating the role of Parsifal as healer and that of Siegfried as liberating hero, Hitler could lay claim to being Wagner's political heir.

As the most obvious Nazi musical icon, the Bayreuth Master inevitably reappears elsewhere in the book, notably in Stephen McClatchie's painstaking exploration of the activities of the « Richard-Wagner-Forschungsstätte » , a research organization unveiled by Hitler, in 1938. The focus of his enquiry is the work of the largely discredited Nazi musicologist Otto Strobel, who directed its activities during the War. As in his admirable study of Alfred Lorenz,

McClatchie adopts a judiciously even-handed appraisal of Strobel's achievements, defending his positivistic source-driven publications, as well as condemning those that were ideologically tainted.

3 of the major figures in German music of the 1930's, Richard Strauß, Paul Hindemith, and Hans Pfitzner, are subjected to detailed scrutiny. Jens Malte Fischer has, perhaps, the most difficult task of all in trying to rationalize Pfitzner's ideas and his music.

...

Mit der Übergabe der Verfahren an die Spruchkammern wurden Fragen der individuellen Schuld in den Mittelpunkt gestellt : Waren die Musiker aktive Rassisten, aktive Parteimitglieder, hatten sie den Nationalsozialismus propagiert, waren sie chauvinistisch in Hinsicht auf die Kunst anderer Länder ? Die Niederlage, die das ICD im Falle Furtwängler erlitt, eröffnete den Weg einer breiten Denazifizierung - nicht zuletzt notwendig, weil der kalte Krieg begonnen hatte und man sehr schnell stabile Verhältnisse in Deutschland herstellen wollte.

Erst wieder Michæl H. Kater setzt sich mit dem moralischen Rigorismus Moellers in « Die mißbrauchte Muse. Musiker im Dritten Reich » ausführlich mit der Karriere Hans Rosbauds auseinander. Die beginnt 1929 beim Frankfurter Rundfunk. Dort ist er Leiter der Musikabteilung und I. Kapellmeister. Bei Sekles hatte er studiert, mit Hindemith war er befreundet, Arnold Schönberg verehrte er.

Er hatte also zunächst eine erhebliche Distanz zum Dritten Reich und seine Äußerungen sind (bei seinen Vorlieben verständlich) auch erst einmal eher defensiv.

So schreibt er Béla Bartók über die Schwierigkeiten, seine Werke aufzuführen, und daß er in diesem Zusammenhang sich vor den heftigsten Angriffen schützen müsse.

Doch so unbeliebt war der « nichtdeutsche » Bartók beim NS-Regime nicht - und Bartók hatte weit mehr damit zu tun, Aufführungen seiner Werke im Dritten Reich zu verhindern (denn sie wurden gegen seinen Willen in NS-Deutschland gespielt) , als sich in die Skrupel eines Dirigenten einzufühlen, der sie in Deutschland durchsetzen wollte.

Schwierigkeiten hatte Rosbaud, ein ihm unterstellter Dirigent, ein « Alter Kämpfer von bescheidenen Gaben und Einfluß » (Michæl H. Kater, Seite 132) bezichtigte ihn, Jude zu sein. Doch da half ihm ein Freund und Gönner, Prinz Alexander Friedrich von Heßen, der zugunsten Rosbauds versicherte, « daß ihm unter keinen Umständen der Vorwurf des Judentums und undeutscher Gesinnung gemacht werden kann » .

Als 1935 Jazz auf die Verbotsliste kam und die NS-Rundfunkadministratoren eine Polemik verfassten, die am 9. Dezember 1935 beim Frankfurter Rundfunk gesendet wurde, steuerte Rosbaud die geeigneten Musikbeispiele bei, die « die erotisch-perverse Seite des Jazz » bewiesen und « den Gegensatz von Negerjazz und deutschem Wesen belegten » .

1937 hatte Rosbaud (bei einem Auslandsaufenthalt) Schönberg geschrieben :

« Ich möchte Ihnen gerne häufiger schreiben, aber es ist nicht immer ganz einfach, Sie verstehen. »

Es gab eine Initiative von Freunden in den USA, die ihn zur Emigration aufforderten, vielleicht wäre er dem auch gefolgt, wenn er eine deutlichere Unterstützung verspürt hätte.

Aber inzwischen war er auf den Posten des Generalmusikdirektors in Münster gewechselt, der deutlich einträglicher war als der beim Rundfunk. Die größere künstlerische Freiheit, die er sich hier erhoffte, bewies er in Gefälligkeiten für die Nazi-Hierarchie, Konzerten für die örtliche Parteiführung einschließlich einer Führerehrung 1939 und der Eröffnung der Gaukulturwoche im Mai 1940 mit dem Meistersinger-Vorspiel. Die großen Kriegsaufgaben, die die deutsche Kunst nach der Meinung des Münsteraner Gauleiters Alfred Meyer hatte, warteten auf ihn in Straßburg.

Kater geht sehr ausführlich auf das Programm der Germanisierung von Elsaß-Lothringen ein : Alles sollte ausgerottet werden, was den Beigeschmack von französischem Einfluß hatte, und durch Deutschtum ersetzt werden. Diese Politik der Germanisierung galt auch für die Musik (und die Namen der Komponisten, die Rosbaud uraufführte, weisen deutlich in diese Richtung) . Ein großes Vorbild gab es : vor dem I. Weltkrieg hatte Hans Pfitzner mit dieser Zielrichtung in Straßburg gearbeitet, ihn entsprechend zu ehren, war da nur konsequent.

Wilhelm Furtwängler hatte sich geweigert, diesen Posten in Straßburg anzutreten und brachte dies auch nach dem Krieg zu seiner Entlastung an. Rosbaud rechtfertigte sich nach dem Untergang des Dritten Reiches : er habe den armen Menschen im Elsaß Freude gebracht, er habe einigen aus diversen politischen Schwierigkeiten herausgeholfen, er habe darauf bestanden, französischstämmige Elsässer im Orchester zu behalten, die sonst in die Wehrmacht eingezogen worden wären.

Nun, die Musik, mit der Rosbaud den Menschen im Elsaß über ihre schweren Tage half, war deutsche Musik, Musik etwa von Bresgen, Johann Nepomuk David, Kurt Hessenberg, Hermann Reutter und Winfried Zillig, ansonsten war das Programm traditionell deutsch mit einem Schwerpunkt auf Pfitzner. Das Niveau, das Rosbaud allerdings musikalisch in seinen Konzerten erreichte, war sehr hoch. André Tubeuf schreibt :

« En musique, Strasbourg est l'exception française. Toute l'après-guerre est revancharde et les années 1950 n'y manqueront pas. On ne pouvait nier la prospérité musicale (grâce à Hans Rosbaud) du temps de l'annexion, restait à faire mieux. » (« Le Point »)

Die anderen Entschuldigungsgründe sind schwer nachprüfbar, treffen aber offensichtlich zu - wie die Reaktion der Franzosen nach dem Krieg zeigte.

Auszeichnungen

Ehrenmitglied der Internationalen Gesellschaft für Neue Musik.

1952 : Schœnberg-Medaille.

1961 : Hans-Georg-Nägeli-Medaille der Stadt Zürich.

Werke

Klaviertrio (Novelletten) .

Konzertstück für Bass tuba und Orchester (1936) .

Konzertstück für Violine und Orchester (1918) .

Overtüre zu Grillparzers Des Meeres und der Liebe Wellen (1916) .

Sechs Lieder für Gesang und Klavier.

Dämmernd liegt der Sommerabend.

Mein Liebchen, wir fahren zusammen.

Meiner schlafenden Zuleima.

Litt einst ein Fähnlein (Kleine Geschichte) .

Einladung zum Schlaf.

Heil dir, du treue Magd.

Serenade für Streichtrio.

Thema mit Variationen für Holzbläser-Quintett.

...

26-28, 31 janvier et 3-4 février 1949 : Le chef Eugen Jochum dirige la 8e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1939) , avec l'Orchestre philharmonique d'État de Hambourg (étiquette « DGG ») .

12, 13 et 14 février 1949 : Le chef Wilhelm Fürtwängler dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : la Musique funèbre de « die Rose von Liebesgarten » de Pfitzner.

13, 14 et 15 mars 1949 : Le chef Wilhelm Fürtwängler dirige la 8e Symphonie de Bruckner (version établie par Fürtwängler sur le texte de Robert Haas et les anciennes versions dont celle de 1892, éditée par Haslinger-Schlesinger-Lienau - coupure mesures 209 à 218 qui étaient ré-introduites par Haas dans l'Adagio et légères ré-orchestrations) avec le Philharmonique de Berlin, au « Titania Palast » (« Gemeindehaus Berlin-Dalhem ») . Le concert radio est enregistré par la « RIAS » ; sans public, le 15 mars.

(CD : Archipel / Originals SH 854 / Music & Arts CD-624 / Toshiba TOCE 8514 / Toshiba TOCE 3011 / Testament SBT 1143 (diapason trop bas) / « EMI » CHS 5 566 210-2 (coffret Kabasta, Hausegger) / Hunt CDWFE 356 / Lys « Les Brucknériens, volumes 11 et 12 » LYS 244-245 [Pathé FALP 850-851 / « EMI » 147-29.231/32 / Electrola STE 91375-91378 (+ 7e) / SMVP 8057-8058 / Société Fürtwängler allemande MMS 9103. Il semble que l'un de ces disques mixte les 2 prises du 14 et du 15. Il est possible que Lys utilise cette source - LP.)

« La violence mystique et la noirceur de l'œuvre correspond idéalement à la personnalité de ce démiurge. Les différentes interprétations qu'il nous a léguées ont toutes en commun un climat tragique de suffocation permanente qui donne sa dimension cosmique à cette page titanesque. La direction intuitive de Fürtwängler et sa capacité à évoquer une atmosphère en un instant expliquent les différences marquées que l'on note d'un document à l'autre. L'archive qui nous est restitué aujourd'hui provient d'une scéance du 14 mars 1949, soit la veille du concert plus connu. Les différences y sont minimes, et l'on notera surtout la perfection instrumentale plus aboutie que de coutume chez Furtwängler, peut-être au détriment de la tension dramatique, tout étant relatif a ce niveau d'inspiration. » (Philippe de Souza, Répertoire n° 115, page 37, juillet 1998.)

« En comparant les 2 prises du 14 et du 15 mars 1949, il faut bien dire que les 2 interprétations sont très proches, mouvements par mouvement, au point que prétendre les départager me semble un exercice assez vain. Néanmoins, on apprécie d'entendre la version du 14 mars, aussi sombre, véhémement et tragique que celle du 15, mais bénéficiant, à mon sens, d'une prise de son moins confuse dans les fortissimos. » (Jean-Claude Hulot, Diapason n° 442, page 84, novembre 1997.)

« Sans le public enrhumé du 15 mars, l'interprétation est plus recueillie, plus intérieure, légèrement plus ample aussi dans les 2 derniers mouvements, même si elle perd en flamboyance et si les formidables contrastes de tempos si caractéristiques des interprétations brucknériennes de Fürtwängler sont moins accusés. » (Jean-Claude Hulot, Diapason n° 452, page 72, octobre 1998.)

« Cette interprétation est très proche, par le choix du texte et des tempos et par la conception d'ensemble, de celle de 1944. Furtwängler va cependant encore plus loin dans une conception tendue, noire (et la pâte sonore de Berlin est naturellement plus sombre que celle de Vienne) en usant d'un rubato extrême comme dans l'Adagio, où la sévérité contemporaine des Ires pages s'oppose à la rapidité véhémement, frénésie que l'on retrouve d'ailleurs dans la Coda du Finale. Malheureusement, cette vision aussi impressionnante que personnelle est trahie par un qualité technique déplorable ; tous les fortissimos sont dénaturés par des saturations, tandis que les toux de l'auditoire parviennent à couvrir les ultimes mesures du 1er mouvement. » (Jean-Claude Hulot, Diapason n° 422, page 89, janvier 1996.)

15 mars 1949 : Le chef Eugen Jochum dirige la 7e Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Le concert a lieu à la Salle des Congrès du « Deutschen Museum » .

17 mars 1949 : Le chef Fritz Lehmann dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 6e Symphonie d'Anton Bruckner. Il s'agit du 13e concert de la saison.

30-31 mars 1949 : Le chef Wilhelm Fürtwängler dirige la 8e Symphonie de Bruckner avec le Philharmonique de Vienne, à la « Musikvereinsaal » . La captation (sans public) est enregistré par la « RIAS » (étiquette « MMS » , CD : 9103 ; étiquette allemande Wilhelm Fürtwängler Society, « WFS » ; étiquette « EMI » , CHS 566 210-2) .

7 avril 1949 : Le chef Leopold Ludwig dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner. Il s'agit du 15e concert de la saison.

18 avril 1949 : Le chef Serge Koussevitzky dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec l'Orchestre symphonique de Boston. Enregistrement de l'Adagio lors de la répétition.

26 mai 1949 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 9e Symphonie d'Anton Bruckner. Il s'agit du 18e concert de la saison.

27 mai 1949 : Le chef Hermann Abendroth dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935) , avec le « Radio Symphonie Orchester Leipzig » . Un enregistrement existe.

30 mai 1949 : Le chef Eugen Jochum dirige la 8e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1939) , avec le « Sinfonieorchester des Hessischen Rundfunks » (étiquette « Tahra ») .

Orchestre symphonique de la Radiodiffusion bavaroise de Munich

1er juillet 1949 : Création officielle à Munich de l'Orchestre symphonique de la Radiodiffusion bavaroise (« Symphonieorchester des Bayerischen Rundfunks ») par le chef Eugen Jochum, en remplacement du « Radio München Orchester » . Jochum va en assurer la direction musicale jusqu'en 1960. Ce nouvel ensemble est l'un des principaux Orchestres de la ville de Munich, avec l'Orchestre philharmonique de Munich et l'Orchestre de l'Opéra d'État de Bavière. Le « BRSO » est aujourd'hui encore considéré comme l'un des meilleurs au monde.

...

L'Orchestre symphonique de la radio bavaroise est le dernier-né des Orchestres de radio allemands qui ont vu le jour au lendemain de la Seconde Guerre mondiale. Son histoire peut être résumée par les 5 noms prestigieux qui se sont succédé à sa tête : Eugen Jochum (1949-1960) ; Rafael Kubelík (1961-1979) ; Colin Davis (1983-1992) ; Lorin Maazel (1993-2002) ; et Mariss Jansons (2003-) . Eugen Jochum en a été le bâtisseur, autour de Beethoven, Brahms et Bruckner ; Rafael Kubelík a fait découvrir à l'Orchestre un répertoire alors mal connu : Mahler, Janáček, Stravinski ; Colin Davis, lui, a révélé Mozart et Berlioz ; Lorin Maazel l'a transformé en une formation polyvalente de niveau

international, peut-être moins marquée par l'héritage de la tradition germanique que les autres Orchestres allemands. Mariss Jansons l'a ouvert plus largement au répertoire contemporain. En Allemagne, cet Orchestre est désormais généralement considéré comme l'un des plus prestigieux, immédiatement après l'Orchestre philharmonique de Berlin et la « Staatskapelle » de Dresde.

La musique contemporaine a toujours occupé une place importante dans son répertoire, grâce aux commandes de la radio bavaroise qu'il a créées : œuvres de Karl Amadeus Hartmann (3e, 4e, 6e Symphonies, respectivement de 1948, 1948, 1953 ; « Symphonisches Hymnen » , 1975 ; « Sinfonia Tragica » , 1989) ; Ernst Křenek (« Der Zauberspiegel » , 1968) ; Carl Orff (« De temporum fine comoedia » , nouvelle version de 1980) ; Iannis Xenakis (« Pièce 000 » , 1980 ; « AIS » , 1981) ; Gunther Schuller (Concerto pour piano, 1981) ; Arvo Pärt (« Passion selon Saint-Jean » , 1982) ; Isang Yun (Concerto pour clarinette, 1982) ; Heiner Göbbels (« Eislermaterial » , 1998) ; Jean-Claude Risset (« Escalas » , 2002) ; Pascal Dusapin (« Exeo » , 2003) ; Georg Friedrich Haas (Concerto pour violoncelle et orchestre, 2004 ; Concerto Grosso n° 1, 2014) ; Friedrich Cerha (« Momente » , 2006) ; Mauricio Kagel (« In der Matratzengruft » , 2009) ; Tristan Murail (« le Désenchantement du monde » , 2012) ; Philippe Manoury (Concerto pour 2 pianos, 2013) .

Plusieurs formations de musique de chambre sont issues de ses rangs, notamment le « Nonetto » de Munich et le Quatuor Kœckert (« Kœckert Quartett ») , fondé par Rudolf Kœckert et constitué autour du 1er violon solo de l'Orchestre.

Directeurs musicaux

1948-1960 : Eugen Jochum.

1961-1979 : Rafael Kubelik.

1983-1992 : Colin Davis.

1993-2002 : Lorin Maazel.

2003- : Mariss Jansons.

...

The Bavarian Radio Symphony Orchestra (« Symphonieorchester des Bayerischen Rundfunks ») is based in Munich, one of 2 full-size Symphony Orchestras operated under the auspices of the Bavarian Broadcasting (« Bayerischer Rundfunk ») , known as « BR ») . Its primary concert venues today are the « Philharmonie am Gasteig » and the « Herkulesaal » in the « Residenz » .

The Orchestra was founded on 1st July 1949, with members of an earlier Radio Orchestra in Munich as the core personnel. Eugen Jochum was the Orchestra's 1st chief-conductor, from 1949 until 1960. Subsequent chief conductors have included : Rafael Kubelik, Sir Colin Davis and Lorin Maazel. Since 2003, the Orchestra's chief-conductor has been

Mariss Jansons, whose current contract extends through 2021. Jansons has regularly campaigned for a new concert-hall for the Orchestra since the start of his « BRSO » tenure.

To this day, the Orchestra participates in the « Musica Viva » concerts, originally founded by the composer Karl Amadeus Hartmann.

The Orchestra has recorded for a number of commercial labels, including « Deutsche Grammophon » , « RCA » , and « EMI » . The Orchestra received the 2006 « Grammy Award » for Best Orchestral Performance for its recording of Dimitri Shostakovich's 13th Symphony. The Orchestra has recently begun to produce recordings under its own « BR-Klassik » label.

...

Soon after it was founded by Eugen Jochum, in 1949, the « Symphonieorchester des Bayerischen Rundfunks » developed into an internationally-renowned Orchestra, its fame continuously expanded and fortified by its intensive touring activities. The Orchestra owes its extraordinarily wide-ranging repertoire and sound spectrum to the program preferences of its previous chief-conductors as well as to the great flexibility and solid stylistic security of each individual musician.

Fostering new music has an especially long tradition at the « Symphonieorchester des Bayerischen Rundfunks » with appearances in conjunction with the « Musica Viva » series, founded in 1945 by Karl Amadeus Hartmann, as one of the Orchestra's main assignments right from the start. At these concerts, Munich audiences have witnessed legendary performances of contemporary works at which the composers themselves generally stood on the podium of the Orchestra. These included : Igor Stravinsky, Darius Milhaud, Paul Hindemith, Pierre Boulez, as well as, more recently, Karlheinz Stockhausen, Mauricio Kagel, Luciano Berio and Peter Eötvös.

Over the past few years, the « Symphonieorchester » has also pursued new approaches to early-music and now collaborates regularly with such experts in historical performance practice as Thomas Hengelbrock, Nikolaus Harnoncourt and Ton Koopman. Many renowned guest-conductors, such as Clemens Krauß, Erich and Carlos Kleiber, Charles Münch, Ferenc Fricsay, Otto Klemperer, Karl Böhm, Günter Wand, Sir Georg Solti, Carlo Maria Giulini, Kurt Sanderling and Wolfgang Sawallisch have left indelible imprints on the « Symphonieorchester » in the past. Today, Bernard Haitink, Riccardo Muti, Esa-Pekka Salonen, Franz Welser-Möst, Daniel Harding and Andris Nelsons number amongst the significant partners who regularly mount the podium in Munich. The « Symphonieorchester des Bayerischen Rundfunks » was also the only German Orchestra with which Leonard Bernstein regularly collaborated for many years.

Besides the many performances and recordings in Munich and other cities in the station's broadcast range, extensive concert tours are central components in the everyday life of the Orchestra today. Tours have taken the Orchestra to virtually every European country, to Asia as well as to North and South America. It makes regular appearances in New York's Carnegie Hall and in the renowned concert halls in Japan's musical capitals. Since 2004, the «

Symphonieorchester » under the direction of its current Chief-Conductor, Mariss Jansons, is additionally the Orchestra in residence at the Easter Festival in Lucerne.

A further special feature is the encouragement of up-and-coming young musicians. In conjunction with the ARD International Music Competition, the « Symphonieorchester » accompanies young musicians both in the final rounds as well as in the Symphonic closing-concert featuring the prize winners. Since October of 2001, the Academy of the « Symphonieorchester des Bayerischen Rundfunks » has been doing valuable educational work by preparing young musicians for their later careers and, thus, building a solid bridge between education and professional activity. Beyond this, the « Symphonieorchester » maintains an encouragement program for young people with many activities designed toward the worthy goal of bringing the younger generation closer together with Classical music.

The history of the « Symphonieorchester » is closely intertwined with the names of its previous chief-conductors, who were always concurrently Chief-Conductors of the « Chor des Bayerischen Rundfunks » . The founder, Eugen Jochum, led the Orchestra for 11 years (from 1949 to 1960) . He built-up the Orchestra completely with top-grade musicians and established it's world-wide reputation on its initial foreign tours. Munich audiences have him to thank for incomparable interpretations of the Symphonies of Anton Bruckner. Besides Bruckner, Eugen Jochum devoted special attention to the performance of sacred music, and also made regular appearances on the podium of « Musica Viva » .

Rafael Kubelik, who headed the Orchestra for 18 years (1961 to 1979) , remained closely associated with the Orchestra as a guest-conductor beyond that period. He expanded the repertoire to include works by Slavic composers like Bedřich Smetana, Leoš Janáček and Antonín Dvořák, as well as spearheading the cause of 20th Century composers such as Karl Amadeus Hartmann and conducting the 1st Mahler cycle with a German Orchestra, which was then recorded on « DGG » . His impulsive, emotional approach to music won the hearts of all the musicians and made the Kubelik era one of the most fruitful ones in the history of the ensemble.

When his already designated successor Kyrill Kondrashin, unexpectedly died in Amsterdam, the Orchestra turned to Sir Colin Davis, thus gaining a recognized Berlioz specialist as chief-conductor (1983 to 1992) , who likewise proved an excellent advocate for the Viennese Classical Era as well as the works of English composers, especially Edward Elgar, Michael Tippett and Ralph Vaughan Williams.

From 1993 to 2002, Lorin Maazel led the « Symphonieorchester » . He set new styles of programming by performing cycles of Symphonic works by Beethoven (1995 and 2000) ; Brahms (1998) ; Bruckner (1999) ; and Schubert (2001) . He took his leave of his Orchestra with a Mahler cycle, in 2002.

A new and mutually pleasurable chapter in the history of the « Symphonieorchester » began in October of 2003 when the acknowledged favourite candidate of all the musicians, Mariss Jansons, assumed his post as the new Chief-Conductor of the « Chor » and the « Symphonieorchester des Bayerischen Rundfunks » . In no time, he succeeded in creating an atmosphere of the highest-artistic standards and a close emotional tie with the Orchestra. He regularly receives enthusiastic reviews both for his concerts and Munich and the many guest-appearances in the leading musical capitals of Europe, America and Japan. Mariss Jansons conducts a wide repertoire, covering the Classical and Romantic eras and continuing on to 20th Century music and works by contemporary composers. He regularly earns enthusiastic reviews

for his concerts in Munich as well as the numerous guest-appearances in virtually all the major European musical capitals.

With a high-number of CD releases, among others a series of live recordings of Munich concerts, Mariss Jansons continues to expand the Orchestra's vast discography. The recording of Dimitri Shostakovich's 13th Symphony won the « Grammy Award » for « Best Orchestral Performance » , in 2006. Since September of 2009, the « Symphonieorchester des Bayerischen Rundfunks » has been releasing CD's and DVD's on the Bavarian Broadcasting's own label, « BR-KLASSIK » .

In a number of different surveys of music-critics, the « Symphonieorchester des Bayerischen Rundfunks » has numbered among the top 10 Orchestras in the world, most recently in the 2008 Orchestra ranking by the British music magazine « Gramophone » , (6th place) ; and, in 2010, in the Japanese music magazine « Mostly Classic » (4th place)

In August 2013, the « Symphonieorchester des Bayerischen Rundfunks » got awarded the « ECHO Klassik » for the recording of Gustav Mahler's Symphony No. 9 with Bernard Haitink as well as the « Preis der Deutschen Schallplattenkritik » (Award of German Record's Review) for Antonín Dvořák's Symphony No. 9 conducted by Andris Nelsons.

...

Das Symphonieorchester des Bayerischen Rundfunks (BRSO) in München ist der größte Klangkörper des Bayerischen Rundfunks. Es wurde 1949 gegründet.

Das BRSO zählt zu den besten Orchestern Deutschlands und genießt auch international höchstes Ansehen. Ein Gremium von Chefredakteuren führender europäischer Musikzeitschriften wählte es im Jahr 2006 auf Platz 6 aller europäischen Orchester. Das britische Fachmagazin Gramophone wählte es im Jahr 2008 durch eine Befragung von Musikkritikern auf Platz 6 aller Orchester der Welt. Sein Programmschwerpunkt ist die sinfonische Musik der Klassik, Romantik und der Moderne, aber auch für Rundfunk- und CD-Produktionen von Opern wird das Orchester regelmäßig herangezogen, oftmals gemeinsam mit dem Chor des Bayerischen Rundfunks. Hauptspielstätten sind der Herkulesaal der Münchner Residenz und die Philharmonie am Gasteig.

Das Orchester erhielt 2006 den Grammy in der Kategorie Beste Orchesterdarbietung für seine Einspielung der 13. Sinfonie von Dmitri Schostakowitsch.

...

7 août 1949 : Festival de Salzbourg. Le chef Wilhelm Fürtwängler dirige, au « Festspielhaus » , la 8e Symphonie de Bruckner avec le Philharmonique de Vienne. Au même programme : la Symphonie en do majeur, Opus 46, de Pfitzner.

Août 1949 : Joseph Meßner conducts Anton Bruckner's « Te Deum » (**WAB 45**) with the Chorus and Orchestra of the

Salzburg Festival. The soloists : Stefanie Holeschovsky, soprano ; Fanny Elsta, alto ; Lorenz Fehenberger, tenor ; Georg Hann, bass. This concert was recorded by « Festival Records » (LP : 101) . « Festival Records » Inc. : 125 Mount Vernon Street, Boston, Massachusetts. (The label existed from 1950 to 1956.)

Other recording of Joseph Meßner with the Salzburg « Mozarteum » Orchestra on the « Festival » label :

LP 100 : Mozart's « Coronation Mass » (KV 317) , with soloists : Hilde Zadek, soprano ; Eleanore Gifford, contralto ; Julius Patzak, tenor ; Hans Braun, bass.

Joseph Meßner

Joseph Meßner was born on 27 February 1893 in Schwaz, Austria, not far from Innsbruck ; and died on 23 February 1969 in Sankt Jakob am Thurn, a short distance from Salzburg.

Meßner was the 2nd son of Jakob Meßner and Maria Speckbacher. A deep religious man, Joseph was ordained a priest in 1916, studied composition and organ at the Munich Academy of Music (« Münchner Akademie für Tonkunst ») to become an organist, a prolific composer and, eventually, a famous conductor of mostly religious works.

In 1923, he was appointed organist and, in 1926, « Kapellmeister » at the « Domkirche » in Salzburg. And, since 1932, he conducted the so-called « Dom » Concerts of the Salzburg Festival (« Salzburger Festspiele ») .

Right after the annexation of Austria (« Anschluß ») by Germany, on March 12th, 1938, Joseph Meßner had been degraded by the Nazis and was not allowed to perform any longer.

There is mention of a concert with Joseph Meßner conducting the « Mozarteum » Orchestra during World War II. It is a concert under the auspices of the « NSDAP » (National-Socialist German Workers' Party) held on August 24th, 1942, when Meßner's « Scherzo » and « 3 Songs » for baritone and orchestra with the title : « Schicksal der Deutschen » (Fate of the Germans) , on poems by Heinrich Lersch, were performed. Soloist in the songs entitled « Fahneid » (Oath to the Flag) , « Grabschrift » (Epitaph) , and « Bekenntnis » (Declared belief) was baritone Hans Herbert Fiedler. The other conductor of the program was Willem van Hoogstraten (former husband of pianist Elly Ney) . That was about the time when Willem Mengelberg conducted 2 concerts at the Salzburg Festival (one concert with pianist Cor de Groot in Beethoven's « Emperor Concerto » , Opus 73) .

The fact that Meßner conducted, then and there, when the Nazis were in charge, gave many a critic the idea that Meßner would have been on the wrong-side, politically, which, apparently, was a false accusation. The poems could be interpreted in more than one way. When, in 1945, the Austrian cultural life and also the Salzburg community should make a fresh start, the Americans choose Joseph Meßner to conduct the 1st concert of the Salzburg Festival (« Salzburger Festspiele ») . Could well be that they did not know about the 1942 event. Or, that they were told but did not adhere any significance to it.

On August 31st, 1945, Meßner conducted for the 1st time a performance of Wolfgang Amadeus Mozart's « Requiem » (KV 626) , in the Great Hall of the Salzburg « Mozarteum » . Singers were : Gertrude Erhardt, soprano ; Erna Kreuzer, contralto ; Julius Patzak, tenor ; Ludwig Weber, bass. The organist was Anton Dawidowicz. They performed together with the « Salzburger Domchor » and the « Mozarteum » Orchestra.

Each and every year, Meßner was present at the Salzburg Festival. He conducted for the last time in Salzburg, on August 13th, 1967, with (again) a performance of Mozart's « Requiem » (KV 626) . The singers were : Laurence Dutoit, soprano ; Friederike Baumgartner, contralto ; Lorenz Fehenberger, tenor ; and Max Pröbstl, bass. The organist was Gerhard Zukriegel.

After a full-life and 45 years of devoted music making, Joseph Meßner passed away.

According to the excellent website of the « Salzburger Festspiele » , Joseph Meßner's repertory was extensive and did not just include Giovanni Battista Pergolesi, Wolfgang Amadeus Mozart, Franz-Josef Haydn, Ludwig van Beethoven, Giacomo Rossini, Franz Schubert, Johannes Brahms, and Anton Bruckner. On July 7th, 1945, he led the 1st concert of the « Mozarteum » Orchestra after the War, performing compositions by Georges Bizet, Max Bruch and Piotr Ilitch Tchaikovsky.

Meßner was not only a devoted conductor and choir-leader. As an organist, he gave concerts in many a European city. Furthermore, he composed over 200 works of all kinds and forms : church music, secular music, choral works, songs, Concertos, Symphonies and chamber music. He wrote the « Missa poëtica » on texts by Ilse von Stach ; « Zwei Marienlegenden » (2 Mary Legends) ; a Symphony for organ ; « Esther » , a so-called Church Opera ; he composed the Opera « Hadassa » ; and also Violin Concertos and piano music. He wrote the stage-music for « Jedermann » (« Everyman, Elckerlyc ») , the play about « The Dying of the Rich Man » written by Hugo von Hofmannsthal.

...

Joseph Meßner (Josef, as printed on the « Remington » boxes with Wolfgang Amadeus Mozart's « Requiem » and Franz-Josef Haydn's « 7 Last Words ») was one of the great conductors to lead the Salzburg « Mozarteum » Orchestra and the Salzburg Dome Choir (« Salzburger Domchor ») in several series of religious concerts, and this for more than 20 years, starting in 1945. Several of Meßner's early performances appeared on « Remington Records » of which Marcel Prawy was the producer in Vienna and Salzburg. However, Prawy never mentions the name of Joseph Meßner in his book, « Marcel Prawy talks about his life » (« Marcel Prawy erzählt aus seinem Leben ») .

(When, in a letter dated September 25th, 1950, Prawy asks conductor Paul Sacher to make recordings for the « Remington » label, Prawy writes that :

« We have an exclusive contract with the « Mozarteum » Orchestra and the Viennese « Tonkünstler Orchestra. »

An argument to persuade Paul Sacher. And it is not clear if Prawy wanted Sacher to conduct the Salzburg «

Mozarteum » Orchestra in specific works for « Remington Records » . Despite Prawy's bid, Paul Sacher never recorded for « Remington Records » .)

It is probable that the recordings of the great works by Mozart, Haydn, Händel and Rossini conducted by Joseph Meßner, were not supervised by Prawy himself, or just in a few instances. He may have bought recordings from the organization of the Salzburg « Mozarteum » Festival, or even directly from the « Österreichischer Rundfunk » (Austrian Public Broadcasting Service) .

The recording of Joseph Meßner conducting Mozart's « Requiem » on August 9th, 1931, is neither listed in « The Gramophone Shop Encyclopedia of Recorded Music » of 1942, nor in the 1948 edition. The performance which was transferred to CD by « Orfeo » must be a live-recording from the Austrian Broadcasting Service. In that performance, the singers were : Hanna Seebach-Ziegler, soprano ; Jella von Braun-Fernwald, contralto ; Hermann Gallos, tenor ; Richard Mayr, bass, the « Salzburger Domchor » and the Orchestra of the « Dom-Musikverein » , and the (pre-War) « Mozarteum » Orchestra.

The later performance of Mozart's « Requiem » Mass with Hilde Güden, soprano ; Julius Patzak, tenor ; Rosette Anday, contralto ; Josef Greindl, bass ; conducted by Joseph Meßner, on August 27th, 1950, was issued on « Remington Records » .

Warren DeMotte said about the recording :

« Meßner's performance is impressively lofty, but on two 12 inch disks. »

From 1933 up to and including World War II, the Nazi influence in the arts was not only restricted to the celebration of Richard Wagner at Bayreuth, and in the condemnation and prohibition of modernistic, so-called : « Degenerated Art » (« Entartete Kunst ») and « Degenerated Music » (« Entartete Musik ») . Also books and manuscripts were edited, complete encyclopedias were re-written and entries in existing encyclopedia were omitted or changed. Also the text of Mozart's « Requiem » Mass had to suffer.

It was « Polydor » (originally, the German division of « The Gramophone Company » named « Deutsche Grammophon ») that had made a recording of Mozart's « Requiem » Mass (KV 626) , in 1941, with singers Tilla Briem, soprano ; Gertrude Freimuth, contralto ; Walter Ludwig, tenor ; and Fred Drissen, bass. Used was an alternate Nazi-text (according to « The Gramophone Shop Encyclopedia of Recorded Music ») .

« The New York Times » later wrote :

« All references to the Jewish roots of Christianity are purged. “ Quam olim Abrahæ promisisti ” (As was promised to Abraham) becomes “ Quam olim homini promisisti ” (As was promised to man) . “ Deus in Sion ” (God in Zion) becomes “ Deus in cælis ” (God in Heaven) . »

The only recording of Joseph Meßner in the era of the 78 RPM shellac records, is a 12 inch disc : « His Master's Voice » , DB 5054. He conducts an Orchestra accompanying soprano Eidé Noréna singing « Care Selve » from « Atalanta » by Georg Friedrich Händel. This recording of Noréna (Andre Karoline Hansen) was probably made in 1939 when she sang during the Salzburg Festival.

In « The New Guide to Recorded Music » (1950) , Irving Kolodin wrote :

« All singers save Noréna by using an English version of the Italian text, which was one more reason for retaining a preference for her version. However, Noréna, whose singing of Opera has not often moved me, is an inspired artist on this disk. »

Maybe, Joseph Meßner's conducting had an inspiring influence.

There is a recording of Orazio Benevoli's « Messe solennelle pour 53 voix et hymne pour la consécration de la Cathédrale de Salzbourg » (Solemn Mass for 53 voices and hymn for the consecration of the Salzburg Cathedral ; « Festmesse und Hymnus zur Einweihung des Domes in Salzburg, 1628 ») written in 1628, conducted by Joseph Meßner, on « Philips » A 00622/3 L (a 2 LP set) from 1954. Issued in the United States on a single-disc, « Epic » LC 3035, in April 1954 (without the hymn) ; released in Great Britain, in August 1955, on « Philips » ABR 4015/6, two 10 inch discs. The performers are the « Salzburger Dom-Chor » , the Vienna Symphony Orchestra and organist Franz Sauer.

Recordings of Joseph Meßner on the « Remington » label

R-199-66/2 : Franz-Josef Haydn's « The 7 Last Words of Christ » . Joseph Meßner conducts the Salzburg « Mozarteum » Orchestra and the Salzburg « Dom-Chor » . Soloists : Hilde Güden, soprano ; Clara Ötschläger, contralto ; Julius Patzak, tenor ; Hans Braun, baritone ; Ernst Reichert, harpsichord. Recorded live at the Salzburg Festival on 30 July 1950, in the « Aula Academica » . Released in May 1952 on the « Remington » label (199-66) . In France, released on the « Concerteum » label (Album 284) .

In « The Long-Playing Record Guide » , Warren DeMotte writes about this recording :

« The Oratorio is available in 1 recording. Meßner leads a performance of solid virtues and sensible pacing, in a surprisingly open recording. However, there is little tension, and this may be inherent in the Oratorio version. »

In the « High-Fidelity » magazine of September 1954, C.G. Burke writes about this recording :

« “ The 7 Last Words ”, in its final vocal setting, is compulsive in spite of the minor damage undergone in recording a public performance. »

R-199-69/3 : Georg Friedrich Händel's Oratorio « Messiah » , in the so-called Mozart-Hiller version for which Mozart added to the instrumentation, made cuts and made a few changes. Joseph Meßner conducts the Salzburg « Mozarteum

» Orchestra and the Salzburg « Dom-Chor » . Soloists : Anneliese Kupper, soprano ; Rosette Anday, contralto ; Lorenz Fehenberger, tenor ; Josef Greindl, bass. Recorded live at the Salzburg Festival on 28 August 1949, in the « Aula Academica » . Released in May 1952 on the « Remington » label, in the « Music Plus » Series (MP-100-18) , with a comment by Sigmund Spæth. In France, released on the « Concerteum » label (Album 205) .

R-199-96/2 : Wolfgang Amadeus Mozart's « Requiem » . Joseph Meßner conducts the Salzburg « Mozarteum » Orchestra and the Salzburg « Dom-Chor » . Soloists : Hilde Güden, soprano ; Rosette Anday, contralto ; Julius Patzak, tenor ; Josef Greindl, bass. Recorded live at the Salzburg Festival on 27 August 1950, at the « Aula Academica » . Ist listed in the « Schwann » catalogue of July 1952. In France, released on the « Concerteum » label (CR 221) .

In the 4th instalment of his discography of recordings of works by Mozart, « Mozart on microgroove » , published in the « High-Fidelity » magazine of November-December 1953, C.G. Burke comments on the live-performance on « Remington » :

« For “ Remington ”, the Salzburg specialist Professor Meßner has produced a beautiful compromise suitable for churches, wherein a devout acknowledgement of God's power ascends over the human revolt of a dying man against the omnipotence that ends him. Splendid soloists and confident, expertise in the performance carried by a recording in which good and bad battle to our exasperation. The violins cut and the bass is inflated for service on the poorest phonographs. There is an oppressive low-frequency background noise more distracting than the occasional coughs of the audience at this public performance. Withal, direct and tonal phalanxes. On the most resourceful phonographs, the sound can be disciplined to impress us ; and, on bad phonographs, the sound has a meretricious effectiveness. Owners of middling, respectable apparatus should be wary of this recording. »

R-199-111/2 : Giacomo Rossini's « Stabat Mater » . Joseph Meßner conducts the Salzburg « Mozarteum » Orchestra and the Salzburg « Dom-Chor » . Soloists : Irmgard Seefried, soprano ; Rosette Anday, contralto ; Lorenz Fehenberger, tenor ; Ferdinand Franz, bass. Recorded live at the Salzburg Festival on 7 August 1949, at the « Aula Academica » . Released in the course of 1953. In France, released on the « Concerteum » label (CR 291) .

Music-critic Warren DeMotte wrote :

« Meßner is devotional and tones down the Operatic aspect of the score. »

...

Joseph Meßner, österreichischer Musiker, Komponist und Priester : geboren 27. Februar 1893 in Schwaz ; gestorben 23. Februar 1969 in Sankt Jakob am Thurn.

Joseph Meßner, Bruder des Sozialethikers Johannes Meßner, wurde in Schwaz / Tirol als Sohn eines Knappen (im Silberbergwerk Schwaz) und einer Tabakarbeiterin geboren. Er bekam bereits früh Musikunterricht in Gesang, Geige, Klavier und Orgel. Zwölfjährig übersiedelte er 1905 nach Salzburg und erhielt fortan seine musikalische Ausbildung im

Kapellhaus, Sigmund-Haffner-Gasse 20, danach am Mozarteum. Nach der Reifeprüfung am Borromäum studierte er Theologie und wurde 1916 zum Priester geweiht. Später bildete er sich in München bei Friedrich Klose (Komposition) und Rheinberger-Schüler Josef Becht (Orgel) weiter.

In den 20er Jahren des 20. Jahrhunderts feierte Meßner vor allem in Deutschland große Erfolge als Komponist. In mehreren Städten fanden « Joseph Meßner Orgelfeste » statt, in Duisburg wurden 1924 die « Joseph-Meßner-Tage » veranstaltet, bei denen seine Sinfonietta für Klavier uraufgeführt wurde. Erzbischof Ignatius Rieder berief ihn 1922 zum zweiten Domorganisten am Salzburger Dom, bestellte und bezahlte ihn allerdings als Kooperator von Pfarrwerfen. Im Jahr 1926 wurde er schließlich Domkapellmeister in Salzburg - eine Funktion, die er bis zu seinem Tod innehatte.

In den 30er Jahren vollzog Meßner eine Glättung seiner sonst revolutionären Tonsprache, indem er seine « dissonanzreiche Kontrapunktik » durch « Wohllaute des Tonikadreiklages » ersetzte. Diesen Wandel vollzog er anscheinend unter dem Eindruck « großdeutscher Kulturideale ». Tatsächlich unterstützte Joseph Meßner, im Gegensatz zu seinem Bruder Johannes Meßner, den Anschluß Österreichs an das Deutsche Reich.

Nach dem Krieg versuchte Meßner an seine früheren Erfolge anzuknüpfen, was ihm nicht gelang. Beruflich fühlte er sich mehrmals übergangen oder ausgebremst, so 1946 bei der erhofften Berufung zum Rektor der Musikhochschule Mozarteum und bei seinen Domkonzerten, die man 1968 aus dem offiziellen Festspielprogramm strich.

Am 20. August 1968 wurde ihm die Ehrendoktorwürde der Universität Salzburg verliehen.

Joseph Meßner verstarb 1969 überraschend in seinem Einfamilienhaus in Sankt Jakob am Thurn, wo er mehrere Jahrzehnte mit der Sängerin Evi Klemens gewohnt hatte.

Er ruht auf dem Salzburger Kommunalfriedhof.

Joseph Meßner hinterließ ein umfangreiches Werk, darunter die Salzburger Festspielfanfane, deren Langfassung bis 1980 bei allen Rundfunkübertragungen der Salzburger Festspiele als akustisches Signet verwendet wurde ; die Bombenmesse, die an die Zerstörung des Salzburger Doms im Jahr 1944 erinnert, wobei der Komponist vorgab, sie selbst an der Domorgel miterlebt zu haben ; zahlreiche Bläserfanfaren. Darüber hinaus komponierte er drei Symphonien (in C-Moll, F-Dur und A-Dur) , mehrere Instrumental- und Orchesterwerke (darunter die Salzburger Suite, die als Programm verschiedene Sehenswürdigkeiten in Salzburg beschreibt) , vier Opern (darunter eine über die Person der Esther) , zahlreiche Lieder sowie eine große Zahl geistlicher Werke (Messen, Propriumsmusik, Motetten, geistliche Lieder und so weiter) . Als Orgelvirtuose war er international anerkannt, obwohl er (ähnlich wie Bruckner) nur wenige Orgelwerke komponierte, sondern bei seinen Orgelkonzerten durch seine Improvisationskunst beeindruckte. Heute sind nur mehr wenige Mitschnitte mit Improvisationen Meßners erhalten (Archiv des Forschungsinstituts für Salzburger Musikgeschichte an der Abteilung für Musik- und Tanzwissenschaft der Universität Salzburg) .

...

30 août 1949 : Le chef Hans Knappertsbusch dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec l'Orchestre philharmonique de Vienne. Concert public radiodiffusé.

7 septembre 1949 : Le chef Fritz Rieger dirige le Prélude symphonique attribué à Anton Bruckner avec l'Orchestre philharmonique de Munich. (La partition fut transcrite, dès 1876, par Rudolf Krzyzanowski, un élève de Bruckner au Conservatoire.)

15 septembre 1949 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 5e Symphonie d'Anton Bruckner. Il s'agit du 1er concert de la saison.

28 septembre 1949 : Le chef Hermann Abendroth dirige la 8e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1939) , avec le « Radio Symphonie Orchester Leipzig » . Concert public radiodiffusé.

16, 17 et 18 octobre 1949 : Le chef Wilhelm Furtwängler dirige, au « Titania Palast » (« Gemeindehaus Berlin-Dalhem ») , la 7e Symphonie de Bruckner dans la version de 1885 comprenant des modifications du compositeur, éditée par Albert J. Gutmann, avec le Philharmonique de Berlin. Au même programme : l'Ouverture « Léonore » n° 2 de Beethoven ; et le Concerto pour violoncelle n° 2 de Höller, avec le soliste Ludwig Hoelscher.

Le concert du **18 octobre** est enregistré par la « RIAS » .

(LP : « EMI » IC 147 29229-29230 / F666.700 / HQM 1169 / SMVP 8055/56 / Pathé FALP 852-853 / Électrola STE 91375-91378 / Toshiba WF 60024-5 ; CD : Archipel, « EMI » CDHC 5 66206 2 / Toshiba CE 28-5589 / « EMI » /Toshiba TOCE 3785 / « EMI » /Toshiba TOCE 8513 / Lys CD-214 / Pristine Audio / Urania URN 22.104 / Urania RM 11911.)

Andrew Rose (Pristine Audio) :

When it became known that I was working on a series of recordings of Wilhelm Furtwängler conducting Anton Bruckner's Symphonies, there was a certain degree of lobbying by e-mail for which recording might be chosen. I had already made considerable progress on the 1951 « Cairo » recording when I noticed repeated mentions both in e-mails and elsewhere referring to his 1949 Berlin recording as the one. Though not unanimous, it certainly made it worth investigating.

This is the earliest complete recording we have of Bruckner's Symphony No. 7 by Furtwängler. There is a fragmentary 1941 live-recording, and the 1942 « Telefunken » studio recording of the Adagio (available on : PASC257) ; thereafter, 2 radio recordings from 1951 : the 1st in Cairo ; the 2nd in Rome, all with the Berlin Philharmonic Orchestra, have seen numerous re-issues.

But it is this recording and performance which is, for many, the best of them. Certainly, from a technical point of view, it's remarkably good. Despite a somewhat cramped and occasionally overly strident original sound, a product of uneven

frequency responses in the recording equipment, all the ingredients were present for a really quite wonderful « XR » remastering - with deep, clear bass and brilliant top-end detail preserved if previously obscured by a « woolly » sound, at both ends of the spectrum.

That's not to say it was without fault. I've removed some quite intrusive traffic-noise, and dealt with top-end « flutter » - where the signal levels fluctuate rapidly in the higher-frequencies. This latter problem was particularly heard during the 2nd movement, and it has been possible to eliminate almost all of it, though there is a section where it may still just be detected.

Overall, though, the sound is crisp, clear, immediate and vibrant - and, as such, delivers almost as well as the great conductor himself.

22 octobre 1949 : Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec le Philharmonique de Vienne, à la « Musikvereinssaal ». Le concert est enregistré (étiquette « DGG », CD) .

25 et 26 octobre 1949 : Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre symphonique de Basel. Au même programme : l'Ouverture « Léonore » n° 2 de Beethoven ; et le Concerto « Grosso » n° 10 de Händel.

16 novembre 1949 : Le chef Hermann Abendroth dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec le « Radio Symphonie Orchester Leipzig » (étiquette « Urania » , LP : URLP 401) .

19 décembre 1949 : Le chef Hans Knappertsbusch dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Il s'agit d'un concert spécial donné à la « Große Aula » de l'Université de Munich (« Ludwig-Maximilians-Universität ») .

1950-1959

En 1950, on voit paraître des disques « 78 tours » avec jusqu'à 9 minutes par face, grâce aux sillons variables inventés par la « Deutsche Grammophon Gesellschaft » et, l'année suivante, la firme produit ses 1ers disques « 33 tours longue durée » (également appelés : microsillons) .

Wilhelm Kempff commence une nouvelle intégrale des Sonates pour piano de Beethoven en 1950 et grave les Concertos de Beethoven en 1953 (il ré-enregistrera les 2 cycles en stéréo dans les années '60) .

Wilhelm Furtwängler reprend sa collaboration avec la « DGG » , en 1951. Le Quatuor Amadeus et le violoniste Wolfgang Schneiderhan font leurs 1ers enregistrements « DGG » , en 1951 et 1952, respectivement. En 1959, ayant déjà gravé Brahms, Haydn, Mozart et Schubert, le Quatuor Amadeus se lance dans une intégrale en stéréo des Quatuors de Beethoven. Cette même année, Herbert von Karajan quitte « EMI » pour revenir à la firme - il signera quelque

330 disques pour « DGG » au cours des 30 années suivantes, dont 3 intégrales Beethoven et un « Ring » complet.

2 autres chefs d'orchestre jouent un rôle significatif après la guerre en consolidant la position de la « Deutsche Grammophon Gesellschaft » dans le répertoire Classique et Romantique : Karl Böhm (surtout dans Mozart et dans Richard Strauß, dont le chef est l'ami) et Rafael Kubelik (surtout dans Dvořák et Smetana, « Lohengrin »), et une intégrale Mahler).

Le chef d'orchestre américain polyvalent Lorin Maazel signe avec la « DGG », en 1957. « Archiv » fait quelques enregistrements pionniers de musique du Moyen-âge et de la Renaissance dans ses 1^{res} décennies ; mais l'étiquette se concentre surtout sur le Baroque, notamment les œuvres complètes pour orgue de Bach avec Walcha et le répertoire allemand et italien dirigé par Rudolf Baumgartner, Fritz Lehmann, August Wenzinger et Karl Richter, qui, après la mort de Lehmann, devient le principal interprète Bach chez « DGG ».

En 1956, la firme transfère son siège à Hambourg, tandis que les usines de production restent à Hanovre. L'année suivante, la « Deutsche Grammophon Gesellschaft » introduit sa nouvelle marque déposée : le « cadre jaune ». L'initiatrice de ce logo est la directrice de l'entreprise (qui est d'origine juive) qui emprunte la couleur de « l'Étoile de David » des Juifs, persécutés par les Nazis.

1950

Bruno Walter : previously unissued Bruckner 9th

3 février 1950 : Bruno Walter conducts Bruckner's 9th Symphony with the Philharmonic Symphony Orchestra of New York.

« What adjectives shall we apply to this, Bruckner's last Symphony ? It is the one of which he finished 3 movements, praying the Lord God to accept his " Te Deum " for the final movement, if he did not live to finish the score. And this has been followed on some occasions. But the better plan, as this incomplete Symphony stands today, seems to be to perform the 3 instrumental movements as they are, without a Finale. And we will discount adjectives about the work, pro or con, and content ourselves for the moment with a conditional clause : if we are to have Bruckner, let it be as he is interpreted by Mister Walter » (« The New York Times »)

Could this be Bruno Walter's finest Bruckner 9th ever ? The collector and Walter expert who provided these recordings stated his firm opinion that it is - a live recording preserved, unheard, for 65 years, now XR-remastered for « Pristine Audio » (PASC446) by Andrew Rose and sounding magnificent.

9 février 1950 : Le chef Ferdinand Leitner dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 9^e Symphonie d'Anton Bruckner. Il s'agit du 1^{er} concert de la saison.

23 février 1950 : Le chef Paul Schmitz dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 3^e

Symphonie d'Anton Bruckner. Il s'agit du 12e concert de la saison.

23 mars 1950 : Le chef Günther Ramín dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester », accompagné du « Gewandhauschor » et du « Thomaner Chor », dans la 7e Symphonie et le « Te Deum » d'Anton Bruckner. Les solistes : Edith Laux, Eva Fleischer, Gert Lutze et Friedrich Härtel. Il s'agit du 14e concert de la saison.

1950 : Le chef Volkmar Andreae dirige à la « Mastersaal » la 1re Symphonie de Bruckner dans la version de 1891, éditée par Ludwig Döblinger (1893), avec le « Niederösterreich Tonkünstler-Orchester ». Un enregistrement existe.

1950 : Le chef Helmut Schnackenburg (1902-1974) dirige la 2e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1938), avec le « Bremer Philharmonisches Staatsorchester ». Un enregistrement studio de la radio de Bremen.

1950 : Le chef Zoltán Fekete (1909-1978) dirige dans la salle de concert du « Mozarteum » de Salzbourg la 3e Symphonie de Bruckner dans la version de 1889 (révision de Bruckner avec les frères Schalk), éditée par Theodor Rättig (1890); (étiquettes : « Remington », LP : R-199-138 / « Concerteum », LP : CR 223 / « Concert Hall », LP : CHC 65 et CHC 1065 / « Forgotten Records », CD : FR 194).

It is definitely not a « Remington MUSIRAMA » recording as is suggested by cover and label. In Great Britain, the Fekete recording was released on « Concert Artist » (LPA 1018). Many years later, it also appeared on « Qualiton » (« Hungaroton ») LP : HLPX 1047.

From 1950 on, this recording had been available on « Concert Hall Society » (CHS 1065).

In the beginning of 1954, CHS 1065 was no longer available and had been deleted from the « Schwann Long Playing Record Catalog ». The reason was that « Concert Hall » had now recorded a Bruckner 3rd with Walter Gøehr conducting the Netherlands Philharmonic Orchestra which was released on « Concert Hall » (CHS 1195) and was well received by the critics. In « High-Fidelity Magazine » of April 1954, critic Paul Affelder wrote :

« Walter Gøehr conducts a compact, intense performance that is played in fine fashion by the Netherlands Philharmonic. »

Zoltán Fekete

In 1950, producer Marcel Prawy asked Viennese conductor Bernard Paumgartner to make recordings for « Remington » and as a bait Prawy mentions the contract he has for making recordings with the « Mozarteum » Orchestra of Salzburg which was eventually conducted by Joseph Meßner. However, Prawy did not mention the name of Zoltán Fekete, the Hungarian conductor who conducted the « Mozarteum » on several occasions, but whose biography remains an obscurity. Zoltán Fekete was not a specific « Remington » artist in the sense that Kurt Wöb, Hine Arthur Brown, Joseph Meßner, or later, Thor Johnson was.

Information about Zoltán Fekete is very scarce, in fact, it is practically non-existent. Encyclopedias do not mention the man. Grove's does not have an entry on Fekete. And liner notes on the LP releases often merely mention his name and, only in 2 cases, 1 or 2 facts which may allude to an existing biography. On the « Remington » cover of Bruckner's Symphony No. 3 (on R-199-138) , there are just a few lines which indicate that Zoltán Fekete came to the United States, apparently just before World War II, and that he must have obtained American citizenship :

« This American-Hungarian conductor 1st penetrated the musical consciousness of New York through a series of concerts with the Midtown and New York City Orchestras. »

After the War, he returned to Vienna as Wanda C. von Rudolph writes on the back of the cover of « Colosseum » (CLPS 1012) with Suites of music by Georg Friedrich Händel arranged and conducted by Zoltán Fekete :

Zoltán Fekete to whom we are indebted for the suites presented here, conducted this performance with the Vienna State Symphony Orchestra. A Hungarian by birth his musical education includes study in the Budapest Academy of Music and in Vienna. Mister Fekete has devoted a great deal of research to the final period of Händel's creations. In his arrangements, he has kept faithfully to the original melodies and harmonies, transposing them into forms which are easily understandable today. Mister Fekete is also a composer, one of his compositions on another « Colosseum » record is his « Caucasus Ballet Suite » (CLPS 1011) .

Other numbers conducted by him are :

« Snow White Ballet Suite » (CLPS 1011) , and the « Grand Duo » , Opus 140, arranged by Fritz Öser as the « Gastein Symphony » (CLPS 1013) also Béla Bartók's early work (1905) - 1st Orchestra Suite, Opus 3 (CLPS 1010) .

Zoltán Fekete is arranger of Mozart's Fantasy and of Suites by Händel. He conducted works by Bartók, Bruckner, Mahler and Tchaïkovsky, and he is the composer of « Caucasus » Ballet Suite and « Snow White » Ballet Suite.

Zoltán Fekete was born on 25 July 1909, in Budapest, Hungary. He studied with Zoltán Kodály and Béla Bartók in Budapest and later in Vienna. The recordings of Zoltán Fekete are not many. They have been released in various countries on different record labels. Reviewers were not always appreciative of his conducting. I suspect that the poor technique of most recordings led to this opinion. Some of Fekete's performances show that he certainly had the needed authority to lead an Orchestra in an inspiring way. He surely did not have the wish to build a career solely as a conductor forcing him to lead performances of an extensive repertory with many different styles.

Apparently, Fekete was the man who preferred to appear, from time to time, in front of an Orchestra, would arrange works from others and would compose orchestral scores of his own. How many works he wrote in total is not known. Also, the exact date of his passing away is not found. But Teri Noel Towe told me that Fekete died in the late-1970's. He was living in Munich. His wife was Alma Høehn, the legendary dealer in collectable 78 rpm shellac records and vinyl LPs. She died around 1988.

Zoltán Fekete's « Remington » recordings :

R-149-2 : Elisabeth Wysor in Contralto Arias : Mozart, Meyerbeer, Verdi, Wagner ; the Vienna Symphony Orchestra conducted by Zoltán Fekete. It was originally released by Don Gabor on « Continental » (CLP 1002) in 1950 (« Songs of the Great Masters ») . It also became available on « Halo » (50312) , in 1957. Edward Tatnall Canby noted reviewed this disc in « Saturday Review » of November 1950 :

« This is a very great voice, rich, with phenominal range, perfect control (like that of the great voices of the turn of the Century) ; musicianship excellent, too, with impeccably accurate pitch. Wagner items « Tristan » , « Rheingold » are most in style but unusual « Clemenza de Tito » . Mozart is well done. Tone is bit monotonous, diction not too good. Orchestral backing weak. Decidedly a worthwhile record, at any price. » (Edward Tatnall Canby)

R-149-25 : Mozart's Music to « Thamos, Koenig in Aegypten » with the Austrian Symphony Orchestra conducted by Zoltán Fekete, coupled with « Finlandia » by Sibelius, conducted by Kurt Wöb.

Fekete's name was a convenience name as the conductor stated in a letter to « Saturday Review » that he never recorded « Thamos » for any record company.

R-199-2 : Mozart's Fantasia in F minor, KV 608 (arrangment by Fekete) with the Vienna Symphony Orchestra conducted by Zoltán Fekete, coupled with Symphony No. 1 by Schubert, conducted by Kurt Wöb.

R-199-55 (1st released in the winter of 1951-1952) : Tchaïkovsky's « Tempest » (Symphonic Fantasia, Opus 18) with the Vienna Symphony Orchestra conducted by Zoltán Fekete, coupled with « le Coq d'or » by Rimsky-Korsakov, conducted by George Singer.

The recording was also released by Gabor on the « Etude » label (reference 706 ; again coupled with « le Coq d'or ») but, then, « le Coq d'or » was attributed to Zoltán Fekete who protested about this in « Saturday Review » writing to the editor :

« Sir, I have never heard of this " Etude " company and wish to state categorically that I have no contract with them whatsoever. »

And he writes that he never in his life has conducted selections from « Thamos, King of Egypt » and has never recorded for any company Rimsky-Korsakov's « le Coq d'or » .

In April of 1955, the recording of « The Tempest » was issued in Great Britain on « Concert Artist » (LPA 1022) , but here coupled with Fekete's own composition « Caucasus Ballet Suite » . The issue in England had nothing to do with « Remington » as Zoltán Fekete owned copyright on both sound recordings. Although a « Concert Artist » release, reviewer Roger Fiske exactly described the « Remington » like sound character and the quality of the performance of

this recording in the April 1955 issue of « The Gramophone » :

« The performance is reasonably good, though lacking in precision of attack, but the balance of the instruments is not satisfactory. There is no mellowness about the string tone - and after all they are Viennese violins and cannot really sound like this. The microphone, presumably too close, is picking-up too much from too few desks, and the result is edgy tone with some distortion on climaxes.

On the other side, there is a piece by the conductor who is not known by " Grove " or any other book of reference that I can find. Readers will notice that he has been doing a lot of recording in Vienna lately. According to the sleeve, he is a Hungarian who has lived in America since just before the War. Had I not been told, I would have guessed that his " Caucasus " was the work of a pupil of Rimsky-Korsakov writing in the 1890's. It seems to me to be quite without merit. (Roger Fiske)

You may disagree somewhat with the reviewer's qualification of the performance of « The Tempest » as being « reasonably good » . It suffice to listen to the (indeed badly recorded) but exhilarating performance on the « Remington » disc. The harsh string tone can certainly be corrected somewhat. But it is clear that Fekete is in full command of the Orchestra and the players show that they really can cope with the virtuoso passages of the storm building-up and raging. Noteworthy is the brass section of the Orchestra of the Viennese Symphonic Society. It is not a polished recording, that's for sure, yet, Fekete's is a strong and captivating performance and reminds one of the suspense generated by the sound track of an old 1950's B movie, indicating the important influence of European, Eastern European and Russian artists, musicians and composers in Hollywood at the time.

A curiosity is « Concerteum » (CR 326) on which Zoltán Fekete conducts « Orchestral Suite » (« Suite d'orchestre » , Opus 3) by Béla Bartók. Although the Bartók Suite recording appeared on « Concerteum » with the specific « Remington » prefix CR, the Suite never appeared on « Remington » but was released on « Colosseum » (CLPS 1010) in the United States. A release on « Remington » was maybe planned but did not go through. It could well be that the plates were cut in the « Webster » pressing plant or, at least, by the same engineer who cut the lacquers of other « Remingtons » .

Zoltán Fekete on other labels :

« Caucasus Ballet Suite » , « Colosseum » (CLPS 1011) , April 1955.

« Snow White Ballet Suite » , « Colosseum » (CLPS 1011) .

Georg Friedrich Händel : « Jephta » Suite No. I , arranged by Zoltán Fekete.

Georg Friedrich Händel : « Alceste » and « Festival » Suites (arrangement by Zoltán Fekete) with the Vienna State Opera Orchestra conducted by Zoltán Fekete, on « Colosseum » (CLPS 1012) .

Georg Friedrich Händel : « The Triumph of Truth » (arrangement by Zoltán Fekete) with the Orchestral Society of Vienna conducted by Zoltán Fekete, on « Lyrichord » (LL 25) .

Franz-Josef Haydn : Symphony in C (arrangement by Fekete) with the Salzburg « Mozarteum » Orchestra conducted by Zoltán Fekete, on « Mercury » label (10066) .

Franz-Josef Haydn : Symphonies Nos. 86 and 88 with the Salzburg « Mozarteum » Orchestra conducted by Zoltán Fekete, on « Mercury » label (MG 10071) .

Hector Berlioz : « Le Corsaire » with the Prague Symphony Orchestra conducted by Zoltán Fekete, on « Supraphon » (SUG 20371) .

Hector Berlioz : « Benvenuto Cellini » .

Franz Schubert : Gastein Symphony (orchestration by Fritz Öser of Schubert's Grand Duo, Opus 140, now known as the Symphony No. 9 (The Great) , D. 944, on « Colosseum » (CLPS 1013) .

Gustav Mahler : « Das Klagende Lied » with Ilona Steingruber (soprano) , Sieglinde Wagner (contralto) and Ernst Majkut (tenor) , the Vienna State Opera Orchestra conducted by Zoltán Fekete, on « Mercury » label (10102) ; in Great Britain, this recording was not released as a « Mercury » but was issued on the « Concert Artist » label, in April 1955.

Béla Bartók : Suite for Orchestra No. 1, Opus 3 on « Colosseum » (CLPS 1010) ; in France, on « Concerteum » (CR 326) in 1955.

Jules Massenet : « Werther » , excerpts, with Geori Boué (soprano) , Barnay Marti (tenor) conducted by Zoltán Fekete, on « Orphée » (51082 E) in France ; later issued on « Vogue » (LDM 30130) .

Vincent d'Indy : « La mort de Wallenstein, Istar » , the Prague Symphony Orchestra conducted by Zoltán Fekete, on « Supraphon » (SUA ST 50735) ; issued as a « Crossroad » release in the United States.

Timothy Mather Spelman : « The Vigil of Venus » with Ilona Steingrunber (soprano) , Otto Wiener (baritone) , the Vienna Academy Choir conducted by Ferdinand Grossman, the Vienna State Opera Orchestra conducted by Zoltán Fekete on « MGM » label (E3085) , in 1955.

...

1950 : Le chef Henry Swoboda dirige le « Psaume 150 » de Bruckner avec le « Wiener Akademie-Kammerchor » et le « Wiener Symphoniker » (1er enregistrement commercial sur étiquette « Westminster » , LP : WAL-201) (aussi sur étiquettes : « Donauland » , LP : 4035 / « Nixa » , LP : WLP 6201 / « Vega » , LP : C 30 S 230 / « Westminster » ,

LP : W 9700) . En complément : le « Psaume 112 » et la 6e Symphonie.

1950 : Le chef Henry Swoboda dirige la 6e Symphonie de Bruckner dans la version de 1881, éditée par Robert Haas (1935) , avec l'Orchestre symphonique de Vienne. 1er enregistrement commercial (étiquette « Westminster » , LP : WL-30001 avec, en complément, les Psaumes 112 et 150 ; étiquette « Forgotten Records » , CD : FR 169) .

On its 1st issue, the 6th Symphony spread over 3 sides and the set was completed with Bruckner's settings of Psalms 112 and 150.

A casual visitor to the John F. Berky site, measuring Henry Swoboda's unusual timings against his almost non-existent reputation as an interpreter, might assume this 1st recording of the Bruckner 6th to have been a brave but misguided attempt by a conductor who didn't really know what he was doing. Such an assumption does not withstand actual listening. The performance is completely convincing, though it must be admitted that problems of balancing and ensemble, especially in the 1st movement, have not all been overcome. The recording is pretty good for its date.

If Henry Swoboda hasn't turned tables in the 1st movement to produce the fastest performance of all, he's not far off, while his Finale is round about average. The most striking conclusion is that, while « slow » conductors are usually slow in all movements, and « fast » conductors are usually fast in all movements, the fact that Swoboda belongs to the 1st category in the middle-movements and to the 2nd in the outer-movements means that the Symphony has completely different proportions in his hands compared with all others, the long-drawn, epic slow movement and gauntly iconoclastic Scherzo flanked by warmly flowing, far from monumental outer movements.

The issue of tempo relationships in the outer-movements is also fundamental. In particular, how to interpret the direction « Bedeutender langsam » (considerably slower) for secondary material in the 1st movement. Jascha Horenstein and Hans Rosbaud are 2 who take the extreme solution of exactly halving the tempo. Swoboda relaxes in a more natural way. Indeed, one is struck both here and in the Finale by the conversational ease with which he slips in and out of the different tempi, all the time maintaining the long line, the structural goals well in view. This is noble, instinctive Bruckner conducting in the Carl Schuricht mould, though Schuricht (whose interpretation of the 6th seems not to have survived) would surely have done the middle-movements very differently.

Henry Swoboda's remains « sui generis » in a number of respects. At 10 min 12, the Scherzo is very nearly the slowest ever. John F. Berky gives longer timings only for Charles Adler in 1952 (10 min 38) and Atsushi Takahashi in 1995 (10 min 16) . Colin Davis came close in 2002 (10 min 02) . Typical timings from conductors with a particular reputation in this music are :

07 min 37 (Wilhelm Furtwängler, in 1943) ; 7 min 51 (Bernard Haitink, in 1970) ; 7 min 52 (Herbert von Karajan, in 1979) ; 7 min 55 (Eugen Jochum, in 1966) ; 7 min 58 (Eugen Jochum, in 1978) ; 8 min 02 (William Steinberg, in 1970) ; 8 min 18 (Sergiu Celibidache, in 1991) ; 8 min 34 (Jascha Horenstein, in 1963) ; 8 min 36 (Bernard Haitink, in 2003) ; 8 min 48 (Günter Wand, in 1996) ; 8 min 52 (Georg Solti, in 1979) ; 8 min 55 (Georg Tintner, in 1995) ;

9 min 23 (Otto Klemperer, in 1964) ; 9 min 48 (Hans Rosbaud, in 1961) .

One is initially taken aback as Svoboda digs into the repeated low. As at the start, rather like John Barbirolli launching Mahler 6th. High caution in a work the Orchestra didn't know very well ? I don't think so. On other recordings of other music, Svoboda showed himself capable of pitching in with a dashing fast tempo, regardless of whether the Orchestra could play all the notes. He certainly plays this as if he means it. More than anyone else, he recalls Deryck Cooke's maxim that, behind all Bruckner's fast tempi, there's an underlying slow tempo. The Scherzo, as Svoboda sees it, is in the triplet quavers, which go at about the speed of a typical Beethoven Scherzo. The backdrop to this Scherzo is a trudging, menacing nocturnal « Ländler » . Taken on its own terms, I find it terrifically, even terrifyingly, convincing.

The 2nd movement is another interesting case, timed at 21 min 10. Longer versions come from Sergiù Celibidache in 1991 (different performances from the same year vary from 22 min 01 to 22 min 40) and, very marginally, Atsushi Takahashi in 1995 (21 min 12) .

The « typical » conductors listed above come in at :

12 min 43 (Otto Klemperer with the « Concertgebouw » , in 1961) ; 14 min 42 (Otto Klemperer, in 1964) ; 15 min 45 (Günter Wand, in 1996) ; 16 min 15 (William Steinberg, in 1970) ; 16 min 20 (Wilhelm Furtwängler, in 1943) ; 16 min 50 (Jascha Horenstein, in 1963) ; 16 min 55 (Colin Davis, in 2002) ; 17 min 02 (Frederick Charles Adler, in 1952) ; 17 min 08 (Eugen Jochum, in 1966) ; 17 min 19 (Bernard Haitink, in 2003) ; 17 min 25 (Bernard Haitink, in 1970) ; 18 min 20 (Hans Rosbaud, in 1961) ; 18 min 36 (Eugen Jochum, in 1978) ; 18 min 46 (Georg Tintner, in 1995) ; 18 min 58 (Herbert von Karajan, in 1979) ; 19 min 22 (Georg Solti, in 1979) .

Those who feel that Otto Klemperer's 1964 studio recording (I haven't heard the live « Concertgebouw » one) takes this movement too fast for the wailing oboe theme near the beginning to have its proper space will rejoice in Svoboda's long-drawn opening. Moreover, he maintains it nobly, justifying it with phrasing of heart-felt warmth, rather than rarefied spirituality Celibidache-style. I didn't find it hung fire. Indeed, while I immediately noted that it was slower than Klemperer (the latest I had listened to) , I was astounded to find it was considerably slower than everyone else too, except Celibidache.

If the conclusion so far is that Svoboda liked his Bruckner almighty slow, there are surprises in store in the outer movements. It is true that his 1st movement, at 15 min 16, is broader than William Steinberg in 1970 (14 min 53) and identical to Bernard Haitink in 1970 and Herbert von Karajan in 1979 (both 15 min 16) .

On the other hand, it is swifter than :

Bernard Haitink, in 2003 (15 min 56) ; Jascha Horenstein, in 1963 (15 min 59) ; Frederick Charles Adler, in 1952 (16 min 04) ; Eugen Jochum, in 1978 (16 min 11) ; Hans Rosbaud, in 1961 (16 min 28) ; Günter Wand, in 1996 (16 min 30) ; Eugen Jochum, in 1966 (16 min 31) ; Colin Davis, in 2002 (16 min 55) ; Sergiù Celibidache, in 1991 (17 min

02) ; Otto Klemperer, in 1964 (17 min 02) ; Georg Tintner, in 1995 (17 min 02) ; Hiroki Takahashi (17 min 35) ; and Georg Solti, in 1979 (17 min 41) .

Similarly, his Finale, at 13 min 59, is longer than Wilhelm Furtwängler, in 1943 (12 min 14) ; William Steinberg, in 1970 (13 min 05) ; Eugen Jochum, in 1966 (13 min 20) ; Bernard Haitink, in 1970 (13 min 27) ; Eugen Jochum, in 1978 (13 min 35) ; Otto Klemperer, in 1964 (13 min 48) ; Günter Wand, in 1996 (13 min 57) ; but faster than Hans Rosbaud, in 1961 (14 min 04) ; Frederick Charles Adler, in 1952 (14 min 17) ; Bernard Haitink, in 2003 (14 min 39) ; Jascha Horenstein, in 1963 (14 min 39) ; Georg Tintner, in 1995 (14 min 44) ; Colin Davis, in 2002 (15 min 02) ; Sergiù Celibidache, in 1991 (15 min 08) ; Herbert von Karajan, in 1979 (15 min 13) ; Georg Solti, in 1979 (15 min 14) ; and Hiroki Takahashi (17 min 36) .

Henry Swoboda

The Czech conductor and musicologist Henry Swoboda was born on 29 October 29 1897 and died on 13 August 1990. He made many recordings for the « Westminster » label, including the 1st commercially available record of Bruckner's 6th Symphony. He worked from 1927 to 1931 for « Electrola, Berlin » and, later, as conductor for « Radio-Prag » . He was a guest professor at the University of Southern California between 1931-1939 and emigrated 1939 to the United States.

...

As Henry Swoboda, the new conductor of the Harvard-Radcliffe Orchestra, greets you, he shoots-out his baton hand with disarming speed. The gesture lacks the pointless effusiveness one so often encounters. Swoboda is disarming in other ways as well. After launching into a musical idea with open feeling, he immediately backtracks by demanding :

« Do you see what I mean ? »

Swoboda refuses to be polemical about his ideas. « I am not for a system as a system. » , he says regarding contemporary music. Swoboda thinks that the exact direction modern music is now following is a very open question. Another example of his undogmatic approach is his feeling that American music's private enterprise « system » may work-out its future comfortably without the excellent European subsidy « system » .

Swoboda grew-up in Czechoslovakia, and as Zoltán Kodály's « Hány János » Suite's presence on his 1st program indicates, he feels part of old Austria's heritage. After attending the Music Conservatory in Prague, he took a Ph.D. at the University there and became assistant conductor at the Prague Opera. He then became conductor and program director for the Prague broadcasting station. Guest conducting took him to Edinburgh, Berlin, Dresden, and Vienna.

Swoboda came to the United States, in 1939. Although he became an american citizen in the mid- 1940's, Swoboda has appeared primarily in Europe, with tours of many continental Orchestras. He also toured South and Central America, but did not appear in this country until he conducted at the « Empire State Music Festival » , in 1960. Since

then, he has led the « Symphony of the Air » in New York and made recordings with them for « Decca » .

Concert management has enormous complexities in this country, and this hurdle indeed helped delay Swoboda's appearance here. But he subscribes to no program for changing the system. He remarks that the dangers which the whimsy of Society patrons raise are the same as those brought on by government subsidy, where a failure to make selection rigorous could mean « any Congressman's niece could get on stage » . European State sponsorship has worked well because it has generally fixed strict standards for its grants, but Swoboda feels that American antagonism to active government has enough power to prevent State intervention. And, in the end, he feels « it is really hard to say which " system " is better » .

Swoboda feels himself a member of an older generation, but one who is trying to span the gap with the new one :

« I have been a revolutionary all my life, always for the avant-garde. »

But if he has respect for the « abstract feelings » of modern 12 tone music and for its distance from the « material world » , this sympathy has its limits. Swoboda feels that « every system is in the end based on tonality » , and ridicules the break with traditional training in composition of Karlheinz Stockhausen.

He maintains, on one hand, that there are Masters whose Classic discipline is essential to composition, and on the other, that in the end « all these things have nothing to do with logic » , that is, that composition must not be tied to intellect.

When Swoboda says that « music is not a sideline for me ; it is my life » , the statement is not just a sentimental wandering. For he goes on to point-out that people's absorption with a particular art changes often. He speculates that « the modern man is maybe more functional » and so requires the physical presence of painting and architecture. But for many others, music is the most compelling art because it is more a human companion than a functional one. He observes further that today both painting and music have become abstract and act as one's continual surroundings, be it material or spiritual. Thus, the question whether music is integral to you « is a question whether you choose to live with music or not ; or whether music chooses to live with you or not » .

...

For many readers, the name of Henry Swoboda will come in tandem with that of Clara Haskil. He was the conductor for 3 of her earlier Concerto recordings. These have been re-issued on various labels dedicated to historical material.

But who was Henry Swoboda ?

Such information is sketchy. Wikipedia's brief stub gives as its reference « Sources relating to the history of émigré musicians » , edited by Horst Weber and Manuela Schwartz, Munich (2005) . A profile and interview by William A. Weber (« The Harvard Crimson » , 2 november 1962) followed Swoboda's appointment as conductor of the Harvard-

Radcliffe Orchestra.

Some of this material is contradictory, so it would be interesting to hear from anyone who knows more or better. Briefly, Henry Swoboda was born in Prague on 29 October 1897. He studied under Václav Talich there, and also in Vienna. He was an assistant conductor at the Prague Opera (1921-1923), worked for « Electrola » in Berlin (1927-1931), guest conducted in Edinburgh, Berlin, Dresden and Vienna and was a conductor and programme planner for Prague Radio (1931-1938). He settled in the United States in 1939 and became an American citizen in the 1940's. Post-War, he appeared in Europe and Southern America but did not actually conduct publicly in the United States till 1960, when he appeared at the « Empire State Music Festival ». Thereafter, he was conductor of the Harvard-Radcliffe Orchestra (1962-1964), visiting professor and conductor of Texas University Orchestra (1964-1968) and, one supposes, drifted-out of the scene with encroaching old age. He died on 13 August 1990.

Swoboda's pre-War career had involved administration and organization as well as conducting. Post-War, he was one of the founder-members of the « Westminster » recording company, in 1949. He recorded prolifically for this in the early 1950's as well as for « Concert Hall » and its associated « Musical Masterpieces Society » and « la Guilde Internationale du Disque ». On one slightly later recording (1959), he accompanied Ruth Slenczynska in Saint-Saëns' 2nd Piano Concerto, conducting the « Symphony of the Air », issued on « Decca ».

Given Swoboda's part-ownership of « Westminster », this might look like a partly vanity career. If there was any element of this, then he used it well. Of the works he set down for « Westminster », several were 1st recordings and, apart from some Concertos with noted soloists, practically none were easily obtainable in other versions at the time. Whereas « Concert Hall » and, in particular, the « Musical Masterpieces Society », were interested in making available cheap versions of repertoire works. Swoboda set-down a number of popular items for them, in particular Symphonies by Haydn and Mozart. « Westminster » also undertook (presumably under Swoboda's influence) the promotion and preservation of the art of several conductors not otherwise well-documented by the record industry, especially Hermann Scherchen. The « Westminster » recordings were mainly (and, in Swoboda's case, exclusively) made in Vienna with the Symphony Orchestra or the State Opera Orchestra. Some of the earlier « Concert Hall » and « Musical Masterpieces Society » recordings use pseudonymous groups such as the « Concert Hall Symphony Orchestra ». Properly identified Orchestras were the « Winterthur » Symphony Orchestra and the Netherlands Philharmonic Orchestra. The latter was a pick-up band using players from various Dutch radio Orchestras, unrelated to the present-day Orchestra of the same name. As we shall see, Clara Haskil was not the only distinguished soloist apparently happy to be accompanied by Swoboda. He proved an excellent collaborator in every case.

Swoboda's recordings can be obtained from a number of download sources, all of which I wish to thank for their dedication and efforts. In particular, « Mon Musée Musical », a fascinating and very well-organized French language site run by René Gagnaux; « The European Archive », a site offering a lot of material but sometimes depending on damaged LP copies; « Random Classics » and « Squirrel's Nest », 2 sites which, for reasons explained therein, may not remain visible much longer. The willingness of these collectors of rare (and out-of-copyright) records to share their treasured possessions in this way is a beacon of light in an ungenerous world, the more so since there would probably be little or no profit to be gained by re-issuing most of these old LP's as commercial CDs.

The material I have found does not quite amount to Swoboda's complete recorded output, but it would seem enough to get an idea of his qualities. These enthusiasts are working from old LP's, not Master tapes, many of which may not have survived anyway. To avoid repeating ad nauseam comments such as « the recording is reasonable for its age » , I shall discuss recording or transfer quality only if it seems exceptionally good or a real stumbling-block to appreciation of the performance.

I have not been able to provide exact dates for these recordings. In a postscript, I have shown the « Werm » edition or supplement in which they are 1st listed. From this, it can be seen that a few of these recordings were on sale by April 1950, almost all of the rest by the end of 1952. Swoboda's recording career was therefore intense while it lasted, but concentrated within a period running from the end of the 1940's to the very early 1950's.

Bach's 1st Orchestral Suite is a performance strictly of its time. The strings of the « Winterthur » Symphony Orchestra seem pretty numerous, there's no continuo that I could discern and little dynamic variation. It has a certain vibrancy in its favour (MMS-74) .

Swoboda's recording of Vivaldi's « The 4 Seasons » , on the other hand, has a number of claims to fame. The story is told in several places on the internet, most fully at the Naxos site.

The violinist is Louis Kaufman, described as one of the most recorded violinists of all time, on account of his participation in hundreds of Hollywood film scores. Post-War, he moved to Europe and gave a number of major premieres, including works by Bohuslav Martinů and Darius Milhaud. This was not, as sometimes stated, the 1st ever recording of « The 4 Seasons » , having been pre-dated by a version under Bernardino Molinari, in 1942. But it was the one that caught the popular imagination, converting Vivaldi almost overnight from a peripheral figure in the history books into a household name. It won the « Grand Prix du Disque » , in 1950, and entered the « Grammy » Hall of Fame, in 2002.

Billed as played by the « Musical Masterpiece String Orchestra » , this was one of Swoboda's few recordings set-down outside Europe, the band consisting of moonlighting members of the New York Philharmonic playing in the Carnegie Hall. And moonlighting is the word, since the recordings were set-down after midnight during the last week of 1947 ; the venue was fully booked at all other hours. At the time, Kaufman was unaware that these Concertos were the 1st 4 from a set of 12. On learning this, he embarked upon a quest to Europe and, on the advice of Gian Francesco Malipiero, tracked-down an early edition of the complete set in Brussels. His recordings of the other 8, in 1950, belong to another story since the conductor was Clemens Dahinden.

The revised edition of « The Record Guide » , from 1956, tells us that, « Louis Kaufman has made a special study of the stylistic problems involved in playing Vivaldi's music » . The many violinists who have made such studies in more recent years have not, however, concluded that the historical sources justify a rich vibrato and a degree of swooping portamento that might now be considered bad manners in Max Bruch. Similarly, we would today expect a harpsichord continuo all through. At 1st, there seems to be no continuo at all. An organ appears in the far distance in « Summer

» , to rather spectral effect, detected, at times, in « Winter » too. A harpsichord suddenly turns-up in « Autumn » , strumming away with its lute stop during the middle movement. Combined with Kaufman's swooning approach and the lush New York Philharmonic strings, the effect is as ripely Romantic as anything Ottorino Respighi, or even Joaquín Rodrigo, ever imagined. Most modern ears will get the idea they are not listening to real Vivaldi at all but Concertos « in the old style » by Respighi or another early 20th Century Italian post-Romantic. On the other hand, it is all marvellously imaginative and alive. This goes for Swoboda just as much as Kaufman. Few versions since have had the same capacity as these to astound and involve the listener. Their place in the history of recorded music, and in the revival of the Italian Baroque, would seem unquestioned (MMS-56) .

« WERM » shows that Swoboda set-down a few more Concertos from the Italian Baroque.

Swoboda showed at least a passing interest in the transitional period between Baroque and Classical. In a « Piano Concerto » in A minor by Carl Philipp Emanuel Bach, the pianist Franz Holletschek (to use the spelling on the disc label) and the conductor seem uncertain how to treat this music and content themselves with a generalized liveliness. Listeners today are likely to find, in alternation, passages where the modern grand piano works surprisingly well and others (probably the majority) where it doesn't convince at all, possibly because the pianist seems to feel the same way.

On the other side are 2 Symphonies (H. 663 and H. 659) . These are musically much more interesting than the Concerto, indeed fascinatingly unpredictable. Swoboda seems much more convinced here, inspiring the Vienna Symphony Orchestra to play them with fire and real point. « Westminster » (LPG 8324) , recorded on 27 July 1950.

The Vienna Symphony Orchestra also plays a « Sinfonia Concertante » in F by Carl Stamitz. This proves an amiable piece and rather more than that in the middle movements, which go very nicely. Swoboda puts plenty of vim and vigour into the tutti passages of 1st movement but lets the tempo slacken when the unnamed soloists enter, somewhat dissipating the effect. The same happens in the Finale to a lesser extent. « Westminster » (WL-50-17) , recorded on 19 December 1949.

In a coupling of Haydn's Symphonies Nos. 77 and 78, very likely 1st recordings, No. 77 gets an unhurried but lively performance, with a beaming, good-hearted appreciation of the music. The ensemble of the so-called « Concert Hall Symphony Orchestra » is far from tight at times. No. 78 is a tougher, minor-key work and gets a suitably vigorous performance (CHC-30) .

For the « Musical Masterpieces Society » , Swoboda led the Netherlands Philharmonic Orchestra in a popular coupling of Symphonies No. 94 (« Surprise ») and No. 100 (« Military ») . After a thoughtful introduction, No. 94 is much lighter and jollier than was the norm at the time, with infectious rhythms and a real bounce to the minuet. In No. 100, he goes beyond mere jokiness. The « military » instruments impinge on the innocent lilt of the 2nd movement and the jollity of the last with brutal, devastating effect. In this Symphony, Swoboda opts for a very relaxed minuet. 2 very fine performances (MMS-59) .

With harpsichordist Hans Andrae, violinist Peter Rybar and the « Concert Hall Symphony Orchestra », Swoboda also recorded Haydn's Double Concerto (Hob. XVIII : 6) . As often with Haydn, a Concerto seems less interesting than most of his Symphonies. It doesn't help that it is played in a very formal, Rococo style that seems to stem from the harpsichordist, whose rigid, heavily-registered (and closely recorded) playing negates the advantage of having the « proper » instrument (CHS-1081) .

Swoboda in Mozart inevitably evokes the name of Clara Haskil, whom he accompanied in the Concertos K. 459 and K. 466. In the former, Haskil's unruffled, seemingly laid-back but somehow very « complete » performance needs an Orchestra of like refinement. Swoboda does his best, coaxing light Papageno-like textures from the « Winterthur » Symphony Orchestra in the 1st movement and assisting the soloist's gentle expressiveness in the 2nd. In K. 466, Haskil offers calm, poised playing in a Concerto which would seem to demand something more, yet, with an inner light that makes it convincing in its own terms. Swoboda goes along with the soloist's view very skilfully and the Orchestra plays better than in K. 459, perhaps because the piece itself was more familiar to them. « Westminster » (LPG 8329) , recorded on 1 September 1950.

Haskil was not the only distinguished soloist to record Mozart with Swoboda. Mozart's Flute Concerto K. 314 gets a lovely performance from Aurèle Nicolet, in which Swoboda and the « Winterthur » Symphony Orchestra fully share. However, while the flute is well caught, the recording is congested and distorted in tuttis so one is bound to prefer later recordings by this flautist (MMS-87) .

The gem of Swoboda's Mozart Concerto recordings, though, is that of K. 413 with the pianist Artur Balsam, who combines outward calm with inner vivacity and superbly pointed characterization. This is one of the finest performances of a Mozart Piano Concerto I have ever heard. After a slightly bland opening, Swoboda and the « Concert Hall Symphony Orchestra » provide real collaboration, not just backing (CHS-1116) . This team also set-down K. 415, which I have not been able to hear.

On his own, Swoboda gives a vigorous, fiery performance of the brief Symphony No. 23, with a nicely paced central section. There is some poor intonation from the Vienna Symphony Orchestra winds at times and the oboe's recorded tone is a little odd. « Westminster » (LPG-8321) , recorded on 1 December 1949.

Symphony No. 29 gets a lovely performance from the Vienna State Opera Orchestra. Though not lacking in energy, the abiding impression is of an unhurried, old-world graciousness. The recording is incredibly reverberant (MMS-75) .

With the same Orchestra, Swoboda gives a totally different sort of performance of Symphony No. 34. An up-front 1st movement has fiercely jabbed accents and a fairly staccato style, abetted by raucous (as recorded) oboes and trumpets. The 2nd movement has a Gluckian serenity at a quite flowing tempo while the Finale is a knockout : a real presto, finely controlled (no actual rushing) . Overall, this fiercely passionate performance is uncomfortable but extraordinarily stimulating (MMS-65) .

The one common feature between this latter and Symphony No. 35, with the Netherlands Philharmonic Orchestra, is a

sense of great conviction. This is a slowish performance, majestic and stately but well-phrased and rhythmically alive. The leisurely gait illuminates in particular the lead into the recapitulation in the 1st movement. The 2nd movement is lovingly tended (MMS-75) .

The Netherlands Philharmonic Orchestra also plays Symphony No. 40. This has well judged tempi, allowing drive in the outer movements but not so speedy as to disallow properly breathed second subjects. The 2nd movement has an attractive, stately flow. By unerringly avoiding the many pitfalls of this Symphony, Swoboda actually came-up with one of the best versions of the early LP era (MMS-65) .

With the Vienna Symphony Orchestra and unnamed soloists, Swoboda gave an unhurried, elegant performance of the Concertone in C. Alas, here caution is in order. The LP copy used by the European Archive uploader has both repeating and skidding grooves-up to the middle of the 1st movement. One can only hope that a better source will emerge for this likeable performance. « Westminster » (LPG 8321) .

The extreme contrast between Swoboda's individual performances of Haydn and Mozart, and, in particular, between the latter's 34th and 35th Symphonies, is fascinating but puzzling. Did his own mood swing from one performance to another ? Or did he have strong views on the different characters of the single Symphonies ? « Werm » shows that he set-down several other Symphonies by both composers, generally from among the lesser-known ones. It would be interesting to hear them.

Beethoven's 3rd Concerto with Haskil and the « Winterthur » Symphony Orchestra is another Swoboda recording that has remained in the general view. Haskil plays with surprising command where Beethoven forces her to do so, notably in the 1st movement Cadenza and the Coda to the last movement. There are moments in the outer movements where she veers towards the merely agreeable. On the whole, though, she stays the right side of the divide between the understated and the insufficiently stated. The slow movement is certainly inspired. Swoboda backs her very well. The Orchestra is not the world's greatest, but today's hip conscious world may look more favourably on its reduced size than critics did at the time. « Westminster » (WL 5057) .

For the « Musical Masterpieces Society » , Swoboda set-down the 1st recording of Beethoven's Oratorio « Christ on the Mount of Olives » (the 2nd was Hermann Scherchen's for « Westminster ») . Conducting the Vienna Chamber Choir and the Vienna State Opera Orchestra, he gave a well-paced, vital account : the opening orchestral introduction shows him as a Beethovenian of good pedigree. The soloists were all members of the Vienna State Opera. The soprano and tenor, Margit Opawsky and Radko Delorco, perform well, though it can be heard that the bass, Walter Berry, was the one with something extra ; both his tone and his phrasing are that much more focused. The recording becomes distorted under the impact of the final chorus but is otherwise fair for the date (MMS-2024) .

Schubert's 1st Symphony, with the « Winterthur » Symphony Orchestra, also seems to have been a recording premiere : the 1st edition of « Werm » shows no other version. It has an imposing introduction followed by a lithe, energetic Allegro. The Finale, too, has excellent spin and the Orchestra is on best form. The 2nd movement is mobile and lyrical while the minuet is slow and majestic (MMS-2) .

Schubert's Rondo in A for violin and strings was a slightly odd coupling for Édouard Lalo's Violin Concerto. Miriam Solovieff, of whom more under Lalo, gives the overlong piece a well-turned performance. The Vienna State Opera Orchestra plays (CHS-1143) .

To judge from his performance of the Serenade No. 1, Brahms was not a composer who brought the best out of Swoboda. This is an enthusiastic, rambunctious if messy affair in which the « Concert Hall Symphony Orchestra » appears to have a thin complement of strings. The 1st movement tears away, dropping the pace in 2nd subject territory and the 3rd movement goes at an uncomfortable speed similar to that for which Adrian Boult's late recording has been much criticized. This approach works best in the Finale. The 2nd movement, however, is steady and galumphing, allowing the syncopations to tell. This would be my one motive for returning to the performance. The uploader at the European Archive had a poor copy, with a jumping groove in the 3rd movement and the 5th faded out just before the end, presumably to disguise some intractable problem (CHS-1087) . « Werm » also lists a recording of the 2nd Serenade under Swoboda.

Much more pleasure is to be had from Karl Goldmark's « Rustic Wedding » Symphony, with the Vienna State Opera Orchestra. Surprisingly, this lively, well-turned performance was by no means a 1st recording, Robert Heger having set it down, in 1931, and it had the misfortune to be followed only about a year later by a Classic version under Thomas Beecham (CHS-1138) .

Tchaïkovsky's 3rd Symphony « Polish » already had a number of recordings to its credit, starting with Albert Coates' of 1932, though the 2nd edition of « The Record Guide » , in 1955, lists it, without enthusiasm, as the only one available in the United Kingdom, at that time. The outer movements have good energy levels while lyrical themes are affectionately shaped. The playing, by the Vienna State Opera Orchestra, is pretty scrappy at times, especially in the Finale where Swoboda rightly drives his players regardless of whether they know the notes. Missing is a sense of Symphonic sweep. This is arguably lacking from Tchaïkovsky himself in this early work, but conductors such as Igor Markevich have managed to create an impression that it is present after all. A goodish recording which has served its day (CHS-1139) .

Another fairly rare Tchaïkovsky piece set-down by Swoboda was the « Souvenir de Florence » . Played with the full complement of the Vienna State Opera Orchestra strings, this Sextet original sounds bottom- and middle- heavy, with the upper-strings sometimes unrelated to the rest. The Orchestra's less than immaculate playing is also a drawback. Against this is to be counted the fine passion and real conviction Swoboda brings to the proceedings. « Westminster » (WL 5083) .

Swoboda's Czech birth and studies with Václav Talich would suggest he had a natural authority in Dvořák. He conducted the 1st recordings of the 3rd and 4th (then unnumbered) Symphonies. I have been able to hear only the former.

The glory of Dvořák's 3rd Symphony is its 1st movement. Swoboda does reasonable justice to it. Transitions have some

scruffy playing from the Vienna Symphony Orchestra, suggesting this was not much more than sight-reading-plus, but the proper conviction is there. The 2nd movement is admittedly too long for its own good, but Swoboda's fast tempo : 9 min 59 (compared with Václav Neumann's 14 min 43, his analogue cycle ; Václav Smetáček's expansive 16 min 28) sounds merely perfunctory. The music just doesn't breathe. The Finale could be more dashing (Swoboda takes 9 min 15 as against Smetáček's 07 min 34) but it is lively and buoyant and Neumann took a similar view : 9 min 22. The 2nd recording of this Symphony, by Smetáček published in 1961, was certainly preferable, but at least Swoboda left his listeners in no doubt as to the splendours of the 1st movement. « Westminster » (LPG 8332) .

Completing this disc is the « Scherzo Capriccioso » . Here, Swoboda understood perfectly Dvořák's heady brew of impulsive panache and nature poetry ; the central theme is memorably introduced. The hard working Vienna Symphony Orchestra struggle at times and the recording is somewhat dim.

Swoboda seems to have been the 1st to set-down Dvořák's Overture cycle « Amid Nature » , « Carnival » and « Othello » as a sequence, though they had all been set-down singly by both Václav Talich and Rafael Kubelik. They show Swoboda at his finest. The performances breathe the sort of total identification with Dvořák's poetry that we find in old-world Czech Maestros such as Sejna. It is easy to believe here that Swoboda was a pupil of Talich. The Vienna State Opera Orchestra is superior to the Vienna Symphony Orchestra in the « Scherzo Capriccioso » and the recording, apart from compressed dynamic range in Fortes, is reasonable for its age. A Dvořák record to cherish alongside the early « Supraphons » . It was completed by the Nocturne for strings, lovingly unfolded (CHS-1141) .

With the « Winterthur » Symphony Orchestra, Swoboda set-down a relaxed, yet, vital and passionate performance of Dvořák's « Czech Suite » (CHS.1157) .

Another possible recording premiere was of Giuseppe Verdi's « 4 Pezzi Sacri » , recorded with the Vienna Chamber Choir and the Vienna State Opera Orchestra ; the date would have to be checked of the Aachen version under Theodor Bernhard Rehmann which entered « Werm » , at the same time. As most collectors know, Viennese choirs in the early 1950's used a strong vibrato in the female department which doesn't always please English listeners. This is a matter of taste, obviously. Some will find it more « Verdian » than the typical « straight » English choral sound. Granted that this is how they sing, only in a few tough passages are the sopranos momentarily unsteady or below pitch. In general, this is finely nuanced, disciplined singing. Swoboda would appear to have had considerable gifts as a choral conductor. Furthermore, his interpretation has an authentically Verdian mix of devotion, fervour, fire and drama. For as long as things stay under a mezzo-forte, the recording copes well, allowing more detail and a better choral-orchestral balance than one might expect for the date. Above mezzo-forte, the dynamics are clawed-back and distortion reigns. This is obviously most serious in the « Te Deum » which, one dimly realizes, is actually getting a glorious performance. This is a case where whoever holds the original Master tapes (if anyone does) might profitably investigate their quality. The performances themselves must be among the best these works have received (CHS-1136) .

Édouard Lalo's Violin Concerto (not to be confused with the « Symphonie Espagnole ») was a 1st recording and there haven't been all that many since. The soloist, Miriam Solovieff, would deserve an article to herself in this series if we had a few more discs to remember her by. Born in San Francisco, in 1922, she was a family friend of Oscar Shumsky,

whose son Eric she taught in Paris in the 1980's. Most of the little information available, in fact, is to be found at Eric Shumsky's site ; he considers her a « great violinist and a superb teacher » . One incredible piece of information he gives us is that, while Miriam was still a child prodigy, her father murdered all her family in front of her. She herself narrowly escaped, after which her father took his own life. Her mother, on her deathbed, pleaded with Miriam to go ahead with her New York debut, planned for the city's Town Hall a few days later. Miriam did this, with great success.

During the 1960's, Solovieff recorded the Brahms Violin Sonatas with Julius Katchen, but suffered some kind of breakdown towards the end of the sessions, which were never completed or issued. Apparently, private copies exist. Katchen later set-down these works with Josef Suk. Apart from the Lalo / Schubert coupling, she can be heard playing the violin solos in Rimsky-Korsakov's « Scheherazade » in the « Vanguard » recording conducted by Mario Rossi.

In the Lalo, Solovieff and Swoboda, conducting the Vienna State Opera Orchestra, caress winningly the lyrical moments of the Concerto, give the dramatic gestures in the 1st movement their full weight and evidently enjoy the Finale. In the 2nd movement, at least, they convince me they've struck gold (CHS-1143) .

Edward MacDowell's 2nd Piano Concerto, issued in 1952, has been claimed as a premiere, though the version by Jesús María Sanromá appeared earlier in the « Werm » listings. The pianist was Alexander Jenner (born in 1929) , an Austrian artist who made quite a few recordings in the 1950's and then concentrated on teaching. Both Jenner and Swoboda, conducting the Vienna State Opera Orchestra, agree to make the work sound as much like proto-Rachmaninov as possible ; it actually predates any of the Rachmaninov Concertos. Slightly later, Vivian Rifkin, with her then husband Dean Dixon conducting, set-down a more lyrical performance, and a little more mercurial in the central Scherzo. Both artists prove their point persuasively (CHS 1137) .

Swoboda's discography extended to a number of middle-of-the-road then-contemporaries. In Paul Hindemith's « The 4 Temperaments » Piano Concerto the soloist was Franz Holletschek. It was coupled with the 4th « Kammermusik » Concerto, in which the violin soloist was Peter Rybar. « The 4 Temperaments » is likeably done ; « Kammermusik » No. 4, surely the more significant work of the 2, is played with strong conviction. Neither performance is immaculate, both offer the sort of unexceptionably musical presentation of a contemporary work that radio stations have been adept at providing down the years (Westminster :WL 5074) .

The Jacques Ibert disc starts disappointingly with a raucous (in the wrong way) and ill-balanced rendition of the « Divertissement » by the Winterthur Symphony Orchestra which substitutes hearty vigour for Gallic wit. The last 2 sections suffer least, but the « gendarme » 's whistle is inaudible. Conductor and Orchestra seem better attuned to the breezy charm of the « Capriccio » , a less ironic work that comes over like an unbuttoned piece of Maurice Ravel. Even the recording seems better here.

Better still is the « Suite Élisabétaine » , recorded in Vienna, on 26 October 1950, with the women's voices from the Vienna Academy Chamber Choir and the Vienna Symphony Orchestra. There is also a soprano solo taken by Emmy Loose. This is a delightful piece, assembled from music Ibert wrote for a production of « A Midsummer Night's Dream

» . It incorporates old English themes, and the Westminster chimes, in a sort of Respighi-meets-René Clair confection. The Viennese forces are not immaculate but they seem to be enjoying themselves (Westminster : WL 5061) .

The major item on the Zoltán Kodály disc is the rousing « Te Deum » . It is given with suitably Slavonic fervour by the « Vienna Choir » and the Vienna Symphony Orchestra. Sieglinde Wagner, Rudolf Christ and Alfred Poell sing well, while on the soprano line Sena Jurinac provides all the luscious soaring tones one might expect. The recording copes up to a point but climaxes often degenerate into inchoate noise, from which only the trumpets stand-out. Jurinac fans who don't know the work are warned that the soprano part only amounts to a few minutes.

This disc is completed by the Theatre Overture. Kodály wrote this, quite unnecessarily most people think, for a later production of Hány János. It is too long and ramshackle in its construction, but the performance is lively and affectionate (Westminster : WL 50-1) . These both seem to be 1st recordings.

In Bohuslav Martinů's Concerto for Double String Orchestra, Piano and Timpani, the rather surprising soloist is Artur Balsam. The « Concert Hall Society Orchestra » give an energetic, gutsy rendering. The recording doesn't give the timpani much of a look-in. There are a couple of brazen tape-edits (Concert Hall : DL-9) .

Other 20th Century composers recorded by Swoboda, but which I haven't been able to hear, include Janáček, quite a lot more Martinů, Milhaud, Prokofief, Roussel and some Americans.

In the Harvard Crimson interview referred to above, Swoboda stated that he had been « a revolutionary all my life - always for the avant-garde » . However, he ridiculed the latest developments from Karlheinz Stockhausen. The picture we get is of a capable musician with wide sympathies and a far from predictable approach to the few works from the regular repertoire that we have from him. The strong differences between his performances of the different Mozart Symphonies, for example, may remind us of Hermann Scherchen. Bearing in mind that the « Westminster » label, of which Swoboda was a founder, ended-up by promoting Scherchen far more than Swoboda himself, we may wonder if this conductor, rather than Swoboda's early teacher Václav Talich, might not have provided Swoboda with a role-model.

WERM, 1st edition (cut-off date : April 1950)

BRAHMS : Serenade No. 1.

HAYDN : Concerto for harpsichord, violin and orchestra, Symphonies Nos. 77 and 78.

MOZART : Piano Concerto K. 413, « Concertone » , Symphony No. 23.

SCHUBERT : Symphony No. 1.

VIVALDI : The 4 Seasons.

WERM, 1st Supplement (cut-off date : May-June 1951)

J.S. BACH : Suite No. I.

C.P.E BACH : Piano Concerto in A minor, Symphonies in C and D.

BEETHOVEN : Piano Concerto No. 3.

BRUCKNER : Symphony No. 6.

DVOŘÁK : Symphony No. 3, Scherzo Capriccioso.

IBERT : « Divertissement » , « Capriccio » , « Suite Élisabétaine » .

KODÁLY : « Te Deum » , Theatre Overture.

MARTINŮ : Concerto for Piano, Timpani and Double String Orchestra.

MOZART : Piano Concertos K. 459 and K. 266.

WERM, 2nd Supplement (cut-off date : December 1952)

BEETHOVEN : Christ on the Mount of Olives.

DVOŘÁK : Overtures « Amid Nature » , « Carnival » , « Othello » , « Nocturne » , Czech Suite.

GOLDMARK : Rustic Wedding Symphony.

HINDEMITH : The 4 Temperaments, « Kammermusik » No. 4.

LALO : Violin Concerto.

MACDOWELL : Piano Concerto No. 2.

MOZART : Symphonies 29 and 34.

TCHAIKOVSKY : « Souvenir de Florence » , Symphony No. 3.

VERDI : 4 « Pezzi Sacri » .

WERM, 3rd Supplement (cut-off date : December 1956)

HAYDN : Symphonies Nos. 94 and 100.

MOZART : Flute Concerto K. 314, Symphonies Nos. 35 and 40.

« Concert Hall » Society, Inc. , New York, and « Musical Masterpiece » Society

(<http://www.soundfountain.com/concert-hall/concerthall.html>)

As early as 1950, « Concert Hall Society, Inc. » , advertised in Schwann Long-Playing Record Catalog, the new monthly publication for music listeners and record collectors published by William Schwann. Initially, the advertisements were on half pages but, from December 1950 on, these were full-page ads on the 1st page of the catalog. The ads say that « Concert Hall » is located at 250 West 57th Street, New York 19, NY. « Concert Hall » was the record company of 2 brothers, Samuel and David Josefowitz, 2 well-educated people. David studied the violin.

Händel Society

In the June 1952 issue of Schwann Long-Playing Record Catalog, a full-page advertisement of the « Händel Society » appeared instead of the « Concert Hall » ad. The « Händel Society » was located at the same address and was a sister label of « Concert Hall » and was, of course, maintained by the brothers Samuel and David Josefowitz.

The « Händel Society » label had been introduced in the fall of 1951 and, in December of that year, the 1st 2 releases with references HDL-1 and HDL-2 were listed : « Israel in Egypt » and « Acis and Galatea » respectively, conducted by Walter Gøehr and with singers Margareth Ritchie (soprano) , William Herbert (tenor) , Richard Lewis (tenor) , and Trevor Anthony (bass) . Performances of various « Händel Societies » in the United States, Great Britain and the Netherlands were recorded.

Chamber Music Society Licensed by « Concert Hall Society »

In May 1952, a 3rd label was introduced, « Chamber Music Society » (Long-Play True Sound Transcription) . The label was 1st listed in « Schwann » of June 1952. The label stated : « licensed by “ Concert Hall Society ” for Non-commercial Use » . Like the early « Concert Hall Society » pressings, the « Chamber Music Society » disks were pressed on red vinyl. On CM-4 Beethoven's Quintet, Opus 29, is released with the Pascal Quartet and Walter Gerhard (2nd viola) . But a few years later, this same recording was issued on « Concert Hall » CHS 1214 despite the fact that the « Chamber Music Society » label continued to be listed in the record catalogs.

An oddity in the « Chamber Music Society » catalog, I found, is the recording of cellist Janos Starker performing the Sonata for Violoncello and Piano No. 1 in E minor, Opus 38, of Johannes Brahms with, on Side One, Violin Sonata No. 1, Opus 78, performed by Louis Kaufman. Kaufman is accompanied by pianist Helene Pignari. Starker's pianist is Abba Bogin. Both « The Long-Player » and « Schwann Long-Playing Record Catalog » do not mention this record. Janos

Starker and Louis Kaufman play Brahms.

A Starker recording with Bogin is 1st mentioned in the Spring of 1954, and that one is released on the « Period » label, reference SPL 593. When Starker started recording for « Period » , either the CMS recording was bought from the « Chamber Music Society » or the Sonata No. 1 was recorded anew.

I still have to check if the recording of the 1st Sonata on « Period » is that of the early « Chamber Music Society » disk. The « Period » recording of the Cello Sonatas of Johannes Brahms were available in Great-Britain on the « Nixa » label (PLP 593) . These same performances were eventually issued by « Everest » , on SDBR 3235 (in electronic simulated stereo) , and on the « Saga » label (XID 5164) .

Janos Starker also appeared on the « Chamber Music Society » 3 LP Set CMS-32, with violinist Agi Jambor and altist Victor Aitay, performing the complete Mozart Trios. Also, this set is never listed as a « Chamber Music Society » recording, but is already available in the Spring of 1951 as « Period » 521/2/3. Could it be that the « Chamber Music Society » borrowed these recordings to press a short-run as a special offer for buyers of « Chamber Music Society » LP's ?

« Shellac » Recordings

« Concert Hall » existed already in the 78 rpm shellac era.

According to « The Gramophone Shop Encyclopedia of Recorded Music » (New York, 1948) , the label did not make recordings with Walter Gøehr or the Pascal String Quartet in the early years. Gøehr, then, recorded for « Victor » and « Parlophone » (« Columbia » in the United States) , the Pascal String Quartet for « Odeon » and « Lumen » . The Winterthur Municipal Orchestra could be found on « His Master's Voice » , and the Zürich « Tonhalle » Orchestra was on « Decca » . Violinist Ricardo Odnoposof appeared on « Columbia » and on « Victor » . Pianist Robert Goldsand recorded for English « Decca » as did pianist Noel Mewton-Wood. On « Decca » K 1038/40 Mewton-Wood plays Carl Maria von Weber's Sonata No. 1 and Chopin's « Tarantella » . On « Decca » K 959 he accompanies violinist Ida Hændel in Beethoven's Sonata for Piano and Violin No. 8 (Opus 30, No. 3) .

1st Editions

The 78 rpm records are not too many as David and Sam Josefowitz had just started their company (mail-order business) and the listings in the « Gramophone Shop Encyclopedia of Recorded Music » (1948) are of the 1st year of the business. What is different is that the company will turn-out only 2,000 copies of each album as it presses the records directly from the Master matrix, eliminating the « mother » and « stampers » as was reported by « Time Magazine » , on November 25th, 1946. Furthermore, « Concert Hall » will specialize in un-common, previously un-recorded material. The records can be obtained by subscribing to a series of 12 titles. An advantage of the plastic was of course that shipment was less hazardous if compared to sending shellac discs to subscribers. The great advantage for the brothers Josefowitz was that shellac was a scarcity in those days.

Listings

The recordings are not easily spotted in the « Gramophone Shop Encyclopedia of Recorded Music », 1948 edition. These 78 rpm albums have somewhat odd reference numbers indicating a specific series of 12 records. Violinist Daniel Guilet (who played music of Johannes Brahms for « Vox » and later founded the Beaux-Arts Trio) is already contracted by « Concert Hall » in the 78 rpm era. He and his fellow musicians, Jac Gorodetsky (violin) , Frank Brieff (viola) , and Lucien Laporte (cello) , recorded Béla Bartók's String Quartet No. 4, issued with reference « AS » . The Guilet Quartet also played the 4th Quartet of Paul Hindemith on discs with reference « B2 » , and Franz Schubert's « Unfinished » String Quartet No. 10 has reference « AE » . These were all 78 rpm records, of course.

Various Artists

Pianist Rudolf Firkusny apparently left « VOX » to make records for « Concert Hall » before he switched to « Columbia » and to « Capitol » in the LP era. He is the soloist in the Concertino for Piano, Strings and Wind Instruments by Leoš Janáček on 4 x 12 inch discs, reference « B10 » . Shura Cherkassky, who recorded Glinka, Ljadov, Medtner, Prokofiev, Shostakovich, Tchaikovsky and Liszt for the « VOX » label, could now be found on 4 x 12 inch CH-AM performing Piano Concerto No. 2, Opus 44, of Tchaikovsky with Jacques Rachmilovich and the Santa Monica Symphony. This recording was later issued on LP with reference CHC-3. Cherkassky's recording would later be replaced in December 1951 (according to the December 1951 edition of « Long-Playing Record Catalog ») by the recording of Noel Mewton-Wood and Walter Gøehr on CHS 1125. You can listen to a sound-clip of pianist Noel Mewton-Wood and Walter Gøehr performing Tchaikovsky on « The Treasure Trove » .

From Schumann to Schuman

There is also pianist Ray Lev who recorded Johannes Brahms's Sonata No. 1 and 2 Chorale-Prelude, Opus 122, issued on CH-A7. From her hands are also Prokofiev's Children's Pieces (CH-AC) and Schubert's Unfinished Sonata in C major (from 1825) on 4 x 12 inch discs, reference CHC-B3. Russian cellist and Pablo Casals pupil, Raya Garbousova (Garbusova) , had been a « Victor » artist but, now, she recorded for « Concert Hall » . She is the soloist in Samuel Barber's « Capricorn » Concerto with the Saldenberg Little Symphony (reference A4) . She plays Barber's Cello Sonata accompanied by Erich-Igor Kahn (reference B1) , and Claude Debussy's Minuet and Cello Sonata (reference A10) , and Edward Grieg's A minor Sonata (reference AD) , accompanied by pianist Artur Balsam. Like so many recordings from the early years, also Garbousova's recordings were later re-issued on the « Concert Hall » label. Debussy's Cello Sonata landed on the « Chamber Music Society » label. Pianist Paul Loyonnet accompanies flutist René le Roy who blows Franz-Josef Haydn's Sonata in G major on 4 x 12 inch discs, reference B8. Loyonnet also recorded Robert Schumann's « Humoreske » , Opus 20, issued on 3 x 12 inch discs, reference A1, and François Couperin's « Suite du 6e Ordre » , reference B14. Symphony for Strings by American composer William Schuman is recorded by the « Concert Hall » Symphony Orchestra (whatever collection of musicians that may have been) conducted by Edgar Schenkman on 4 x 12 inch discs, reference AL1. Schuman's String Quartet No. 3 is played by the Gordon String Quartet (led by violinist Jacques Gordon) on reference AB.

78 rpm Vinyl Records

While 78 rpm records generally were pressed on black shellac, the disks on the newly-founded « Concert Hall » label were pressed on vinyl. Samuel Josefowitz recalls in an interesting article, written by Michelle Owens and published in « Rensselaer Magazine », that his father was offered a load of plastic at a very low-price. That triggered the idea to make and distribute records.

In hindsight, the plastic they acquired was a gift. While other record manufacturers struggled with the scarcity of shellac and started using a mix of shellac and plastic to cut the price of manufacturing, as Don Gabor of « Remington Records » did for the records pressed in the pressing plant of his Record Corporation of New England, the Josefowitz brothers were extremely lucky. Some records were pressed on black vinyl and others on red vinyl. No doubt that the red colour was chosen for publicity reasons so the « Concert Hall » disks could easily be distinguished and could help improve sales. Yet, Samuel says in the article :

« For the 1st 2 years it was a hobby. We didn't make any money. Then, with the arrival of the long-playing record, our business took-off. »

Know-How

An asset in this respect was the knowledge of David Josefowitz. He had not only studied the violin in Berlin (Europe) but, after he had come to live in the United States, he studied chemistry and chemical engineering at the Massachusetts Institute of Technology (MIT) and, later, at the Brooklyn Polytechnic Institute. And Samuel had received a degree from « Rensselaer » in industrial engineering.

The Long-Playing Record

After the introduction of the Long-Playing record, « Concert Hall » switched to the new medium and expanded the catalog with many recordings made in Europe as so many American record companies did in those days. Vienna, Zürich, Winterthur, and Hilversum became the recording venues where various Orchestras and groups of musicians were hired : Vienna State Opera Orchestra, Zürich « Tonhalle » Orchestra, Winterthur Symphony Orchestra, Utrecht Symphony and Netherlands Philharmonic Orchestra and, on occasion, Haarlem Symphony Orchestra (« Haarlemse Orkest Vereniging ») . The fact that these records are being listed in the editions of « Schwann Long-Playing Record Catalog » suggests that they were available in shops and, therefore, they were reviewed in « High-Fidelity Magazine » .

Livia Rev plays Schumann « Kreisleriana » on « Concert Hall Society » records. Principal conductors were Otto Ackermann, Victor Desarzens, Henry Swoboda, Carl Bamberger and, foremost, Walter Gøehr. There were several conductors of Dutch origin like Henk Spruit and Paul Hupperts.

Performances

The one conductor that was hired only for recording the Cello Concerto of Edouard Lalo with cellist Bernard Michelin was Toon Verhey (Verheij) who, himself, had studied the cello and played in various Orchestras before he became principle conductor of the Residency Orchestra (The Hague) and, later, of « De Haarlemse Orkest Vereniging » , renamed « Provinciaal Orkest » , in 1952. Conductor Toon Verhey yet cover and label of CHS 1162 mention Haarlem Symphony Orchestra.

The hiring of Verhey and his Orchestra was probably for reasons of convenience. On that same disc, Michelin plays « Élégie » by Gabriel Fauré with the Utrecht Symphony Orchestra conducted by Paul Hupperts.

The name Ignaz Neumark is not a mystery name as is sometimes thought. Also Neumark appeared only once on « Concert Hall » , conducting Symphony No. 9, « The Great » of Franz Schubert. He was originally from Poland but also lived in the Netherlands, in Hilversum to be more precise, next door (so to speak) to the Tesselschade Church and the church of the Reformed Apostolic Congregation, the churches where many recordings were taped.

And pianist Ray Lev continued to record. Existing 78 rpm recordings of Artur Balsam and others were dubbed to LP and new performances were taped.

The « Carnival of Animals » of Camille Saint-Saëns performed by Jean Antonietti and Isja Rossican, the Netherlands Philharmonic Orchestra conducted by Walter Gøehr, coupled with the Piano Concerto No. 3 played by Pina Pozzi and the Winterthur Symphony Orchestra, Victor Desarzens conducting (CHS 1178) .

Releases and covers came in a variety of styles and designs. Cover of the American « Release No. CHS-61 » with Fritz Busch conducting the Winterthur Symphony Orchestra in Symphony No. 5 in B-flat major of Franz Schubert, and Scherzo in G minor, Opus 20, of Felix Mendelssohn-Bartholdy. This cover is similar to the M-series with the same oval « Concert Hall Society » emblem printed in orange.

« Concert Hall » in Great Britain

Editions of « The Gramophone Long-Paying Classical Record Catalogue » show that (as early as 1952) « Concert Hall Society » issues were released in England on the « Nixa » label by the company that also dealt with « Vanguard » recordings. The prefix for 12 inch records was « CLP » , a prefix later used by « HMV » . « Nixa » stopped pressing « Concert Hall » records in the 2nd half of the 1950's, probably around 1956. From then on, « Concert Hall » was registered as a label. The « Concert Hall » editions differed in style from the U.S. issues. Label of a relatively late issue, reference CM-LE-16, with works by Ernst Bloch (4 Episodes for Chamber Orchestra) ; Arnold Schönberg (« Begleitmusik ») ; Alban Berg (7 Early Songs and 4 Pieces for Clarinet and Piano) performed by conductors Thomas Scherman, Charles Frederick Adler, Walter Gøehr, soprano Kathryn Harvey, clarinetist Herbert Tichman, and pianist Ruth Budnevich. The 7 Early Songs and 4 Pieces had earlier been issued in the United States on release C-12. CM-LE-16 contained a program of relatively modern music. The liner-notes were written by composer Nicholas Maw. The cover indicated : « A 1st edition of 3,000 copies » and « This record bears the number 1953 » .

« Concert Hall » in The Netherlands

The recordings were also licensed to 1 or 2 record companies abroad. Many « Concert Hall » recordings appeared in France on the « Classic » label and the available records were listed in the French catalog « Disques de longue-durée », published in the fall of 1955. Ready pressed records were exported to small foreign markets like the Netherlands. On the ochre colour Dutch cover of CHS 10, with pianist Noel Mewton-Wood playing Beethoven's Piano Concerto No. 4 together with Walter Gøehr conducting the Utrecht Symphony Orchestra, the following New York address is printed : 250 West 57th Street. This means that this Dutch issue is from before 1953, before « Concert Hall » moved to 507 West 56th Street. Name and address of the importer for the Netherlands is printed underneath the « Concert Hall » address in the United States. The importer was M. Stibbe & Co. , Amstel 222, Amsterdam-C, Telephone : K 20-41260.

Note for Dutch readers : K meant « kengetal » or numerical code. So, K 20 was Amsterdam (which is 020, today) .

At age 19, Wim van Es, who is originally from Amsterdam, 1st started working for a jazz store named « Discotone », in Amsterdam. In 1956, he was employed by the company of Mister Stibbe. He remembers :

« Then, « Concert Hall » was no longer represented by Stibbe & Co. The labels he imported were “ Erato ”, “ Cetra ”, “ Odeon ”, “ Parlophone ”, “ Discophiles français ”, “ Metronome ”, “ Prestige ” and “ Savoy ”. In 1956, when I joined the company, “ Concert Hall ” had disappeared from the list. »

Enter « Musical Masterpiece Society »

In 1951 and 1952, when David and Sam Josefowitz launched their « Händel Society » and « Chamber Music Society » labels, they had the brilliant idea to start the « MMS » subscription label in the United States. Potential clients were lured into buying a sampler-disc at an affordable introductory price, or were offered a selection of records at \$ 1 a piece or even just \$ 1.

In the early advertisements, the series is named « Musical Masterworks Society » . Like Don Gabor with his « Masterworks » label, obviously also the Josefowitz brothers were told by « Columbia » that the word « Masterwork » could not be used in the name. « Masterworks » had been in use by « Columbia » already, since the 1930's. Gabor changed « Masterworks » into « Masterseal » . The Josefowitz brothers change « Masterworks » into « Masterpiece » and the undertaking is, then, called : « Musical Masterpiece Society » .

The success of « MMS » makes it necessary to find larger offices. Maintaining a series with a growing number of subscribers asks for more administrative office-work and also for manual labour. And, eventually, more space for storing records was needed. The move is effectuated 1 year later, in the spring of 1953. The new address is : 507 West 56th Street. The growth of the company leads to another move 2 years later. Then, the offices are re-located to a building at 45 Columbus Avenue. In 1957, the address did change again. Now, it was : 71, 5th Avenue.

Cover of the recording of the Piano Concerto No. 1 and « Variations sérieuses » of Felix Mendelssohn-Bartholdy performed by Frank Pelleg and Walter Gøehr conducting the Winterthur Symphony Orchestra, on CHS 1127. As a « Concert Hall Society » recording, it was removed from the catalog in 1953 so it could re-appear later on the new label.

New Idea

Starting a subscription series in 1952 was not so much a new idea. Record Clubs and subscription series had existed all along and had been selling esoteric record subscription series material (as « Concert Hall » did) , or children's records, « Billboard Magazine » explained. But the idea of selling the standard repertory was quite new and it inspired many an American entrepreneur to start a record club : « Greystone Press » , « Book of the Month Club » , « Music Treasures of the World » , « World Record Club » , and various other series which had a longer or shorter life, came into existence. Even « Columbia » had a Record Club. A « Musical Masterpiece Society » advertisement from 1954 offering 8 « Masterpieces » for \$ 1. The ad reads :

« Send Coupon at Once, and the buyer will receive the “ Masterpieces ” on record and a brochure, “ Music in Your Home ”, written by famous critic and musicologist Olin Downes. »

The address 43 West 61st Street, is obviously the warehouse from where the discs are being shipped.

« Music Treasures of the World »

Release of « Music Treasures of the World » :

Piotr Ilitch Tchaikovsky (Overture 1812) and Alexander Borodin (Symphony No. 2) performed by the Leipzig Philharmonic Orchestra conducted by Gert Pflüger, on MT 551-44, Variable Pitch.

Edward Grieg's Piano Concerto, Opus 16, played by Margaret Mitchell and the « Music Treasures » Philharmonic Symphony Orchestra conducted by William Strickland, coupled with « la Mer » of Claude Debussy, conducted by Ernest Borsansky, on MT 30, Variable Pitch.

Margaret Mitchell also performed Sergei Rachmaninoff's Concerto No. 2, Opus 18, on MT 26, with William Strickland, coupled with Georges Enesco's « Romanian Rhapsody » No. 1 conducted by Hans Swarowsky.

« MMS » Goes Europe

An article in « Billboard Magazine » of March 26, 1955, says that :

« “ Concert Hall ” with its “ Musical Masterpiece Society ”, “ Opera Society ” and “ Jazztone ” is operating in virtually all European countries : Holland, France, Germany, Italy. The biggest operation is in West Germany. There most of the

records are pressed. »

« Concert Hall » claims a membership stateside of 300,000 and a European membership of 250,000.

The article suggests that « Musical Masterpiece Society » was set-up in Europe in 1954 which is substantiated by the « MMS » listings in « Discopedie 1955 » compiled by Dutch journalist and reviewer Ralph N. Degens who gave the year of release of many recordings. The 1955 catalog contains several « MMS » recordings released in 1954, yet, « Concert Hall Society » recordings were still listed in this 1st edition of « Discopedie ». However, in the 1956 supplementary edition, no « Concert Hall » discs were listed and, obviously, they were no longer available. The « Jazztone » label followed the same marketing technique.

« Concert Hall » in Germany

The « Jazztone » label, as such, existed until 1960 (in any case, in Europe) according to Gerhard Klussmeier from Germany who researched the register of the Chamber of Commerce of the city of Frankfurt. Gerhard Klussmeier sent me an advertisement from the late-1950's offering a sample record with 6 important works for free : « So you can discover the true magic of High-Fidelity » (« Damit Sie den wahren Zauber der High-Fidelity entdecken können ») . The subscription label is still named « Concert Hall » (misspelled in the body-text as « Concert Hall ») and, on top of that, the ad pictured the « MMS » label !

« Guilde internationale »

The name « Musical Masterpiece Society » could easily be used in many countries, except in France, for the French are very culture conscious, and still are, even if they like speaking « franglais », today. If « MMS » would be translated into French, it would be called « La Société musicale du chef-d'œuvre », or something similar. That sounds rather haughty and is not very much inviting to join the Club. However, the word « Club » could not be used as, in France, there existed : « le Club français du disque » and « Club national du disque » (CND) . So, a brilliant, yet, somewhat similar label name was thought-up and, in France, the « MMS » recordings were released on « Guilde internationale du disque », a name which had a nice flavour that suggested importance and quality. The license agreement with the « Classic » label was terminated. Yet, the original « Concert Hall » recordings released on the « Classic » label were still listed in the French catalog, « Disques de longue-durée », issued in the fall of 1955.

Success

In France, the establishment of the subscription series started already in 1954, according to Jean-Pierre Mathieu from Paris who grew-up with the records bought by his parents and the gramophone offered by the « Guilde internationale du disque » which they acquired in 1958. The French subsidiary was opened in 1954. The records could also be bought directly in shops. Every important city had one or more « Guilde du disque » shops. The most famous shop in Paris was at 222, « rue de Rivoli, Paris 8e ». The success of « la Guilde Internationale du disque » resulted in 1967, in opening a huge center at Evreux, in Normandy. The Paris address was still operating in the early 1980's and, in

1986, « la Guilde » merged with « Édition Atlas » , Mathieu told.

The success of « la Guilde internationale du disque » was immense and may have inspired other entrepreneurs to start, around 1958, « la Guilde européenne du microsillon » which issued popular and Classical music as well, and lasted until the mid- 1960's. It is not sure if « la Guilde européenne du microsillon » found its origin in « les Mélomanes français » which had pianist Serge Petitgirard on their rostrum.

« Club Internacional del Disco »

The enterprise also landed in Spain where, on the 5th floor of the building at Calle Alcalá No. 45, in Madrid, « Club Internacional del Disco (España) » held office. The Spanish label did not have much in common with the « Concert Hall » and the « Musical Masterpiece Society » label design. It looked as if somewhat inspired by « RCA » 's French label design.

Box of Beethoven's 1st Symphony, 5th Symphony and 9th Symphony (« Novena Sinfonia con Coro ») with Walter Gøehr conducting « Coros y Orquesta Filharmónica Néerlandesa » and singers Corry Bijster, Elisabeth Pritchard, David Garen, and Leonard Wolovsky. The records were pressed by « Iberofon S.A. » .

10 Inch Records

The « MMS » discs had the small 10 inch format and they were extremely thin if compared to the heavy 12 inch « Concert Hall » pressings. So, the « MMS » discs were cheaper to manufacture as less plastic was involved. For the covers, a standard layout was designed. Only the names of the composers, the titles, and the performers had to be printed on this « generic » sleeve. Thus, another vast saving was made as no additional well-chosen artwork had to be commissioned (as illustrated by the « Concert Hall » cover of CHS 1155 with « El Cid » of Jules Massenet and « Tzar Sultan Suite » of Rimsky-Korsakov conducted by Henk Spruit ; and the Saint-Saëns program, on CHS 1178) . Furthermore, it was decided that no full colour printing was necessary as music-lovers did not have to be persuaded through artistic covers to buy this or that recording. The low-price of the product and the convenience of receiving the discs in the mail were the main incentives.

German release of the « Firebird » and Concerto for Piano and Wind Instruments of Igor Stravinsky with Walther Gøehr conducting and Noel Mewton-Wood as pianist, on MMS 64A.

Strategies

Starting the « Händel Society » label, in 1951, was probably inspired by the existence of the « Haydn Society » from Boston. The « Händel Society » was not a strict American affair in that respect that only a few recordings were made with conductors Robert Hull and Maurice Abravanel. « Judas Maccabaeus » with Maurice Abravanel conducting the Utah University Chorus and Orchestra was issued on « Händel » HDL-12. This recording was released in France on the « Classic » label and, in 1955, in the Netherlands on « Concert Hall » HDL 12. « Alexander's Feast » was recorded with

Professor Robert Hull conducting the Cornell University Chorus and the « Händel Society » Orchestra. This issue was also released in France on the « Classic » label. Harpsichordist Frank Pelleg performed the Händel Concertos for harpsichord on the label. Pelleg was accompanied by Walter Gœhr conducting the Orchestra of Radio Zürich.

The « Händel » label did not flourish, probably because all the energy went into the main activities of the « MMS » subscription series. And, of course, the number of specific collectors who would consult a list of Händel's music was too small, no doubt, to keep the label economically alive. As a result, in « Schwann Long-Playing Record Catalog » of June 1957, the « Händel Society » listings were marked with a small diamond which meant that the recordings were (as the catalog stated in the legend) « to be discontinued by manufacturer as soon as supply is gone ; will be dropped from future issues of this catalog » .

Forgotten Recordings and Unknown Artists

Not only all « Händel Society » recordings were deleted from « Schwann » , but also a number of « Concert Hall » disks. At the same time, new recordings were listed, like CHS 1501 with pianist Philippe Entremont and conductor Carl Bamberger performing the « Symphonic Variations » of César Franck and the Piano Concerto No. 2 of Sergei Rachmaninoff with the Netherlands Philharmonic Orchestra. This one and other new recordings were also listed in the small catalog accompanying the 12 inch sampler from 1957. Such a sampler for the American market was quite a luxurious item if compared to the light weight and flimsy Dutch sampler with music of Bach, Vivaldi, Beethoven, Mozart, Chopin, and Berlioz. A thin 10 inch disc was already much more than the usual 7 inch disc named « Klassiek Kompas » with Szymon Goldberg conducting the Netherlands Chamber Orchestra in Mozart's « Eine Kleine Nachtmusik » used by « Philips » for promotional purposes.

Several American « Concert Hall » disks were re-issued later on the « MMS » label, like the Beethoven Quartets and those of Mozart performed by the Pascal String Quartet.

Also a series of recordings originating from Russia with David Oistrakh, Emil Gilels, Leonid Kogan, Sviatoslav Richter, Kyrill Kondrashin, Alexander Gauk, Samuil Samosud were deleted ; now, they were available on the French « Chant du Monde » label. When checking the deletions in « Schwann » June 1957 edition, many familiar names and recordings came-up.

Sale of « Concert Hall » to Crowell-Collier

Susan Nelson wrote to me that she had done research on the subject and had found that the « Concert Hall » catalog was sold to Crowell-Collier Publishing Company according to « Billboard Magazine » and « The New York Times » . She writes that, in July, 1956, « Concert Hall Society » and its various American off-shoots were purchased by the Crowell-Collier Publishing Company (publisher of Collier's and many other magazines as well as Collier's Encyclopedia) which had its own record club division. The following year, New York's « Record Hunter » advertised « Concert Hall Society » recordings at a reduced price (\$ 1.97) noting :

« These 12 inch singles and albums have been discontinued by the manufacturer, and may never again be available from the manufacturer at any price. » (« The New York Times » , 24 February 1957 ; page 119.)

Pre-recorded Tapes

The sale to Crowell-Collier was also mentioned in « High-Fidelity Magazine » of September 1956, on page 51. « Billboard Magazine » had already reported on the deal in their August 4, 1956, issue where it was stated that :

« Crowell Collier purchased the American record interests of the Josefowitz familie. These included the “ Concert Hall Society ” label and 5 mail-order record club operations : “ Musical Masterpieces Society ”, “ Opera Society ”, “ Jazztone Society ”, “ Chamber Music Society ” and “ Händel Society ”. The deal involved an amount of 7 figures. »

It also included an immediate entry in the pre-recorded tape business which had already been planned by the brothers. After Collier will release 12 tapes immediately, 6 new tapes will be issued each month. This deal only effected the American market. In Canada, the brothers continued as usual and they will continue to be involved in the business in Europe. There, the Josefowitz brothers do not run the business directly but own a substantial number of shares. They also will be involved in the American Crowell Collier enterprise as advisors.

In « High-Fidelity Magazine » of September 1956, Roland Gelatt wrote on his « Music-Makers » page about the sale of the « Concert Hall » label and added that « Concert Hall » 's chief fall program centered on its new series of binaural tape recordings. As several « Concert Hall » recordings appeared on the « Musical Masterpiece Society » 's label, it is clear that not all tapes and plates were sold to Crowell-Collier. An example is the Mendelssohn-Pelleg recording. The sale may have prompted the editors of « Schwann Record Catalog » to stop listing the label, while the competitor « The Long-Player » continued listing « Concert Hall » in the 1959 editions of their catalogs.

Reviews in Record Magazines

Early on, a number of « MMS » disks was reviewed, at least in the Netherlands. An example was Paul Tortelier's recording of Antonín Dvořák's Cello Concerto, on MMS 13. The reviewer complained about the technical aspects of the recording (bad microphone placement and « hard » sound) but, in the end, he praised Tortelier for his playing. When it was clear that the records could only be obtained through membership of the club, the « MMS » disks were no longer listed in record catalogs and magazines. One exception is that they were listed in « Discopedie » but this was a publication by a Dutch reviewer, but not an official catalog issued on a regular basis.

Dutch record monthly « Luister ! » refused to review the « MMS » releases when they were only available to members of the « Klassieke Luisterkring » (Classical Listening Circle) which issued a monthly magazine « De Kring » which was, in fact, a small 8 page booklet. It listed the records on offer accompanied by « reviews » written by the « MMS » sales department. If the records would have been positively reviewed in magazines, it would have been mere advertising for « MMS » by urging the reader to subscribe to the club. That would give « MMS » an advantage over regular record labels.

Selection

Every month, a list of records was sent to each and every member of the club who could chose the recordings they were interested in. Then, these records were sent to the member's home and, even then, members were allowed to return some or even all of the records offered. Only if over a longer period of time no records had been bought, « MMS » would cancel a membership.

The « Opera Society »

« Opera Society » was another label issuing the existing Opera catalog and adding new recordings. It is remarkable and amazing that so many standard repertory Operas were performed in front of the « MMS » microphones. Of course, some performances (like the earlier Russian recordings) were remastered from tapes made available by other record companies or were obtained from radio broadcast corporations. But, most of the time, they were performed by the Netherlands Philharmonic Orchestra renamed for the occasion « The Opera Society Orchestra » .

The 2 x 10 inch LP gatefold (reference M141-OP24, « Guilde internationale du disque » SMS 141) of Giacomo Puccini's « la Bohème » from 1955. Singers were Marilyn Tyler (soprano) , David Garen (tenor) , Leonardo Wolovsky (bass) , Corry Bijster (soprano) , Paolo Gorin (baritone) , Gerard Holthaus (baritone) , and Henk Angenent (bass) . Conductor was Carl Bamberger. Bamberger also led the « Nord Deutsche » Symphony Orchestra and Radio Chorus in Beethoven's « Fidelio » with Gladys Kuchta, Julius Patzak, Heinz Rehfuss and Melita Muszely, on MMS 2120.

Familiar and unfamiliar voices could be found on the « Opera Society » and « MMS » releases : Annie Delorie, Heinz Refuss, Julius Patzak, Maria Stader, Ernst Hæfliger, Uta Graf, Hedda Heusser, Mathias Schmid, Anneke van der Graf, Siemen Jongma, Albert Kunz, Cora Canne Meyer, Rudolf Gonszar, Karl Liebl, Broc Peters, Margaret Tynes.

One of the designers of the covers for « MMS » and the « Opera Society » was Curt John Witt, who also designed for the « Allegro-Royale » issues and for Don Gabor's « Remington » and « Plymouth » labels.

Performances of famous artists and conductors, who generally recorded for quality labels, appeared on « MMS » . Either recordings were made by « MMS » , or they were bought from radio stations or from other labels. The result was that recordings of conductors Antal Dorati (Minneapolis Orchestra) , Paul Paray (Detroit Symphony Orchestra) and Carl Schuricht, pianist Vasso Devetzi, and cellist Pierre Fournier (accompanied by Dorel Handman) , appeared on the label.

Sound Quality and Number of Pressings

In early advertisements, « Concert Hall Society » promised that :

« This recording was issued in a Limited Edition of only 3,000 copies, of which this is number ... »

No more than 3,000 copies will be pressed of a specific record. They obviously mean that, for every new batch of 3,000 records, a new plate will be used. The statement suggests that other manufacturers press more than 3,000 records using the same plate. There are, of course, companies that did so. « Remington Records » is an example. But the technicians and production managers of companies that produce quality records of Classical music know that, in principle, no more than 1,500 or 2,000 records, at the most, should be pressed using the same plate. Quality control is the only way to determine if a plate can be used for another few 100 records. The rule is if more records are pressed, the matrix will get dull and the records will sound adequately. It is possible to compensate for the loss of high-frequencies and detail by applying equalization, by boosting the high-frequency content and cut a disc with restricted dynamics resulting in a lean bass. In that way, more music can be engraved per side and the high-frequencies will be more prominent. Choosing a vinyl compound with a specific hardness can also give the suggestion of high-fidelity when played on simple gramophones. The measures taken are audible in the final product. Most certainly, in the records of « Musical Masterpiece Society » with its 450,000 members world-wide.

Amplifier Tone Controls

Already in the early « Concert Hall » LP days, when the discs were listed in catalogs and were reviewed in magazines, the music-critics had much to say about the quality of the recorded sound, the Orchestras and the final product spinning on their turntables. Sometimes, the quality of the work of the recording technician, the pressings and the quality of the playing of musicians were confounded. But, in general, most knew well what they were writing about and were not always pleased with the « Concert Hall » discs. However, in those days, amplifiers had tone controls for bass and treble which often had to be used generously. An example : when reviewing the « Orchestral Suites » of Tchaikovsky, well directed by Walter Gøehr, « High-Fidelity Magazine » 's J. F. Indcox wrote :

« “ Concert Hall's ” sound is rather undernourished, lacking in resonance, and the balance is not always ideal. »

Praise

Walter Gøehr conducted Suites Nos. 1 (CHS 1121) and 2 (CHS 1122) with the Winterthur Symphony. There existed already a « Westminster » recording of Suite No. 3, therefore, the Winterthur Symphony Orchestra was renamed « Concert Hall » Symphony Orchestra for the 3rd Suite, on CHS 1144. While the reviewer's description applied to the recordings of the Suites, the same quality could be encountered on several other « Concert Hall » discs with Symphonic music and Concertos. Chamber music recordings often favour a better sound. In « High-Fidelity Magazine » of December 1957, Harold C. Schonberg wrote about Robert Schumann's Piano Quintet, on MMS 41 :

« On a much cheaper 10 inch disc, Hannes Kann and the Pascal Quartet offer a well-recorded, spirited performance that is without eccentricity. I would put this in a best-buy category. »

Exit « MMS »

From 1956 on, the « Concert Hall » label is no longer available in Europe.

In the Netherlands (in the 1950's) , the offices of « MMS » (« Muzikale Meesterwerken Serie » N.V.) are 1st located at Herengracht 536, Amsterdam, but 1 year later, at Paulus Potterstraat 12, Amsterdam. For the convenience of the subscribers and for promoting the sales, there were 4 shops where one could register for membership and where members could buy records. In Amsterdam, of course, at the aforementioned address ; in Rotterdam, at Westblaak 26 ; in The Hague, at Torenstraat 136 ; and, in Utrecht, at Zadelstraat 17, to be precise.

When, in September 1958, the stereo record was introduced more record companies and record clubs found it too much of an investment to set-up a catalog with stereo recordings on short notice. One of them was « MMS » .

In the summer of 1959, the « Concert Hall Society » label was also deleted from « The Long-Player » , the competitor of « Schwann » . The label name will reappear much later, in the 1970's, presenting the « Synchro Stereo » issues.

David Josefowitz can also be found on « Synchro Stereo » disc SMS-2744. He conducts the Monte Carlo National Orchestra in works by Modest Mussorgsky (« Pictures From An Exhibition ») and Michæl Glinka (Overtures to « A Life For The Czar » and « Russlan and Ludmilla ») .

Japanese release of « Concert Hall Society » record

Japanese « Concert Hall Society » releases Franz Liszt's « Hungarian Rhapsodies » conducted by Hans Swarowsky.

Naturally, « MMS » and « Concert Hall Society » records were also available in Israel. Offices were located at 63, Ibn Gvirol Street, Tel-Aviv.

Label of the release of MMS 2207 with Vlado Perlemuter playing the 24 Preludes, Opus 28, of Frederic Chopin.

Cover of Sondra Bianca's disc with the 21 Waltzes of Frederic Chopin, on MMS 2131.

Label of the German issue with Mendelssohn's Symphony No. 4, conducted by Sir John Barbirolli ; and Symphony No. 1 played by « l'Orchestre du Théâtre national de l'Opéra de Paris » , conducted by David Josefowitz.

The original German liner notes say :

« David Josefowitz, who conducts the captivating First Symphony of Mendelssohn, is not just a gifted violinist but also a conductor whose great musicality, feeling for refined sound, and firm sense of style, result in a remarkably tangible rendering of this youth composition. His many faceted work also extends to the field of sound research: many outstanding records, which found recognition with the international critics, originated under his musical and technical directorship. »

By the end of the 1960's, when stereo discs were marketed, in France, la « *Guilde internationale du disque* » made available to its members a complete stereo-set consisting of turntable, amplifier and 2 loudspeaker enclosures for an initial payment of FF 298, plus 11 installments of FF 100. The advertisement gave the details. The player had 4 speeds, the amplifier delivered 24 watt per channel, and each loudspeaker was equipped with a 20 cm (8 inch) low-mid unit plus a 11 cm (4.3 inch) tweeter.

In order to recruit new members and to intensify the link with existing subscribers, the company offered gramophone record players (turntables with built-in amplification) , all at an affordable prices.

Picture of the mono player offered by « *la Guilde internationale du disque* » in France, in the mono days. The gramophone was manufactured by EDEN (Etablissements Marcel Dentzer) , in Montreuil.

Binaural Stacked Reel To Reel Tapes

From September 1956 on, « *High-Fidelity Magazine* » started publishing reviews of pre-recorded reel to reel tapes. In that section, « *Concert Hall* » tapes (now issued by Crowel Collier) are also mentioned and often get positive reviews in case the sound quality is good and/or the performance is noteworthy. An example, in the issue of July 1957, the *Symphony No. 2* of Johannes Brahms in the performance of the Frankfurt Opera Orchestra conducted by Carl Bamberger, receives praise and is more or less preferred over the « *RCA* » Charles Munch recording. The Frankfurt Orchestra is less accurate, but Bamberger's performance is more individual, provocative, and dramatic. The « *Concert Hall* » recording gives « a boldly sculptured delineation » , as the reviewer writes. Philippe Entremont's recording of the *Piano Concerto No. 2* is another release on tape. It was recorded before Entremont joint « *CBS* » (« *Columbia* ») . There were other issues on tape. A few will be added later.

Binaural (stereophonic) « *Concert Hall* » edition of the *Piano Concerto No. 2* of Franz Liszt performed by Philippe Entremont and the Radio Zürich Orchestra conducted by Walter Gøehr, reference CHT/BN-6.

Binaural means that, from 1957 on (or even earlier) , recordings were made in stereo which also explains the appearance of many an old recording as a « *Synchro Stereo* » issue, in later years. « *Synchro Stereo* » meant in fact « *Stereo Compatible* » , the denomination used by the regular record labels and, in several cases, it meant electronically enhanced to recreate stereo.

Cover of the « *Synchro Stereo* » LP release of Bernard Greenhouse's performance of the *Cello Concerto* of Antonín Dvořák with Hans Swarowsky conducting, on SMS-2322. His fellow member of the Guilet Trio and Beaux-Arts Trio, pianist Menahem Pressler, made various recordings for the label of Sam and David Josefowitz, well before the Trio started recording for « *Phonogram* » (as the « *Philips* » record company was then named) . One of the 1st « *Philips* » recordings was the disk with the *Complete (2) Trios* of Felix Mendelssohn, still with Daniel Guilet, on 802 802 LY (1967) .

In 2011, I asked Maestro Pressler about the « Concert Hall Society » label and if he knew Davis and Samuel Josefowitz. He replied :

« Knew ? I know them ! »

He also told me that, in the early years the Trio, of which he was the pianist of course, recorded a Mendelssohn Trio and Dvořák's « Dumky » Trio for the « Concert Hall » label. I asked him :

« That was the Guilet Trio ?

He said :

« Yes, with Daniel Guilet, he came from the Calvet Quartet, you know, and with Bernard Greenhouse. It was quite a hectic, 3 hour session. But, afterwards, we received a “ Grand Prix du Disque ” for these performances ! »

Apparently, the execution had the right drive and intensity. If they only knew ...

Pressler also told me that he recorded Frederic Chopin's Concerto No. 1 with David Josefowitz conducting. That too was a hectic affair. David conducted at a rather high-tempo which Menahem Pressler did not like too much. He added as a sort of mitigating circumstance :

« He is very fond of the Concerto, you know. »

The disc also contains the « Andante spianato et Grande polonaise » , on SMS 2408.

When researching data and material, I had come across another « Concert Hall » release of Menahem Pressler playing the Piano Concerto in A, Opus 16, by Edward Grieg, with Jean-Marie Auberson conducting the Vienna Festival Orchestra (coupled with the « Holberg Suite » played by the Ramat-Gan Chamber Orchestra conducted by Eliahu Inbal) .

Light Music Series

On an early « MMS » Light-Music Series release with green label and reference POP-8, violinist Ricardo Odnoposoff plays Fritz Kreisler « Favourites » , accompanied by pianist Jean Antonietti.

The later « Varieton » edition of the same recording, with the same reference number, entitled : « Kreisler's Old Vienna » .

The Most Beautiful Music of All Time

Inspired by the LP boxed-sets of the « Reader's Digest » and « RCA » , the « Concert Hall » record label compiled their earlier released recordings and bought existing recordings from other labels to be issued together in thick and heavy albums. Dutch editions were :

« De wereld van de opera » (The World of the Opera, pressed in Germany and issued there as « Zauberwelt der Oper ») .

« De mooiste muziek van alle tijden » (The Most Beautiful Music of All Time, pressed in France by « EMI ») . The booklet of the latter edition contained several pictures of artists.

For French subscribers, « la Guilde internationale du disque » produced special historical documentaries.

Linen album containing a book and 3 x 12 inch LPs of « la Révolution française » (the French Revolution) , reference M-2262. Actors read the commentary. André Charlin, the recording engineer, who is famous for his use of electro-static microphones, made the sound recordings of musical excerpts and pieces by Bécourt, Berlioz, Cambini, Catel, Cherubini, Dalayrac, Gaveaux, Gébauer, Gossec, Gély, Lesueur, Mehul, and music by a number of anonymous composers. « La Révolution française » received a « Grand Prix - Académie du disque français » .

Other releases were about World War I (« la Grande Guerre ») , on M 2344 ; « Napoléon Bonaparte » , on M-2265 ; « the Century of Louis XIV » (« le Siècle de Louis XIV ») . It is reported that no more than 5,000 copies of each of these editions were made. They were probably also bought by schools.

What happened to the « Concert Hall Society » label in the end ? Jean-Pierre Mathieu wrote :

« In France, “ la Guilde Internationale du disque ” was sold to “ Éditions Atlas ” , in 1987-1988, who belong currently to the Italian Group, Agostini. From time to time, they re-issue some recordings on CD. »

Does this mean that, also, original « Concert Hall » recordings are owned by Agostini ? That needs further investigation.

For several recordings the Radio Philharmonic Orchestra of the Dutch Broadcasting Union (NRU) was renamed Netherlands Philharmonic Orchestra. This was Paul van Kempen's ensemble.

And, from 1955 on, Bernard Haitink was principal conductor.

Walter Gœhr conducting the London Symphony Orchestra. Note the interior of a church. There are monitor loudspeakers in the background and there is a microphone on a stand.

3 conductors taking their bows, in 1949 : Victor Desarzens (« Concert Hall » / « MMS ») with Hans Rosbaud (« Deutsche Grammophon » and « Philips ») and Ernest Bour.

...

4 janvier 1950 : Le chef Fritz Rieger dirige la version de 1878 de la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Il s'agit d'une première munichoise.

Fritz Rieger

Le chef d'orchestre allemand « Fritz » (Friedrich Edmund) Rieger est né le 28 juin 1910 à Oberaltstadt (Riesengebirge) , dans le massif de Karkonosze en Bohême (Empire austro-hongrois) ; et mort le 30 septembre 1978 à Bonn, en Allemagne.

Rieger étudie au Conservatoire de Prague avec Fidelio Friedrich Finke et George Szell. Il devient ensuite Maître de Chapelle au Théâtre allemand de Prague, puis dirige dans les maisons d'Opéras de Außig et de Brême. En 1947, il est nommé chef de l'Orchestre du Théâtre de Mannheim.

En 1949, il obtient la direction du prestigieux Orchestre philharmonique de Munich à la suite de Felix von Weingartner, Oswald Kabasta et Hans Rosbaud notamment. Pendant plus de 15 ans, il accueille les plus grands interprètes à Munich, tels le violoniste David Oïstrakh ou le baryton Hermann Prey.

Fritz Rieger occupe le poste de directeur musical de l'Orchestre symphonique de Melbourne, de 1971 à 1972.

...

The German conductor Friedrich (« Fritz ») Edmund Rieger was born on 28 June 1910 in Oberaltstadt (Riesengebirge) , Karkonosze, Bohemia (Austria-Hungary) ; and died on 30 September 1978 in Bonn, Germany.

From 1931 to 1938, Rieger worked in Prague. In August 1941, he became director of the Bremen Opera and, in August 1944, he took-up the position of director of the Bremen Philharmonic Orchestra. Rieger was a member of the Nazi Party.

In 1949, Rieger was announced as the chief-conductor of the Munich Philharmonic Orchestra by the city government, replacing the « modernist » Hans Rosbaud who had been appointed by the U.S. occupation authorities. According to author David Monod, the decision to release Rosbaud and replace him with the « young and relatively unknown but suitably conservative » Rieger was caused by a desire to attract larger audiences with more traditional programs, a necessity in the wake of currency reform in the western part of Germany. In 1952, Rieger announced that the Orchestra would eliminate almost all modern music from its concerts. Rieger continued to lead the Munich Orchestra until 1966.

Fritz Rieger was chief-conductor of the Melbourne Symphony Orchestra, from 1971 to 1972.

...

« Fritz » (Friedrich Edmund) Rieger (geboren 28. Juni 1910 in Oberaltstadt im Riesengebirge in Böhmen, heute Tschechische Republik ; gestorben 30. September 1978 in Bonn) war ein deutscher Dirigent und Generalmusikdirektor.

Seine musikalische Ausbildung erhielt Fritz Rieger in Prag, wo er an der Deutschen Akademie für Musik, dem Konservatorium als Schüler von Fidelio Friedrich Finke und George Szell studierte. 1931 wurde Rieger Solorepetitor am deutschen Landestheater Prag, dort 1934 Zweiter Kapellmeister und 1936 Kapellmeister des Deutschen Theater Prag ; 1938 wurde er musikalischer Oberleiter des neu errichteten Rundfunksenders Melnik an der Elbe ; von 1939 bis 1941 war er Operndirektor am Stadttheater von Aussig an der Elbe (Ústí nad Labem) . Nach dem Münchner Abkommen und der Besetzung Tschechiens durch Truppen des Deutschen Reiches wurde Fritz Rieger auf Antrag vom 10. Juni 1940 mit Wirkung vom 1. Juli 1940 Mitglied der NSDAP und unter der Parteinummer 8.417.679 registriert. Im Jahre 1941 erhielt er eine Berufung als Musikdirektor an das Opernhaus in Bremen.

Nach dem Ende des Zweiten Weltkriegs (1939-1945) wurde Fritz Rieger als Pianist und Dirigent im Jahr 1947 musikalischer Leiter des Orchesters des Nationaltheaters in Mannheim in Westdeutschland. Im Jahre 1949 übernahm er die Leitung der Münchner Philharmoniker und wurde Nachfolger berühmter Vorgänger, wie Felix von Weingartner, Oswald Kabasta und Hans Rosbaud. Seine Zeit als Generalmusikdirektor in München erstreckte sich über 17 Jahre bis zum Jahre 1966. Bei Gastspielen an der Münchner Staatsoper und zahlreichen weltweiten Konzerten der Münchner Philharmoniker arbeitete Rieger mit bedeutenden Solisten und Sängern, wie David Oistrach und Hermann Prey zusammen.

Der Bayerische Verdienstorden wurde ihm am 15. Dezember 1959 verliehen. Als Anerkennung für seine Leistungen erhielt Generalmusikdirektor Fritz Rieger außerdem 1966 von der Stadt München die Goldenen Ehrenmünze und von der Bundesrepublik Deutschland 1976 das Große Verdienstkreuz. In den Jahren 1971 bis 1972 war er in Australien Chefdirigent des Melbourne Symphony Orchestra. Er verstarb 1978 und wurde auf dem Friedhof Neuhausen in München im Grab Nr. 5-1-2 beigesetzt.

...

« Fritz » (Friedrich Edmund) Rieger : geboren 28. Juni 1910 Oberaltstadt (heute Staré Mesto, Böhmen) ; gestorben 30. September 1978 Bonn ; deutscher Dirigent und Kapellmeister, studierte an der Deutschen Akademie für Musik in Prag bei Fidelio Friedrich Finke (Komposition) und George Szell (Orchesterleitung) , ging dann nach Stationen in Aussig, war 1931-1938 Kapellmeister am Deutschen Theater in Prag, 1941-1945 Operndirektor am Staatstheater Bremen und 1947-1949 Opernchefdirigent des Nationaltheaters Mannheim. 1949-1967 war er künstlerischer Leiter der Münchner Philharmoniker und Generalmusikdirektor der Stadt München. 1972-1973 wurde er Chefdirigent des Symphonieorchesters Melbourne.

Träger / Sparte : Hochschule, Staat, Stadtz.

Schüler

Gert Wilden (1917-) , Komponist.

Vorgänger

Hans Rosbaud (1895-1962) , Dirigent.

Nachfolger

Rudolf Kempe (1910-1976) , Dirigent.

Verlinkte Personen

Sergiu Celibidache, deutscher Dirigent.

Siegfried von Hausegger, österreichisch-deutscher Komponist und Dirigent.

Oswald Kabasta, österreichischer Dirigent.

Rudolf Kempe, deutscher Dirigent.

James Levine, US-amerikanischer Dirigent und Pianist.

Ferdinand Löwe, österreichischer Dirigent.

Lorin Maazel, US-amerikanischer Dirigent.

Hans Rosbaud, österreichischer Dirigent, Komponist und Pianist.

Georg Schnéevoigt, finnischer Dirigent, Komponist und Cellist.

Christian Thielemann, deutscher Dirigent.

Felix von Weingartner, österreichischer Dirigent, Komponist, Pianist und Schriftsteller.

Hans Winderstein, deutscher Dirigent und Komponist.

Hermann Zumpe, deutscher Dirigent und Komponist.

Fidelio Friedrich Finke, deutscher Komponist.

Ernst Klee, deutscher Journalist, Historiker und Schriftsteller.

Hans Lemberg, deutscher Historiker.

Dawid Fjodorowitsch Oistrach, russischer Geiger.

Hans Pfitzner, deutscher Komponist, Dirigent und Verfasser antisemitischer Schriften zur Musik.

Hermann Prey, deutscher Bariton.

Fred K. Prieberg, deutscher Musikwissenschaftler.

Hugo Riemann, deutscher Musiktheoretiker, Musikhistoriker und Musikpädagoge.

Ferdinand Seibt, deutscher Mittelalterhistoriker.

George Szell, österreichisch-amerikanischer Dirigent.

Wilhelm Killmayer, deutscher Komponist.

Wolfgang Sawallisch, deutscher Dirigent und Pianist.

Hellmut Schnackenburg, deutscher Dirigent und Generalmusikdirektor.

Harald Strelbel, Schweizer Klarinettist und Musikhistoriker.

Michæl Studer, Schweizer Pianist.

Aloys Wenz, deutscher Philosoph.

Gert Wilden, deutscher Komponist.

Heinz Winbeck, deutscher Komponist.

Hans Winterberg, deutscher Komponist.

Diskographie

Die ersten Schallplattenaufnahmen mit Fritz Rieger und den Sudetendeutschen Philharmonikern, die Bagatellen für Orchester seines Lehrers Fidelio Friedrich Finke, wurden 1940 aufgenommen. Mit den Münchner Philharmonikern nahm er Anfang der 1950er Jahre verschiedene Titel für das Label « Mercury » auf ; von 1950 bis 1956 für die Deutsche Grammophon Gesellschaft und in den 1960er Jahren für den Europäischen Phonoclub. Auf LP und CD wurden Live- und Rundfunkaufnahmen mit Generalmusikdirektor Fritz Rieger veröffentlicht.

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Fred K. Prieberg. Handbuch Deutsche Musiker (1933-1945) , CD-Rom-Lexikon, Kiel (2004) ; Seiten 578-598, 8152-8156.

Ernst Klee. Das Kulturlexikon zum Dritten Reich. Wer war was vor und nach 1945 ? , S. Fischer Verlag, Frankfurt-am-Main (2007) ; Seite 486.

...

Janvier 1950 : Le chef Paul van Kempen dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec l'Orchestre philharmonique de la radio néerlandaise (étiquette « Telefunken ») .

12-13 janvier 1950 : Le chef Eugen Jochum dirige la version originale de la 8e Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Il s'agit du 5e concert de la saison, donné à la « Große Aula » de l'Université de Munich (« Ludwig-Maximilians-Universität ») .

28 janvier 1950 : Le chef Hans Knappertsbusch dirige la 9e Symphonie de Bruckner dans la version révisée de Ferdinand Löwe, éditée par Ludwig Döblinger (1903) , avec l'Orchestre philharmonique de Berlin (étiquette « Tahra » ; étiquette « Adagio Classics » , CD : 4004) .

29-30 janvier 1950 : Le chef Hans Knappertsbusch dirige la 9e Symphonie de Bruckner dans la version révisée de Ferdinand Löwe, éditée par Ludwig Döblinger (1903) , avec l'Orchestre philharmonique de Berlin. Un concert public enregistré (étiquette « Music & Arts ») .

12 mars 1950 : Le chef Rafael Kubelik dirige la 8e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1939) , avec le « Concertgebouworkest Amsterdam » . Un enregistrement existe.

Rafael Kubelik

Le chef d'orchestre tchèque (naturalisé suisse, en 1967) Rafael Jeroným Kubelik est né le 29 juin 1914 à Býchory, près de Prague, et est mort le 11 août 1996 à Kastanienbaum, dans le Canton de Lucerne.

Fils du violoniste Jan Kubelik et d'une aristocrate hongroise, il assiste à l'âge de 14 ans aux obsèques de Leoš Janáček,

musicien qui l'influencera profondément par la suite. Il étudie au Conservatoire de Prague. Il donne son 1er concert avec l'Orchestre philharmonique tchèque, le 24 juin 1937. Il est nommé directeur du Théâtre national de Brno, puis, en 1942, directeur musical à la Philharmonie tchèque, succédant à Vaclav Talich. À l'arrivée des communistes, il s'exile en 1948 en Angleterre, puis aux États-Unis. Il devient alors directeur musical de l'Orchestre symphonique de Chicago, directeur musical de Covent Garden. Il dirige également régulièrement l'Orchestre philharmonique de Vienne et l'Orchestre philharmonique de Berlin.

Il est nommé, à partir de 1961, directeur musical de l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich, poste qu'il occupera pendant près de 20 ans. En 1967, il est naturalisé suisse. Après la chute du rideau de fer, il dirige, en 1990, le concert d'ouverture du Festival du Printemps de Prague.

Son répertoire s'étend de Jean-Sébastien Bach aux contemporains, avec une prédilection pour la musique tchèque : Antonín Dvořák, Bedřich Smetana, Leoš Janáček et Bohuslav Martinů dont il crée plusieurs œuvres. Ses enregistrements les plus marquants sont ceux réalisés avec l'Orchestre philharmonique tchèque et avec l'Orchestre de la radio bavaroise.

C'est un des chefs d'orchestre à l'origine de la redécouverte de l'Opéra « les Troyens » d'Hector Berlioz, qu'il présentera dans toute l'Europe en plusieurs langues.

L'activité de Kubelík comme compositeur est beaucoup moins connue, même si elle n'est pas négligeable quantitativement : 5 Opéras, 2 Symphonies, 5 Concertos (pour piano, pour violon) , plusieurs pièces de musique religieuse, ainsi que de la musique de chambre.

...

Le nom de Rafael Kubelík est resté longtemps indissociable de la musique de Gustav Mahler, dont il fut le 1er à enregistrer l'intégrale des Symphonies pour « DGG » . Mais c'est surtout l'image d'un grand propagateur de la culture musicale d'Europe centrale que l'on retiendra.

Fils du célèbre violoniste tchèque Jan Kubelík (1880-1940) et d'une comtesse hongroise, Marianne Csaky-Szell, Rafael Jeroným Kubelík naît en Bohême, à Býchory, près de Kolín, le 29 juin 1914. Il étudie le violon avec son père et, de 1928 à 1933, poursuit sa formation musicale (piano, violon, direction d'orchestre et composition) au Conservatoire de Prague, avec notamment Otakar Šín et Pavel Dědeček. Le 24 janvier 1934, à Prague, il dirige son 1er concert à la tête de la Philharmonie tchèque. Pendant 1 an, il est l'accompagnateur de son père, au piano, période qu'il considère comme la plus enrichissante de ses années de formation. Puis, Vacláv Talich l'engage à ses côtés comme chef d'orchestre à la Philharmonie tchèque. D'emblée, Kubelík trouve des conditions de travail exceptionnelles : les conseils de l'un des plus grands formateurs d'orchestres de l'époque et la possibilité de diriger l'un des meilleurs ensembles d'Europe centrale. Il devient ensuite directeur musical du Národní Divadlo (Théâtre national) de Brno (1939-1941) puis est nommé, en 1941, 1er chef de la Philharmonie tchèque, poste qu'il occupera jusqu'en 1948.

C'est l'une des périodes les plus difficiles de l'histoire de cet Orchestre. Kubelik refuse de collaborer avec les autorités d'occupation nazies et, à partir de 1945, commence à reconstruire un Orchestre mutilé par la guerre et la disparition des instrumentistes juifs. Il ouvre le répertoire à la musique nouvelle, notamment celle de Bohuslav Martinů, dont il crée « Polní Mše » (Messe de campagne, 1946) et la 5e Symphonie (1947) . Il participe, en 1946, à la fondation du Printemps musical de Prague. Mais lorsque les communistes prennent le pouvoir, en 1948, il décide d'émigrer en Occident.

...

The Czech-born conductor and composer Rafael Jeroným Kubelik was born on 29 June 1914 in the family castle in Býchory, 60 kilometers from Kolin, next to Prague, Bohemia, Austria-Hungary (today's Czech Republic) , and died on 11 August 1996 in « Kastanienbaum » , in the Canton of Lucerne, Switzerland.

Son of a well-known violinist, Jan Kubelik, he was trained in Prague, and made his debut with the Czech Philharmonic Orchestra, at the age of 19. Having managed to maintain a career in Czechoslovakia under the Nazi occupation, he declined to work under what he considered a 2nd tyranny after the Communist Czechoslovak « coup d'état » of 1948, and took refuge in Britain. He became a Swiss citizen, in 1967.

Kubelik was music-director of the Chicago Symphony Orchestra (1950-1953) ; musical director of The Royal Opera, Covent Garden (1955-1958) ; and music-director of the Bavarian Radio Symphony Orchestra (1961-1979) ; and was a frequent guest-conductor for leading Orchestras in Europe and America.

As a composer, Kubelik wrote in a neo-Romantic idiom. His works include 5 Operas, 3 Symphonies, chamber music, choral works, and songs.

He was the 6th child of the Bohemian violinist Jan Kubelik, whom the younger Kubelik described as « a kind of God to me » . His mother was a Hungarian countess, Anna Julie Marie Széll von Bessenyo. Kubelik studied the violin with his father, and entered the Prague Conservatory at the age of 14, studying violin, piano, composition, and conducting. He graduated from the Conservatory, in 1933, at the age of 19 ; at his graduation concert, he played a Paganini Concerto and a composition of his own for violin and orchestra. Kubelik was also an accomplished pianist, and served as his father's accompanist on a tour of the United States, in 1935.

In 1939, Kubelik became music-director of the Brno Opera, a position he held until the Nazis shut the company down in November 1941. The Nazis allowed the Czech Philharmonic to continue operating ; Kubelik, who had 1st conducted the Orchestra when he was 19, became its principal conductor. In 1943, he married the Czech violinist Ludmilla Bertlová, with whom he had 1 son.

In 1944, after various incidents, including one in which he declined to greet the Nazi « Reichsprotektor » Karl Hermann Frank with a Hitler salute, along with his refusal to conduct Richard Wagner during the War, Kubelik « deemed it advisable to disappear from Prague and to spend a few months undercover in the countryside so as not to

fall into the clutches of the SS or “ Gestapo ” » . Kubelik conducted the Orchestra's 1st post-War concert, in May 1945. In 1946, he helped found the Prague Spring Festival, and conducted its opening concert.

After the Communist coup of February 1948, Kubelik left Czechoslovakia, vowing not to return until the country was liberated. « I had lived through one form of bestial tyranny, Nazism » , he told an interviewer, « As a matter of principle, I was not going to live through another. » . He defected during a trip to Britain, where he had flown to conduct Mozart's « Don Giovanni » with the Glyndebourne company at the Edinburgh Festival. He had been engaged on the recommendation of Bruno Walter, whom Kubelik had assisted in this work at the 1937 Salzburg Festival. Kubelik told his wife of his decision to defect as their plane left Czechoslovakia.

In 1953, the Communist government convicted the couple in absentia of « taking illicit leave » abroad. In 1956, the regime invited him back « with promises of freedom to do anything I wanted » , said Kubelik, but he refused the invitation. In a 1957 letter to « The Times » , Kubelik said he would seriously consider returning only when all the country's political prisoners were freed and all « émigrés » were given as much freedom as he would have possessed. He was invited back by the regime, in 1966, but again refused ; in 1968, after the Prague Spring had ended by the Soviet invasion, he organised an international boycott, in which many of the major Classical artists of the West participated.

In 1950, Kubelik became music-director of the Chicago Symphony Orchestra, choosing the position over an offer from the « BBC » to succeed Sir Adrian Boult as chief conductor of the « BBC » Symphony Orchestra. He left the post, in 1953. Some hold that he was « hounded-out of the Chicago job » (to quote « Time » magazine) by the « savage attacks » (to quote the « New Grove Dictionary of Music and Musicians ») of the « Chicago Tribune » music-critic Claudia Cassidy. But « Chicago Sun-Times » music-critic, Robert C. Marsh, argued, in 1972, that it was the Chicago Symphony trustees who were behind the departure. Their foremost complaint, and that of Cassidy as well, was that Kubelik introduced too many contemporary works (about 70) to the Orchestra ; there were also objections to his demanding exhaustive rehearsals and engaging several black artists. Many recordings made by Kubelik in Chicago for « Mercury Records » are available on CD, and have received critical praise.

After leaving Chicago, Kubelik toured the United States with the « Concertgebouw » Orchestra, and, in the words of Lionel Salter in the « Grove Dictionary » , « had a brilliant success with Janáček's “ Kát'a Kabanová ” at Sadler's Wells in London, in 1954 » . Kubelik became musical director of The Royal Opera, Covent Garden, from 1955 to 1958. Among his achievements, there was, in 1957 : the 1st practically complete production in any Opera House of Berlioz's « les Troyens » . Although Covent Garden sought to renew his contract, he chose to leave, partly because of a campaign by Sir Thomas Beecham against the engagement of foreign artists at Covent Garden. In 1961, Kubelik accepted the position of music-director of the Bavarian Radio Symphony Orchestra (« BRSO ») in Munich. He remained with the « BRSO » until 1979, when he retired. Salter considers this 18 year association the high-point of Kubelik's career, both artistically and professionally.

In 1961, Ludmilla Kubelik died after a car crash. In 1963, Kubelik married the Australian soprano Elsie Morison (born in 1924) . In 1967, he became a Swiss citizen, and began an association with the Lucerne Festival, in addition to his

work with the « BRSO » .

In 1971, Göran Gentele, the new general manager of the Metropolitan Opera, New York, asked Kubelik to accept the position of music-director. Kubelik accepted partly because of his strong artistic relationship with Gentele. The 1st production he conducted as the Met's music-director was « les Troyens » . The death of Gentele in a road accident, in 1972, undermined Kubelik's reasons for working at the Opera House. He had prior conducting commitments away from the Met in his 1st season there, which diverted his attention. He resigned from the Met, in 1974, after only 6 months in post.

In his post-Czechoslovakian career, Kubelik worked with the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Cleveland, Israel Philharmonic, London Symphony, New York Philharmonic, Vienna Philharmonic and Royal « Concertgebouw » Orchestras, among others. His final concert was with the Czech Philharmonic.

In 1985, ill-health (notably, severe arthritis in his back) caused Kubelik to retire from full-time conducting but, after the fall of Communism in his native land, led him to accept a 1990 invitation to return to conduct the Czech Philharmonic at the Festival he had founded, the Prague Spring Festival. He recorded Bedřich Smetana's « Má Vlast » live with the Czech Philharmonic for « Supraphon » , his 5th recording of the piece. He also recorded the Mozart « Prague » Symphony and Antonín Dvořák's « New World » Symphony at the Festival. During the rehearsal of the « New World » , he told the Czech Philharmonic, « It is my joy to hear this. I always wanted it to sound like this but never really found it with any other Orchestra in the world. That 8th note is great ! » .

Kubelik's last Chicago Symphony Concert was a Saturday « Pops » performance which concluded with the playing of John Philip Sousa's « Stars and Stripes Forever » . At the conclusion, the predominantly Czech audience stood as one, shouting, applauding and crying. There was an encore. The subsequent applause lasted for at least 15 minutes, and the perpetual criticism of Caludia Cassidy, in fact, resulted in a great loss to Chicago.

Kubelik died aged 82. His ashes are interred next to the grave of his father in Slavín, Vyšehrad cemetery in Prague.

Among Kubelik's compositions are 5 Operas, 3 Symphonies, 3 settings of the « Requiem » , other choral works, many pieces of chamber music, and songs. Salter describes his musical style as « neo-Romantic » .

Kubelik recorded a large repertory, in many cases more than once per work. There are 2 complete recordings of his traversals of 3 major Symphony cycles - those of Brahms, Schumann, and Beethoven. When Kubelik recorded his 1st complete Beethoven Symphony cycle for « Deutsche Grammophon » , he employed 9 different Orchestras, one for each Symphony. His complete cycle of Gustav Mahler's Symphonies (recorded from 1967 to 1971 with the Bavarian Radio Symphony Orchestra) is highly-regarded. Of his Mahler, Daniel Barenboim remarked :

« I often thought I was missing something in Mahler until I listened to Kubelik. There is a lot more to be discovered in these pieces than just a generalized form of extrovert excitement. That is what Kubelik showed. »

Kubelík also left much-admired recordings of Operas by Verdi (his « Rigoletto » was recorded at La Scala with Dietrich Fischer-Dieskau) , Mozart, Janáček, Dvořák and others, including Wagner, whose music he had shunned during the War, but which he conducted in later years.

Kubelík's complete discography is enormous, with music ranging from Malcolm Arnold to Jan Dismas Zelenka, with recordings both, in the studio and in concert. In addition to complete cycles of Beethoven, Brahms, Dvořák, and Mahler, Kubelík made recordings of orchestral and Operatic works by Bach, Mozart, Haydn, Tchaïkovsky, Wagner, Verdi and many others, including modern composers.

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A top conductor of large orchestral works of the late-19th Century, Rafael Kubelík was born near Prague, in 1914. The son of violinist Jan Kubelík (1880-1940) , he studied violin, piano, composition, and conducting at the Prague Conservatory. He made his debut before the Czech Philharmonic Orchestra, at age 19, and, in 1939, became the music-director of the National Opera in Brno, Czechoslovakia. In 1941, he became the music-director of the Czech Philharmonic Orchestra, a post he held until 1948. In 1948, with the establishment of a Communist dictatorship in Czechoslovakia, Kubelík left his homeland and became an exile for the next 40 years.

Kubelík's 3 years with the Chicago Symphony Orchestra, beginning in 1950, were frustrating. A persuasive rather than a dictatorial figure and a diplomat rather than a martinet, he lacked the ability to control the Orchestra. Additionally, Kubelík's musical sensibilities had been shaped in the early 20th Century rather than the late-19th, as had been the case with his immediate predecessors, and he programmed far too much modern music for the taste of critics and subscribers. Kubelík was fortunate that his appointment coincided with the Orchestra making its 1st move into long-playing records for the « Mercury » label. Among his 2 dozen recordings with the Chicago Symphony Orchestra was a riveting performance of Mussorgsky's « Pictures at an Exhibition » and one of Smetana's « My Fatherland » . Ultimately, the fit just wasn't right between Kubelík and the Orchestra, and he gave-up the appointment.

Kubelík served for 3 years, from 1955 through 1958, as music-director of the Covent Garden Opera, in London, where he conducted the British premieres of Janáček's « Jenůfa » and Berlioz's « les Troyens » . From 1961 until 1979, he was music-director of the Bavarian Radio Symphony, in Munich, with which he also recorded extensively (for « Deutsche Grammophon ») , and was the principal conductor of the Metropolitan Opera in New York, during the 1973-1974 season as well. He was a most-welcomed guest-conductor in Chicago on many occasions throughout his later career, appeared with virtually all of the world's major Orchestras, and recorded extensively in England, America, and Germany. In 1967, he became a Swiss citizen.

Rafael Kubelík embodied a tradition of robust post-Romantic music-making that was ideally suited to the recording medium as well as the concert-hall. He was celebrated as a Master of rich orchestral color, which was brought-out most vividly in the late-Romantic and post-Romantic scores for which he was most popular. This included much of the Russian repertory and virtually all of the nationalist music of the era, especially the work of his fellow countrymen Antonín Dvořák, Leoš Janáček, and Bedřich Smetana. He recorded the latter's « Má Vlast » , at least 4 times, on as

many different labels, the last at a live performance in Prague, during 1990, at a concert commemorating the liberation of the country from Communist rule released on the « Supraphon » label. The sheer number of his recordings that remain in print, and their equal distribution between the « historical » and modern sections of Classical music departments, speaks volumes about his enduring popularity and the validity of his performances and interpretations. His complete Beethoven and Mahler cycles remained in print for many years. Although relatively little of his Operatic work was preserved on record, the small number of these are also well-regarded, especially his « Rigoletto » .

With the fall of the Communist dictatorship, Kubelík, who had been intermittently ill for several years, returned to Czechoslovakia, for the 1st time in 4 decades, with the intention of resuming composing full-time. As it was, he had authored 5 Operas, several Symphonies, and various works for soloist and orchestra, vocal works, and chamber pieces.

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The Czech conductor and composer, Rafael Jeroným Kubelík, was the 6th child of the Bohemian violinist Jan Kubelík, whom the younger Kubelík described as « a kind of God to me » . His mother was a Hungarian countess, Anna Julie Marie Széll von Bessenyő. Kubelík studied violin with his father, and later violin, composition, and conducting at the Prague Conservatory. He graduated from the Conservatory, in 1933, at the age of 19 ; at his graduation concert, he played a Paganini Concerto and a composition of his own for violin and orchestra. Kubelík was also an accomplished pianist, and served as his father's piano accompanist on a tour of the United States, in 1935.

In 1939, Rafael Kubelík became music-director of the Brno Opera, a position he held until the Nazis shut the company down on November 12, 1941. The Nazis allowed the Czech Philharmonic Orchestra to continue operating, and Kubelík became its principal conductor. (He had 1st conducted the Czech Philharmonic Orchestra on February 16, 1934, when he was 19 year old.) In 1944, after various incidents, including one in which he declined to greet the Nazi « Reichsprotektor » Karl Hermann Frank with a Hitler salute (along with his refusal to conduct Richard Wagner during the War) , Kubelík « deemed it advisable to disappear from Prague and to spend a few months undercover in the countryside so as not to fall into the clutches of the SS or “ Gestapo ” » . Kubelík conducted the Orchestra's 1st post-War concert, in May 1945. In 1946, he helped found the Prague Spring Festival, and conducted its opening concert.

After the Communist coup of February 1948, Rafael Kubelík left Czechoslovakia, vowing not to return until the country was liberated. « I had lived through one form of bestial tyranny, Nazism » , he told an interviewer, « As a matter of principle, I was not going to live through another. » . He defected during a trip to the United Kingdom, where he had flown to conduct Mozart's « Don Giovanni » at the Glyndebourne Festival, where he had been engaged on the recommendation of Bruno Walter (whom Kubelík had assisted in this work at the 1937 Salzburg Festival) . Kubelík told his wife of his decision to defect as their plane left Czechoslovakia. Upon arriving in London, Kubelík and his wife surrendered their Czech passports.

In 1953, the Communist government convicted the couple in absentia of « taking illicit leave » abroad. In 1956, the regime invited him back « with promises of freedom to do anything I wanted » , said Kubelík, but he refused the

invitation. In a 1957 letter to « The Times » of London, Kubelik said he would seriously consider returning only when all the country's political prisoners were freed and all Czechs were given as much freedom as he was being promised. He was invited back by the regime, in 1966, but again refused ; in 1968, after the Prague Spring had ended by the Soviet invasion, he organized an international boycott, in which many of the major Classical artists of the West participated.

Rafael Kubelik eventually did return to Prague after the fall of Communism, leading the Czech Philharmonic Orchestra in the Prague Spring Festival, in 1990. In 1950, Kubelik became music-director of the Chicago Symphony Orchestra, choosing the position over an offer from the « BBC » Symphony Orchestra to succeed Sir Adrian Boult as Chief Conductor. He left the post, in 1953. Some hold that he was « hounded-out of the Chicago job » (to quote « Time » Magazine) by the « savage attacks » (to quote the « New Grove Dictionary of Music and Musicians ») of the « Chicago Tribune » music-critic Claudia Cassidy. But « Chicago Sun-Times » music-critic Robert C. Marsh argued, in 1972, that it was the Chicago Symphony Orchestra trustees who were behind the departure. Their foremost complaint, and that of Cassidy as well, was that Kubelik introduced too many contemporary works (about 70) to the Orchestra. Recordings made by Kubelik in Chicago for « Mercury » Records, many available on CD, are now greatly admired by critics.

After leaving Chicago, Rafael Kubelik became Music Director of the Royal Opera House, Covent Garden, from 1955 to 1958. Among his notable conducting achievements there was the 1957 production of Hector Berlioz's « les Troyens » , performed on a single evening. Although Covent Garden sought to renew his contract, he chose to leave, partly because of a letter to the newspapers by the aged Sir Thomas Beecham decrying the engagement of « foreign » artists at the Royal Opera. He also supported (the not so popular) repertory approach to casting, as opposed to bringing in « Stars » for a few 1st performances (in fact, he opposed the « Star-System » all his life) especially as far as he himself was concerned. Kubelik then accepted the position of Music Director of the « Bayerischer Rundfunk Symphonieorchester » , in 1961. He remained Musical Director until 1979, and continued as Principal Guest Conductor until his retirement in 1985 (in fact, fulfilled the position of music-director until his successor took-over, in 1983) . Kubelik's association with the « Bayerischer Rundfunk Symphonieorchester » is generally regarded as the high-point of his career, both artistically and professionally.

In 1971, Göran Gentele, the new general manager of the Metropolitan Opera, New York City, asked Rafael Kubelik to accept the newly created position of Music Director of the Met. Kubelik accepted partly because of his strong artistic relationship with Gentele. The death of Gentele in an automobile accident, in 1972, undermined Kubelik's reasons for working at the Opera House. The 1st production that Kubelik conducted as the Met's Music Director was « les Troyens » . Kubelik had prior conducting commitments away from the Met, in his 1st season in New York City, and these so diverted his attention from the Met that the Opera company began to experience stresses that undermined their situation, and Kubelik's position. Thus Kubelik resigned from Met, in 1974, after only 6 months as Music Director.

In his post-Czechoslovakian career, Rafael Kubelik worked closely with such Orchestras as the « Berliner Philharmoniker » , Boston Symphony Orchestra, New York Philharmonic Orchestra, Royal « Concertgebouw » Orchestra (he conducted over 150 concerts, in the 1950's, toured the United States, in 1954, and continued to conduct them into the 1980's) ,

« Wiener Philharmoniker » (apart from concerts in Vienna and at the Salzburg Festival, various European tours) , Israel Philharmonic Orchestra (including series of concerts in Tel-Aviv, Jerusalem, Haifa and various Kibbutzim, in 1953, 1958 [series commemorating 10 years of Israeli Statehood] , another series of concerts in the 1950's, 1961, 1963, 1964, 1974, 1980, 1983) , « Orchestre de Paris » , and Chicago Symphony Orchestra. His penultimate conducting appearance, in October 1991, was with the Chicago Symphony Orchestra ; at the end, the Orchestra gave him an honorary fanfare, a tribute it had offered conductors only rarely in its history. His final concert was with the Czech Philharmonic Orchestra.

In 1985, ill-health (notably, severe arthritis in his joints) caused Rafael Kubelik to retire from full-time conducting, but the fall of Communism in his homeland led him to accept a 1990 invitation to return to conduct the Czech Philharmonic Orchestra at the Festival he had founded, the Prague Spring Festival. He recorded Bedřich Smetana's « Má Vlast » live with the Czech Philharmonic Orchestra for « Supraphon » , his 5th recording of the piece. He also recorded the Mozart « Prague » Symphony and Antonín Dvořák's « New World » Symphony at the Festival. During the rehearsal of the « New World » , he told the Czech Philharmonic Orchestra, « It is my joy to hear this. I always wanted it to sound like this but never really found it with any other Orchestra in the world. That 8th note is great ! »

Among Rafael Kubelik's compositions are 5 Operas, a number of Symphonies, 3 settings of the « Requiem » text, other choral works, and many works of chamber music.

Rafael Kubelik recorded a large repertoire, in many cases more than once per work. We have 2 complete recordings of his traversals of 3 major symphony cycles - those of Johannes Brahms, Robert Schumann, and Ludwig van Beethoven. When Kubelik recorded his 1st complete Beethoven Symphony cycle for « Deutsche Grammophon » , he insisted on using 9 different Orchestras, one for each Symphony. His complete cycle of Gustav Mahler's Symphonies (recorded from 1967 to 1971 with the « Bayerischer Rundfunk Symphonieorchester ») is widely regarded as one of the essential Mahler sets. Of his Mahler, Daniel Barenboim remarked :

« I often thought I was missing something in Mahler until I listened to Kubelik. There is a lot more to be discovered in these pieces than just a generalized form of extrovert excitement. That is what Kubelik showed. »

(Daniel Barenboim : « A Life in Music » , page 223.)

Kubelik also left much-admired recordings of Operas by Verdi (his « Rigoletto » was recorded at La Scala with Dietrich Fischer-Dieskau) , Mozart, Janáček, Dvořák and others, including Wagner, whose music he had shunned during the War, but which he led to great effect in later years. Kubelik's complete discography is enormous, with music ranging from Malcolm Arnold through Jan Dismas Zelenka, with recordings both in the studio and in concert. Aside from complete cycles of Beethoven, Brahms, Dvořák, and Mahler, Kubelik made recordings of great orchestral and Operatic works by composers such as Bach, Mozart, Haydn, Tchaïkovsky, Wagner, Verdi and many others, including many modern composers.

Rafael Kubelik married the Czech violinist Ludmilla Bertlová, in 1942. Their son, Martin Kubelik (born in 1946) is an

architectural historian. Bertlová died in 1961 from post-operative complications in Switzerland, where the couple resided. In 1963, Kubelik married the Australian soprano Elsie Morrison (born in 1924) . Rafael Kubelik died in 1996, aged 82, in Kastanienbaum, in the Canton of Lucerne, Switzerland. His ashes are interred next to the grave of his father, in Vyšehrad cemetery in Prague.

His awards include :

Sonning Award (1983 ; Denmark) , National Patron of Delta Omicron, an international professional music fraternity.

Sonning Award (1983 ; Denmark) , National Patron of Delta Omicron, an international professional music fraternity.

« Composer » Medals :

Beethoven (Royal Philharmonic Society) , Bruckner, Hartmann, Janáček, Mahler (3 different medals) , Nielsen and others.

Numerous awards for his recordings.

Numerous honorary membership in Academies.

Honorary doctorates (including Charles University, in Prague) .

Knighthoods and similar :

Ridder af Danneborgordenen (1960 ; Denmark) .

Bayerischer Verdienstorden (1966) .

Grosses Verdienstkreuz des Verdienstordens der BRD (1974) .

Commandeur de l'ordre des Arts et Lettres (1984, France) .

Thomas G. Masaryk Order 1st Class (1991, Czechoslovak Federation) .

Honorary Knight Commander of the British Empire (1996, United Kingdom) and others.

He was given various honours in Israel, including from the Golden Book of the Jewish National Fund (1954, Keren Kaymeth Leisrael) , award from Moshe Dayan.

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Kubelik was the 6th of the 8 sons of the distinguished Czech violinist Jan Kubelik and the Hungarian-born Countess Marianne Csaky-Szell. Between 1921 and 1929, he studied the orchestral repertoire daily by playing 4 hand piano arrangements with his uncle František Kubelik, prompting this comment from his father, in 1926 :

« He could realise great things. He is 11, plays splendidly violin, piano, sight-reading scores and has a good knowledge of the orchestra. Some time ago, he had a look to one of my orchestral works and asked me to add a horn to a particular part : he was right ! »

He entered the Prague Conservatory, in 1929, where, for the next 4 years, he studied piano, violin and composition.

At the beginning of 1934, Kubelik made his 1st appearance as a conductor with the Czech Philharmonic Orchestra, in a programme that included his own Fantasy, Opus 2, played by his father, and Tchaïkovsky's Symphony No. 4. He accompanied his father at the piano on recital tours through Romania, Italy and America, during 1935 and 1936, appeared with the Czech Philharmonic playing a Mozart Violin Concerto himself, and was appointed as a conductor with the Orchestra, in 1936. Václav Talich, the Orchestra's chief conductor, sent him on tour with the Orchestra to the United Kingdom, in 1937 and 1938, and he also appeared as a guest-conductor in America, during 1937, turning down the offer of a permanent position there. Kubelik was the chief conductor of the Brno Opera, between 1939 and 1941, staging the 1st Czech performances of Berlioz's « les Troyens » there, but after the National-Socialist administration closed the Theatre, he returned to Prague, where he held the position of chief conductor of the Czech Philharmonic Orchestra, from 1941 to 1948, in succession to Talich.

Resisting political interference in the Orchestra's affairs, Kubelik conducted a wide repertory with it that included much Czech music. At the end of World War II, he led the Orchestra in a performance of Smetana's « Má vlast » (My Country) in Prague's Old Town Hall Square, supported the nationalisation of the Orchestra, in 1945, and assisted with the establishment of the Prague Spring Festival ; but, following the establishment of the Communist regime in what was to become Czechoslovakia, he decided to defect while conducting Mozart's « Don Giovanni » with the Glyndebourne Festival Opera, at the Edinburgh Festival in 1948. Kubelik commented about working under extreme political conditions :

« I am an anti-communist and anti-fascist. I do not think that artistic freedom can cope with a totalitarian regime. Individuals cannot do anything in a totalitarian country ; people who think they can (from their own merits) are really naïve. »

He accepted engagements with the Amsterdam « Concertgebouw » Orchestra, and also appeared in South America and England, where he was much admired by the members of the « BBC » Symphony and « Philharmonia » Orchestras.

Kubelik 1st appeared at the head of the Chicago Symphony Orchestra, in 1949, and made such a positive impression that he was invited to be the Orchestra's chief conductor with effect from 1950, but after 3 seasons with the Orchestra, he resigned in 1953 as a result of virulent press attacks from the critic Claudia Cassidy, who disliked the number of contemporary works which he programmed and the employment of black musicians. Having enjoyed great

success conducting Janáček's « Kát'a Kabanová » with the Sadler's Wells Opera Company in London, in 1954, Kubelik was appointed chief conductor of the Covent Garden Opera Company at the Royal Opera House, in 1955. Here, he conducted the 1st complete performance in the United Kingdom of « les Troyens » as well as legendary stagings of Verdi's « Otello » and Janáček's « Jenůfa » ; and also vigorously promoted the idea of a resident company of permanent singers, which lasted more or less intact until the end of Sir Georg Solti's regime. Once again, however, he reacted strongly to personal attacks, which this time came from a former director of Opera at Covent Garden, Sir Thomas Beecham, who criticised the employment of foreign conductors : ironically, Kubelik was to make some very successful recordings with Beecham's own post-War Orchestra, the Royal Philharmonic.

After resigning from Covent Garden, in 1958, Kubelik concentrated on recording and working with many of the finest Orchestras in the world, such as those of Berlin and Vienna. Following the death of his 1st wife as a consequence of a car accident, he married the Australian soprano Elsie Morison, who may be heard in his recording of Mahler's Symphony No. 4 with the Bavarian Radio Symphony Orchestra. Kubelik had 1st conducted this Orchestra, in 1960, in a concert of music by Martinů, Mozart and Beethoven, and became its chief conductor the following year, remaining with it until 1979. These were to be highly-productive years : the Orchestra's status as a Radio Orchestra allowed it to give Kubelik the extensive rehearsal time which had been the subject of criticism in Chicago and London ; and freed from commercial constraints, its repertoire could be more adventurous than that of most rival Orchestras. His programming was extremely original : for instance, in individual seasons, he would present religious pieces from Palestrina to Stravinsky (1967-1968) ; a Symphony by Haydn in each concert (1970-1971) ; dedicate each concert to a single composer (1971-1972) ; or a complete season to 20th Century music (1972-1973) ; or to Symphonic poems (1973-1974) . He conducted a wide range of Operas with the Orchestra, including « Iphigénie en Tauride » by Gluck ; « Die Meistersinger von Nürnberg » , « Lohengrin » and « Parsifal » by Wagner ; « Oberon » by Weber ; « Dalibor » by Smetana ; « Palestrina » by Pfitzner ; « Mathis der Maler » by Hindemith ; « Prometheus » and « Œdipus der Tyrann » by Orff ; and « Die lustigen Weiber von Windsor » by Nicolai. He made numerous recordings with the Orchestra and toured with it often.

Kubelik took Swiss citizenship in 1967, becoming involved with the Lucerne Festival ; and, for a short period, was chief conductor of the Metropolitan Opera in New York (1973-1974) , an appointment made by a new general director, Göran Gentele, who died before he was able to take-up his post. During the 1970's and early 1980's, Kubelik suffered increasingly from poor health, especially arthritis and, by 1985, had effectively ceased to conduct ; but he returned to the podium, in 1990, to celebrate the transition of his home country to democracy and, once again, led the Czech Philharmonic Orchestra in a performance of « Má vlast » (My Country) at the Prague Spring Festival. A distinguished composer himself, he gave numerous 1st performances, including Martinů's « 3 Frescoes of Piero della Francesca » ; Frank Martin's « Sechs Monologe aus " Jedermann " » ; Schönberg's « Die Jakobsleiter » ; and Hartmann's Symphony No. 8. He was critical of his own genius as a conductor, noting :

« There has not been a single concert in my life of which I could say that every thing matched my hopes, and I gave thousands ! »

On the podium, Kubelik conducted with great energy, « throwing the beat off himself » to quote the graphic

description of Sir Charles Mackerras. He was not a disciplinarian, and his style was aptly described as that of « the velvet hand in the velvet glove ». His flexibility was ideally suited to the music of late-Romantic composers such as Mahler, and expressiveness was occasionally achieved at the price of rhythmic drive. Kubelik was liked by Orchestras across the world, which would all play for him in a heart-warming style that represented the absolute best of the Czech school of musicianship. His discography is large, extending across the whole of the era of the long-playing record, from the late-1940's to the early 1980's. After making a number of 78 rpm recordings for « EMI », he recorded an extensive repertoire with the Chicago Symphony Orchestra for the American company « Mercury », from 1951 onwards. With the ending of his formal relationship with the Chicago Orchestra and, therefore, with « Mercury », he recorded for « Decca », including a notable series of recordings with the Vienna Philharmonic Orchestra ; and, towards the end of the 1950's, he returned to « EMI », before moving to « Deutsche Grammophon », the company which had the closest relationship at this time with the Bavarian Radio Symphony Orchestra through its founder and 1st chief conductor, Eugen Jochum.

Since Kubelik's death, a wide range of radio recordings has been released, which has further extended his already substantial recorded repertoire. Among the numerous highlights of his discography are the complete Symphonies of Beethoven (each with a different Orchestra) , Brahms, Mahler and Schumann ; Pfitzner's « Palestrina » ; Schœnberg's « Gurrelieder » ; Verdi's « Rigoletto » ; Wagner's « Die Meistersinger von Nürnberg » , « Lohengrin » and « Parsifal » ; together with individual works by Bartók, Dvořák, Janáček, Martinů, Mozart, and Smetana. Although he recorded relatively few Concertos, those that stand-out are Brahms's Piano Concerto No. 1 with the British pianist Solomon ; 4 of the Mozart Piano Concertos with Clifford Curzon, and Schœnberg's Piano and Violin Concertos with Alfred Brendel and Zvi Zeitlin, respectively.

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Born on 29 June 1914, the day after the Sarajevo assassination, Rafael Kubelik was the 6th of the 8 children of one of the most famous violinists at the beginning of the 20th Century, Jan Kubelik (1880-1940) and Marianne Csaky-Szell, previously a Hungarian countess, and grand' child of an amateur musician. He became one of the most important figures of conducting in the 2nd part of the 20th Century.

From 1921 to 1929, he studied daily the Symphonic repertoire, playing 4 hands on the piano with his uncle Frantisek Kubelik. Rafael Kubelik followed piano, violin and composition studies at the Prague Conservatory (1929-1933) . His father declared in 1926 :

« My oldest son is the most gifted. He could realize great things. He is 11, plays splendidly violin, piano, sightseeing scores and has a good knowledge of the orchestra. Some time ago, he had a look to one of my orchestration works and asked me to add a horn to a particular part : he was right ! »

He joined the Prague Conservatory at 14 and concentrated on composition, violin and conducting, studying the piano on the side. 4 years later, in 1933, he completed his studies ; in his 2 final concerts, he played a Paganini Concerto, his own Fantasy, Opus 2, for violin and orchestra and Dvořák's « Othello » Overture.

He began at the head of the Czech Philharmonic at 20, on January 24th, 1934, with Beethoven's Violin Concerto, his own Fantasy played by his father and Tchaïkovsky's 4th Symphony. He accompanied his father, on piano, in 1935-1936 in United States, Italy and Romania.

In 1936, on his return to Prague, Rafael Kubelík was appointed permanent conductor of the Czech Philharmonic, which was still headed by Vaclav Talich. In 1937, Talich, ill, put him on a journey towards England, Scotland and Belgium, conducting the Czech Philharmonic for a prestigious 20 concerts series, which will be redone the year after. Thus, he will stay Czech Orchestra's permanent conductor, from 1936 to 1939. In 1937, he gave a concert tour with American Orchestras, invited to become permanent conductor there, which he did not accept.

In 1939, he was appointed Chief of the National Theatre (« Janáčkova opera Zemského divadla ») in Brno and will stay in this position until its closure by the Nazi, in 1941. His father, Jan Kubelík, died on 5 December 1940 ; Rafael was then 26. He became Musical director of the Czech Philharmonic Orchestra, from 1939 to 1948. On 20 June 1945, on occasion of the end of the Second World War, he conducted Smetana's « Má vlast » in a concert on Old Town Square. He gave among many other works : the « Bartered Bride » , « Dalibor » and « The Kiss » by Smetana ; « Jacobin » and « Rusalka » by Dvořák ; « Zauberflöte » , « Jenůfa » and « les Troyens » . Kubelík had to struggle with the Nazi regime and was accused of at least passive resistance - he refused to conduct Richard Wagner music for instance. In 1944, he even disappears from Prague so as not to fall in the clutches of the Nazis.

He will get married, in 1942, with the violinist Ludmila Bartlova, with whom he had 1 son, Martin. He fought to maintain the Czech Philharmonic during the War, supporting Czech music in his programs. He contributed to its nationalization (22 October 1945) and to the transformation of the Musical May of Prague, created by Talich, for the Czech philharmonic 50th Anniversary (1946) . He conducted the Czech repertoire, for example the Slavonic Dances for plant workers. He conducted for the last time « Má vlast » , on July 5th, for the Sokol Assembly. One can notice his support to contemporary Czech composers, as Vítězslava Kaprálová.

He left his country, on 17 July 1948, to escape from the communist regime installed in February - taking advantage of a tour in England to conduct « Don Giovanni » , in Glyndebourne, on Bruno Walter's recommendation. « I had lived through one form of bestial tyranny, Nazism » , he told an interviewer about his decision to leave after the Communist take-over.

« As a matter of principle, I was not going to live through another. I left Czechoslovakia, in 1948, vowing that I would never return until Communist rule was driven from my homeland. They have invited me back several times (in 1956 and 1966) with promises of freedom to do anything I wanted. But so long as that system of government rules anywhere, I refuse to set foot on that soil. »

He will appear with the « Concertgebouw » Orchestra, in Amsterdam. One thing was to conduct under the Nazis but he estimated it was even worse that his country became totalitarian.

« I am an anti-communist and anti-fascist. I do not think that artistic freedom can cope with a totalitarian regime. Individuals cannot do anything in a totalitarian country ; people who think they can - from their own merits are really naive. »

Since the early 1950's, he had numerous invitations to return to Czechoslovakia, which he always refused with the insistence that his return would only be possible if all political prisoners were freed and the same freedom promised to him would be granted to all citizens of Czechoslovakia. He made many recordings in London for « EMI » , till 1952, under Walter Legge, then recorded exclusively for « Decca » , for some years. He was asked for by young players from the « Philharmonia » which considered him as the most talented conductor besides Herbert von Karajan and the « BBC » was considering him as Adran Boult's successor. But he then became, for 3 years (17 November 1949 to 1953) chief of the Chicago Symphony Orchestra (he was 36 years old when nominated) , creating 70 works in 3 seasons and recording the 1st high-fidelity recording, and then would be put away. His plan to remake the Orchestra, by replacing 22 of its players, met immediate opposition. So did his ambitious programming of contemporary music. During his 3 years, he conducted 60 new works in Chicago, including pieces by Lukas Foss, Roy Harris, William Schuman and Aaron Copland. He failed to win champions among the critics ; indeed, his departure from the post is often ascribed to the implacable opposition of Claudia Cassidy, the chief critic of the « Chicago Tribune » . He will return several times in Chicago, his last appearance being in October 18, 1991, with the « Hussika » Overture by Dvořák for the last commemorative concert of the Orchestra Centennial, a re-creation of the 1st concert in October 16, 1891. He had been in charge for 2 years of Covent Garden (1955-1958) ; season begun with « Kát'a Kabanová » with a great success. But his London career had not be helped by the son of the creator of the Beecham's pills. After « EMI » , Kubelík made records with Vienna for « Decca » (1st recording : Slavonic Dances, in 1954) . He had a serious car accident, in spring of 1956. From 1957, he will regularly conduct the Berlin philharmonic.

After having refused to conduct in Germany, for more than 20 years, he gave his 1st concert with the Bavarian Radio Symphony Orchestra, on 12 February 1960, with the « Sinfonia Concertante » by Martinů, Mozart and Beethoven's 7th Symphony. In 1961, he is nominated Director of the Bavarian Radio Symphony Orchestra, until his dismiss in 1979 ; he will though stay its principal conductor, until 7 June 1985 ; he will then resign for illness reasons, judging his health could not allow him to fulfil his artistic goals anymore (I remember seeing this colossus completely worn-out after a Gustav Mahler concert in Paris, in the 1980's) . He gave with the Bavarian forces a 1st concert tour in Japan, in 1965. In 1968, he gathered around 150 world famous musicians to boycott all communist countries after the military occupation by the Warsaw Pact Countries of the Czechoslovak Republic, on 21 August 1968. In 1969, he gave commemorative medals to all members of the Czech Philharmonic Orchestra, on occasion of their visit to the Lucerne International Festival as commemoration of the 50th Anniversary of the Czechoslovak Republic (these medals were confiscated by the Czechoslovak authorities upon the return of the Orchestra) .

Kubelík acquired the Swiss nationality, in 1967, having lived there from 1953 in Lucerne, and later, from 1968 in nearby Kastanienbaum, directly on Lake Lucerne. He will marry the Australian soprano Elsie Morison after his 1st wife's death from sequels after a car accident.

Mutual understanding between Kubelík and the Munich Orchestra has been immediate. He gave in Munich the most

varied and intelligent programs for that period. His repertory extended from Palestrina to 20th Century music, Oratorios from Bach to Britten, Operas from Händel to Janáček, Symphonies from Zelenka to Hartmann or Henze. (A brief passage to the Metropolitan Opera has to be mentioned, since he became its Musical director from August 1973 to 1974 ; he will give-up after a memorable version of Berlioz « les Troyens ».) One can hear his clear and singing voice on the Bavarian Radio site, during a rehearsal of Beethoven 1st Symphony ,in 1966, or during this interview. Numerous musical cycles have been done during that blessing period : in 1966-1967, the Beethoven Symphonies cycle in chronological order ; in 1967-1968, religious pieces from Palestrina to Stravinsky ; in 1968-1969, Hindemith's « Kammermusik » and Bach Suites ; in 1969-1970, Concertos by Mozart, ending with the « Requiem » in 1970-1971, each concert presented a Symphony by Haydn ; in 1971-1972, each concert was dedicated to a single composer ; 1972-1973 season was dedicated to 20th Century music ; 1973-1974 to Symphonic poems, and so on.

Programs included also : Britten's « War Requiem » ; « les Béatitudes » by Franck ; « Manfred » by Schumann ; « From the House of the Dead » by Janáček ; « Jeanne d'Arc au bûcher » by Honegger ; « Pelléas et Mélisande » by Debussy ; « Gurrelieder » by Schönberg ; « Œdipus Rex » by Stravinsky ; « Xerxès » by Händel ; « Iphigénie en Tauride » by Gluck ; « Die Meistersinger von Nürnberg » , « Lohengrin » and « Parsifal » by Wagner ; « Oberon » by Weber ; « Dalibor » by Smetana ; « Palestrina » by Pfitzner ; « Mathis der Maler » by Hindemith ; « Prometheus » and « Œdipus Der Tyrann » by Orff ; « Die Lustige Weiber von Windsor » by Nicolai.

Kubelik created numerous works as :

Martinů's « Field Mass » (1946) , « les Fresques » (1956) , the 5th Symphony (1947) ; the 6 « Monologues de Jedermann » by Frank Martin (1949) ; « Jakobsleiter » by Schönberg (1961) ; the 8th Symphony (1963) and the « Symphonic Hymns » (1975) by Karl Amadeus Hartmann.

Musical Prize : Madame-Léonie-Sonning (Danemark) , in 1984, 2 years before Pierre Boulez (and the gold medal from The Royal Philharmonic Society, in 1995)

Kubelik gave several concerts in Paris, specially the beginning of a memorable Gustav Mahler Symphonies cycle in the 1980's with « l'Orchestre de Paris » . He was very critic about his own talent :

« There has not been a single concert in my life from which I could say everything matched my hope, and I gave thousands ! »

He was a friend of numerous conductors : George Szell, Wolfgang Sawallisch, Václav Neumann, Ernest Ansermet, Rudolf Kempe, among others ; like Otto Klemperer with whom he used to play chests.

His own works include :

5 Operas (« Veronika » , 19 April 1947, Brno ; « Tagensanbruch » , 1958 ; « Cornelia Faroni » , 1972) ; 2 Symphonies (« Séquences » , « Orphikon ») ; 3 « Requiems » (« Pro memoria patris » , 1941 ; « Pro memoria

patriae » , 1955 ; « Pro memoria Uxoris » , 1962) ; several Cantatas (« Libera nos » , 1963) ; 2 Masses (1955 and 1957) ; a Fantasy for violin and orchestra (1932-1933) ; 2 Violin Concertos (1932-1933 and 1951) ; a Concerto for flute and chamber orchestra (1943) ; a Cello Concerto (1944) ; a Piano Concerto (1950) ; 6 String Quartets (see : 2nd) ; a Piano Trio (1988, created in 1989, in Cologne, by the Altenberg Trio) ; chamber music (Sonata for piano and violin, 1931-1932) ; Songs ; 3 « Stabat Mater » ; a Symphonic « Peripeteia » for organ and orchestra ; and a Sonatine for piano (1957) .

Kubelík will retire in 1985, going often in California (« La Quinta ») for health reasons. His « Indian spring » of 1990 apart, he just made public appearances to attend to some of his works creation.

He will only go back to his homeland, in 1990, for the greatest Czech event, musical and emotional, since the War : his conducting of « Má vlast » , on May 12, 1990, at the head of the Czech Philharmonic. He was then named « honorary conductor of the Czech Philharmonic » , doctor honoris causa of the Charles University and also Honour citizen of Prague ; he gave, later on, some concerts in Japan.

On June 9th, he gave another concert in the Saint Venceslas Plaza, which gathered musicians from Prague, Slovakia and Brno, a remake of a concert given in 29 June 1945 :

« A bird does not song in a cage. I left my homeland not to have to quit my people. Spirit should not be tied by politic. »

Kubelík gave a last concert, on 11 October 1991, to the profit of the Olga Havlova Foundation. On the program : Mozart and Dvořák's « New World » Symphony.

Rafael Kubelík died on 11 August 1996 in « Kastanienbaum » , in the Canton of Lucerne, Switzerland. He is buried in the Vyšehrad cemetery, besides Antonín Dvořák, Alfons Maria Mucha, Bedřich Smetana and his father, Jan Kubelík.

Václav Havel wrote :

« I admired Rafael Kubelík at the highest level, not only for all the glory he brought to Czech music, but also because he was an extraordinary character and a patriot. »

11-12 mai 1950 : Le chef Eugen Jochum dirige la version originale de la 9e Symphonie et le « Te Deum » de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich, le Chœur de la radio (chef de chœur : Josef Kugler) et le Chœur philharmonique (chef de chœur : Rudolf Lamy) . Les solistes : la soprano Maud Cunitz, l'alto Gertrude Pitzinger, le ténor Richard Holm et la basse Robert Frantz. À l'orgue : Anton Nowakowski. Il s'agit du 8e concert de la saison, donné à la Salle des Congrès du « Deutschen Museum » .

Tournée de la Philharmonie de Berlin

24 mai 1950 : (Arrêt à Wiesbaden.) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Léonore » n° 2 de Beethoven ; et les « Variations sur un thème de Haydn » de Brahms.

26 mai 1950 : (Arrêt à Munich.) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme, de Beethoven : l'Ouverture « Léonore » n° 2 et la Symphonie n° 1.

31 mai 1950 : (Arrêt à Berne.) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Léonore » n° 2 de Beethoven ; et les « Variations sur un thème de Haydn » de Brahms.

6 juin 1950 : (Arrêt à Cologne.) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme, de Beethoven : l'Ouverture « Léonore » n° 3 et la Symphonie n° 1.

10 juin 1950 : (Arrêt à Münster.) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : le Concerto Grosso n° 10 de Händel ; et les « Variations sur un thème de Haydn » de Brahms.

11 juin 1950 : (Arrêt à Brême.) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme, de Beethoven : l'Ouverture « Léonore » n° 3 et la Symphonie n° 1.

13 juin 1950 : (Arrêt à Hambourg.) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin. Au même programme : la Symphonie n° 1 de Beethoven ; et les « Variations sur un thème de Haydn » de Brahms.

Du 24 au 27 juillet 1950 : Le chef Eugen Jochum dirige le « Te Deum » de Bruckner avec l'Orchestre symphonique et le Chœur de la Radiodiffusion bavaroise de Munich. Les solistes : la soprano Maud Cunitz, l'alto Gertrude Pitzinger, le ténor Lorenz Fehenberger et la basse Georg Hann (étiquette « DGG » , LP : DG 16002 ; LPE 17 155 ; LPM 18247/8 CD : DG 4796012) .

28 septembre 1950 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner Il s'agit du 2e concert de la saison.

9 novembre 1950 : Le chef Paul Schmitz dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la Symphonie n° « 0 » d'Anton Bruckner Il s'agit du 5e concert de la saison.

12 novembre 1950 : Le chef Heinz Bongartz dirige à Leipzig la Symphonie n° 0 « die Nullte » de Bruckner dans la version de 1869, éditée par Josef (Venantius) von Wöb (1924) , avec le « Dresdner Philharmoniker » . Un enregistrement existe.

14-15 décembre 1950 : Le chef Eugen Jochum dirige la version originale de la 4e Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Il s'agit du 6e concert de la saison, donné à la « Große Aula » de l'Université de Munich (« Ludwig-Maximilians-Universität ») .

17 décembre 1950 : Le chef George Szell dirige à Carnegie Hall la 8e Symphonie de Bruckner dans la version de 1892, éditée par Haslinger-Schlesinger-Lienau (1892) , avec l'Orchestre philharmonique de New York. Un enregistrement existe.

George Szell

Le chef d'orchestre et pianiste américain (d'origine hongroise) George Szell (György Széll) est né le 7 juin 1897 à Budapest et est mort le 30 juillet 1970 à Cleveland.

Sa famille s'installe à Vienne alors qu'il est encore enfant. Il y travaille le piano et la direction d'orchestre. Enfant prodige, Szell donne des récitals de piano à l'âge de 11 ans, suscitant l'admiration de Richard Strauß, dont il fut ultérieurement le collègue et l'interprète. Il étudie la composition et la direction d'orchestre à Vienne puis travaille à Berlin. Il dirige (à 17 ans) l'Orchestre philharmonique de Strasbourg (où il succède à Otto Klemperer) , celle de Prague, de Düsseldorf, de Darmstadt et de La Haye.

Juif, il quitte l'Europe en 1939 pour les États-Unis.

De 1942 à 1946, il est chef d'orchestre invité au « Metropolitan Opera » de New York et dirige l'Orchestre philharmonique de New York, en 1944 et 1945. Mais son nom reste attaché à l'Orchestre de Cleveland, dont il a été le directeur musical de 1946 jusqu'à sa mort et dont il a fait une phalange internationalement reconnue. En outre, il a été conseiller musical de l'Orchestre philharmonique de New York, de 1969 à 1970, et a été l'invité régulier de l'Orchestre philharmonique de Vienne durant de nombreuses années.

Son legs discographique (Franz-Josef Haydn, Ludwig van Beethoven, Robert Schumann, Anton Bruckner, Johann Strauß fils, Richard Strauß, Gustav Mahler) recèle des merveilles (« Des Knaben Wunderhorn ») , avec Elisabeth Schwarzkopf et Dietrich Fischer-Dieskau) , ainsi que les plus éminents solistes comme Vladimir Horowitz, Isaac Stern, David Oistrakh et Mstislav Rostropovitch.

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Élève à Vienne de Eusebius Mandyczewski (théorie musicale) , de Josef Bohuslav Fœrster (composition) et de Richard Robert (piano) , et, à Leipzig, de Max Reger, George Szell joue, à 11 ans, ses Ires œuvres pour piano et, à 16, dirige l'Orchestre symphonique de Vienne. Engagé par Richard Strauß comme répétiteur au « Staatsoper » de Berlin (1915-1917) , il y revient comme 1er chef, de 1924 à 1929, après avoir fait ses classes à Darmstadt (1921) , à Düsseldorf (1922) , à Strasbourg et à Prague, où il est directeur général de la musique, de 1929 à 1937. Jusqu'en 1946, il mène une carrière de chef-invité, notamment à Glasgow, où il dirige l'Orchestre écossais (1937-1939) , à La Haye avec

l'Orchestre de la Résidence, et aux États-Unis, où il dirige à New York l'Orchestre de la « NBC » (1941-1942) , le « Metropolitan Opera » (1942-1946) et l'Orchestre philharmonique (1943-1956) .

Mais son plus grand titre de gloire reste d'avoir dirigé, de 1946 à 1970, l'Orchestre de Cleveland, devenu sous son règne l'une des meilleures phalanges américaines. À force de discipline, il en a façonné le son et l'âme de manière exemplaire, comme pûrent en juger à 3 reprises les mélomanes européens (1957, 1965 et 1967) . De 1946 à 1970, George Szell dirige un cours de direction d'orchestre de grande renommée, d'où sont issus notamment James Levine, Louis Lane, Matthias Bamert. Chef invité du « Concertgebouw » d'Amsterdam (à partir de 1958) , conseiller musical de l'Orchestre philharmonique de New York, il crée au Festival de Salzbourg 2 œuvres de Rolf Liebermann, « Pénélope » (1954) et « l'École des femmes » (1957) , en plus de « Légende irlandaise » de Werner Egl (1955) . Essentiellement tourné vers le répertoire Classique et Romantique, il vise dans ses interprétations à une objectivité respectueuse du texte musical, se refusant à « verser de la crème au chocolat sur les asperges » .

...

Venu relativement tard sur l'échiquier des grands Orchestres américains, l'Orchestre de Cleveland (« The Cleveland Orchestra ») s'est imposé, surtout grâce à George Szell qui en a été le directeur pendant un quart de siècle, comme l'une des meilleures formations du monde.

Fondé en 1918, il sera dirigé jusqu'en 1970 par des chefs d'origine slave ou d'Europe centrale : un Russe, Nikolai Sokoloff (1918-1933) , un Polonais, Artur Rodzinski (1933-1943) , un Autrichien, Erich Leinsdorf (1943-1946) et un Hongrois, George Szell (1946-1970) , qui adopteront la nationalité américaine. Cet éclectisme joue un rôle déterminant dans l'évolution de l'Orchestre, qui ne puise pas l'essentiel de ses racines dans la tradition germanique ou française comme les autres grandes formations américaines. Mais c'est surtout George Szell qui l'a amené au niveau où il se trouve actuellement par un travail méticuleux et d'une intransigeance légendaire : il entretenait avec les musiciens des rapports d'autorité à la limite du conflictuel mais savait obtenir le meilleur d'eux-mêmes, se montrant notamment intraitable dans le domaine de la précision, de la justesse et de la couleur sonore.

Ouvert à tous les répertoires, l'Orchestre a créé des œuvres de compositeurs aussi divers que Jean Rivier, Ernest Bloch (Concerto pour violon, 1938, avec Joseph Szigeti) , William Walton (Concerto pour violon, 1939, avec Jascha Heifetz) , William Schuman (4e Symphonie, 1942) , Bohuslav Martinů, Paul Hindemith (Concerto pour piano, 1947) ou Peter Mennin (7e Symphonie, 1964) . Rodzinski avait pris l'habitude de diriger chaque saison plusieurs Opéras en version de concert, donnant ainsi, en 1935, la 1re audition américaine de « Lady Macbeth de Mzensk » de Chostakovitch. Plusieurs compositeurs ont reçu des commandes pour les anniversaires importants de l'Orchestre, notamment Henri Dutilleul (« Métaboles ») , Paul Creston (Toccata, Opus 66) , Bohuslav Martinů (« le Rocher ») , Boris Blacher (« Music for Cleveland ») , Gottfried von Einem et Howard Hanson (« Mosaïcs ») pour le 40e Anniversaire (1958) .

En 1968, Pierre Boulez est nommé premier chef-invité, puis conseiller musical après la mort de George Szell, en 1970, poste qu'il conservera jusqu'en 1972. Lorin Maazel (1972-1982) le supplante à la tête de l'Orchestre malgré le souhait des musiciens. Il est 1er chef américain à assurer la direction de l'Orchestre de Cleveland.

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The Hungarian-born American conductor and composer George Szell (originally, György Széll, György Endre Szél, or Georg Szell) was born on 7 June 1897 in Budapest and died on 30 July 1970 in Cleveland. He is widely considered one of the 20th Century's greatest conductors. He is remembered today for his long and successful tenure as music-director of the Cleveland Orchestra, and for the recordings of the standard Classical repertoire he made in Cleveland and with other Orchestras.

Szell came to Cleveland in 1946 to take-over a respected if undersized Orchestra, which was struggling to recover from the disruptions of World War II. By the time of his death, he was credited, to quote the critic Donal Henahan, with having built it into « what many critics regarded as the world's keenest Symphonic instrument ». Through his recordings, Szell has remained a presence in the Classical music world long after his death, and his name remains synonymous with that of the Cleveland Orchestra. While on tour with the Orchestra, in the late-1980's, then-Music Director Christoph von Dohnányi remarked :

« We give a great concert, and George Szell gets a great review. »

Szell grew-up in Vienna. He began his formal music training as a pianist, studying with Richard Robert. One of Robert's other students was Rudolf Serkin ; Szell and Serkin became life-long friends and musical collaborators. In addition to the piano, Szell studied composition with Eusebius Mandyczewski (a personal friend of Johannes Brahms) , and with Max Reger for a brief period. Although his work as a composer is virtually unknown today, when he was 14, Szell signed a 10 year exclusive publishing contract with Universal-Edition, in Vienna. In addition to writing original pieces, he arranged Bedřich Smetana's String Quartet No. 1, « From My Life » , for orchestra.

At age 11, Szell began touring Europe as a pianist and composer, making his London debut at that age. Newspapers declared him « the next Mozart ». Throughout his teenage years, he performed with Orchestras in this dual role, eventually making appearances as composer, pianist and conductor, as he did with the Berlin Philharmonic, at age 17.

Szell quickly realized that he was never going to make a career out of being a composer or pianist, and that he much preferred the artistic control he could achieve as a conductor. He made an unplanned public conducting debut when he was 17, while vacationing with his family at a summer resort. The Vienna Symphony's conductor had injured his arm, and Szell was asked to substitute. Szell quickly turned to conducting full-time. Though he abandoned composing, throughout the rest of his life, he occasionally played the piano with chamber ensembles and as an accompanist. Despite his rare appearances as a pianist after his teens, he remained in good form. During his Cleveland years, he occasionally would demonstrate to guest pianists how he thought they should play a certain passage.

In 1915, at the age of 18, Szell won an appointment with Berlin's Royal Court Opera (now known as the « Staatsoper ») . There, he was befriended by its Music Director, Richard Strauß. Strauß instantly recognized Szell's talent and was particularly impressed with how well the teenager conducted Strauß' music. Strauß once said that he could die a

happy man knowing that there was someone who performed his music so perfectly. In fact, Szell ended-up conducting part of the world-premiere recording of « Don Juan » for Strauß. The composer had arranged for Szell to rehearse the Orchestra for him, but having overslept, showed-up 1 hour late to the recording session. Since the recording session was already paid for, and only Szell was there, Szell conducted the 1st half of the recording (since no more than 4 minutes of music could fit onto one side of a 78 rpm, the music was broken-up into 4 sections) . Strauß arrived as Szell was finishing conducting the 2nd part ; he exclaimed that what he heard was so good that it could go out under his own name. Strauß went on to record the last 2 parts, leaving the Szell-conducted half as part of the full world-premiere recording of « Don Juan » .

Szell credited Strauß as being a major influence on his conducting style. Much of his baton technique, the Cleveland Orchestra's lean, transparent sound, and Szell's willingness to be an Orchestra builder all came from Strauß. The 2 remained friends after Szell left the Royal Court Opera, in 1919 ; even after World War II, when Szell had settled in the United States, Strauß kept track of how his « protégé » was doing.

In the 15 years during and after World War I, Szell worked with Opera Houses and Orchestras in Europe : in Berlin, Strasbourg (where he succeeded Otto Klemperer at the Municipal Theatre) , Prague, Darmstadt, and Düsseldorf, before becoming principal conductor, in 1924, of the Berlin « Staatsoper » , which had replaced the Royal Opera. In 1930, Szell made his United States debut with the Saint-Louis Symphony Orchestra. At this time, he was better-known as an Opera conductor than an Orchestral one. He was conductor of the Scottish Orchestra (which later became the Royal Scottish National Orchestra) in Glasgow, for 3 seasons (1936-1939) .

At the outbreak of the War in Europe, in 1939, Szell was returning via the United States from an Australian tour ; he ended-up settling with his family in New York City. After spending 1 year teaching, Szell began to receive frequent guest conducting invitations. Important among these invitations was a series of 4 concerts with Arturo Toscanini's « NBC » Symphony Orchestra, in 1941. In 1942, he made his Metropolitan Opera debut ; he conducted the company regularly for the next 4 years. In 1943, he made his New York Philharmonic debut. In 1946, he became a naturalized citizen of the United States.

In 1946, Szell was asked to become the Music Director of the Cleveland Orchestra. At the time, the Cleveland Orchestra was a highly-regarded regional American Orchestra (the top-tier American Orchestras were Philadelphia Orchestra, Boston Symphony Orchestra, Chicago Symphony Orchestra, New York Philharmonic and NBC Symphony Orchestra) . For Szell, working in Cleveland would represent an opportunity to create his own personal ideal Orchestra, one which would combine the virtuosity of the best American ensembles, with the homogeneity of tone of the best European Orchestras. Szell made it clear to the trustees of the Orchestra that if they wanted him to be their next conductor, they would have to agree to give him total artistic control of the Orchestra ; they agreed. He held this post until his death.

The next decade was spent firing musicians, carefully hiring replacements, increasing the Orchestra's roster to over 100 players, and relentlessly drilling the Orchestra. Szell's rehearsals were legendary for their intensity. Absolute perfection was demanded from every player. Musicians would be dismissed on the spot for making too many mistakes or simply questioning Szell's authority. Although Szell was not alone in this practice (Toscanini was nothing if not dictatorial)

such firings would not happen today : musicians' Unions are much stronger now than they were then. If Szell heard a player practicing backstage before a concert and did not like what he heard, he would not hesitate to berate the musician and give detailed notes on how the music should be played, despite the concert being minutes away. Szell's autocratic style extended to giving suggestions to the Severance Hall janitorial staff on mopping technique and what brand of toilet paper to use in the restrooms.

Szell proudly boasted :

« The Cleveland Orchestra gives 7 concerts a week and the public is invited to 2. »

Some critics found the Orchestra to sound over-rehearsed in concert, lacking spontaneity. Szell conceded this critique, saying that the Orchestra did much of its best work during rehearsals. But Szell's high standards paid off. According to music-critic Ted Libbey :

« Szell's formidable musicianship and paternal authority commanded equal measures of respect from the Cleveland players who, under his baton, achieved what was probably the highest executant standard of any Orchestra in the world. »

By the end of the 1950's, it became clear to the world that the Cleveland Orchestra, noted for its flawless precision and chamber-like sound, had taken its place alongside the greatest Orchestras in America and Europe. In addition to taking the Orchestra on annual tours to Carnegie Hall and the East Coast, Szell led the Orchestra on its 1st international tours to Europe, the Soviet Union, Australia, and Japan. Among the awards, he received in his lifetime was that of an honorary Commander of the Order of the British Empire (CBE) , in 1963. He was also made « Chevalier de la Légion d'honneur » .

Szell's manner in rehearsal was that of an autocratic task Master. He meticulously prepared for rehearsals and could play the entire score on the piano from memory. Preoccupied with phrasing, transparency, balance and architecture, Szell also insisted upon hitherto unheard of rhythmic discipline from his players. The result was often a level of precision and ensemble playing normally found only in the best String Quartets. For all Szell's absolutist methods, many of the Orchestra's players were proud of the musical integrity to which he aspired. Video footage also shows that Szell took care to explain what he wanted and why, expressed delight when the Orchestra produced what he was aiming for, and avoided over-rehearsing parts that were in good shape. His left-hand, which he used to shape each sound, was often called the most graceful in music.

As a result of Szell's exactitude and very thorough rehearsals, some critics (such as Donald Vroon, editor of American Record Guide) have censured Szell's music-making as lacking emotion. In response to such criticism, Szell expressed this credo :

« The borderline is very thin between clarity and coolness, self-discipline and severity. There exist different nuances of warmth - from the chaste warmth of Mozart to the sensuous warmth of Tchaïkovsky, from the noble passion of “

Fidelio ” to the lascivious passion of “ Salome ”. I cannot pour chocolate sauce over asparagus. »

He further stated :

« It is perfectly legitimate to prefer the hectic, the arhythmic, the untidy. But to my mind, great artistry is not disorderliness. »

He has been described as a « literalist » , playing only what is in the score. However, Szell was quite prepared to play music in unconventional ways if he thought the music needed these ; and, like most other conductors before and since, he made many small modifications to orchestrations and even notes in the works of Beethoven, Schubert and others. His recordings of the 4 Schumann Symphonies contain changes to the composer's orchestration (slight changes, admittedly, and fewer than most other prominent conductors have made) .

A stickler for perfection, Szell could, at times, seem almost absurdly stubborn, but he always aimed only to get the best results. His great expertise regarding instrumental techniques assisted him in this respect.

Cloyd Duff, timpanist with the Cleveland Orchestra, once recalled how Szell had insisted that he play the snare drum part in Béla Bartók's « Concerto for Orchestra » , an instrument which he was not supposed to play. 1 month after having recorded the Concerto in Cleveland (October 1959) , it was to be performed at Carnegie Hall, as part of an annual 2 week tour of the Eastern United States along with Prokofiev's Symphony No. 5. Szell had begun getting increasingly irritated about the side drum part in the 2nd movement and, by the time they reached New York, Szell's escalation was going off the scale :

« Starting with the one who had played on the recording, Szell tried-out each of the staff percussionists on the side drum part. He made them so nervous that, one by one, they all stumbled. Finally, Szell turned to timpanist Cloyd Duff. »

This is the story as Duff tells it :

« Szell came to me and said to me, " Cloyd, I want you to play the snare drum part. I remember how you played these things in Philadelphia (over 20 years earlier, at the Robin Hood Dell, when Szell was guest-conductor and Duff was a student at Curtis) ." He had an awfully good memory, he liked my percussion playing. He said, " I want you to play the part ", and I really blew my lid. I said, " You're ruining the whole section. Nobody can make a diminuendo to please you because they're so nervous. Every one of those men is capable of doing that. " He said, " Even so, I want you to play the part. " I said, " Do you realize how silly that will look, to see me get-up from the timpani to go over to the snare drum and then back to the timpani and back to the snare drum at the end ? " I said, " It's really uncalled for ", or words to that effect. But, he said, " OK, but I want you to play that part. It's very important that we do it just right. " I said, " OK, I'll play it for you, but don't you dare look at me. " So when I played it, I played it louder than they had played it before so I had more room to make a diminuendo. Everybody was a little bit shocked that I had played it as loudly as I did. But Szell, true to his word, looked away, didn't look at me once

and I didn't look at him under the circumstances. »

Szell's reputation as a perfectionist was well-known, but his knowledge of instruments was deep and in-depth. The Cleveland trumpeter Bernard Adelstein recounted Szell's knowledge of the trumpet :

« He knew all the fingerings on the trumpet. For example, on the C-trumpet, the " E " on the 4th space is played open, with no valve, and it's a flat note. But there are 2 other options on the C-trumpet. You can play the same note with the 1st and 2nd valves or the 3rd valve. Both of them sound sharp. The 3rd valve is a little sharp and the 1st and 2nd valves together sounds even sharper. And he knew that. He called me in once when we were playing an octave in " Don Juan ". He said. " The ' E ' is a flat note on the C-trumpet. " I said, " Yes, that's why I play it on 1 and 2. " He said, " But 1 and 2 is sharp, isn't it ? " I said, " Yes, but I make an adjustment, by lengthening the 1st slide a little bit. " And he said, " Ah, yes, but it's still out of tune. " »

Szell primarily conducted works from the core Austro-German Classical and Romantic repertoire, from Haydn, Mozart and Beethoven, through Mendelssohn, Schumann and Brahms, and on to Bruckner, Mahler and Strauß. He said once that as he got older he consciously narrowed his repertoire, feeling it was « actually my task to do those works which I thought I'm best qualified to do, and for which a certain tradition is disappearing with the disappearance of the great conductors who were my contemporaries and my idols and my unpaid teachers. »

He did however program contemporary music ; he gave numerous world premieres in Cleveland, and he was particularly associated with such composers as Dutilleux, Walton, Prokofiev, Hindemith and Bartók. Szell also helped initiate the Cleveland Orchestra's long association with composer-conductor and avant-garde icon Pierre Boulez. At the same time, Szell championed the music of Haydn and Mozart in a period when those composers were little represented in concert programs.

After World War II, Szell became closely associated with the « Concertgebouw » Orchestra of Amsterdam, where he was a frequent guest-conductor and made a number of recordings. He also regularly appeared with the London Symphony Orchestra, Chicago Symphony Orchestra, the Vienna Philharmonic, and at the Salzburg Festival. From 1942 to 1955, he was an annual guest-conductor of the New York Philharmonic and served as Musical Advisor and senior guest-conductor of that Orchestra, in the last year of his life.

Szell married twice. The 1st, in 1920, to Olga Band, another of Richard Robert's pupils, ended in divorce in 1926. His 2nd marriage, in 1938, to Helene Schultz Teltsch, originally from Prague, was much happier, and lasted until his death. When not making music, he was a gourmet cook and an automobile enthusiast. He regularly refused the services of the Orchestra's « chauffeur » and drove his own Cadillac to rehearsal until almost the end of his life. He died from bone-marrow cancer in Cleveland, in 1970. His body was cremated, and his ashes were buried, in Atlanta, along with his wife upon her death, in 1990.

Most of Szell's recordings were made with the Cleveland Orchestra for « Epic / Columbia Masterworks » (now, « Sony Classical ») . He also made recordings with the New York Philharmonic, the Vienna Philharmonic and the Amsterdam «

Concertgebouw » Orchestra. Few of his mono recordings have been re-issued. Many live stereo recordings of repertoire Szell never conducted in the studio exist, both with the Cleveland Orchestra and other Orchestras.

...

George Szell's music-loving family moved to Vienna, in 1900, where 4 years later, already showing signs of exceptional musical gifts, he became a piano student of Richard Robert. In addition, he studied composition and music theory with Josef Bohuslav Fœrster, Eusebius Mandyczewski and Max Reger. Szell made his debut as both a pianist and a composer with the Vienna « Tonkünstler » Orchestra, in 1908, and then, hailed as « the new Mozart » , he undertook a tour of Europe during the 1909-1910 concert season which included a visit to London. He signed a 10 year contract with the Viennese music publishing company Universal-Edition, in 1912, and, in the same year, gave the 1st performance of his Piano Quartet, Opus 1, with the Rosé Quartet. His (unplanned) debut as a conductor came during the following year while staying with his family at the resort of Bad Kissingen, when the regular conductor of the spa's summer concerts injured his arm.

This was followed, in 1914, by a successful debut with the « Blüthner » Orchestra, in Berlin, as composer, conductor, and pianist. Between 1915 and 1917, Szell worked as a « répétiteur » at the Court Opera, in Berlin, where he came into close contact with Richard Strauß, who recommended him to Hans Pfitzner as the replacement for Otto Klemperer as 1st conductor at Strasbourg (1917-1918) . From 1919 to 1921, he was an assistant conductor at the German Opera House, in Prague, before moving successively to conducting positions at Darmstadt (1921-1922) and Düsseldorf (1922-1924) . Szell was then appointed 1st conductor at the Berlin State Opera (« Staatsoper ») under Erich Kleiber, remaining there for 5 years before returning to Prague to take-up the position of chief conductor at the German Opera House, conducting in addition the Czech Philharmonic Orchestra. He made his American debut with the Saint-Louis Symphony Orchestra, in 1930, and he also appeared as a guest-conductor with the Courtauld-Sargent Concerts, in London, and with the « Concertgebouw » Orchestra, in Amsterdam.

As the political situation in Central Europe deteriorated, Szell left Prague, in 1937, to become conductor of the Scottish Orchestra for 2 seasons while also serving as guest-conductor of the Hague « Residentie » Orchestra. During the summer months of 1938 and 1939, he also conducted the Orchestras of the Australian Broadcasting Corporation before moving to the United States where he settled permanently, arriving in New York during August 1939 by way of Vancouver. During the following year, he taught at the Mannes School and the New School for Social Research before resuming his conducting career during the 1940-1941 season with concerts with the Los Angeles Philharmonic Orchestra, with the Detroit and « NBC » Symphony Orchestras and at the Ravinia and Robin Hood Dell Festivals. He made his debut at the Metropolitan Opera, New York, in 1942, conducting Richard Strauß' Opera « Salome » , and he returned regularly as a guest-conductor, until 1954, while also appearing with the Boston Symphony, New York Philharmonic and Philadelphia Orchestras.

During the 1944-1945 and 1945-1946 seasons, Szell appeared as guest-conductor with the Cleveland Orchestra before being invited to become its chief conductor from the 1946-1947 season, having taken American citizenship, in 1946. He remained at the head of the Cleveland Orchestra for the rest of his life, transforming it into one of the finest

Symphony Orchestras in the world. During the summer months, he would return regularly to Europe to appear with major Orchestras at Festivals such as those in Holland, Lucerne, and Salzburg, and to record. He died in 1970, following an exhausting tour of the American West Coast and the Far East with the Cleveland Orchestra.

Szell was a ruthless orchestral disciplinarian, the results of which may be heard in his numerous recordings with the Cleveland Orchestra, virtually all of which were made for the American « Columbia » label. His desire for musical and technical perfection was so great that occasionally he would over-rehearse a work, and members of the Cleveland Orchestra would claim that the best performances which it gave were often those at the start of a rehearsal period. Szell was equally adept at interpreting a very wide repertoire. His Haydn, Mozart and Beethoven were tightly controlled but vigorous ; his Mozart Concerto recordings with his close friend and fellow Richard Robert pupil, Rudolf Serkin, remain outstanding. In the repertoire of the 19th Century, Szell was pre-eminent : powerful in Wagner and highly-empathetic in Brahms, Schumann and Dvořák, to name just 3 composers from this period. He was, in addition, a staunch advocate of contemporary composers, leading the 1st performances at Cleveland and Salzburg of works by composers such as Dutilleux, Egk, Hindemith, Liebermann and Walton. Among the relatively few live recordings of Szell in concert, that have been published, those from the Cleveland Orchestra's legendary European tour of 1967, when it visited the Edinburgh, Lucerne and Salzburg Festivals, are especially outstanding, conveying unparalleled virtuosity, control and musical insight. Several of these performances have been published on the Swiss labels « Ermitage » and « Aura » .

...

Part of the wave of great Hungarian conductors who took-over American musical life just before and after World War II (the others included Fritz Reiner, Antal Dorati, and Eugene Ormandy) , George Szell quickly transformed a middling Mid-western Orchestra into one of the nation's « Big 5 » . His cultivation of the Cleveland Orchestra set an example of discipline and hard work that gradually helped raise the standards of Orchestras across America.

Although born in Hungary, Szell was raised in Vienna where he studied composition with Eusebius Mandyczewski, and piano with Richard Robert ; he also studied composition in Prague with Josef Bohuslav Fœrster. Szell was a « wunderkind » , playing a Mozart Piano Concerto with the Vienna Symphony Orchestra when he was 10, and composing a number of solid chamber and orchestral works in a lush, late-Romantic style as a child and teenager. He was 17 when he conducted the Berlin Philharmonic in a program that included one of his own compositions.

Despite these early successes, Szell rose through the conducting ranks in the traditional way of the period, with a series of Opera positions : Royal Opera of Berlin (1915-1917) , Strasbourg (1917-1918) , Prague (1919-1921) , Darmstadt (1921-1922) , and Düsseldorf (1922-1924) . Szell's 1st prestigious post came to him in 1924, when he was named 1st conductor of the Berlin State Opera (« Staatsoper ») ; he simultaneously served as a professor at Berlin's « Hochschule für Musik » . In 1929, he moved on to become general music-director of the German Opera and Philharmonic in Prague, where he remained until 1937.

Szell began focusing more on orchestral repertory in the 1930's ; he made his american debut as guest-conductor of

the Saint-Louis Symphony, in 1930, and, in 1937, he was appointed conductor of the Scottish Orchestra in Glasgow, while maintaining a steady relationship with the « Residentie Orkest » in The Hague. Szell was in America, in 1939, when war broke-out in Europe ; he remained in the United States through the War, 1st depending on guest engagements and, then, in 1942, becoming a regular conductor at the Metropolitan Opera, where he was especially praised for his Wagner performances. In 1946, Szell took American citizenship and became music-director of the Cleveland Orchestra, a post he held for 24 years. He was also the New York Philharmonic's music advisor and senior guest-conductor during the last 2 years of his life.

Although Szell made a recordings in Europe in the 1950's and 1960's for « Decca » , and in Cleveland at the end of his life for « EMI » , the bulk of his substantial discography was the result of his long collaboration with « Columbia » Records, in Cleveland. There, Szell had inherited an able but ordinary Orchestra and, through sheer determination, molded it into one of America's finest. A Szell performance was remarkable for its textural clarity, chamber-like balances, and precision of attack and release. He drilled his Orchestra mercilessly, even in works it had performed with him not long before. Szell was particularly admired for his performances of Austro-Germanic Classics from Haydn to Richard Strauß, his sharp renderings of works by a select group of 20th Century composers including Bartók, Prokofiev, Janáček, and Walton) , and his idiomatic way with Dvořák. Indeed, some collectors maintain that Szell's monaural, early 1950's recording of Dvořák's 8th Symphony with the « Concertgebouw » Orchestra has never been equaled. His treatment of French composers, on the other hand, was criticized for its lack of atmosphere, and detractors maintained that he achieved precision at the expense of emotional expression. To those who demanded a warmer approach to his beloved Mozart, however, Szell is said to have retorted :

« One does not pour chocolate sauce over asparagus. »

...

« George Szell : A Life of Music » by Michaël Charry, University of Illinois Press (June, 2011) .

This book is the 1st full biography of George Szell, one of the greatest Orchestra and Opera conductors of the 20th Century. From child prodigy pianist and composer to world-renowned conductor, Szell's career spanned 7 decades, and he led most of the great Orchestras and Opera companies of the world, including the New York Philharmonic, the « NBC » and Chicago Symphonies, the Berlin Philharmonic, the Vienna Philharmonic and Opera, and the « Concertgebouw » Orchestra of Amsterdam. A « protégé » of composer-conductor Richard Strauß at the Berlin State Opera, his crowning achievement was his 24 year tenure as musical director of the Cleveland Orchestra. Under Szell's baton, the Orchestra developed into one of the world's greatest ensembles, recording extensively and touring triumphantly in the United States, Europe, the Soviet Union, South Korea, and Japan.

Michaël Charry, a conductor who worked with Szell and interviewed him, his family, and his associates over several decades, draws on this 1st hand material and correspondence, Orchestra records, reviews, and other archival sources to construct a lively and balanced portrait of Szell's life and work from his birth, in 1897, in Budapest to his death, in 1970, in Cleveland.

Readers will follow Szell from his career in Europe, Great Britain, and Australia to his guest conducting at the New York Philharmonic and his distinguished tenure at the Metropolitan Opera and Cleveland Orchestra. Charry details Szell's personal and musical qualities, his recordings and broadcast concerts, his approach to the great works of the orchestral repertoire, and his famous orchestrational changes and interpretation of the Symphonies of Robert Schumann. The book also lists Szell's conducting repertoire and includes a comprehensive discography.

In highlighting Szell's legacy as a teacher and mentor as well as his contributions to Orchestral and Opera history, this biography will be of lasting interest to concert-goers, music lovers, conductors, musicians inspired by Szell's many great performances, and new generations who will come to know those performances through Szell's recorded legacy.

« A fine biography of one of the 20th Century's greatest Classical conductors. This thorough biography of one of the most important figures on the American Classical scene in the post- World War II era is a valuable contribution to the literature on Classical music. » (Library Journal)

« A discerning and highly-informed new biography. Charry makes a convincing case for admiring his subject's skill in musical matters without concealing Szell's many personality flaws. » (Forward)

« A magnificent achievement. I was especially impressed by Mister Charry's skill in conveying a deep admiration for his subject without falling into the trap of fawning or idol worshipping - a quality seldom encountered in biographies of great conductors. » (Stephen C. Hillyer, past president of the Fritz Reiner Society.)

...

George Szell (eigentlich György Széll, geboren 7. Juni 1897 in Budapest, Österreich-Ungarn ; gestorben 30. Juli 1970 in Cleveland) war ein austroamerikanischer Dirigent, Pianist und Komponist.

György Széll, György Endre Szél, oder Georg Szell wurde am 7. Juni 1897 in Budapest, damals Österreich-Ungarn geboren, wuchs jedoch ab circa 1900 in Wien auf. Über seine Eltern ist bisher nichts bekannt.

Die Quellen geben als Geburtsnamen unterschiedliche Varianten wieder, bedingt durch die Sprachenvielfalt im damaligen Österreich-Ungarn der Kaiserlich und Königlich -Zeit.

Spätestens seit seiner Ankunft in Amerika 1939 nannte er sich George Szell.

Er begann seine Ausbildung in Wien zunächst bei Richard Robert als Pianist. Hier lernte er Rudolf Serkin kennen. Er wurde sein musikalischer Kooperationspartner und ein lebenslanger Freund. Neben dem Klavier studierte Szell Komposition bei Eusebius Mandyczewski, einem persönliche Freund von Brahms, und bei Max Reger. Im Alter von 14 Jahren unterschrieb Szell einen Zehn-Jahres-Exklusiv-Vertrag mit dem Wiener Verlag Universal-Edition. Neben eigenen Kompositionen arrangierte er Bedřich Smetanas I. Streichquartett, Aus meinem Leben, für Orchester.

Bereits 1908, also mit elf Jahren, gab er seinen ersten öffentlichen Auftritt als Pianist und Komponist. Sein Debüt als Dirigent gab er 16-jährig mit dem Wiener Symphonie Orchester. Als Siebzehnjähriger leitete er selbst die Aufführung einer eigenen Komposition durch die Berliner Philharmoniker. Noch vor seinem 20. Geburtstag arbeitete er mit den Berliner Philharmonikern sowohl als Pianist, Komponist als auch als Dirigent zusammen. Richard Strauß holte ihn als Korrepetitor an die Berliner Oper (1914-1917) . Anschließend wurde Szell als Nachfolger Otto Klemperers Chefdirigent der Straßburger Philharmoniker (1917-1919) . Es folgten Stationen beim Deutschen Theater in Prag (1919-1921) , in Darmstadt (1921-1922) und in Düsseldorf (1922-1924) , bevor er als Erster Kapellmeister an die Staatsoper Berlin engagiert wurde (1924-1929) . Gleichzeitig leitete er das Rundfunk-Symphonieorchester Berlin und unterrichtete an der Berliner Hochschule für Musik (1927-1930) und machte auch Aufnahmen mit den Wiener Philharmonikern.

1936-1939 übernahm er die Leitung des Scottish National Orchestras und 1937-1939 gleichzeitig das Residenzorchester von Den Haag. 1939 kehrte Szell als Generalmusikdirektor und Opernchef nach Prag zurück.

Nach Ausbruch des II. Weltkriegs 1939, Szell beendete gerade eine Tournee durch Australien, ließ er sich mit seiner Familie in New York nieder. Ein Jahr lang unterrichtete er, dann erhielt er vereinzelt Einladungen als Gast-Dirigent. Wichtig unter diesen Einladungen waren 1941 vier Konzerte mit Arturo Toscaninis « NBC » Symphony Orchestra. 1942 erfolgte das Metropolitan Opera Debut ; er dirigierte das Orchester in den darauffolgenden vier Jahren regelmäßig. 1943 erfolgte das New York Philharmonic Debut.

In den Jahren 1940-1942 spielte er als Pianist mit Paul Hindemith und Rudolf Serkin als Partnern auch Kammermusik. 1940 dirigierte er erstmals die New York Philharmonic. Von 1942 bis 1946 arbeitete Szell regelmäßig an der Met und von 1943 bis 1956 mit den New Yorker Philharmonikern.

1946 übernahm er als Chefdirigent das Cleveland Orchestra, das er auf Weltklasse-Niveau brachte und bis zu seinem Tode 1970 leitete. 1946 erhielt er die amerikanische Staatsbürgerschaft. Er gastierte bei den Salzburger Festspiele, wo er 1954 Penelope, 1957 die Die Schule der Frauen von Rolf Liebermann und 1955 die Irische Legende von Werner Egk zur Uraufführung brachte. Aber auch hier konzertierte er vor allem mit den österreichischen Klassikern wie Haydn, Mozart und Beethoven. So sah er sich selbst als einen der größten Beethoven-Interpreten seiner Zeit.

Zu Beginn der Saison 1969-1970 wurde er Music Advisor des New York Philharmonic Orchestra.

Mit dem Cleveland Orchestra nahm er hauptsächlich für Epic Records fast das komplette Standard-Repertoire der klassischen Musik auf, erreichte dabei aber fast nie die Verkaufszahlen von Leonard Bernstein, der mit den New Yorker Philharmonikern für Columbia Records und damit für denselben Mutterkonzern (CBS) aufnahm. Der CBS-Geschäftsleitung wird in diesem Zusammenhang das Wortspiel « Szell never sells » (« Szell verkauft sich nicht ») zugeschrieben. Stark dagegen spricht allerdings, daß CBS ihn die großen Klassiker massenweise einspielen ließ und viele Aufnahmen auch heute noch verfügbar sind, und andere alle Beethoven-Sinfonien und Konzerte (mit Leon Fleisher, ein zweites Mal für « EMI » mit Gilels am Klavier) , alle Brahms-Sinfonien und die Konzerte (mit Leon Fleisher sowie auch hier ein zweites Mal mit Serkin am Klavier, Oistrach und Rostropowitsch an der Violine und am Cello) , die Dvorak-Sinfonien 7-9, alle

Schumann-Sinfonien (in eigener Bearbeitung) , die « Unvollendete » und die « Große » von Schubert, Haydn und viele Werke von Mozart (Sinfonien Nr. 28, 33, 35, 39, 40 und 41, Posthornserenade, « Eine kleine Nachmusik » und andere) .

In Leon Fleisher fand Szell in den 1950er und frühen 1960er Jahren seinen idealen Interpreten für das Klavierkonzert-Repertoire. Von herausragender Qualität sind die Aufnahmen der Klavierkonzerte von Beethoven und Brahms, daneben des Klavierkonzertes Nr. 25 von Mozart sowie der Klavierkonzerte von Grieg und Schumann, den « Symphonischen Variationen » von Cesar Franck und Rachmaninows « Paganini Rhapsody » . Weiter arbeitete er zusammen mit Gilels, Serkin, Oistrach und Rostropowitsch.

In den 1950er und 1960er Jahren konzertierte er häufig mit dem Cellisten Pierre Fournier, mit dem er auch das Dvořák-Cellokonzert mit den Berliner Philharmonikern aufnahm.

Zu seinen Schülern gehörten und andere James Levine, die in Berlin geborene Komponistin Ursula Mamlok, sowie Robert Shaw. James Levine wurde später Leiter der Met, der Münchner Philharmoniker und des Boston Symphony Orchestra. Er war in den 1960er Jahren George Szell's Assistent. Ursula Mamlok unterrichtete Komposition an der New York University, der Temple University und über 40 Jahre an der Manhattan School of Music in New York. Durch die Leitung des Chors des Cleveland Orchestra wurde Robert Shaw bekannt. Er leitete später das Atlanta Symphony Orchestra.

Bereits 1908, also mit elf Jahren, gab er seinen ersten öffentlichen Auftritt als Pianist und Komponist. Er schrieb eine Sinfonie in Es-Dur, ein Quintett in D-Dur, ein Rondo für Klavier und andere Werke. Neben seinen eigenen Kompositionen bearbeitete er auch bekannte Werke der klassischen Musik : Diese spielte er auf Schallplatte ein, so und andere Smetanas Streichquartett « Aus meinem Leben » und seine Bearbeitung der vier Sinfonien von Schumann.

Seit dem Jahre 1990 wurden viele Aufnahmen von Szell durch Sony BMG Music Entertainment, das Teile von « CBS » übernahm, durch die Reihe « Essentials Classics » digital remastered zu recht günstigem Preis (circa 5 Euro) der jüngeren Generation zugänglich gemacht und sorgten für eine Wiederentdeckung Szells durch die jüngere Generation. Weitere Aufnahmen von Szell findet man bei Phillips mit dem Concertgebouw-Orchester, bei « Decca » mit seinem Clevelander Orchester und mit dem London Symphony Orchestra.

Szell war der Dirigent, der nach Eugene Ormandy am längsten im 20. Jahrhundert eines der amerikanischen « Big Five » -Orchester leitete, und der aus dem Cleveland Orchester erst ein Orchester von Weltruhm machte. Neben Solti, Ormandy, Dorati und Reiner war er Teil der « hungarian connection » , welche die amerikanischen Orchester ab der Mitte des 20. Jahrhunderts auf ein Niveau brachte, das dem der europäischen Orchester ebenbürtig war, in spieltechnischer Hinsicht vielleicht sogar überlegen.

Seine Probenarbeit war gefürchtet. Bekannt geworden ist sein Satz :

« The Cleveland Orchestra gives 7 concerts a week and the public is invited to 2. » (Das Cleveland Orchestra gibt sieben Konzerte pro Woche, das Publikum ist (nur) zu zweien eingeladen.)

So eilte ihm der Ruf voraus, als Dirigent mit sich und seinen Musikern unerbittlich streng umzugehen. Seine autoritäre Art wurde nicht von allen Orchestern akzeptiert, führte aber nicht selten zu herausragenden Ergebnissen. Sofern sich diese seiner Meinung nach nicht einstellten, untersagte er die Veröffentlichung der Aufnahme, so geschehen bei einer Aufnahme der 4. Sinfonie von Tschaiakovsky mit dem London Symphony Orchestra, die erst Jahre nach seinem Tod erschien, und als eine der besten dieses Werkes gilt. Ebenfalls hochgerühmt werden zum Beispiel seine Aufnahmen der Sinfonien von Dvořák Haydn und Brahms, sowie die Brahms Klavierkonzerte (mit Serkin und Fleisher) .

Szell war nicht nur für seine autoritäre Art gefürchtet.

Rudolf Bing, der langjährige Leiter der Metropolitan Opera, meinte auf Szells Aussage hin, daß er (Szell) sich selbst sein (Szells) größter Feind sei : « Nicht, solange ich lebe. » .

Berühmt geworden ist auch seine Reaktion auf die euphorische Besprechung (in den Zeitungen) der Leistungen seines Solo-Hornisten Myron Bloom anlässlich einiger Konzerte. Als er diesen danach im Fahrstuhl traf, fragt er nur kurz, ob er diesen einmal berühren dürfe. Bloom sagte Jahre später : « Klarer konnte man es nicht ausdrücken. » .

Eine weitere typische Anekdote ist aus dem Jahr 1957 überliefert. In Cleveland wurde Beethovens 2. Klavierkonzert geprobt, Solist war Glenn Gould. Dieser reiste nie ohne seinen eigenen Klavierstuhl, der durch eine Federmechanik sehr sensibel auf Goulds Bewegungen reagierte. Scheinbar schraubte Gould während der Probe an seinem Stuhl herum, was Szell zu der Aussage veranlasste : « Wenn Sie vielleicht ein Sechzehntel Inch von Ihrem Allerwertesten abkratzen, Mr. Gould, könnten wir endlich mit dieser Probe fortfahren. » . Da Glenn Gould den Satz nach eigener Aussage nicht wahrnahm, kam es zu keinerlei Zerwürfnis. Die Erinnerungen, wie deftig Szell Goulds Hintern titulierte, gehen auseinander.

1951

Entre janvier et mars 1951 : Le chef Willem Mengelberg dirige l'Adagio de la 7e Symphonie de Bruckner avec l'Orchestre du « Vacherin Mont-d'Or » (étiquette « Tahra » , CD : 412002) . Mengelberg va mourir le 21 mars 1951 en exil forcé dans son chalet de Zuort (« Chasa Mengelberg » ou « Hof Zuort ») au beau milieu d'une clairière idyllique entourée de montagnes, à Val Sinestra dans le canton suisse de Graubünden. Mengelberg était à seulement 2 mois (juillet) de terminer sa sentence de dénazification (réduite à 6 ans après en avoir appelé de la décision) .

« Chasa Mengelberg » ou « Hof Zuort » : L'hôtel-restaurant familial dispose de 6 chambres de charme, 2 suites peuvent également être louées sur demande dans un chalet séparé. Des spécialités locales accompagnées de vins régionaux vous sont servies sur la terrasse ou au restaurant. Une maison pittoresque et confortable pour les amoureux de la nature.

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Ramosch / Graubünden

Téléphone : +41 81 866 31 53

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The famous Adagio of Bruckner's 7th Symphony, missing the cymbal crash that Bruckner never put there to begin with. In 1951, this was hardly common knowledge, but even more interesting is the substitution of 4 alphorns for Bruckner's evidently unobtainable Wagner tubas, the sound of these rather recalcitrant instruments being remarkable indeed. Mengelberg's conducting here is flowing and serene, strikingly without his usual mannerisms.

L'appellation d'origine « Mont-d'Or » désigne un fromage au lait (thermisé) de vache, à pâte molle à croûte lavée, produit dans une zone contiguë dans le massif du Jura, plus précisément dans le canton de Vaud. Il est appelé « Vacherin Mont-d'Or » ou simplement « Vacherin ». Il faut 7 litres de lait pour fabriquer un kilogramme de fromage.

Ce fromage à pâte molle, particulièrement coulant (surtout en fin d'affinage), a la particularité d'être ceinturé par une sangle en écorce d'épicéa fabriquée artisanalement, à l'origine afin d'en faciliter le transport et d'être livré dans une boîte en bois du même arbre.

La plus ancienne mention de ce type de fromage sanglé remonte à 1280, et concerne les fromages savoyards. Peu d'écrits permettent de connaître l'origine de ce vacherin. Il existe une lettre d'Eugène Droz adressée à Antoine Parmentier, datant de 1799, sur lequel il fait état du « fromage de boîte ». À la fin du XVIIIe siècle, ce fromage était inscrit dans l'inventaire départemental des activités fromagères.

À l'origine, les vaches redescendaient dans les étables passer l'hiver et la production de lait devenant moindre. Il n'était donc plus possible de fabriquer de grosses meules de comté, particulièrement gourmandes en lait. On produisait alors le vacherin.

Quant au mot « vacherin », il provient du mot vache et apparaît dans les écrits franco-provençaux dès le XVe siècle. C'est dès 1865 (et la fondation de la Société de Laiterie des Charbonnières) que ce fromage acquit sa réputation et son succès commercial hors de sa zone de production. Il fut primé aux expositions d'Yverdon, en 1876 ; de Genève, en 1880 ; et de Zürich, en 1883.

...

L'Hôtel du « Val Sinestra » est situé dans la région de Basse-Engadine, en Suisse.

Outre le cadre verdoyant des lieux et son altitude (1,500 mètres), cet ancien sanatorium, aménagé en hôtel en 1978, est connu pour avoir été le théâtre de nombreuses manifestations de l'Au-Delà.

Il faut avoir le cœur bien accroché pour oser passer une nuit sur place, d'autant plus que le village le plus proche est situé à 6 kilomètres ! Inutile donc d'espérer obtenir du secours rapidement, en plein milieu de la nuit !

Pour la majorité des habitants de la région, tout ceci ne sont que des légendes, mais les médiums ayant séjourné sur les lieux sont formels : cet hôtel est véritablement hanté.

La presse locale à bien entendu saisi l'affaire rapidement. Cependant, Wanda Hopman, l'actuelle directrice, affirme ne pas chercher à se faire de la publicité, surtout que les histoires de fantômes ce n'est pas toujours très vendeur !

La clientèle de cet hôtel est composée à 90 % de Hollandais qui ignorent l'histoire de ce fantôme belge. Comment affirmons-nous cela ? C'est tout simplement grâce à un médium qui leur a rendu visite en janvier 1979 et qui a pu réussir à établir le contact avec l'entité.

Il s'agit du fantôme d'un homme qui parlait allemand avec un accent néerlandais. Il s'appelait « Guillon » et était belge. Sa famille était dans le textile et ils avaient beaucoup d'argent.

Les séances de spiritisme étaient organisées au sous-sol de cet ancien sanatorium, à l'endroit-même où les pensionnaires étaient soignés. Hasard ou coïncidence, il se trouve que « Guillon » s'était rendu plusieurs fois au même endroit, pour y soigner sa tuberculose, lorsqu'il était vivant.

Dans les années 1920, alors qu'il se trouve en soins, il croise Maria, une des employées de l'établissement. Très vite, ils tombent amoureux.

Cependant, « Guillon » mettra du temps pour se confier au médium à ce sujet, car à cette époque, lorsqu'un patient sortait avec un membre du personnel hospitalier, c'était assez mal vu.

Pendant plusieurs mois, le médium et « Guillon » communiquent par le biais du spiritisme. Les lumières ainsi que les appareils électriques s'allument et s'éteignent seuls.

Les gens de la région, ainsi que les touristes, commençaient à avoir peur, mais le médium assura que « Guillon » était un gentil fantôme qui avait, tout simplement, peur de la foule.

...

The « Val Sinestra » (Romansh, literally : « left valley ») is a valley of the Swiss Alps, located in the Engadin, between the Silvretta and the Samnaun ranges. The valley is drained by La Brancla, a tributary of the Inn basin, near Ramosch. The highest mountains in the Val Sinestra are the Muttler (3,293 meters) , Piz Tschütta (3,254 meters) and Piz Tasna (3,179 meters) . The valley is approximately 10 kilometres long.

The valley belongs to the municipalities of Sent and Ramosch, in the Swiss canton of Graubünden. The main localities

in Val Sinestra are Zuort and Vnà.

The Val Sinestra is connected to the Val Fenga by the 2,608 metre high-pass named Cuolmen d'Fenga.

...

From time immemorial, the place name « Zuort » has referred to a gently rising forest clearing at the back of the Val Sinestra. The Estate, a small hamlet at 1,711 meters, rises-up suddenly and unexpectedly 4 kilometers above the village of Vnà, a bright clearing among the dark pines. Zuort was 1st documented as a fief belonging to the community of Sent, in 1482 ; for Centuries, the alpine farm also served as a customs station. Its more recent history is closely tied to the Dutch conductor and composer Willem Mengelberg (1871-1951) . He had a chalet built above the inn, in 1911, and he and his friends, including Richard Strauß and the Prince of the Netherlands, spent their summer vacations here. In 1920, he acquired the Estate with 13 hectares of land and hired a farmer from Sent as his tenant. With his help, a votive chapel, a one-of-a-kind place of worship in the Norwegian style with alpine wood carvings, was constructed. The chapel, which opened in 1928, was also intended as a reminder of Switzerland and the Netherlands being spared during Word War I. For half a Century, after Mengelberg's death, a foundation which he had set-up placed the « Chasa Mengelberg » as a vacation home at the disposal of Dutch musicians. In 2010, the complex was sold with the goal of preserving « Zuort » as an ensemble for future generations and to allow it to function as a sensibly managed collective property. The inn and the chalet as its annex are open year round. 8 guest rooms with historic furniture as well as period rooms with valuable wooden floors, paneling and ceilings from earlier Centuries offer guests the atmosphere, vanished long since just about everywhere else, of an old Engadine mountain farmstead and a « Belle Époque » chalet. « Hof Zuort » has been a member of Swiss Historic Hotels, since 2012.

...

The Dutch conductor, Willem Mengelberg used to live on the « Zuort » farm, in the Engadiner mountains. Recently, a doctor from Saint-Moritz bought the areal and had it authentically restored. A dream holiday location away from the piste.

When you drive a few miles into the Swiss Canton Graubünden from Austria, you take a direct turn into the mountains, arriving at a mountain village called Vnà, which gets its name from the Romansh region this area belongs to. The houses are built of stone, the people speak a language that only the locals can understand (Romansh) and then we meet-up with Salvatore, who smells strongly of a stable, and who will drive us to the Zuort farm in a red Landrover Defender.

The farm itself has an idyllic location in a valley, the Sinestra Val, that can only be reached on foot, or with Salvatore's Defender. If you were to keep driving, you would eventually reach the ski regions of Ischgl and Samnaun. However, the Zuort Project is the complete opposite of the « après-ski » magic of Ischgl. As Salvatore carries our few pieces of luggage past the stable and the 3 pretty Haflinger horses and deposits them in the warm parlour, you get an inkling of what a stay here is all about : to feel the ghosts of the past and soak-up the nature.

It's quite funny really : The farm and the chalet above it (which can be rented completely) , used to belong to the famous Dutch conductor, Willem Mengelberg. He came here for a holiday, in 1910, and fell in love with the raw landscape, bought the 400 year old farm and had a chalet called « Chasa Mengelberg » built just above it. After Mengelberg's death, in 1951, the hamlet of Zuort was administered by the Mengelberg Foundation, and the 16 hectare of farming land and the guest-house were operated by various tenants. Then, in 2010, Doctor Peter Robert Berry IV, a doctor from Saint-Moritz read an announcement that the Mengelberg Foundation were selling the complete areal. Berry jumped at the chance and found something in Zuort that had been missing completely in Saint-Moritz for the last 20 years : authenticity, tranquillity and nature.

He had all the rooms in the farm renovated, displaying a fine feeling for « real » Engadiner mountain architecture, but left the conductor's chalet in its original state. Visitors to the chalet can admire clothing, notes, books and original autographs of the Mæstro. It seems to be more of a museum than a holiday resort. Doctor Berry said that his intention was « to preserve the hamlet of Zuort in its entirety for future generations » . He even had an eccentric sauna built in the personnel house, « Drachenhaus » (Dragon House) , and visitors can sleep overnight in hay beds next door.

Ideal for : People who want to switch-off, who want to experience real and authentic nature and who have no problem sharing a bathroom with their neighbour, because the rooms only have communal showers (and, unfortunately, these don't match the style of the current, successful furnishings) .

Best time to travel : In winter (especially, in February and March) for snow shoe hiking and Skit tours. And because of the marvelous hiking possibilities, the farm is to be also recommended in summer, but especially in autumn, which is reckoned to be Graubünden's loveliest season.

Height : About 1,700 metres above sea level.

Prices : In a double room, about 95 euros per person (from the 2nd night, 80 euros) , the 4 bedroom under the roof is a bit cheaper, but also very small. The « Chasa Melgelberg » can be rented on request.

...

De Chasa Mengelberg is een chalet dat de Nederlandse dirigent Willem Mengelberg (1871-1951) begin 20e eeuw liet bouwen in het bergdal Unterengadin in het kanton Graubünden, Zwitserland. Mengelberg verbleef er vooral tijdens vakanties en ontving er regelmatig (voornaam) gasten. Na diens dood diende het als gastenverblijf. De Chasa met de bijbehorende kapel, boerderij en personeelsverblijf vormen het gehucht Zuort. « Chasa » betekent « huis » in het Reto-Romaans, de lokale taal.

De boerderij Hof Zuort waarnaar het gehucht is vernoemd, wordt voor het eerst genoemd in het jaar 1482 als erfelijk leengoed van het nabij gelegen plaatsje Sent. De wens van de chef-dirigent van het Concertgebouworkest Willem

Mengelberg om zijn eigen huis te bouwen, ontstond in de zomer van 1910. Zoals gebruikelijk verbleef hij in Zwitserland om te kuren en te genieten van de natuur. In dat bewuste jaar bracht hij zijn vakantie door in Val Sinestra, een kuuroord in hetzelfde dal, niet ver van Sent. Tijdens een wandeling in de omgeving kwam Mengelberg terecht in het op 1711 meter boven zeeniveau liggende Zuort. Het stelde niet veel voor ; er stond maar één huis, de boerderij Hof Zuort. Mengelberg was van het gebied rond Val Sinestra en Zuort zó onder de indruk, dat hij zijn vrouw Mathilde (1875-1943) schreef :

Hier is 'n heerlijk oord voor jou !! De baden zijn goddelijk. (...) De bron is (...) juist voor jou geschikt. Een van de aller beste bronnen, die er op de heele wereld te vinden zijn voor zenuw zwakke of enigszins afgetobde mensen. ik geloof dat voor jou dit bad in (de) toekomst - je badplaats zal zijn. Daarbij de heerlijke frissche lucht, en de wandelwegen in de bosschen, ook naar Zuort - heel gewoon - niets bergbeklimmer achtigs, maar voor elke oude tante - zooals jij - gemakkelijk te bewandelen.

De wens van Mengelberg kwam uit. In 1911 werd begonnen met de bouw van zijn Chasa, dat hij zelf ontworpen had. Die vaardigheid had hij overgehouden aan de opleiding die zijn vader, de kunstenaar Friedrich Wilhelm (1837-1919) hem in zijn atelier had gegeven. Zijn vader ontwierp en bouwde onder andere enkele onderdelen van de Keulse Dom.

In etappes werd de Chasa gebouwd. Pas in 1922 kwam de Chasa in zijn huidige omvang gereed. In het eerste jaar begon men de bouwwerkzaamheden met de benedenverdieping en de kelder. In 1912 kwam er een verdieping bij met de gastenkamers. Vanaf 1914 was die gereed om gasten te kunnen ontvangen. In de winter van 1915-1916 kwam Mengelbergs eigen verdieping er nog bovenop. Daar had hij zijn eigen slaapkamer, een klein balkonnetje en een eigen badkamer met ligbad. In de jaren tot 1922 volgden nog enkele kleine toevoegingen waaronder een kleine kapel die Mengelberg in de jaren 1920-1924 heeft laten bouwen uit dankbaarheid voor het feit dat zowel Nederland als Zwitserland van de Eerste Wereldoorlog verschoond was gebleven. Het carillon van de kapel werd dagelijks bespeeld. Daarbij werd - hoog in de Zwitserse bergen - ook regelmatig het Wilhelmus ten gehore gebracht. Pas vele jaren later, in 1986, zou de Chasa aangesloten worden op het lichtnet.

In de zomermaanden verbleef Mengelberg in de Chasa. Vele beroemde bezoekers waren er te gast, onder wie Richard Strauß, Pierre Monteux, Fritz Kreisler, Frederick Steinway (een zoon van de pianobouwer Steinway) en de zangeressen Ilona Durigo en Aaltje Noordewier-Reddingius. Minister van Buitenlandse Zaken Herman van Karnebeek en kamerheer Willem F. Röell brachten eveneens een bezoek aan de Chasa, net als prins Hendrik der Nederlanden.

Willem Mengelberg overleed hier op 21 maart 1951, een week voor zijn 80e verjaardag. Kort daarop zou een eind zijn gekomen aan het dirigeerverbod dat hem na de zuivering was opgelegd.

Voordat Mengelberg stierf had hij de toekomst van de Chasa al verzekerd. Hij had de nadrukkelijke wens dat de Chasa na zijn dood een zomerverblijf voor Musiker aller Welt zou worden. De Zwitserse Chasa Mengelberg Stiftung werd verantwoordelijk voor het onderhoud van de huis. De Nederlandse Chasa Mengelberg Stichting kreeg de opdracht de zorg voor het gastenverblijf op zich te nemen. Tot en met 2003 bleef het gastenverblijf in stand, mede dankzij twee gepensioneerde musici van het Concertgebouworkest : tot 1983 de eerste violiste Elly Bijsterus Heemskerk (1889-1987)

en daarna de hoornist Adriaan van Woudenberg (1925) .

In 2010 verkocht de Stiftung om financiële redenen de Chasa en alle bijbehorende gebouwen aan dr. Peter R. Berry te Sankt Moritz. Deze voormalige arts verklaarde in februari 2010 nauwe contacten te willen onderhouden met de Willem Mengelberg Stiftung. Tevens is hij voornemens gezamenlijk culturele projecten op te zetten in Unterengadin. De nieuwe eigenaar gaf ook aan dat hij de bijbehorende historische boerderij Hof Zuort waarin ook een pension en een « Stube » zijn gevestigd, als zodanig wil blijven exploiteren. Het is ook zijn bedoeling dat de Chasa en de bijgebouwen betekenis zullen houden in culturele zin en ook als gastenverblijf. De verkoop werd ondersteund door de gemeenten Sent en Ramosch. In de zomer van 2010 heeft de dirigent Riccardo Chailly voor het eerst een bezoek gebracht aan de Chasa.

In Nederland wordt de herinnering aan Willem Mengelberg levend gehouden door de Willem Mengelberg Vereniging.

...

1951 : Lors du « Brucknerfest » qui se tient au village de Windhaag, une plaque commémorative est apposée sous un buste du compositeur, en présence du biographe Max Auer.

1951 : Le chef Henk Spruit dirige la Symphonie n° 0 « die Nullte » de Bruckner dans la version de 1869, éditée par Josef (Venantius) von Wöb (1924) , avec le « Nederlands Philharmonisch Orkest » (l'Orchestre philharmonique des Pays-Bas) .

Henk Spruit

Le violoniste et chef d'orchestre hollandais Hendrik Willem Christiaan (Henk) Spruit est né le 19 février 1906 dans la ville d'Utrecht, dans la principauté d'Utrecht (en Hollande) ; et est mort le 6 janvier 1998 à De Bilt, dans la principauté d'Utrecht (en Hollande) .

Spruit a étudié le violon au Conservatoire d'Utrecht auprès de Gerard Veerman et Hendrik Rijnbergen.

À l'âge de 22 ans, il devient le directeur de l'école de musique de Harderwijk.

En 1933, il est nommé 1er violon de l'Orchestre municipal d'Utrecht.

En 1934, il est nommé professeur de violon, d'alto et de pédagogie au Conservatoire d'Utrecht. Il est également responsable l'Orchestre du Conservatoire.

En 1945, Spruit fonde l'Orchestre de chambre de la principauté d'Utrecht et donne de nombreux concerts pour la radio nationale. La même année, il devient chef principal de l'Orchestre municipal d'Utrecht (1945-1949) .

Le 1er janvier 1948, il est nommé directeur musical de l' « Omroep Orkest » d'Hilversum de même que de l'Ensemble à cordes hollandais.

Outre l' « Omroeporkest » (1948-1971), Spruit a dirigé l'Orchestre de la radiodiffusion (un ensemble composé de jeunes musiciens), fondée en 1960 par Pieter Hellendaal.

Henk Spruit se retire au début de 1971.

Parmi les œuvres qui ont marqué sa carrière citons : la « Missa solemnis » de Ludwig van Beethoven ; « Jeanne d'Arc au bûcher » d'Arthur Honegger ; la « Messe glagolitique » (« Glagoská mše ») de Leoš Janáček (avec le Chœur de la Radio néerlandaise) ; « The Dream of Gerontius » d'Edward Elgar ; et « La Damnation de Faust » d'Hector Berlioz.

Spruit a également dirigé de nombreuses œuvres de compositeurs néerlandais ; la plupart, en création mondiale. Les pièces d'Oscar van Hemel, d'Alphons Diepenbrock et de Henk Badings lui étaient chères.

L'Opéra radiophonique « Oreste » de Henk Badings (dirigé par Spruit), sur un livret du compositeur et de Jean Starink (une commande du NRU, Hollande), remporte en 1954 le prix « Italia » dédié aux programmes musicaux radiodiffusés. « Oreste » sera retransmis par de nombreuses stations américaines.

...

Hendrik Willem Christiaan (Henk) Spruit (Utrecht, 19 februari 1906 - De Bilt, 6 januari 1998) was een Nederlands dirigent.

Henk Spruit studeerde viool aan het conservatorium in Utrecht bij Gerard Veerman en Hendrik Rijnbergen. Op 22-jarige leeftijd werd hij directeur van de muziekschool in Harderwijk. In 1933 werd hij 1e violist bij het Utrechts Stedelijk Orkest (U.S.O.). Een jaar later volgde zijn benoeming als docent viool, altviool en pedagogie aan het conservatorium in Utrecht. Hij werd daarnaast dirigent van het conservatoriumorkest.

In 1945 richtte hij het Stichts Kamerorkest op, dat vele concerten voor de radio gaf. In hetzelfde jaar werd hij ook dirigent bij het U.S.O.

Op 1 januari 1948 kwam Henk Spruit in dienst van de toenmalige NRU als dirigent van het Omroep Orkest. In 1971 ging Henk Spruit met pensioen. Bij zijn afscheid werd zijn veelzijdigheid geroemd. « U hebt de NOS een melodieuze, een welluidende klank verleend », aldus programmacommissaris radio, de heer Wagenaar, in zijn afscheidsrede.

In een interview met de Gooi- en Eemlander van 15 maart 1971 zei hij over de 22 jaar bij het Omroep Orkest :

« Ik heb de hele ontwikkeling van het orkest meegemaakt. Het vormt nu een gesloten harmonisch geheel en voordat een orkest zo ver is gaan er heel wat jaren overheen. En al die tijd, dat ik voor het orkest heb gestaan is er nooit

een onvertogen woord gevallen ; de samenwerking tussen ons was niet gebaseerd op 'n Pruisische bevel- en gehoorzaam-mentaliteit, maar op doodgewone menselijke verhoudingen. »

Het was voor hem een fijne tijd en een fijn orkest. Maar ook een tijd van ontzettend hard werken, van honderd concerten per jaar geven.

Naast het Omroep Orkest dirigeerde hij het in 1960 gevormde Kamerorkest Pieter Hellendaal, een ensemble voor jonge omroepmusici.

Hoogtepunten uit zijn carrière zijn voor Henk Spruit de uitvoeringen van de « Missa solemnis » van Ludwig van Beethoven ; « Jeanne d'Arc au Bûcher » van Arthur Honegger ; de « Missa Glagolská » van Leoš Janáček (met het Groot Omroepkoor) ; « The dream of Gerontius » van Edward Elgar ; en « La Damnation de Faust » van Hector Berlioz.

Hij heeft ook veel werken van Nederlandse componisten gedirigeerd. Voor een groot deel waren dat eerste uitvoeringen. Na aan het hart lagen hem de werken van Oscar van Hemel, Alphons Diepenbrock en Henk Badings. Diens radiofonische opera Orestes, in opdracht van de NRU en opgenomen onder leiding van Henk Spruit, won in 1954 de Prix Italia en werd door een groot aantal Amerikaanse radiostations uitgezonden.

...

1951 : Le chef Volkmar Andreae dirige la Ire Symphonie de Bruckner dans la version de 1891, éditée par Ludwig Döblinger (1893) et supervisée par Cyrill Hynais, avec l'Orchestre symphonique de l'État autrichien. Un enregistrement existe.

1951 : Le chef Gerhard (Friedrich Wilhelm) Pflüger (né le 9 avril 1907 à Dresde ; mort le 24 octobre 1991 à Weimar) dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935) ou Leopold Nowak (1951) , avec le « Radio Symphonie Orchester Leipzig » . Un enregistrement existe.

Gerhard Pflüger

Gerhard Friedrich Wilhelm Pflüger (geboren 9. April 1907 in Dresden ; gestorben 24. Oktober 1991 in Weimar) war ein deutscher Dirigent.

Pflüger besuchte von 1913 bis 1924 die Bürgerschule und ein Gymnasium in Dresden. Danach studierte er bis 1927 bei Kurt Striegler und Fritz Busch an der Orchesterschule der Sächsischen Staatskapelle Dresden. Von 1927 bis 1930 war er Solorepetitor, Kapellmeister und Chordirigent im ostpreußischen Tilsit. Von 1930 bis 1932 war er Erster Kapellmeister in Stralsund und bis 1935 in Gotha. Von 1935 bis 1938 wirkte er als musikalischer Oberleiter in Nordhausen. Bis 1940 war er Erster Kapellmeister in Altenburg und danach in Meiningen. 1940 trat er der NSDAP bei.

Ab 1946 war er Mitglied der SED (Sozialistische Einheitspartei Deutschlands) . Von 1948 bis 1955 war er Generalmusikdirektor und Intendant an den Städtischen Bühnen Rostock. Außerdem leitete er die Dirigentenklasse an der Musikhochschule Rostock. Von 1949 bis 1957 wirkte er als Ständiger Dirigent beim Rundfunk-Sinfonieorchester Leipzig und von 1957 bis 1973 bei der Staatskapelle Weimar. Zudem war er seit 1962 Professor und Leiter der Dirigentenklasse an der Hochschule für Musik Franz Liszt Weimar.

1972 wurde er mit dem Kunstpreis der DDR ausgezeichnet.

...

1951 : Le chef George Szell dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) , avec le « Concertgebouworkest Amsterdam » (étiquette « Audiophile Classics » , CD : 101.556) .

7-8 janvier 1951 : Le chef Hans Knappertsbusch dirige la 8e Symphonie de Bruckner dans la version de 1892, éditée par Haslinger-Schlesinger-Lienau (1892) , avec l'Orchestre philharmonique de Berlin. Concert public radiodiffusé.

Knappertsbusch rejected the original versions and stuck with the revised versions for personal reasons. His own copy of the 8th came to him from the great Hans Richter, who premiered the Symphony in Vienna, in 1892.

14 janvier 1951 : Le chef Franz Konwitschny dirige la 2e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1938) , avec le « Radio Symphonie Orchester Berlin » (étiquette « Eterna ») .

20 et 21 janvier 1951 : Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : l'Ouverture « Anacréon » de Cherubini ; et le Concerto pour orchestre de Bartók.

15 février 1951 : Quatuor à cordes en ut mineur de Bruckner, redécouvert et créé à Berlin par le Quatuor Kœckert, et diffusé par la radio « RIAS » .

17-18 février 1951 : Le chef Hans Knappertsbusch dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Concert spécial donné à la « Große Aula » de l'Université de Munich (« Ludwig-Maximilians-Universität ») .

22 février 1951 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans l'Ouverture en sol mineur (**WAB 98**) de Bruckner. Il s'agit du 11e concert de la saison.

22 février 1951 : Concert au « Royal Albert Hall » de Londres. Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec le « Philharmonia Orchestra » . Au même programme : l'Ouverture du « Freischütz » de Weber ; et le Concerto pour piano n° 5 (« Empereur ») , avec le soliste Edwin Fischer.

1er mars 1951 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la

6e Symphonie d'Anton Bruckner. Il s'agit du 12e concert de la saison.

19-23 mars 1951 : Le chef Otto Klemperer dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec l'Orchestre symphonique de Vienne (étiquette « VOX Turnabout ») .

5-6 avril 1951 : Le chef Eugen Jochum dirige la 7e Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Il s'agit du 10e concert de la saison, donné à la « Große Aula » de l'Université de Munich (« Ludwig-Maximilians-Universität ») .

Tournée de la Philharmonie de Berlin

23 avril 1951 : (Arrêt au Caire, en Égypte) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner dans une version hybride, éditée par Albert J. Gutmann (1885) et Robert Haas (1944) , avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Tannhäuser » de Wagner ; et le Concerto pour violon de Mendelssohn, avec le soliste Siegfried Borries.

Concert public radiodiffusé (étiquette « DGG » , CD : 3750) .

(LP : DG 2721 202 / DG 2740 260 / DG 2740 201 / DG 2535 161 ; CD : « Archipel » / DGG « Double » : 445 418-2 (+ 9e) / DG 3750 / DG POCG 2345 (Japon) / « Music & Arts » : MACD-894 / « Theorema » : 121209.)

« Fürtwängler, comme Eugen Jochum, est le chef idéal pour aborder Bruckner. En même temps, par les dimensions mystiques qu'il dévoie, il nous en donne infiniment plus que beaucoup d'autres. Dans les moments d'exception (9e ou 5e de guerre) , la flamme se transforme en véritable furia, bourrasque musicale qui emporte tout sur son passage. Ce climat baigne (presque) la 7e Symphonie, dont les climax de l' « Adagio » et du « Finale » (oyez l'aplomb de la ponctuation) atteignent une tension extraordinaire, et dont la gradation du 4 « Scherzo » balaye toute la concurrence. Le coffret « DG » couplant la 7e et la 9e est un « must » absolu de la discothèque furtwänglienne et de la discothèque tout court. Qu'importe quelque rare accroc parmi les cuivre dans la 7e (2e et 4e mouvements) : la vie transcende ces naturels incidents de concert. » (Christophe Huss, Répertoire n° 71 page 30, juillet 1994.)

1er mai 1951 : (Arrêt à Rome.) Le chef Wilhelm Fürtwängler dirige, à l'Auditorium « del Foro Italico » , la 7e Symphonie de Bruckner dans une version hybride, éditée par Albert J. Gutmann (1885) et Robert Haas (1944) , avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Tannhäuser » de Wagner ; le poème symphonique « Don Juan » de Richard Strauß ; et « Nocturnes » (« Nuages » , « Fêtes ») de Debussy.

Le concert public est capté en direct, sur acétates, par la radio italienne (« RAI ») .

(LP : « Fonit Cetra » , FE 42 / « Rococo » , 2105 / « Recital Records » , RR-416 ; CD : « Music & Arts » , MACD-698 / « Arkadia » , CDWFE 362.1 / « Seven Seas » , KICC 2351 / « History » , 205649-303 / « Archipel » , 0022.)

« Le grand Furt, un des interprètes historiques de Bruckner, est ici à peu près totalement défiguré par une prise de son « historique » que l'éditeur lui-même (Music & Arts) a l'honnêteté de présenter comme insuffisante : distorsions, compressions et chutes dynamiques, timbres délavés et agressifs, bruits de surface, sans compter dans le 1er mouvement à 48 secondes un bruit parasite d'une durée de 2 ou 3 secondes. Il est difficile dans ces conditions d'apprécier le rubato des cordes, la respiration brucknérienne, la noblesse et la grandeur des graduations, les sens prophétique de Furt, ou de se laisser griser par la beauté hymnique de l'Orchestre brucknérien avec sa plénitude sonore (Adagio) . L'Orchestre de Berlin sonne ici de manière très quelconque avec une dominante harmonique sur les violons et aussi quelques « pains » étonnants (par exemple en IV, à 7 min 28) , ce qui donne de cette magnifique Symphonie une image à la fois dynamiquement rétrécie et harmoniquement déséquilibrée. L'originalité et le génie brucknériens de Furt ne peuvent ainsi qu'être irrémédiablement compromis par un tel appauvrissement du spectre. » (Jean-Marie Brohm, Répertoire n° 47, page 35, mai 1992.)

5 mai 1951 : (Arrêt à Paris.) Concert radiodiffusé en direct du Théâtre de l'Opéra. Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner dans une version hybride, éditée par Albert J. Gutmann (1885) et Robert Haas (1944) , avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture du « Freischütz » de Weber (bis) ; et la Symphonie n° 5 de Beethoven.

8 mai 1951 : (Arrêt à Viersen.) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner dans une version hybride, éditée par Albert J. Gutmann (1885) et Robert Haas (1944) , avec l'Orchestre philharmonique de Berlin. Au même programme : la Symphonie n° 88 de Haydn ; et le Concerto pour orchestre de Hindemith.

11 mai 1951 : (Arrêt à Essen.) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner dans une version hybride, éditée par Albert J. Gutmann (1885) et Robert Haas (1944) , avec l'Orchestre philharmonique de Berlin. Au même programme : la Symphonie n° 101 de Haydn ; et « Nocturnes » (« Nuages » , « Fêtes ») de Debussy.

12 mai 1951 : (Arrêt à Bielefeld.) Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner dans une version hybride, éditée par Albert J. Gutmann (1885) et Robert Haas (1944) , avec l'Orchestre philharmonique de Berlin. Au même programme : la Symphonie n° 101 de Haydn ; et le poème symphonique « Tod und Verklärung » de Richard Strauß.

28 juin 1951 : Le chef George Szell dirige la 8e Symphonie de Bruckner dans la version de 1892, éditée par Haslinger-Schlesinger-Lienau (1892) avec des coupures dans le Finale, à la tête du « Concertgebouworkest Amsterdam » . Un enregistrement existe.

Vivant dans un certain dénuement, Arnold Schœnberg continue d'enseigner jusqu'à sa mort. C'est à des mécènes comme Elizabeth Sprague Coolidge et à des musiciens comme Leopold Stokowski, le pianiste Eduard Steuermann ou encore le violoniste et beau-frère du compositeur Rudolf Kolisch que nous devons les commandes de la plupart de ses œuvres de la période américaine.

Bien qu'installé à seulement quelques pâtés de maisons de Igor Stravinsky, Schœnberg, qui le détestait car il le jugeait

futile, refusait obstinément de le voir ou même d'entendre parler de lui. Stravinsky le lui rendait bien, mais ne s'opposa plus à ses théories après sa mort, et sut lui rendre hommage.

Vendredi, 13 juillet 1951 : Death of Arnold Schönberg, shortly before midnight.

Schönberg had stayed in bed all day, sick, anxious and depressed. His wife Gertrud reported in a telegram to her sister-in-law Otilie, the next day, that Arnold died at 11:45 pm, 15 minutes before midnight.

In a letter to Otilie, dated **4 August 1951**, Gertrud explained :

« About a quarter to 12, I looked at the clock and said to myself : another quarter of an hour and, then, the worst is over. Then, the doctor called me. Arnold's throat rattled twice, his heart gave a powerful beat and that was the end. »

Arnold Schönberg's superstitious nature may have triggered his death. The composer had triskaidekaphobia (the fear of the number 13) and, according to friend Katia Mann, he feared he would die during a year that was a multiple of 13. He dreaded his 65th birthday, in 1939, so much that a friend asked the composer and astrologer Dane Rudhyar to prepare Schönberg's horoscope. Rudhyar did this and told Schönberg that the year was dangerous, but not fatal.

But, in 1950, on his 76th birthday, an astrologer wrote Schönberg a note warning him that the year was a critical one : $7 + 6 = 13$. This stunned and depressed the composer, for up to that point he had only been wary of multiples of 13 and never considered adding the digits of his age.

Schönberg's ashes were later interred at the « Zentralfriedhof » in Vienna, on **6 June 1974**.

On his part, Erich Wolfgang Korngold dies in 1957. Pierre Boulez's notorious obituary, entitled « Schönberg est mort » (Schönberg is dead) , heralds an era from the 1950's to 1980's, centered mainly in Paris and New York but affecting academic musical circles all over the world, during which Anton Webern is the most admired of modern composers. Boulez's « le Marteau sans Maître » (The Hammer without a Master) is widely considered to be one culmination of this movement.

19 août 1951 : Le chef Wilhelm Fürtwängler dirige, au « Festspielhaus » de Salzbourg, la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935) , avec l'Orchestre philharmonique de Vienne. Au même programme : l'Ouverture « les Hébrides » (« la Grotte de Fingal ») de Mendelssohn ; et les « Lieder eines fahrenden Gesellen » de Mahler, interprétés par le jeune Dietrich Fischer-Dieskau.

Le concert public est enregistré par la « ORF » (étiquette « EMI » , CDM 565750-2) .

20 août 1951 : Conférence de Fürtwängler au Festival, intitulée : « Nous et Beethoven » .

13 septembre 1951 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 1er concert de la saison.

4-5 octobre 1951 : Le chef Eugen Jochum dirige la version originale de la 5e Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Il s'agit du 1er concert de la saison, donné à la « Große Aula » de l'Université de Munich (« Ludwig-Maximilians-Universität ») .

7 au 14 octobre 1951 : Concerts à Salzbourg de l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich avec son chef Eugen Jochum.

Tournée de la Philharmonie de Vienne

14 octobre 1951 : (Arrêt à Hambourg.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : l'Ouverture du « Freischütz » de Weber ; et la Symphonie n° 1 de Schumann.

17 octobre 1951 : (Arrêt à Wuppertal.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : l'Ouverture du « Freischütz » de Weber ; et la « Rapsodie espagnole » de Ravel.

18 octobre 1951 : (Arrêt à Düsseldorf.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : la 4e Symphonie de Brahms.

Le **18 octobre**, le directeur du « Metropolitan Opera » de New York, Rudolf Bing, écrit à Fürtwängler, lui demandant d'inaugurer la saison 1952 par une nouvelle production de « Lohengrin » avec un autre Opéra de son choix ; comme « Tristan und Isolde » ou les « Maîtres-chanteurs » . Pendant cette tournée avec la Philharmonie de Berlin, Fürtwängler apprend que Arturo Toscanini s'objecte à sa venue de toutes les façons possibles. Ainsi, une fois de plus, son souhait de faire une tournée américaine avec son Orchestre s'évanouit.

19 octobre 1951 : (Arrêt à Wiesbaden.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : la Symphonie n° 88 de Haydn ; et la « Rhapsodie espagnole » de Ravel.

21 octobre 1951 : (Arrêt à Frankfurt-am-Main.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Au même programme : la 4e Symphonie de Brahms.

22 octobre 1951 : (Arrêt à Stuttgart.) Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner dans la version révisée de Ferdinand Löwe (1888) , éditée par Albert J. Gutmann (1889) , avec le Philharmonique de Vienne. Au même programme : la Symphonie n° 88 de Haydn ; et la « Rhapsodie espagnole » de Ravel.

Furtwängler habitually used the « Schalk-Löwe » edition but, as noted by « Music & Arts », the Maestro refers to the 1888 « Gutmann » version, for this concert.

Concert public enregistré presque sans toux ! (CD : DG 427 403-2 / Music & Arts / Pristine Audio PASC 254.)

Pristine Audio PASC 254 : <https://www.pristineclassical.com/pasc254.html>

Astounding (and virtually cough-free !) sound quality in this XR remaster.

My main aims with this recording were 2 fold. 1st and foremost : the sound, although clear for its age, suffered from quite a hard « edge » and, as a result, a certain flatness or lack of dimension. I suspected rightly that this would be alleviated by XR remastering as it would almost certainly have been caused by an uneven frequency response in the recording equipment (most probably the microphone) rather than any shortcomings in the tape medium itself. Thus, by correcting the frequency response as a part of the XR process, I was able to solve this hardness, as well as extending the previously-constricted bottom end of the recording. The effect is to open-out the whole recording and give a real sense of air and space around the instruments, something further experienced in our Ambient Stereo version.

The 2nd issue anyone listening to this recording would surely have with it in its original form would be the almost constant intrusion from audience coughs and other noises. It seemed the good people of Stuttgart were having a particularly bronchial evening during this concert, especially during the quieter sections, and I've worked hard to either eliminate completely or reduce considerably hundreds of these unwanted interruptions. Unfortunately, not all could be excised without risking damage to the musical content - thus, you will not hear a completely cough-free performance, but, certainly, a much quieter audience than was actually the case on the night in question.

(Andrew Rose)

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The Stuttgart 4th performance given by the Vienna Philharmonic, on 21 October 1951. As a performance, it is possibly superior to the in any case less well-recorded one in Munich, which was given a week later. The Munich performance is not quite as responsive or as well-played even though the immensity of the transitions will compel interest either pro or contra. The audience is rather restive especially, of course, in the slow movement in Munich. But, in Stuttgart, the audience was quieter and the orchestral sound stage was more immediate ; the performance, therefore, blazes with an extra-intensity. Furtwängler habitually used the « Schalk-Löwe » edition but, as noted by Music & Arts, it as the 1888 « Gutmann » version.

29 octobre 1951 : (Arrêt à Munich.) Le chef Wilhelm Furtwängler dirige, au « Deutsches Museum », la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Albert J. Gutmann (1888), avec l'Orchestre philharmonique de Vienne (étiquette « Orfeo », CD : C559 022 I ; étiquette « Archipel », CD) . The full Scherzo extended to reflect the structure of the 1878-1880 version.

Au même programme : l'Ouverture « Coriolan » de Beethoven ; et la Symphonie n° 1 de Schumann.

Le « Deutsches Museum » de Munich

Le « Deutsches Museum » de Munich est l'un des plus grands musées des sciences et de la technique au monde. Son bâtiment principal se situe à Munich, sur une île de l'Isar.

Il a été créé le 28 juin 1903 lors d'une conférence de la « Verein Deutscher Ingenieure » à l'initiative d'Oskar von Miller. Son bâtiment a été construit par Gabriel von Seidl et, après sa mort, par son frère Emmanuel. Il a été terminé en 1925.

...

The « Deutsches Museum » in Munich is the world's largest museum of science and technology. It was founded on June 28, 1903, at a meeting of the Association of German Engineers (« Verein Deutscher Ingenieure ») as an initiative of Oskar von Miller. Its official name is « Deutsches Museum von Meisterwerken der Naturwissenschaft und Technik » (German Museum of Masterpieces of Science and Technology) . It is the largest museum in Munich.

The main site of the Deutsches Museum is a small island in the Isar river, which had been used for rafting wood since the Middle-Ages. The island did not have any buildings before 1772 because it was regularly flooded prior to the building of the « Sylvensteinspeicher » .

In 1772, the Isar barracks were built on the island and, after the flooding of 1899, the buildings were rebuilt with flood protection. In 1903, the City council announced that they would donate the island for the newly built « Deutsches Museum » . The island formerly known as « Kohleninsel » (Coal island) was, then, renamed : « Museumsinsel » (Museum island) .

Oskar von Miller studied electrical engineering and is, otherwise, known for building the 1st high-voltage line from Miesbach to Munich (57 kilometers) , in 1882, for the electrical technology exhibition at the « Glaspalast » , in Munich. In 1883, he joined AEG and founded an engineering office in Munich. The Frankfurt electricity exhibition, in 1891, and several power plants contributed to the reputation of Oskar von Miller. In the early years, the exhibition and the collection of the « Deutsches Museum » were strongly influenced personally by Oskar von Miller.

A few months before the 1903 meeting of the Society of German Engineers, Oskar von Miller gathered a small group who supported his desire to found a science and technology museum. In a showing of support, this group spontaneously donated 260,000 Marks to the cause and elected a « Provisional Committee » to get the ball rolling.

In June 1903, Prince Ludwig agreed to act as patron of the museum and the city of Munich donated Coal Island as a site for the project. In addition, exhibits began to arrive from Munich and abroad, including collections from the

Bavarian Academy. As no dedicated museum building existed, the exhibits were displayed in the National Museum.

On November 12, 1906, the temporary exhibits at the National Museum are ceremonially opened to the public and, on November 13, the foundation stone was laid for the permanent museum.

The 1st name of the museum, the « German Museum for Masterpieces of Natural Science and Technology », was not meant to limit the museum to German advances in science and technology, but to express the importance of science and technology to the German people.

Oskar von Miller opened the new museum on his 70th birthday, on 2 May 1925, after a delay of almost 10 years. From the beginning, the museum displays are backed-up by documents available in a public library and archives, which are open 7 days a week to ensure access to the working public.

Before and during World War II, the museum was put on a shoe-string budget by the Nazi Party and many exhibits were allowed to get-out of date with a few exceptions such as the new automobile room dedicated on 7 May 1937. By the end of 1944, the museum was badly damaged by air bombings with 80 % of the buildings and 20 % of the exhibits damaged or destroyed. As Allied troops marched into Munich, in April 1945, museum director Karl Bässler barely managed to keep the last standing bridge to Museum Island from being blown-up by retreating German troops.

Following the War, the museum had to be closed for repairs and temporary tenants, such as the College of Technology and the Post-Office used museum space as their own buildings were being reconstructed. The Museum was also home to the Central Committee of the Liberated Jews, representing Jewish displaced persons in the American Zone of Germany, after the War.

In November 1945, the library was able to re-open, followed by the congress hall, in January 1946. A special exhibit on 50 years of the Diesel engine was able to open in October 1947 and the regular exhibits began re-opening in May 1948. Not until 1965, more than 20 years after the end of the War in Germany, did the exhibit area match (and, then, exceed) pre-War size.

29 octobre 1951 : Le chef Hermann Abendroth dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) , avec le « Radio Symphonie Orchester Leipzig » . Un enregistrement existe.

2 novembre 1951 : Le chef Carl Schuricht dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) , avec le « Radio Symphonie Orchester Stuttgart » . Concert public radiodiffusé.

Édition complète des Symphonies (1951)

After the end of the War, the « MWV » (« Musikwissenschaftlicher Verlag ») , « IBG » (« Internationale Bruckner-Gesellschaft ») and « Bruckner Complete Edition » (« Bruckner Gesamtausgabe ») returned to Austria. In 1951, Leopold Nowak, now General Editor, brought out the 1st volume of the « New Bruckner Complete Edition » (« Neue

Bruckner Gesamtausgabe »), a corrected reprint of Alfred Orel's edition of the 9th Symphony. In the 1st instance, Nowak devoted himself to revising the scores which had been edited before 1945, incorporating newly-discovered sources and eliminating printing errors. It soon became clear that Nowak's veritably philological faithfulness to the musical texts bequeathed by Bruckner to posterity (repeatedly revised by the composer, it must be remembered) was quite incompatible with Haas's attempts to produce a kind of « ideal version » of the 2nd and the 8th by mixing the composer's versions. True to his principles, Nowak published the Symphony No. 8 in its 2 quite decisively different versions in 2 separate volumes and, furthermore, published a revised Symphony No. 7 in full accordance with the « last will and testament » autograph, replacing the earlier edition in which Haas had decided to ignore the amendments Bruckner had effected by sticking new music in over the old, or by erasing the old with a razor-blade.

...

10 au 17 novembre 1951 : Concerts en Italie de l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich avec son chef Eugen Jochum.

30 novembre, 2 et 3 décembre 1951 : Le chef Wilhelm Fürtwängler dirige la 4e Symphonie de Bruckner dans la version révisée de Ferdinand Löwe (1888), éditée par Albert J. Gutmann (1889), avec la Philharmonie, à Berlin. Au même programme : la Symphonie n° 88 de Haydn ; et la « Rhapsodie espagnole » de Ravel.

13-14 décembre 1951 : Le chef Eugen Jochum dirige la 6e Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Il s'agit du 5e concert de la saison, donné à la « Große Aula » de l'Université de Munich (« Ludwig-Maximilians-Universität »).

1952

1952 : Le chef Henk Spruit dirige la Symphonie en ré mineur « die Nullte » (**WAB 100**) de Bruckner, éditée par Josef von Wöb chez Universal-Edition (1924), avec le « Concert Hall Symphony Orchestra » (étiquettes « Concert Hall », LP : CHS 1142 ; cut to fit on a side of 78 rpm / « Musical Masterpiece Society », LP : MMS 1142 / « Nixa », LP : CLP 1142 / « Klassic Haus », CD : GSC 010). 1er enregistrement commercial et intégral de l'œuvre.

1952 : Le chef Franz Konwitschny dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936), avec la « Česká filharmonie » (étiquette « Supraphon »).

1952 : Le chef Eugen Jochum dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936), avec le « Symphonieorchester des Bayerischen Rundfunks ». Un enregistrement existe.

1952 : Le chef Eugen Jochum dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935) ou Leopold Nowak (1951), avec le « Symphonieorchester des Bayerischen Rundfunks ». Un enregistrement existe.

1er janvier 1952 : Dissolution of the Netherlands Bruckner Society following its revival, in June 1947.

4 janvier 1952 : Sketches for the 8th Symphony in the Austrian National Library are provided with new call-numbers.

24 janvier 1952 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 2e Symphonie d'Anton Bruckner. Il s'agit du 10e concert de la saison.

17 février 1952 : Le chef Frederick Charles Adler dirige la 6e Symphonie de Bruckner dans la version de 1881, éditée par Ludwig Döblinger (1899) , avec l'Orchestre symphonique de Vienne (étiquette « Tahra » , CD : 239-40) .

Frederick Charles Adler

The English-German conductor Frederick Charles Adler (usually known as F. Charles Adler) was born on 2 July 1889 in London and died 16 February 1959 in Vienna.

Adler studied with Gustav Mahler and served as chorus Master at the premiere of Mahler's 8th Symphony. He was held at Ruhleben internment camp during World War I. He worked as a conductor in Germany, in the 1920's, and emigrated to the United States, in 1933. He made many recordings of the works of Gustav Mahler and Anton Bruckner. He made the 1st commercial recordings of Mahler's 3rd and 6th Symphonies. His recordings of Bruckner Symphonies are unusual in that they use the 1st published editions rather than the later critical editions. (Hans Knappertsbusch was the only other major conductor to stick with the 1st editions consistently.) His recording of Bruckner's 6th Symphony is, as of 2006, the only recording ever made of the 1899 1st published edition. His recording of Bruckner's 9th Symphony is one of only 2 available to use the 1st edition prepared by Ferdinand Löwe, in 1903, following Bruckner's death on October 1896.

Adler also promoted much modern music, both in the « SPA » Music Festival he led in Saratoga Springs, N.Y. , and for various record labels (including « SPA » , « Unicorn » , and « CRI ») . Adler's recordings were made in Vienna, mostly with the Vienna Symphony Orchestra under a variety of pseudonyms for contractual reasons (e.g. , Vienna Philharmonia Orchestra, Vienna Orchestra, Vienna Konzertverein) .

Recording premieres

Gustav Mahler : 3rd Symphony, with Hilde Rössel-Majdan (contralto) and the Vienna Symphony Orchestra (« SPA » Records) . 27 April 1952.

Gustav Mahler : 6th Symphony, with the Vienna Symphony Orchestra (« SPA » Records) . 7 April 1953.

Charles Ives : 2nd Symphony, with the Vienna Symphony Orchestra (« SPA » Records) . 11 January 1953.

...

Whether or not intended as the climax of this year's Aldeburgh Festival, this performance of Charles Ives's fabled Universe Symphony made for an impressive rounding off of what, even by the standard of this event over the past 25 years, was a varied and imaginative programme which said much for the artistic directorship of Pierre-Laurent Aimard.

As with that other mythical product of its composer's late maturity, Scriabin's *Mysterium*, the Universe Symphony has suffered from a perception that Ives was only half-serious about its completion - not least as the very concept appeared to change during its gestation (roughly 1915 to 1928) towards a utopian undertaking well in advance even of such ambitious works as the 4th Symphony; a perception abetted, moreover, by Ives's oft-quoted and equally misunderstood remark that others might like to try finishing off what he had already started. Others have indeed taken up the challenge - that by Larry Austin having been heard in Europe (not least a memorable hearing at the Warsaw Autumn Festival in 1995), while that by Johnny Reinhardt garnered much attention at a New York performance in 1996. Compared, however, to the former's essentially original composition or the latter's overbearing microtone fest, the realisation by David G. Porter follows almost entirely the sketches as Ives left them and is thus the most inherently and audibly Ivesian in consequence.

Having earlier made realisations of both the Emerson Concerto and (in collaboration with Nors S. Josephson) the 3rd Orchestral Set - the latter given its belated public première by the Ealing Symphony just last year - Porter was ideally placed to do likewise with the Universe Symphony, though he has focussed only on those sections which are intact in the composer's sketches (much as are the 1st and 3rd movements of Mahler's 10th Symphony).

Hence his edition opens with the 1st Prelude for 20 percussionists - its palindromic cycle of increasing then decreasing complexity being heard twice in (subtly altered) succession, followed by the entire Section A (representing Past: Formation of the Waters and Mountains) then the coda to Section C (representing Future: Heaven, the Rise of All to the Spiritual) which had been the intended conclusion to the piece.

The outcome, while playing for barely 30 minutes, is a powerful affirmation of Ives's underlying convictions - the 1st Prelude building on the percussive continuum hitherto explored in the finale of the 4th Symphony as intensively as Section A builds on that work's 2nd movement in a kaleidoscopic interplay of orchestral textures dominated by the elemental sound of brass, before the coda to Section C provides an ideal conclusion (given the curtailed context) with its hieratic chorale on woodwind and strings which seems to tail off into the infinite.

Even in this truncated form, the majesty of Ives's conception and the sheer quality of his music came through unabated - a tribute to the dedication with which James Sinclair had prepared this sizable amalgamation of students so that little was left to chance. A pity that erratic weather conditions meant the percussion Prelude was not able to be performed outside as intended, yet its impact indoors proved commensurate with the piece as a whole. Porter's recent and untimely death likely means that a realisation of the whole work along these lines is unlikely, though what remains should hopefully be set down by Sinclair as part of his ongoing project (for Naxos) to record Ives's orchestral output in the latest critical editions.

If and when he does, the 2nd Symphony could prove an ideal coupling. Conceived at the turn of the last century, but probably put into its present shape between 1907 and 1909 (the Ives chronology being scarcely less intractable than that of Johann Sebastian Bach), its combining of American folk and popular melodies within a European symphonic ethos has made it the most directly appealing among Ives's larger works and this account had its measure. Nominally in 5 movements, the 1st and 4th are essentially slow introductions to those that follow : Sinclair gave them with a seriousness which was never portentous, while the 2nd movement was finely shaped and awkward transitions skilfully negotiated. The Adagio, one of the finest such movements after Brahms, exuded real pathos and Sinclair was mindful that the high spirits of the finale were kept in check until the uproarious coda, in which not even the tendency to muddiness of the Maltings acoustic could offset an irresistible surge through to the explosive final dischord.

...

Frederick Charles Adler's mother was a pupil of Franz Liszt, and his father a banker. From the former, he inherited a love of music and, from the latter, a strong entrepreneurial streak. His father initially wanted Adler to enter commerce, but he resisted this idea, and secured tuition from the Royal Academy of Music in Munich, where he was taught by Felix Mottl ; he was also a private pupil of Gustav Mahler in Vienna, between 1908 and 1911. Adler was sent by his father to South America to further his commercial career but instead he secured a post with the State Opera in Mexico City. Subsequently, he was active internationally as a conductor of Opera, touring extensively with artists such as Caruso, as well as holding permanent appointments at the Opera Houses of Düsseldorf and Ljubljana, and working as an assistant at the Bayreuth Festival. Undoubtedly a high-point in his early career was when he acted as chorus Master at the 1st performance of the Symphony No. 8 of Mahler, conducted by the composer in Munich, in 1910 ; an event of major importance. In 1913, he substituted for Ferdinand Löwe at the Queen's Hall in London, conducting Beethoven, Brahms and Bruckner.

After World War I, during which he was interned, Adler was extremely active, conducting regularly in Berlin, Hamburg and Munich, as well as touring extensively and working in the then new medium of radio. Between 1924 and 1931, he was head of serious music broadcasting for German State Radio, based in Berlin. He created a publishing company, « Adler-Berlin », notable for its promotion of contemporary American composers. In 1933, he left Germany for New York, where he gradually re-established his career, principally through music publishing. With the advent of the long-playing record after World War II, Adler and his wife co-founded with Norman Fox the « SPA » record label that became known for its pioneering catalogue. After « SPA » stopped producing new recordings, in 1954, Adler went on to record for another short-lived label, « Unicorn » Records of Boston, as well as for other labels such as « CRI », « Vanguard » and « VOX ». Once again, the repertoire with which he was associated was highly-eclectic. « SPA » published many 1st recordings, including the Piano Concerto of Artur Schnabel and the Symphony No. 2 of Charles Ives. Also of note were Adler's recordings of the Symphonies Nos 1, 3 and 9 of Anton Bruckner. Among the most distinguished recordings on this label were Adler's readings of the Symphonies Nos. 3 and 6 by his mentor Gustav Mahler. The Symphony No. 3, in particular, achieved a grandeur that has eluded many subsequent recordings. Adler was a significant musical pioneer, if not a conductor of the 1st rank.

6 mars 1952 : Le chef Leopold Ludwig dirige la 3e Symphonie de Bruckner dans la version de 1878, éditée par Fritz

Öser (1950) , avec l'Orchestre philharmonique de Berlin. Enregistrée à la « Jesus-Christus-Kirche » à Dahlem, Berlin.

Du 28 mars au 2 avril 1952 : Le chef Eugen Jochum dirige la 7e Symphonie de Bruckner dans la version de 1883 (avec quelques modifications de Bruckner) , éditée par Albert J. Gutmann (1885) , avec l'Orchestre philharmonique de Berlin (étiquettes « DGG » , LP : LPM 18033/4, LPM 18112/3 / « Decca » (USA) , LP : DXE 109 / « Forgotten Records » , CD : FR 227/8) .

3-4 avril 1952 : Le chef Gerhard Pflüger dirige à la Radio de Leipzig la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Leopold Nowak (1951) , avec l'Orchestre philharmonique de Leipzig (étiquettes : « Urania » , LP : URLP 239 / « Dante » , « Lys » , CD : 417 / « Forgotten Records » , CD : FR 1160) .

Entre le 4 mars 1952 et 1954 : Le chef Hans Schmidt-Isserstedt (pseudonyme : Gerd Rubahn) dirige la 3e Symphonie de Bruckner dans la version de 1878, éditée par Fritz Öser (1950) , avec l'Orchestre philharmonique de Berlin (étiquette « Royale » , LP : 1597) .

À l'époque où les chefs enregistraient en exclusivité pour une firme, les disques « Allegro Royale » réalisèrent un certain nombre de disques « pirates » signés sous des noms d'emprunt.

Gerd Rubahn n'a jamais existé. La majorité des spécialistes attribuent cette 3e de Bruckner à Leopold Ludwig bien que John (Frederick Berky) semble en douter.

Ces fausses attributions sont des épices dont se délectent les collectionneurs. Manie d'autant plus innocente que contrairement aux timbres erronés, le prix de ces vinyles demeure dérisoire.

...

Pour ce qui est du disque de la 3e Symphonie de Bruckner, bien que pendant très longtemps, la conviction était que les interprètes en étaient le Philharmonique de Berlin sous la direction de Leopold Ludwig, il semble désormais établi qu'il s'agit de l'Orchestre de la radio de Hambourg sous la direction de Hans Schmidt-Isserstedt.

The Mystery of the « Gerd Rubahn » Symphony No. 3

The history of the commercially recorded Bruckner Symphonies is peppered with instances where the true identity of the performers has been in question. The discography is filled with names such as Henri Adolf, Cesare Cantieri, Jan Tubbs, etc. , who are conductors that no one has even seen. There are also recordings by such ensembles as the South German Philharmonic and the Hastings Symphony that have never given a public concert.

For this article, I am going to focus in on one recording of which it had been thought the true performers had been positively identified, but recent evidence seems to prove otherwise. The recording in question is the « Allegro Royale » LP 1597. The recording was released in 1954 and featured a performance of the Bruckner Symphony No. 3 as

performed by Gerd Rubahn and the Berlin Symphony Orchestra. The « Allegro Royale » label was one of the 1st budget LP labels to reach the market after the advent of the LP. It was the creation of Eli Oberstein of the Record Corporation of America (or RCA) but not to be confused with the Radio Corporation of America, the real « RCA ». To keep the production price down, producers of this genre of LP resorted to low royalty recordings or used pseudonyms to cover-up the real performers. Mister Oberstein claimed to have a « Berlin source » for many of his productions. When this 1st LP of the Bruckner 3rd was released, there was a good deal of speculation regarding the real performers on this disc and there was one important clue - the performance on this LP used the newly-published 1878 version of the 3rd Symphony as edited by Fritz Öser.

In an article in the ARSC Journal, Ernst A. Lumpe continues the story :

« Allegro Royale 1597 - One of the few records of “ RCA ” which has been more widely commented on and was thought to capture a live performance with Jascha Horenstein (as suggested by the late Jack Diether) , a conductor who championed the 1878 version. The Orchestra in this performance is clearly one of the “ big ” ones. There was a performance of this version in Germany, some time after its publication, which was carried-out by the Berlin Philharmonic Orchestra, marked expressly in the program as “ premiere of 2nd version from 1878 ”. The event took place in Berlin’s “ Titania-Palast ” on March 2 and 3, 1952, Leopold Ludwig conducting. Apparently, Ludwig and the BPO were the 1st to study and perform the recently published version. Given the “ Berlin contact ” of Oberstein, it is more than likely that this “ Allegro/Royale ” disc has captured one of these performances. An original tape of the live performance no longer exists, probably because “ RIAS Berlin ” had made a studio recording of the work a few days later with the same forces and the same conductor. This tape is extant and could not be inspected for a stylistic comparison with this live version. »

Based on this article, the general conclusion was that the « Allegro Royale » was, indeed, a copy of the 1952 Leopold Ludwig performance with the Berlin Philharmonic Orchestra.

In recent weeks, I attempted to provide more concrete evidence for this theory. Lumpe certainly had made a strong case for his identification, but the only way to be sure was to listen to the « RIAS » studio recording. Through the cooperation of « Deutschlandradio » (DLR) who maintains the « RIAS » archive, an audition copy of the March 6th, 1952, studio recording in the « Christuskirche, Berlin » was made available in order to make the long-awaited comparison.

The results of this comparison indicated 2 important facts :

1) The LP record was, indeed, a concert performance. While the audience was well-behaved, there are clear indications that an audience is present. The « RIAS » recording had no audience noise. There was not doubt that these were not recordings of the same performance. That finding coincided with Ernst Lumpe’s theory.

2) Further examination, however, indicated that the « Allegro Royale » recording was probably NOT by Ludwig and the Berlin Philharmonic Orchestra. While many elements of the 2 performances are similar, there are some distinct

differences that would typically not show-up in a recording made within the week of a concert. Timings alone show the wide variation :

« Allegro Royale » : 21:06 ; 15:50 ; 6:38 ; 14:53.

« Ludwig and BPO » in studio : 19:53 16:42 6:13 13:46

Difference: + 1:09 - 0:52 + 0:25 + 1:07

With Ludwig and the Berliners now out of the running as the performers on the Allegro Royale LP, I began to look to other Öser editions that were performed during this time. Comparisons were made with recordings by Jascha Horenstein (remembering Jack Diether's earlier suggestion) , Rafael Kubelik and Carl Buente, the conductor of the (West) Berlin Radio Symphony Orchestra.

Öser Edition Performances of the Bruckner Symphony No. 3 (Timings) ...

Based on these timings, there seemed to be little correlation between any of these performances and the Rubahn recording. The stylistic differences between Ludwig and Rubahn, apart from the timings, were too great. While the Buente timing was fairly close, only one movement was available for comparison and the 1957 performance was the conductor's 1st performance of the Symphony and was, thus, too late to be the source of the « Allegro Royale » recording.

Further, in recent e-mail communications with Misha Horenstein, the cousin of conductor Jascha Horenstein, it has become clear that Horenstein had not been introduced to the Öser Edition until the BBC scheduled his performance with the BBC Symphony Orchestra, on November 9th, 1957. And, at that point, Horenstein had his doubts about the edition.

He wrote to the BBC, on October 25th :

« I do not trust Öser, and his edition is not convincing as far as I am concerned. I would prefer the " old " Rättig edition to the " new " Öser-Edition, " faute de mieux " ; still waiting for the final version. The fact that Öser's edition contains 100 bars more in the Finale does not necessarily mean that Bruckner wanted them included. The bars missing in the Rättig edition could NOT have been excluded without Bruckner's consent ! Therefore, I prefer an edition Bruckner has used himself, has known and accepted, Mahler has used for his piano-score, to one of a " Herr " Öser ! »

Eventually, the BBC recruited Robert Simpson to convince Horenstein to use the Öser-Edition, but it is certain that Horenstein was not conducting the Öser-Edition prior to the 1954 LP release.

Additional research has shown that several conductors were performing the Öser-Edition in the 1960's and could have

performed it earlier. In addition to those mentioned above, they include : Klaus Bernbacher, Hans Schmidt-Isserstedt, Lovro von Matačić and Harry Newstone.

In spite of the differences in timing, this author is beginning to lean towards the probability that Rafael Kubelik was the conductor. There are several stylistic similarities, most notably the use of extra-percussion and the fact that Kubelik was actively touring with the Symphony as early as January 28th, 1954, when the performance with the « Concertgebouw » Orchestra was recorded.

So, as of this writing, the mystery still lingers ...

The « Gerd Rubahn » Symphony No. 3 Mystery

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« Ludwig / BPO » Studio : 19 min 53 ; 16 min 42 ; 6 min 13 ; 13 min 46.

Difference : + 1 min 09 ; 0 min 52 ; 0 min 25 ; 1 min 07.

With « Ludwig / BPO » now out of the running as the performers on the « Allegro Royale » LP, I began to look to other Fritz Öser editions of the Bruckner Symphony No. 3 that were performed during this time. Comparisons were made with recordings by Jascha Horenstein (remembering Jack Diether's earlier suggestion) , Rafael Kubelik and Carl August Bunte, the conductor of the West-Berlin Radio Symphony Orchestra.

Based on these timings, there seemed to be little correlation between any of these performances and the Rubahn recording. The stylistic differences between Ludwig and Rubahn, apart from the timings, were too great. While the Bunte timing was fairly close, only one movement was available for comparison and the 1957 performance was the conductor's 1st performance of the Symphony and was thus too late to be the source of the « Allegro Royale » recording.

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Additional research has shown that several conductors were performing the Öser Edition in the 1960’s and could have performed it earlier. In addition to those mentioned above, they include : Klaus Bernbacher, Hans Schmidt-Isserstedt, Lovro von Matačić and Harry Newstone.

In spite of many attempts to obtain copies of earlier performances of the 1878 Öser Edition of the Bruckner Symphony No. 3, no other recordings showed-up and information requests regarding performances by other conductors during this time were running into dead ends. One recording (from December 1966) did arrive, but since the recording date was 12 years past the release of the « Allegro Royale » LP, no comparisons were made.

But then, some information from Sami-Alexander Habra, in France, made me pull-out the 1966 recording for some comparisons. The similarities are striking :

« Allegro Royale » : 21 min 06 ; 15 min 50 ; 6 min 38 ; 14 min 53.

1966 Recording : 21 min 18 ; 15 min 13 ; 7 min 11 ; 14 min 05.

Difference : - 0 min 12 ; + 0 min 37 ; - 0 min 33 ; + 0 min 48.

In addition to the very similar timings, the overall styles of the 2 performances are extremely close. In many cases, the direct A-B comparison gave the impression that one was listening to the same recording, but in better sound.

This 1966 performance featured Hans Schmidt-Isserstedt (1900-1973) conducting the Northwest German Radio Symphony Orchestra, an ensemble that Schmidt-Isserstedt founded in 1945 and served for subsequent years as its music-director. The « Nordwestdeutscher Rundfunk » (NWDR) was established in 1945, at the conclusion of World War II, and continued its operation until December 31, 1955, when it was divided into the North German Radio (« NDR-Hamburg ») and West German Radio (« WDR-Köln ») .

Of course, stylistic similarities and timings are not a clear indication for identification, but then Mister Habra provided more details. Mister Habra served as an assistant for Mæstro Schmidt-Isserstedt and he confirmed that the conductor embraced the new Öser Edition soon after its publication and performed this Symphony in 1952, shortly after the Leopold Ludwig premiere. That performance was recorded by the « NWDR » .

The tape, however, was stolen along with several other recordings from the radio archive and sold to pirate editors, including Eli Oberstein of the Record Corporation of America (« Allegro Royale ») . Eventually, a radio engineer and his wife were implicated in the theft. They were dismissed from their jobs and were imprisoned. In addition to the Bruckner Symphony No. 3, the other recordings that were stolen included a Mozart Piano Concerto, excerpts from « Fidelio » , and the Bach Mass in B minor.

With this information in hand, we can now safely confirm that Hans Schmidt-Isserstedt conducting the Northwest German Radio Symphony Orchestra are the performers on the « Allegro Royale » LP. The performance took place in 1952 soon after the edition's premiere in March of that year.

(John F. Berky)

Hans Schmidt-Isserstedt

Le chef d'orchestre allemand Hans Schmidt-Isserstedt est né le 5 mai 1900 à Berlin et est mort le 28 mai 1973 à Holm-Holstein, près de Hambourg.

Il étudie d'abord la composition avec Franz Schreker au Conservatoire de Berlin.

Il dirige les Opéras de Rostock (1928-1931) , de Darmstadt (1931-1933) , puis de Hambourg (1935-1943) , avant d'être nommé à la tête du prestigieux Opéra de Berlin, en 1944.

En 1945, il crée l'Orchestre symphonique de la « NDR » (Orchestre de la Radio ouest-allemande) qu'il dirige jusqu'en 1971, lors de tournées dans le monde entier. Il dirige également l'Orchestre philharmonique Royal de Stockholm, de 1955 à 1964, tout en dirigeant de nombreux concerts à Covent Garden et à l'Opéra de Bavière.

Spécialiste de la musique Romantique allemande, avec notamment une intégrale raffinée des Concertos pour piano de Beethoven avec Wilhelm Backhaus, il aussi défendu la musique de ses contemporains Béla Bartók, Igor Stravinsky et Paul Hindemith.

Sami Habra raconte Hans Schmidt-Isserstedt

Plus de 30 ans après sa disparition, le chef allemand Hans Schmidt-Isserstedt (1900-1973) , le Docteur Jekyll et Mister Hyde de la direction d'orchestre, continue de fasciner les mélomanes connaisseurs. Alternant au fil des interprétations une intense élégance à une fougue débridée, il écoutait de bonne grâce les conseils d'interprétation de Sami Habra,

son ami pendant les 12 dernières années de sa vie, et en tenait souvent compte. Rencontre avec ce sujet de Sa Très Gracieuse Majesté Britannique, né en Palestine, que Schmidt-Isserstedt appelait Habra ... von Versailles.

ResMusica : Comment êtes-vous entré dans l'intimité d'une figure telle que Schmidt-Isserstedt, qui est l'incarnation du « Kapellmeister », c'est à dire le chef d'orchestre de grande tradition germanique ?

Sami Habra : Je cherchais à connaître les grands chefs du passé, Arthur Nikisch, Felix Weingartner, ou encore Karl Muck. Schmidt-Isserstedt avait étudié auprès d'eux. À l'issue d'un concert à Paris, en 1961, où il avait dirigé la « Leonore » III, je suis allé dans sa loge. Je connaissais bien ses interprétations notamment par ses superbes 78 tours d'avant-guerre. Beaucoup de gens se pressaient avec leur programme pour obtenir un autographe. Pour ma part, j'avais seulement des questions à poser sur l'enregistrement qu'il avait réalisé de la Symphonie n° 2 de Jean Sibelius. Cela le surprit. Il feignit de ne pas se souvenir de sa conception de cette œuvre, mais il me fit rester, utilisant mon dos comme écritoire pour signer la suite des autographes. Puis, il m'emmena au restaurant avec son fils. Là, je compris qu'il se souvenait parfaitement de son interprétation, mais qu'il n'avait pas souhaité en parler en public ; Sibelius était pour lui un Maître alors que ce compositeur était méconnu en France. 2 semaines plus tard, je suis allé entendre Schmidt-Isserstedt diriger à Hambourg, et puis ensuite, dans d'autres villes. Nous avons poursuivi nos discussions tout au long des 12 années qui suivirent. Je l'aidais dans les préparatifs de ses répétitions, nous analysions ses concerts au restaurant jusqu'à 3 ou 4 heures du matin, il appréciait mon opinion et en tenait compte.

ResMusica : Comment caractérisez-vous le style de Schmidt-Isserstedt ?

Sami Habra : Un style double. Tantôt une élégance et un équilibre fabuleux, ce serait son côté Docteur Jekyll. Tantôt une fougue invraisemblable, ce qui en faisait une sorte de Mister Hyde - ce n'est pas péjoratif ici. Il n'était pas un chef régulier. Il a raconté sur Radio-Hambourg que, parfois, il oubliait de diriger, étant absorbé par l'élaboration d'une de ses compositions. Ceci dit, il ne perdait jamais sa concentration pour une Symphonie de Mozart : il dirigeait la main sur le cœur d'un bout à l'autre, avec sur les lèvres un sourire extasié, et quelques fois avec une petite larme.

ResMusica : Il était compositeur ? Avez-vous eu accès ou entendu ses œuvres ?

Sami Habra : Lorsque j'ai abordé le sujet, il a évacué ma question d'un geste de la main : « Oubliez ça ! ». Pourtant, dans ses interprétations, on sent bien qu'il pénètre la pensée musicale avec la connaissance intime du processus de composition, que seul un compositeur possède.

ResMusica : Vous parliez de Mozart, Sibelius, quelle était l'étendue de son répertoire ?

Sami Habra : Anton Bruckner comptait également parmi ses 3 compositeurs fétiches, mais son répertoire était extrêmement vaste. À l'instar d'Hermann Scherchen, il commandait tout le temps des œuvres contemporaines, à Karlheinz Stockhausen, à Hans Werner Henze, et même Miklos Rosza lui a dédié son Concerto pour violon. Il a assuré la création de « Carmina Burana » de Carl Orff et la première britannique du « Marteau sans Maître » de Boulez à Édimbourg, et de belle façon à mon avis - j'y étais. Il comprenait la musique contemporaine, mais je ne dirais pas

qu'il l'aimait. Peu après le concert d'Édimbourg, nous étions tous les 2 à Paris pour la création de « Pli selon pli » par Boulez. À la fin de l'œuvre, la moitié du public huait, et l'autre moitié applaudissait frénétiquement. Pour ma part, je ne savais absolument pas quoi penser.

Je confiai à Schmidt-Isserstedt :

« Je vois des gens qui sont furieux, d'autres qui sont enthousiastes, moi je n'ai rien compris. J'ai l'impression d'être le seul âne dans cette salle. »

Il me confia alors :

« Nous sommes 2. »

ResMusica : Comment sa carrière a-t-elle commencé ?

Sami Habra : Tous les dimanches après-midi, il assistait aux concerts de la Philharmonie de Berlin sous la direction d'Arthur Nikisch. Il ne faisait pas partie de l'orchestre mais se faufilait dans la dernière rangée de violonistes avec son instrument, et apprenait comme ça. Parfois, il jouait ; parfois, il faisait juste semblant. Nikisch l'a remarqué et a accepté de lui donner des leçons. Il estimait qu'il devait tout à Nikisch. Quand Schmidt-Isserstedt ratait un concert, il disait que c'était sa propre faute. Quand il réussissait, il en attribuait le mérite à Nikisch.

ResMusica : Il avait donc une formation de violoniste ?

Sami Habra : Oui, il avait eu comme professeur le grand violoniste Eugène Ysaÿe, comme David Oïstrakh, ce qui vous donne une indication du niveau que Schmidt-Isserstedt avait atteint. Mais il s'effaçait devant Oïstrakh, qu'il révérait. Siegfried Borries, le 1er violon de la Philharmonie de Berlin m'a rapporté cette boutade qui est un hommage à Oïstrakh.

Schmidt-Isserstedt disait :

« Pour être un grand violoniste, il faut remplir 3 conditions. Premièrement, être né à Odessa. Deuxièmement, être juif. Troisièmement, avoir étudié avec Eugène Ysaÿe. Je ne remplis que la 3e condition, donc je ne peux pas être un grand violoniste. »

ResMusica : La Seconde Guerre mondiale a imposé des choix cruciaux aux artistes allemands de cette époque, partir ou rester en Allemagne, s'associer au régime nazi ou lui résister. Où Schmidt-Isserstedt s'est-il situé ?

Sami Habra : Je vais vous raconter une anecdote. Schmidt-Isserstedt avait la gouaille des Berlinoïses. Il boitillait aussi un peu. En 1938, il donnait un concert avec la Philharmonie de Berlin et Josef Goebbels était dans la salle. À l'époque, Goebbels cherchait à évincer Furtwängler, considéré comme peu fiable. Convaincu à la fin du concert qu'il disposait en

Schmidt-Isserstedt d'un remplaçant de talent, Goebbels monta sur la scène pour aller le féliciter. Goebbels était maigre et boitait fortement. Schmidt-Isserstedt comprit immédiatement la portée politique du geste de Goebbels, et se dirigea aussitôt vers lui, en forçant son boitement pour imiter celui de Goebbels. Gros rires dans la salle. Goebbels était furieux. Schmidt-Isserstedt justifia son boitement en expliquant qu'il avait été atteint d'une polio dans son enfance, mais sans convaincre Goebbels bien entendu. Schmidt-Isserstedt quitta alors Berlin pour Hambourg.

ResMusica : Schmidt-Isserstedt a donc continué à diriger dans l'Allemagne nazie ?

Sami Habra : Hambourg était à part en Allemagne. Ainsi, quand Furtwängler dirigea Mendelssohn à Berlin en 1934, soit l'an après l'arrivée d'Adolf Hitler au pouvoir, c'était déjà une véritable provocation, en raison de l'origine juive du compositeur. Schmidt-Isserstedt, lui, a dirigé Mendelssohn tout au long de la Guerre sans être inquiété. Ce qui était impensable à Berlin était possible dans cette ville.

ResMusica : Quelles étaient ses relations avec les chefs de son temps ?

Sami Habra : À Hambourg, ils étaient 4 chefs et amis. Eugen Jochum, Leopold Ludwig, Joseph Keilberth et lui-même. Jochum et Keilberth ne juraient que par Furtwängler, Ludwig que par Schmidt-Isserstedt, et Schmidt-Isserstedt que par Nikisch. Günter Wand, que l'on célèbre aujourd'hui, était alors simple assistant de Schmidt-Isserstedt.

ResMusica : En répétition, quel chef était-il ?

Sami Habra : Les musiciens l'adoraient. Les Berlinoises (la Philharmonie de Berlin), notamment pour son talent ; avec les Viennoises (la Philharmonie de Vienne), il ne perdait pas une occasion de partager avec eux, en pleine répétition, les histoires d'alcôves du moment. Alors vous pensez ... Schmidt-Isserstedt avait beaucoup de succès avec les femmes. Dans sa jeunesse, on le surnommait même le « voyou de Berlin ».

ResMusica : Et sur un plan plus personnel ?

Sami Habra : Comme dans ses interprétations, il alternait l'élégance et cette fameuse gouaille berlinoise. Après un concert où il avait joué avec l'élégance qui le caractérisait, un couple de mes amis est venu le voir. L'homme était plus petit que la femme, et Schmidt-Isserstedt, un peu surpris, a fait une remarque sur ce sujet. Sans se décontenancer, l'homme a répondu avec malice que dans la position horizontale cette différence n'avait pas d'importance. Schmidt-Isserstedt éclata de rire, un rire énorme, guttural, un rire de fumeur d'opium du Caire ! Le couple en fut stupéfié. Ils ne pouvaient pas croire que c'était le même homme qui quelques instants auparavant avait dirigé avec un raffinement suprême.

ResMusica : Peu d'enregistrements sont aujourd'hui disponibles, est-ce parce qu'il a peu enregistré ?

Sami Habra : Il a fait peu d'enregistrements de studios, mais il existe des centaines de bandes de ses concerts à Hambourg. Il a aussi manqué des occasions incroyables, comme un « Parsifal » à Bayreuth que lui avait proposé

Wieland Wagner. Schmidt-Isserstedt déclina l'invitation au motif qu'il avait déjà un engagement avec Glyndebourne. Wieland Wagner insista, et expliqua que cela n'était pas un problème, car les représentations à Bayreuth et à Glyndebourne étaient en alternance ce qui laissait assez de temps à Schmidt-Isserstedt pour après chaque représentation prendre l'avion et préparer la représentation suivante. Schmidt-Isserstedt n'était pas du tout intéressé par ces allers et retours qu'il jugeait frénétiques.

« Vous me prenez pour Karajan ou quoi ? », rétorqua-t-il.

ResMusica : Pour qui souhaite découvrir l'art de Schmidt-Isserstedt, quels disques recommanderiez-vous ou souhaiteriez-vous voir réédités ?

Sami Habra : Dans Beethoven, les Concertos pour piano avec Wilhelm Backhaus (Decca) constituent une référence solidement établie. Son intégrale des Symphonies n'est hélas pas au même niveau, car Decca lui avait imposé des temps de répétition trop courts qui ne lui permettaient pas de réaliser ce qu'il souhaitait. L'exception fut la Symphonie n° 7 qu'il enregistra en dernier. Pour celle-ci, il menaça de ne pas l'enregistrer si on ne lui donnait pas les répétitions nécessaires. Ne pas enregistrer la n° 7, et tout le cycle s'effondrait, alors Decca accepta ses conditions. Il en résulte une version phénoménale. Les Symphonies numéros 1, 2, 4 et 8, qui exigent moins de préparation, se distinguent aussi nettement. Et Schmidt-Isserstedt a pu sauver les 2 premiers mouvements de la 9e, qui sont fabuleux. Il faut connaître également sa « Missa solemnis », dirigée dans un exceptionnel état de grâce (chez Tahra, à ré-éditer) .

ResMusica : Et dans Mozart, dont vous nous parliez tout à l'heure ?

Sami Habra : La Symphonie « Jupiter » donne un bon exemple des différentes facettes de son style. Il la dirige avec amour avec le NDR (chez EMI) , de manière incisive avec le London Symphony Orchestra (Mercury) , et il est shakespearien à Moscou avec le NDR (Melodya) . Et il y a des trésors qui n'ont jamais été édités, comme la Symphonie n° 29.

ResMusica : Connaissez-vous des inédits qu'il faudrait découvrir ?

Sami Habra : Oui, « l'Italienne » de Mendelssohn par exemple. La n° 3 de Bruckner et la n° 2 de Mahler sont de parfaites illustrations du déchaînement dont il pouvait être capable.

ResMusica : Y a-t-il des enregistrements disponibles qui montre le chef dans son style débridé, son côté « Mister Hyde » ?

Sami Habra : Oui, la Symphonie n° 2 de Sibelius avec l'Orchestre de la NDR, en 1953. Elle a plus de fougue que celle la version de 1969 avec le même orchestre (Capitol) qui, elle, a plus de grandeur. Un assistant de Celibidache m'avait dit considérer cette seconde version comme l'archétype de la grande interprétation. Elle est souvent utilisée à la Scala de Milan dans cette optique, pour les concerts symphoniques de l'Orchestre.

ResMusica : Et pour illustrer le Schmidt-Isserstedt « grande manière » ?

Sami Habra : Son interprétation de la Symphonie n° 3 de Brahms (chez Tahra, à ré-éditer) est la meilleure que je connaisse, après celle de Furtwängler. La Symphonie n° 103 de Haydn, que vient d'éditer Tahra est une merveille. Il faut citer de Bruckner les Symphonies n° 4, n° 7 (chez Tahra, à ré-éditer) et n° 9 (Tahra) de Bruckner ; et pour Mahler, les Symphonies numéros 1 et 4 (Dante) - la n° 1 avec la BBC (à éditer) . Un chef comme Mahler a évolué au long de sa vie d'un style excessif vers un style mûri, contrôlé, ce qui est une évolution somme toute logique. Schmidt-Isserstedt, lui, a alterné ces 2 styles tout au long de sa carrière d'artiste.

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The German conductor and composer Hans Schmidt-Isserstedt was born on 5 May 1900 in Berlin and died on 28 May 1973 in Holm-Holstein, near Hamburg.

He was a « répétiteur » at the Wuppertal Opera, starting in 1923. He held conducting positions at the Opera Houses of Rostock (1928-1931) and Darmstadt (1931-1933) . He had the post of 1st conductor at the Hamburg State Opera, from 1935 to 1943. In 1944, he was named music-director at the Berlin State Opera.

In 1945, after the end of World War II, the British military authorities invited Schmidt-Isserstedt (who had avoided joining the Nazi Party) to found an Orchestra for the North German Radio, in Hamburg. 6 months later, he assembled the North German Radio Symphony Orchestra and conducted its 1st concert, in November 1945. He was subsequently the Orchestra's first principal conductor. During his years in this role, he became an advocate of music by composers whose music had been outlawed in Germany during the 3rd « Reich » : such as Béla Bartók, Igor Stravinsky and Paul Hindemith. His favourite composer, however, was Mozart, and he made several recordings and gave many notable performances of his works. In particular, his recordings of Mozart's Operas « Idomeneo » and « La finta giardiniera » are greatly admired.

From 1955 to 1964, he was principal conductor also of the Royal Stockholm Philharmonic Orchestra. He conducted memorable performances of « The Marriage of Figaro » at the Glyndebourne Festival, in 1958, and of « Tristan und Isolde » at The Royal Opera, Covent Garden, in 1962.

He made a well-regarded recording of all the Beethoven Symphonies. In Germany, he was a noted champion of the music of Michaël Tippett.

Schmidt-Isserstedt's own compositions included songs, the Opera « Hassan gewinnt » (Rostock, 1928) , and orchestral works. His son was the British record producer Erik Smith.

In 1937, Schmidt-Isserstedt conducted the Berlin Philharmonic Orchestra and Georg Kulenkampff in a rendition of Robert Schumann's Violin Concerto in D minor. The original has been restored and re-issued by « Heritage » Records.

In 2002, « Decca » Records issued a box-set of Schmidt-Isserstedt's recordings of all Beethoven's Symphonies, Piano Concertos, some Overtures and his Violin Concerto.

...

Hans Schmidt-Isserstedt is one of those conductors whose work was renowned far more among the ranks of his peers (and of very serious listeners) than among the general Classical audiences of his era. A believer in strict rhythmic precision, transparent orchestral textures, and the avoidance of excessive mannerisms, Schmidt-Isserstedt and his work were loved by fellow musicians and listeners committed enough to seek it out, eclipsed as it often was by his more flamboyant and well-known rivals. It is a measure of his place in the pantheon of early and middle 20th Century conductors that, while only 2 or 3 of his recordings are represented on CDs from major labels, dozens of his performances appear on private collectors labels.

Schmidt-Isserstedt was born in Berlin, in 1900, and studied music in Berlin at the University. Although his interest in music extended into modern and contemporary works, his 1st love was Mozart and he authored a dissertation on the Italian influences in Mozart's early Operas. He conducted in different theatres and also composed music during the earlier part of his career, including several orchestral works, Lieder, chamber pieces, and 1 Opera (« Hassan gewinnt »), which was performed for the 1st time, in 1928. During the 1930's, he began recording regularly, most notably in a series of Concertos with the legendary violin virtuoso Georg Kulenkampff, in which he conducted the Berlin Philharmonic. Schmidt-Isserstedt remained in Germany during the period of the Nazi regime and, in 1935, was appointed principal « Kappelmeister » at the Hamburg State Opera. He became the Opera director at the « Deutsche Oper » in Berlin, in 1943, and the company's general music-director, in 1944.

Schmidt-Isserstedt was among the less-controversial musicians working in Germany during the War, and his work and career continued virtually uninterrupted by the Allied victory and the fall of the Nazi regime, in 1945. He founded the North German Radio (or « NDR ») Symphony Orchestra in Hamburg, during 1945, which he directed until his retirement, in 1971. Schmidt-Isserstedt successfully took the « NDR » Symphony Orchestra on tour in Europe, the Soviet Union, and the United States during the 1950's. He also began recording regularly for the British « Decca / London » label with several different Orchestras, including the Vienna Philharmonic Orchestra. From 1955 until 1964, he was also the principal conductor of the Royal Stockholm Philharmonic and made appearances as a guest-conductor with more than 100 Orchestras around the world, in all of the world's major cities, and with the Glyndebourne Opera (« The Marriage of Figaro », in 1958) and Covent Garden (« Tristan und Isolde », in 1962). During this period, he was also a fervent advocate for the music of Béla Bartók, Igor Stravinsky, and Paul Hindemith.

Schmidt-Isserstedt was popular throughout Europe and his recordings were usually more easily available there than in the United States, where he was most familiar to a cadre of serious listeners. His Beethoven Symphonic cycle with the Vienna Philharmonic (which featured some of the most consistently fine and inspired playing in the Orchestra's history), however, was readily available in the American catalog for many years and is still highly-regarded. His recording of the Symphony No. 9, in particular, is still singled-out for critical praise. For many years, it was considered one of the 2 or 3 finest available on LP (back in the 1970's, if you found this record in someone's collection, you could be certain

that they really knew their stuff and cared about their music) . In the 1990's, the CD version of this performance was chosen by the author of « The Beethoven Companion » as the one through which the interactive computer software operates and lifts its cues. His recordings of the Mozart Operas, most notably « Idomeneo » (his last, released in 1972) and « La finta giardiniera » (recorded in the then extant German translation, as « Die Gartnerin aus Liebe ») remain among the choicest performances of these works.

Hans Schmidt-Isserstedt never courted publicity or glory in the way that his contemporaries, such as Wilhelm Furtwängler or younger rivals like Herbert von Karajan, did. As a result, he was never a household name. Working quietly, however, and building an Orchestra and a post-War reputation from the ground up, he ended-up leaving behind a handful of recordings whose worth speaks loudly, even in the digital era, some decades after his death.

...

As a child, Hans Schmidt-Isserstedt learnt to play the violin, and went on to study at the Berlin High-School for Music and Berlin University, where the subject of his doctoral dissertation was the Italian influence upon instrumentation in Mozart's youthful Operas. As was the case with many other significant figures in 20th Century music, he decided to become a conductor after hearing Arthur Nikisch in concert. He began his musical career as a « répétiteur » at Wuppertal, from 1923 to 1928, where he also played in the Orchestra as a violinist and where his Opera « Hassan gewinnt » received its 1st performance, in 1928. This period was followed by a typical series of appointments as he worked his way up the musical ladder in Germany : conductor at Rostock, from 1928 to 1931, and at Darmstadt, from 1931 to 1933 ; 1st conductor at Hamburg, from 1935 to 1942 ; and, finally, chief conductor at the « Deutsche Oper » , in Berlin, from 1943 to 1944.

Having remained politically neutral throughout the period of the Nazi regime, Schmidt-Isserstedt was invited by Hugh Carlton Greene of the British occupying authorities in Germany (brother of the writer Graham Greene and a future Chairman of the « BBC ») to found the Symphony Orchestra of North German Radio (« NDRSO ») based in Hamburg, and he served as chief conductor of this Orchestra, from 1945 to 1971, when he became its honorary conductor. With the « NDRSO » , Schmidt-Isserstedt toured extensively, visiting England, France, the USSR and the United States. From 1955 to 1964, he was also chief conductor of the Royal Stockholm Philharmonic Orchestra, and worked extensively as a guest-conductor throughout Europe, appearing with more than 100 different Orchestras : his concerts with the Vienna Philharmonic Orchestra were major events in Vienna for both the Orchestra and the audience. Schmidt-Isserstedt's British Operatic appearances were regrettably few but most memorable : they included Mozart's « Le nozze di Figaro » at Glyndebourne, in 1958, and Wagner's « Tristan und Isolde » and « Der fliegende Holländer » at the Royal Opera House, Covent Garden, in 1962 and 1972. In his later years, he also often appeared in London with the « New Philharmonia » Orchestra.

Together with Herbert von Karajan, Otto Klemperer and Hans Rosbaud, Hans Schmidt-Isserstedt was a distinguished representative of the Austro-German reaction against the subjectivity of interpretation epitomised by Wilhelm Furtwängler and Hermann Abendroth. His baton technique was exemplary, always clear in both phrasing and rhythm, with a wide dynamic sweep. His performances were notable for their acute sense of appropriate tempo, lyrical phrasing,

rhythmic firmness and sustained tension. A completely dependable musician, he made numerous commercial studio recordings throughout his career and left a notable recorded legacy.

For « Decca », he recorded a complete cycle of the Beethoven Symphonies with the Vienna Philharmonic Orchestra ; this contained especially fine accounts of the Symphonies Nos. 7 and 9 (Choral) .

For « Mercury », he made notable recordings of Symphonies by Mozart and Schubert with the London Symphony Orchestra and for « Tono » of 2 symphonies by Franz Berwald with the Royal Stockholm Philharmonic Orchestra.

Undoubtedly, his richest legacy of recordings lies with the North German Radio Symphony Orchestra : commercially released issues included, for « Decca », excellent accounts of Brahms' Symphony No. 4, Dvořák's Symphony No. 7 and Tchaïkovsky's Symphony No. 5.

More recently, North German Radio has released many radio recordings which include the complete Brahms Symphonies and Piano Concertos with Claudio Arrau, Tchaïkovsky's Symphonies Nos. 4, 5, and 6 « Pathétique », and Dvořák's Symphonies Nos. 8 and 9 « From the New World », as well as works by Igor Stravinsky, Béla Bartók, and Paul Hindemith, for all of whom Schmidt-Isserstedt was a most sympathetic interpreter.

His strengths as an Opera conductor are fully revealed in several post-War radio recordings made in Hamburg : these include Operas by Beethoven (« Fidelio », excerpts) , Verdi (« Aida » and « La forza del destino ») , Wagner (« Tristan und Isolde ») and Mozart (« La finta giardinera » and « Idomeneo ») , all of which admirably amplify his limited commercially made Operatic repertoire, and completely justify the verdict of Ande Anderson, resident producer at Covent Garden during the 1960's and 1970's, that Schmidt-Isserstedt was « the real thing » .

...

Hans Schmidt-Isserstedt (geboren 5. Mai 1900 in Berlin ; gestorben 28. Mai 1973 in Holm, Kreis Pinneberg) war ein deutscher Dirigent.

Der Kaufmannssohn erhielt früh Violin- und Musikunterricht in Berlin, studierte Musikwissenschaft in Berlin, Heidelberg und Münster und wurde 1923 zum Doktor Philosophie promoviert. 1920 bis 1923 war er Kompositionsschüler bei Franz Schreker in Berlin, widmete sich dann jedoch dem Dirigieren. 1928 bis 1931 war er Dirigent an der Oper Rostock, 1931 bis 1933 an der Oper am von Gustav Hartung geleiteten Hessischen Landestheater in Darmstadt.

1933 wurde Schmidt-Isserstedt in Darmstadt fristlos entlassen und fand nach einem Jahr der Arbeitslosigkeit eine Anstellung an der « Deutschen Musikbühne », einer Wanderbühne des Erbprinzen Heinrich XLV. Reuß. Nach einem weiteren Jahr der Arbeitslosigkeit Schmidt-Isserstedts gelang es dem Intendanten der Hamburgischen Staatsoper Heinrich Karl Strohm 1935 bei der NSDAP das Engagement Schmidt-Isserstedts als Erster Kapellmeister durchzusetzen. 1943 wurde er an die Spitze des Deutschen Opernhauses Berlin berufen, wo er 1944 Generalmusikdirektor wurde.

Im Jahr 1935 ließ er sich von seiner jüdischen Ehefrau Gerta Herz scheiden. Er hatte mit ihr zwei Kinder, darunter den späteren Produzenten der englischen Schallplattenfirma « Decca », Erik (geboren 25. März 1931 ; gestorben 4. Mai 2004) , der mit seiner Mutter 1936 nach England emigrierte und seinen Namen in Smith anglisierte. Zum Führergeburtstag 1938 wurde ihm der Titel Staatskapellmeister verliehen. Im Oktober 1940 gastierte er im besetzten Oslo in Anwesenheit von Reichskommissar Josef Terboven und des norwegischen Nazi-Führers Vidkun Quisling. In der Endphase des Zweiten Weltkriegs wurde er im August 1944 in die von Adolf Hitler genehmigte Gottbegnadeten-Liste der wichtigsten Dirigenten aufgenommen, was ihn vor einem Kriegseinsatz, auch an der Heimatfront, bewahrte.

Schmidt-Isserstedt setzte seine Karriere unmittelbar nach Kriegsende unbeschadet fort. Mit Schreiben vom 29. April 1948 bescheinigte man ihm von Seiten der Militärregierung explizit eine saubere Vergangenheit. Er war in der Tat einer der wenigen in Deutschland verbliebenen Dirigenten ersten Ranges ohne eine NSDAP-Mitgliedschaft. Vom britischen Militär wurde er deswegen schon 1945 beauftragt, das Hamburger (Rundfunk-) Musikwesen zu reorganisieren. Er gründete daher noch in diesem Jahr das NDR Sinfonieorchester, das er bis 1971 leitete. 1955-1964 stand er ebenfalls an der Spitze des Königlichen philharmonischen Orchesters in Stockholm und leitete nebenbei zahlreiche Konzerte in Covent Garden oder an der Bayerischen Staatsoper.

Schmidt-Isserstedt galt als Spezialist der deutsch-österreichischen Musik des 19. Jahrhunderts (insbesondere Ludwig van Beethoven und Johannes Brahms) , setzte sich aber auch für die Werke seiner Zeitgenossen Béla Bartók, Igor Strawinski, Paul Hindemith und Bernhard Kaun ein.

Im Jahre 2002 veröffentlichte « Decca Records » eine « box » der von Schmidt-Isserstedt mit den Wiener Philharmonikern und dem Pianisten Wilhelm Backhaus beziehungsweise dem Geiger Henryk Szeryng aufgenommenen Werke Ludwig van Beethovens (alle Symphonien und Klavierkonzerte, das Violinkonzert und einige Ouvertüren) .

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24 avril 1952 : Le chef Helmut Seydelmann dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la version de 1878 de la 3e Symphonie d'Anton Bruckner. Il s'agit du 16e concert de la saison.

Helmut Seydelmann

Helmut Seydelmann (geboren 19. Mai 1901 in Niederlangenau Kreis Habelschwerdt - Dlugo Zdroj ; gestorben 17. Januar 1962 in Berlin) war ein deutscher Dirigent und Generalmusikdirektor der Deutschen Staatsoper Berlin 1961 bis 1962.

Seine Ausbildung begann mit Geigen- und Klavierunterricht in Breslau. Sein erstes Engagement erhielt er als Korrepetitor am Stadttheater Breslau, wo er 1926 Erster Kapellmeister wurde. 1929 ging er an das Opernhaus Frankfurt-am-Main unter Clemens Krauß. Nach einem erfolgreichen Probegastspiel mit Richard Wagners Götterdämmerung erhielt er in Dessau die Stelle des Generalmusikdirektors als Nachfolger von Arthur Rother. Seydelmann wirkte von 1934 bis 1951 als Generalmusikdirektor am Dessauer Theater. Am 29. Mai 1938 dirigierte er zur Eröffnung des Theaters am heutigen Friedensplatz Car Maria von Webers Der Freischütz. Mit der Schließung aller

Theater 1944 wurde er zum Kriegsdienst einberufen. Nach dem Krieg gehörte er zu den Initiatoren für die Wiederaufnahme des Spielbetriebs, die Weihnachten 1945 mit Ludwig van Beethovens Fidelio im Kristallpalast Dessau erfolgen konnte.

Zur Wiedereröffnung des Großen Hauses im August 1949 dirigierte er Wolfgang Amadeus Mozarts Die Zauberflöte. Mit Intendant Willy Bodenstein begründete er die Wagner-Pflege in Dessau. Er heiratete die Solotänzerin Ursula Cain (Schülerin von Mary Wigman), die mit ihm nach Leipzig ging. 1951 berief man ihn zum Generalmusikdirektor des Theaters der Stadt Leipzig und des Gewandhausorchesters. In seiner Leipziger Amtszeit dirigierte er mehr als 25 Premieren, darunter die deutsche Erstaufführung von Wladimir Nikolajewitsch Krjukows Der Postmeister und die Uraufführung von Alan Bushs Wat Tyler. Neben dem europäischen Repertoire dirigierte er Seltenheiten wie Iwan Sussanin von Michail Glinka, Der Günstling von Rudolf Wagner-Regeny, Die Wirtin von Pinsk von Richard Mohaupt, Die Hexe von Passau von Ottmar Gerster, Katrena (Krútnava) von Eugen Suchoň und Die Männer von Blackmoore von Alan Bush. Er widmete sich auch der Händel-Pflege mit Einstudierungen von Rodelinda und Radamisto in der Inszenierung von Heinz Rückert, dem Mitbegründer der Händel-Renaissance in Halle. Zur Eröffnung des neuen Leipziger Opernhauses im Oktober 1960 dirigierte er Wagners Meistersinger von Nürnberg in der legendären Inszenierung von Operndirektor Joachim Herz.

1961 folgte er dem Ruf nach Berlin. Nach einer glänzenden Aufführung von Beethovens 9. Sinfonie zur Eröffnung der Berliner Festtage 1961 wurde er im November 1961 als Generalmusikdirektor an die Deutsche Staatsoper Berlin berufen, starb aber bereits im Januar 1962 im Alter von nur 51 Jahren in Berlin. Er war Träger des Nationalpreises der DDR.

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28 avril 1952 : Le chef Hans Schmidt-Isserstedt dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Leopold Nowak (1951), avec le « NDR Sinfonieorchester » (« Sinfonieorchester des Norddeutschen Rundfunks ») de Hambourg. Un enregistrement existe.

Mai 1952 : Le chef Frederick Charles Adler dirige la 9e Symphonie de Bruckner dans la version révisée de Ferdinand Löwe, éditée par Ludwig Döblinger (1903), avec l'Orchestre symphonique de Vienne (étiquette « SPA »).

5 au 11 juin 1952 : 10th International Bruckner Festival staged in Linz, Saint-Florian and Steyr. One of the Festival concerts is conducted by Paul Hindemith.

9-12 juin 1952 : Le Quatuor Kœckert (Rudolf Kœckert, 1er violon ; Willi Buchner, second violon ; Oskar Reidl, alto ; Josef Metz, violoncelle ; accompagné du second alto Georg Schmid) interprète le Quintette à cordes en fa majeur (**WAB 112**) de Bruckner (étiquettes : « DGG », LP : LPM 18042 / « Decca » (USA), LP : DL 9796 / DGG, CD : DG 4796016).

15 juin 1952 : Mass in E minor performed in the presence of Pope Pius XII in the church of Santa Maria dell'Anima, in Rome. Joseph Kronsteiner conducts the Linz Cathedral Choir and a wind ensemble from the RIAS Symphony Orchestra. At an audience with the Pope, Max Auer petitions for the performance of Bruckner's Symphonies in churches.

4 septembre 1952 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 4e Symphonie d'Anton Bruckner. Il s'agit du 1er concert de la saison.

16-17 octobre 1952 : Le chef Eugen Jochum dirige la 4e Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Il s'agit du 1er concert de la saison, donné à la « Große Aula » de l'Université de Munich (« Ludwig-Maximilians-Universität »).

8 novembre 1952 : Address by Leopold Nowak to mark the 25th anniversary of the International Bruckner Society in Vienna.

20 novembre 1952 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 5e Symphonie d'Anton Bruckner. Il s'agit du 7e concert de la saison.

22 novembre 1952 : Writing to Max Auer, Wilhelm Furtwängler recalls a performance of the 9th Symphony which he conducted in Saint-Florian, on 11 October 1944 :

« What other work in the Symphonic literature is more deserving of being heard in church ! »

Dans une lettre à Max Auer, datée du **22 novembre 1952**, Furtwängler écrit :

« Inoubliable m'est restée l'interprétation de cette œuvre incomparable que j'ai pu jouer dans l'église de " Sankt Florian ", au cours des dernières et pires années de cette maudite guerre. »

30 novembre 1952 : Leopold Nowak gives the inaugural address at the 11th International Bruckner Festival, in Basle. The program booklet includes an article on « Bruckner and Basle » by Wilhelm Merian.

6, 7 et 8 décembre 1952 : Le chef Wilhelm Furtwängler dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935), avec l'Orchestre philharmonique de Berlin. Au même programme : l'Ouverture « Iphigénie en Aulide » de Gluck ; et les « Kindertotenlieder » de Mahler, interprétés par le jeune Dietrich Fischer-Dieskau.

Absent durant 3 mois, Wilhelm Furtwängler se remet d'une grippe à Baden-Baden, au Sanatorium de Ebersteinburg.

18 décembre 1952 : 1st Danish performance of the E minor Mass. It is reviewed by Jorgen Jersild and Poul Rovsing Olsen.

Vers 1953 : Le chef Thomas Beecham dirige des extraits la 7e Symphonie de Bruckner dans une version hybride ;

Albert J. Gutmann (1885) et Robert Haas (1944) , avec le « Royal Philharmonic Orchestra » de Londres. Un enregistrement existe : l'Adagio (partie) , le Scherzo et le Finale.

1953

1953 : Le chef Ferdinand Großmann dirige la 3e Messe de Bruckner (en fa mineur) avec le Chœur de l'Académie de Vienne et l'Orchestre symphonique de Vienne. Les solistes : Dorothea Siebert, Dagmar Herrmann, Erich Majkut, and Otto Wiener (étiquette « Vox » , United Kingdom LP : P-7940) .

This old « Vox » LP, from 1953, features the renowned Viennese choral conductor Ferdinand Großmann. He was Vienna's leading choral conductor from before the War and into the 1960's. Director of the famed Vienna Boys Choir, he also founded the Academy Choir and led that group in a whole slew of recordings issued for « Vox » , the Austrian Radio (ORF) , Philips, and other labels. Importantly, Großmann was a direct link to the 19th Century as he was one of Bruckner's choristers while a boy soprano with the famed Choir Boys. Großmann enjoyed relating stories of Bruckner, highlighting the gentle and generous way in which he worked with his young choristers. As such, Großmann's style of interpretation is probably as close to the Master's intentions as we will ever get. For that reason alone, this is a vital document.

This performance is generally quite good, the chorus being the strongest partner here. The Vienna Symphony struggles in areas, probably as a result of little, if no rehearsal, and the lack of a firm orchestral hand at the helm. The soloists are competent if not especially virtuosic. The music is, of course, powerful and majestic and Großmann's understanding of this work, based on over 50 years of familiarity with the piece, is beyond reproach. Sound is typical early 1950's « Vox » ... if you know what I mean.

This performance belongs on your shelf, in spite of the performance and sonic limitations.

Ferdinand Großmann

The Austrian choral conductor, vocal teacher and composer Ferdinand Großmann was born on 4 July 1887 in Tulln (Austria) , and died on 5 December 1970 in Vienna.

Großmann was a direct link to the 19th Century as he was one of Bruckner's choristers while a boy soprano with the famed Choir Boys. Großmann enjoyed relating stories of Bruckner, highlighting the gentle and generous way in which he worked with his young choristers.

Großmann studied music in Linz with Anton Bruckner's student and personal biographer, August Göllerich (1902-1906) . Some years later, in Vienna, he attended a class of conducting given by Felix Weingartner.

In 1923, he established the « Wiener Volkskonservatorium » . He later became the artistic director of the « Wiener Saengerknaben » , and led the choir to gain international reputation.

...

The famous Austrian choral conductor, vocal teacher, and composer, Ferdinand Großmann, studied music in Linz (Upper-Austria) . Some years later, in Vienna, he attended a class of conducting given by Felix Weingartner. Großmann's family originated in part from the idyllic town of Gmunden, on the verge of the Salzkammergut, a short journey South of Linz.

In 1923, at the age of 36, Ferdinand Großmann founded the « Volkskonservatorium » , in Vienna. 4 years later, in 1927, Viktor Maiwald founded the « Konzertvereinigung Wiener Staatsoperchor » . Upon his death, in 1931, Großmann, who had in the interim risen to fame, was called upon to head the « Konzertvereinigung » as their director. Fortunately, Clemens Krauß, the director of the Vienna State Opera, showed much understanding for the plans of the « Konzertvereinigung » . In 1935, Felix Weingartner became new director of the Vienna State Opera, and Großmann worked successfully together with Arturo Toscanini, Josef Krips, Wilhelm Furtwängler and Hans Knappertsbusch. Then, he won the « Grand Prix » at the choral competition during the Paris World exhibition under the baton of Bruno Walter with the « Konzertvereinigung » . In 1940, Großmann finally terminated his work with the « Konzertvereinigung » since he had just taken on the challenging responsibility of running the « Wiener Sängerknaben » , in the year before. With the « Zusammenbruch » (War of extermination) , at the end of World War II, operations with the « Wiener Sängerknaben » were temporarily suspended.

In 1946, Ferdinand Großmann organized the Chamber Chorus of the Vienna Academy of Music and he toured with the choir within Europe and America. He composed a Germann Mass for Chorus (1952) . In 1956, Großmann took-over the Chorus « Viennensis » from its founder Josef Schnitt, who had been Rector of the « Burgkapelle » , at the time. The Chorus « Viennensis » is a male choir only consisting of former members of the « Wiener Sängerknaben » being intended to compliment the Boys' Choir. At the age of 76, Großmann retired from his official duties.

Kurt Equiluz, long time tenor at the Vienna State Opera, summed it all up by commenting :

« The many years of singing under this wonderful director of the Vienna Boys Choir has filled me with unspeakable wealth. »

...

Ferdinand Großmann (geboren 4. Juli 1887 in Tulln ; gestorben 5. Dezember 1970 in Wien) war ein österreichischer Chorleiter, Gesangspädagoge und Komponist.

Großmann studierte Musik in Linz bei August Göllerich. Einige Jahre später besuchte er in Wien die Dirigentenklasse von Felix Weingartner.

1923 gründete er das Wiener Volkskonservatorium, eine der Vorgängerinstitutionen des Konservatorium Wien

Privatuniversität. Später wurde er künstlerischer Leiter und teils auch Gründer einer Reihe wichtiger Wiener Institutionen, die im engeren oder weiteren Sinne mit Chorgesang zu tun haben und die er vielfach zu internationaler Anerkennung führte, insbesondere die Wiener Sängerknaben.

Er war aber auch teils langjährig für den Wiener Männergesang-Verein, den Wiener Singverein, den Chor der Wiener Staatsoper, die Konzertvereinigung Wiener Staatsopernchor, den Kammerchor der Wiener Musikakademie tätig.

Außerdem wirkte Großmann als Dirigent des Akademischen Orchestervereins und als Kapellmeister der Wiener Hofmusikkapelle. Ferdinand Großmann war von 1939 bis 1945 und wieder ab 1956 bis zu seinem Tod künstlerischer Leiter der Wiener Sängerknaben.

Im Jahr 1982 wurde in Wien Donaustadt (22. Bezirk) die Grossmannstraße nach ihm benannt.

Auszeichnungen :

1961 : Mozartmedaille durch die Mozartgemeinde Wien.

Einzelnachweise :

1961 : Hochspringen - Inschrift Deutschordenshof, Singerstraße : Ferdinand Großmann.

...

Ferdinand Großmann zählt zu den bedeutendsten österreichischen Musikerpersönlichkeiten des 20. Jahrhunderts. Das Buch « Den Sängern ein Vater » (von Désirée Hornek / 1987 ; ISBN 3-85058-014-8) erzählt die wichtigsten Stationen seines künstlerischen Schaffens.

Für den Chorus Viennensis hat Großmann Aufbauarbeit geleistet, hat Stimmbildung forciert und den Schwerpunkt auf Tongebung und Phrasierung gesetzt. Es wurde anspruchsvolle Männerchorliteratur gesungen. Besonders hervorzuheben ist eine Aufführung von Bachs Matthäuspassion gemeinsam mit den Wiener Sängerknaben in der Wiener Hofburgkapelle. Unter seiner Leitung entstanden einige Schallplatten.

Großmann, Familie

Ferdinand : geboren 04.07.1887 Tulln / Niederösterreich ; gestorben 05.12.1970 Wien. Chorleiter und Komponist. Nach seiner Ausbildung als Sängerknabe im Domchor in Linz besuchte er die Lehrerbildungsanstalt (dazu 1902-1906 die Schule des Linzer Musikvereines) und war als Volksschullehrer an diversen Orten in Oberösterreich tätig. Nach den Staatsprüfungen aus Gesang, Klavier, Orgel und Komposition (1908-1909) begann Großmann seine musikalische Karriere als Gesangslehrer in Linz, wechselte jedoch 1919 nach Wien. 1921 gründete er das Wiener Volkskonservatorium, das er bis 1938 leitete. Unterrichtete ab 1933 an der Wiener Musik Akademie, ab 1950 ao. Professor und ab 1952 oben.

Professor ; 1946 gründete er den Akademischen Kammerchor. Seit 1922 leitete er zahlreiche Chöre in Wien (und andere Schubertbund, Singverein, Wiener Singakademie, Wiener Männergesangverein) . 1938-1945 und 1956-1968 war Großmann künstlerischer Leiter der Wiener Sängerknaben. Großmann hat das Chorwesen der Zwischenkriegs- und der Nachkriegszeit als Lehrer und Chorleiter nachhaltig geprägt (Abbildung Autograph in der Regenterei Kremsmünster) .

Grab : Ehrengrab Wiener Zentralfriedhof.

Preis : Kulturpreis des Landes Niederösterreich (1963) .

Seine Tochter **Agnès** : geborene 24.04.1944 Wien. Dirigentin. Sie hatte ursprünglich eine Karriere als Pianistin (Ausbildung 1964-1968 bei B. Seidlhofer an der Wiener Musik Akademie, dann am Conservatoire de Paris) begonnen, musste jedoch wegen einer Erkrankung das Fach wechseln und studierte 1974-1978 bei K. Österreicher und Großmann Theuring an der Musik Hofschule. Wien Dirigieren. 1983-1986 war sie künstlerische Leiterin der Wiener Singakademie und arbeitete 1986-1996 und andere mit den Chamber Players of Toronto (Chefdirigentin) in Kanada (Toronto, Montreal) . 1996-1999 war sie künstlerische Leiterin der Wiener Sängerknaben.

Agnès Großmann

La chef d'orchestre et de chœur Agnès Großmann est née le 24 avril 1944 à Vienne. Après des études en interprétation piano à l'Académie de Vienne (1968) , elle débute une carrière de soliste en Europe et au Japon. En 1974, elle entreprend des études en direction chorale et orchestrale et devient assistante-chef de la Chorale Jeunesse de Vienne, en 1979, puis directrice artistique du chœur de l'Académie de chant de Vienne (1983-1986) .

Invitée à enseigner à l'Université d'Ottawa, en 1981, elle y développe un programme en formation auditive, et dirige le chœur et l'Orchestre.

À la direction artistique de l'Orchestre métropolitain de Montréal (1988-1995) , dont elle est d'abord la directrice musicale (1986) , s'ajoutent celles du « Wiener Singakademie » (1983-1986) , des « Chamber Players » de Toronto (1984-1990) et du Centre d'arts d'Orford (1989-1995) .

Elle dirige, comme chef invitée, de nombreux Orchestres autant au Canada (« Toronto Symphony » , Orchestre du Centre national des arts d'Ottawa, Orchestre philharmonique de Calgary) qu'en Europe (Orchestre philharmonique d'Osaka, Orchestre de chambre de Vienne) .

En 1992, le gouvernement autrichien reconnaît ses réalisations artistiques exceptionnelles en lui décernant la « Croix d'Argent » .

De retour au Québec après avoir été directrice artistique, en 1996, des « Petits-chanteurs » de Vienne, elle reprend une carrière internationale en direction d'orchestre, fait ses débuts avec l'Orchestre symphonique de Montréal, en décembre 1999, et assume de nouveau la direction artistique du Centre d'arts d'Orford.

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Agnès Großmann. Chef d'orchestre et de chœur, pianiste (Vienne, 24 avril 1944) . Diplôme interprétation piano (Académie de Vienne) 1968 ; D HUM L honoris causa (Mount Saint-Vincent) ; 1991, D Univ honoris causa (Ottawa) , 2004. Le père de madame Großmann, Ferdinand, réputé chef autrichien, lui donne ses Ires leçons de piano. Par la suite, elle étudie avec Bruno Seidlhofer à l'Académie de musique de Vienne, et avec Pierre Sancan au Conservatoire de Paris, grâce à une bourse d'études octroyée par le gouvernement autrichien. En 1969, elle débute une carrière de soliste en Europe, puis au Japon. En 1972, elle reçoit le prix d'interprétation Mozart à Vienne et entreprend une tournée aux États-Unis et au Canada. La même année, elle se voit forcée d'annuler tous ses engagements suite à une blessure à la main droite. De 1974 à 1978, elle étudie la direction chorale et orchestrale à l'Académie d'État de Vienne avec Karl Österreich et Günther Theuring. En 1979, elle devient assistante-chef de la Chorale Jeunesse de Vienne et professeure à l'Académie de musique de l'État.

Agnès Großmann vient au Canada en 1981 en tant que professeure invitée à l'Université d'Ottawa où elle dirige le chœur et l'Orchestre et développe un programme en formation auditive. Elle est directrice artistique du chœur du « Wiener Singakademie : Chor des Wiener Konzerthaus » (1983-1986) et des « Chamber Players » de Toronto (1984-1990) , avec lesquels elle part en tournée en Europe à Berlin, Prague, Vienne et autres, en 1990. De 1986 à 1995, elle est directrice artistique de l'Orchestre métropolitain de Montréal et du chœur qu'elle a fondé en 1987. Elle est également directrice artistique du Centre d'arts d'Orford (1989-1995 et 1999-2004) ; principale chef invitée du « Edmonton's Pro Coro Canada » (1995-1997) ; et directrice artistique des Petits-Chanteurs de Vienne (1996-1998) , au moment de leur 500e anniversaire ; événement célébré par un concert avec l'Orchestre de chambre de Vienne et du « Chorus Viennensis » au « Musikvereinsaal » . Madame Großmann dirige aussi les Petits-Chanteurs de Vienne, en tournée en Amérique du Nord. Avant de démissionner de son poste de directrice artistique, suite à un différend avec le conseil d'administration concernant les objectifs et le financement, elle introduit une vaste réforme éducative qui comprend l'acceptation de jeunes filles dans la classe de maternelle de l'école de la chorale et crée la « Children's Opera Series » de l'Opéra de l'État de Vienne.

Au Canada, outre les « Chamber Players » de Toronto, Agnès Großmann dirige notamment le « Toronto Symphony » , l'Orchestre du Centre national des Arts, l'Orchestre philharmonique de Calgary, le « Vancouver Symphony » , le « Canadian Chamber Ensemble » et l'Orchestre des Jeunesses Musicales. Elle a également été au pupitre de l'Orchestre de chambre de Vienne et de l'Orchestre du « Mozarteum » de Salzbourg, de même que l' « Arcadia Orchestra and Choir » d'Osaka, au Japon ; le « Tokyo New City Orchestra » et le « Contemporary Chamber Orchestra and Choir » de Taipei.

En 2001, elle fonde « Ensemble Montréal » dont la Ire présentation de la « Création » de Franz-Joseph Haydn, marquant le 50e anniversaire du Centre d'arts Orford, est mise en nomination pour un « Prix Opus » du Conseil québécois de la musique. En 2003, elle dirige les « Saisons » et le « Stabat Mater » de Haydn avec « Ensemble Montréal » pour la Société Radio-Canada.

Agnès Großmann épouse le chef d'orchestre Raffi Armenian, en 1984.

En 1987, elle est choisie « Femme de l'année », section des arts, au Salon de la femme de Montréal. En 1992, elle obtient également la « Croix d'argent » du gouvernement autrichien pour ses accomplissements dans le milieu des arts et la « Croix d'or » de la ville de Vienne, en 1995. En 2003, elle reçoit le prix du Chevalier de la Pléiade du gouvernement du Québec.

...

« Acclaimed conductor with whom music has regained its rightful place, the 1st » (J. J. Vlasselaer, Ottawa.)

Agnes Großmann has been, in the 30 year span of her conducting career, Artistic Director of several illustrious organizations : « Wiener Singakademie » (1983-1986) , Chamber Players of Toronto (1984-1990) , Montreal Metropolitan Orchestra and Choir (1986-1995) , ProCoro Canada, Edmonton, Alberta (1995-1997) , the Vienna Choir Boys (1996-1998) and the Orford Arts Centre (1989-1995 and 1999-2004) . Critics have been unanimous in praising the musical power of her interpretations as well as the remarkable building process she achieved in all the organizations she directed, bringing them to new heights musically, technically and stylistically. Her versatility was also reflected in her imaginative programming and audience building. In addition, Agnes Großmann has guest conducted Orchestras and choirs in Canada, Japan, Taiwan and Europe, including Orchestras of Toronto, Montreal, Vancouver, Calgary, Canadian Chamber Ensemble, the National Arts Center Orchestra in Ottawa, the « Jeunesses Musicales » World Youth Orchestra, the Arcadia Choir and Orchestra in Osaka (Japan) , the Osaka Philharmonic, the Salzburg « Mozarteum » Orchestra and the Vienna Chamber Orchestra.

Agnes Großmann started her career as a pianist touring the United States, Canada, Europe, the Middle-East and Japan with Columbia Artists Management. In 1972, she won the Mozart Interpretation Prize in Vienna. As a result of a hand injury, she was forced to abandon her pianistic career, and soon turned her attention to conducting. Since that time, « Her profound, inborn musicianship and irresistible temperament » (Gerhard Rosenthaler, Vienna) has had her conquering her public wherever she has concertized. By 1987, the City of Montreal named her « Woman of the Year in the Arts » . Ms. Großmann has received many honours, including the Silver Cross for Outstanding Achievements in the Arts from the Austrian Government (1992) , and the Golden Cross of the City of Vienna (1995) , an Honorary Doctorate from Mount Saint-Vincent University, Halifax, Nova-Scotia (1994) and Ottawa University (2004) , and the « Chevalier de la Pléiade » conferred by the Quebec Government (2003) .

In 1990, she took the Toronto Chamber Players on a highly-praised European tour, where concerts were given in Berlin, Prague, Vienna, Graz among others.

1953 : Le chef Jascha Horenstein, à la tête de l'Orchestre symphonique « Pro Musica » de Vienne, grave sur étiquette « Vox Turnabout » la 9e Symphonie d'Anton Bruckner dans la version de Leopold Nowak.

« Pro Musica » rassemble des musiciens de plusieurs formations et témoigne de la renaissance d'après-guerre de

l'interprétation brucknérienne.

« Horenstein est inspiré de bout en bout, avec des tempos dans l'ensemble assez rapides, mais très équilibrés et un sens authentique de la grandeur brucknérienne (son Scherzo est magnifique) . Haletante et fiévreuse, cette lecture culmine dans l'Adagio déchiré, profondément lyrique. Une très belle interprétation malheureusement handicapée par la prise de son monophonique qui empêche l'aération de la mise en perspective. » (J.-M. Brohm, « Répertoire » n° 50, page 15.)

« La 9e de Bruckner possède une force de concentration magnifique. Le Bruckner de Horenstein, naturel et puissant se situe à mille lieues des gravures léchés de Karajan ou autres hédonistes. Ses tempos rapides paraissent immédiatement justes, la rusticité du propos n'élué jamais la grandeur et l'Adagio final est éminemment touchant. L'Orchestre n'est certes pas Impériale et la prise de son pas idéale pour un tel monument, mais le coffret en tant que tel représente ce qu'on peut trouver de mieux pour appréhender l'Art de ce chef, dont les visions interprétatives sont trop souvent desservies par des Orchestres inadéquats. » (Christophe Huss, « Répertoire » n° 70, page 56.)

« Il faut accueillir cet enregistrement comme un témoignage et non comme une référence. La prise de son trahit son âge, l'Orchestre est d'une virtuosité limitée, mais la direction d'Horenstein a gardé son efficacité : très rapide, voire violente, elle dynamise la partition de façon spectaculaire. » (Jean-Claude Hulot, « Diapason » n° 369, mars 1991, page 108.)

1953 : Le chef Rudolf Kempe dirige la 2e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1938) , avec le « Sinfonieorchester des Hessischen Rundfunks » . Un enregistrement existe.

Rudolf Kempe

Le chef d'orchestre allemand Rudolf Kempe est né le 14 juin 1910 à Dresde et est mort le 12 mai 1976 à Zürich. Il était un spécialiste du répertoire post-Romantique germano-autrichien (Richard Wagner, Anton Bruckner, Johannes Brahms et, plus encore, Richard Strauß) .

Après des études musicales à Dresde, il débuta comme hautboïste à Dortmund, en 1928. De 1929 à 1936, il était 1er hautboïste et pianiste de l'Orchestre du « Gewandhaus » de Leipzig, où il entama sa carrière de chef à l'âge de 27 ans. Après la guerre, il dirigea comme chef principal et / ou directeur musical les Orchestres de Dresde, Londres, Zürich et Munich ainsi que l'Opéra de Munich, et fut fréquemment invité à New York, à Milan et au Festival de Bayreuth. À sa mort prématurée, ce fut Sergiù Celibidache qui lui succéda à la tête de la célèbre phalange bavaroise.

Comme chef d'orchestre, Rudolf Kempe était attaché au beau son, mais sans fétichisme. Toujours vigoureux, souvent brillant, jamais brouillon, c'était un chef d'orchestre dans la tradition allemande du « Kapellmeister » : respectueux du compositeur et de l'œuvre qu'il jouait derrière laquelle il s'effaçait avec le plus grand naturel. Avec Kempe, plus que « d'interprétation » , il faut parler de « lecture » des œuvres qu'il jouait. Chef lyrique par excellence, il a progressivement renoncé, à partir des années 1955, à prendre des responsabilités dans une grande maison d'Opéra

alors que le poste de directeur musical de Covent Garden lui était offert, en 1955, par Sir David Webster. Il s'est alors tourné de plus en plus vers le concert. Pourtant, jusqu'à la fin de sa vie, on l'a retrouvé, de temps à autre, dans la fosse en quelques grandes occasions. Entre 1960 et 1967, à Bayreuth et à Covent Garden ; en 1954-1955, au Metropolitan Opera ; en 1966, à Munich ; en 1974, aux Chorégies d'Orange, où il dirigea une « Salomé » d'anthologie avec Leonie Rysanek et Jon Vickers ; et l'année suivante, en 1975, dans « la Walkyrie » .

Discographie sélective

Beethoven : Intégrale des Symphonies avec l'Orchestre philharmonique de Munich (« EMI ») .

Hector Berlioz : « Symphonie fantastique » avec l'Orchestre philharmonique de Vienne (« EMI ») .

Johannes Brahms : « Un requiem allemand » avec l'Orchestre philharmonique de Berlin (« EMI ») .

Leoš Janáček : « Messe glagolitique » avec l'Orchestre philharmonique Royal (« Decca ») .

W. A. Mozart : « Requiem » avec l'Orchestre philharmonique de Berlin (« EMI ») .

Bedřich Smetana : « La Fiancée vendue » avec l'Orchestre symphonique de Bamberg (« EMI ») .

Richard Strauß : « Ariane à Naxos » avec le « Staatskapelle » de Dresde (« EMI ») .

Richard Strauß : Intégrale des poèmes symphoniques et des concertos avec la « Staatskapelle » de Dresde (« EMI ») .

Richard Wagner : « Les Maîtres-chanteurs de Nuremberg » avec l'Orchestre philharmonique de Berlin.

Richard Wagner : « Lohengrin » avec l'Orchestre philharmonique de Vienne (« EMI ») .

Richard Wagner : « L'Anneau du Nibelung » , Festival de Bayreuth, 1960 (Melodram) .

Carl Maria von Weber : « Der Freischütz » avec le « Staatskapelle » de Dresde (Acanta) .

...

The German conductor Rudolf Kempe was born on 14 June 1910 in Dresden and died on 12 May 1976 in Zürich.

From the age of 14, Kempe studied at the Dresden State Opera School. He played oboe in the Opera Orchestra of Dortmund and, then, in the Leipzig « Gewandhaus » Orchestra, from 1929. In addition to oboe, he played the piano regularly, as a soloist, in chamber music or accompanying, as a result of which, in 1933, the new Director of the Leipzig Opera invited Kempe to become a « répétiteur » and, later, a conductor for the Opera.

During the Second World War, Kempe was conscripted into the army, but instead of active service was directed into musical activities, playing for the troops and, later, taking over the chief conductorship of the Chemnitz Opera House.

Kempe directed the Dresden Opera and the « Staatskapelle Dresden », from 1949 to 1952, making his 1st records, including « Der Rosenkavalier », « Die Meistersinger » and « Der Freischütz ». « He obtains some superlative playing from the Dresden Orchestra », commented « The Record Guide ». He maintained a relationship with the Dresden Orchestra for the rest of his life, making some of his best-known records with them during the stereo era.

His international career began with engagements at the Vienna State Opera in the 1951 season, for which he conducted « Die Zauberflöte », « Simon Boccanegra », and « Capriccio ».

He was invited to succeed Georg Solti as chief conductor of the Bavarian State Opera in Munich, from 1952 to 1954, and was permitted by the East German authorities to do so without severing his ties with Dresden. In 1953, Kempe appeared with the Munich company at the Royal Opera House in London, where the General Administrator, Sir David Webster, quickly decided that Kempe would be an ideal Musical Director for the Covent Garden company. Kempe resisted the appointment, and did not accept the top job at any Opera House after leaving Munich, in 1954. He nonetheless conducted frequently at Covent Garden and was immensely popular there, conducting among other works, « Salome », « Elektra », « Der Rosenkavalier », « Der Ring des Nibelungen », « Un Ballo in Maschera » and « Madama Butterfly », of which the critic Andrew Porter compared Kempe's conducting favourably with that of Arturo Toscanini and Victor de Sabata. As a guest-conductor, Kempe frequently revisited Munich conducting mostly the Italian repertory.

Kempe's « début » at the Bayreuth « Festspielhaus » was in 1960. The « Ring » cycle he conducted there in that year was notable for multiple casting, with the role of Wotan split between Hermann Uhde and Jerome Hines, and Brünnhilde between Astrid Varnay and Birgit Nilsson.

Kempe was associated with the Royal Philharmonic Orchestra, from 1955. In 1960, he became its Associate Conductor, chosen by the Orchestra's founder, Sir Thomas Beecham. From 1961 to 1962, he was Principal Conductor of the Royal Philharmonic Orchestra and, from 1963 to 1975, its Artistic Director. A member of the Royal Philharmonic Orchestra later said of Kempe :

« He was a wonderful controller of the Orchestra, and a very great accompanist. Kempe was like someone driving a racing-car, following the piano round the bends. »

Kempe abolished Beecham's male-only rule, introducing women into the Royal Philharmonic Orchestra. He said :

« An Orchestra without them always reminds me of the army. »

In 1970, the Royal Philharmonic Orchestra named him « Conductor for Life » but, in 1975, he resigned his post with

the Orchestra.

From 1965 to 1972, Kempe worked with the « Tonhalle Orchester Zürich » and, from 1967 to his death, conducted the Munich Philharmonic, with whom he made international tours and recorded the 1st quadraphonic set of the Beethoven Symphonies.

In the final months of his life, Kempe was the chief conductor of the « BBC » Symphony Orchestra. The opening concert of the Henry Wood Promenade Concerts, on 16 July 1976, in which he was to have conducted his « BBC » forces in Beethoven's « Missa solemnis », became a memorial concert for him following Kempe's death in Zürich, aged 65.

...

One of the great unsung conductors of the middle 20th Century, Rudolf Kempe enjoyed a strong reputation in England but never quite achieved the international acclaim that he might have had with more aggressive management, promotion, and recording. Not well enough known to be a celebrity but too widely respected to count as a cult figure, Kempe is perhaps best remembered as a connoisseur's conductor, one valued for his strong creative temperament rather than for any personal mystique.

He studied oboe as a child, performed with the Dortmund Opera, and, in 1929, barely out of his teens, he became 1st oboist of the Leipzig « Gewandhaus » Orchestra. His conducting debut came in 1936, at the Leipzig Opera ; this performance of Lortzing's « Der Wildschütz » was so successful that the Leipzig Opera hired him as a « répétiteur » . Kempe served in the German army during World War II, but much of his duty was out of the line of fire ; in 1942, he was assigned to a music post at the Chemnitz Opera. After the War, untainted by Nazi activities, he returned to Chemnitz as director of the Opera (1945-1948) , and then moved on to the Weimar National Theatre (1948-1949) . From 1949 to 1953, he served as general music-director of the « Staatskapelle Dresden » , East Germany's finest Orchestra. He then moved to the identical position at the Bavarian State Opera in Munich, from 1952 to 1954, succeeding the young and upwardly mobile Georg Solti. During this period, he was also making guest appearances outside of Germany, mainly in Opera : in Vienna (1951) , at London's Covent Garden (1953) , and at New York's Metropolitan Opera (1954) , to mention only the highlights. Although he conducted Wagner extensively, especially at Covent Garden, Kempe did not make his Bayreuth debut until 1960. As an Opera conductor, he was greatly concerned with balance and texture, and singers particularly appreciated his efforts on their behalf.

Kempe made a great impression in England and, in 1960, Sir Thomas Beecham named him associate conductor of the London's Royal Philharmonic. Kempe became the Orchestra's principal conductor upon Beecham's death, the following year, and, after the Orchestra was re-organized, served as its artistic director from 1963 to 1975. He was also the chief conductor of the Zürich « Tonhalle » Orchestra, from 1965 to 1972, and of the Munich Philharmonic, from 1967 until his death in 1976. During the last year of his life, he also entered into a close association with the « BBC » Symphony Orchestra.

Interpretively, Kempe was something of a « German Beecham » . He was at his best (lively, incisive, warm, expressive, but never even remotely self-indulgent) in the Austro-Germanic and Czech repertory. Opera lovers prize his versions of « Lohengrin » , « Die Meistersinger » , and « Ariadne auf Naxos » . His greatest recorded legacy, accomplished during the last 4 or 5 years of his life, was the multi-volume « EMI » box-set of the orchestral works and Concertos of Richard Strauß, performed with the highly-idiomatic « Dresden Staatskapelle » . These recordings were only intermittently available outside of Europe in the LP days but, in the 1990's, « EMI » issued them on 9 compact discs.

...

Rudolf Kempe was born into a family in which music played little part but, when he was 6, he began to have piano lessons, taking-up the violin when he was 12 and also the oboe ; his teacher was Johann König, the 1st oboe of the « Dresden Staatskapelle » . 2 years later, he enrolled at the Music High-School in Dresden, where he continued to study with König as well as with Fritz Busch, Karl Schütte, Theodor Blumer and Kurt Striegel, and learnt the accordion as well as his other instruments. Having been engaged as the 1st oboist in the Orchestra of the Dortmund Opera, in 1928, 2 months later, Kempe accepted the same position in the Leipzig « Gewandhaus » Orchestra (also the Orchestra of the Leipzig Opera) , in which he played under many distinguished conductors including Thomas Beecham, Fritz Busch, Wilhelm Furtwängler, Erich Kleiber, Otto Klemperer, Carl Schuricht, Richard Strauß and Bruno Walter : often during rehearsals, he would have the full-score on his desk as well as his own instrumental part. Kempe has revealed in interview how he came to be a conductor during 1935 :

« We were rehearsing " Le nozze di Figaro ". Paul Schmitz who was principal guest-conductor at the " Gewandhaus " wanted to listen to the 2nd Act from the back of the hall. There was no assistant conductor present, so he asked if anyone in the Orchestra was ready to conduct the 2nd Act. At length, he settled on me to take the podium. 14 days later, I had to conduct Lortzing's " Der Wildschütz ", and that's when I decided to quit the Orchestra and to devote myself entirely to conducting. »

After joining the Leipzig Opera as a « répétiteur » and assistant conductor, Kempe was soon entrusted with substantial repertoire works such as « Der Freischütz » , « Carmen » , « Le nozze di Figaro » , « Arabella » , and « Madama Butterfly » .

Although Kempe entered military service, in 1942, he was quickly given unofficial permanent leave to work at the Chemnitz Opera as a « répétiteur » and conductor ; and after his discharge from the army, in 1945, he returned there as 1st conductor and, subsequently, as chief conductor from 1946 to 1948. In addition, he conducted at the Berlin « Staatsoper » and in concert in Berlin, Dresden and Leipzig. For the 1948-1949 season, he worked alongside Hermann Abendroth at the National Theatre Weimar, after which he was invited by Joseph Keilberth to join the Dresden Opera, initially as 1st conductor, and after Keilberth's departure as chief conductor. Kempe's earliest recordings date from this period and include a complete account of Richard Strauß' « Der Rosenkavalier » . During 1951 and 1952, he conducted at the Vienna State Opera in the latter year, succeeding Georg Solti as chief conductor at the Munich State Opera, where he stayed until 1954. He made his British debut conducting this company in a highly-successful series of performances of Strauß' « Arabella » at Covent Garden in the autumn of 1953, after which he was

invited back to conduct at the Royal Opera House regularly, his 1st appearance with the Covent Garden company in fact taking place during the following month with Strauß' « Salome » . Kempe was invited to conduct Wagner's « Ring » cycle at Covent Garden, in 1954, which he did with great success, preparing for these performances by conducting a cycle in Spain with an Orchestra which required intensive coaching. He also made his debut at the Metropolitan Opera in New York, in 1954, conducting « Arabella » (in English) , « Tannhäuser » , and « Tristan und Isolde » ; and appeared at the Salzburg Festival, in 1955, leading Hans Pfitzner's « Palestrina » .

Despite serious illness, in 1956, Kempe now began to appear frequently as a guest-conductor in the major international music centres, and to record an extensive repertoire for « EMI » , predominantly with the Berlin Philharmonic Orchestra. He also continued to appear regularly at Covent Garden, until 1960, the year in which he made his debut at the Bayreuth Festival, conducting the « Ring » . As Sir Thomas Beecham's health declined during 1960, bringing the future of his Royal Philharmonic Orchestra into question, Beecham took advice and offered Kempe the associate conductorship of the Orchestra, which he accepted over a hastily arranged lunch in London. Kempe became the chief conductor of the Orchestra after Beecham's death, in 1961, and remained with it, apart from a short hiatus in 1963, until 1975. Together, Orchestra and conductor gave many memorable concerts in the United Kingdom and abroad ; an early assignment, of which regrettably no sound recordings appear to have survived, was a series of concerts conducting the music of Frederick Delius at the 1962 Bradford Delius Festival.

Following the death of Hans Rosbaud, in 1962, Kempe was appointed principal guest-conductor of the Zürich « Tonhalle » Orchestra, becoming the Orchestra's chief conductor in 1965 and remaining with it, in this position, until 1972 despite his activities being once more curtailed by illness during 1963 and 1964. He was invited to become chief conductor of the Munich Philharmonic Orchestra, in 1967, a position he held for the rest of his life and, in the following year, began work on his monumental survey with the « Dresden Staatskapelle » of Richard Strauß' orchestral works for « EMI » . He returned to Covent Garden for a memorable series of performances of Strauß' « Elektra » , in 1973, and conducted « Salome » at the Orange Festival, in 1974. Kempe was invited to become chief conductor of the « BBC » Symphony Orchestra with effect from the autumn of 1975, but gave only a handful of concerts with this Orchestra before his untimely death in May 1976.

Kempe was greatly admired by orchestral players, often the harshest of critics. On the one hand in rehearsal, he was quiet and undemonstrative, rarely raising his voice, always extremely courteous and very clear about his requirements ; yet, in performance, his extraordinary technical clarity, his musical flexibility and infallibility, and his innate sense of drama could result in readings of great power. Kempe combined all the key assets of the great conductor, above all being able to draw from the forces at his disposal performances which technically and interpretatively exceeded their own expectations of what they could achieve : the results were invariably music-making of the highest quality. His discography was very large indeed and has increased since his death as recordings of radio broadcasts and of live Opera and concert performances have become available. Kempe's recordings of Richard Strauß' music, which demand true conductorial virtuosity, probably stand as his greatest monument. To set beside his superb account of all the orchestral works with the « Dresden Staatskapelle » already mentioned, there are fine recordings of « Don Quixote » and « Till Eulenspiegels lustige Streiche » with the Berlin Philharmonic, and an excellent account of « Ariadne auf Naxos » . His 1st recording of « Ein Alpensinfonie » , made for « RCA » with the Royal Philharmonic Orchestra, is

breathtaking, as are his recordings for Reader's Digest, also with the Royal Philharmonic Orchestra, of « Don Juan », which was coupled with Ottorino Respighi's « I pini di Roma ». Of his live Opera performances, those of « Elektra » from London, in 1958, and of « Salome » from Orange, in 1974, capture some of the intensity of his conducting in the Opera House. Equally outstanding are Kempe's recordings of Operas by Richard Wagner : his studio accounts of « Die Meistersinger von Nürnberg » and of « Lohengrin » for « EMI » have long held centre stage in the commercial catalogue. 2 recordings from the Bayreuth Festival are of note : his 1960 « Ring » and the 1967 « Lohengrin », which featured the Ulster soprano Heather Harper in radiant form. The 1954 « Tannhäuser » from the Metropolitan Opera has also appeared un-officially. Of other Operas mention should be made of an early recording from Dresden of « Der Freischütz », and of Smetana's « The Bartered Bride », which he recorded for « EMI » with the Bamberg Symphony Orchestra.

Kempe recorded all the Beethoven Symphonies for « EMI » with the Munich Philharmonic, in the early days of quadraphonic sound, and as an adjunct to this set an earlier recording of the Symphony No. 3 « Eroica » with the Berlin Philharmonic should also be noted. He was an especially sympathetic interpreter of Johannes Brahms and his « EMI » recordings of the 4 Symphonies, the Violin Concerto with Yehudi Menuhin, and of « Ein Deutsches Requiem » with the Berlin Philharmonic Orchestra are outstanding. Kempe's qualities as a conductor made him particularly impressive in Anton Bruckner's music also ; his ability to present the architecture of a work as a single span, together with his deep musical concentration, resulted in outstanding performances of the Symphonies. His recordings of music by Mozart are regrettably few in number : an early (1955) Berlin account of the « Requiem » is the most substantial. Kempe was always strongly drawn to Slavonic music and his recordings of Tchaïkovsky's Symphony No. 5, Dvořák's Symphony No. 9 « From the New World » and Janáček's « Glagolitic Mass » are very powerful. Of less familiar repertoire, 2 recordings stand-out : Othmar Schöck's Cantata « Vom Fischer und syner Fru », and Erich Wolfgang Korngold's Symphony in F-sharp, both with the Munich Philharmonic Orchestra. Kempe also recorded many lighter pieces for « EMI ». 2 collections of Viennese music with the Vienna Philharmonic are notable, Kempe himself being of the opinion that one of his very best recordings was the account of Franz Lehár's « Gold und Silber Walzer » which he made with this Orchestra.

...

Rudolf Kempe (geboren 14. Juni 1910 in Dresden ; gestorben 12. Mai 1976 in Zürich) war ein deutscher Dirigent.

Er galt als Spezialist des spätromantischen deutsch-österreichischen Repertoires, insbesondere Richard Wagners, Anton Bruckners, Johannes Brahms' und, mehr noch, Richard Strauß'.

Kempe studierte an der Orchesterschule in Dresden und begann 1928 als Oboist in Dortmund. Von 1929 bis 1936 war er erster Oboist und Pianist am Leipziger Gewandhausorchester und begann dort mit 27 Jahren seine Dirigentenlaufbahn. 1949 wurde er Dresdner Generalmusikdirektor, 1951 auch Leiter der dortigen Oper. Von 1952 bis 1954 war er Generalmusikdirektor der Bayerischen Staatsoper in München, in den 60er Jahren leitete er das Royal Philharmonic Orchestra und das Tonhalle-Orchester Zürich und war in dieser Zeit einer der weltweit gefragtesten Dirigenten (New York, Buenos Aires, Mailand, Salzburg) . Sein frühzeitiger Tod verhinderte eine längere Zusammenarbeit

mit den Münchner Philharmonikern, deren Generalmusikdirektor er 1967 geworden war. Sein Nachfolger wurde Sergiu Celibidache.

Kempe war ein selbstbeherrschter Dirigent, der sein großes technisches Können ganz in den Dienst der Orchester, der Musiker und Sänger stellte. Er sah und erlebte Musik weniger als publikumswirksame Veranstaltung, sondern eher aus der Perspektive der gemeinsam Musizierenden. Daher war er auch ein Anhänger des Ensembletheaters. Seine klare Zeichengebung unterstützte seinen strukturalistischen Interpretationsstil, den man gut daran erkennen kann, daß er gerade in den großen spätromantischen Partituren die kammermusikalischen Qualitäten, die Nebenstimmen und die feinen Klangschattierungen hörbar machte.

Er wurde auf dem Bogenhausener Friedhof in München beigesetzt. Die Urne wurde im März 2007 nach Stratford-upon-Avon zu seiner Witwe Cordula Kempe verbracht, die dort in der Rudolf Kempe-Society tätig ist. Der Grabstein wurde entfernt.

...

1953 : Le chef Helmut Schnackenburg dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Robert Haas (1944) , avec le « Bremer Philharmonisches Staatsorchester » à la salle de concert « Die Glocke » . Concert public radiodiffusé.

1953 : Le chef Jascha Horenstein dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Leopold Nowak (1951) , avec l'Orchestre symphonique de Vienne (étiquette « Vox ») .

6 janvier 1953 : Le chef Hans Knappertsbusch dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Concert spécial donné à la Salle des Congrès du « Deutschen Museum » .

Intégrale Bruckner de Volkmar Andreae (1953)

14 janvier et 5 février 1953 : Le chef Volkmar Andreae dirige la 3e Symphonie de Bruckner dans la version de 1889, éditée par Theodor Rättig (1890) , avec l'Orchestre symphonique de Vienne (étiquette « Music & Arts » , CD : 1227 – coffret) .

15 janvier 1953 : Le chef Volkmar Andreae dirige la 1re Symphonie de Bruckner dans la version de 1877, éditée par Robert Haas (1935) , avec l'Orchestre symphonique de Vienne (étiquette « Amadeo ») .

16 janvier 1953 : Le chef Volkmar Andreae dirige la 2e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1938) (some « vi-de » observed) , avec l'Orchestre symphonique de Vienne (étiquette « Philips ») .

19 janvier 1953 : Le chef Volkmar Andreae dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec l'Orchestre symphonique de Vienne (étiquette « Music & Arts » , CD : 1227 - coffret) .

24 janvier 1953 : Le chef Volkmar Andreae dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935), avec l'Orchestre symphonique de Vienne (étiquette « Music & Arts », CD : 1227 - coffret) .

1953 : Le chef Volkmar Andreae dirige la 6e Symphonie de Bruckner dans la version de 1881, éditée par Robert Haas (1935), avec l'Orchestre symphonique de Vienne (étiquette « Music & Arts », CD : 1227 - coffret) .

1953 : Le chef Volkmar Andreae dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885), avec l'Orchestre symphonique de Vienne (étiquette « Music & Arts », CD : 1227 - coffret) .

1953 : Le chef Volkmar Andreae dirige la 8e Symphonie de Bruckner dans la version de 1892, éditée par Haslinger-Schlesinger-Lienau (1892), avec l'Orchestre symphonique de Vienne (étiquette « Music & Arts », CD : 1227 - coffret) .

1953 : Le chef Volkmar Andreae dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932), avec l'Orchestre symphonique de Vienne (étiquette « Music & Arts », CD : 1227 - coffret) .

1953 : Le chef Volkmar Andreae dirige le « Te Deum » de Bruckner avec l'Orchestre symphonique de Vienne (étiquette « Music & Arts », CD : 1227 - coffret) .

« VOLKMAR ANDREAE CONDUCTS BRUCKNER » : Symphonies Nos. 1-9 & « Te Deum » . Recording of the 1953 cycle with the Vienna Symphony Orchestra. From the Archives of the « ORF / Radio, Österreich » . (Digital restoration by Aaron Z. Snyder, in 2009.)

The Swiss conductor and composer Volkmar Andreae has a small, concentrated discography. Violin aficionados remember him fondly for his accompaniment to compatriot Stefi Geyer in Othmar Schöck's Violin Concerto. He also conducted Pierre Fournier in the same composer's Cello Concerto, though this was an off-air 1949 traversal. There were other recordings, often with distinguished soloists, principally in the expected pieces : Edwin Fischer and Marcelle Meyer in the Beethoven Emperor Concerto, for instance (the latter is on « Tahra » : TAH580) ; the Vienna Symphony in the « Missa solemnis » with stellar singers ; Walter Gieseking in Mozart's K488 ; Karl Engel in Chopin's 1st Piano Concerto ; and Friedrich Gulda in the Schumann Concerto and Weber « Konzertstück » . But there was also Fritz Brun's (1878-1959) 9th Symphony to swell the discography as well as Andreae's own « Kleine Suite » . But the conductor's greatest legacy resides in his championship of Anton Bruckner.

This Vienna Symphony cycle was performed and broadcast in January and February 1953. It constitutes an important addition to the discography and a fascinating perspective on Andreae's individual and collective approaches to the composer's music. To sum-up, these crudely, I would characterise Andreae's conducting as un-mannered, linear, strong, dramatic, crisp, devoid of hallowed sanctimony, and intensely vital. There is a powerful sense of a conductor whose reach extends from 1st to last, and who sees the Symphonies as part of a continuum of architectural and expressive development. He neither inflates the earlier Symphonies nor bloats the last ones ; instead, he vests the music with a real sense of life-giving exultation, and whilst this summary might suggest that he thereby downplays the solemnity

and Gothic depth of the music, I would argue that this is not so. It has been an immensely valuable experience to listen to the canon under his direction.

I began my journey with the 7th, which is characterized by fresh and verdant wind playing. It's a feature of these performances that Andreæ coaxes some flowing wind paragraphs from the « Wiener Symphoniker ». This is not a monumental 7, but nor is it a timid affair either. Tempi are fluid, forward-moving, as lissom sometimes as a stream. Orchestral textures are well calibrated and not over-vibrated ; string unison figures are not vehement. There's no dawdling in the Finale where the vivid sense of the music is finely put across.

The marvellously architectural acuity that characterises Andreæ's performances is perhaps at its most penetrating in the 8th. There are no longueurs here at all, or any sense of undue haste. Andreæ develops his own momentum, leading from paragraph point to paragraph point with utter naturalness. The wind and string cantilever in the Scherzo, and the refined and noble elevation of the Adagio attest to a supremely human countenance.

One thing that he does is immediately to establish a sense of dynamism and direction. Rhythm is underway from the 1st second. This is especially true in the case of the 6th which starts with a kind of tensely flowing tempo (an Andreæ speciality) that lies at the heart of his music-making. There is great buoyancy here. Though his tempi are generally fast they don't seem so, so well pointed are they. It is an example of incision, of accenting, of lifting phrases forward without hustling them. Flexibility and control go hand-in-hand and no stasis is allowed to impede the natural musical current that runs throughout the 6th's Adagio.

The 5th receives another splendid performance. The pizzicati in the 2nd movement underlie the plangent and never indulged lyric line above. Passion here is co-opted to lissom and invigorating dynamism. It is playing once again of life-affirming directness. The Scherzo's bold accelerando attests to the unrigid, tensile quality Andreæ evokes. There's a big echo which adds to the tension of the performance, and an occasional murmur from Andreæ which amplifies his expressive engagement with the music's sweep and dynamism. The « Ländler » is affectionately drawn.

He is generally much quicker than say Wilhelm Fürtwängler throughout, where comparison exists, and roughly aligned in terms of tempo relations with Hans Knappertsbusch, though Andreæ tends to be definitively fleeter in slow movements. He strives for a sense of Symphonic proportion. Thus, his 4th may seem brisk when judged against some of his contemporaries' performances, but it never sounds brusque. The same applies to the 9th. It's certainly fast, but its rapidity brings a galvanic fluidity, and exciting directional contour that sweeps all before it. There's a conventional tempo for the Scherzo, but Andreæ is even faster in the last movement than he had been in the opening, taking-off 6 minutes in this movement alone from the timings of « Furt » and « Kna » .

The 1st 3 Symphonies share, clearly, this proportionate and vital approach. The 3rd in particular has great elegance of expression. The rise and fall of the Adagio is movingly conveyed, the taut elasticity that is so much a feature of the conducting - graphically so, in this case. There are some unusually expansive examples of portamenti in the Scherzo. We also have a marvellously strong « Te Deum » . The line-up of stellar vocal talent may remind one of Hermann Scherchen directed performances on disc but the ethos is all Andreæ's. Rhythmic surety and sonorous choral

contributions reign supreme throughout.

There are bilingual (English / German) notes with pertinent commentaries on editions used by the conductor, his discography, biography and a background to his Bruckner performances. The transfers are by Aaron Z. Snyder who may have had good quality digital transfers with which to work, but has also had to work hard at removing extraneous noise and correcting balances. Snyder is one of the best in his field at the moment and he lives-up to his reputation with restoration work that never draws attention to itself. If you're looking for a Bruckner cycle in resplendent SACD you will not have read even the 1st paragraph of this review. To appreciate this set requires belief in Brucknerian electricity and a « just » balance between expressive nobility and dramatic dynamism. Among historic cycles this one now ranks high, indeed.

...

The name Volkmar Andreae (1879-1962) may be unfamiliar to most « Fanfare » readers but, in his time, the Swiss conductor was one of the most important proponents of Bruckner's music. Andreae was born in Berne and, as a young musician, he often played piano for Brahms, a friend of Andreae's parents. After studies in Cologne (1897-1900) and a 2 year stint as a « répétiteur » at the Munich Opera, Andreae returned to Switzerland and worked as a choral conductor in Winterthur and Zürich.

Andreae, then, attended a concert that completely altered the focus of his career. As he explained in 1951 :

« It all started when I heard Richard Strauß conducting Bruckner's 3rd Symphony with the Berlin " Tonkünstler " Orchestra in Zürich, in 1902. Deeply impressed by the music of Bruckner, I decided to dedicate my life to the service of the Austrian composer, who had died a few years before, virtually unknown outside of his native country. Since I assumed the post of musical director of the Zürich " Tonhalle ", in 1906, I have introduced at least 1 Bruckner Symphony, every year. By 1911, I had performed all of them and, from then on, I regularly conducted all 9 Symphonies, in each 3 year period. 3 times, I have led all of them in a single season. Some I have directed more than 40 times. »

During his very lengthy tenure (1906-1949) at the Zürich « Tonhalle » , Andreae was also head of the Zürich Conservatory (1914-1939) and kept active as a composer (his chamber works have a distinctly Brahms-like flavour) .

There are perhaps 2 main reasons why Andreae is not better-known today : his aversion to making studio recordings (« I hate canned music. ») and an apparent lack of interest in developing an international career. However, this was not due to lack of demand for his talents or unwillingness to travel. Again, as he wrote in 1951 :

« I regret deeply that I have not yet had a chance to present Anton Bruckner to musical audiences in the United States. When Gustav Mahler, who had heard one of my concerts, invited me to be his successor as conductor of the New York Philharmonic, I was unable to obtain a leave of absence from the Swiss Army, of which I was an officer. »

This cycle of Bruckner's 9 numbered Symphonies comes from radio broadcasts made for « RAVAG » (« Radio Verkehrs AG ») , in the Soviet zone of then-occupied Vienna. All of them were taped in multiple sessions during January and February 1953. Andreae's Bruckner style can be described as very direct, urgently swift, uncommonly lyrical, and expressive, with climaxes that are incredibly dramatic. All of these attributes exude a profound grasp of the music's structure and a total familiarity with every musical nuance in the scores.

The CD booklet's illuminating essay by Mark W. Kluge notes :

« The playing in the broadcast cycle is of higher-order than we have sometimes heard on record from the Vienna Symphony, indicating that ample rehearsal time was allocated. Balances are, by and large, just (the horns are occasionally backward) , and one often marvels at the transparent layers of scoring detail that Andreae reveals. There are few instances of audible splices in the original recordings. We can, thus, infer that the music was recorded in long takes or complete movements. In combination with the concentrated span during which the recordings were made, this leads to an overall impression of unified, distilled conception and realization - possibly unique among recorded Bruckner cycles. »

As for the sound, these transfers by Aaron Z. Snyder are uniformly excellent and clearly better than the previous issues of Nos. 1 and 2 (« Amadeo » LPs) and No. 4 (on CDs from « Orfeo » and « Bearac ») ; Nos. 3, 5-9 and the « Te Deum » , here, are 1st ever releases.

Due to review space restrictions, what follows must be only a quick list of the texts used by Andreae, short verdicts on the performances, and abbreviated references to a few other recordings of the same editions by other conductors born during Bruckner's lifetime.

Symphony No. 1 (1877 « Linz » version, 1935 Haas edition) - This recording, when on an « Amadeo » LP, was my « imprint » version of the work, along with Andreae's 1951 studio account with the Lower-Austrian « Tonkünstler » Orchestra (issued on a « Masterseal » LP that used the later « Vienna » version of 1891) . This wonderfully agile and sensitively inflected 1953 reading is still my favourite Bruckner 1st.

Symphony No. 2 (1877 version, 1938 Haas edition) - Andreae, here, uses the Haas edition, but omits all the sections added by Haas from the original 1872 manuscript. He also plays only the brief 1st repeats in the Scherzo and Trio. I still prefer the complete Haas edition in this work. Despite its questionable musicology, that edition restores many gorgeous passages from the original, such as a recollection of the work's opening in the Finale, and it uses a horn solo in the Adagio's Coda (the later Nowak edition employs a less eloquent clarinet) . Andreae's account is a winner in all respects. For the full Haas edition (with all Scherzo / Trio repeats) , my preference is the 1956 Hans Rosbaud / Southwest German Radio (a private tape) that's in great need of commercial CD release. Rosbaud recorded Symphonies Nos. 2 to 9, but most of them have never been issued.

Symphony No. 3 (1889 version, 1890 Röttig edition) - The dramatic 1953 account is even finer than the 1955 Andreae / Vienna Symphony Orchestra that was issued long ago on an « Epic » LP (it was the conductor's 2nd and last

Bruckner studio recording) . The 1953 provides a more expressive Adagio and doesn't have the awful « pre-echo » that afflicted the LPs. It's one of my 2 favourites in the Röttig edition, along with the much slower but very potent live 1962 Hans Knappertsbusch / NDR Hamburg (« Music & Arts » 1028) . The 1965 Carl Schuricht (now on a « Medici » CD reviewed elsewhere) is not interpretively as compelling as what's heard from Andreae and « Kna » , but it has stereo sound, a great orchestra (the Vienna Philharmonic) , and divided violins that reveal some intriguing antiphonal effects.

Symphony No. 4 (1878-1880 version, 1936 Haas edition) - This very rustic reading is one of my special favourites, along with the still unpublished 1961 Hans Rosbaud, the late-1960's live Robert Heger / Berlin Philharmonic (« Maximas ») , and the live 1966 Otto Klemperer / Bavarian Radio (« EMI ») . Both of the last 2 use the very slightly different Nowak edition.

Symphony No. 5 (1878 version, 1935 Haas edition) - Andreae apparently employs extra-brass players as re-inforcements in the Finale's magnificent chorale. This causes the pace to slow-down a bit more than I prefer, but the result is hugely exciting. My favourite mono 5ths are the 1963 Carl Schuricht / Vienna Philharmonic Orchestra (deleted « DGG ») , this one from Andreae, and the live 1942 Wilhelm Furtwängler (« Music & Arts ») . In stereo, there is a rather grand live 1968 Otto Klemperer / Vienna Philharmonic Orchestra in a multi-disc set (on « Testament ») that benefits from the use of divided violins.

Symphony No. 6 (1881 version, 1935 Haas edition) - Andreae's deft handling of tempos puts his 6th among the finest ever recorded ; it's one of the major highlights of this set. Other « collectible » accounts : the incomplete Furtwängler (« Music & Arts » , without the 1st movement) , the 1964 Klemperer (« EMI ») , the impassioned 1964 Heinz Bongartz / Leipzig « Gewandhaus » (« Berlin Classics » , despite a too-bright CD transfer) , and the « sui generis » 1952 Charles Adler / Vienna Symphony Orchestra, which uses the 1899 Hynais edition (deleted « Tahra » CD) .

Symphony No. 7 (1885 version, 1885 Gutmann edition) - Andreae is one of only 2 conductors I've heard to observe a slower tempo for the 1st movement's 3rd subject as per the early score's metronome markings (the other is Otto Klemperer) . The Adagio has a thrilling climax, and the last measures are quite moving. This is now one of my 2 top choices in the Gutmann 7th, along with the deeply-felt 1964 stereo Carl Schuricht / Hague Philharmonic (Japanese « Denon ») , where divided violins pay big dividends in the Adagio.

Symphony No. 8 (1892 version, 1892 Lienau edition) - Andreae sticks with the 1st published edition, as do the 1951 Hans Knappertsbusch / Berlin Philharmonic (« Music & Arts ») and the valedictory 1954 Wilhelm Furtwängler / Vienna Philharmonic Orchestra (« Andante » or « Opus Kura ») . All 3 are wonderful.

Symphony No. 9 (1894 version, 1932 Orel edition) - Andreae, here, delivers a powerful, forward-moving 1st movement and an altogether stunning Scherzo, but the Adagio is a little on the fast side for my taste. The extraordinary live 1944 Wilhelm Furtwängler (« Music & Arts ») remains my personal favourite, but I'm very glad to have the Andreae too.

« Te Deum » (1885 version) - Andreae's perfectly paced conducting and a terrific team of vocalists make this my new « Desert Island » account. A joyous conclusion to a great set !

For those who can tolerate mono sound and occasionally scrappy execution, this set from one of Bruckner's greatest advocates will be a source of enduring pleasure. I suspect that the style of playing heard here, with its tremendous vitality, discreet but lovely « echt-Wien » string portamento, and sheer poetry of nuance is about as close as we'll ever get to what Bruckner's music sounded like during the composer's lifetime. This set warrants the very highest recommendation.

...

This complete set of Bruckner Symphonies is in monophonic sound, taken from live Vienna performances in January and February 1953 by « Radio Wien » . Directing the Vienna Symphony (not the much more famous « Philharmoniker ») is Volkmar Andreae (1879-1962) . He was a Swiss conductor who spent much of his time working in Austria, eschewing recording and disliking the jet-set lifestyle of the international conductor. Hence, his lack of notoriety. He was also a composer and teacher of some note.

So, not much to go on with this historical gem of a CD set.

I heard about it through Audiophilia contributor, James Norris. He called me from London very excited about this new « Music & Arts » release. Jim is as much a Bruckner enthusiast as me and thought they would be to my taste. I quickly put an S.O.S. out to « Naxos » (the distributor) for a quick download. As always, they came through. In minutes, the entire 9 CD set (as FLAC files) was in my Antipodes DSI music server.

Andreae's vision for Bruckner became very clear. In all the Symphonies, there is a firm grasp of the structure - it's not « precious » as so many present-day conductors attempt. All glory and heaven. Andreae doesn't hang around to find-out if you're having a good time. Tempos are generally quick and the climaxes are not highlighted. But, they are just as intense. And, they make sense. Melodies unfold beautifully, the big moments are preceded by a slight emphasis of the preceding chord or note, and nothing sounds funereal. Much of it is heartbreaking, though.

There will be lots written about different editions of the Symphonies in this set by Bruckner « scholars » . Bruckner was unsophisticated and got pushed around a lot where his publisher was concerned. But, even Robert Haas, Leopold Nowak, Franz Schalk and all the others who had a crack at « improving » Bruckner are a nevermind. Bruckner's music is eternal. The meddling of editors is not. Just ignore the verbosity and adore the music.

The recordings ? Mono, but still detailed and warm. Some compression and a lot of added « acoustic » . You won't be getting this set for the sound, but with the volume turned-up, the set had power and some heft. And, enough detail to recognize the excellence of the flute, clarinet and horn and the fact that the poor oboist must have been going through a nervous breakdown at the time. He consistently has « bad days » . Strings and brass get the job done for the most part.

Bruckner wrote 5 great symphonies (4, 5, 7, 8, 9) , and all 5 receive knock-out performances. The good 6th is also very well done. Symphonies 1, 2 and 3 are youthful and sound here as Bruckner must have intended. As such, Andreae gets the great arc of Bruckner's life music beautifully. « Music & Arts » adds the « Te Deum » as a bonus.

For me, this set is a great discovery. A unique perspective on Bruckner missing from today's jet-set conductors. Many lose the arc and present a road map in bas-relief. Here a climax, there a climax, everywhere a climax. The unsung Andreae presents what Bruckner may have envisaged. The nutty audiophile in me does not mind the mono sound as the performances take you on one hell of a ride. Fresh and new, but from another era. Highly-recommended.

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19 février 1953 : Le chef Günther Ramín dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 3e Symphonie d'Anton Bruckner. Il s'agit du 12e concert de la saison.

6 mars 1953 : Le chef Carl Schuricht dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec le « Radio Symphonie Orchester Stuttgart » . Concert public radiodiffusé.

À partir du 5 mars 1953 : Les concerts de l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich ont dorénavant lieu à la « Herkulesaal » de la « Résidence » de Munich.

7 mars 1953 : Le chef Karl Böhm dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec l'Orchestre philharmonique de Vienne. Concert public enregistré à la « Großer-Saal » du « Musikverein » (étiquette « Altus » , Japon ; CD : ALT 072-3) .

10 et 11 avril 1953 : Le chef Wilhelm Fürtwängler dirige, à la « Musikverein-Saal » , la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne.

Mai 1953 : Le chef Eduard van Beinum dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec le « Concertgebouworkest Amsterdam » (étiquette « Decca ») .

6-7 mai 1953 : Le chef Willem van Otterloo dirige au « Concertgebouw » d'Amsterdam la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec le « Het Residentie Orkest » de La Haye (étiquettes : « Philips » , LP : A00658L / « Fontana » , LP : 696083 KL / « Épic » , LP : SC 8001 / « Forgotten Records » , CD : FR 156) .

Willem van Otterloo

The Dutch conductor, cellist and composer Jan Willem van Otterloo was born on 27 December 1907 in Winterswijk, Gelderland, in the Netherlands, and died on 27 July 1978 in the Melbourne suburb of East Saint-Kilda.

Van Otterloo was the son of William Frederik van Otterloo, a railway inspector, and his wife Anna Catharina van Otterloo (« née » Enderlé) . He qualified to study medicine at Utrecht University but switched to studying cello and composition at the Amsterdam Conservatory. While playing as a cellist in the Utrecht « Stedelijk Orkest » , he won a composition prize from the « Concertgebouw » Orchestra for his Suite No. 3, which he presented in his 1932 conducting debut, also with that Orchestra. He held posts with the Utrecht « Stedelijk Orkest » , before being appointed chief conductor of the « Residentie Orkest » in The Hague (1949-1973) .

He spent his last 11 years in Australia. From 1967 to 1970, he was chief conductor of the Melbourne Symphony Orchestra and, in 1971, he was appointed chief conductor of the Sydney Symphony Orchestra, where he remained for the rest of his life.

Particularly prized for his performances of 19th and 20th Century music, he made numerous commercial recordings, mostly for « Philips » Records, with « Residentie Orkest » , « Concertgebouworkest » , Berlin Philharmonic, Vienna Philharmonic, Vienna Symphony, Orchestre Lamoureux and (on much rarer occasions) the Sydney Symphony.

He died in 1978 from injuries suffered in an automobile accident. His body was flown to The Hague for cremation.

His notable students include Graham George and Miroslav Miletić.

Van Otterloo was married and divorced 4 times in the Netherlands. He married Elisabeth ter Hoeve, on 1 August 1935 (divorce 1938) . On 22 April 1941, he married Anette Jacoba Adriana Heukers, with whom, in December of that year, he had a son, Rogier van Otterloo (1941-1988) , who would become a well-known conductor in the Netherlands as well. He and Anette divorced in April 1943, but remarried on 28 April 1944. They would have another son and 2 daughters, but divorced again on 20 September 1954. 10 days later, he married Susanne Maria Anna Wildmann with whom he had another daughter. A month after his 4th divorce, he married Carola Gertie Ludewig (born 1945) on 12 August 1970, in Australia.

Compositions

Suite for string orchestra (1938) .

Symphoniëtta for 16 wind instruments (1943) .

Serenade for brass and percussion (1944) .

Intrada, for brass & percussion (1958) .

Discography

Willem Van Otterloo and « Residentie Orkest » : The Original Recordings 1950-1960. 13 CDs. « Challenge Classics » , CC 72142.

...

Willem van Otterloo initially studied medicine before changing to music. He entered the Amsterdam Conservatory in 1928, studying cello with Max Orobio de Castro and composition with Sem Dresden and Hendrik Andriessen ; after graduating, he joined the Utrecht Orchestra as a cellist. One of his compositions, the Suite No. 3, won a prize promoted by the Amsterdam « Concertgebouw » Orchestra, and he made his conducting debut directing this Orchestra in a performance of the work, in 1932. The following year, van Otterloo was appointed as assistant conductor of the Utrecht « Stedelijk » (Municipal) Orchestra, being promoted to chief conductor, in 1937, and remaining with this Orchestra throughout World War II, until 1947. He then was active conducting Operas in Amsterdam before becoming chief conductor of The Hague « Residentie » Orchestra (also known as The Hague Residence Orchestra or The Hague Philharmonic Orchestra) in 1949, a post which he retained until 1973. With the decision of the Dutch electrical company « Philips » to enter the market for commercial sound recordings following the introduction of the long-playing record, both conductor and Orchestra were featured in numerous recordings made by this company. These in turn reflected the high-standards of performance achieved by van Otterloo and his players, who, in 1963, undertook together a tour of the United States.

In 1967, van Otterloo was invited to become the chief conductor of the Melbourne Symphony Orchestra, a position he held for 2 years before becoming the Orchestra's principal guest-conductor. He revisited North America with this Orchestra, in 1967, when it performed at « Expo 67 » in Montreal, Canada, and again, in 1970, when it toured the United States. The following year, van Otterloo was appointed as chief conductor of the Sydney Symphony Orchestra, a post which he held until his untimely death in a car accident ; he was also chief conductor of the Düsseldorf Symphony Orchestra, from 1974. His son Rogier van Otterloo was Holland's leading arranger and composer of popular music during the 1970's and 1980's.

As a composer, van Otterloo was widely admired, and he was an effective interpreter of contemporary music as well as of the traditional repertoire. In addition to his work on the podium and composing, he was active as a teacher of conducting, principally at the Royal Conservatory of The Hague. A strict conductor, his detailed knowledge of the scores which he conducted could make life at times uncomfortable for orchestral musicians. His performances, at all times extremely musical, often possessed considerable flair, as his famous interpretation of Hector Berlioz's « Symphonie Fantastique » well demonstrated. The withdrawal of the « Philips » company from the record industry, and subsequent take-overs and acquisitions, have resulted in the disappearance from the catalogue of most of van Otterloo's extensive discography, which contained many fine performances of works from the traditional repertoire, as well as recordings of music by Dutch composers such as Alphons Diepenbrock, Willem Pijper and Johan Wagenaar. However, in 2006, a comprehensive survey of van Otterloo's recordings was released on the Dutch label, « Challenge Classics » , with the title « Willem van Otterloo : The Original Recordings 1950-1960 » . A radio broadcast of van Otterloo conducting his own Symphonietta for 16 wind instruments (1943) has also been released as part of a survey of the radio recordings of the Amsterdam « Concertgebouw » Orchestra, from 1935 to 1950.

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Jan William van Otterloo was the son of William Frederik van Otterloo, railways inspector, and his wife Anna Catharina, née Enderlé. He qualified to study medicine at the University of Utrecht but subsequently switched to cello and composition at the Amsterdam Conservatory. Awarded a prize by the « Concertgebouw » Orchestra for his Suite No. 3, he conducted its 1st performance in 1932. He was appointed assistant conductor of the Utrecht Municipal Orchestra (in which he had played the cello) in 1933, and, 4 years, later became joint chief conductor.

From 1949 until 1973, Willem van Otterloo was chief conductor of The Hague « Residentie-Orkest ». He made many recordings with the Orchestra, especially in the 1950's, and toured widely with it in Europe and the United States, as well as conducting the leading Orchestras of many countries. His own compositions included 1 Symphony, 3 Suites, 1 String Quartet and 1 Trio. In recognition of his outstanding contribution to European music, van Otterloo was, among other honours, appointed to the orders of Oranje-Nassau and the Lion of the Netherlands, and the Dannebrog (Denmark) , and to the « Légion d'honneur » (France) .

After successful tours of Australia for the Australian Broadcasting Commission (ABC) , in 1962 and 1965, van Otterloo was chief conductor of the Melbourne Symphony Orchestra (1967-1968) . In 1967, he took the Orchestra on its 1st overseas tour, to North America, where it performed twice at the World Exhibition Fair (« Expo 67 ») at Montreal, Canada. As principal guest-conductor, in 1970, he again toured with the Orchestra. The quality of its 30 performances in Washington, New York and other cities of the United States established Australia's musical reputation. In 1973, van Otterloo became chief conductor of the Sydney Symphony Orchestra (while remaining conductor of the Düsseldorf Symphony Orchestra) . He led the Sydney Symphony Orchestra on its 1974 tour of Britain and Europe. Sympathetic to contemporary music, he incorporated new works of such Australian composers as Peter Sculthorpe, Don Banks, John Anthill and Robert Hughes into the concerts overseas.

Australian musicians revered van Otterloo for his vast musical knowledge, genuineness, empathetic musicality and strong discipline. His ability to train Orchestras to professional standards and to aspire to world-class performance was a special gift. As a conductor, he was one of the « dry-stick » school, but his reputation in Australia was as a musician capable of great emotion, who elicited the best from his players, even if he was reserved and punctilious. His style exacted a fine orchestral sound which avoided the spectacular.

Blue-eyed, silver-haired and handsome, his bearing « courtly and gracious » , van Otterloo looked « like an elderly European statesman » . He loved the music of Bach as well as Bruckner and was an authority on the traditional orchestral repertoire of the 19th and early 20th Centuries. In private, he enjoyed listening to jazz. Other passions were fast cars, fine food and beautiful women. He had been married twice in the Netherlands, both marriages ending in divorce. On 12 August 1970, he married Carola Gertie Ludewig, a 25 year old German-born air hostess, at the office of the government statist, Melbourne. He died from the effects of injuries received in a motorcar accident, on 27 July 1978, at East Saint-Kilda, Melbourne. His body was flown to The Hague for cremation. He was survived by his wife, and by 2 sons and 1 daughter of his 1st marriage and 2 daughters of his 2nd.

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The career of conductor Willem van Otterloo was a distinguished one, albeit mostly tucked away in Holland till his last years, which were spent even further out of sight in Australia. Born in 1907, he won 1st prize for a composition to be played by the Amsterdam « Concertgebouw » Orchestra in 1932. It was to have been conducted by Willem Mengelberg, who fell ill with the result that van Otterloo conducted it himself. After various smaller posts in Holland, he was appointed to the « Residentie » Orchestra, in 1949, quickly raising its standards. The very informative notes by Otto Ketting stress the fact that, in those days, a chief conductor really was that, dedicating most of his time, right round the year, to conducting and organizing the Orchestra. By January 1961, van Otterloo had already conducted a thousand concerts with Hague « Residentie » Orchestra. He remained their conductor until 1972.

He was disappointed, however, in that he failed to achieve Holland's greatest musical prize, conductorship of the « Concertgebouw » Orchestra. This fell vacant with the untimely death of Eduard van Beinum, in 1959. After a short hiatus, the decision was made in 1961 to jump a generation and appoint the young Bernard Haitink, then so inexperienced that he had to be « assisted » during his 1st years by the senior (and non-Dutch) conductor Jochum. Van Otterloo was understandably wounded at being passed over and eventually left Holland. His last appointment was with the Sydney Symphony Orchestra.

Even before he became conductor of the « Residentie » Orchestra, van Otterloo had made several recordings with it for « Decca » . He conducted the 1st « Philips » LP with the Orchestra and recorded prolifically for this label until 1961. Most of the discs were with the Hague « Residentie » Orchestra, but set-down in the hall of the « Concertgebouw » for acoustic reasons. There was also a substantial number with the Vienna Symphony Orchestra and a few with the Lamoureux Orchestra.

A few discs were made over the next decade for « DGG » and for « MMS / Concert Hall » ; the latter include a Beethoven 7th. But van Otterloo's recording career really picked-up again after his move to Australia. Most of these recordings were for the fledgling « Chandos » label, then linked with « RCA » . Until very recently, any conductor who took-up a post in Australia, New Zealand or Canada fell-out of the bottom of the recording world. I'm not sure how far these late LP's circulated in the Northern Hemisphere at all and precious few seem to have made it to CD. Van Otterloo died in 1978, following a car crash in Melbourne. 2 days earlier, he had completed « The Rite of Spring » with the Sydney Symphony Orchestra. A projected Beethoven cycle had covered Symphonies Nos. 1, 3, 4, 5, and 6.

Otto Ketting's observation that van Otterloo belonged to an age when a chief conductor was really that has already been remarked. The conductor's extensive series of recordings for « Philips » , in the 1950's, would seem to reflect another aspect of a bygone age : a time when a purely national market would repay recording investments. I seriously wonder how many of these LP's reached the United Kingdom market, for example. A fair number of the present recordings already existed when the 1955 edition of « The Record Guide » came-out, yet, van Otterloo's name doesn't appear anywhere in it that I can find. Nor can I find any of his recordings in the 1963 « Art of Record Buying » beyond the 3 I've mentioned. The implication is that they just weren't issued in Great Britain. Some seem to have

come-out in the United States on the « Mercury » label.

I also wonder how widely he guest conducted. A thousand concerts with I Orchestra in 12 years do not seem to leave time for much else. Still, as I noted above, he conducted a concert in Naples, in 1961, so he was not entirely unknown outside Holland.

And thus van Otterloo might have remained, a footnote to Dutch orchestral history, or a conductor who sometimes cropped-up as accompanist to more famous names such as Clara Haskil. The Willem van Otterloo Foundation, a Board of 7 Directors, is essentially the creation of van Otterloo's daughter Gaby and her husband Otto Ketting, a composer and trumpeter. An act of filial piety ? It's not quite that simple.

Personal relationships may not have been van Otterloo's strong point since he had 4 divorces and 5 wives. I'm not sure which of the marriages Gaby belongs to, but not the last since she experienced the drama of divorce as a child. As is likely with a young girl, she took her mother's part and, in fact, scarcely knew her father. Furthermore, her husband-to-be had played under van Otterloo as an orchestral trumpeter and disliked him at the time. Later, he came to state that, if he could meet him again, he would take-off his hat to his sheer professionalism. Van Otterloo was an introverted man with a foul temper, and it was this latter that cost him the conductorship of the « Concertgebouw » . Given that the performances presented here reveal a conductor of a similar stature to van Beinum and Haitink, it seems only too likely that his drawback was his personality rather than his musicality.

So far, the Willem van Otterloo Foundation, through « Challenge Classics » , has issued a record of van Otterloo's compositions (CC72180) and a 13-CD set of re-issues (CC 72142) which John Quinn reviewed enthusiastically and chose for « Record of the Month » status. This follow-up likewise contains excellent re-masterings of « Philips » originals. All recordings sound at least as good as you would expect from a commercial recording of that date and, in most cases, much better.

14 mai 1953 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » , accompagné du « Gewandhauschor » , dans le « Te Deum » d'Anton Bruckner. Les solistes : Elisabeth Rose, Eva Fleischer, Rolf Apreck, Johannes Öttel. Il s'agit du 18e concert de la saison.

11 juin 1953 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 9e Symphonie d'Anton Bruckner. Il s'agit du 20e concert de la saison.

19-20 août 1953 : Le chef Bruno Walter dirige au « Festspielhaus » de Salzbourg la 9e Symphonie de Bruckner dans la version de Franz Schalk (1894) , éditée par Alfred Orel (1932) , avec l'Orchestre philharmonique de Vienne (étiquette « Andromeda » , CD : ANDR 9092) .

Festival de Lucerne

25 août 1953 : Le chef Wilhelm Fürtwängler dirige la 7e Symphonie de Bruckner avec l'Orchestre du Festival de

Lucerne. Au même programme : la Symphonie n° 88 de Haydn.

4 septembre 1953 : Le chef Frederick Charles Adler dirige la 3e Symphonie de Bruckner dans la version de 1889, éditée par Theodor Rättig (1890) , avec l'Orchestre symphonique de Vienne (étiquette « SPA » ; étiquette « Philips » , LP : A00273L) .

25 septembre 1953 : Le chef Fritz Rieger dirige la 9e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Fait à noter : les 2 Trios posthumes (préparés par Armin Knab) sont donnés en première mondiale.

8 novembre 1953 : Le chef Gerhard Pflüger dirige la 1re Symphonie de Bruckner dans la version de 1877, éditée par Robert Haas (1935) ou Leopold Nowak (1953) , avec le « Radio Symphonie Orchester Leipzig » . Un enregistrement existe.

12 novembre 1953 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 5e concert de la saison.

27 décembre 1953 : Le chef Bruno Walter dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) , avec l'Orchestre philharmonique de New York. Un enregistrement existe.

1954

1954 : Le chef Walter Gøehr dirige la 3e Symphonie de Bruckner dans la version de 1889, éditée par Theodor Rättig (1890) , avec le « Nederlands Philharmonisch Orkest » (étiquette « Concert Hall Society ») .

Cet enregistrement de la 3e Symphonie d'Anton Bruckner est paru dans la série « Concert Hall Society » (numéros : CHS-1195 et CHS-2018, respectivement) ; puis, « Musical Masterpiece Society » (numéro : MMS-2018) .

Ces microsillons 33 tours ont été cités pour la 1re fois dans le 3e supplément du « WERM » (1953-1955) ; ce qui en situe la parution, au plus tôt, fin-1952 et, au plus tard, en 1955. Selon d'autres sources, l'enregistrement date de 1954. L'Orchestre baptisé « Netherlands Radio Philharmonic Orchestra » n'a rien à voir avec l'ensemble actuel portant le même nom. À l'époque, il s'agissait d'un regroupement (temporaire) de musiciens provenant de 3 Orchestres différents de la radio néerlandaise.

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In the beginning of 1954, the Fekete Bruckner 3rd recording (CHS 1065) was no longer available and had been deleted from the « Schwann Long Playing Record Catalog » . The reason was that « Concert Hall » had now recorded a Bruckner 3rd with Walter Gøehr conducting the Netherlands Philharmonic Orchestra which was released on « Concert Hall » (CHS 1195) and was well received by the critics. In « High-Fidelity Magazine » of April 1954, critic Paul Affelder wrote :

« Walter Gøehr conducts a compact, intense performance that is played in fine fashion by the Netherlands Philharmonic. »

In the 1950's and 1960's, the « Concert Hall Society » Label was active releasing LP's and they included a number of interesting Bruckner performances. One of their earlier releases was of a 1954 recording of the Bruckner Symphony No. 3, performed by Walter Gøehr (1903-1960) and the Netherlands Radio Philharmonic Orchestra. This was one of the earliest recordings of the Bruckner 3rd on disc and used the Theodor Rättig edition of the score.

Walter Gøehr

Le compositeur et chef d'orchestre allemand (naturalisé anglais) Walter Gøehr est né le 28 mai 1903 à Berlin et est décédé le 4 décembre 1960 à Sheffield.

Gøehr a d'abord étudié avec Ernst Křenek puis à l'Académie des arts de Berlin avec Arnold Schönberg et s'est lancé dans une carrière de chef d'orchestre en travaillant pour la Radio de Berlin, de 1925 à 1932. Il est forcé comme juif de chercher un emploi en dehors de l'Allemagne et se fixe en Angleterre, en 1933, sous le nom de Georg Walter jusqu'en 1948. Il a travaillé pour la « Columbia Record Company » (1933-1939) . En 1937, il a dirigé l'Orchestre philharmonique de Londres dans le 1er enregistrement de la Symphonie en ut de Georges Bizet.

Il était l'un des nombreux musiciens d'origine européenne et de grande formation recrutés par Michaël Tippett pour faire partie du personnel enseignant du Morley College, de 1943 à 1960. En plus d'enseigner la composition, il a également formé des élèves à la direction d'orchestre, dont l'une était la jeune Wally Stott, plus tard connue comme Angela Morley.

Entre 1946 et 1949, il a été chef de l'Orchestre du Théâtre de la « BBC » (le prédécesseur de l'actuel Orchestre symphonique de la « BBC ») et il a dirigé la plupart des orchestres londoniens.

Gøehr a effectué de nombreuses créations importantes à Morley, dont la 1re représentation britannique des « Vespro della Beata Vergine » de Claudio Monteverdi. En 1952, il a réalisé le 1er enregistrement de « L'incoronazione di Poppea » du même compositeur, dirigeant l'Orchestre de la « Tonhalle » de Zürich lors d'une représentation sur scène. Le vinyle 33 tours, paru en 1954, a remporté le « Grand Prix du Disque » la même année.

Le 15 octobre 1943, Gøehr a créé la Sérénade pour ténor, cor et cordes de Benjamin Britten. Le 19 mars 1944, « A Child of Our Time » de Michaël Tippett, à Londres. Il a dirigé la 1re britannique de la « Turangalīla-Symphonie » d'Olivier Messiaen, en 1953.

Gøehr est mort à l'Hôtel-de-ville de Sheffield, au Royaume-Uni, le 4 décembre 1960, immédiatement après la fin d'une exécution du « Messie » de Händel.

Sa Ire œuvre à être couronnée de succès a été « Malpopita », en 1931 ; un Opéra spécialement conçu pour être radiodiffusé. Cette œuvre a été créée à Berlin, le 6 mai 2004, à Berlin (Prenzlauer Berg, Abspannwerk Humboldt) .

En 1942, Walter Gœhr compose une nouvelle orchestration de la Suite pour piano des « Tableaux d'une exposition » de Modeste Moussorgski, comprenant une partie de piano auxiliaire. En 1946, il a orchestré un certain nombre de pièces pour piano de Moussorgski dans une Suite pour orchestre appelée « Pictures from the Crimea » . En 1947, il a composé la musique pour le film-à-succès « les Grandes Espérances » , réalisé par David Lean. Il a également écrit la musique de « David Golder » , un film français réalisé par Julien Duvivier, paru en 1931 ; celle du « Voyage au-delà des vivants » , un film de Gottfried Reinhardt, paru en 1954.

Il fut également bien connu comme chef d'orchestre de musiques de films. Citons « A Canterbury Tale » , composé par son ami Allan Gray.

Il a publié de nouvelles éditions des « Vespro della Beata Vergine » et de « L'incoronazione di Poppea » de Claudio Monteverdi.

(Son fils Alexander Gœhr est un compositeur qui vit au Royaume-Uni.)

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The German composer and conductor Walter Gœhr was born on 28 May 1903 in Berlin and died on 4 December 1960 in Sheffield.

He studied with Arnold Schönberg in Berlin and embarked on a conducting career, before being forced as a Jew to seek employment outside Germany after working for Berlin-Radio, in 1932. He was invited to become music-director for the « Gramophone » Company (later « EMI ») , so he moved to London. In 1937, he conducted the London Philharmonic Orchestra in the premiere recording of Georges Bizet's Symphony in C. During his years as a staff conductor for « EMI » , he conducted the Orchestra for many recordings, including accompaniments for arias sung by Beniamino Gigli, Richard Tauber and Joseph Schmidt. In more popular items, his name appears on the record labels as « G. Walter » . In addition, he conducted for many Concerto recordings, including some by Benno Moiseiwitsch, Myra Hess and others. After the War, he conducted for several smaller recording companies based in Europe, including for the Concerto recordings of short-lived Australian pianist Noel Mewton-Wood.

As well as teaching composition in Britain, he also instructed pupils in conducting, one of whom was the young Wally Stott, later known as Angela Morley. In England, he worked for the « Columbia » Record Company and, between 1945 and 1948, was conductor of the « BBC » Theatre Orchestra (the predecessor of today's « BBC » Concert Orchestra) ; he was also a skilled arranger. He was one of many musicians of European origin and training recruited by Michael Tippett for the staff of Morley College. Gœhr conducted many important premieres at Morley, including the 1st British performance of Claudio Monteverdi « Vespers of 1610 » .

His 1st successful work was « Malpopita » , in 1931 ; an Opera especially designed for radio broadcast. This work was not scheduled for its 1st live performance until 6 May 2004, in Berlin, Prenzlauer Berg, Abspannwerk Humboldt.

In 1942, he made a new arrangement of Modest Mussorgsky's piano suite « Pictures at an Exhibition » with a subsidiary piano part. In 1946, he arranged a number of Mussorgsky's piano pieces into the orchestral suite called « Pictures from the Crimea » . In 1947, Gøehr composed the music for the much acclaimed film « Great Expectations » , directed by David Lean. He wrote several other film scores. He was also well-known for conducting film soundtracks, including « A Canterbury Tale » , for which his friend Allan Gray had composed the score.

In 1952, Gøehr conducted the 1st recording of « L'incoronazione di Poppea » , conducting the « Tonhalle-Orchester Zürich » in a live stage performance. The LP version, issued in 1954, won a « Grand Prix du Disque » , in 1954.

He also conducted the United Kingdom premiere of Olivier Messiaen's « Turangalila-Symphonie » , in 1953.

Gøehr died in City Hall, Sheffield, United Kingdom, on 4 December 1960, immediately after conducting a performance of Händel's « Messiah » .

His son, Alexander Gøehr, is a composer living in the United Kingdom.

...

Born into a German-Jewish mercantile family, Walter Gøehr showed early signs of exceptional musical gifts. After studying in Berlin at the Stern Academy and at the Prussian Academy of Arts, where he was a pupil of Arnold Schönberg, he became musical director of the « Reinhardt Theater » in Berlin. Here, in 1927, he conducted Kurt Weill's incidental music for a production of Strindberg's play « Gustav III » directed by Victor Barnowsky. Between 1925 and 1931, Gøehr was a staff conductor for Berlin-Radio, where he composed the music for an early radio Opera, « Malpopita » . With the rise to power of the National-Socialist Party, he left Germany and emigrated to England, where, until 1948, he was known professionally as George Walter. Having been appointed musical director for the « Columbia Graphophone Company » , by then a part of « EMI » , in 1933, Gøehr remained with the company until 1939 and recorded extensively for both the « Columbia » and « HMV » labels. In 1943, he became conductor of the Morley College concerts, a position which he retained for the rest of his life and, in addition, was the conductor of the « BBC Theatre Orchestra » , from 1945 to 1948.

As well as being a proponent of composers such as Arnold Schönberg and Hanns Eisler, Gøehr was also a strong supporter of emerging British composers. He conducted the 1st performances of Benjamin Britten's Serenade with Peter Pears and Dennis Brain (1943) , Michaël Tippett's « A Child of Our Time » (1944) , Mátyás Seiber's « Ulysses » (1949) , and « The Deluge » composed by his own son Alexander (1959) . He was himself an active composer, writing music for films, such as the British productions « Spellbound » (1940) and « Great Expectations » (1946) , and for numerous radio programmes, for which he would also often skilfully adapt music from many different sources. He orchestrated Modest Mussorgsky's « Pictures at an Exhibition » ; and edited for performance Claudio Monteverdi's «

L'incoronazione di Poppea » , which he recorded, and the « Vespers of 1610 » , which he conducted at York, in 1954. He conducted the 1st British performance of Gustav Mahler's Symphony No. 6, in 1950.

During the last decade of his life, Gœhr made a huge number of recordings for the « Concert Hall Society » , founded by the Josefowitz brothers. These records were sold by mail-order in the United States, Europe and Australia on a variety of labels such as « Musical Masterpiece Society » , « la Guilde Internationale du Disque » and « Concert Hall » . The recordings were also licensed to many other labels, with occasional changes to the performers' credits : on the « Classics Club » label, for instance, Gœhr's name was occasionally adapted to Werner Tergorsky. His considerable experience as a radio and recording conductor, able to extract from Orchestras polished performances under studio conditions and often without the luxury of extensive retakes, was clearly a factor in explaining his success in this role. However, not many of these recordings received either media coverage or extensive reviewing, and so Gœhr's achievement has tended to be significantly under-rated. He died unexpectedly, at the end of 1960, as a result of a heart attack, in Sheffield Town Hall where he was conducting a performance of Händel's « Messiah » .

Many of Gœhr's recordings show a strong musician at work, and often his performances contain a satisfying balance of style and energy. Among his pre-War recordings of note are Georges Bizet's Symphony in C, recorded with the London Philharmonic Orchestra for the « HMV » label, and many Concerto accompaniments, such as the Schumann Piano Concerto with Dame Myra Hess, Mendelssohn's Piano Concerto No. 1 with Ania Dorfman, and Tchaïkovsky's Piano Concerto No. 1 with Egon Petri, all of which were published on the « Columbia » label. Later, « EMI » issued a recording of Gœhr conducting the Philharmonia Orchestra in Michaël Tippett's Concerto for Double String Orchestra, which helped to establish the composer's name. Among the highlights of his « Concert Hall » discography are Haydn's Symphonies Nos. 46 and 96, Mozart's Divertimenti in D, B-flat and F, Beethoven's Symphony No. 5, Bruckner's Symphony No. 3, Tchaïkovsky's Suites Nos. 1, 2 and 3 and « The Voyevoda » , Elgar's « Enigma » Variations, complete accounts of Bach's Mass in B minor, Haydn's « Die Jahreszeiten » , and Beethoven's « Missa solemnis » , and excerpts from Monteverdi's « L'incoronazione di Poppea » , to name just a few.

Gœhr was also a prolific accompanist for the label, making many recordings with soloists such as the violinists Riccardo Odnoposoff and Manoug Parikian, cellist Paul Tortelier, and pianists Artur Balsam and Grant Johannesen. Of especial interest among this group of recordings are those which Gœhr made with the Australian pianist Noel Mewton-Wood. These included Beethoven's Concerto No. 4, Chopin's Concertos Nos. 1 and 2, the Concertos by Schumann, Stravinsky and Bliss, Tchaïkovsky's Concertos Nos. 1, 2, 3 and the « Concert Fantasy » , and Shostakovich's Concerto No. 1 for Piano and Trumpet. The commercial penetration of the « Concert Hall » organisation was extensive, and through his numerous recordings for the label, Walter Gœhr became a significant figure in the general public's post-War musical world.

...

Walter Gœhr (geboren 28. Mai 1903 in Berlin ; gestorben 4. Dezember 1960 in Sheffield) war ein deutscher Dirigent und Komponist, der nach England emigrierte.

Walter Gøehr studierte zunächst bei Ernst Křenek und war danach von 1925 bis 1928 Meisterschüler bei Arnold Schøenberg an der Preußischen Akademie Berlin. Zugleich arbeitete er bereits ab 1925 als Dirigent beim Berliner Rundfunk. 1932 verlor Gøehr wegen seiner jüdischen Herkunft diese Arbeitsstelle. Er erhielt danach die Stelle eines Musikdirektors bei der Gramophone Company (der späteren « EMI »), und übersiedelte 1933 nach London.

In England arbeitete Gøehr auch für den Rundfunk und dirigierte Konzerte in der Londoner Wigmore Hall. 1945 bis 1948 leitete er das Theaterorchester der « BBC ». Als Dirigent setzte er sich bevorzugt für zeitgenössische Musik ein, beispielsweise für Benjamin Britten oder Michaël Tippett. Unter anderem dirigierte er 1944 die Uraufführung von Tippetts Oratorium *A Child of Our Time* und 1950 die erste englische Aufführung von Mahlers 6. Sinfonie sowie die Uraufführung der Deutschen Sinfonie von Hanns Eisler am 24. April 1959 in der Staatsoper in Ost-Berlin. Zu seinen Dirigierschülern zählte die englische Komponistin und Dirigentin Angela Morley.

Gøehr verstarb am 4. Dezember 1960 im Rathaus von Sheffield, unmittelbar nachdem er eine Aufführung des *Messias* von Händel dirigiert hatte.

Sein Sohn Alexander Gøehr ist ein in England lebender Komponist.

Der Werkkatalog von Gøehr, der seinen Schwerpunkt auf Dirigiertätigkeit legte, ist verhältnismäßig schmal. Seine Musiksprache knüpft bei Hindemith, Ravel und dem befreundeten Weill an. 1931 wurde seine *Funkoper Malpopita* erfolgreich gesendet (das Werk erlebte seine erste szenische Aufführung 2004 in Berlin). Daneben schrieb er sinfonische und kammermusikalische Werke sowie Gelegenheitskompositionen für Film und Theater.

Gøehr erstellte ferner Neuausgaben von Monteverdis *Marienvesper* und *L'incoronazione di Poppea* sowie eine Orchesterversion der *Bilder* einer Ausstellung von Mussorgski.

...

1954 : Le chef Jan Tubbs dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936), avec le « Hastings Symphony Orchestra » (étiquette « Allegro Elite », LP : 3106-7).

(The actual conductor and performer have not been identified and, with the number of Bruckner 4th Symphonies being performed, it will be very difficult to find-out.)

The history of the commercially recorded Bruckner Symphonies is peppered with instances where the true identity of the performers has been in question. The discography is filled with names such as Henri Adolf, Cesare Cantieri, Jan Tubbs, etc. who are conductors that no one has even seen. There are also recordings by such ensembles as the South German Philharmonic and the Hastings Symphony that have never given a public concert.

1954 : Le chef Otto Klemperer dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936), avec le « Het Residentie Orkest » de La Haye. Un enregistrement existe.

1954 : Le chef Carl Schuricht dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885), avec l'Orchestre de la radio d'État danoise. Un enregistrement existe.

1954 : Le chef Karl Böhm dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Robert Haas (1944), avec le « Radio Symphonie Orchester Frankfurt ». Un enregistrement existe.

1954 : Le chef Frederick Charles Adler dirige la 1re Messe de Bruckner avec le chœur du « Wiener Rundfunks » et le « Wiener Symphoniker ». Les « intermezzi » sont joués par un ensemble d'instruments à vent. (LP : « SPA » 72 ; « Lumen » AMS 7 ; CD : « CRQ Editions » - CRQ CD 44.)

28 janvier 1954 : Le chef Rafael Kubelik dirige la 3e Symphonie de Bruckner dans la version de 1878, éditée par Fritz Öser (1950), avec le « Concertgebouworkest Amsterdam ». Archives de la « NAA » (Netherlands Audiovisual Archive) à Hilversum.

28 janvier 1954 : Le chef Helmut Seydelmann dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 4e Symphonie d'Anton Bruckner. Il s'agit du 10e concert de la saison.

9 mars 1954 : Le chef Georg-Ludwig Jochum dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Leopold Nowak (1951), avec le « RIAS Orchester Berlin » (Radio in the American Sector Orchestra). Un enregistrement existe.

Georg-Ludwig Jochum did make some stereo Bruckner recordings for the Hessian Radio but they have never been commercially released. These include a Symphony No. 7 and the Discarded Trio in F major to the Symphony No. 9.

10 mars 1954 : Le chef Carl Schuricht dirige la 8e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1939), avec le « Radio Symphonie Orchester Stuttgart ». Un enregistrement existe.

1-3 avril 1954 : Le chef Hans Knappertsbusch dirige la 3e Symphonie de Bruckner dans la version de 1889, éditée par Theodor Rättig (1890), avec l'Orchestre philharmonique de Vienne (étiquette « Decca » ; étiquette « Testament », CD : SBT 1339).

5 avril 1954 : Le chef Otto Klemperer dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Leopold Nowak (1953), avec le « Kölner Rundfunk-Sinfonie-Orchester ». Un enregistrement existe.

10 avril 1954 : Le chef Wilhelm Fürtwängler dirige à la « Musikvereinssaal » la 8e Symphonie de Bruckner (version établie par Fürtwängler sur le texte de Robert Haas et les anciennes versions dont celle de 1892, éditée par Haslinger-Schlesinger-Lienau - coupure mesures 209 à 218 qui étaient ré-introduites par Haas dans l'Adagio et légères ré-orchestrations) avec l'Orchestre philharmonique de Vienne. Concert public radiodiffusé.

(CD : Andante SC-A-4070 / Archipel / Arkadia-Hunt « Fürtwängler Edition » CDWFE 355.I / Fonit Cetra FE-17 / Emblem EF 4005-6 / OPK.)

« Cette bande a soulevé bien des controverses, certains discographes de Fürtwängler mettant en doute la paternité de cette interprétation pour l'attribuer à Hans Kapperstbusch. Pourtant, en ce soir du 10 avril 1954, c'est bien le grand Furt qui était à la tête de la Philharmonie de Vienne, et seul un mauvais archivage de la bande peut-être mise en cause. Les intuitions géniales en matière de rubato, surtout dans le Scherzo et le Finale, semblent bien porter la signature, alors que Kna pratiquait habituellement une lecture plus stable dans la verticalité. Mais au fond, au-delà des discussions de collectionneurs fanatiques, ce qui importe est bien la qualité de ce concert, et là nous sommes servis. Tout y est, puissance évocatrice, spiritualité exacerbée, élan et pulsation dévastateurs, urgence de l'émotion. Bref, une grande version rendue dans des conditions techniques très correctes. Même si la subjectivité immense de cette vision ne lui permet pas de prétendre à la référence absolue, ce document doit absolument être connu. » (Philippe de Souza, Répertoire n° 64, page 41, décembre 1993.)

« Comme l'explique le texte de présentation de ce disque (une première chez Arkadia !), Leopold Nowak qui fut chargé, après la guerre, de l'édition des œuvres de Bruckner, le matériel de l'édition Haas ayant été conservé de l'autre côté du rideau-de-fer, envoya à Fürtwängler, avant publication, les épreuves de sa propre édition, que le chef dirigea le 10 avril 1954, soit 7 mois seulement avant sa mort. C'est pourquoi ce disque porte la mention a priori surprenante de l'édition Nowak alors que ce texte ne parut qu'en 1955 (Fürtwängler introduit cependant dans le Finale un couple de cymbales qui vient de Max von Oberleithner, et que Daniel Barenboim, 25 ans plus tard, conservera). Ces précisions historiques apportées, il faut reconnaître que cette version ultime, légèrement plus ample que celles de 1944, est aussi plus statique et ne retrouve pas la même tension ; cette interprétation, sans choisir pour autant une optique contemplative au demeurant parfaitement défendable dans cette œuvre, manque du drame intense qui faisait le prix de celle de 1944 et surtout des gravures berlinoises de 1949. Si elle est à connaître, surtout compte tenu de sa singularité textuelle, elle ne peut pour autant être présentée comme la meilleure des gravures de Fürtwängler. » (Jean-Claude Hulot, Diapason n° 404, page 116, mai 1994.)

14-17 avril 1954 : Le chef Wilhelm Fürtwängler dirige à la « Musikvereinssaal » la 8e Symphonie de Bruckner (version établie par Fürtwängler sur le texte de Robert Haas et les anciennes versions dont celle de 1892, éditée par Haslinger-Schlesinger-Lienau - coupure mesures 209 à 218 qui étaient ré-introduites par Haas dans l'Adagio et légères ré-orchestrations) avec l'Orchestre philharmonique de Vienne. Concert public radiodiffusé (étiquette « Emblem », CD : F 4005/6) .

22 avril 1954 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 16e concert de la saison.

29-30 avril 1954 : Dans le cadre du Festival International Bruckner qui se déroule à Munich, le chef Eugen Jochum dirige la 8e Symphonie avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Il s'agit du 10e concert de la saison, donné à la « Herkulessaal » de la « Résidence » .

13-14 mai 1954 : Dans le cadre du Festival International Bruckner qui se déroule à Munich, le chef Eugen Jochum dirige la Grande Messe en fa mineur et le « Te Deum » avec l'Orchestre symphonique et le Chœur de la Radiodiffusion bavaroise de Munich. Les solistes : Annelies Kupper, soprano ; Ruth Siewert, alto ; Lorenz Fehenberger, ténor ; Kim Borg, basse. Le chef de chœur : Josef Kugler. Il s'agit du 11e concert de la saison, donné à la Salle des Congrès du « Deutschen Museum » (car l'orgue de l' « Herkulesaal » de la « Résidence » n'est pas encore disponible) .

22 juin 1954 : Le chef Hans Knappertsbusch dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Munich. Il s'agit du 10e concert d'abonnement de la saison, donné à la Salle des Congrès du « Deutschen Museum » .

24 juin 1954 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner. Il s'agit du 20e concert de la saison.

9 septembre 1954 : Le chef Franz Konwitschny dirige le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner dans le cadre d'un événement « Messe-Concert » .

13 septembre 1954 : Wilhelm Furtwängler assiste, à Dortmund, aux répétitions de sa 2e Symphonie, dirigée par Rolf Agop.

19 et 20 septembre 1954 : Le chef Wilhelm Furtwängler dirige ses ultimes concerts dans le cadre du Festival de Berlin. Au programme : sa Symphonie n° 2 et la Symphonie n° 1 de Beethoven.

Puis, Furtwängler se rend à Gastein pour traiter ses problèmes de l'ouïe. Pendant son retour à Clarens, il prend froid. Le **12 novembre**, il est hospitalisé à Baden-Baden où il meurt le **30 novembre**. Il est inhumé au cimetière de Heidelberg.

Wilhelm Furtwängler devait diriger les concerts suivants de la Philharmonie de Vienne :

8 et 9 janvier 1955 : La 9e Symphonie de Beethoven.

23 et 24 avril 1955 : L'Ouverture « les Hébrides » (« la Grotte de Fingal ») de Mendelssohn ; la Symphonie n° 2 de Brahms ; « l'Enchantement du Vendredi-Saint » tiré du « Parsifal » de Wagner ; le poème symphonique « les Préludes » de Liszt.

14 et 15 mai 1954 : La 9e Symphonie de Bruckner et la Symphonie n° 100 de Haydn.

Wilhelm Furtwängler devait faire une tournée en Amérique, en mars 1955, avec la Philharmonie de Berlin. Suite à son décès, il sera remplacé par Herbert von Karajan.

...

23 septembre 1954 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 4e Symphonie d'Anton Bruckner. Il s'agit du 2e concert de la saison.

30 septembre 1954 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 6e Symphonie d'Anton Bruckner. Il s'agit du 3e concert de la saison.

2 octobre 1954 : Le chef Herbert von Karajan dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935) ou Leopold Nowak (1951) , avec l'Orchestre symphonique de Vienne (étiquette « Orfeo » , CD : 231901) .

Les Bruckner de Karajan

Mass No. 2

18 May 1975 : « Berliner Philharmoniker » and « Wiener Singverein » ; radio broadcast from Salzburg.

« Te Deum »

29 September 1952 : « Wiener Philharmoniker » , Streich, Herrmann, Häfliger, Braun and « Wiener Singverein » (« Arkadia » , Perugia) .

24 August 1960 : « Wiener Philharmoniker » , Price, Rössel-Majdan, Wunderlich, Berry and « Wiener Singverein » (« EMI » , Salzburg) .

26 May 1962 : « Wiener Philharmoniker » , Lipp, Höngen, Gedda, Kreppel and « Wiener Singverein » ; radio broadcast from Vienna.

30 July 1972 : « Wiener Philharmoniker » , Mathis, Simon, Laubenthal, van Dam and « Wiener Singverein » ; radio broadcast from Salzburg.

10 June 1973 : « Berliner Philharmoniker » , Mathis, Ludwig, Laubenthal, Hendrix and « Wiener Singverein » ; radio broadcast from Salzburg.

21 June 1974 : « Berliner Philharmoniker » , Donath, Reynolds, Schreier, van Dam and « Wiener Singverein » ; radio broadcast from Vienna.

26-29 September 1975 : « Berliner Philharmoniker » , Tomowa-Sintow, Baltsa, Schreier, van Dam and « Wiener Singverein » (« DGG » , Berlin) . Recording completed on 28 May 1976.

15 November 1976 : « Berliner Philharmoniker » , Tomowa-Sintow, Baltsa, Krenn, van Dam and « Wiener Singverein » ;

radio broadcast from New York.

7 May 1978 : « Wiener Philharmoniker » , Tomowa-Sintow, Baltsa, Rendall, van Dam and « Wiener Singverein » (« DGG » , Vienna : Film) .

4 April 1982 : « Berliner Philharmoniker » , Perry, Borris, Araiza, van Dam and « Wiener Singverein » ; radio broadcast from Salzburg.

9 April 1982 : « Berliner Philharmoniker » , Perry, Borris, Araiza, van Dam and « Wiener Singverein » ; radio broadcast from Salzburg.

22 September 1984 : « Wiener Philharmoniker » , Perry, Müller-Molinari, Winbergh, Malta and « Wiener Singverein » (« DGG » , Vienna) .

25 March 1986 : « Berliner Philharmoniker » , Bandelli, Schmidt, Winbergh, Furlanetto and « Wiener Singverein » ; radio broadcast from Salzburg.

Symphony No. 1

26-27 January 1981 : « Berliner Philharmoniker » (« DGG » , Berlin) .

Symphony No. 2

4 December 1980 - 23 January 1981 : « Berliner Philharmoniker » (« DGG » , Berlin) .

Symphony No. 3

20-21 September 1980 : « Berliner Philharmoniker » (« DGG » , Berlin) .

Symphony No. 4

25 September - 16 October 1970 : « Berliner Philharmoniker » (« EMI » , Berlin) .

10 June 1973 : « Berliner Philharmoniker » ; radio broadcast from Salzburg.

1 September 1974 : « Berliner Philharmoniker » ; radio broadcast from Lucerne.

19 April 1975 : « Berliner Philharmoniker » ; radio broadcast from Berlin.

21 April 1975 : « Berliner Philharmoniker » (« DGG » , Berlin) .

2 June 1979 : « Berliner Philharmoniker » (« Live Classics Best-Japan » , Salzburg) .

Symphony No. 5

2 October 1954 : « Wiener Symphoniker » (« Orfeo » , Vienna) .

27 August 1969 : « Wiener Philharmoniker » (« Arkadia » , Salzburg) .

31 December 1972 : « Berliner Philharmoniker » ; radio broadcast from Berlin.

9 June 1973 : « Berliner Philharmoniker » ; radio broadcast from Salzburg.

6-11 December 1976 : « Berliner Philharmoniker » (« DGG » , Berlin) .

11 December 1976 : « Berliner Philharmoniker » ; radio broadcast from Berlin.

4 April 1977 : « Berliner Philharmoniker » ; radio broadcast from Salzburg.

22 November 1980 : « Berliner Philharmoniker » ; radio broadcast from Berlin.

10 May 1981 : « Wiener Philharmoniker » ; radio broadcast from Vienna.

27 May 1981 : « Berliner Philharmoniker » ; radio broadcast from London.

Symphony No. 6

25-26 September 1979 : « Berliner Philharmoniker » (« DGG » , Berlin) .

Symphony No. 7

1 July 1964 : « Wiener Philharmoniker » ; radio broadcast from Amsterdam.

28 August 1966 : « Wiener Philharmoniker » (« Private CD Italy » , Salzburg) .

31 March 1969 : « Berliner Philharmoniker » ; radio broadcast from Salzburg.

6 June 1969 : « Berliner Philharmoniker » (« Arkadia » , « London ») .

19 October 1970 : « Berliner Philharmoniker » (« EMI » , Berlin) . Recording completed in February and April 1971.

30 July 1973 : « Wiener Philharmoniker » ; radio broadcast from Salzburg.

23 March 1974 : « Wiener Philharmoniker » ; radio broadcast from Linz.

2 March 1975 : « Wiener Philharmoniker » ; radio broadcast from Vienna.

14-15 April 1975 : « Berliner Philharmoniker » (« DGG » , Berlin) .

6 September 1975 : « Berliner Philharmoniker » ; radio broadcast from Berlin.

9 April 1979 : « Berliner Philharmoniker » ; radio broadcast from Salzburg.

15 August 1980 : « Wiener Philharmoniker » ; radio broadcast from Salzburg.

1 September 1982 : « Berliner Philharmoniker » ; radio broadcast from Lucerne.

23 April 1989 : « Wiener Philharmoniker » ; radio broadcast from Vienna. Karajan's last public conducting appearance.

April 1989 : « Wiener Philharmoniker » (« DGG » , Vienna) . Karajan's final recording sessions.

Symphony No. 8

28 June 1944 : « Staatskapelle » (« Koch » Legacy series , Berlin) . 2nd and 3rd movements only, in monophonic sound.

29 September 1944 : « Staatskapelle » (« Koch » Legacy series, Berlin) . 4th movement only, in experimental stereo.

17 April 1957 : « Wiener Philharmoniker » ; radio broadcast from Vienna.

23-25 May 1957 : « Berliner Philharmoniker » (« Columbia » , Berlin) .

4 April 1965 : « Wiener Philharmoniker » (« Nuova Era » , « London ») .

21 March 1967 : « Berliner Philharmoniker » (« Arkadia » , Salzburg) .

29 August 1971 : « Wiener Philharmoniker » ; radio broadcast from Salzburg.

11 June 1973 : « Berliner Philharmoniker » ; radio broadcast from Salzburg.

4 November 1974 : « Berliner Philharmoniker » ; radio broadcast from Chicago (Orchestra Hall) .

10 November 1974 : « Berliner Philharmoniker » ; radio broadcast from New York (Carnegie Hall) .

20-23 January 1975 : « Berliner Philharmoniker » (« DGG » , Berlin) . Recording completed on 22 April 1975.

28 August 1975 : « Berliner Philharmoniker » ; radio broadcast from Salzburg.

15 August 1978 : « Wiener Philharmoniker » ; radio broadcast from Salzburg.

4 June 1979 : « Wiener Philharmoniker » (« DGG » , Saint-Florian : Film) .

19 June 1979 : « Berliner Philharmoniker » ; radio broadcast from London.

29 May 1982 : « Berliner Philharmoniker » ; radio broadcast from Salzburg.

1 September 1983 : « Berliner Philharmoniker » ; radio broadcast from Lucerne.

17 August 1986 : « Wiener Philharmoniker » ; radio broadcast from Salzburg.

November 1988 : « Wiener Philharmoniker » (« DGG » , Vienna) .

November 1988 : « Wiener Philharmoniker » (« Sony » , Vienna : Film) .

26 February 1989 : « Wiener Philharmoniker » ; radio broadcast from New York (Carnegie Hall) .

Symphony No. 9

26 May 1962 : « Wiener Philharmoniker » ; radio broadcast from Vienna.

15-19 March 1966 : « Berliner Philharmoniker » (« DGG » , Berlin) .

27 August 1967 : « Wiener Philharmoniker » ; radio broadcast from Salzburg.

22 January 1970 : « Berliner Philharmoniker » (« Arkadia » , Berlin) .

3 June 1974 : « Berliner Philharmoniker » ; radio broadcast from Salzburg.

21 June 1974 : « Berliner Philharmoniker » ; radio broadcast from Vienna.

13-16 September 1975 : « Berliner Philharmoniker » (« DGG » , Berlin) .

25 July 1976 : « Wiener Philharmoniker » (« DGG » , Salzburg) .

2 September 1976 : « Berliner Philharmoniker » ; radio broadcast from Lucerne.

7 May 1978 : « Wiener Philharmoniker » (« Live Classics Best-Japan » , Vienna) .

7 May 1978 : « Wiener Philharmoniker » (« DGG » , Vienna : Film) .

31 August 1985 : « Berliner Philharmoniker » ; radio broadcast from Lucerne.

24 November 1985 : « Berliner Philharmoniker » (« Sony » , Berlin : Film) .

24 March 1986 : « Berliner Philharmoniker » ; radio broadcast from Salzburg.

...

4 octobre 1954 : Le chef Carl Schuricht dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec le « NDR Sinfonieorchester » (« Sinfonieorchester des Norddeutschen Rundfunks ») de Hambourg (étiquette « Tahra » ; CD : TAH 552) .

11 octobre 1954 : Le chef Hans Knappertsbusch dirige la 3e Symphonie de Bruckner dans la version de 1889, éditée par Theodor Rättig (1890) , avec le « Symphonieorchester des Bayerischen Rundfunks » . Concert public radiodiffusé.

12-13 octobre et 11, 14 décembre 1954 : Le chef Lovro von Matačić dirige la 4e Symphonie de Bruckner dans la version de 1888, éditée par Albert J. Gutmann (1889) , avec le « Philharmonia Orchestra » de Londres. Un enregistrement existe.

Lovro von Matačić

Le chef d'orchestre croate Lovro von Matačić est né le 14 février 1899 à Sušak, Autriche-Hongrie (aujourd'hui, Rijeka en Croatie) et est mort le 4 janvier 1985 à Zagreb, en Croatie

Pur produit de la musique viennoise où il a été membre du Chœur de garçons de Vienne avant d'y étudier la musique, il est reconnu comme spécialiste de la musique germanique du XIXe siècle, en particulier d'Anton Bruckner, mais aussi de Piotr Ilitch Tchaïkovsky. De haute et massive silhouette, sa direction précise et dynamique était particulièrement appréciée au Japon. Grâce à ses liens de longue date avec l'Orchestre philharmonique tchèque, il fut le 1er chef non-tchèque à diriger le traditionnel concert d'ouverture du Festival du Printemps de Prague, en mai 1984.

Il a été régulièrement invité par l'Orchestre philharmonique tchèque ou le « Philharmonia » de Londres avec lequel il a dirigé, à 84 ans, un concert d'anthologie (la 3e Symphonie d'Anton Bruckner) . Parmi ses enregistrements, on compte également « la Veuve joyeuse » de Franz Lehár, avec Elisabeth Schwarzkopf, et « Der Freischütz » de Carl Maria von Weber, avec Gottlob Frick. Il a dirigé aussi l'Orchestre symphonique de Londres dans le Concerto pour violon et orchestre n° 1 en sol mineur de Max Bruch et le Concerto pour violon n° 1 en ré majeur de Serge Prokofiev ; les 2 avec le soliste David Oistrakh.

...

Le chef d'orchestre croate Lovro von Matačić voit le jour le 14 février 1899 à Sušak, près de Rijeka (alors Fiume) , en plein Empire austro-hongrois. Il fait ses études dans la capitale de l'Empire, où il fait partie des Petits-Chanteurs de Vienne (« Wiener Sängerknaben ») avant de travailler, à la « Hochschule für Musik » , le piano et l'orgue avec Dietrich, la théorie avec Walker, la composition et la direction d'orchestre avec Herbst. Mais son véritable Maître dans ce domaine est un disciple de Antonín Dvořák, le Tchèque Oskar Nedbal (1874-1930) .

En 1919, il débute à l'Opéra de Cologne une carrière qui sera essentiellement placée sous le signe du théâtre lyrique. À la fondation du Festival de Salzbourg, il est engagé comme chef des chœurs. De retour dans son pays natal, qui a entretemps acquis son indépendance, il dirige à l'Opéra de Ljubljana (1924-1926) , à celui de Belgrade (1926-1931) et à celui de Zagreb (1932-1938) . Il devient directeur général de la musique à l'Opéra de Belgrade (1938-1942) . Entre 1942 et 1945, il dirige à l'Opéra de Vienne, tout en résidant à Zagreb, alors capitale d'un État croate pro-Nazi. Il y acquiert le grade de colonel dans l'armée des oustachis, distinction que les Serbes ne lui pardonneront jamais, refusant de le laisser diriger à Belgrade après la guerre. Il participe à la fondation des Festivals de Split et de Dubrovnik et de l'Opéra de Skopje.

Sa carrière internationale (timidement amorcée en 1930 lorsqu'il était venu diriger « Boris Godounov » , à Paris) prend son essor au milieu des années 1950 : Walter Legge, directeur artistique de « la Voix de son Maître » , toujours en quête de talents nouveaux, lui confie l'enregistrement d' « Arabella » de Richard Strauß, avec Elisabeth Schwarzkopf, déjà au sommet de sa gloire (il la retrouvera quelques années plus tard dans une gravure légendaire de « la Veuve joyeuse » de Franz Lehár) . La réussite de ce disque attire l'attention sur lui. Il succède à Franz Konwitschny à la tête de la « Staatskapelle » de Dresde (1956-1958) .

...

The Croatian conductor and composer Lovro von Matačić was born on 14 February 1899 in Sušak, in the Austro-Hungarian Empire, and died on 4 January 1985 in Zagreb, Croatia.

He was born to a family that was granted a noble title in the early 17th Century. Growing-up, he was always surrounded by music and art : his father had a career as an Opera singer, and his mother as an actress. After his parents' divorce, the family moved to Vienna where Lovro joined the Vienna Boys Choir of the Royal Court Chapel at

the age of 8. The Choir's repertoire must have influenced his later affinities, but most of all through the music of Anton Bruckner. In the Piarists' « Gymnasium », in Vienna, he received training in piano, organ and music theory. His music education continued under distinguished teachers at the Vienna « Hochschule für Musik » which he never attended formally, and at which he did not obtain any degrees.

Matačić proved his talent in practice when, in 1916, he started volunteering as an accompanist at the Cologne Opera. When the 1st War broke-out, however, he volunteered for the army and also became an active revolutionary : in 1918, he joined the circle of left-oriented intellectuals in Vienna who recognized his artistic talent. He already had several works ready ; he recited the poem « Vigilia » to his colleagues, and he was 16 when the « Tonkünstlerorchester » of the Vienna « Musikverein » conducted by Bernhard Paumgartner premiered his Fantasy for orchestra.

Not many of Matačić's compositions have been completely preserved, although he did include some of them in his programs after becoming a distinguished conductor ; such as the « Confrontation Symphony » or the « Konjuh planina » Cantata. After the War, he made a living mostly by playing in cafés, writing reviews, and by short-term conducting engagements in Osijek, Zagreb and Novi Sad where he served the required military service as a military musician. Even then, his performances were marked with Opera pieces and a vocal repertoire, but he did not find a permanent position until 1922 when he was employed by the Ljubljana Opera. In the meantime, he married a Czech singer Karla Dubska who introduced him to the golden portion of Czech music. His 1st success in Ljubljana was the performance of Leoš Janáček's Opera « Jenůfa » , which would subsequently become one of the most often performed Operas of Matačić's repertoire.

After Ljubljana, his engagements and successes lined-up : with the Belgrade Opera and the Obilić Academic Choir, his 1st appearance in front of the Zagreb Philharmonic Orchestra (1927) and the Vienna Symphonic Orchestra at the « Konzerthaus » (1928) , the Letonic State Opera in Riga, and the more permanent move to Zagreb, in 1932, where he spread his activities to Opera, Symphony, and choir repertoire.

In 1936, Matačić conducted the Berlin Philharmonic and became the Orchestra's regular guest. In 1938, he left the position of the permanent conductor at the Croatian National Theatre, in Zagreb, to become the director of the Belgrade Opera and the chief conductor of the Belgrade Philharmonic.

During World War II, Matačić spent most of the time in Zagreb as an army officer, but also continued conducting : he appeared in Zagreb with all major local Orchestras, as well as in Vienna and Berlin. He was the Inspector of Croatian Army's music ensembles and was in charge of the entire corpus of military music in Croatia. His last concert before he was arrested was 2 weeks prior to the capitulation of Germany, on 23 April 1945, he appeared with the State Radio Orchestra. He has always declined to comment in detail on his status during and after the War. In more than a year spent in prison, he was once again given a chance to work in music ; he led the prison orchestra and choir. After his 2nd wife Elizabeta Lilly Levenson, whom he married in 1933, managed to obtain a pardon for him, he was relocated to Skopje, in 1948.

Until 1954, when he managed to get an approval from Tito to be issued a passport, his activities in the former

country were limited to Rijeka and Ljubljana, but soon his career gained full international momentum. The recording of Richard Strauß' « Arabella » , in London, for the « Columbia » label marked a new beginning in the conductor's life. He replaced Herbert von Karajan for that recording and, afterwards, signed a 5 year contract with the record company. The following year, he replaced Karl Böhm at the Bavarian State Opera, in Munich, for a triumphal performance of Strauß' « Ariadne of Naxos » . Appearances in Berlin, Stuttgart, Augsburg, Salzburg, Graz and elsewhere followed, where he conducted concert programs, Operas, and often even directed the productions. He was invited to the « Dresden Staatskapelle » , East-Berlin « Staatsoper » , and to tours around Europe, including Ljubljana, Split, and Dubrovnik.

After leaving Dresden, in 1958, Matačić strengthened his ties to Vienna, debuted at Bayreuth where he also started a long-term collaboration with Opera director and Richard Wagner's grandson, Wieland Wagner. He finally travelled to the United States, where he performed at the Chicago Opera. Matačić has won over the Italian audience, too (in 1961, at the Rome Opera, he performed Wagner's « Ring of the Nibelung ») . In 1961, in Frankfurt, he became the chief conductor of the « Städtische Oper » and the prestigious series of Museum Concerts.

He continued working in multiple fields : he recorded for the « RAI » , in Turin, and simultaneously managed the Dubrovnik Summer Festival. He was named Honorary Life-Time Conductor of the « NHK » Symphony Orchestra in Tokyo, conducted Orchestras such as the « Philharmonie » , the Czech, Berlin, and Munich philharmonic Orchestras. He appeared at the Bavarian State Opera, « Teatro Colón » in Buenos Aires, the « Staatsoper » and « Volksoper » of Vienna. At the « Musikverein » , he regularly conducted the Vienna Symphony Orchestra, sat on the jury for Karajan's conducting competition and, in 1974, became the chief conductor of the National Opera Orchestra of Monte Carlo. The list goes on with his appointment as the chief conductor of the Zagreb Philharmonic Orchestra, in 1970, with which he realized a number of ambitious plans, including support for young conductors through a special series, « Presenting Young Conductors » .

The musicians he collaborated with include Sviatoslav Richter, Arthur Rubinstein, Christian Ferras and Rudolf Buchbinder, Marijana Radev, Ruža Pospíš Baldani, Elisabeth Schwarzkopf, Christa Ludwig, Renata Tebaldi, Birgit Nilsson, Leontyne Price, Dietrich Fischer-Dieskau. He recorded for labels such as « Columbia » and « Supraphon » , covering a vast repertoire. Although Anton Bruckner was at the top of the list for his Symphony and concert repertoire and Richard Wagner, along with his favourite « Orpheus and Eurydice » by Christoph Willibald Gluck and Leoš Janáček's « Jenůfa » at the top of his Opera repertoire, Lovro von Matačić's interest covered a huge span from Palestrina, Monteverdi and Purcell, through Händel, Mozart, Haydn and Beethoven to Mussorgsky, Mahler, Janáček, Smetana, Richard Strauß, Wagner, Verdi and others.

He was especially dedicated to performing the work of Croatian composers. His 1st appearances with the Berlin Philharmonic Orchestra, in 1936, already included a suite from Krešimir Baranović's ballet « Gingerbread Heart » and Jakov Gotovac's Symphonic « Kolo » . The programs of his subsequent international and Croatian performances also included the works of Josip Hatze, Blagoje Bersa, Božidar Širola, Božidar Kunc, Boris Papandopulo, Antun Dobronić and Josip Štolcer-Slavenski, Bruno Bjelinski. Matačić once said :

« One day, when they draw a line, it will not matter what I did for international composers, but how I contributed to

Croatian music. »

His numerous efforts in that respect should definitely include his last will and testimony by which he established the Lovro & Lilly Matačić Foundation.

For his anthological interpretations (especially of works by Bruckner and Wagner and of major works of the Slavic repertoire) , he was awarded the Bruckner Medal of the International Bruckner Society, Bruckner Ring of the Vienna Symphony Orchestra, Janáček and Smetana Medals of the Czechoslovak Government, Cross of the 1st Order for Arts and Sciences of the President of the Republic of Austria, Hans von Bülow Medal of the Berlin Philharmonic as well as many other awards.

Von Matačić was also active as a composer. His most significant composition is his « Symphony of Confrontations » (« Symphonie der Konfrontationen » ; 1979, revised in 1984) , an hour-long work in 4 movements for 2 pianos, large string orchestra and enormous percussion sections. It deals with the threat of destruction by nuclear weapons in a harsh musical language that includes quotes from the « Dies Irae » theme from Hector Berlioz' « Symphonie Fantastique » .

...

Lovro von Matačić was one of the great conductors who preserved the authentic late-Romantic tradition into the late-Romantic age.

He was a member of the Vienna Boys' Choir, then studied at the Vienna « Hochschule für Musik » . There, he studied piano, organ, composition, and conducting. His teachers included Herbst and Nedbal. After graduation, he obtained one of the typical entry-level job for young conductors in the Central European tradition, as an Operatic chorus director. This was in the Cologne Opera, where he was considered promising enough that he was given a chance to conduct there, in 1919, his conducting debut.

He worked at the Salzburg Festival on the music staff, and then returned to Yugoslavia which, at the end of World War I, had finally obtained its independence from Austria.

He became the Music Director of the Opera House in Osijek, continuing his career advancement through Opera Houses in the larger cities, Novi Sad, Ljubljana, Zagreb, and, in 1938, the capital, Belgrade. In the same year, he also became the conductor of the Belgrade Philharmonic Orchestra.

After the German invasion of 1941, he resigned his position at the Belgrade Opera (1942) and, from 1942 to 1945, he was conductor of the Vienna « Volksoper » .

After the War, he became the « Generalmusikdirektor » in Skopje. He organized the annual Dubrovnik and Split Festivals. He was permanent guest-conductor at the Opera Houses of Munich and Vienna. From 1956 to 1958, he was «

Generalmusikdirektor » of the Dresden « Staatsoper » and « Staatskapelle » Orchestra and, with Franz Konwitschny, co- « Generalmusikdirektor » of the East-Berlin « Staatsoper » .

He appeared in America with the Chicago Lyric Opera, in 1959.

In 1961, Matačić succeeded Georg Solti as « Generalmusikdirektor » of the Frankfurt Opera and Orchestra, remaining there through 1966. In 1965, he was appointed Honorary Chief Conductor of the Tokyo « NHK » (Japanese Radio and Television) Orchestra, in 1965. He was Music Director of the Zagreb Philharmonic, from 1970 to 1980, and of the Monte Carlo Opera, from 1974 to 1979. At the end of these tenures, he became honorary conductor for life of both organizations.

He guest conducted extensively and at various times was principal guest-conductor or permanent guest-conductor at various times of the Berlin Philharmonic, Vienna Philharmonic, London Philharmonic, and Prague Philharmonic. He began conducting Orchestras in America frequently, and led Opera performances at La Scala, the Bayreuth Festival, Opera di Roma, and various other European and Japanese venues.

He was best-known for the late-Romantic repertory, particularly the Symphonies of Anton Bruckner and the music of Richard Wagner, as well as for music of Slavic composers. He received the Bruckner Medal of the International Bruckner Association, the Bruckner Ring of the Vienna Symphony Orchestra, the Janáček Medal and the Smetana Medal (awarded by the government of Czechoslovakia) , the Cross of the 1st Order for Arts and Sciences of the President of the Republic of Austria, and the Berlin Philharmonic's Hans von Bülow Medal.

He recorded frequently, and many « dall vivo » recordings of his live and broadcast performances exist. He was especially praised for his control over the immense formal structures of Bruckner's Symphonies and his masterly control of phrasing. However, he also included in his favourite repertory music of the whole Romantic era and the music of Beethoven, Mozart, and Haydn. His reputation with the most serious music of the era did not preclude him from having a light touch where recalled ; his recording of Franz Léhar's « The Merry Widow » , with Elisabeth Schwarzkopf, is particularly prized.

As a composer, Matačić was not prolific, but his music was highly-expressive in a highly-chromatic post-Romantic style.

...

At the age of 9, Lovro von Matačić joined the Vienna Boys' Choir, remaining a member for 3 years. He then entered the Vienna Academy of Music, where he studied piano, organ, composition and conducting, and where his teachers included Herbst and Nedbal. His 1st professional post was that of « répétiteur » and chorus Master at the Cologne Opera, where he made his conducting debut in 1919 ; this was followed by a series of appointments as a conductor in various Opera Houses in the Balkan States : Osijek (1919-1920) , Novi Sad (1920-1922) , Ljubljana (1924-1926) and Belgrade (1926-1932) . Matačić was 1st conductor at the Zagreb Opera, from 1932 to 1938, the year in which he was appointed chief conductor of the Belgrade Opera and of the Belgrade Philharmonic Orchestra ; during this period, he

was also a member of the music staff of the Salzburg Festival. He moved to Vienna as a conductor at the Vienna State Opera, in 1942, remaining there until the collapse of the Axis powers. From this period, there exists a sizzling account of the final scene from Richard Strauß's Opera « Salome » with the Bulgarian soprano Ljuba Welitsch, in which Matačić conducts the Vienna Radio Orchestra.

After the end of World War II, he returned to what was now Yugoslavia under the rule of Marshall Tito, playing a significant part in rebuilding musical life there : he helped to found the music Festivals at Split and Dubrovnik, and was chief conductor at Skopje. Invited by Walter Legge to record for « EMI » , in 1954, his 1st recording was of excerpts from Richard Strauß' « Arabella » with Elisabeth Schwarzkopf and the « Philharmonia » Orchestra : a recording which has retained a prominent place in the catalogue for many years. Shortly afterwards, he conducted the London Symphony Orchestra, both in the studio and in concert in London. In 1956, Matačić succeeded Franz Konwitschny as chief conductor in Dresden and of the Dresden « Staatskapelle » and, also during this period (1956-1958) , shared with him the duties of the post of chief conductor at the Berlin State Opera. He developed a busy career as a guest-conductor, appearing at La Scala, Milan, the Rome Opera, the Vienna State Opera, and the Chicago Lyric Opera ; in 1959, he conducted a luminous reading of Wagner's « Lohengrin » at the Bayreuth Festival. At the Frankfurt Opera, he succeeded Georg Solti as chief conductor, in 1961, remaining there until 1966, and leading the company in performances of Strauß' « Salome » and Mozart's « Die Entführung aus dem Serail » at the Sadler's Wells Theatre in London, in 1963. He 1st appeared in Japan, in 1965, later becoming the honorary chief conductor of the « NHK » Symphony Orchestra (Japanese Radio and Television) .

During the late-1950's and early 1960's, Matačić made a number of fine Operatic recordings for « EMI » and the German company « Eurodisc » : these included complete accounts of Puccini's « La fanciulla del West » and Leoncavallo's « Pagliacci » with the forces of La Scala, Milan ; Lehár's « Die lustige Witwe » with the « Philharmonia » Orchestra ; and Weber's « Der Freischütz » and excerpts from Beethoven's « Fidelio » , both with the Frankfurt Opera. He returned to Yugoslavia, in 1970, holding the post of chief conductor of the Zagreb Philharmonic Orchestra until 1980 and, from 1973 to 1979, he was in addition chief conductor of the Monte Carlo Opera Orchestra. At the very end of his life, he returned to the podium in London, conducting the « Philharmonia » Orchestra in a series of concerts which have retained a considerable reputation.

Matačić was a survivor of the Austro-Hungarian Empire and of its musical traditions ; the soprano Elisabeth Schwarzkopf commented upon his old-fashioned courtesy, typical of the Habsburg way of life. As a musician, he preferred for instance to conduct Anton Bruckner in the editions that were current at the beginning of the 20th Century, having little time for the scholarship of later eras. A man of considerable size, he brought to his performances a surprising degree of physical vitality, and his interpretations possessed the ebb and flow of tempi that were typical of performances before World War II. His recorded legacy may be most easily divided into studio and live recordings. Matačić's Operatic studio recordings, already mentioned, are uniformly excellent. The early recordings for « EMI » are all of considerable note, even though, at the time of their original release, they did not sell well. These include powerful performances of Bruckner's Symphony No. 4, Rimsky-Korsakov's « Sheherazade » , Tchaïkovsky's « Hamlet » and the Theme and Variations from the Suite No. 3, as well as numerous shorter pieces from the Russian repertoire. He recorded a notable series of performances with the Czech Philharmonic Orchestra for the « Supraphon » label,

including readings of Bruckner's Symphonies Nos. 5, 7 and 9 and of Tchaïkovsky's Symphonies Nos. 5 and 6 which certainly represent him at both his best and his most typical stylistically. His few Concerto recordings included the Violin Concertos No. 1 of both Max Bruch and Sergei Prokofiev with David Oistrakh, and both Grieg's and Schumann's Piano Concertos with Sviatoslav Richter.

Of the many live recordings published, several are outstanding : these include excellent accounts from the Vienna State Opera of Giordano's « Andrea Chénier » , with Renata Tebaldi and Franco Corelli, and of Tchaïkovsky's « Eugene Onegin » with Sena Jurinac, Anton Dermota and Dietrich Fischer-Dieskau. A highly-characteristic reading of one of Matačić's « signature » works, Bruckner's Symphony No. 3, has appeared from his late-period with the « Philharmonia » Orchestra, and a concert of works by Haydn, Schubert and Gottfried von Einem, with the Vienna Symphony Orchestra, has also been published. Recordings of Matačić, especially those of live performances, remain important sound documents, containing as they do a style of interpretation characteristic of the earlier part of the 20th Century, which unexpectedly lived on through such recordings until the late years of that Century.

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Lovro von Matačić (geboren 14. Februar 1899 in Sušak, Rijeka, damals Österreich-Ungarn, heute Kroatien ; gestorben 4. Januar 1985 in Zagreb - andere Quellen : Belgrad beziehungsweise Dubrovnik -, damals Jugoslawien) , war ein jugoslawischer Dirigent und Komponist.

Matačić war zunächst Wiener Sängerknabe bevor er in der österreichischen Hauptstadt Komposition und Dirigieren erlernte. Zeit seines Lebens blieb er an das österreichische Repertoire von Joseph Haydn bis Anton Bruckner gebunden, wofür er 1981 von den Wiener Symphonikern mit dem « Brucknerring » geehrt wurde.

In den Jahren 1948 bis 1954 war er als Opern- und Orchesterdirigent in Skopje und Rijeka tätig. 1956 bis 1958 war er Chefdirigent der Dresdner Staatskapelle, 1961 bis 1966 Generalmusikdirektor der Oper Frankfurt, 1972 bis 1979 Generalmusikdirektor des Orchesters Monte Carlo. Er dirigierte auch häufig in Prag, sowie regelmäßig in Berlin, London und Paris, wobei es zu vielen Aufnahmen von Sinfonien und Opern kam. Lovro von Matačić's herkulische Gestalt und dynamische, präzise Orchesterleitung erfreuten sich insbesondere in Japan großer Beliebtheit. Von 1970 bis 1980 war er Hauptdirigent der Zagreber Philharmonie.

Als Operndirigent nahm Matačić unter anderem den Freischütz (mit Rudolf Schock und Gottlob Frick) sowie Die lustige Witwe (mit Elisabeth Schwarzkopf) auf. Nach seinem Tod wurde er auf dem Mirogoj-Friedhof in Zagreb beigesetzt.

Von Matačić trat auch als Komponist von Werken im zeitgenössischen Stil hervor. Sein bedeutendstes Werk auf diesem Gebiet ist die « Symphonie der Konfrontationen» (1979, überarbeitet 1984) , eine viersätzig, einstündige Komposition für zwei Konzertsflügel, großes Streichorchester und riesigem Schlagwerkapparat. Das Werk thematisiert in einer sehr harschen Sprache die weltweite atomare Bedrohung und zitiert das « Dies Irae » - Thema der Symphonie fantastique von Hector Berlioz.

...

23 octobre 1954 : Le chef Willem van Otterloo dirige au « Concertgebouw » d'Amsterdam l'Ouverture en sol mineur de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec le « Het Residentie Orkest » de La Haye (étiquettes : « Philips » , LP : A00249L / « Épic » , LP : SC 6006 / « Forgotten Records » , CD : FR 156) .

23-26 octobre 1954 : Le chef Willem van Otterloo dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Robert Haas (1944) , avec l'Orchestre symphonique de Vienne (étiquettes « Philips » , LP : A00249/50L / « Épic » , LP : SC 6006 / « Forgotten Records » , CD : FR 144) .

Otto Ketting remarks on Willem van Otterloo's very broad tempo for the Adagio, 2 minutes longer than Günter Wand's 1980 recording and about 7 longer than Carl Schuricht's « MMS » recording with « Residentie » Orchestra. To which I might add that it's also about 2 minutes longer than Wilhelm Furtwängler's Cairo performance and 4 minutes longer than Hans Rosbaud's « VOX » recording.

To my ears, this Adagio is the glory of the performance and a major reason for reviving this recording. Van Otterloo is certainly slow, but never reverential or heavy. The music gently wafts onwards from the opening bars and so it builds up, patiently but inexorably, the climaxes mighty but unforced. Even conductors who begin slowly often opt for a more flowing tempo when the 2nd theme arrives. Many of them cannot resist some sort of accelerando in the big crescendos. Van Otterloo holds steady, triumphantly vindicating the strength of Bruckner's construction. Interestingly, not only is the controversial cymbal clash eschewed, but I believe that, for van Otterloo, the actual climax to the whole movement is not the place where the cymbal clash was inserted by Franz Schalk or whomever, since in his hands the music goes on growing beyond that point till the actual diminuendo begins a few bars later.

Also highly-effective is the Scherzo, vigorous but not hectic. This part of the movement is effective under most conductors. The Trio is more problematic. Van Otterloo is as fine as I've heard, very slow and loving but not sticky or sentimental. A sort of golden nostalgia clings to the notes.

With the 1st movement, I have to nail my colours to the Furtwängler mast. From a slow beginning, he allows the music gradually to gather pace. By the time he reaches the lolling dance material, he's forging ahead pretty fast and he succeeds in transporting the listener in a tide of emotion right through the movement. Theoretically, that's wrong, of course. Van Otterloo builds the movement more patiently, never hurrying, never flagging. And, theoretically, that's right. I don't think van Otterloo loses his way, but I think Bruckner does. Maybe the problem is mine. This is my least favourite Bruckner 1st movement. Beautiful as the opening theme is, later on, it gets gunged-up with fumbling harmonic transitions where Bruckner seems to be getting stuck on purpose. Furtwängler manages to disguise this. Van Otterloo tells it as it is, which has its limitations when it would be better if it wasn't.

With the Finale, van Otterloo again tells it as it is. This time, though, I'm not sure that Furtwängler or anybody else has found a better solution. I belong to that fraternity for whom Bruckner's most perfect Symphony is the 9th because it hasn't got a Finale. Though I get on better with some of his other Finales than with this one. If you don't agree, I

should think you'll find van Otterloo ideal in all 4 movements.

This is, however, one recording where sonic limitations may affect our perceptions. The dynamic range is limited and, while the effect is pleasant, the great climaxes just don't envelop the listener as one would wish.

22-23 et 27-28 novembre 1954 : Le chef Eugen Jochum dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Leopold Nowak (1951) , avec le « Symphonieorchester des Bayerischen Rundfunks » (étiquette « DGG ») .

25-26 novembre 1954 : Le chef Eugen Jochum dirige la 9e Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Il s'agit du 4e concert de la saison, donné à la « Herkulesaal » de la « Résidence » .

23 décembre 1954 : Le chef Bruno Walter dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec l'Orchestre philharmonique de New York. Un enregistrement existe.

25 décembre 1954 : Le chef Carl August Bunte dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Robert Haas (1944) , avec le « Berliner Symphonisches Orchester » . Concert public radiodiffusé : les mouvements 1-3 ont subsisté.

Carl August Bunte

Carl August Bunte (geboren 23. September 1925 in Berlin) ist ein deutscher Dirigent und Hochschullehrer.

Carl August Bunte ist ein Sohn von Charles Bunte. Er studierte von 1946 bis 1949 in der Meisterklasse bei Sergiu Celibidache am Internationalen Musikinstitut Berlin (einem Vorgänger der Universität der Künste Berlin) Dirigieren und bei Paul Höffer Komposition. Bunte war Chefdirigent des Berliner Symphonischen Orchesters von 1949 bis 1967 - so lange, wie dieses Sinfonieorchester in Berlin (West) bestand. Dieses Orchester führte bis zu 60 Konzerte im Jahr innerhalb und außerhalb von Berlin auf und gastierte häufig in der Hamburger Musikhalle sowie in Oldenburg, Hannover, Hildesheim, Köln, Düsseldorf, Speyer, Nürnberg, Stuttgart, Bremen und München. Mit dem Orchester wurde er auch für die Berliner Festwochen verpflichtet.

Bunte war von Beginn an auch Chefdirigent des 1967 neu gegründeten Symphonischen Orchesters Berlin (SOB) . Es war aus der Vereinigung des Berliner Symphonischen Orchesters mit dem damaligen Deutschen Symphonieorchester hervorgegangen. Im Jahr 1973 beendete Bunte seine dortige Tätigkeit auf eigenen Wunsch, um seine Karriere in anderen europäischen Ländern und in Japan und Südamerika fortzusetzen.

Nach 1978 war Bunte einige Jahre als Gastprofessor für Dirigieren und Orchesterleitung an der Staatlichen Universität für Bildende Künste und Musik Tokio / Japan tätig. Bunte dirigierte als Gast in Japan (14 Orchester) , England, Schweden, Dänemark, Frankreich, Österreich, Griechenland, Argentinien, Uruguay und Chile. In der Bundesrepublik Deutschland dirigierte Bunte 19 Orchester als Gast, darunter die Berliner und die Münchner Philharmoniker. Von 1987

bis 1999 war Bunte an der Hochschule der Künste Berlin als Hochschulprofessor für Dirigieren tätig. Bunte ist in 3. Ehe mit Heidi, geborene Napetschnig, Attaché im Diplom. Dienst Österreichs, verheiratet.

Bunte erhielt 1962 den Kritikerpreis in der Sparte Musik, verliehen vom Verband der Deutschen Kritiker und andere für « seine Arbeit mit dem Berliner Symphonischen Orchester insbesondere durch seine Interpretation der Werke Beethovens und Bruckners hat er bewiesen, daß er den Geist dieser Werke zu erwecken versteht. Carl August Bunte ist heute eine im Berliner Musikleben fest verankerte Dirigenten-Persönlichkeit » .

1982 wurde Bunte zum Ehrendirigenten des Kansai Philharmonic Orchestra Osaka / Japan und 1982 zum Ehrenprofessor der Tokyo National University of Fine Arts and Music ernannt. Ernennung zum Honorar-Professor der Hochschule der Künste Berlin (Universität der Künste) am 12. Januar 1998.

Diskografie

Mozart-Haydn-Beethoven-Schubert : Deutsche Tänze. « CBS » (1971) .

Ludwig van Beethoven : Symphonie Nr. 2 in D-Dur, Opus 36. « Bella Musica » , Bühl (2013) .

Ludwig van Beethoven : 3. Symphonie in Es-Dur, « Eroica » . « Bella Musica » , Bühl (2007) .

Ludwig van Beethoven : Symphonie Nr. 5 in C-Moll, Opus 67. « Bella Musica » , Bühl (2012) .

Ludwig van Beethoven : 6. Symphonie in F-Dur, « Pastorale » , Opus 68. « Bella Musica » , Bühl (2009) .

Ludwig van Beethoven : 9. Symphonie in D-Moll, mit Schlusschor « An die Freude » , Opus 125. « Bella Musica » , Bühl (2004) .

Ludwig van Beethoven : Klavierkonzerte in Es-Dur (1784) und D-Dur in einem Satz (Jugendkonzerte) . « Turnabout » : TV 34367S (1971) .

Ludwig van Beethoven : Deutsche Tänze Nr. 1-3. « Bella Musica » , Bühl (2006) .

Ludwig van Beethoven : Overture « Die Weihe des Hauses » , Opus 124. « Bella Musica » , Bühl (2013) .

John Field : Klavierkonzert Nr. 2. « Vox-Candide » , USA.

Johann Nepomuk Hummel : Klavierkonzert in G-Dur. « Tournabout » , USA.

Carl Maria von Weber : Grand Pot Pourri für Cello und Orchester. « Tournabout » , USA.

Franz Schubert : Symphonie Nr. 8 in C-Dur, « Große », Opus posthum. « Bella Musica », Bühl (2013) .

Franz Schubert : Deutsche Tänze. « Bella Musica », Bühl (2006) .

Johannes Brahms : 2. Serenade, Opus 16. « Bella Musica », Bühl (2009) .

Johannes Brahms : Symphonie Nr. 4 in E-Moll, Opus 98. « Bella Musica », Bühl (2012) .

Anton Bruckner : Symphonie Nr. 7 in E-Dur, Originalfassung Robert Haas. « Bella Musica », Bühl (2011) .

Richard Strauß : « Don Juan » Tondichtung für großes Orchester. « Bella Musica », Bühl (2009) .

Richard Strauß : « Tod und Verklärung », Opus 24. « Bella Musica », Bühl (2013) .

Hector Berlioz : Phantastische Symphonie, Opus 14. « Bella Musica », Bühl (2013) .

Piotr Ilitch Tschaikowski : Serenade für Streichorchester, Opus 48. « Bella Musica », Bühl (2011) .

Peter I. Tschaikowsky : Symphonie Nr. 2 in C-Moll, Opus 17. « Bella Musica », Bühl (2013) .

Piotr Ilitch Tschaikowski : Symphonie Nr. 5 in E-Moll, Opus 64. « Bella Musica », Bühl (2009) .

Piotr Ilitch Tschaikowski : Symphonie Nr. 6 in H-Moll, « Pathétique », Opus 74. « Bella Musica », Bühl (2011) .

Bedřich Smetana : Die Moldau / Ouvertüre zu Libussa / Sárka / Tanz der Komödianten. « Intercord-Tongesellschaft », Stuttgart (1978) .

Giuseppe Verdi : Ouvertüren und Triumphmarsch aus « Aida » . « CBS & Intercord » , (1972) .

Ferruccio Busoni : Konzertstück für Klavier und Orchester, Rondo Arlecchinesco, Divertimento, Concertino für Klarinette und Orchester. « Candide-VOX » .

Alfredo Casella : Scarlettiana. « iGM-La Musica Moderna » .

Giovanni Battista Viotti : Violinkonzert & Konzert für Violine, Piano und Orchester. « Tournabout » , « London » .

Gustav Holst : Die Planeten und anderes mehr. « iGM La Musica Moderna » .

Maurice Ravel : Bolero. « Musica et literatur ; Edition Lazare » , USA.

George Gershwin : Rhapsodie in Blue - Klavierkonzert in F (circa 1960) . « VEGA + Edition Lazare » , USA.

1955

1955 : Le chef Eduard van Beinum dirige la 1re Symphonie de Bruckner dans la version de 1877, éditée par Robert Haas (1935) ou Leopold Nowak (1953) , avec le « Concertgebouworkest Amsterdam » . Un enregistrement existe.

1955 : Le chef Carl Schuricht dirige la 8e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1939) , avec le « NDR Sinfonieorchester » (« Sinfonieorchester des Norddeutschen Rundfunks ») de Hambourg.

1955 : Le chef Jascha Horenstein, à la tête de l'Orchestre symphonique « Pro Musica » de Vienne, grave sur étiquette « Vox Turnabout » la 8e Symphonie d'Anton Bruckner dans la version de 1890, éditée par Leopold Nowak la même année (1955) . La direction d'Horenstein évite tout narcissisme au profit d'une délicatesse sans la vivacité des tempi.

« Pro Musica » rassemble des musiciens de plusieurs formations et témoigne de la renaissance d'après-guerre de l'interprétation brucknérienne.

5 janvier 1955 : Le chef Volkmar Andreae dirige la 3e Symphonie de Bruckner dans la version de 1889 (révision de Bruckner avec les frères Schalk) , éditée par Theodor Rättig (1890) , avec l'Orchestre symphonique de Vienne. Concert public radiodiffusé (étiquettes : « Philips » , LP : A00273L / « Epic » , LP : LC 3218) .

11-13 janvier 1955 : Le chef Volkmar Andreae dirige la 3e Symphonie de Bruckner dans la version de 1889, éditée par Theodor Rättig (1890) , avec l'Orchestre symphonique de Vienne (étiquette « Philips ») .

Février-mars 1955 : Concerts à Paris, Londres, Amsterdam et Hambourg de l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich avec son chef Eugen Jochum.

3 mars 1955 : Le chef Franz Konwitschny dirige le « Leipzig Gewandhaus Orchester » dans la 4e Symphonie d'Anton Bruckner dans le cadre d'un événement « Messe-Concert » .

13 mars 1955 : Le chef Eduard van Beinum (?) dirige la Symphonie n° « 0 » de Bruckner dans la version de 1869, éditée par Josef (Venantius) von Wöb (1924) , avec le « Concertgebouworkest Amsterdam » . Un enregistrement existe.

17 mars 1955 : Le chef Carl Schuricht dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) ou Leopold Nowak (1951) , avec l'Orchestre philharmonique de Vienne. Concert public enregistré à la « Großer-Saal » du « Musikverein » (étiquette « Altus » , Japon ; CD : ALT 080) .

29-31 mars 1955 : Le chef Hans Knappertsbusch dirige la 4e Symphonie de Bruckner dans la version de 1888, éditée par Albert J. Gutmann (1889) , avec l'Orchestre philharmonique de Vienne (étiquette « Decca ») .

5 avril 1955 : Le chef Carl Schuricht dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec le « Radio Symphonie Orchester Stuttgart » . Un enregistrement existe.

21 avril 1955 : Le chef Eduard van Beinum dirige la 8e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1939) , avec le « Concertgebouworkest Amsterdam » (étiquette « Epic ») .

25-26 avril 1955 : Le chef Frederick Charles Adler dirige la 1re Symphonie de Bruckner dans la version de 1891, éditée par Ludwig Döblinger (1893) , avec l'Orchestre symphonique de Vienne (étiquette « Unicorn » ; étiquette « Siena ») .

12-13 mai 1955 : Le chef Eugen Jochum dirige la 3e Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Il s'agit du 11e concert de la saison, donné à la « Herkulesaal » de la « Résidence » .

6-9 juin 1955 : Le chef Eduard van Beinum dirige la 8e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1939) , avec le « Concertgebouworkest Amsterdam » (étiquette « Philips ») .

22 septembre 1955 : Le chef Hans Müller-Kray dirige la 7e Symphonie de Bruckner à la tête du « Radio Symphonie Orchester Stuttgart » . Un enregistrement existe.

Hans Müller-Kray

Hans Müller-Kray (geboren 13. Oktober 1908 in Kray bei Essen ; gestorben 30. Mai 1969 in Stuttgart) war ein deutscher Dirigent, Professor und Generalmusikdirektor.

Er wuchs auf als jüngstes von 14 Kindern des Zechenplatzmeisters Karl Müller, der von 1882 bis zu seinem Tode im Juli 1937 nebenamtlich das Knappenmusikkorps der Zeche Bonifacius in Essen-Kray leitete. Müller-Kray lernte noch während seiner Schulzeit das Klavier- und Cellospiel. Nach dem Abschluß der Volksschule und des Gymnasiums studierte er an der Folkwangschule Komposition und Theorie. Er absolvierte die Abschlussprüfung als staatlich geprüfter Musiklehrer und übernahm die Leitung der Volkschöre in Essen-Werden und Essen-Steele.

Weitere Stationen seiner Karriere waren 1932 das Engagement am Stadttheater Essen als Korrepetitor, 1933-1934 als Pianist des Balletts « Der Grüne Tisch » , wo er mit Kurt Jooss im In- und Ausland tätig war. 1934 bis 1941 war er Erster Kapellmeister am Theater in Münster (Westfalen) , ab 15. Mai 1942 Chefkapellmeister am Reichssender Frankfurt am Main, von 1945 bis 1948 Erster Kapellmeister am Staatstheater Wiesbaden.

Im Jahr 1948 wurde er von der amerikanischen Militärregierung zum Leiter der Hauptabteilung Musik und in Personalunion zum Chefdirigenten des Radio-Sinfonieorchesters Stuttgart beim Süddeutschen Rundfunk ernannt. In dieser Doppelfunktion war er bis zu seinem Tode tätig. Unter seiner Leitung wurde nun das sinfonische Repertoire in seiner ganzen Breite gepflegt. Hans Müller-Kray widmete sich vor allem Werken der neueren Musik, die während der Zeit der

nationalsozialistischen Kulturpolitik in Deutschland bisher noch nicht zu hören waren. Außerdem beschäftigte er sich mit der Oper und so entstanden über 30 Gesamteinspielungen.

Hans Müller-Kray wurde 1961 durch das Land Baden-Württemberg der Professorentitel und der Titel des Generalmusikdirektors verliehen. Durch Verfügung des Regierungspräsidenten von Nordwürttemberg vom 22. Juni 1955 änderte er seinen Familiennamen von Müller in Müller-Kray.

Er verstarb an seinem Arbeitsplatz im Stuttgarter Funkhaus an plötzlichem Herzversagen. Sein Grab befindet sich auf dem Friedhof von Steinenbronn.

4-5 octobre 1955 : Le chef Eugen Jochum dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Leopold Nowak (1953) , avec le « Symphonieorchester des Bayerischen Rundfunks » (étiquette « DGG ») .

6-7 octobre 1955 : Le chef Eugen Jochum dirige la 4e Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Il s'agit du 1er concert de la saison, donné à la « Herkulesaal » de la « Résidence » .

13 octobre 1955 : Concert spécial pour souligner le 100e anniversaire de naissance du chef Arthur Nikisch, survenue le 23 janvier 1922. Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 7e Symphonie d'Anton Bruckner. Il s'agit du 2e concert de la saison.

24 octobre 1955 : Le chef Carl Schuricht dirige la 8e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1939) , avec le « NDR Sinfonieorchester » (« Sinfonieorchester des Norddeutschen Rundfunks ») de Hambourg (étiquette « Urania » , CD) . The Finale is cut (bars 708 to 716) in most issues but complete in the original recording as issued on « Music & Arts » (CD-1172) .

17 novembre 1955 : Le chef Hans Rosbaud dirige la 8e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1939) , avec le « Südwest Rundfunk Symphonie Orchester Baden-Baden » . Un enregistrement existe.

5 décembre 1955 : Le chef Otto Klemperer (?) dirige à Londres la 7e Symphonie de Bruckner dans la version de 1883, éditée par Robert Haas (1944) , avec le « BBC Symphony Orchestra » . Concert public radiodiffusé.

5 décembre 1955 : Le chef Hans Knappertsbusch dirige la 8e Symphonie de Bruckner dans la version de 1892, éditée par Haslinger-Schlesinger-Lienau (1892) , avec le « Bayerisches Staatsorchester » . Un enregistrement existe.

28 décembre 1955 : Le chef Paul Hindemith dirige la 7e Symphonie de Bruckner à la tête du « Radio Symphonie Orchester Stuttgart » . Un enregistrement existe.

1956

1956 : Le chef Wilhelm Schüchter dirige la Ire Symphonie de Bruckner dans la version de 1891, éditée par Ludwig Döblinger (1893) , avec le « NDR Sinfonieorchester » (« Sinfonieorchester des Norddeutschen Rundfunks ») de Hambourg. Un enregistrement existe.

Wilhelm Schüchter

Le chef d'orchestre allemand Wilhelm Schüchter est né le 15 décembre 1911 à Bonn et est décédé le 27 mai 1974 à Dortmund. Il a été chef principal à Dortmund et a laissé de nombreux enregistrements d'Opéras.

Schüchter étudie le piano à la « Hochschule für Musik und Tanz Köln » , la composition avec Philipp Jarnach, et la direction d'orchestre avec Hermann Abendroth. Il fait ses débuts au « Landestheater » de Coburg avec « Cavalleria rusticana » de Mascagni et « Pagliacci » de Leoncavallo.

En 1940, il est en poste au « Mainfranken Theater Würzburg » . L'an plus tard, au Théâtre d'Aix-la-Chapelle sous la supervision d'Herbert von Karajan. En 1943, il est nommé 1er chef au « Neues Schauspielhaus » à Berlin. De 1945 à 1957, il seconde Hans Schmidt-Isserstedt à l'Orchestre symphonique de la Radio de Hambourg (rebaptisé en 1956 l'Orchestre symphonique de la « NDR ») . De 1953 à 1955, il est chef principal de la « Nordwestdeutsche Philharmonie » à Herford. À partir de 1959, il dirige l'Orchestre symphonique de la « NHK » de Tokyo. En 1962, il devient directeur musical de l'Orchestre philharmonique de Dortmund puis, en 1966, celui d'intendant à l'Opéra de Dortmund.

...

The German conductor Wilhelm Schüchter was born on 15 December 1911 in Bonn and died on 27 May 1974 in Dortmund. He was « Generalmusikdirektor » in Dortmund and left a legacy of Opera recordings.

Schüchter studied piano at the « Hochschule für Musik Köln » , composition with Philipp Jarnach, and orchestral conducting with Hermann Abendroth. His debut was at the « Landestheater » of Coburg in Mascagni's « Cavalleria rusticana » and Leoncavallo's « Pagliacci » .

In 1940, he was at the « Mainfranken Theater Würzburg » . 1 year later, he worked at the « Stadttheater Aachen » under Herbert von Karajan. In 1943, he was 1st « Kapellmeister » of the « Theater am Nollendorfplatz » , in Berlin. From 1945 to 1957, he was 2nd conductor under Hans Schmidt-Isserstedt of the « Sinfonieorchester von Radio Hamburg » (in 1956, renamed « NDR Sinfonieorchester ») . From 1953 to 1955, he was also principal conductor of the « Nordwestdeutsche Philharmonie » in Herford. Since 1959, he conducted the « NHK » Symphony Orchestra, in Tokyo. His last position was « Generalmusikdirektor » , in 1962, of the « Dortmunder Philharmoniker » and, since 1966, also Intendant of the Dortmund Opera. He improved the quality of the Orchestra and opened the new Opera House with a performance of « Der Rosenkavalier » by Richard Strauss, with Elisabeth Grümmer as Marschallin, Teresa Zylis-Gara as Octavian and Kurt Böhme as Ochs. In 1967, he conducted the premiere of the Opera « Eli » of Walter Steffens after the drama of Nelly Sachs, a commission of the city of Dortmund.

In 1954, Wilhelm Schüchter conducted recordings of Händel's Organ Concertos with Geraint Jones and the « Philharmonia » Orchestra.

He recorded Operas and excerpts of Operas (« Querschnitte ») for « EMI » , typically sung in German by notable soloists such as Elisabeth Grümmer and Erika Köth.

In 1951, he recorded Richard Wagner's « Der fliegende Holländer » with Hans Hotter in the title role, Kurt Böhme as Daland, Helene Werth as Senta, Bernd Aldenhoff as Erik, Res Fischer as Mary and Helmut Krebs as Steuermann, with North German Radio Symphony Orchestra and Choir.

In 1953, he recorded, again with the « Chor und Sinfonieorchester des Norddeutschen Rundfunks » , Wagner's « Lohengrin » with Rudolf Schock in the title role, Gottlob Frick as Heinrich, Maud Cunitz as Elsa, Josef Metternich as Telramund, Margarete Klose as Ortrud.

In 1953 he conducted Giacomo Puccini's « Tosca » , sung in German by Carla Martinis in the title role, Rudolf Schock as Cavaradossi, and Josef Metternich as Scarpia.

In 1955, he recorded Bedřich Smetana's Opera « The Bartered Bride » with the « Nordwestdeutsche Philharmonie » , the chorus of the « Landestheater Hannover » , Erna Berger, Rudolf Schock, Gottlob Frick, Hanns-Heinz Nissen, Christa Ludwig, Theodor Schlott and Marga Höffgen.

In 1955, he also recorded « Der Rosenkavalier » with the Berlin Philharmonic, Leonie Rysanek as Marschallin, Elisabeth Grümmer as Octavian, Erika Köth as Sophie, Gustav Neidlinger as Ochs, Sieglinde Wagner as Annina and Josef Traxel as the singer.

In the 1960's, he recorded excerpts of Operas :

Flotow's « Martha » , Lortzing's « Undine » (with Lisa Otto) and « Der Wildschütz » , Weber's « Oberon » with Jess Thomas as Hüon and Ingrid Bjoner as Rezia. With the « Deutsche Oper Berlin » , he recorded excerpts of Gounod's « Margarete » (with Hilde Güden) , Mascagni's « Cavalleria rusticana » at the « Deutsche Oper Berlin » with Leonie Rysanek, Rudolf Schock and Josef Metternich, and Nicolai's « Die lustigen Weiber von Windsor » with Erika Köth, Gottlob Frick and Dietrich Fischer-Dieskau.

He also conducted radio productions, namely for the « NDR » and the « WDR » .

...

Wilhelm Schuchter was one of those prodigiously talented German conductors who had the misfortune to live in a time filled with geniuses at the podium : Furtwängler, Walter, Abendroth, von Karajan, Krauß, Böhm, Knappertsbusch,

Kempe, Schmidt-Isserstedt, and Klemperer. In such company, he never had a chance to move into the forefront of his profession outside of Germany. Despite his lack of international success, however, Schuchter managed to leave behind one major recording of « Lohengrin » that deserves to be a part of any serious Wagner collection.

Born in Bonn, Germany, and educated at the « Hochschule für Musik Köln », he studied with Hermann Abendroth. He made his debut at the podium in Coburg, in 1937, conducting « Cavalleria rusticana » and « I Pagliacci ». His 1st major appointment came that same year, as conductor in the Opera House in Würzburg, where he stayed for 3 years. In 1940, he took an appointed conductor at the Opera House in Aachen, a post he held for 2 years, working under Herbert von Karajan. 2 years later, he joined the Berlin State Opera.

Following the Allied victory and the re-organization of German cultural life, in 1947, Schuchter joined the North German Radio Orchestra as a conductor and deputy to Hans Schmidt-Isserstedt. His major recording career began soon after, principally for « EMI » during the late 78 rpm and early LP era. With the Berlin State Opera Orchestra, he recorded highlights (in an era when complete Opera recordings were rare) from Mozart's « The Marriage of Figaro », « The Magic Flute », and « The Abduction From the Seraglio » ; Rossini's « The Barber of Seville » ; Offenbach's « The Tales of Hoffmann » ; Puccini's « La Bohème » ; and Bizet's « Carmen », among other Operas. With the Berlin Philharmonic Orchestra, he recorded excerpts from Richard Strauß' « Der Rosenkavalier » and Johann Strauß' « Die Fledermaus ». These were all polished recordings, well-representing key portions of the Operas involved. As an orchestral conductor, Schuchter recorded Tchaïkovsky's Symphony No. 5, Dvorák's Symphony No. 9, Smetana's « The Moldau », and Grieg's « Peer Gynt » .

His major activities and his most significant legacy, however, were in the Operatic field. In 1953, Schuchter conducted « EMI » 's 1st recording of a complete version of Wagner's « Lohengrin » with his North German Radio Orchestra and Rudolf Schock in the title role, Gottlob Frick as King Henry, Maud Cunitz as Elsa, and Josef Metternich as Friedrich. This performance, re-issued on compact disc, in 1995, by « EMI » on its « Références » historical line, remains one of the most finely crafted recordings of the Opera ever laid down and is competitive with all subsequent stereo and digital recordings. The singing has a warmth and power that resounds more than 40 years later and the playing is extraordinary, a match for any Orchestra in the world. Moreover, the sound (despite being limited to monophony) is extraordinary for its era, being both rich and close.

Unfortunately, Schuchter never got to record another complete Opera, eclipsed as he was outside of Germany by figures such as Karajan and Klemperer. His career in the concert-hall was more successful ; in 1958, he took a 3 year appointment as the chief conductor of the NHK Symphony Orchestra, in Tokyo, and after his return to Germany in 1962, he was made music-director of Dortmund. It was in this post, in just 3 years, that Schuchter achieved fame in Germany, raising the musical standards in Dortmund so high that he was promoted in 1965 to artistic director and general manager of the Dortmund State Opera. He remained in this position for the rest of his life and Schuchter was acclaimed for the excellence of the productions mounted by the company and its overall rise to prominence within Germany. His Wagnerian performances in particular were singled-out for praise by critics.

Schuchter was among the 1st generation of conductors in Germany who understood the use of the Orchestra in the

studio and this is reflected in his recordings. In contrast to Wilhelm Furtwängler or Hans Knappertsbusch, he saw the intrinsic value of recording and he paid special attention to the spaciousness and opulence of the sound he achieved. When working with sympathetic producers and engineers, as on his « Lohengrin » , the results were extraordinary.

...

Wilhelm Schüchter (geboren 15. Dezember 1911 in Bonn ; gestorben 27. Mai 1974 in Dortmund) war ein deutscher Dirigent.

Der Sohn eines Chorleiters studierte an der Hochschule für Musik in Köln Klavier, Komposition (bei Philipp Jarnach) und Orchesterleitung (bei Hermann Abendroth) . Anschließend debütierte er 1937 am Landestheater Coburg mit der Sizilianischen Bauernehre von Mascagni und Leoncavallos Der Bajazzo. In der Saison 1940-1941 war er am Stadttheater Würzburg engagiert, in der darauffolgenden Saison wirkte er unter Karajan am Stadttheater Aachen. 1943-1944 war er als Erster Kapellmeister am Theater am Nollendorfplatz in Berlin tätig. Von 1945 bis 1957 war er neben Hans Schmidt-Isserstedt stellvertretender Dirigent des Sinfonieorchesters von Radio Hamburg, dem späteren NWDR-Sinfonieorchester beziehungsweise ab 1956 dem NDR Sinfonieorchester. 1953-1955 wirkte Schüchter daneben auch noch als Chefdirigent der Nordwestdeutschen Philharmonie in Herford. In den Jahren 1959-1962 leitete er des NHK-Sinfonieorchester in Tokio. Zuletzt war er von 1962 bis 1974 GMD des Philharmonischen Orchesters der Stadt Dortmund, heute : Dortmunder Philharmoniker, ab 1966 war er auch Künstlerischer Leiter der Oper Dortmund.

Er war eine autoritäre Persönlichkeit und forderte eine Präzision von den Musikern, die eine brillante und oftmals nahezu opulente Klangentfaltung bewirkte und ihn zu einem hervorragenden Orchestererzieher machte. Die Dortmunder Philharmoniker erlebten unter seiner Leitung einen deutlichen Qualitätssprung.

Vor allem für « EMI » spielte er zahlreiche Konzertaufnahmen (Philharmonia Orchestra, Nordwestdeutsche Philharmonie) und Opern-Querschnitte ein, vornehmlich in deutscher Sprache mit den wichtigsten deutschen Künstlern seiner Zeit (Erna Berger, Elisabeth Grümmer, Erika Köth, Gottlob Frick, Rudolf Schock) .

Siehe dazu weiter unten den umfangreichen Eintrag im Katalog des Deutschen Musikarchivs. Darüber hinaus befinden sich zahlreiche Produktionen mit ihm in den Archiven deutscher Rundfunkanstalten, namentlich des NDR und des WDR.

...

5 janvier 1956 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 9e Symphonie d'Anton Bruckner. Il s'agit du 9e concert de la saison.

19 janvier 1956 : Le chef Helmut Seydelmann dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la Ire Symphonie d'Anton Bruckner. Il s'agit du 10e concert de la saison.

Janvier 1956 : Le chef Lovro von Matačić dirige la Symphonie n° « 0 » de Bruckner dans la version de 1869, éditée

par Josef (Venantius) von Wöb (1924) , avec le « Philharmonia Orchestra » de Londres. Seul, l'enregistrement du Scherzo a subsisté.

3-4 février 1956 : Le chef Georg-Ludwig Jochum dirige la 1re Symphonie de Bruckner dans la version de 1877, éditée par Robert Haas (1935) , avec le « RIAS Orchester Berlin » . Un enregistrement existe.

16-17 février 1956 : Le chef Hermann Abendroth dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec le « Radio Symphonie Orchester Berlin » . Concert public radiodiffusé.

19 février 1956 : Le chef Hermann Abendroth dirige au « Metropol-Theater » de Berlin la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec le « Radio Symphonie Orchester Berlin » . Un enregistrement existe.

26 février 1956 (?) : Le chef Eduard van Beinum dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec le « Concertgebouworkest Amsterdam » . Un enregistrement existe.

8 mars 1956 : Le chef Eugen Szenkár dirige du « Rheinhalle » la 7e Symphonie de Bruckner à la tête du « Sinfonieorchester der Stadt Düsseldorf » . Concert public radiodiffusé.

Eugen Szenkár

The Hungarian conductor and arranger Eugen Szenkár (actually, Jenő Szenkár) was born on 9 April 1891 in Budapest and died on 28 March 1977 in Düsseldorf.

He originally studied music with his father, a prominent organist. Later, he attended classes at the Academy of Music in Budapest.

He conducted at the « Deutsches Landestheater » in Prague (1911-1913) , the Budapest « Volksoper » (1913-1915) , the Salzburg « Mozarteum » (1915-1916) , in Altenburg (1916-1920) , at the « Frankfurt am Main Oper » (1920-1923) , the Berlin « Volksoper » (1923-1924) , and the « Köln Oper » (1924-1933) . With the advent of the Nazi regime, he was forced, as a Jew, to leave Germany in 1933. He lived in Russia until 1933 and, from 1944, conducted the Brazilian Symphony Orchestra, in Rio de Janeiro. He returned to Germany in 1950, conducted the Mannheim Opera (1950-1951) and was « Generalmusikdirektor » in Düsseldorf, from 1952 to 1960. He also conducted in Tel-Aviv.

Though almost forgotten, Eugen Szenkár was a widely estimated and renowned conductor before World War II. Among others, composers like Béla Bartók, Sergei Prokofiev, Aram Khachaturian were personal friends of him, some of their works he even premiered. Apart from some radio recordings (Hamburg, Cologne) , the musical heritage of Szenkár is in the hand of private collectors.

...

Eugen Szenkár, ungarisch Jenő Szenkár (geboren 9. April 1891 in Budapest ; gestorben 25. März 1977 in Düsseldorf) war ein ungarischer Dirigent.

Der Sohn des Dirigenten und Komponisten Nándor Szenkár trat bereits im Kindesalter als Pianist und Dirigent auf. Er wurde 1907 in die Kompositionsklasse von Victor von Herzfeld an der Königlichen Musikakademie in Budapest aufgenommen und trat 1911 seine erste Stelle als Korrepetitor an der Volksoper an.

1912 erhielt er einen dreijährigen Vertrag am Deutschen Landestheater in Prag, zunächst als Chorleiter, später als Kapellmeister. Hier war ihm Erich Kleiber als Korrepetitor unterstellt. 1915 kehrte er als Erster Kapellmeister an die Budapester Volksoper zurück, während ihm in Prag Anton von Webern nachfolgte.

1916 wurde Szenkár Hofkapellmeister in Dresden. Hier führte er an der Oper und andere Wagners Ring des Nibelungen und die Opern Richard Strauß' und mit der Staatskapelle die Sinfonien Gustav Mahlers auf. Der Vertrag wurde 1918 beendet.

1920 wurde Szenkár Chefdirigent der Frankfurter Oper, deren Kapellmeister zu der Zeit der Bratschist Paul Hindemith war. In Frankfurt leitete er die Uraufführung von Egon Wellesz' Oper Die Prinzessin Girnara sowie die deutsche Erstaufführung von Bela Bartóks Oper Herzog Blaubarts Burg und des Tanzspiels Der holzgeschnitzte Prinz. Er wurde in Deutschland zum Wegbereiter der Werke Bartóks, mit dem ihn eine Duzfreundschaft verband.

Von 1923 bis 1924 war Szenkár Oberspielleiter der Großen Volksoper in Berlin. 1924 wurde er Nachfolger von Otto Klemperer an der Kölner Oper. Hier leitete er und andere die deutsche Erstaufführung von Sergei Prokofjews Oper Die Liebe zu den drei Orangen und Zoltan Kodalys Singspiel Hóry János, sowie Aufführungen von Wagners Ring des Nibelungen und von fünf Mozart-Opern. Bartóks Pantomime Der wunderbare Mandarin wurde nach der Uraufführung auf Anweisung von Oberbürgermeister Konrad Adenauer vom Spielplan abgesetzt.

Bei Opernhaus-Konzerten führte Szenkár Mahlers 2. , 3. , 4. und siebente Sinfonie auf, dazu die 8. Sinfonie mit 800 Sängern und Arnold Schönbergs Gurre-Lieder mit fast 1000 Mitwirkenden. 1928 gab die Kölner Oper ein Gastspiel an der Wiener Staatsoper mit Mozarts Cosi fan tutte, Händels Julius Cäsar und Debussys Pelléas et Mélisande, das mit Begeisterung aufgenommen wurde. Im gleichen Jahr entstand zum 100. Todestag Beethovens eine Plattenaufnahme von dessen 5. Sinfonie. 1928 und 1932 gab Szenkár Gastspielkonzerte am Teatro Colón in Buenos Aires.

1933 flüchtete er vor den Nationalsozialisten nach Wien. Hier leitete er eine Aufführung von Mahlers 3. Sinfonie mit den Wiener Philharmonikern und eine Aufführung von Wagners Oper Der fliegende Holländer.

1934 folgte Szenkár einer Einladung nach Moskau, wo er das Staatliche Philharmonische Orchester leitete und Gastdirigate am Bolschoi-Theater hatte. Außerdem leitete er eine Meisterklaße für Dirigenten am Staatlichen Konservatorium. Sein bedeutendster Schüler war Kyrill Petrowitsch Kondraschin.

Freundschaften verbanden Szenkár mit Aram Chatschaturjan, Sergei Prokofjew und Nikolai Mjaskowski. Er leitete die Uraufführung der 1. Sinfonie Chatschaturjans, des Zweiten Violinkonzerts Prokofjews und der 16. Sinfonie Mjaskowskis. Auf seine Anregung entstand die Orchesterfassung von Prokofjews Peter und der Wolf.

1937 und 1938 leitete Szenkár Konzerte mit dem von Bronisław Huberman gegründeten Palästinaorchester in Tel-Aviv, Haifa, Jerusalem, Kairo und Alexandria. 1939 kam er als Dirigent des Teatro Municipal nach Rio de Janeiro. Hier gründete er 1940 das Orquestra Sinfônica Brasileira, mit dem er bis 1949 jährlich 80 Konzerte gab.

1949 kehrte Szenkár nach Europa zurück, ließ sich in Köln nieder und dirigierte die Orchester des NWDR in Köln und Hamburg. Von 1952 bis 1956 war er Operndirektor am Düsseldorfer Opernhaus unter dem Generalintendanten Walter Bruno Iltz, daneben bis 1960 Generalmusikdirektor von Düsseldorf. Bei einem Konzert in der Royal Festival Hall führte er 1954 Bruckners 7. Sinfonie unter Standing Ovationen auf. 1958 leitete er die Uraufführung von Egon Wellesz' 5. Sinfonie. 1960 trat er aus Altersgründen als Generalmusikdirektor von Düsseldorf zurück.

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12-13 avril 1956 : Le chef Otto Klemperer dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Leopold Nowak (1954) , avec l'Orchestre symphonique de la Radiodiffusion bavaroise (« Symphonieorchester des Bayerischen Rundfunks ») . Il s'agit du 9e concert de la saison, donné à la « Herkulessaal » de la « Résidence » . Concert public radiodiffusé.

19 avril 1956 : Le chef William Steinberg dirige la 4e Symphonie de Bruckner dans la version de 1888, éditée par Albert J. Gutmann (1889) et Leopold Nowak (1953) , avec l'Orchestre symphonique de Pittsburgh (étiquette « Capitol » stéréo) . Steinberg's own version based on Nowak.

William Steinberg

Le chef d'orchestre allemand William Steinberg (né Hans Wilhelm Steinberg) naît le 1er août 1899 à Cologne et meurt le 16 mai 1978 à New York.

Après des études musicales auprès d'Hermann Abendroth au Conservatoire de Cologne, il devient, en 1924, l'assistant d'Otto Klemperer à l'Opéra de Cologne. De 1925 à 1929, il dirige l'Opéra de Prague, puis celui de Francfort, de 1929 à 1933.

Démis par les Nazis en raison de ses origines juives, il quitte l'Allemagne en 1936 et rejoint la Palestine, la future Israël. Avec le violoniste Bronisław Huberman, il fonde et dirige l'Orchestre philharmonique d'Israël jusqu'en 1938, date à laquelle il quitte pour les États-Unis.

Il dirige l'Orchestre philharmonique de Buffalo, de 1945 à 1953, l'Orchestre symphonique de Pittsburgh, de 1952 à 1976. Il dirige également l'Orchestre philharmonique de Londres, de 1958 à 1960, puis est nommé à la tête du

prestigieux Orchestre symphonique de Boston pour seulement 3 saisons, de 1969 à 1972.

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The German-American conductor William Steinberg was born on 1 August 1899 in Cologne and died on 16 May 1978 in New York City.

1924 : « Oper Köln » .

1925-1929 : « Prag Staatsoper » .

1929-1933 : « Oper Frankfurt » , Frankfurt am Main.

1936-1938 : Palestine Symphony Orchestra.

1945-1952 : Buffalo Philharmonic Orchestra.

1952-1976 : Pittsburgh Symphony Orchestra.

1958-1960 : London Philharmonic Orchestra.

1969-1972 : Boston Symphony Orchestra.

William Steinberg displayed early talent as a violinist, pianist, and composer, conducting his own choral / orchestral composition based on texts from Ovid's « Metamorphoses » , at age 13. In 1914, he began studies at the Cologne Conservatory, where his piano teacher was the Clara Schumann pupil Lazzaro Uzielli and his conducting mentor was Hermann Abendroth. He graduated with distinction, winning the Wüllner Prize for conducting, in 1919. He immediately became a 2nd violinist in the Cologne Opera Orchestra, but was dismissed from the position by Otto Klemperer for using his own bowings. He was soon hired by Klemperer as an assistant and, in 1922, conducted Fromental Halévy's « la Juive » as a substitute. When Klemperer left, in 1924, Steinberg served as Principal Conductor. He left 1 year later, in 1925, for Prague, where he was conductor of the German Theatre. He next took the position of music-director of the Frankfurt Opera. In 1930, in Frankfurt, he conducted the world-premiere of Arnold Schönberg's « Von heute auf morgen » .

He was relieved of his post, in 1933, by the 3rd « Reich » because he was Jewish. According to the grandson of composer Ernst Toch, Steinberg was « rehearsing the Opera " Der Fächer " (The Fan) in Cologne, when Nazi brownshirts came storming into the hall and literally lifted the baton out of his hand » . Steinberg, who had married Lotte Stern in Frankfurt, in 1934, was then restricted to conducting concerts for the Jewish Culture League, in Frankfurt and Berlin. The Steinbergs left Germany, in 1936, for the British Mandate of Palestine, which is now Israel. Eventually, with co-founder Bronisław Huberman, Steinberg trained the Palestine Symphony Orchestra, which would later

be known as the Israel Philharmonic Orchestra. Steinberg was conducting the Orchestra when Arturo Toscanini visited there, in 1936. So delighted was Toscanini with Steinberg's preliminary groundwork for his concerts that he chose him as an assistant in preparing for the « NBC » Symphony Orchestra radio broadcasts.

Steinberg emigrated to the United States, in 1938. He conducted a number of concerts with the « NBC » Symphony Orchestra, from 1938 to 1940. Steinberg conducted summer concerts at Lewisohn Stadium in New York (1940-1941) , led the New York Philharmonic concerts, in 1943-1944, and also conducted at the San Francisco Opera. He became an american citizen, in 1944, and was engaged as music-director of the Buffalo Philharmonic Orchestra, from 1945 to 1952. He is best-known for his tenure as music-director of the Pittsburgh Symphony Orchestra, from 1952 to 1976. Steinberg's Pittsburgh appearances, in January 1952, were so impressive that he was quickly both engaged as music-director and signed to a contract with « Capitol » Records. Thereafter, Pittsburgh was the center of his activity although he held other important positions. From 1958 to 1960, he also conducted the London Philharmonic Orchestra, but eventually resigned that post because the added workload led to problems with his arm. He led the New York Philharmonic for 12 weeks while on sabbatical leave from Pittsburgh, in 1964-1965, which led to his engagement as the Philharmonic's principal guest-conductor, from 1966 to 1968. From 1969 to 1972, Steinberg was music-director of the Boston Symphony Orchestra (with which he had achieved earlier success as guest-conductor) while maintaining his Pittsburgh post. He toured Europe with the Boston Symphony in April 1971.

These additional engagements often led to rumors that Steinberg would leave Pittsburgh for a full-time position elsewhere. In 1968, though he declared :

« We are too closely wed, the Pittsburgh Symphony and I, to contemplate any divorce. »

On another occasion, Steinberg said that conducting had become the profession of a traveling salesman :

« A conductor has to stay put to educate an Orchestra. »

Steinberg guest-conducted most of the major american Orchestras, including the Chicago Symphony, Cincinnati Symphony, Cleveland Orchestra, Dallas Symphony, Los Angeles Philharmonic, San Francisco Symphony, Seattle Symphony, and Philadelphia Orchestra. Abroad, he conducted the Bavarian Radio Symphony Orchestra, the Berlin Philharmonic, the Frankfurt Opera and Museum Orchestra, the Frankfurt Radio Symphony Orchestra, the Israel Philharmonic Orchestra, the Montreal Symphony Orchestra, the Munich Philharmonic Orchestra, « l'Orchestre de la Société des Concerts du Conservatoire » , the « Orchestra dell'Accademia Nazionale di Santa Cecilia » , the « RAI » Orchestra of Rome, the Royal « Concertgebouw » Orchestra (in their 1955 Beethoven cycle) , the Royal Liverpool Philharmonic, the « Tonhalle Orchester Zürich » , the Toronto Symphony Orchestra, the Vancouver Symphony Orchestra, and the « WDR » Symphony Orchestra Cologne. He also appeared at summer Festivals in the United States and Canada (Ambler Temple University Festival, Hollywood Bowl, Ojai, Ravinia, Robin Hood Dell, Saratoga, Tanglewood, and Vancouver) , as well as in Europe (Salzburg, Lucerne, Montreux) . He conducted the Metropolitan Opera in several productions including Samuel Barber's « Vanessa » , Giuseppe Verdi's « Aida » , and Richard Wagner's « Die Walküre » during his sabbatical, in 1964-1965.

Steinberg recorded « Don Juan » and his own Suite from « Der Rosenkavalier » with Walter Legge's « Philharmonia » Orchestra, in the summer of 1957. The following year, he conducted them in concerts at Lucerne before assuming the conductorship of the London Philharmonic Orchestra. Steinberg's 1st recording was however made in 1928, when he accompanied Bronisław Huberman in Tchaïkovsky's Violin Concerto with the « Staatskapelle Berlin ». In 1940, Steinberg recorded excerpts from Wagner's « Lohengrin », « Tristan und Isolde », and « Tannhäuser », as well as Mozart's « The Marriage of Figaro », with Metropolitan Opera members, issued anonymously on « World's Greatest Opera » records. After the War, Steinberg made a single album for the « Musicraft » label with the Buffalo Philharmonic : the premiere recording of Shostakovich's Symphony No. 7, in 1946. He led several accompaniments for Concerto recordings on « RCA Victor » by Alexander Brailowsky, Jascha Heifetz, William Kapell, and Arthur Rubinstein.

Steinberg made numerous recordings for « Capitol » Records, all but 2 of them with the Pittsburgh Symphony Orchestra. The exceptions included a recording with the Los Angeles Woodwinds of Mozart's « Gran Partita », K. 361, taped in Hollywood, in August 1952, and the aforementioned Richard Strauß disc with the « Philharmonia » Orchestra. His Pittsburgh recordings for « Capitol », all made in the Syria Mosque, included Concertos with Nathan Milstein and Rudolf Firkušný, as well as a cross-section of the Symphonic repertoire from Beethoven to Wagner. Nearly all of Steinberg's « Capitol » recordings were reissued in a 20-CD box set by « EMI », in September 2011.

In February 1960, Steinberg and the Pittsburgh Symphony Orchestra moved to « Everest » Records but, by mutual agreement, this contract was terminated after 3 releases since « Everest » abandoned their Classical recording program. A casualty of this decision was a planned recording of Gustav Mahler's 6th Symphony with the London Philharmonic Orchestra, which was to have been made in conjunction with Steinberg's performance given as part of the Mahler Centenary, in London. Steinberg and the Pittsburgh Symphony Orchestra, in March 1961, signed a pact with Enoch Light's « Command » label. Light had attended a Steinberg concert in Danbury, Connecticut, a few years before and told the conductor he'd like to record the Orchestra. After the « Everest » contract lapsed, Steinberg subsequently made a number of technically acclaimed records for « Command » on 35mm film recording stock. The « Command » releases, hailed as « outstanding examples of contemporary recording », were made in the Soldiers and Sailors Memorial Hall, in Pittsburgh. Light preferred the sound of this hall to the Syria Mosque for recording. The initial « Command » recordings, Brahms' Symphony No. 2 and Rachmaninoff's Symphony No. 2, were taped on 1-2 May 1961. Steinberg's recording of the Brahms' Symphony No. 2 was nominated for a « Grammy » for Classical Album of the Year in 1962.

Steinberg's « Command » recordings eventually included complete cycles of the Beethoven and Brahms Symphonies, along with a diverse list of other works. « Command »'s Pittsburgh Symphony activity ended after Steinberg recorded Bruckner's 7th Symphony and his early Overture in G minor, 2 arrangements by Robert Russell Bennett, and Dimitri Shostakovich's Symphony No. 1, in April 1968. When Steinberg assumed his post with the Boston Symphony, in 1969, he made several recordings 1st for « RCA », then for « Deutsche Grammophon », which contracted the Boston Symphony upon expiration of the « RCA » pact. His Boston recordings were of the 1st rank, both musically and technically.

Steinberg received numerous awards, including both the Kilenyi Bruckner Medal and the Kilenyi Mahler Medal from The

Bruckner Society of America. He was named a member of the International Institute of Arts and Letters, in 1960. Steinberg was given a star on the Hollywood Walk of Fame, the same year. The Pittsburgh Chamber of Commerce named Steinberg « Man of the Year » for 1964, for his contributions to the city's cultural life, and for leading the Pittsburgh Symphony Orchestra on a triumphant tour of Europe and the Middle-East. He was also an honorary member of « Phi Mu Alpha Sinfonia », the national fraternity for men in music. Steinberg received an honorary doctorate of music from Carnegie Institute of Technology, in 1954, an honorary doctorate of music from Duquesne University, in 1964, and an honorary doctorate of humanities from the University of Pittsburgh, in 1966. He was named Sanford Professor of Music at Yale University, in 1974. Steinberg died in New York City on May 16, 1978, having entered the hospital after conducting a New York Philharmonic concert on May 1, featuring violinist Isaac Stern.

William Steinberg was noted throughout his career for his straightforward, yet, expressive musical style, leading familiar works with integrity and authority such that they sounded fresh and vital. Despite the dynamic drive of his interpretations, his podium manner was a model of restraint. Steinberg said of his interpretive philosophy :

« One must always respect the character of the music and never try to grow lush foliage in a well tempered English garden. »

Referring to some of his more acrobatic colleagues, Steinberg remarked :

« The more they move around, the quieter I get. »

Pittsburgh principal flute Bernard Goldberg told how Steinberg « looked forward to being 70 years old because only then did a conductor know what he was doing » . Armando Ghitalla, distinguished Boston Symphony principal trumpet, from 1966-1979, said of Steinberg that « his musical taste was one of the finest I've ever heard » . Boston Symphony concert Master Joseph Silverstein said Steinberg was « as sophisticated a musician as I have ever known » .

Steinberg had a wide range of repertoire, including a sympathy for the English music of Elgar and Vaughan Williams. He led several important premieres, including the American premiere of Anton Webern's 6 Pieces for Orchestra, Opus 6. During his 1st Pittsburgh season, Steinberg conducted works by Béla Bartók, Alban Berg, Ernst Bloch, Benjamin Britten, Aaron Copland, Roy Harris, Arthur Honegger, Darius Milhaud, William Schuman, Igor Stravinsky, Ralph Vaughan Williams, and Heitor Villa-Lobos at the Pittsburgh International Contemporary Music Festival (all of these performances appeared on record, and the Bloch, Schuman, and Vaughan Williams were licensed by « Capitol ») . He was also admired as an interpreter of Beethoven, Brahms, Bruckner, Mahler, Strauß, and Wagner. He made a famous recording of Holst's « The Planets » with the Boston Symphony Orchestra for « Deutsche Grammophon » , after learning the piece at the age of 70. Unusual for a conductor born in Europe, Steinberg was a sympathetic conductor of George Gershwin's music (he made Gershwin recordings for 3 different labels) . His last Metropolitan Opera appearances were 3 performances of Wagner's « Parsifal » , in April 1974.

Although sometimes criticized for his unusual programming, Steinberg was a champion of certain lesser-known works including Berlioz's « Roméo et Juliette » , Tchaïkovsky's « Manfred » Symphony, Reger's Variations and Fugue on a

Theme by Mozart, and his own orchestral transcription of Verdi's String Quartet in E minor. Steinberg said :

« The literature is so enormous. I look into what my colleagues won't. Actually, I am not success minded. I merely dare. I take a risk. Criticism I get anyway. »

Steinberg's prestige, however, filled Carnegie Hall to 80 % capacity under the unlikely circumstance of the 1st all-Schœnberg Orchestral program ever, given in New York.

Steinberg once remarked to a San Francisco Symphony musician he corrected :

« I may be wrong, but I don't think so. »

Violinist David Schneider said :

« This quality of not taking himself too seriously endeared him to the musicians. »

Although all business on the podium, Steinberg was not above a bit of clowning in public ; at one Pittsburgh Symphony fundraiser, he donned a blonde wig on his bald head that Johnny Carson jokingly presented him. Steinberg's puckish humor was often in evidence, as when he told « Time Magazine » that he had conceived « something for the New York snobs : an all-Mendelssohn program. This is really the height of snobbishness, the wonderful answer to the question of just what do the snobs need. »

He said that he spoke 4 and a half languages : the half being English.

Of his habit of eating a steak before every concert he conducted, Steinberg told a columnist :

« So, you see, it's an expensive business ; this concert conducting. »

Referring to a disagreement with violinist Nathan Milstein that led to Milstein walking-out of a rehearsal, Steinberg said :

« He decided he would not stay and I decided I would not have him. »

Concerning acoustics, he said :

« If the hall is resonant, the tempos must be changed. If the acoustics are too bad, you go fast in order to go home quickly ! »

To an interviewer who said he had heard that the conductor did not care for giving interviews, Steinberg replied that it was fine as long as the subject was one that interested him : « For instance, myself. » .

...

William Steinberg (born Wilhelm Hans Steinberg) was a conductor and an exceptional orchestra builder and interpreter of the Romantic to early 20th Century repertory.

He developed precociously as a musician. At the age of 13, he composed and conducted a Cantata for chorus and orchestra based on selections of Ovid's « Metamorphoses ». He was also a fast-developing pianist and violinist. He studied at Cologne Conservatory with Franz Bölsche in music theory, Lazzaro Uzielli in piano, and Hermann Abendroth in conducting. He won the Wüllner prize in conducting in his graduation year of 1920.

He obtained a position conducting at Cologne Opera, where he was assistant to Otto Klemperer. When Klemperer left, in 1924, Steinberg received the appointment as Principal Conductor. In 1925, he accepted the post of conductor of the German Theatre in Prague. In 1929, he became musical director of the Frankfurt Opera. His tenure there was marked by an interest in modern Opera. His productions included Berg's « Wozzeck », Schönberg's « Von heute auf Morgen », Antheil's « Transatlantic », and Weill's « Aufstieg und Fall der Stadt Mahagonny » .

The advent of Nazi rule, in 1933, effectively ended his German career. He was restricted to conducting concerts for the Jewish Culture League, in Frankfurt and Berlin. This was an insidious creation of the Nazis that both furthered its institutionalized anti-Semitism by creating a segregated organization for a segregated Orchestra, while preserving the illusion that the Nazis goals went no further than ethnic separation. Steinberg left Germany in 1936 for Palestine, where he conducted the new Orchestra there that eventually became the Israel Philharmonic. The Palestine Philharmonic's 1st concert was conducted by Arturo Toscanini. After working with Steinberg, Toscanini invited him to come to the United States as associate conductor of his « NBC » Symphony Orchestra. Steinberg took-up that position in 1938.

Toscanini and Klemperer were Steinberg's 2 mentors. He adopted their clear, faithful approach to the Classic scores and, like Klemperer, lost much of his early interest in modern music. Steinberg guest conducted regularly during his tenure with the « NBC » Symphony Orchestra. In 1945, he became Music Director of the Buffalo Philharmonic Orchestra. In 1952, he obtained the major appointment of his career, as music-director of the Pittsburgh Symphony Orchestra. He restored that Orchestra to an artistic high-point. Concurrently, he was musical director of the London Philharmonic Orchestra (1958-1960) .

In 1960, he scored a great success guest conducting the Boston Symphony Orchestra and was the preferred choice of its board for their next music-director, as Charles Münch was stepping down from the position. However, « RCA », the Orchestra's record company, successfully pressured them to appoint Erich Leinsdorf, already on their roster of conductors. After Leinsdorf's tenure, one of mixed success, ended, they did appoint Steinberg to the post, effective in 1969. This was also only a partial success, because then health problems interfered with his abilities and caused frequent substitutions. He left the position in 1972 and restricted his activities.

...

William Steinberg was born Hans Wilhelm Steinberg in Cologne, Germany, on August 1, 1899. During World War I, Steinberg was in a German military band, playing the horn. From 1918 to 1920, Steinberg studied at the Cologne Conservatory where, in 1920, he won the Heinz Wülner conducting prize. In the 1920's, Steinberg followed the Classic German path for the training of a conductor : a series of provincial Opera posts. Ist was the Cologne Opera, where in 1920, Steinberg was appointed Otto Klemperer's conducting assistant. When Klemperer left Cologne, in 1924, Steinberg was appointed his successor. Cologne was followed by 4 years (1925-1929) in Czechoslovakia at the Prague State Opera (the German Opera in Prague) . While there, Steinberg made his 1st recording in 1928, for « Columbia » , with Bronisław Huberman of the Tchaikovsky Violin Concerto with the Berlin « Staatskapelle » Orchestra, a famous recording, never out of circulation until today. After Prague, Steinberg then graduated to one of the 1st ranked German Opera companies, the Frankfurt Opera, from 1929 to 1933. In 1933, following the accession to power of the Nazi government, Steinberg was excluded from conducting groups other than of Jewish musicians. Consequently, Steinberg left Germany for Palestine where, with its founder Bronisław Huberman (1882-1947) , William Steinberg began the Palestine Symphony Orchestra, in 1936, and was its 1st Music Director. On December 26, 1936, the Palestine Symphony gave its 1st concert with Arturo Toscanini conducting. Toscanini was impressed by the orchestral preparation done by William Steinberg, and invited Steinberg to become his assistant at the NBC Symphony. As a result, Steinberg arrived in New York City, in 1938, as assistant conductor. From 1945 to 1952, Steinberg was Music Director of the Buffalo Philharmonic. This was followed by the position for which Steinberg is likely most remembered : Music Director of the Pittsburgh Symphony Orchestra, from 1952 to 1976. While still Music Director in Pittsburgh, William Steinberg was appointed Music Director of the Boston Symphony Orchestra.

Steinberg toured extensively with both, the Pittsburgh Symphony and the Boston Symphony. Pittsburgh toured Europe for an amazing 11 weeks, from August 10 to November 1, 1964. In April 1971, Steinberg and the Boston Symphony Orchestra also toured Europe. Then, in 1973, Steinberg and the Pittsburgh Symphony toured Oregon, Alaska and Japan, participating in the 1973 Osaka Music Festival. Steinberg's tenure at the Boston Symphony was also beneficial to Seiji Ozawa, because Steinberg had no interest in Tanglewood, and left the running of the Tanglewood Music Center to Ozawa and Gunther Schuller. At the end of the 1971-1972 season, Steinberg relinquished the Boston Music Director position, as he did the Pittsburgh position at the end of the 1975-1976 season, after 24 seasons as Music Director. In December 1977, Steinberg made his last orchestral appearance with the Pittsburgh Symphony. I found the Steinberg concerts with different orchestras, as well as his Boston and Pittsburgh recordings to be competent, yet basically uninspired, including his Bruckner, for which he was often praised. However, I would not share the extreme opinion of a friend who claimed that he believed Steinberg must be deaf (probably he was not serious).

Steinberg hearing Steinberg hearing problem ? (just joking)

Steinberg was appreciated by his colleagues for his wry sense of humor, including about himself. William Steinberg died in New York City, six months after his final appearance with the Pittsburgh Symphony.

...

William Steinberg was clear about the future direction of his life from an early age : when he was only 13 years old, he conducted his own setting for chorus and orchestra of excerpts from Ovid's « Metamorphoses » , in addition to being active as a pianist and violinist. He studied piano, theory and conducting at the Cologne Conservatory, where his tutors included Hermann Abendroth, and graduated in 1919, winning the Wüllner Prize for conducting. He immediately joined the Cologne Orchestra as a 2nd violinist, only to be dismissed by Otto Klemperer for using his own bowings. Shortly afterwards, however, Klemperer took him on as an unpaid assistant and, in June 1922, he conducted Halévy's « la Juive » at short notice. Promoted to the post of principal conductor at Cologne in 1924, during the following year, Steinberg succeeded Alexander Zemlinsky at the German Theatre in Prague ; and after making his debut with the Berlin Philharmonic Orchestra, at the beginning of 1929, he was appointed chief conductor of the Frankfurt Opera. Here, he led the 1st performances of George Antheil's « Transatlantic » and Schönberg's « Von Heute auf Morgen » , as well as the local premieres of Berg's « Wozzeck » and Weill's « Aufsteig und Fall der Stadt Mahagonny » . In addition, he appeared regularly in Berlin at the « Staatsoper » .

As a result of the assumption of power by the Nazi Party, in 1933, Steinberg was sacked from his post in Frankfurt, but was permitted to conduct for the Jewish Culture League. He became chief conductor of the Berlin branch of this organization, in 1936, the year in which he managed to leave Germany, travelling to Palestine by way of Antwerp, Stockholm and Vienna, in each of which, he enjoyed success as a conductor. In Palestine, he took charge of the Orchestra formed by his colleague the violinist Bronisław Huberman and prepared it for concerts with Arturo Toscanini, at the end of 1936, as well as conducting it from 1937 : Toscanini was sufficiently impressed with Steinberg's work to invite him to take-over from Artur Rodziński, as assistant conductor of the « NBC » Symphony Orchestra in New York. Steinberg 1st conducted this Orchestra during June 1938 and broadcast with it until the end of 1940.

Helped by colleagues from Europe, such as the brothers Adolf and Fritz Busch, Steinberg soon began to gain guest engagements in America : he conducted the Philadelphia Orchestra, in 1941, and the New York Philharmonic, in 1943, and served as permanent guest-conductor of the San Francisco Symphony Orchestra, from 1944 to 1948, alongside Pierre Monteux. On Toscanini's recommendation, he was appointed as chief conductor of the Buffalo Philharmonic Orchestra, in 1945. Referring to himself during his period with the Orchestra, 1945 to 1953, as « Buffalo Bill » , having already taken American citizenship in 1944, he recruited many players from Europe and, through his relentless demand for impeccable performance, he raised the standard of the Orchestra significantly, as may be heard in its 1st recording, that of Shostakovich's Symphony No. 7 « Leningrad » .

Steinberg's success in Buffalo established his name as a conductor of note in the United States and, in 1952, he was appointed to his most significant position, as chief conductor of the Pittsburgh Symphony Orchestra. He remained with this Orchestra effectively for the rest of his life, until 1976, and, to quote the critic Richard Freed, it was he who gave it « definition » . In addition to his work in Pittsburgh, he also held several other important posts, as chief conductor of the London Philharmonic Orchestra (1958-1960) , principal guest-conductor of the New York Philharmonic Orchestra (1966-1968) , and chief conductor of the Boston Symphony Orchestra (1969-1972) , by which time, he was already suffering from poor health.

Steinberg expressed his vision of the ideal artistic interpreter eloquently in print in 1965 :

« I think it is only he who is capable of making the work speak entirely for itself, who, besides integrity, possesses all implied spiritual traits and virtues of character which he polishes in the furnace of intuition and inspiration, and he who can muster enough modesty to hide himself from the eyes of a crowd craving to be entertained or provoked. »

As a conductor, he shared the philosophy of Toscanini in that it was the conductor's 1st responsibility to reveal as far as possible the intentions of the composer without any personal gloss. At his best, he was held to possess an exemplary command of the baton in terms of clarity and precision and his recordings faithfully reflect his straightforward, uncluttered and deeply considered approach to performance.

For the « Capitol » label, Steinberg made numerous recordings with the Pittsburgh Symphony Orchestra ; these included powerful accounts of Beethoven's Symphony No. 7 and Tchaïkovsky's Symphony No. 6 « Pathétique » , as well as eloquent readings of 2 excerpts from Wagner's « Götterdämmerung » , and Elgar's « Enigma » Variations. His support for the contemporary music of his lifetime is well exemplified by his recordings of Vaughan Williams's 5 « Tudor Portraits » (an unusual recording taken from a live concert) , Hindemith's « Mathis der Maler » Symphony and the Symphony No. 3 of Ernst Toch, commissioned and 1st performed by Steinberg, in 1955, and notable for its highly-unusual orchestration, including a « hisser » , a tank of carbon dioxide which produces sound by the release of a valve, and a contraption filled with wooden balls set in motion by a rotating crank.

After the Orchestra's relationship with « Capitol » and « EMI » ended, it made a number of excellent « audiophile » recordings for the « Command Classics » label, several of which show Steinberg and the Pittsburghers at their very considerable best. These included the complete Symphonies of Brahms, Bruckner's Symphony No. 7, Rachmaninov's Symphony No. 2, and Stravinsky's « Petrushka » . During his short time with the Boston Symphony Orchestra, Steinberg made a number of recordings for « RCA » and « Deutsche Grammophon » . These included typically strong-boned accounts of Holst's « The Planets » , Richard Strauß' « Also sprach Zarathustra » , Bruckner's Symphony No. 6 and Schubert's Symphony No. 9, the « Great C major » . A vivid image of Steinberg's character as a musician has been given by one of his players in the Pittsburgh Symphony Orchestra :

« He was giving something to the people, handing it gently to them, beautifully. »

Selected discography :

Recordings made with the Buffalo Philharmonic Orchestra for the « Musicraft » label :

4 December 1946 : Dmitri Shostakovich, Symphony No. 7, « Leningrad » (1st commercial recording) .

Recordings made with the Pittsburgh Symphony Orchestra for « Everest » Records :

13, 14, 16 February 1960 : Robert Russell Bennett, « A Commemoration Symphony » (based on works by Stephen Foster) .

13, 14, 16 February 1960 : Jerome Kern, A Symphonic Story.

March 1960 : Johannes Brahms, Symphony No. 4.

March 1960 : George Gershwin, « Rhapsody in Blue », with Jesus Maria Sanroma, « An American in Paris » .

Recordings made with the Pittsburgh Symphony Orchestra for « Command Classics » :

1-2 May 1961 : Johannes Brahms, Symphony No. 2.

1-2 May 1961 : Sergei Rachmaninoff, Symphony No. 2.

1-4 November 1961 : Johannes Brahms, Symphony No. 1.

1-4 November 1961 Richard Wagner, Selections from « Der Ring des Nibelungen » .

1-4 November 1961 Franz Schubert, Symphony No. 3.

30 April 30 - 2 May 1962 : Ludwig van Beethoven, Symphony No. 7.

30 April 30 - 2 May 1962 : Johannes Brahms, Symphony No. 3, Tragic Overture.

30 April 30 - 2 May 1962 : Ludwig van Beethoven, Symphony No. 4, Leonore Overture No. 3.

30 April 30 - 2 May 1962 : Franz Schubert, Symphony No. 8.

29 April - 1 May 1963 : Ludwig van Beethoven, Symphony No. 3 « Eroica » .

29 April - 1 May 1963 : Richard Wagner, Preludes and Overtures.

29 April - 1 May 1963 : Pyotr Ilyich Tchaïkovsky, Symphony No. 4.

27-29 April 1964 : Ludwig van Beethoven, Symphony Nos. 1 and 2.

27-29 April 1964 : Giuseppe Verdi, String Quartet in E (arranged by Steinberg) .

27-29 April 1964 : Pyotr Ilyich Tchaïkovsky, « The Nutcracker » Suite.

7-9 June 1965 : Johannes Brahms, Symphony No. 4.

7-9 June 1965 : Ludwig van Beethoven, Symphony No. 5.

7-9 June 1965 : Ludwig van Beethoven, Symphony No. 6.

4-8 April 1966 : Ludwig van Beethoven, Symphony No. 9.

4-8 April 1966 : Ludwig van Beethoven, Symphony No. 8.

4-8 April 1966 : Igor Stravinsky, « Petrushka » .

15, 17, 18 May 1967 : Maurice Ravel, « Valses nobles et sentimentales » .

15, 17, 18 May 1967 : Antonín Dvořák, Scherzo capriccioso.

15, 17, 18 May 1967 : Hector Berlioz, Rakoczy March.

15, 17, 18 May 1967 : Camille Saint-Saëns, French Military March.

15, 17, 18 May 1967 : Johann Strauß, Perpetual Motion, « Tritsch-Tratsch » Polka.

15, 17, 18 May 1967 : George Gershwin, « Porgy and Bess » - Symphonic Picture, « An American in Paris » .

15, 17, 18 May 1967 : Aaron Copland, Appalachian Spring, « Billy the Kid » .

8-11 April 1968 : Robert Russell Bennett, « The Sound of Music » , « My Fair Lady » , Symphonic Picture.

8-11 April 1968 : Dimitri Shostakovich, Symphony No. 1.

8-11 April 1968 : Anton Bruckner, Symphony No. 7, Overture in G minor.

Recordings made with the Boston Symphony Orchestra for « RCA Victor » :

29 September 1969 : Franz Schubert, Symphony No. 9 « The Great » , D 944.

12 January 1970 : Camille Saint-Saëns, « Danse macabre » , Joseph Silverstein, violin.

12 January 1970 : Richard Strauß, « Till Eulenspiegel's Merry Pranks » , Opus 28.

19 January and 19 October 1970 : Anton Bruckner, Symphony No. 6.

26 October 1970 : Paul Dukas, « The Sorcerer's Apprentice » .

Un-issued recordings made with the Boston Symphony Orchestra for « RCA Victor » :

12 January 1970 : Igor Stravinsky, Scherzo fantastique, Opus 3, « Scherzo à la Russe » .

26 October 26 1970 : Felix Mendelssohn, Scherzo from Octet in E-flat.

Recordings made with the Boston Symphony Orchestra for « DGG » :

28 September and 12 October 1970 : Gustav Holst, « The Planets » .

24 March 1971 : Richard Strauß, « Also sprach Zarathustra » , Opus 30.

4-5 October 1971 : Paul Hindemith, Symphony « Mathis der Maler » .

5 October 1971 : Paul Hindemith, Concert Music for Strings and Brass.

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14 mai 1956 : Le chef Carl Schuricht dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Albert J. Gutmann (1885) , avec l'Orchestre des Concerts Colonne. Concert public radiodiffusé.

24 mai 1956 : Le chef Franz Konwitschny dirige à la « Großer Saal » le « Leipzig Gewandhaus Orchester » dans la 8e Symphonie d'Anton Bruckner. Il s'agit du 20e concert de la saison.

2-6 juin 1956 : Le chef Hans Knappertsbusch dirige à la « Sofiensaal » la 5e Symphonie de Bruckner dans la version révisée de Franz Schalk (1894) , éditée par Ludwig Döblinger (1896) , avec l'Orchestre philharmonique de Vienne (étiquettes : « Decca » stéréo, LP : LXT 5255/6 / « ECM » , LP : 530 / « Universal Classics » , CD : UCCD 9201) .

For several reasons, this was the conductor's least successful Bruckner recording. « Decca » changed their recording site from the familiar « Musikvereinssaal » to the « Sofiensaal » and installed a new recording team there, just as producer Victor Olof resigned from the firm to move to « EMI » . The Orchestra's discomfiture over these events was aggravated by lackluster technical work and a lack of engagement from the podium. Passages such as the crushing octave leaps at bars 329-330 (opening movement) or the build-up to the 1st movement Coda fall flat from want of conductorial thrust. Indicative of the occasional malaise was the horn passage at the a tempo, in bar 403 of the 1st movement. This simply disappeared, not from a Schalk excision, but from a missed entrance that no one bothered to fix.

1956 : Le « Wiener Konzerthaus Quartett » (Anton Kamper, 1er violon ; Carl Maria Tilze, second violon ; Erich Weis, alto ; Franz Kvarda, violoncelle ; accompagné du second alto Ferdinand Stangler) interprète, à la « Mozartsaal » du « Konzerthaus » de Vienne, le Quintette à cordes en fa majeur (**WAB 112**) de même que l'Intermezzo en ré mineur (sans le Trio) (**WAB 113**) de Bruckner (étiquettes : « Amadeo » , LP : AVRS 6030 / « Vanguard » , LP : VRS 480 / « Forgotten Records » , CD : FR 436) .

(Ce Quatuor a été fondé en 1934. Ses membres sont des musiciens de l'Orchestre philharmonique de Vienne. Il s'est produit à ses débuts sous le nom de « Kamper-Kwarda Quartett » . L'ensemble à existé jusqu'en 1967.)

9 juin 1956 : Le chef Helmuth Thierfelder dirige la 3e Symphonie de Bruckner dans la version de 1878, éditée par Fritz Öser (1950) , avec l'Orchestre symphonique du SODRE de Montevideo (Uruguay) . Un enregistrement existe.

Helmuth Thierfelder

Helmuth Thierfelder (geboren 1897 ; gestorben 1966) war ein deutscher Dirigent.

Thierfelder war Kapellmeister am Staatstheater Wiesbaden, sowie nachmaliger Chefdirigent (ab 1938) des 1934 gegründeten Niedersächsischen Symphonie-Orchesters in Hannover, das er bis 1964 leitete. Durch sein außergewöhnliches Durchsetzungsvermögen gegenüber der Stadt Hannover und dem Land Niedersachsen gelang ihm 1950 - nachdem der größte Teil des Orchesters im neugegründeten Rundfunkorchester Hannover des NWDR (heutiger Name NDR Radiophilharmonie) aufging -, die Neugründung des NSO durch die finanzielle Sicherstellung durch die Stadt Hannover und des Landes Niedersachsen zu erreichen. Als Gastdirigent trat Thierfelder im In- und Ausland auf.

...

17-19 septembre 1956 : Le chef Eduard van Beinum dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Leopold Nowak (1951) , avec le « Concertgebouworkest Amsterdam » (étiquette « Philips ») .

3-4 octobre 1956 : Le chef Eduard van Beinum dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Leopold Nowak (1951) , avec le « Concertgebouworkest Amsterdam » . Seul, l'enregistrement de l'Adagio a subsisté.

4-5 octobre 1956 : Le chef Eugen Jochum dirige la 5e Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Il s'agit du 1er concert de la saison, donné à la « Herkulessaal » de la « Résidence » .

31 octobre et 1-3 novembre 1956 : Le chef Joseph Keilberth dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Leopold Nowak (1951) , avec le « Philharmonisches Staatsorchester Hamburg » (étiquette « Telefunken » LP stéréo : LSK 7034, 6.41149 ; étiquette « Teldec » CD : WPCS 6053) .

Novembre 1956 : Concerts à Hambourg et aux Pays-Bas de l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich avec son chef Eugen Jochum.

Vers le 22 novembre 1956 : À Hambourg, le chef Eugen Jochum dirige la 8e Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich.

13 décembre 1956 : Le chef Hans Rosbaud dirige la 2e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1938) , avec le « SWR Sinfonieorchester Baden-Baden » . Un enregistrement existe.

1957

Vers 1957 : Le chef Hans-Georg Ratjen dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935) ou Leopold Nowak (1951) , avec le « Sinfonieorchester Wuppertal » . Un enregistrement existe.

Hans-Georg Ratjen

Hans Georg Ratjen (Generalmusikdirektor, Dirigent, Kapellmeister, Chorleiter, Pianist) : geboren 26. Mai 1909 Berlin ; gestorben 21. August 1994 München.

Wirkungsorte : Berlin, Innsbruck, Köln, München, Oldenburg, Würzburg.

Musikstudium : Musikhochschule Köln, Privatunterricht.

1932 : Korrepetitor Krollische Oper Berlin.

1933 : Korrepetitor Staatsoper Berlin.

1935 : II. Kapellmeister und Chordirektor Stadttheater Würzburg.

1939-1945 : Musikoberleiter und Dirigent Symphoniekonzerte Landestheater Innsbruck.

1945-1950 : I. Kapellmeister Staatsoper München.

Ab 1950 : Generalmusikdirektor Staatstheater Oldenburg.

1950 : Generalmusikdirektor.

Verheiratet : Else Soyter.

Kinder : Klaus ; geboren 12 Februar 1940.

...

1 février 1957 : Le chef Carl Schuricht dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) ou Leopold Nowak (1951), avec le « Radio Symphonie Orchester Frankfurt ». Un enregistrement existe.

2 février 1957 : Le chef Jascha Horenstein dirige à Caracas la 3e Symphonie de Bruckner dans la version de 1889, éditée par Theodor Rättig (1890), avec l'« Orquestra Sinfónica Venezuela ». Concert public radiodiffusé.

10 février 1957 : Le chef Bruno Walter dirige au Carnegie Hall la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932), avec l'Orchestre philharmonique de New York. Un enregistrement existe.

16-17 février 1957 : Le chef Otto Klemperer dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935) ou Leopold Nowak (1951), avec le « Concertgebouworkest Amsterdam ». Concert public radiodiffusé.

17 avril 1957 : Le chef Herbert von Karajan dirige la 8e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1939), avec l'Orchestre philharmonique de Vienne. Un enregistrement existe.

23-25 mai 1957 : Le chef Herbert von Karajan dirige la 8e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1939), avec l'Orchestre philharmonique de Berlin (étiquette « EMI » stéréo).

7 juin 1957 : Le chef Eugen Jochum dirige la 8e Symphonie de Bruckner dans la version de 1890, éditée par Leopold Nowak (1955), avec le « WDR Sinfonieorchester Köln ». Concert public radiodiffusé.

5 septembre 1957 : Le chef Carl August Bunte dirige la 3e Symphonie de Bruckner dans la version de 1878, éditée par Fritz Öser (1950), avec le « Berliner Symphonisches Orchester ». Seuls, l'enregistrement des mouvements 2-4 ont subsisté.

9 novembre 1957 : Le chef Jascha Horenstein dirige la 3e Symphonie de Bruckner dans la version de 1878, éditée par Fritz Öser (1950), avec le « BBC Symphony Orchestra ». Un enregistrement existe.

21-22 novembre 1957 : Le chef Eugen Jochum dirige la 8e Symphonie de Bruckner dans la version de 1890, éditée par Leopold Nowak (1955), avec l'Orchestre symphonique de la Radiodiffusion bavaroise (« Symphonieorchester des Bayerischen Rundfunks »). Il s'agit du 4e concert de la saison, donné à la « Herkulessaal » de la « Résidence ». Un enregistrement existe.

27, 30 décembre 1957 : Le chef Hans Rosbaud dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Robert Haas (1944), avec le « Südwest Rundfunk Symphonie Orchester Baden-Baden » (stéréo - étiquettes : « Vox

» , LP : 10.750 ; SVBX 5117 ;VBX 117 ; STPL 10752 / « Turnabout » , LP : TV 34083 / « Orbis Eurodisc » , LP : 72743 / « Opera » , LP : 71845) .

While most recordings have a fairly straightforward release history, others, because of numerous licensing agreements, can have a torturous one. There is no better example of this than the Hans Rosbaud recording of the Bruckner Symphony No. 7 with the Southwest German Radio Symphony Orchestra.

Between 1955 and 1962, Hans Rosbaud (1895-1962) made a series of Bruckner Symphony recordings with the SW German Radio Symphony Orchestra. Prior to his death, in December of 1962, he had recorded Symphonies 2 to 9. All of the recordings (made for radio broadcast) were recorded in monaural with the exception of the Symphony No. 7 which was recorded in stereo for possible commercial release. One of the 1st commercial appearances of the recording was on a « Tandberg » open-reel tape in their series of « Stereo Tapes for the Perfectionist » . It was also released on a « Vox - Turnabout » LP.

But, over time, things got confusing. The recording has since shown-up on a variety of labels (« Andromeda » / « Parnass » / « Tuxedo » / « Turnabout » / « Membran » / « Quadromania » / « Concert Royale » / « Designo » / « Eurodisc » / « ZYX » , etc.) and the quality has varied considerably. Some, like the « Turnabout » LP have provided the recording as « electronically enhanced for stereo » even though the original was recorded in stereo. That particular LP is even more baffling since some of the movements sound like real stereo while others are poor examples of « electronic stereo » processing. In a 4 CD « Designo » set, the « enhancements » are so bad that they qualified for my « Discographic Horrors » Section.

However, one label (« ZYX » , out of Germany) seems to have put their hands on a good stereo copy and released it in their now out-of-print « GOLD » series. The label also states « Dolby Surround » but none of that is evident in the recording.

Over the years, many Bruckner collectors have owned this recording in one form or another, but here is the best recording available so far (download in .flac format) . (John F. Berky)

1958

1958 : Le compositeur Paul Hindemith dirige la 6e Symphonie de Bruckner à la tête de l'Orchestre symphonique de la Radio de Turin. Un enregistrement existe.

1958 : Le compositeur Paul Hindemith dirige la 7e Symphonie de Bruckner à la tête du « Radio-Sinfonieorchester Stuttgart des SWR » (étiquette « Hänssler SCM » : série « Archiv Reihe ») .

Hindemith was an all-round musician, composer, educator, violinist, violist, as well as having mastered all the instruments of the orchestra to a more or less professional level of proficiency, all of which was more than adequate to prepare him as an orchestral conductor as well. Hindemith's debut as a conductor came at the age of 21, but only

after the Second World War, he devoted himself intensively to conducting, attracting invitations from the most famous orchestras. Hindemith's conducting style was strongly influenced by Wilhelm Furtwängler ; he placed the highest value on continuing a living tradition of interpretation. The current album features Hindemith's 1958 recording of Bruckner, and as is apparent in this performance, the mature Master locates Bruckner's achievements as a high-point on the between Bach and his own work.

1958 : Le chef Eugen Jochum dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) ou Leopold Nowak (1951) , avec le « Symphonieorchester des Bayerischen Rundfunks » . Un enregistrement existe.

16 janvier 1958 : Le chef Volkmar Andreae dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec le « Münchner Philharmoniker » . Un enregistrement existe.

17 janvier 1958 : Le chef Lovro von Matačić dirige la 9e Symphonie de Bruckner à la tête du « Staatskapelle Berlin » . Un enregistrement existe.

Février 1958 : Le chef Otto Klemperer dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Leopold Nowak (1954) , avec l'Orchestre symphonique de Vienne. Un enregistrement existe.

7-8 février 1958 : Le chef Charles Münch dirige la 7e Symphonie de Bruckner dans la version éditée par Albert J. Gutmann en 1885, avec le « Boston Symphony Orchestra » au « Symphony Hall » . Des coupures sont effectuées dans le Scherzo et le Finale. Le concert est radiodiffusé en monophonie par la station WGBH (étiquettes : « Memories Reverence » , CD : MIR-2070 / « Kapellmeister » , CD : KMH-1010 / « Disco Archivia » , CD 1340) .

Charles Münch

Le chef d'orchestre français (né allemand) Charles Münch naît le 26 septembre 1891 à Strasbourg et meurt dans son sommeil le 6 novembre 1968 à Richmond, en Virginie.

Venant d'une famille de musiciens, il fait ses Ires armes au violon dès l'âge de 5 ans avec son père Ernest Münch et au Conservatoire de sa ville natale. Son père est le fondateur du chœur de l'Église Saint-Guillaume de Strasbourg.

En 1905, il rencontre le compositeur Vincent d'Indy venu à Strasbourg. Il étudie le violon avec Lucien Capet à Paris, malgré une inscription à la faculté de médecine. Il effectue un stage avec Carl Flesch à Berlin.

Mobilisé dans l'armée Impériale durant la Première Guerre mondiale, il est gazé à Verdun en 1916.

En 1919, à la signature du traité de Versailles, il devient citoyen français et la lettre « ü » de « Münch » perd son tréma. Jusqu'en 1925, il est professeur de violon au Conservatoire de Strasbourg et 1er violon à l'Orchestre municipal, sous la direction de Guy Ropartz.

De 1925 à 1932, il est 1er violon solo du « Gewandhaus » de Leipzig sous la direction de Wilhelm Furtwängler et Bruno Walter. À cette occasion, il étudie la direction d'orchestre et fait ses débuts lors d'un concert historique.

De retour en France, il dirige quelques concerts en louant, grâce au soutien financier de son épouse Geneviève, les services de l'Orchestre des concerts Straram avant de prendre, en 1935, la direction de l'Orchestre philharmonique de Paris, ensemble constitué à l'initiative d'Alfred Cortot. L'été, il assure les concerts de la saison à Biarritz. Il est nommé professeur de violon à l'École normale de musique de Paris (1936) .

Il est invité à Berlin par la Société Internationale de Musique Contemporaine (1937) . En 1938, il est nommé directeur de l'Orchestre de la Société des concerts du Conservatoire, avec lequel il enregistre la musique de nombreux films français (notamment celle des « Enfants du paradis ») . En 1939, il est nommé professeur de direction au Conservatoire de Paris et effectue ses débuts aux États-Unis avec l'Orchestre de Saint-Louis.

À la fin de la guerre, en 1945, il reçoit la Légion d'honneur pour son rôle de résistant durant l'Occupation. Débuts à Prague avec l'Orchestre philharmonique tchèque.

1946 : 1ers enregistrements pour la maison « Decca » avec l'Orchestre de la Société des concerts du Conservatoire (30 disques) . 1re tournée américaine et canadienne.

1948 : Tournée triomphale aux États-Unis et au Canada à la tête de l'Orchestre national de la « RTF » , ce qui le fait connaître et lui vaudra son engagement à Boston.

En 1949, il effectue une autre tournée aux États-Unis avec l'Orchestre philharmonique de New York et l'Orchestre symphonique de Boston, dont il devient le directeur musical en 1949, succédant ainsi à Serge Koussevitzky. Dès lors, une grande amitié liera Charles Münch et « son » Orchestre de Boston.

En 1952, l'Orchestre symphonique de Boston effectue avec son chef sa 1re tournée européenne (Dublin, Édinbourg, Prague, Vienne, Paris, Chartres, Strasbourg) .

En 1955, il participe au Festival de Salzbourg et dirige l'Orchestre philharmonique de Vienne. L'année suivante, l'Orchestre symphonique de Boston se rend en tournée en Europe et en Union Soviétique dans un contexte de Guerre Froide. C'est le 1er Orchestre occidental à se faire entendre à Léninegrad et à Moscou. De 1956 à 1958, il est également président-chef d'orchestre des Concerts Colonne.

1960 : Tournée au Japon et en Australie.

En mai 1962, Münch quitte son poste à Boston après une tournée d'adieu en Extrême-Orient et au Japon. Il revient en France, pour y diriger notamment l'Orchestre national de France. Il devient président de l'École normale de musique.

En 1967, avec Serge Baudo, il fonde (après la dissolution de l'Orchestre de la Société des Concerts du Conservatoire) l'Orchestre de Paris, dont il devient le directeur musical. L'Orchestre part en tournée à l'étranger, notamment en Union Soviétique, où la santé de Münch se dégrade. Il est remplacé pour certains concerts par Paul Paray.

Lors d'une tournée triomphale aux États-Unis avec l'Orchestre de Paris (New York, Philadelphie, Washington) , il décède d'une crise cardiaque, le 6 novembre 1968, à Richmond en Virginie.

Charles Münch est certainement l'une des personnalités les plus marquantes de la direction d'orchestre du XXe siècle : d'une grande élégance, il dégageait une énergie sans bornes, faisant de chacun de ses concerts « un événement, une occasion » (témoignage de Vic Firth, percussionniste de l'Orchestre symphonique de Boston) .

Ses interprétations de la musique française, des Romantiques et post-Romantiques (Hector Berlioz, César Franck, Ernest Chausson) aux compositeurs de son temps (Albert Roussel, Maurice Ravel, Arthur Honegger, Darius Milhaud, Henri Dutilleux) , sont de véritables trésors, témoignant de la vitalité et de la fraîcheur de sa direction.

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The French symphonic conductor and violinist Charles Münch (née Münch) was born on 26 September 1891 in Strasbourg, Alsace-Lorraine (at that period annexed by the German Empire) , and died on 6 November 1968 in Richmond, Virginia. He was noted for his Mastery of the French orchestral repertoire, he was best-known as music-director of the Boston Symphony Orchestra.

The son of organist and choir director Ernst Münch, he was the 5h in a family of 6 children. He was the brother of conductor Fritz Münch and the cousin of conductor and composer Hans Münch. Although his 1st ambition was to be a locomotive engineer, he studied violin at the Strasbourg Conservatoire. His father Ernst was a professor of organ at the Conservatoire and performed at the cathedral ; he also directed an orchestra with his son Charles in the 2nd violins.

After receiving his diploma, in 1912, Charles studied with Carl Flesch in Berlin and Lucien Capet at the Conservatoire de Paris. He was conscripted into the German army in World War I, serving as a sergeant gunner. He was gassed at Péronne and wounded at Verdun.

In 1920, he became professor of violin at the Strasbourg Conservatoire and assistant concert Master of the Strasbourg Philharmonic Orchestra under Joseph Guy Ropartz, who directed the Conservatory. In the early 1920's, he was concert Master for Hermann Abendroth's Gürzenich Orchestra, in Cologne. He then served as concert Master of the Leipzig « Gewandhaus » Orchestra under Wilhelm Furtwängler and Bruno Walter, from 1926 to 1933.

At the age of 41, Münch made his conducting debut in Paris, on 1 November 1932. Münch's fiancée, Geneviève Maury, granddaughter of a founder of the Nestlé Chocolate Company, rented the hall and hired the Walther Straram Concerts Orchestra. She was also an accomplished translator of Thomas Mann. Münch also studied conducting with Czech

conductor Fritz Zweig who had fled Berlin during his tenure at Berlin's « Kroll Oper » .

Following this success, he conducted the Concerts Siohan, « l'Orchestre Lamoureux » , the new « Orchestre Symphonique de Paris » , the Biarritz Orchestra (summer 1933) , the « Société Philharmonique de Paris » (1935 to 1938) , and the « Orchestre de la Société des Concerts du Conservatoire » (1937 to 1946) . He became known as a champion of Hector Berlioz, and befriended Arthur Honegger, Albert Roussel, and Francis Poulenc. During these years, Münch gave 1st performances of works by Honegger, Jean Roger-Ducasse, Joseph Guy Ropartz, Roussel, and Florent Schmitt. He became director of the « Société Philharmonique de Paris » , in 1938, and taught conducting at the « Conservatoire de Paris » , from 1937 to 1945.

Münch remained in France conducting the Conservatoire Orchestra during the German occupation, believing it best to maintain the morale of the French people. He refused conducting engagements in Germany and also refused to perform contemporary German works. He protected members of his Orchestra from the Gestapo and contributed from his income to the French « Résistance » . For this, he received the « Légion d'honneur » with the red ribbon, in 1945, and the degree of « Commandeur » , in 1952.

Münch made his début with the Boston Symphony Orchestra, on 27 December 1946. He was its Music Director from 1949 to 1962. Münch was also Director of the Berkshire Music Festival and Berkshire Music Center (in Tanglewood) , from 1951 through 1962. He led relaxed rehearsals which Orchestra members appreciated after the authoritarian Serge Koussevitzky. Münch also received honorary degrees from Boston College, Boston University, Brandeis University, Harvard University, and the New England Conservatory of Music.

Münch excelled in the modern French repertoire, especially Claude Debussy and Maurice Ravel, and was considered to be an authoritative performer of Hector Berlioz. However, Münch's programs also regularly featured works by composers such as Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, and Wagner. His 13 year tenure in Boston included 39 world premieres and 58 American 1st performances, and offered audiences 168 contemporary works. 14 of these premieres were works commissioned by the Boston Symphony and the Koussevitzky Music Foundation to celebrate the Orchestra's 75th anniversary, in 1956. (A 15th commission was never completed.)

Münch invited former Boston Symphony music-director Pierre Monteux to guest conduct, record, and tour with the Orchestra after an absence of more than 25 years. Under Münch, guest-conductors became an integral part of the Boston Symphony's programming, both in Boston and at Tanglewood.

Münch led the Boston Symphony on its 1st transcontinental tour of the United States, in 1953. He became the 1st conductor to take them on tour overseas : Europe, in 1952 and 1956 ; and East Asia and Australia, in 1960. During the 1956 tour, the Boston Symphony was the 1st American Orchestra to perform in the Soviet Union.

The Boston Symphony under Münch made a series of recordings for « RCA Victor » , from 1949 to 1953, in monaural sound and, from 1954 to 1962, in both monaural and stereophonic versions.

Selections from Boston Symphony rehearsals under Leonard Bernstein, Serge Koussevitzky, and Charles Münch were broadcast nationally on the « NBC » Radio Network, from 1948 to 1951. « NBC » carried portions of the Orchestra's performances, from 1955 to 1957. Beginning in 1951, the Boston Symphony Orchestra was broadcast over local radio stations in the Boston area. Starting in 1957, Boston Symphony performances under Münch and guest-conductors were disseminated regionally, nationally, and internationally through the Boston Symphony Transcription Trust. And, under Münch, the Boston Symphony 1st appeared on television.

Münch returned to France and, in 1963, became president of the « École Normale de Musique » . He was also named president of the « Guilde Française des Artistes Solistes » . During the 1960's, Münch appeared regularly as a guest-conductor throughout America, Europe, and Japan. In 1967, at the request of France's Minister of Culture, André Malraux, he founded the 1st full-time salaried French Orchestra, the « Orchestre de Paris » , and conducted its 1st concert on 14 November 1967. The following year, he died of a heart attack suffered at his hotel in Richmond, Virginia, while on an American tour with his new Orchestra. His remains were returned to France where he is buried in the « Cimetière de Louveciennes » . « EMI » recorded his final sessions, including Maurice Ravel's Piano Concerto in G, with this Orchestra, and released them posthumously.

In 1955, Oxford University Press published « I Am a Conductor » by Münch in a translation by Leonard Burkat. It was originally issued in 1954, in French, as « Je suis chef d'orchestre » . The work is a collection of Münch's thoughts on conducting and the role of a conductor.

Dallas Kern Holoman wrote Münch's 1st biography in English, « Charles Münch » . It was published by Oxford University Press, in 2011.

Münch's discography is extensive, both in Boston on « RCA Victor » and at his various European posts and guest conducting assignments on various labels, including English « Decca » , « EMI » , « Nonesuch » , « Erato » and « Auvidis-Valois » .

Münch began making records in Paris before the War, for « EMI » . Münch then made a renowned series of « Decca Full Frequency Range Recordings » (FFRR) in the late-1940's. After several recordings with the New York Philharmonic for « Columbia » , Münch began making recordings for « RCA Victor » soon after his arrival in Boston as Music Director. These included memorable Berlioz, Honegger, Roussel, and Saint-Saëns tapings.

His 1st stereophonic recording with the Boston Symphony, in Boston's Symphony Hall, in February 1954, was devoted to a complete version of « The Damnation of Faust » by Hector Berlioz and was made simultaneously in monaural and experimental stereophonic sound, although only the mono recording was released commercially. The stereo tape survives only fragmentarily. The monaural version of this recording was added to the Library of Congress's national registry of sound. Among his final recordings in Boston was a 1962 performance of César Franck's Symphonic poem « Le chasseur maudit » .

Upon Münch's return to Paris, he made « Erato » discs with the « Orchestre Lamoureux » , and with the « Orchestre

de Paris » ; he again recorded for « EMI » . He also made recordings for a number of other companies including « Decca / London » .

A number of Münch's recordings have been available continuously since their original releases, among them Saint-Saëns's Organ Symphony and Ravel's « Daphnis et Chloé » . « RCA » re-issued « Münch Conducts Berlioz » in a multi-disc set, including all of their Münch recordings. « BMG / Japan » has issued 2 different editions of Münch's recordings on CD, 1998 and 2006. The latter was made-up of 41 CDs and encompassed all but a handful of Münch recordings with the Boston Symphony. It made available a number of recordings from the 1st 10 years of Münch's tenure in Boston for the 1st time in more than 50 years.

The Boston Symphony appeared on television with Münch locally on WGBH-TV, Boston, and nationally through a syndicated series. « NHK » broadcast throughout Japan the opening concert of the Boston Symphony's tour of Japan, in 1960. Münch also appeared on film or television with the Chicago Symphony Orchestra, the Czech Philharmonic, the Hungarian Radio and Television Orchestra, the « Orchestre National de l'ORTF » , and the « Orchestre de Radio-Canada » in Montreal. Several of these performances have been issued on DVD.

...

A genial conductor with a particular gift for French music, Charles Münch extended the Boston Symphony's glory years (begun under the baton of Serge Koussevitzky) into the early 1960's. Münch was born in the province of Alsace-Lorraine which, at the time (1891) , was controlled by Germany and has long hovered between 2 cultural worlds. Münch himself benefited from both French and German musical training, and his 1st important musical posts were in Germany. Yet, he came to be regarded as the quintessential French conductor, and his recordings of French repertory with the Boston Symphony remain standards by which others are judged. Münch studied violin at the Strasbourg Conservatory, where his father was a professor, and, from 1912, in Paris with Lucien Capet. As an Alsatian, he was conscripted into the German army at the outbreak of World War I. Gassed and wounded as an artillery sergeant, he nevertheless survived the War through sheer resiliency. In 1919, upon returning to Alsace-Lorraine (now, back in French hands) , he took French citizenship, and a violin professorship in Strasbourg. Nevertheless, his professional interests soon sent him to Germany ; he studied violin with Carl Flesch, in Berlin, then moved to Leipzig to take a violin professorship at the Conservatory there, and then became concert Master of the Leipzig « Gewandhaus » Orchestra, from 1926 to 1933, during Wilhelm Furtwängler's tenure.

But it was back in Paris, in 1933, where Münch made his successful conducting debut in a self-financed concert with the Straram Orchestra. He conducted the Paris « Orchestre de la Société Philharmonique » (1935-1938) and, in 1937, was named director of the « Société des Concerts du Conservatoire de Paris » , a post he held through World War II. Münch introduced many new works, including, in 1945, Olivier Messiaen's « L'Ascension » ; he quickly became known as a conductor attentive to music's larger formal structures, as well as details of color and sonority. Despite his allegiances, 25 years before, Münch refused to collaborate with the Nazis, and indeed supported the French « Résistance » ; he was awarded the « Légion d'honneur » , in 1945.

Münch's career quickly accelerated after the War. In 1946, he made his debut with the Boston Symphony (and several other American Orchestras) as a guest-conductor, and he toured America with the French National Radio Orchestra in 1948. The following year, he was appointed music-director of the Boston Symphony, which he took on an unprecedented tour of the Soviet Union, in 1956. Münch retired from the Boston Symphony Orchestra, in 1962, but continued to guest conduct, and helped Serge Baudo launch the « Orchestre de Paris », in 1967. On tour in America with that Orchestra, he died the following year.

Münch was easy going in rehearsal, reluctant to drill the spontaneity out of an Orchestra. He was particularly noted as an elegant, colorful interpreter of French music of the 19th and 20th Centuries ; his recordings of that material with the Boston Symphony for « RCA » are still regarded as Classics of their kind. He was a strong advocate for the Franco-Swiss composers of his own generation, especially Roussel, Milhaud, and Honegger. But he also had a good touch with the conservative contemporary music of other lands, as may be heard in his few but important recordings of Bohuslav Martinů, Walter Piston, and Samuel Barber. Indeed, during his Boston years, Münch's commitment to American music was almost as strong as his allegiance to new French works.

...

Charles Münch's uncle was the distinguished missionary and organist Albert Schweitzer, and his father was the Alsatian choral conductor and organist Ernst Münch (1859-1928) , who gave his son his 1st music lessons on the violin. Charles studied the violin at the Strasbourg Conservatoire, where his father was a professor, and continued with Lucien Capet in Paris, in 1912, and Carl Flesch in Berlin. As Alsace was part of Germany at the outbreak of World War I, he was conscripted into the German army and saw active service : he was made a sergeant of artillery, was gassed at Péronne and wounded at Verdun. Following the end of hostilities, he returned to Alsace-Lorraine (now part of France) , and took French citizenship. Münch became a professor of violin at the Strasbourg Conservatoire, in 1919, and leader of the Strasbourg Municipal Orchestra. He took-up the same position at the Leipzig Conservatory, in 1925, serving also as the leader of the Leipzig « Gewandhaus » Orchestra, whose conductors during this period included Fritz Busch, Wilhelm Furtwängler and Bruno Walter. It was in Leipzig that he had his 1st experience of conducting.

Having returned to France, in 1932, Münch made his Paris debut as a conductor in a self-financed concert (which he later said he had not been able to fund earlier) with the Straram Orchestra. This was sufficiently successful to confirm his decision to pursue a career as a conductor and, in 1935, he became chief conductor of the newly formed Paris Philharmonic Orchestra which he conducted until 1938. Meanwhile, he continued to teach the violin, being made a professor of violin at the « École Normale » , in 1936. He was invited to conduct at the 1937 meeting of the International Society of Contemporary Music in Berlin and, in the following year, was appointed chief conductor of Paris's oldest Orchestra, the Paris Conservatoire Orchestra (« Orchestre de la Société des Concerts du Conservatoire ») ; he also appeared in London at the head of the « BBC » Symphony Orchestra and made his American conducting debut, in 1939, with the Saint-Louis Symphony Orchestra. With the outbreak of World War II, Münch threw himself into his work as conductor of the Paris Conservatoire Orchestra, commenting :

« My role is to raise spirits to happier worlds. »

During the War, he refused to collaborate with the Nazi regime, and gave his earnings to the French « Résistance » ; he was made a member of the « Légion d'honneur » , in 1945.

With the coming of peace, Münch's international career took-off rapidly : he appeared in Prague, in 1945, at the 50th celebrations of the foundation of the Czech Philharmonic Orchestra and, during the following year, appeared at the Salzburg Festival with the Vienna Philharmonic Orchestra, toured America with the « Orchestre National de Radio France » , the principal French radio Orchestra, and spent a month in London recording for « Decca » with the Paris Conservatoire Orchestra. Having relinquished his post with the Paris Conservatoire Orchestra, in 1946, he appeared for the 1st time with the New York Philharmonic Orchestra, in 1947, and with the Chicago Symphony Orchestra, in 1948 ; the following year, he succeeded Serge Koussevitzky as chief conductor of the Boston Symphony Orchestra and, in 1952, as director of the Berkshire Music Center at Tanglewood, holding both these posts until 1962. He toured with the Boston Symphony Orchestra across Europe, in 1952 and 1956, when it became the 1st American Orchestra to visit the USSR. Münch appeared in Europe sporadically during this period : he conducted the Vienna Philharmonic, again at the Salzburg Festival in 1955, and accepted the presidency of the Concerts Colonne, from 1956 to 1958. Following his departure from America, he conducted little : in 1965, he appeared with the Rotterdam Philharmonic Orchestra and toured the USSR, once again, with the « Orchestre National de Radio France » . Following the decision to disband the Paris Conservatoire Orchestra and to form the « Orchestre de Paris » , in 1967, Münch was persuaded to become the new Orchestra's 1st chief conductor. During 1968, he toured Russia with the Orchestra, but had to cancel several concerts because of ill-health ; and, in the autumn of the same year, during a further tour by the Orchestra, this time of the United States, Münch suffered a fatal heart attack.

Coming from the divided territory of Alsace, and with experience as an instrumentalist of both German and French musical cultures, Charles Münch was equally at home in the music of both countries. As a conductor, he was the complete opposite of « intellectual » musicians such as Pierre Boulez, being a wholly spontaneous artist, whose performances could capture the instinct of the moment : « literally anything could happen when he got-up onto the podium » . He was able to realise whatever he wished as he possessed an exemplary stick technique and, at recording sessions, he could adjust issues of balance, phrasing and tempo simply through his gestures without a word to the Orchestra. In his autobiography, « I am a Conductor » , Münch spoke thus of conducting :

« Your thought, your communication must radiate with such force that your Orchestra feel simultaneously the same wishes and desires as you and cannot refrain from expressing them. »

« A friend of mine, a musician in the Orchestre de la Suisse Romande, once said to me :“ When every member of the Orchestra feels that you are conducting for him alone, you are conducting well. ” »

By all accounts, a man of great kindness both on and off the podium, Münch certainly achieved the twin goals of conducting : superb technical execution combined with the spontaneity of the moment.

Münch's discography is large and is centred upon the numerous superbly engineered recordings that he made with the

Boston Symphony Orchestra for the « RCA » label. Beside these may be set his earlier recordings made in Paris and London for the 78 rpm medium and his final recordings made predominantly in France. Throughout his career, Münch was a staunch advocate of contemporary music : with the Boston Symphony Orchestra, he recorded Bohuslav Martinů's Symphony No. 6 (which he commissioned) and Walter Piston's Symphony No. 6. As his autobiography clearly demonstrated, Münch was a man of considerable eloquence, who viewed conducting as a sacred trust :

« Music is an art that expresses the inexpressible. It rises far above what words can mean or the intelligence define. Its domain is the imponderable and impalpable land of the unconscious. Man's right to speak this language is for me the most precious gift that has been bestowed upon us. And we have no right to misuse it. Let no one be astonished then that I consider my work a priesthood, not a profession. It is not too strong a word. »

...

Charles Münch was born in Strasbourg, France, on September 26, 1891 (when the region was still under control of Germany) . From an early age, he studied violin under his organist father, Ernest Münch (1859-1928) . Charles Münch entered the Strasbourg Conservatoire from 1905 to 1912, where his father also taught. Münch, then, studied with the great violinist Carl Flesch in Berlin and with Lucien Capet at the Paris Conservatoire. During World War I, Münch was 1st conscripted into the German army but, in 1918, he became a French citizen. From 1919 to 1925, Münch taught violin at the Strasbourg Conservatoire, and was assistant Concert-Master of the Strasbourg Orchestra. Münch, then, moved to the Leipzig « Gewandhaus » Orchestra as Concert-Master from 1925 to 1932, 1st under Wilhelm Furtwängler and, then, beginning in 1929, under Bruno Walter. While in Leipzig, Münch also taught violin at the Leipzig Conservatory. While in Leipzig, Charles Münch studied conducting, in part with the Czech musician Fritz Zweig (1893-1984, conductor at the « Kroll Oper » , who later ended-up in Hollywood) . Charles Münch returned to Paris and, on November 1, 1932, he made his conducting debut with the « Orchestre des Concerts Straram » . The Orchestra and the hall of the « Théâtre des Champs-Élysées » were hired by his « fiancé » , Geneviève Maury, an heiress to the Nestlé chocolate fortune. So, like Serge Koussevitzky, Münch got his start in conducting by having the fortune to hire an entire Orchestra and hall for his debut. Münch, then, conducted a series of French Orchestras : in 1933, « l'Orchestre Lamoureux » (Albert Wolff, 1884-1970, was then Music Director) ; « l'Orchestre Symphonique de Paris » (in 1934, following Pierre Monteux) ; « la Société Philharmonique de Paris » (1935-1938) , while, at the same time, teaching at « l'École Normale de Musique de Paris » . Charles Münch, then, became Music Director of « l'Orchestre de la Société des Concerts du Conservatoire » from 1938 to 1946, including through World War II. From 1946 to 1949, Charles Münch traveled widely as a guest-conductor, particularly in the United States. During the 1947-1948 season, Charles Münch was in the competition, along with Dimitri Mitropoulos and Leopold Stokowski, to become Music Director of the New York Philharmonic. Instead of New York, in 1948, Charles Münch was designated to become Serge Koussevitzky's successor as Music Director of the Boston Symphony Orchestra for the 1949-1950 season.

Charles Münch remained in Boston for 13 seasons. Münch also led the Symphony in 4 major tours. In 1953, Charles Münch led the Boston Symphony Orchestra on its 1st transcontinental tour of the United States. In 1952 and 1956, he led European tours. In the 1956 European tour, the Boston Symphony Orchestra was led by Charles Münch and Pierre Monteux and, under Münch, the BSO was the 1st American Orchestra to perform in the Soviet Union. In 1960, Münch

lead the Boston Symphony Orchestra on an extensive (and reportedly exhausting) tour of Japan, East-Asia and Australia.

Charles Münch was regarded by many BSO musicians as a protector of their interests, and was both liked and respected. At the end of the 1961-1962 season, Charles Münch left the Boston Symphony Orchestra and passed to a guest-conducting phase of his career. He returned to France where, in 1963, he became director of « l'École Normale de Musique », where he had taught 30 years earlier. In 1967, Charles Münch was prevailed upon to become Music Director of the newly-formed « Orchestre de Paris ». In 1968, he took the Orchestra on a tour of North America, during which Charles Münch died on November 6, 1968, of a heart attack in his hotel room in Richmond, Virginia.

...

Charles Münch (geboren 26. September 1891 in Straßburg ; gestorben 6. November 1968 in Richmond, Virginia) war ein französischer Dirigent elsässischer Abstammung.

Charles Münch war der Sohn des Elsässer Organisten und Chorleiters Ernst Münch. Er studierte Geige am Konservatorium in Straßburg und 1912 bei Lucien Capet in Paris. Einer seiner Lehrer am Straßburger Konservatorium war Hans Pfitzner.

Beim Ausbruch des Ersten Weltkrieges wurde er als Artillerie-Sergeant zum Deutschen Heer eingezogen. Bei Péronne erlitt er eine Gasvergiftung und in der Schlacht von Verdun wurde er verwundet. Nach Kriegsende kehrte er ins Elsass zurück und wurde französischer Staatsbürger.

Nach weiteren Studien bei Carl Flesch in Berlin verfolgte Charles Münch eine Solistenkarriere und lehrte Violine am Straßburger Konservatorium (1919) und dann am Leipziger Konservatorium. Seit 1926 war er Konzertmeister des Leipziger Gewandhausorchesters. Im November 1932 gab er in Paris sein Debüt als Dirigent mit dem « Orchestre Straram ». Erst seine 1933 erfolgte Heirat mit der Enkelin eines der Gründer des Nestlé-Konzerns ermöglichte ihm die Finanzierung seiner weiteren Karriere.

Von 1933 bis 1940 bildete er sich im Dirigieren bei Alfred Szendrei in Paris weiter. Von 1935 bis 1938 war er Dirigent des von Alfred Cortot gegründeten « Orchestre de la Société Philharmonique in Paris » und 1936 erhielt er eine Stelle als Lehrer an der « École Normale de Musique de Paris ». 1938 wurde er zum Direktor der « Société des Concerts du Conservatoire de Paris » ernannt und behielt diesen Posten während der deutschen Besetzung im Zweiten Weltkrieg. Da er die Zusammenarbeit mit den Nationalsozialisten ablehnte und stattdessen die « Résistance » unterstützte, erhielt er 1945 den Orden der Ehrenlegion.

Charles Münch gab sein Debüt in den USA als Gastdirigent des Boston Symphony Orchestra im Dezember 1946. 1948 folgte eine Tournee durch die USA mit dem « Orchestre de la Radio nationale de France » und 1949 wurde er zum Musikdirektor des « Boston Symphony Orchestra » ernannt, mit welchem er und Pierre Monteux 1952 eine erste Europa-Tournee unternahm. 1956 folgte eine weitere Tournee durch Europa und die Sowjetunion. 1962 zog sich

Charles Münch von seinem Posten in Boston zurück und war fortan als Gastdirigent tätig. Außerdem war er 1967 an der Gründung des « Orchestre de Paris » beteiligt. Er starb 1968 in Richmond, als er mit dem « Orchestre de Paris » auf einer Amerika-Tournee war.

Charles Münch erlangte Anerkennung als Interpret des französischen Repertoires. Seine Aufführungen zeichneten sich durch Spontaneität, Farbe und Eleganz aus. Die französische Musik des 20. Jahrhunderts nahm in seinen Programmen einen herausragenden Platz ein. Er brachte neue Werke von Albert Roussel, Darius Milhaud, Arthur Honegger und anderen zur Aufführung. In seiner Pariser Zeit führte er neue Werke in die Programme des Lamoureux Orchesters, der Shihon Konzerte und der Straram Konzerte ein.

Er schrieb das Werk « Je suis chef d'orchestre » (1954) .

...

8-15 février 1958 : Le chef Eugen Jochum dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Leopold Nowak (1951) , avec le « Symphonieorchester des Bayerischen Rundfunks » (étiquette « DGG » , CD : 429 079-2) .

10 février 1958 : Le chef Hans Knappertsbusch dirige à Munich la 9e Symphonie de Bruckner dans la version révisée de Ferdinand Löwe, éditée par Ludwig Döblinger (1903) , avec le « Bayerisches Staatsorchester » . Concert public radiodiffusé.

2 avril 1958 : Le chef Willem van Otterloo dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Robert Haas (1944) , avec le « Radio Filharmonisch Orkest Amsterdam » . Un enregistrement existe.

6 avril 1958 : Le chef Carl August Bunte dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec le « Berliner Symphonisches Orchester » . Concert public radiodiffusé. Timpani additions taken from the 1888 version inserted in the 1st and 4th movements.

15-16 mai 1958 : Le chef Eugen Jochum dirige la 6e Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Il s'agit du 10e concert de la saison, donné à la « Herkulesaal » de la « Résidence » .

12 juin 1958 : Le chef Carl Schuricht dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935) ou Leopold Nowak (1951) , avec le « Utrecht Symfonie Orkest » . Un enregistrement existe.

20-22 juin 1958 : Le chef Franz Konwitschny dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Robert Haas (1944) , avec le « Gewandhausorchester Leipzig » . Un enregistrement existe.

26 août 1958 : Le chef Otto Klemperer dirige au Festival d'Édimbourg la 4e Symphonie de Bruckner à la tête du «

Philharmonia Orchestra » de Londres. Un enregistrement existe.

3 septembre 1958 : Le chef Otto Klemperer dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Leopold Nowak (1954) , avec l'Orchestre philharmonique de Berlin. Un enregistrement existe.

Septembre 1958 : L'Orchestre symphonique de la Radiodiffusion bavaroise de Munich et son chef Eugen Jochum participent au « Septembre Musical » de Montreux, en France.

Novembre 1958 : Tournée américaine de l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich et son chef Eugen Jochum.

11-12 décembre 1958 : Le chef Eugen Jochum dirige la 9e Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Il s'agit du 5e concert de la saison, donné à la « Herkulesaal » de la « Résidence » .

1959

1959 : Le chef Eugen Jochum dirige la 1re Symphonie de Bruckner dans la version de 1877, éditée par Robert Haas (1935) ou Leopold Nowak (1953) , avec le « Symphonieorchester des Bayerischen Rundfunks » . Un enregistrement existe.

1959 : Le chef Rafael Kubelik dirige la 3e Symphonie de Bruckner dans la version de 1878, éditée par Fritz Öser (1950) , avec le « Concertgebouworkest Amsterdam » . Un enregistrement existe.

1959 : Le chef Otto Klemperer (?) dirige la 8e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1939) , avec le « BBC Symphony Orchestra » (étiquette « Rare Moth » , CD : RM 417/8) .

1959 : Le chef Hans Rosbaud, à la tête de l'Orchestre symphonique de la « SWR » de Baden-Baden (« SWR Sinfonieorchester ») , grave sur étiquette « Vox Turnabout » la 7e Symphonie d'Anton Bruckner.

Fondé en 1946, afin de défendre principalement la musique contemporaine, cet ensemble a acquis une grande réputation par des chefs prestigieux tels que Hans Rosbaud et Michaël Gielen.

...

The Southwest German Radio Symphony Orchestra (« SWR » Baden-Baden and Freiburg Symphony Orchestra ; « SWR » Symphony Orchestra ; « Sinfonieorchester des Südwestrundfunks » ; « SWR Sinfonieorchester ») is a Radio Orchestra located in the German cities of Baden-Baden and Freiburg. The 1st incarnation of the Orchestra occurred in 1946, initially with members of the discontinued « SPA » Orchestra of the city as the core of players. The revival of the « SPA » Orchestra, 2 years later, forced the re-organization of the Radio Orchestra. Subsequently, Hans Rosbaud was hired

as the Orchestra's 1st chief conductor. Rosbaud was already well-known as a champion of modern music, and Heinrich Strobel, the music-director in charge of the Orchestra, shared this sympathy with contemporary music. Thus, the Orchestra had, and continues to have, as its focus performances of modern music.

...

Gegründet am 1. Februar 1946 in Baden-Baden unter dem Namen Philharmonisches Orchester des Südwestfunks wurde es noch im selben Jahr in Großes Orchester des Südwestfunks umbenannt. Unter dem ersten Chefdirigenten Hans Rosbaud wurde bereits 1950 mit dem ersten Auftritt bei den Donaueschinger Musiktagen für zeitgenössische Tonkunst der Grundstein für die heutige Ausrichtung des Orchesters gelegt. Seither hat das Orchester etwa 400 Werke uraufgeführt. 1966 wurde das Orchester erneut umbenannt in Sinfonieorchester des Südwestfunks.

1948-1968 : Unter Hans Rosbaud hat das Orchester Uraufführungen mit Werken von Paul Hindemith und Igor Strawinski, die beide auch als Gastdirigenten auftreten. 1958 startet Pierre Boulez seine Karriere als Dirigent als artist-in-residence in Baden-Baden.

1964-1979 : Ernest Bour dirigiert neben György Ligeti und Lontano über 100 Uraufführungen, behält aber auch das klassische Programm bei.

...

27 février 1959 : Le chef Carl Schuricht dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935) ou Leopold Nowak (1951) , avec le « Sinfonieorchester des Hessischen Rundfunks » . Un enregistrement existe.

9, 11 (ou 12) mars 1959 : Le chef Eduard van Beinum dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935) , avec le « Concertgebouworkest Amsterdam » . Concert donné en public (étiquette « Decca ») .

17 mars 1959 : Le chef Carl August Bunte dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Robert Haas (1944) , avec le « Berliner Symphonisches Orchester » . Un enregistrement existe.

19 mars 1959 : Le chef Hans Knappertsbusch dirige la 5e Symphonie de Bruckner dans la version révisée de Franz Schalk (1894) , éditée par Ludwig Döblinger (1896) , avec le « Münchner Philharmoniker » (étiquette « Music & Arts » , CD : 1105) .

For this performance of the 5th Symphony, Hans Knappertsbusch used the 1896 Döblinger edition prepared by Franz Schalk. Bruckner's involvement with this publication has long been doubtful. Leopold Nowak discovered that Bruckner himself changed the end of the slow movement in a copyist's score*. In the revision, the final phrase ends on the dominant rather than the tonic. The same score includes several other pencil notations that indicate the composer was

contemplating a revision of the work. Haas did incorporate the composer's notation of a potential cut in the Finale from bars 270-373, marked by « Vi-de » in his edition (and in Nowak's) . The Döblinger score left much of this developmental material intact, removing instead a passage from bars 325-353. The most controversial excision in this edition is the bulk of the recapitulation, bars 374-459. It is this radical shortening that, as Professor William Carragan has pointed-out, turns the 1896 Finale into the form of a vast prelude and fugue, followed by the chorale section and Coda.

* See the Preface to the 1990 reprinting of Leopold Nowak's edition of the 5th, Eulenburg No. 463.

The concert reading scores, over the 1956 « Decca » recording, in greater tempo contrasts and livelier accenting, as well as more assertive timpani and brass. The 2nd movement is broader, yet, more flexible. The Scherzo is massive but emphatic, contrasting with the rustic humor of the Trio. The Munich Finale, similar in duration to Vienna, builds far more cumulative power (despite some overload on the amateur tape) , culminating in an overwhelming rendition of the augmented chorale.

...

23-24 avril 1959 : Le chef Eugen Jochum dirige la 1re Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Il s'agit du 10e concert de la saison, donné à la « Herkulesaal » de la « Résidence » .

22 mai 1959 : Le chef Stanley Pope dirige la 2e Symphonie de Bruckner à la tête de l'Orchestre symphonique de Londres. Un enregistrement existe.

Stanley Pope

London-born Stanley Pope studied conducting mainly on the European continent. In the early 1950's, he made only 2 recordings : a 10 inch LP of Robert Schumann's 4th Symphony and a 45rpm disc of 4 of Edward Elgar's « Pomp and Circumstance » Marches.

December 1959 : The « Philharmonia » Orchestra of London performs Johannes Brahms' Symphony No. 1 under the baton of Stanley Pope at Royal Festival Hall.

1973 : Havergal Brian's Symphony No. 28 in C minor. « New Philharmonia » Orchestra. « Aries » , LP : 1607 (live recording) .

This pirated recording was made from an air-check of the « BBC » broadcast of the work's premiere by conductor Leopold Stokowski, in 1973. At the time, much was made of the fact that both Stokowski and Havergal Brian, were 91 years old. While the jacket notes ambiguously attribute both the Symphony's performance and that of its disc mate, Brian's Violin Concerto, to the Hamburg Philharmonic Orchestra under Horst Werner, neither deserves this legend.

Thanks to the detective work of critic David Hall writing in the May 1981 « Stereo Review », the pseudonyms of conductors and Orchestras listed on several Brian Symphony recordings were cleared-up, including that of the Stokowski performance. According to musicologist Edward Johnson, the Violin Concerto was played by Ralph Holmes with the « New Philharmonia » Orchestra, in 1969, under conductor Stanley Pope.

The British composer Havergal Brian died in 1972. He was perhaps best-known for his 1st Symphony, the « Gothic ». Scored for nearly 1,000 performers with an average running time of almost 2 hours, it holds the title of the largest Symphony ever composed, according to the Guinness Book of Records. The 1st performance of his Violin Concerto in C major was premiered 34 years after its completion. Composed in 1935, and originally titled the « Heroic », the 1st draft of this Concerto was lost after being left on a train. Ralph Holmes and the « New Philharmonia » Orchestra conducted by Stanley Pope played the work.

In 1995, the conductor Stanley Pope, who had often worked with Robert Simpson during the « BBC » years, died. He had been ill for some years with bone cancer ; as soon as one bone healed another fractured. Despite his own frailty, he frequently rang from his home in Switzerland to find-out how Simpson was progressing after his stroke. Here is the composer's tribute to his old friend :

« We have lost in Stanley Pope a conductor of exceptional gifts which were never properly appreciated, except by musicians. I remember in the old 3rd Programme days my colleague, Leonard Isaacs, asked me to come with him to the Festival Hall to hear a concert conducted by this man of whom I had heard good reports from orchestral musicians. I remember very vividly what we both agreed was, one of the most beautiful imaginable performances of Beethoven's " Pastoral " Symphony. I went to see the conductor afterwards and found him a charming, modest fellow and, afterwards, we had some correspondence about Haydn, initiated by him. We gradually got to know each other very well and became close friends.

One of his great enthusiasms was also one of mine : Anton Bruckner.

Klemperer said that Stanley Pope was the best British conductor of Bruckner and, after a glorious performance of Bruckner's 5th Symphony in the " BBC " studio, I spoke to one of the players and expressed my delight. His reply was :

“ It's the chap out in front. ”

Stanley was always polite to Orchestras, perhaps sometimes a shade too polite. With a bit more fire in his belly, he might have made a bigger name for himself. He always took great care to study Havergal Brian scores I asked him to conduct and these extremely difficult and often enigmatic works usually received somewhat tentative 1st performances, whoever was at the helm. It was always hard for orchestral players easily to make sense of music “ that was completely idiosyncratic without being avant-garde ”, but Stanley did, I think, better than most. We shall miss him greatly not only as a musician but as a kind and sympathetic person, who showed remarkable courage during his last

and often painful illness. My wife and I spoke to him regularly on the telephone between the west of Ireland and Geneva and he always sounded as if there was nothing much wrong with him, although he well-knew that he hadn't much longer to live. That kind of cheerful fortitude is an example to us all. » (Robert Simpson, 24 April 1995.)

...

Juin 1959 : Le chef Yevgeny Mravinsky dirige la 8e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1939) , avec l'Orchestre philharmonique de Léningrad. Un enregistrement existe.

25 juin 1959 : Le chef Hans Rosbaud dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) ou Leopold Nowak (1951) , avec le « SWR Sinfonieorchester Baden-Baden » . Un enregistrement existe.

9 juillet 1959 : Le chef Bernard Haitink dirige la 2e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1938) , avec le « Concertgebouworkest Amsterdam » . Un enregistrement existe.

29-30 octobre 1959 : Le chef allemand Heinrich Hollreiser, à la tête de l'Orchestre symphonique de Bamberg, dirige la 4e Symphonie d'Anton Bruckner dans la version de 1881 (1878-1880) , éditée par Robert Haas en 1936 (étiquettes « Vox » , LP : VBX 117, SVBX 5117 / « Turnabout » , LP : TV 34107S) .

Heinrich Hollreiser

Le chef d'orchestre allemand Heinrich Hollreiser est né le 24 juin 1913 à Munich et est mort le 24 juillet 2006 à Scheffau am Wilden Kaiser, en Autriche.

Il a fait ses études à l'Académie d'État de musique de Munich, avant de devenir successivement le chef d'orchestre des Opéras de Wiesbaden, Darmstadt, Mannheim, et Duisburg. Entre 1942 et 1945, il a été le chef d'orchestre principal de l'Opéra d'État de Bavière, tout en étant le directeur musical de l'Opéra de Düsseldorf.

De 1945 à 1951, il a dirigé des concerts de l'Orchestre symphonique de Berlin et de celui de Bamberg, ainsi que pour les Orchestres symphoniques de la Radio de Frankfort, de Hambourg et de Cologne. Il a aussi été invité comme chef d'orchestre à Madrid et Barcelone. Après 1951, il est devenu chef d'orchestre principal de l'Opéra d'État de Vienne, où il a dirigé la première autrichienne de l'Opéra « The Rake's Progress » d'Igor Stravinsky.

...

The German conductor Heinrich Hollreiser was born on June 24, 1913, in Munich and died on July 24, 2006 in Scheffau am Wilden Kaiser, in Austria.

He attended the State Academy of Music in Munich, and went on to serve as the conductor at the Opera houses in Wiesbaden, Darmstadt, Mannheim, and Duisburg. From 1942 to 1945, he served as the principal conductor of the Bavarian State Opera, while serving as the music-director at the Opera in Düsseldorf. From 1945 to 1951, he

conducted concerts for the Berlin Philharmonic and Bamberg Symphony Orchestra, as well for the Hamburg, Cologne, and Frankfurt Radio Symphony Orchestras. He also made several guest appearances in Madrid and Barcelona. After 1951, he served as principal conductor of the Vienna State Opera, conducting the Austrian premiere of Igor Stravinsky's « The Rake's Progress » .

In one of his recordings with the Bamberg Symphony Orchestra he is attributed as « George Richter » (?) .

...

Heinrich Hollreiser (geboren 24. Juni 1913 in München ; gestorben 24. Juli 2006 in Scheffau am Wilden Kaiser, Österreich) war ein deutscher Dirigent.

Heinrich Hollreiser studierte bei Karl Elmendorff in München. 1932 ging er als Kapellmeister nach Wiesbaden, anschließend nach Darmstadt. 1938 wurde er in Mannheim I. Kapellmeister. Es folgten Stationen in Duisburg und, 1942 bis 1944, in München. 1945-1951 war er Generalmusikdirektor der Stadt Düsseldorf. 1952 bis 1961 wirkte er als I. Kapellmeister an der Wiener Staatsoper, 1961 bis 1964 als Chefdirigent an der Deutschen Oper in Berlin. Danach arbeitete Hollreiser hauptsächlich, zwischen München, Berlin und Wien hin- und herpendelnd, als Gastdirigent. Als langjähriger Dirigent der Wiener Staatsoper stand er bis 1994 mehr als tausendmal bei Auftritten am Dirigentenpult des Orchesters. Als Gastdirigent dirigierte er unter anderem auch die Berliner Philharmoniker sowie häufig und bis ins hohe Alter Wagner-Aufführungen an der Deutschen Oper Berlin. Er leitete auch die Düsseldorfer und Bamberger Symphoniker sowie das Cleveland Orchestra.

...

13 novembre 1959 : Le chef Bruno Walter dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) , avec le « Los Angeles Philharmonic Orchestra » . Un enregistrement existe.

16, 18 novembre 1959 : Le chef Bruno Walter dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) , avec le « Columbia Symphony Orchestra » (étiquette « CBS » stéréo) . Les séances d'enregistrement ont lieu au « Americal Legion Hall » , à Hollywood, en Californie.

18, 19, 21 décembre 1959 : Le chef Franz Konwitschny dirige la 8e Symphonie de Bruckner dans la version hybride éditée par Robert Haas (1939) , avec le « Radio Symphonie Orchester Berlin » . Un enregistrement en stéréo existe.

19 décembre 1959 : Le chef Ferdinand Leitner dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Robert Haas (1936) , avec l'Orchestre national de Lisbonne. Un enregistrement existe.

Ferdinand Leitner

Le chef d'orchestre allemand Ferdinand Leitner est né le 4 mars 1912 à Berlin et est mort le 3 juin 1996 à Zürich.

Il a étudié avec Franz Schreker, Julius Prüwer, Artur Schnabel et Karl Muck. Il fut aussi un élève de Robert Kahn. Débutant comme pianiste, avec l'aide de Fritz Busch, il devint chef d'orchestre dans les années 1930. Il dirigea le « Nollendorfplatz Theater » à Berlin, de 1943 à 1945 ; à Hanovre, de 1945 à 1946 ; à Munich, de 1946 à 1947 ; et le « Württemberg Staatsoper » de Stuttgart, en 1947.

Il est reconnu comme un grand directeur d'Opéra, ses compositeurs préférés étant Richard Wagner, Richard Strauß, Wolfgang Amadeus Mozart, et pour le XXe siècle, Carl Orff et Karl Amadeus Hartmann. Il succéda à Erich Kleiber, en 1956, comme chef du « Teatro Colón » de Buenos Aires. De 1976 à 1980, il a travaillé à La Haye comme chef principal de l'Orchestre de la « Résidence » .

Parmi plus de 300 enregistrements, figure un fameux « Doktor Faust » de Ferruccio Busoni et une non moins fameuse intégrale des Concertos pour piano de Beethoven aux côtés de Wilhelm Kempff ; tous deux pour la « Deutsche Grammophon » .

...

The noted German conductor Ferdinand Leitner was born on 4 March 1912 in Berlin and died on 3 June 1996 in Forch, Zürich.

He studied under Franz Schreker, Julius Prüwer, Artur Schnabel and Karl Muck. He also was a composition student with Robert Kahn. Starting as a pianist, through the help of Fritz Busch, he became a conductor in the 1930's. He was conductor of the « Nollendorfplatz Theater » in Berlin, from 1943 to 1945 ; in Hannover, from 1945 to 1946 ; in Munich from 1946 to 1947 ; and « Generalmusikdirektor » of the Württemberg State Opera house (« Staatstheater Stuttgart ») , from 1947 until 1969.

To honour him, the city of Stuttgart has named a pedestrian bridge, that connects the upper-part (where the « Staatstheater » is located) and the central-part of the « Schlossgarten » (castle park) , after him (« Ferdinand-Leitner-Steg ») .

He is famous as a conductor of Opera, his favourite composers being Richard Wagner, Richard Strauß, Wolfgang Amadeus Mozart, and 20th Century composers Carl Orff and Karl Amadeus Hartmann. He succeeded Erich Kleiber, in 1956, as conductor for the « Teatro Colón » in Buenos Aires. From 1976 to 1980, he worked in The Hague as principal conductor of « Het Residentie Orkest » .

Among his more than 300 recordings are a celebrated recording of Ferruccio Busoni's Opera « Doktor Faust » and Beethoven's 5 Piano Concertos with Wilhelm Kempff ; all on the « Deutsche Grammophon » label.

...

The noted German conductor, Ferdinand Leitner, studied at the Music School in his home city of Berlin under Fritz Schreker and Julius Prüwer, from 1926 to 1931, as well as receiving instruction from Artur Schnabel and Karl Muck.

After completing his studies, Ferdinand Leitner began appearing as a pianist, particularly as accompanist to Georg Kulenkampff and Ludwig Hoelscher. He made his debut in Berlin as conductor, during this period. In 1935, Fritz Busch engaged him as assistant at Glyndebourne. From 1943 to 1945, he was director of music at the Theatre on the « Nollendorfplatz » in Berlin and, from 1945 to 1946, in Hannover ; from 1946 to 1947, in Munich ; from 1947, in Stuttgart, always in the same function. He became chief musical-director in Stuttgart, in 1949, and served there until 1969. From 1947 to 1951, he was senior musical-director of the Bach Weeks, in Ansbach.

Ferdinand Leitner conducted the rehearsals for the 1st performance of Igor Stravinsky's « The Rake's Progress » in Venice, in 1951, the performance itself being conducted by the composer personally. Composer and conductor, then, alternated. He succeeded Erich Kleiber as conductor of the German Operas at the « Teatro Colón » in Buenos Aires, in 1956. From 1969 to 1984, he was senior musical-director of the Zürich Opera and, from 1976 to 1980, principal conductor of the « Residence » Orchestra in The Hague, at the same time. From 1988, he was principal guest-conductor of the « RAI » Symphony Orchestra, in Turin.

Ferdinand Leitner became known mainly as an Opera conductor. He promoted 20th Century German Opera, especially the works of Carl Orff and Karl Amadeus Hartmann. He also promoted the works of Ferruccio Busoni. His premieres include the Operas « Œdipus Rex » by Carl Orff (1959) ; « Don Juan und Faust » (1950) as well as « Hamlet » (1980) , both by Hermann Reutter.

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After completing his studies, Ferdinand Leitner began appearing as a pianist, particularly as accompanist to Georg Kulenkampff and Ludwig Hoelscher. He made his debut in Berlin, as conductor during this period. In 1935, Fritz Busch engaged him as assistant at Glyndebourne. From 1943 to 1945, he was director of music at the Theatre on the « Nollendorfplatz » in Berlin. Always in the same function : from 1945 to 1946, in Hannover ; from 1946 to 1947, in Munich ; from 1947, in Stuttgart. He became chief musical director in Stuttgart, in 1949, and served there until 1969. From 1947 to 1951, he was senior musical director of the Bach Weeks in Ansbach.

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...

Ferdinand Leitner was a pupil at the Berlin High-School for Music, from 1926 to 1931, studying composition with Franz Schreker and conducting with Julius Prüwer, who had in turn studied with Johannes Brahms and Hans Richter ; other contacts during this period were with the pianist Artur Schnabel and the conductor Karl Muck. Having begun his professional musical career as an accompanist to both singers and instrumentalists, among those with whom he worked during this period were the violinist Georg Kulenkampff and cellist Ludwig Hoelscher ; Leitner also assisted Fritz Busch at the 1935 Glyndebourne Festival. His 1st permanent engagement as a conductor was at the « Theater am Nollendorfsplatz » , in Berlin, from 1943 to 1945.

With the collapse of the 3rd « Reich » , Leitner realized that there would be numerous opportunities for aspiring conductors, and was quick to seize these. He worked as a conductor at the Hamburg State Opera, for the 1945-1946 season, and at the Munich State Opera for the following season, 1946-1947, after which, between 1947 and 1951, he held the post of senior musical director of the Bach Weeks, in Ansbach. He conducted the rehearsals for the world-premiere of Igor Stravinsky's « The Rake's Progress » in Venice, in 1951, the performance itself being conducted by the composer after which composer and conductor alternated. In 1947, Leitner moved from Munich to Stuttgart, settling there and becoming chief conductor at the Stuttgart Opera, in 1950. He remained in this post until 1969, playing a central role in establishing Stuttgart as a centre for creative Operatic direction : he conducted 13 new productions by Wieland Wagner, including the world premieres of 2 operas by Carl Orff, « Ædipus der Tyrann » (1959) and « Prometheus » (1968) , as well as Alban Berg's « Lulu » , in 1966. Leitner also worked extensively with the producer Günther Rennert. Following the death of Erich Kleiber, he took-over as conductor of the German repertoire at the « Teatro Colón » in Buenos Aires, in 1956.

In 1969, Leitner moved from Stuttgart to Zürich, where he took-up a similar post at the Zürich Opera, remaining there until 1984, and simultaneously serving as principal conductor of The Hague « Residentie » Orchestra, from 1976 to 1980. From 1988 until 1990, he was principal guest-conductor of the Symphony Orchestra of the Italian Radio (RAI) , in Turin ; he also taught at the Accademia Chigiana, in Siena. In addition to his permanent appointments, Leitner was active as a guest-conductor, appearing regularly with the Amsterdam « Concertgebouw » and Rotterdam Philharmonic Orchestras as well as with several of the German Radio Orchestras, and as an Opera conductor in Chicago, Munich and Hamburg.

Leitner played a central role in developing the record catalogue of « Deutsche Grammophon » after World War II, and made over 300 commercial recordings, only a handful of which have retained their place in the general catalogue. As a conductor, equally at home in the Opera House and the concert-hall, he was a thoroughly dependable interpreter of

a wide repertoire, and could be relied upon to deliver effective and musical, if not always wholly memorable, performances.

In conversation with Ferdinand Leitner

To say that many of my interview guests are important in the world of music is probably correct. To say that a few are among the greatest of their time is also probably correct. However, to my knowledge, I have only met one who has a bridge in a major city named for him ! Obviously, the politicians and the general public of Stuttgart felt this was an appropriate gesture.

At Lyric Opera of Chicago, we were fortunate to have the artistry of Ferdinand Leitner for 10 Operas over 9 seasons. There were 7 operas by Richard Wagner, including a one-per-season « Ring » , from 1971 to 1974, with (among many others) Birgit Nilsson and Jean Cox. He also led « Tristan und Isolde » with Janis Martin and Jon Vickers ; « Die Meistersinger » in 1977, with Karl Ridderbusch ; and « Tannhäuser » in 1988, with Richard Cassilly and Marilyn Zschau in the Peter Sellars production, which also included Ben Heppner very early in his career as Walther (!) . There were also 2 Operas of Mozart (« Don Giovanni » in 1969, with Tito Gobbi who staged it and sang the title rôle ; and « Die Entführung aus dem Serail » in 1984, with Ruth Welting and Kurt Moll) ; and « Der Rosenkavalier » also in 1973, with Christa Ludwig and Helga Dernes alternating as the Marschallin, and Hans Sotin as Ochs. « Vis-à-vis » his later comments about scheduling other works during a « Ring » , even though he was just doing the 1 Opera, the « Rosenkavalier » began after the last performance of « Siegfried » .

Between performances of « Tristan und Isolde » , in September of 1982, Leitner graciously took time to speak with me at his hotel. He spoke softly and matter-of-factly, and was like a kindly old grandfather giving advice and telling stories from his illustrious life. When we had finished, he apologized for his English. It was, naturally, sometimes a bit convoluted, but I was able to understand what he was trying to say, and I have edited it here so that it is clear and readable.

This interview was recorded at his hotel in Chicago, on September 24, 1982. Portions were transcribed and published in « Wagner News » in January, 1983. Portions were also used (with recordings) on WNIB in 1987, 1992, 1993, 1995, and 1997.

Here is the entire conversation ...

Bruce Duffie : Where is Opera going today ?

Ferdinand Leitner : This is a difficult thing because, in Europe, it's another situation than in the States, and new things, slowly, slowly in Japan, too. They would like to have a « Staatsoper » in Japan. We'll see in the next 5 years, maybe. Each year, there, I give 14 concerts with « NHK » , and they asked me what they must do, and this can be very much.

Bruce Duffie : Why do the Japanese like western music so much ? Is it new and exciting for them ?

Ferdinand Leitner : They love it, and if you ask them, « Is it for you ? » , they say, « That's our music. » There's a reason, which they told me. For maybe 250 years or so, outside music was forbidden by their « Kaiser » . If you say, « Please, show me your older music. » , then, it is very old music, attributed Japanese music. After this time, when the country was opened in the mid- 1800's, then came the outside music very, very fast to them. So, the younger generation and the older, too, say, « It's our music. » It's absolutely normal for them. When I'm conducting, it is always in a hall with 5,000 seats, and each program is done 2 or 3 times and all are sold-out. If I am doing the 9th Symphony by Beethoven, 5 evenings are sold-out ! (Both laugh) So, they are interested. If I say I will do 1 concert with only Schönberg, then maybe not, but it's possible, too, because they are interested. Unlike here and in Europe, in Japan, they buy each ticket and they come from their work directly to the concert. That's the reason that their concerts start at 6:45 in the afternoon. Then, they have so long ways home, mostly one and a half or 2 hours. So, the concert must be ending at 9 o'clock, so it's possible for them to go home.

Bruce Duffie : Do they like Wagner over there, too ?

Ferdinand Leitner : Oh yes. They like all our music. One very clever musician said to me, « We like all of this, but we have it a little bit of difficulty with Schumann. » With Schubert, not, but Schumann, they were puzzled. Bruckner and Brahms and Strauß and all this is normal for them.

Bruce Duffie : I wonder what their problem is with Schumann ?

Ferdinand Leitner : I don't know. I don't understand, and it must be a special thing. I can do from Bach to the modern things. In the last year, I have done the 6th Symphony by Karl Amadeus Hartmann. Nobody knows who it is, but this is one of the greatest composers from our Century. He has now been gone for almost 20 years, and was only 56 when he died. He's from « München » , like a great many others including Reger. He has 8 Symphonies. Last year, I conducted 5 Symphonies from the 8.

Bruce Duffie : Are they tonal ?

Ferdinand Leitner : They are between Reger and Stravinsky, but on the Bavarian side. The 6th Symphony was the 1st one I did in Japan. It takes a very big Orchestra with 12 percussion, but it is a fantastic thing. At 1st, they said to me (sadly) , « This is a half-program, at 25 minutes. Is it not too much ? » Then, it was such a success that they asked to do the Finale again. I was very happy because his widow was there at this concert and, so, she saw the success. It was the same in Rome - and Italians don't like modern music ! It was the same in Paris and other places where I am doing this. I am going now on tour with a German Broadcast Orchestra from Baden Baden. We start in Vienna, Salzburg and so on, and the program is the 6th Symphony by Hartmann and the 6th by Bruckner.

Bruce Duffie : An interesting program !

Ferdinand Leitner : Yes, yes. One is 25 minutes and, the other, is 60 minutes, so it's possible. The 2 6ths, I'm doing 8 times.

Bruce Duffie : Do you conduct any Opera in Japan ?

Ferdinand Leitner : Never ... Yes, one time on tour, 7 or 8 years ago with the « Staatsoper München » , together with Sawallisch. He had 2 Operas and I had 2 Operas. I was conducting « Die Walküre » , which is very, very difficult to understand ... at least, I had that feeling, but they understood each word because they are reading. They are so interested ! I said, « How was the 2nd Act - not too long ? Wotan is alone for 25 minutes. » They said, « No, no, no. » This work brought them pleasure.

Bruce Duffie : Were these performances in concert or staged ?

Ferdinand Leitner : Concert. I'm going now for the 7th time and I'm doing the « Domestica Symphony » and the « Alpine Symphony » of Strauß. This is the 1st time for these 2 things.

Bruce Duffie : They are discovering all these new things that they've never heard before.

Ferdinand Leitner : Yes, but they like it very much if you bring good works. I have done an Opera by Bernd Alois Zimmermann, « Die Soldaten » . This was a good composer, a very good one. I have spoken to the audience before I start because there is a section of 8 minutes where it's 1 tone. But it is so that you're not feeling this 1 note because the instrumentation is very interesting. I showed them the instruments. There are many which are not normal instruments from an Orchestra. It was enormously successful ! You just need to tell them beforehand what to expect because they are interested. It was the same in Holland, too. It's good if you are speaking before the performance.

Bruce Duffie : Let's talk about life in the Opera House. You were the Music Director in Zürich ?

Ferdinand Leitner : Yes, until last year. I am finished then and I am guest-conductor in Zürich for the next 5 years, but I stopped being Director. I've now done 40 years as Director of a great institute, and it's enough, I think. (Both laugh) Now, I'm free for all my other things.

Bruce Duffie : When you're running an Opera House, how much do the financial and day-to-day responsibilities dictate the artistic decisions that you have to make ?

Ferdinand Leitner : In Stuttgart, where I was over 20 years, it was very much to do all the things with money and with engagements, and so on. Not so in Zürich. When I was coming there, I said, « I don't like to sit from morning to evening in an office. » There, they ask me to do more, but they do many more things. I don't know how much a singer might get for a performance, but if I am interested they might say, « No, it's not possible because they are too expensive. » Now, I do not have to deal with that. But you 1st asked about the future of Opera. When I was a boy of 14, they asked me what I would like to do, and I said, « I would like to be director of Opera House. » They said to

me, « My boy, this is the end. Opera is finished now. You are at an age where it is too late. »

Bruce Duffie : (Surprised) Opera was declared dead then ???

Ferdinand Leitner : But you see, it's not finished. After the War, it was going-up more and more and more. Now, in the moment, it is a little bit going down, but this is always the same with the arts. It's going down and up, and down and up. It was this way from the beginning. From 1810, the time of Meyerbeer, it was a great thing. Then, it was going down. Then, came Wagner. It was a scandal at 1st, but then was the great era of Mahler. So was it always, and so is it now. Naturally, it is a question of money. It must be that the State gives half, and the private gives half. Then, you can work 5 or 6 months, and give more works. We have in Zürich and in all the Opera Houses in Germany, 320 performances each year. Each day, and Sunday, very often 2 times. You see, Opera is a really popular thing.

Bruce Duffie : Here in Chicago, Ardis Krainik said that she could sell another 20 weeks of Opera, but then the deficit would be so high that she couldn't work with it.

Ferdinand Leitner : Yes. This is it. The answer is a question of money all the time in Opera. Not the other theater, but in Opera. They must have the Orchestra, of course, and ballet and, then, all the other things. So, in all time, it's a question of money. When the times are better, then, Opera was higher, and when it was going down, the Opera also goes down.

Bruce Duffie : So, it fluctuates with the tenor of the times ?

Ferdinand Leitner : Yes, very much. I see how it is, how normal it is to play Opera each night. It's always sold-out. In Zürich or in German Opera Houses, always sold-out. And it's expensive now with millions going into deficit. This is the situation of the Opera, I think.

...

Bruce Duffie : Let's talk a bit about Wagner. Have you conducted all 10 major works ?

Ferdinand Leitner : All the 10, yes, but not the 11th, not « Rienzi » . I don't like it. I remember I have done all the Wagner things with Wieland Wagner as stage Master, and then came one time « Rienzi » , and I said, « Hm-mm, not with me. » I don't like Meyerbeer either, and « Rienzi » is very much this typical great Opera style.

Bruce Duffie : Sure. It's a wonderful Meyerbeer Opera ! (Both laugh)

Ferdinand Leitner : Yes. Very good. But the other 10 are enough. I have done 70 times the « Ring » .

Bruce Duffie : 70 full « Rings » ?

Ferdinand Leitner : Yes, full « Rings » and separate « Walküres » and « Götterdämmerungs » , naturally.

Bruce Duffie : When you did the « Ring » , here in Chicago, it was over 4 years. Is that a cycle, or is that really just separate pieces ?

Ferdinand Leitner : This is more separate pieces. I have done the « Ring » in Buenos Aires maybe 15 or 16 years ago, and in 2 months, I was working and did it 6 times. It was one of the biggest successes in my life. I think it is better to see the 4 works together.

Bruce Duffie : What is the ideal spacing ? Monday, Tuesday, Thursday, Saturday ?

Ferdinand Leitner : Normally, in the old time, it was Saturday, Sunday, Wednesday and Saturday. This was normal. Before the « Götterdämmerung » a little bit of time, and before « Siegfried » , too. Only « Rheingold » and « Walküre » were back-to-back, on Saturday and Sunday. A conductor has to stand there for 18 hours.

Bruce Duffie : When someone is going to see the « Ring » on Saturday, Sunday, Wednesday, Saturday, should they go to see other things in between ?

Ferdinand Leitner : Yes, sure. For a great Opera House, a « Ring » is a normal thing.

Bruce Duffie : But I mean for the public. If I'm in the midst of the « Ring » , should I not interrupt it for another Opera ?

Ferdinand Leitner : Better only the « Ring » . But there are other people for « Bohème » and « Butterfly » . For a true Wagnerian, it's a special thing. « Tristan » is, too. I'm sure those who like « Butterfly » don't like to go to « Tristan » . For me, it is not so. I am going to the « Tosca » , too, and it is for me perfect. I can go to the works of another composer. I can hear ; I can do it.

Bruce Duffie : Would you conduct another work in the middle of a « Ring » ?

Ferdinand Leitner : No. It's too much because, in the morning, you have your rehearsal and, in the evening, you have your performance. That's too much. I think there was one time in my life that, in the last moment, the conductor was sick and I had to do « Carmen » in between. But this is more possible with « Carmen » . It is a Classical thing, so it was not a problem.

Bruce Duffie : Do you ever approve of cuts in the Wagner Operas ?

Ferdinand Leitner : I hate the cuts in « Meistersinger » , « Tristan » , the « Ring » and « Parsifal » . For me, they must be done without cuts. In this « Tristan » , we are doing just 1 cut. It is for the singer of Tristan, otherwise, it would be too much. In the « Meistersinger » , here a few years ago, there were none, and with the « Ring » , too.

The « Siegfried » was Jean Cox. I have done it with him in München, too, and it's hard work for the tenor. In Stuttgart, in the great time of Stuttgart's Opera House, Wolfgang Windgassen was singing the Loge, the Sigmund and the 2 Siegfrieds.

Bruce Duffie : Is that too much to do all 4 of those in a cycle ?

Ferdinand Leitner : It is very much. Yes. You must know how to sing Opera.

Bruce Duffie : Is it hard on the audience to see the same singer in different roles ?

Ferdinand Leitner : No, it's not. Mostly, it's different singers for the Loge and for the Sigmund, but I don't understand that. Wagner is a special thing. Wagner was maybe the greatest man for music theater in the last Century, and this is like Verdi. You must not only speak always of Verdi. It's not necessary. Even in the « Falstaff » , this is a great musical theater.

Bruce Duffie : It seems that musicians love « Falstaff » more than the public.

Ferdinand Leitner : Yes. Absolutely, but this is a fantasy. It is also like a Symphony. The man was 80 years old when he wrote it. We must be happy that we have all the older times of men who are composers and painters and all the arts.

Bruce Duffie : Is there any composer at all in the history of music that comes close to being the same level as Wagner for you ?

Ferdinand Leitner : Yes. Ist, number 1 is Mozart. It's that way for life. If you are young, if you are old, the 1st man is always Mozart. I have now conducted « The Magic Flute » 250 times, and it is always wonderful like the 1st ! I have done more than 200 performances of « Figaro » , and so on. It is better and better. It's a wonder. For the music theater, not the Symphony, then came Wagner and Strauß on the German side and, on the other side, is for me Rossini and Verdi and Puccini. All 3. It is fantastic that we always have this ; it's a great thing. I have not conducted all of the Strauß. Strauß has 15 Operas, and I have done 9 from the 15. It's a pleasure. It's not work, it's a pleasure.

Bruce Duffie : Is there ever a case where it would be good to do something else on the evening's program with either « Salome » or « Elektra » ?

Ferdinand Leitner : How do you mean ?

Bruce Duffie : A ballet, intermission, « Salome » , or another Opera, intermission, « Salome » .

Ferdinand Leitner : Alone. Strauß told me (he was very old and I was very young) , in Buenos Aires, he conducted in the afternoon « Salome » and, then, the evening « Elektra » . This was normal for them.

Bruce Duffie : That sounds like suicide. (Laughs)

Ferdinand Leitner : Yes. But 1 hour 40 minutes is enough.

Bruce Duffie : At the « Metropolitan » , in the 40's, they used to do « Gianni Schicchi » , intermission, « Salome » .

Ferdinand Leitner : Yes, yes. Terrible ! I have done in San Francisco « Carmina Burana » , interval, and « Gianni Schicchi » . It was not so terrible, but I don't like this.

Bruce Duffie : Have you ever done all 3 of the « Trittico » in the evening ?

Ferdinand Leitner : No, only 2. Not « Suor Angelica » .

Bruce Duffie : So, « Il Tabarro » , interval, « Gianni Schicchi » ?

Ferdinand Leitner : Yes. It's too much. It's very long with the 3, and the « Sister Angelica » is not the best. « Gianni Schicchi » is the highest, better than the « Tabarro » , I think.

Bruce Duffie : When you do « The Flying Dutchman » , do you do it in 1 piece or 3 ?

Ferdinand Leitner : I do « The Flying Dutchman » , in Zürich, in 1. Some years, I cannot do it because I have no time, and I don't know if they do it in 3 or 1. In 1, it is too long but, in 3 Acts, it is also not the best because if you do an interval after the 2nd Act, the 3rd is too short. But if you only do it after the 1st Act, then, it's 2nd part too long. The best is in 1. It's 2 hours and 26 minutes. It's enough.

Bruce Duffie : What about « Capriccio » ? Do you do that in 1 piece or 2 ?

Ferdinand Leitner : In 2. You see, I halved Strauß. He has it written in 1 because it was the high-time in the War, and the air-raids came mostly in the evening, at 10 o'clock. So, we start at 6 o'clock and do it in 1 piece and have no interval. The people can go home and get in the cellar. This was the reason. After the War, the old Master said to the conductor Robert Hager, who was a very good friend of mine, « Please, could you do a small ending and a small new beginning ? » So, he did, and he added 16 bars to end the 1st part, and 8 bars to begin the 2nd part. This is the form, and I do it always now. They did it this way in Munich, and later elsewhere. So, I do it in 2 Acts. It's better. It's too long. It's 2 hours and 40 minutes, so, in 1, it's too much.

Bruce Duffie : Yet, we can sit through « Rheingold » which is about the same.

Ferdinand Leitner : Yes, but you have many things to see in « Rheingold » . In « Capriccio » , you have only the play and they speak together. Next June, I will do it in concert broadcast from Paris. « Radio Française » asked me to do

it and, I week later, a concert with works only from Strauß. There, I do it with the interval and a little bit shorter with cuts, but not too much. Speaking with Strauß, he knows the cuts. He found it very good.

Bruce Duffie : Are there cuts in « Rosenkavalier » ?

Ferdinand Leitner : No. He didn't like cuts, there. He said to me, « One time in my life, I'd like to hear the 3rd Act without cuts. » I never, in my life, conduct without cuts because the singers don't know it.

Bruce Duffie : (With a gentle nudge) Can't you insist ?

Ferdinand Leitner : (Smiles) Yes, but you must have a fantastic, great stage Master to make sure that you're not feeling how long it is. Most people find the 3rd Act of « Rosenkavalier » starts only with the ending, with the 2 sopranos, and what comes before, this is not important.

Bruce Duffie : (Gently protesting) Oh, but it's such fun !

Ferdinand Leitner : I do the 1st and 2nd Act without cuts and, in the 3rd Act, I take something out from the beginning.

Bruce Duffie : Tell me about « Arabella » . Is this as strong a work as « Rosenkavalier » ?

Ferdinand Leitner : No. We have a terrible word, it is the « Sklerosenkavalier » . It means it is like « Rosenkavalier » but a little bit less.

Bruce Duffie : A little weaker ?

Ferdinand Leitner : Yes. But I have done « Arabella » very often in the last 2 years, and it is hard. The 2nd Act is going down, but the 1st and the 3rd Act are fantastic. I like it very much. They are going to do it here, in 2 years.

Bruce Duffie : Will you conduct ?

Ferdinand Leitner : No. I cannot. I was asked too late. I cannot do « The Flying Dutchman » next season, but I will see what the next possible work might be. I hope always for « Parsifal » .

Bruce Duffie : Someone once said that « Der Rosenkavalier » stands in relation to « Figaro » as « Die Frau ohne Schatten » stands to « The Magic Flute » . Do you agree with this ?

Ferdinand Leitner : No ! Never. Mozart is so a separate thing. « Rosenkavalier » is so fantastic a thing, it is separate. It stands alone. If you read or if you hear the words without music, it's fantastic, too. I love « Frau ohne Schatten » very, very much. Strauß said to me, « This is the best. » , and I said, « No, “ Salome ” and “ Elektra ” ? » He said to

me, « Yes, maybe. » « They are such crazy women. » (Laughs) But « Frau ohne Schatten » was his favourite.

Bruce Duffie : Have you done « Daphne » ?

Ferdinand Leitner : Yes. This is a wonderful Opera. It is so difficult because you must have 2 1st class tenors. I remember one in Vienna, with Wunderlich and King, when they were young. It is very difficult, also, for the Daphne to sing. The words are not Hofmannsthal.

Bruce Duffie : Was Strauß more inspired by the Hofmannsthal ?

Ferdinand Leitner : Much more ! Or, if he wrote the words by himself.

Bruce Duffie : As in « Intermezzo » ?

Ferdinand Leitner : Yes, like « Intermezzo » or with Clemens Krauß, like « Capriccio » . This was a wedding. The 3 things he did with Gregor, « Daphne » , « Friedenstag » and « Liebe der Danæ » , do not have so much inspiration.

Bruce Duffie : What about the really early, « Guntram » ?

Ferdinand Leitner : This is new the Wagner. This is the 2nd « Lohengrin » . I have done parts from « Guntram » , 2 years ago, in a concert in Vienna, and I was very unhappy, I must say. I am happy that Strauß was absolutely another man later. When Strauß became the real Strauß, this absolutely began with « Salome » . Not with « Feuersnot » , but with « Salome » . This is when came the absolute new thing, a new style, and I think it's fantastic !

Bruce Duffie : Are « Guntram » and « Feuersnot » for Strauß like « Die Feen » and « Liebesverbot » for Wagner ?

Ferdinand Leitner : Yes. It's the same. Absolutely. These are not Wagner, and the others are not Strauß. It starts with « Salome » , which was much more of a « cause célèbre » than « Sacre du Printemps » at this time. It was so modern.

Bruce Duffie : Some people hated it ...

Ferdinand Leitner : Yes, or they liked it. He was very, very successful man. I remember after the War, when the American soldiers were coming in Germany, they were in Garmisch. When they came to his house, Strauß came-out and said to an officer, « I am the composer of “ Rosenkavalier ”. » He was very sympathetic and a great man for me when I was so young. It was special to listen to him and have talked with him.

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Bruce Duffie : Let's go back to Wagner, just a little bit, and talk about a couple of the earlier ones : « Lohengrin »

and « Tannhäuser » . Are these weaker works, or are they just not understood as much ?

Ferdinand Leitner : I don't know. For me, Wagner begins with « Tristan » , then « Meistersinger » , « Ring » and « Parsifal » , although I have conducted « Lohengrin » more than 100 times. It is a fantastic work. It is the last normal, Romantic Opera, but the real Wagner is from « Tristan » to « Parsifal » . In the « Tannhäuser » , if you do the Dresden version, then, it is not enough. If you do the version from Paris, then, it's too much in the beginning and, after that, it's too thin. It's a problem.

Bruce Duffie : So, when you do « Tannhäuser » , which version do you do - or, do you put the 2 together ?

Ferdinand Leitner : Together. It's never good, and Wagner knew it very well. He said in the last year of his life, « I must work on “ Tannhäuser ” again. It's not possible. » So, he knew it very well. « Holländer » , « Tannhäuser » and « Lohengrin » are the end of the German Romantic Opera like Weber ; then, begins the new style, like Strauß began a new style with « Salome » .

Bruce Duffie : Where does Heinrich Marschner fit-in ?

Ferdinand Leitner : He is a fantastic, good composer. I have done « Hans Heiling » very often, and I like « Der Vampyr » , too. His 3rd Opera, « Der Templer und die Jüdin » , which means « The Priest and the Jewish Girl » , was very popular in older times. I feel that he knows much more about the Orchestra than Weber, but Weber was more mellifluous. I always try to get these 2 Operas (« Hans Heiling » and « Vampyr ») into the repertoire of my Opera House.

Bruce Duffie : Would we enjoy them here, in America ?

Ferdinand Leitner : No, I don't know. I think it's the same with Weber - it is too much German. In Paris, they are never done. In England, more, but in France, no. They are only for one part of the people. It is like Bellini, in Italy. In Germany, with Bellini, if you have a great singer for the title roles, yes, but normally, no. I feel we must do all sides of the repertoire. The hard side is French Opera in Germany. They don't like « Pelléas et Mélisande » . I have done this Opera. They don't like Gounod ; they don't like Saint-Saëns and any typical French music, and so I think it is with Marschner, Weber and many others. These are typical German music.

Bruce Duffie : Lortzing, too ?

Ferdinand Leitner : Yes, Lortzing is only possible to do in Germany with all the dialogue and other things. If you have dialogue in another language, I think it's not going to be popular.

Bruce Duffie : You won't do them in translations ?

Ferdinand Leitner : No, not for these. You can't. I heard « Lohengrin » in Italian at La Scala a long time ago, when I

was a young man, and it was very good. The Italian sound was very good for « Lohengrin », but I was in Rome for a « Walküre » in Italian and this was not satisfactory.

Bruce Duffie : I wonder why the « Lohengrin » would work but the « Walküre » wouldn't ?

Ferdinand Leitner : This was the mature style of Wagner, and it's not possible to translate.

Bruce Duffie : I would think that the long monologue of Wotan, and other scenes like that, would work in translation.

Ferdinand Leitner : I was very young at the time, and I found it terrible. Now, they always play things in the original, in Italy.

Bruce Duffie : How much have recordings and electronics influenced the Operatic public ?

Ferdinand Leitner : I have never heard my records.

Bruce Duffie : You never listened to them at all ???

Ferdinand Leitner : No, maybe I time in my life, but they are there. I am not looking for old records, and I do not let them influence my work. I have old records by Fritz Busch, Furtwängler, Weingartner, and so on, and I play them just one time. More ? No. Never ! It is for me a bad point. I have so much music with me to work on, but I like records with great actors. I have hundreds that I like very much.

Bruce Duffie : Records of plays ?

Ferdinand Leitner : Yes ! But music, I have enough music.

Bruce Duffie : So, when you want to relax, you go to a play ?

Ferdinand Leitner : No. I do, but not so often. At the end of the season, I say, « So now, 5 weeks and nothing with music. »

Bruce Duffie : No music at all ???

Ferdinand Leitner : No music. I am learner with my eyes - not with my ears but with eyes. I can learn my scores without music.

Bruce Duffie : You just read your scores ?

Ferdinand Leitner : At 1st, yes. Then, comes the music after this. It is very important for us to stop each year a little

bit. I do this in this season. I was now 5 weeks on holiday, and I heard nothing, not one note. I only studied a score for the « Domestica » . I go in April, again, for 3 or 4 weeks, because I have before and after this so much work, and, then, came the time of the Festivals. I must have a little bit of down time. When I was young, I was never done, but later, this is better.

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Bruce Duffie : Tell me about your relationship with Carl Orff.

Ferdinand Leitner : (Smiles, as he reminisces about many diverse aspects of his friendship with Orff) This is such a special thing. I have conducted all the stage works that he has written. I think there are 12. The friendship began in '43 and ended with his death (March 29, 1982) . He was very charming in our last conversation on the telephone, a short time before he died. He was very clever, and what we call « wach » (awake) , but toward the end, he didn't remember things so well. He called me twice many days, mornings and evenings, because he had forgotten that he called me in the morning. But, in the evening, he was very normal. He would ask, « Oh, this morning, I telephoned ? » and I would say yes because he don't know. But this was one of the greatest men in our Century. Ist with the « Schulwerk » ... you know, there is the Orff Institute in Salzburg, and many, many schools in the world including, here in the States, learn this. I found the children are better if they learn of « Schulwerk » when they make music. They may not be musicians later, but if they must do things with their hands and with feet, from nursery at 3 years, they start with this. I found the enormous advantage to this. Maybe 10 years or 12 years ago, Orff was invited to Tokyo. When he arrived, he said to his wife, « I'm sure there is a political man on our plane. Look here, at the red carpet » , but this was for him ! He came-out and, 10,000 children were singing and playing instruments for him when he was coming down from the plane. He told me, « I never had so exact, so fantastic a performance dozens of different conductors. » He said it was fantastic. It was the greatest thing in his life. I have the original manuscript of his Ist Lied. He knows that I am a collector from such things. I have that manuscript and many other manuscripts from him. Back then, he was feeling it's not possible to composer like Strauß and a little bit Wagner. This was when he was 19, 20, 21 years old, so he started with a new style with « Der Mond » . This is a fantastic thing. This may be possible to do in English, like « Die Kluge » . These are stories for the world, not only for Bavarians. They speak in original Bavarian dialogue, but it is possible for others to share the feeling of what he wrote. This can happen with the 3 things, « Mond » , « Kluge » and « Bernauerin » . These are the 3 Bavarian things, and they are possible to be done in English.

Bruce Duffie : Could all 3 of them be done on 1 evening ?

Ferdinand Leitner : Yes, I think so.

Bruce Duffie : Or would it be better to have just 2, perhaps : « Der Mond » and « Die Kluge » ?

Ferdinand Leitner : No. I think doing them separately is for me the best. It's always a problem. They make it that way very often ; « Der Mond » and « Die Kluge » is too much. « Der Mond » , alone, is same like « Salome » , 1 hour,

45 minutes, and « Die Kluge » is 1 hour, 10. Last time, in Munich, I did « Die Kluge » with his realization of « Orfeo » by Monteverdi. He did the 3 Monteverdi realizations when he was a young man (1926, 1931 and 1941) , and I have done the 2nd version. I was the 1st conductor for « Œdipus » and for « Prometheus » .

Bruce Duffie : What about « Antigone » ? You made the recording ...

Ferdinand Leitner : No, not the 1st performance of « Antigone » .

Bruce Duffie : These are such large works, huge works as opposed to the others.

Ferdinand Leitner : Yes. I will do « Antigone » now, in Zürich, 9 performances. This is an enormous thing. Then, the last, the « Comœdia » . I said to him after this very difficult thing, « So, Maestro, now, you must do your “ Falstaff ”. Now is the time. » He said, « No. After “ Comœdia ”, the last is with the devil. At the end, who is an angel ? No, I think it's the end » , and it was end. I learned from him enormous amounts, not only for music but also for instrumentation. He was such a man with a ... what can you say ? Even when he was speaking old Greek and Latin, and he always speaks Bavarian dialect. He was one of the highest men in my life, and it was always fine if he was at a performance. When I was younger, very often, he would attend performances, also when I did works by Strauß and Wagner. Then, I would speak with him very, very much. He would never say to me, « Now, boy, you must do so and so. » Never. I asked him many things and he answered. He had such a humor. We laughed together very much and had nice, nice, nice time. When we were together for the 1st time, it was a love in the 1st moment. He and I were in a very difficult situation in '43. I was forbidden and he was half-forbidden. It was the year when he was coming-out with « Catulli Carmina » and they don't know what the Latin words meant. After 2 performances in Leipzig, then, they knew the words, and then it was forbidden. He came to Berlin and said, « In this moment, it's a dangerous thing. » Then, at the end of the War and after the War, after '46, then we were always together. I made my 1st performances of « Die Kluge » , « Carmina Burana » , « Catulli Carmina » , and « Triumph of Aphrodite » and « Bernauerin » in Munich, and then, I did all his works.

Bruce Duffie : You have also recorded many of these works.

Ferdinand Leitner : On recording for me, I have « Antigone » . This is from a long time ago, maybe 12 years. And yes, I have recorded the 3 : « Carmina Burana » , « Catulli Carmina » and « Trionfo dell'Afrodite » .

Bruce Duffie : Should those 3 be staged, or should they only be done in concert ?

Ferdinand Leitner : They can be concert or they can be on stage if you have a great stage Master. I have done it so often on stage, in 3 different productions. I have done it one time with Rennert. Then, it was fantastic on stage, too. But, normally, it is better as a concert.

Bruce Duffie : Did you ever do all 3 on 1 evening, or is that too much ?

Ferdinand Leitner : It is very much, but I have done it. This is with 2 intervals, 4 hours. I remember when I did « Catulli Carmina » in Paris, the 1st time, Marc Chagall and many, many other painters were there. It was a big, big success. They loved it very much. So, Orff is one of the most important composers, I'm sure. He was not like a normal composer ; rather, he was a man for the theater and a man for the young people.

Bruce Duffie : We play a recording of « Gassenhauer » quite often, and we always get calls about it. People say it's such a lovely work.

Ferdinand Leitner : Yes.

Bruce Duffie : Is there anyone coming along today (any contemporary composers) that have that kind of inspiration ?

Ferdinand Leitner : We have some in Germany and in Switzerland. One is Wolfgang Rihm (born in 1952) , and his Operas and Symphonies are played very often. He has his own style. I cannot say « this is like so and so » . No, no. This is separate thing. The youngest is Detlev Müller-Siemens (born in 1957) . He is an enormous talent, especially, I think, for concert music ; not so much for stage. The 3rd is Volker David Kirchner (born in 1942) . He's a little bit older, and his Operas are very successful. Those are 3, but there are many more of them. It must be very difficult to compose in our time. I always feel Stravinsky was the end point. Strauß said to me, « I am the diminuendo of Wagner. » So, is it with Stravinsky, like a finishing point. You know, I conducted the world-premiere production of « The Rake's Progress » by Stravinsky. That was the 1st that I have done of international things. That was '51, in Venice. (Note : Stravinsky conducted the 1st performance, but Leitner led the rehearsals and subsequent performances. Leitner also conducted all the performances, a few months later at La Scala, as well as in Stuttgart and Hamburg.) If you conduct his last pieces (I have done one concert with the last 5 pieces of Stravinsky in the « Concertgebouw » , in Amsterdam) then, you feel, « This is the end of music and let it be. »

...

Bruce Duffie : Let me ask you about performers. Are singers today better or worse than singers of 20, 30, 40 years ago ?

Ferdinand Leitner : I think the voices are all the time better, but the technique and the personality on stage is now much more. It's absolutely another type of singer. I remember when I was a boy the great singer Mafalda Salvatini and also many Italian singers. Among the Wagner singers, there was Lauritz Melchior, who was Danish. This was a type from this time, and is not possible now. It is another type and I feel it is no more. Today, they have not so much voice, but they can sing more.

Bruce Duffie : So, they can overcome what they lack and still perform the heavy roles ?

Ferdinand Leitner : Yes. Back then, all that was going on stage was the normal voice, and this was enough. That was all. During that time, the production, the stage Master, the conductor was nothing ; only the singers. Now, is it

teamwork, mostly.

Bruce Duffie : How much does the production (the scenery and costumes) influence your work as a conductor ?

Ferdinand Leitner : Enormously. I don't say who it was or what it was, but in one very great town in Germany, after 3 performances I said, « I am sorry. I am supposed to conduct 10 evenings, but I can't. When I look-up there, I see absolutely something else, and then I cannot do the music. »

Bruce Duffie : So, it was a huge conflict between the stage and the pit ?

Ferdinand Leitner : Yes, and this is not a question of modern or old. Absolutely not ! You can give your all to the production side, but it must affect the music. This was the secret of Wieland Wagner. I have done with Wieland Wagner 13 works - not only Wagner, but also « Lulu » , « Orfeo » of Gluck, « Fidelio » , and so on. He made great news, but never was the music disturbed. You have always the feeling as a conductor, yes, this is fine. What we are doing is new for me, but it's fine. I have done the « Ring » with him, and in the « Walküre » , it was Wotan who was going down and Brünnhilde said, « No, no. Come here, now. You have said what needs to happen and, now, you must do it with me. » All of this was in another angle, and it was enough. I was feeling this when I was conducting. So, it's not a question of being modern ; I must understand why, and it must never be contrary to the music. I was so happy to work very much these 2 great men : Günther Rennert and Wieland Wagner. With Günther Rennert, I have done 36 Operas. That's very much, and it was always pleasure. With Wieland Wagner, too. We worked a little bit together but, in the end, it was fantastic ! Now, in Chicago, we are doing a « Tristan » , and it may be it is a little bit in the Wieland Wagner style. Not too much, but not a moment of the music is disturbed. There are, of course, feelings from the stage Master, but they must be with the music. This is for me an issue. I found that this is an important thing. I have done with a new stage Master « Hans Heiling » of Marschner. It is difficult to do in our time, and it was fantastic. « Frau ohne Schatten » , too. We have now 2 or 3 young people who are coming along. They are modern but normal musicians. I like to work with young men.

Bruce Duffie : Who are these, or do you not want to say ?

Ferdinand Leitner : This one is Nikolaus Lehnhoff. He was in San Francisco, and this is one of the top-men. There are 2, 3 more. In our time, is the stage Master a little bit too important, I think. But this is better than not being important enough. It is important, the stage Master but, now, the European critics write only about them. There is the stage Master first, then, come all the singers together and, last, is the conductor. That's how it is in this moment in our time, but not for much longer, I think. It's changing a little bit. We are looking and not hearing.

Bruce Duffie : Are you optimistic about the future of Opera ?

Ferdinand Leitner : Yes. We are now in this time a little bit ... (searches for word)

Bruce Duffie : In a little valley ?

Ferdinand Leitner : Yes, but I am sure it goes up, and it's going-up in the next 100 years, too. Nobody can say why Opera is a special thing. Why can it be such a big success ? It is so. It's not a normal thing that the people are singing and not speaking. It's very special, and it is inside of us - and it was the same 200 hundred years ago. 200 years ago, was a great time of Mozart. It's a long time for an art style, so I think for the next 100 years, it's possible.

Bruce Duffie : Are the children who study the « Orff Schulwerk » better prepared to enjoy the Opera ?

Ferdinand Leitner : Yes, I think so. They develop special (better) ears for concerts. This is enormously important when they are 14 or 15 years old. They know what is with the music and not only that, but they say they know music. I find this very fine. Most are not musicians later, but they understand and like it. This is important.

Bruce Duffie : My father used to tell me that all the time, that musicians shouldn't play for other musicians. Musicians should play for ordinary people, for everyone.

Ferdinand Leitner : Yes. That is it. In Tokyo, when I am conducting and I see the people just a little bit, they are not seeing me. They are sitting and concentrating on the music, and this is wonderful ! This is wonderful.

Bruce Duffie : Thank you so very, very much for taking the time from your schedule.

Ferdinand Leitner : Thank you.

...

Ferdinand Leitner (geboren 4. März 1912 in Berlin ; gestorben 3. Juni 1996 in Zürich) war ein deutscher Dirigent.

Leitner, der bereits mit 18 Jahren einen Chor leitete, studierte an der Musikhochschule in Berlin bei Franz Schreker und Julius Prüwer, später auch bei Artur Schnabel und Karl Muck. Er begann seine Tätigkeit zunächst als Pianist, besonders als Begleiter von Georg Kulenkampff und Ludwig Hoelscher, stieg dann durch Fritz Busch in den dreißiger Jahren auch als Dirigent auf und war, obwohl im Dritten Reich von der tonangebenden Schicht im Kulturleben hintangestellt, 1943 bis 1945 Dirigent des Theatres am Nollendorfplatz in Berlin. 1945 bis 1946 in Hamburg, 1946 bis 1947 in München, fand er ab 1947 als Generalmusikdirektor in Stuttgart eine Stelle, die er (wie das starke Interesse des Auslands an Gastspielen zeigte) überaus erfolgreich ausfüllte und in der er bis 1969 blieb, als er ans Opernhaus Zürich ging, das er erst 1984 wieder verließ. Gleichzeitig war er von 1976 bis 1980 in Den Haag tätig.

In Stuttgart ist ein Fußgänger- und Radfahrer-Steg nach ihm benannt (Ferdinand-Leitner-Steg) , der den oberen Teil des Stuttgarter Schloßgartens, bei dem sich das Staatstheater befindet, mit dem mittleren Teil des Schloßgartens verbindet, in dem sich derzeit eine Baustelle für Stuttgart 21 befindet.

Bekannt ist er vor allem als Operndirigent (Lieblingskomponisten : Richard Wagner, Richard Strauß, Wolfgang Amadeus Mozart) , der sich auch der Oper des 20. Jahrhunderts annahm (Carl Orff, Othmar Schöck, Karl Amadeus Hartmann) . Als solcher wirkte er nach Erich Kleiber 1956 auch am Teatro Colón in Buenos Aires bei der Aufführung deutscher Opern. 1950 und 1980 leitete er die Uraufführung von Bühnenwerken Hermann Reutters.

Bekannt wurde Leitner auch durch seine Zusammenarbeit mit der Cappella Coloniensis, die er 1959 anlässlich des 200. Todestages von Georg Friedrich Händel zum ersten Mal dirigierte. Durch diese Zusammenarbeit etablierte sich Leitner auch als ernstzunehmender Dirigent im Bereich der Historischen Aufführungspraxis.

Seine über 300 Schallplattenaufnahmen umfassen aber auch die Sinfonien der Romantik.

...

26 décembre 1959 : Le chef Richard Burgin dirige la 5e Symphonie de Bruckner dans la version révisée de Franz Schalk (1894) , éditée par Ludwig Döblinger (1896) , avec le « Boston Symphony Orchestra » . Un enregistrement existe.

Richard Burgin

The Polish-American violinist Richard Burgin was born on 11 October 1892 in Warsaw and died on 29 April 1981 in Gulfport, Florida. He was a best-known as associate conductor and the concert Master of the Boston Symphony Orchestra.

Burgin was appointed concert Master of the Boston Symphony Orchestra, in 1920, when Pierre Monteux was the principal conductor, and assistant conductor, in 1927, early in Serge Koussevitzky's tenure as principal conductor (1924-1949) . He conducted the Boston Symphony Orchestra in 308 concerts in the United States, Australia and Japan, and was associate conductor for 7 world premieres and 25 Boston premieres. He continued as concert Master through Charles Münch's tenure as principal conductor (1949-1962) , retiring in 1962 when Münch went back to Europe to conduct until his death in 1968.

Earlier, he had been concert Master of the Leningrad Symphony, Helsinki Symphony, Oslo Philharmonic and Stockholm Concert Society. He played under renowned conductors Max Fiedler and Arthur Nikisch, and composers Richard Strauß and Jean Sibelius.

In 1957, Richard Burgin told the « Times Magazine » :

« I know many virtuosos and I do not envy them. They tell me what it's like to play the same few pieces over and over and know they have to go here and then be there. Not for me. I like the Orchestra. »

As a violin soloist, he played the american premiere of Sergei Prokofiev's Violin Concerto No. 1 in D major, Opus 19,

on 24 April 1925, with the Boston Symphony Orchestra under Serge Koussevitzky. Koussevitzky had conducted the world-premiere of that Masterpiece in Paris ; a couple of years earlier in one of his Concerts, Koussevitzky, with his concert Master Darrieux playing the solo part after the otherwise great Bronisław Huberman had spurned it as not virtuosic enough for his taste.

Within a year of coming to Boston, Burgin founded his own Burgin String Quartet. He also headed the string department of the New England Conservatory, a block away from the home of the Boston Symphony Orchestra, « Symphony Hall » , teaching both violin and conducting and, in 1953, conducting its student orchestra. Starting in 1959, he also taught at Boston University, where he lectured and conducted its chamber orchestra ; and at the Berkshire Music Center, where he taught conducting. After moving to Florida, following his retirement from the Boston Symphony Orchestra in 1962, he taught at Florida State University, in Tallahassee, until his final retirement in the mid- 1970's. While there, he formed the Florestan Quartet with his wife, violinist Ruth Posselt, as 2nd violin.

Richard Burgin was a chevalier officer of the French « Légion d'honneur » , and a member of the American Academy of Arts and Sciences.

Richard Burgin married Ruth Posselt on July 3, 1940. Their son, Richard W. Burgin, is the author of numerous short-story collections and novels. Their daughter, Diana Lewis Burgin, is an author, and Professor of Russian at the University of Massachusetts Amherst; she had published a narrative poem « Richard Burgin : A Life in Verse » , Slavica Publisher (1989) ; ISBN 0-89357-196-2, relating her father's biography.

...

Richard Burgin, former associate conductor and concert Master of the Boston Symphony Orchestra, has died after suffering a cerebral hemorrhage. He was 88 years old.

Mister Burgin, whose death Wednesday in a nursing home marked the end of a concert violin career that spanned more than 75 years, came to the United States as Boston Symphony concert Master in 1920.

The Warsaw-born musician made his 1st public appearance at the age of 11, as a soloist with the Warsaw Philharmonic Society. He later studied in Leningrad and Stockholm, and began his American orchestral career under the French conductor Pierre Monteux.

« There is nothing like the Boston Symphony in Europe. » , he told an interviewer after coming to the United States. During his career, he led the Boston Symphony in 308 concerts in the United States, Australia and Japan, and was associate conductor at 7 world premieres and 25 Boston premieres.

Mister Burgin usually conducted without a baton and, though he always had the score before him, he seldom looked down at it. « In my youth, it was considered bad taste to perform from memory » , he said.

Within a year of coming to Boston, he organized the Burgin String Quartet. He headed the string department of the New England Conservatory at various times and joined the Boston University Faculty in 1959.

Mister Burgin retired as Boston Symphony concert Master at the end of the 1961-1962 season and moved to Florida, where, in the summer of 1965, he conducted the London Symphony Orchestra during its visit to Daytona Beach. Mister Burgin last gave a concert in June 1980 at Florida State University.

He leaves his wife, a son and a daughter. He will be buried in Gulfport, with memorial services later in Boston.

1960

31 janvier et 1er février 1960 : Le chef Carl Schuricht dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932) ou Leopold Nowak (1951) , avec le « NWDR-Sinfonieorchester » . Concert public enregistré à la « Musikhalle » de Hambourg (étiquette « Tahra » ; CD : TAH 689) .

7 février 1960 : Le compositeur Paul Hindemith dirige la 7e Symphonie de Bruckner à la tête de l'Orchestre philharmonique de New York (enregistrement en monophonie sur étiquette « Urania » , LP (33 tours) ; étiquette « Memories Reverence » , CD) . Concert public radiodiffusé. Au même programme : l'Ouverture de l'Opéra-Comique « Médée » de Luigi Cherubini.

Recordings of Paul Hindemith's conducting are not plentiful, so Urania's re-issue of his rendition of Anton Bruckner's Symphony No. 7 in E major with the New York Philharmonic is a significant item for collectors of historic performances. Granted, this is a live recording, so there are a few audio problems, such as a fairly condensed monaural sound, occasional shifts in instrumental focus and volume, and audience noises that may turn off some listeners. But devoted Bruckner fans will appreciate Hindemith's robust presentation, and once one has acclimated to the somewhat limited reproduction, it is fairly easy to enjoy the playing, thanks to a nice clean-up of analog hiss through the digital remastering. Hindemith offers a mainstream reading that balances energy with lyricism, and finds the heart of Bruckner's emotional world without overindulging in rubato or exaggerated tempo changes. To an extent, it is a fairly Romantic interpretation, surprisingly so for Hindemith, who might have seemed too much of a modernist to approach this Symphony with sympathy. Yet, he maintains a pretty rigorous hold on the expression and never lets the work slip into bathos or bombast, as some of his older contemporaries sometimes did. Instead of playing-up the emotional aspects of the Symphony, he pays due attention to its many passages of counterpoint, a feature easily glossed over in this Symphony but essential to understanding Bruckner's music. Filling the rest of the program is Luigi Cherubini's stormy Overture to Medea, part of the same concert Hindemith conducted on February 7, 1960.

...

13, 15, 17, 25 février 1960 : Le chef Bruno Walter dirige la 4e Symphonie de Bruckner, version de 1881 (1878-1880) publiée par Robert Haas en 1936, avec le « Columbia Symphony Orchestra » (étiquette « CBS » stéréo) . Les séances d'enregistrement ont lieu au « Americal Legion Hall » , à Hollywood, en Californie.

14 février 1960 : Le chef Hans Knappertsbusch dirige la 3e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Concert public enregistré à la « Großer-Saal » du « Musikverein » (étiquette « Altus », Japon ; CD : ALT 071)

28 février 1960 : Le compositeur Paul Hindemith dirige la 7e Symphonie de Bruckner à la tête de l'Orchestre philharmonique de New York (enregistrement en monophonie sur étiquette « Baton » ; LP 1003) . The presentation made to Hindemith (which was part of the broadcast) is included.

The « Baton » label was short lived (only 10 releases !) but it gave us an important musical document. Hindemith championed the Bruckner 7th. He recorded the 1st movement with the Chicago Symphony Orchestra at the TV studios of WGN. That video is currently available on DVD. There is also a recording in existence of a 1955 performance with the Stuttgart Radio Symphony.

...

Mai 1960 : Le chef Heinz Wallberg dirige la 4e Symphonie de Bruckner avec l'Orchestre d'État de Vienne, à la « Großes Musikvereinsaal » à l'acoustique ample (étiquettes « Guilde Internationale du Disque » ; LP / « Concert Hall Society » ; LP : SMS-2489 / « Bearac re-issues », CD : BRC-3808) .

Le véritable nom de cet Orchestre est le « NÖ Symphonie-Orchester, Wien » ou le « Niederösterreichische Tonkünstler-Orchester » .

In **May 1960**, the 4th Symphony was recorded by the « Concert Hall Society » , with their usual very fine sound quality, in the ample acoustics of the « Großes Musikvereinsaal » . The transfer did help the sound a bit in the upper- and lower-regions of the spectrum, but very gently, so that the sound remained true to the spirit of the music and Heinz Wallberg's magisterial and very lively rendition. The Orchestra is the « Niederösterreichische Tonkünstler-Orchester » , some 4 years before Wallberg became their principal-conductor and artistic director and they evidently had, by then, acquired a completely different status of orchestral blend quite close to the best Viennese Orchestras of the time. Our source was an American pressing « Concert Hall Society » LP in very fine condition. Some inherent tape hiss has been doctored and the original cover-art was retained. It is a pity that the otherwise enterprising « Concert Hall Society » did not venture recording the remainder, still for the time, these were really pioneering recordings offered by one of the greatest exponents of Bruckner's Symphonic work.

Heinz Wallberg

Heinz Wallberg (1923-2004) was often referred to as a Bruckner specialist but he only made a few Bruckner recordings and those released on CD are now out-of-print or distributed in very limited ways. In the 1960's, Wallberg recorded with the « Vienna National Orchestra » several Bruckner Symphonies (Nos. 4, 5, 8, 9 and the « Te Deum ») for the « Concert Hall Society » (and « Guilde Internationale du Disque ») but they have never been offered on CD.

...

The German conductor Heinz Wallberg was born on 16 March 1923 in Herringen, Westphalia ; and died on 29 September 2004 in Essen, aged 81.

Wallberg studied trumpet, violin and piano. He helped to support his family with his musical training after his father became unable to work. During World War II, he was a morse-code operator, and simultaneously directed an army band and led a string quartet.

After the War, he studied at the Dortmund and Cologne Music Conservatories. He made his debut as a conductor in Münster with Wolfgang Amadeus Mozart's « The Marriage of Figaro » . He became principal music-director in Augsburg, in 1954, and in Bremen, in 1955, concluding in both posts in 1960. In 1957, he recorded a scene from Richard Wagner's « Lohengrin » , with the « Philharmonia » Orchestra, in London, and singers Elisabeth Schwarzkopf and Christa Ludwig, under the production of Walter Legge. He also recorded Felix Mendelssohn-Bartholdy's Symphony No. 4 « Italian » , and his « A Midsummer Night's Dream » incidental music. He conducted Richard Strauß's « Der Rosenkavalier » for the Royal Opera, Covent Garden, in 1963. In the meantime, at the Vienna and Salzburg Festivals, he premiered works such as Frank Martin's Oratorio « le Mystère de la Nativité » (1960) and Rudolf Wagner-Régeny's « The Mines at Falun » (1961) . Wallberg inaugurated the Munich Opera Festival, in 1962, with a performance of Richard Strauß's « Die schweigsame Frau » .

From 1964 to 1975, Wallberg was principal-conductor of the « Tonkünstler » Orchestra, in Vienna. He held the same post with the Munich Radio Orchestra, from 1975 to 1982, and with the Essen Philharmonic, from 1975 to 1991. He was the 1st West-German conductor allowed to conduct in East-Germany after the partition of Germany. His United States conducting debut did not occur until 1991. For the last 37 years of his life, he appeared every year with Japan's « NHK » Symphony Orchestra. He conducted the New Zealand premiere of Wagner's « Die Meistersinger von Nürnberg » , in 1990.

He was nominated for a « Grammy Award » , in 1982, for his recording of Jaromír Weinberger's Opera, « Schwanda the Bag-piper » . He gave a concert in Saint-Peter's Basilica, in Rome, for Pope John XXIII, in 1959. Heinz Wallberg was highly-regarded as a conductor of the Symphonies of Anton Bruckner. Other recordings included Engelbert Humperdinck's « Königskinder » and Ruggero Leoncavallo's « La Bohème » .

Wallberg was married twice : to Maritta Ruhlmann, who died in 1967 ; and, later, to Murielle Nouget. He had a daughter with Ruhlmann and a son with Nouget.

...

Heinz Wallberg was a well-known conductor in Germany and Austria.

As a child, he studied trumpet, violin, and piano. He studied in the Conservatories of Dortmund and Cologne. After graduation, he was accepted as both a violinist and trumpeter in the Cologne and Darmstadt Orchestras.

Deciding to become a conductor, he made his earliest appearances in that capacity with several local and regional Orchestras, including those of Münster, Trier, and Hagen. In 1954, he became Music Director in Augsburg and, in 1955, as Principal Music Director in Bremen.

He was Principal Music Director in Wiesbaden, from 1960 to 1974. At the same time, he was the conductor of the Lower-Austrian « Tonkünstler » Orchestra, in Vienna, from 1964 to 1974. In 1975, he became the Principal conductor of the Bavarian Radio Orchestra until 1982 ; and of the Essen Philharmonic, lasting through 1991.

After 1991, he guest-conducted widely in Japan, France, Great Britain, Germany, Austria, Finland, and elsewhere, as well as in the major Festivals of Salzburg, Munich, Vienna, Florence, Barcelona, Prague and others.

He was a frequent conductor at the Vienna State Opera, where he led over 450 performances. His recording of Jaromír Weinberger's Opera, « Schwanda the Bag-piper » , was nominated for a « Grammy Award » , in 1982. He conducted the premiere, in 1976, of Werner Egk's Opera, « Die Versuchung des Heiligen Antonius » , and Rudolf Wagner-Régeny's Opera, « Das Bergwerk zu Falun » .

He accompanied the « NHK » Symphony Orchestra of Tokyo, the Vienna Symphony Orchestra, and the Bamberg Symphony Orchestra on major tours. He was a recipient of the « Grand Cross for Distinguished Service in Germany » , the « Cross of Distinction for Art and Science of Austria » (1st Class) , and the « Bruckner Medal » .

...

The name of the conductor Heinz Wallberg may be best-known in Great Britain to collectors of unusual recorded repertoire. Although he travelled widely as a guest-conductor in later years, it was mostly in his native Germany that he amassed a vast but selective discography, maintaining at the same time high post-War standards of tradition and innovation among regional Orchestras and Opera Houses. Those standards continue, but Wallberg's brand of self-effacing versatility is harder to find.

Born in Herringen, Westphalia, to a family of modest means, he displayed his talent for music at an early age and he soon excelled as a trumpeter, violinist and pianist ; when his father was no longer able to work, the eldest son went out to make his living in his early teens. Music remained important during the Second World War at the front, where his duties as a morse-code operator were lightened by taking charge of both an army band and a string quartet.

Wallberg, then, returned to study at the Dortmund and Cologne Music Conservatoires before playing both violin and trumpet in the Orchestras of Cologne and Darmstadt. Conducting, though, was now Wallberg's chief ambition. In 1947, he made his debut in Münster with Wolfgang Amadeus Mozart's « Le Nozze Di Figaro » , an Opera he was to conduct 54 times in his heyday at the Vienna State Opera between 1959 and 1987. (Richard Strauß's « Der Rosenkavalier » , another more recent pole of the core repertoire, was a close runner-up with more than 40 performances.) He had become firmly established as a key-figure on the German circuit by the time he took-up the post of Augsburg's principal music-director in 1954 ; Bremen followed 1 year later.

Slowly, his fame spread abroad. In 1957, musical « supremo » Walter Legge admired his skills in accompanying distinguished singers sufficiently to record him with London's « Philharmonia » Orchestra in a scene from Richard Wagner's « Lohengrin » featuring Elisabeth Schwarzkopf and Christa Ludwig ; over 30 years later, the great pianist Sviatoslav Richter registered this recording in his diary as a model of how to take the sweeping orchestral melody at the end of the scene « more humbly and more naturally » than most interpretations.

It was a mark of the new esteem in which Wallberg was held at this time, when great Mæstros such as Otto Klemperer and Herbert von Karajan or young fire-brands such as Guido Cantelli dominated the « Philharmonia » , that he also recorded with the Orchestra a scrupulously detailed, surprisingly vivacious disc of Felix Mendelssohn-Bartholdy's « Italian » Symphony and music from « A Midsummer Night's Dream » : an LP that was recycled often enough to impress a subsequent generation of listeners unaware of Wallberg's distinguished credentials.

Yet, his career did not take off in Great Britain ; and although Wallberg was told by Walter Legge, in the running for the post of director of the Royal Opera House, Covent Garden, that he would be his ideal choice of principal conductor, he only conducted 1 Opera there : Richard Strauß's « Der Rosenkavalier » , in 1963.

Rudolf Bing, constantly trying to lure Wallberg to the Metropolitan Opera in New York, was constantly informed that the proposed dates clashed with the conductor's other engagements and gave-up. (Wallberg did not make his American conducting debut until 1991.)

There were ample compensations both in Vienna and at the Salzburg Festival, where Wallberg conducted distinguished premieres of Frank Martin's Oratorio « le Mystère de la Nativité » , in 1960, and Rudolf Wagner-Regeny's « The Mines At Falun » , the following year. Wallberg inaugurated the Munich Opera Festival, in 1962, with a performance of Richard Strauß's comic-Opera « Die Schweigsame Frau » , and among his many invaluable contributions to the Operatic discography with the Munich Radio Orchestra are the « other » Engelbert Humperdinck fairy-tale Opera, « Königskinder » , and the « other » « La Bohème » , Leoncavallo's. He was also nominated for a « Grammy Award » , in 1982, for his recording of another minor Operatic gem, Jaromír Weinberger's Opera, « Schwanda the Bag-piper » .

In the Symphonic repertoire, he was an outstanding interpreter of Anton Bruckner, conducting the 8th Symphony nearly 100 times, and he received the medal of the « International Bruckner Society » . Among other honours, his strong religious faith led him to rate most highly a concert given in Saint-Peter's, in Rome, before Pope John XXIII, in 1959. The world soon woke-up to his skills in the late-Romantic Austro-German repertoire ; high on his list of international achievements were his annual appearances, over the last 37 years, with Japan's « NHK » Symphony Orchestra and the New Zealand premiere of Richard Wagner's « Die Meistersinger von Nürnberg » , in 1990.

Yet, this quietly remarkable man carried on as before at home, conducting his last concert in Essen, on May 10th 2004. According to his long-term agent and general-manager, Haydn Rawstron, Wallberg's life in music was due to be continued with a full schedule of engagements well into his 9th decade.

...

Deutscher Dirigent Heinz Wallberg : geboren 16. März 1923 in Herringen (heute Hamm) ; gestorben 29. September 2004 in Essen.

Wallberg studierte Musik in Dortmund und Köln, konnte anschließend bei Orchestern in Köln und Darmstadt Praxis erwerben, und dies ist ungewöhnlich, nacheinander auf zwei Instrumenten : Als Geiger wie als Solo-Trompeter. Seine Karriere als Dirigent begann ganz traditionell mit Positionen an kleineren deutschen Theatern in Münster, Trier und Hagen.

Nach Ende des Zweiten Weltkrieges wirkte er maßgeblich am kulturellen Wiederaufbau mit. Er war von 1953 bis 1961 Generalmusikdirektor in Bremen und von 1961 bis 1974 in Wiesbaden. Er leitete parallel dazu von 1964 bis 1975 auch das Niederösterreichische Tonkünstler-Orchester in Wien. Von 1975 bis 1991 war er Chefdirigent der Essener Philharmoniker und von 1975 bis 1982 zugleich des Münchner Rundfunkorchesters.

Im Laufe seiner Karriere hat Wallberg am Pult bedeutender Opernhäuser in aller Welt gestanden, ebenso wie er als Konzertdirigent die bedeutendsten Orchester geleitet hat ; dazu gehören auch die großen Klangkörper der ehemaligen Sowjetunion in Moskau und Leningrad. Allein an der Wiener Staatsoper hat er mehr als 450 Vorstellungen und im Wiener Musikvereinssaal fast 500 Konzerte dirigiert. In den großen europäischen Festspielstädten war Heinz Wallberg ebenso ein stets gern gesehener Gastdirigent wie seit fast vier Jahrzehnten beim NHK-Sinfonieorchester in Tokio.

Wallbergs Interpretationskunst ist auf mehr als 100 Schallplatten dokumentiert, darunter 16 Opern-Gesamtaufnahmen, und in über 100 Fernseh-Produktionen. Schon 1959 leitete er die Wiener Symphoniker, den Wiener Singverein und Solisten der Wiener Staatsoper in einem Festkonzert vor Papst Johannes XXIII. im römischen Petersdom, das von 25 Fernsehsendern in alle Welt übertragen wurde.

Das Repertoire des Dirigenten umfasste nicht nur die Werke der großen Tradition ; in der zweiten Hälfte des 20. Jahrhunderts leitete er Uraufführungen von Opern von Werner Egk, Frank Martin und Rudolf Wagner-Régeny. Aus dem älteren Repertoire setzte er sich immer wieder auch für selten gespielte und zu Unrecht vergessene Werke ein wie « La Bohème » von Ruggiero Leoncavallo und Jaromír Weinbergers Schwanda, der Dudelsackpfeifer, dessen Gesamtaufnahme 1982 für den « Grammy Award » nominiert wurde.

Wallberg galt während vier Jahrzehnten als einer der erfolgreichsten Dirigenten seiner Generation. Unvergessen bleiben seine Interpretationen der Symphonien Anton Bruckners.

Auszeichnungen

1998 : Großes Silbernes Ehrenzeichen für Verdienste um die Republik Österreich.

Heinz Wallberg war Ehrenmitglied der Essener Philharmoniker.

...

3 mai 1960 : Le compositeur Paul Hindemith dirige la 3e Symphonie de Bruckner à la tête de l' « Orchester der Nationaltheaters Mannheim » . Concert public radiodiffusé (étiquette « Archipel » , monophonie) .

12-13 mai 1960 : Le chef Eugen Jochum dirige la Messe en mi mineur (**WAB 27**) de Bruckner avec des membres de l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich, accompagné de son Chœur (chef : Kurt Prestel) . Il s'agit du 11e concert de la saison, donné à la « Herkulesaal » de la « Résidence » .

11 juin 1960 : Le chef Ferdinand Leitner dirige la Symphonie en ré mineur n° 0, « die Nullte » (**WAB 100**) , de Bruckner, éditée par Josef von Wöb chez Universal-Edition (1924) , avec le « Symphonieorchester des Bayerischen Rundfunks » . Concert public enregistré (étiquette « Orfeo » , CD : 269921) .

1-5 novembre 1960 : Le chef Otto Klemperer dirige la 7e Symphonie de Bruckner dans la version de 1883, éditée par Leopold Nowak (1954) , avec l'Orchestre « Philharmonia » de Londres (étiquette « EMI » , CD : 79885) .

1961

19-20 janvier 1961 : Le chef Eugen Jochum dirige la 4e Symphonie de Bruckner avec l'Orchestre symphonique de la Radiodiffusion bavaroise de Munich. Il s'agit du 6e concert de la saison, donné à la « Herkulesaal » de la « Résidence » .

30 mars 1er avril 1961 : Le chef Charles Münch dirige au « Symphony Hall » le « Te Deum » de Bruckner (**WAB 45**) avec le « Boston Symphony Orchestra » accompagné du « Harvard Gee Club » et du « Radcliffe Choral Society » (chef de chœur : Eliot Forbes) . Les solistes : Phyllis Curtin (soprano) ; Mary Mackenzie (contralto) ; John Alexander (ténor) ; David Laurent (basse) . Le concert est radiodiffusé en monophonie par la station WGBH (étiquette « Disco Archivia » , CD : 1360) .

1961 : Le chef Otto Klemperer dirige la 6e Symphonie de Bruckner à la tête de l'Orchestre symphonique de la « BBC » Londres (étiquette « Testament » , CD : SBT 1354) .

21 novembre 1961 : Le chef Jascha Horenstein dirige la 6e Symphonie de Bruckner à la tête de l'Orchestre symphonique de Londres. Un enregistrement existe.

29 octobre 1961 : Le chef Hans Knappertsbusch dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Concert public enregistré à la « Großer-Saal » du « Musikverein » (étiquette « Altus » , Japon ; CD : ALT 225-6)

2-3 décembre 1961 : Le chef Josef Krips dirige le « New York Philharmonic » au « Carnegie Hall » . Le concert débute par l'Ouverture « Coriolan » de Beethoven, suivie de la « Passacaille » pour orchestre d'Anton Webern. La seconde partie est entièrement dédiée à la 8e Symphonie de Bruckner (65 min. 20 sec.) dans l'édition de Robert Lienau.

Josef Krips se souvient :

« Mon 1er concert à New York eut lieu en décembre 1956 à “ Carnegie Hall ”, à la tête du “ Symphony of the Air ”, l'ancien Orchestre de la NBC. À la même époque, je fis mes 1ers disques aux États-Unis avec cet Orchestre : une série de Concertos pour piano avec Arthur Rubinstein. En avril 1958, nous avons enregistré ensemble le 2e Concerto de Brahms. Immédiatement après, nous avons fait un autre enregistrement : un Concerto de Mozart et le Concerto en la mineur de Schumann. C'est en été 1958 que j'ai dirigé pour la 1re fois le “ New York Philharmonic ”, au Stade Lewisohn.

En novembre 1961, j'ai dirigé mes 1ers concerts avec le “ New York Philharmonic ” durant sa saison d'hiver régulière au “ Carnegie Hall ”. Carlos Moseley devint alors le directeur administratif de l'Orchestre. »

Josef Krips

Le chef d'orchestre et violoniste autrichien Josef (Alois) Krips est né le 8 avril 1902 à Vienne et est mort le 13 octobre 1974 à Genève. Il est le fils aîné du docteur Jacob, alias Josef Krips (1866-1927), juif d'origine converti au catholicisme, époux en 1901 de Luise Seitz (1879-1971), catholique.

À l'âge de 19 ans, le 3 septembre 1921, Josef Krips dirige l'Opéra « Un bal masqué » de Giuseppe Verdi, dans une salle de la « Maison des ouvriers », située dans l'arrondissement viennois de « Favoriten ».

Il a été élève de Eusebius Mandyczewski et de Felix Weingartner. En 1921, il devient l'assistant de Weingartner à l'Opéra populaire (« Volksoper ») de Vienne, puis dirige ensuite différents orchestres. Il est nommé « General-Musik-Direktor » à Karlsruhe, de 1926 à 1933. En 1933, il retourne à Vienne comme 1er chef au « Staatsoper » tout en étant professeur à l'Académie de Vienne.

Du fait des origines juives de son père, Krips est contraint de quitter l'Autriche après l'« Anschluß » de 1938. Il fuit à Belgrade où il travaille, pour une saison, à l'Opéra et avec des Orchestres symphoniques. De retour à Vienne, il est interdit de diriger. Il travaille alors pendant la guerre dans une usine de produits alimentaires.

Après la fin de la guerre, en 1945, Krips est autorisé de diriger à nouveau. Ses collègues qui avaient continué à travailler sous le régime nazi étaient interdits de diriger pendant 2 ans (période de dénazification). Il joue un rôle essentiel dans la reconstruction de la vie musicale à Vienne, on lui doit la légendaire renaissance mozartienne ; il a dirigé également la ré-ouverture du 1er Festival de Salzbourg de l'après-guerre (avec « Don Giovanni »). C'est le 1er chef d'orchestre autrichien à avoir fait une tournée en Union soviétique, en 1947. En 1961, il dirige à Bayreuth (« les Maîtres-chanteurs de Nuremberg »). En 1963, il est invité à Covent Garden ; en 1967, au Metropolitan Opera de New York ; en 1970, au « Deutsche Oper Berlin » ; de 1957 à 1973, au « Staatsoper » de Vienne ; et en 1974, à l'Opéra de Paris. Durant sa carrière, qui s'est étendue sur une période de plus de 50 ans, il n'est pratiquement pas de pays qu'il n'ait visité, ni de grand orchestre qu'il n'ait dirigé.

Il devient chef titulaire de l'Orchestre symphonique de Londres, de 1950 à 1954 ; de l'Orchestre philharmonique de Buffalo, de 1953 à 1963 ; de l'Orchestre symphonique de San Francisco, de 1963 à 1970 (séjour durant lequel, il est nommé citoyen d'honneur de la ville) ; et chef principal de l'Orchestre symphonique de Vienne, de 1970 à 1973.

Josef Krips a été l'un des chefs d'orchestre les plus admirés et les plus aimés de notre siècle, en particulier pour ses interprétations de Mozart et des autres Maîtres viennois. Il reçut de nombreuses décorations, notamment :

L'Anneau des Nations-Unies.

Les médailles des Associations Bruckner d'Europe et d'Amérique.

L'Anneau d'honneur de la Cité de Vienne.

L'Anneau Mozart décerné par les autorités autrichiennes.

Depuis son décès, la ville de Vienne entretient, à titre honorifique, sa tombe au cimetière de Neustift am Walde (Groupe 16, Rangée 4, Numéro 30) .

Josef Krips a gravé plus de 150 œuvres sur disque. La plus ancienne date de 1937 : des airs avec Richard Tauber tirés de l'Opéra « Rossini in Neapel » de Bernhard Paumgartner. Une grande partie des enregistrements de Krips est toujours appréciée, comme les Symphonies de Ludwig van Beethoven avec l'Orchestre symphonique de Londres, ré-éditées en CD dans les années 1990. Ses enregistrements des opéras de Mozart, tels « Don Giovanni » ou « l'Enlèvement au sérail » font référence. Ainsi que les 20 dernières symphonies de Mozart avec l'Orchestre du « Concertgebouw » d'Amsterdam, enregistrées par la maison « Philips » , en 1972 et 1973.

...

The Austrian conductor and violinist Josef (Alois) Krips was born on 8 April 1902 in Vienna and died on 13 October 1974 in Geneva.

Krips went on to become a pupil of Eusebius Mandyczewski and Felix Weingartner. From 1921 to 1924, he served as Weingartner's assistant at the Vienna « Volksoper » , and also as « répétiteur » and chorus Master. He then conducted several Orchestras, including in Karlsruhe, from 1926 to 1933. In 1933, he returned to Vienna as a resident conductor of the « Volksoper » and a regular conductor at the « Wiener Staatsoper » . He was appointed professor at the Vienna Academy of Fine-Arts, in 1935, and conducted regularly at the Salzburg Festival, between 1935 and 1938.

In 1938, the Nazi annexation of Austria (« Anschluß ») forced Krips to leave the country. (He was raised a Roman Catholic, but would have been excluded from musical activity because his father was born Jewish.) Krips moved to Belgrade, where he worked for 1 year with the Belgrade Opera and Philharmonic, until Yugoslavia also became involved in World War II. For the rest of the War, he worked in a food factory.

On his return to Austria, at the end of the war in 1945, Krips was one of the few conductors allowed to perform, since he had not worked under the Nazi regime. He was the 1st to conduct the Vienna Philharmonic and the Salzburg Festival in the post-War period.

From 1950 to 1954, Krips was principal conductor of the London Symphony Orchestra. Afterwards, he led the Buffalo Philharmonic Orchestra and, from 1963 to 1970, the San Francisco Symphony. He made his Covent Garden debut, in 1947, and his Metropolitan Opera debut, in 1966, guest conducting frequently from then on. In 1970, he became conductor of the « Deutsche Oper » in Berlin. Between 1970 and 1973, he was the principal conductor of the Vienna Symphony Orchestra.

Krips died at 72, in 1974.

His brother, Henry Krips, emigrated to Australia and was the chief conductor of the Adelaide Symphony Orchestra for a record 23 years (1949-1972) .

In 1950, Krips and the London Symphony Orchestra made a superb recording of Mozart's Symphony No. 41 (so-called the « Jupiter » Symphony) for « London » Records (LPS 86) .

In 1955, Krips made a critically acclaimed recording of Mozart's « Don Giovanni » with the Vienna State Opera featuring Cesare Siepi, Fernando Corena, Walter Berry, Suzanne Danco, Lisa Della Casa and Hilde Gueden.

In 1957, Krips conducted the « Symphony of the Air » in stereo recordings of the 5 Beethoven Piano Concertos with Arthur Rubinstein for « RCA Victor » .

In 1960, Krips recorded Ludwig van Beethoven's 9 Symphonies with the « BBC » Chorus and the London Symphony Orchestra, for « Everest » Records. In the 9th Symphony, the soloists were Donald Bell (baritone) , Jennifer Vyvyan (soprano) , Rudolf Petrak (tenor) , and Shirley Carter (mezzo soprano) - later known as Shirley Verrett. The chorus Master was Leslie Woodgate. This series of recordings was popular with music-critics and the public, and the recordings have been re-issued several times, in authorized and in bootleg editions.

During the 1970's, Krips recorded for « Philips » Mozart's late Symphonies with the « Concertgebouw » Orchestra. Over the years, they have been re-issued on « Philips » and, latterly, on « Decca » .

Krips did not make any commercial recordings with the San Francisco Symphony Orchestra, although many of his concerts were broadcast in stereo by San Francisco station KKHJ.

...

Josef Krips was one of the busiest of Austrian-born conductors after World War II, an unexpected benefit to his having

been forced-out of his native country following its annexation by Germany. He had a major performing and recording career on 2 continents, in Orchestral and Operatic music.

Josef Krips studied at the Vienna Academy with Felix Weingartner (later permanent conductor of the Vienna Philharmonic) and then served as Weingartner's assistant at the Vienna « Volksoper », from 1921 until 1924. He headed Orchestras in various cities and, in 1933, was appointed resident conductor at the Vienna State Opera and to a professorship at the Vienna Academy. Krips held both posts for 3 years, until the German annexation (« Anschluß »), in March 1938, when he was forced to leave the country. He emigrated to Yugoslavia and spent 1 year with the Belgrade Opera and the Belgrade Philharmonic, before the onset of the War forced Krips to halt his work in music.

Following the Allied victory, in 1945, Krips returned to Vienna, conducting the State Opera upon its re-opening, as well as the Vienna Philharmonic, and the re-opened Salzburg Festival, in 1946, with a production of Mozart's « Don Giovanni ». Krips was suddenly one of the busiest conductors in Austria, and one of the most welcomed, as his colleagues who had worked under the Nazi regime weren't all cleared for resumed public performances until 1947. He also took the State Opera and the Philharmonic on their 1st tours after World War II. Krips spent 4 years (1950-1954) as principal conductor of the London Symphony Orchestra, and accepted his 1st American appointment, in 1954, as principal conductor of the Buffalo Philharmonic Orchestra. In 1963, the year of his debut at London's Covent Garden conducting « Don Giovanni », he became the principal conductor of the San Francisco Symphony, a post he held until 1970. Krips made his Metropolitan Opera debut, in 1966, and became a conductor at the « Deutsche Oper Berlin », in 1970.

Krips' visibility in the post-War music world made him one of the most familiar of all European conductors, both in Europe and America. His recording of the complete Beethoven Symphonies with the London Symphony Orchestra for the low-priced « Everest » Records line was a perennially popular set among music students and casual listeners buying their 1st Beethoven material - these performances were appreciated anew in the 1990's on CD as remastered by « Omega » Records. Additionally, he made several superb Opera recordings for major labels, including a « Don Giovanni » for « London », and a version of Mozart's « The Abduction From the Seraglio », with Annelese Rothenberger, Lucia Popp, Gottlob Frick, and Krips' beloved Vienna Philharmonic for « EMI », that remains one of the most charming and beguiling accounts of this Opera.

...

The son of a doctor, Josef Krips 1st studied the violin and, in addition, sang in the choir of the Carmelite Church in Vienna ; at a young age, he entered the Vienna Academy of Music where he was a pupil of Felix Weingartner and Eusebius Mandyczewski. He was a violinist in the Orchestra of the Vienna « Volksoper », between 1918 and 1921, when Weingartner promoted him to be a coach and chorus Master there ; and, in the same year, he made his debut as a conductor, taking over a performance of Giuseppe Verdi's « Un ballo in maschera » at short notice, and conducting without a score. Also, in 1921, he made his 1st appearance as a Symphonic conductor, at the « Redoutensaal » in Vienna. Krips served as head of the Opera department of the municipal theatre in the Czech city of Usti nad Labem, during 1924 and 1925, before moving to the post of conductor at the Dortmund Municipal Theatre

for the following season (1925-1926) ; and was chief conductor at Karlsruhe, between 1926 and 1933, where he conducted both Opera and concerts, leading Festivals devoted to Anton Bruckner (1929) and to Georg Friedrich Händel (1930) .

At about this time, Krips began to appear internationally. He was appointed as a resident conductor at the Vienna State Opera, in 1933 (making his debut there with Johann Strauß' « Der Zigeunerbaron ») , made his Salzburg debut, in 1935, and taught at the Vienna Academy, from 1935 to 1938 ; but following the « Anschluß » , the annexation of Austria by National-Socialist Germany, he was forced out of these positions. Although he moved to Belgrade where he continued to conduct during 1938 and 1939, he was again compelled, as in Vienna, to give-up all professional musical activity through political pressure and spent World War II doing menial work. After the occupation of Vienna by the Allied powers, at the end of the War, the Soviet authorities gave Krips the responsibility to reconstruct musical life in the city. He brought the State Opera back to life with many memorable performances at the « Theater an der Wien » and at the « Volksoper » , conducted the Vienna Philharmonic and Vienna Symphony Orchestras at the « Musikverein » , and re-opened the Salzburg Festival, in 1946, with Mozart's « Don Giovanni » . He also conducted the Vienna State Opera on its highly-successful visit to London, in 1947, and appeared elsewhere with it and the Vienna Philharmonic on tour in Belgium, France, Italy and Switzerland.

Having been appointed chief conductor of the London Symphony Orchestra, in 1950, Krips remained with the Orchestra until 1954 and did much to rebuild it after the depredations of the War. He succeeded William Steinberg as chief conductor of the Buffalo Philharmonic Orchestra, in 1954, and, as in London previously, continued Steinberg's work of making it into one of America's stronger ensembles. He also took on the conductorship of the Cincinnati « May » Festival, between 1954 and 1960. In 1963, Krips moved from Buffalo to the San Francisco Symphony Orchestra, remaining with this ensemble until 1970, when he was given the title of « conductor emeritus » . He had made a considerable impact with « Don Giovanni » at the Royal Opera House, Covent Garden, in 1963, and conducted at the Metropolitan Opera, New York, from 1966 ; he appeared also with the New York Philharmonic Orchestra for 10 weeks during its 1964-1965 season directing a cycle of the Bruckner Symphonies. By this time, Krips was recognised as one of the most outstanding exponents of the Viennese school of conducting : he returned to Covent Garden, in 1971, to lead a beautifully moulded account of Richard Wagner's « Die Meistersinger von Nürnberg » and, shortly before his death, followed this with equally fine readings of Richard Strauß's « Der Rosenkavalier » and Beethoven's « Fidelio » .

Krips was a splendidly animated conductor : so graphic were his facial expressions and so clear his baton technique that it was impossible to misunderstand his musical intentions. Like his mentor Felix Weingartner, he was a stickler for an exact rendition of the written score, which he constantly interpreted with musicianship of the highest order. He was active in the recording studio from the end of the 1940's onwards, initially conducting Operatic accompaniments for Walter Legge and « EMI » , before being taken-up by « Decca » . He made many fine recordings during his time with the London Symphony Orchestra, and remained with « Decca » until 1960, recording for the company several of its most highly-rated early stereo recordings, such as « Don Giovanni » and Tchaïkovsky's Symphony No. 5, both with the Vienna Philharmonic Orchestra, as well as many other successful titles. His cycle of the Beethoven Symphonies with the London Symphony Orchestra, recorded for « Everest » in London, remained in the catalogue for many years, as did his numerous accompaniments to Concerto recordings by Arthur Rubinstein.

Towards the end of his life, Krips recorded several of the later Mozart Symphonies with the Amsterdam « Concertgebouw » Orchestra for the « Philips » label : these stand as an eloquent memorial to his great skill as a Mozart conductor, and fully demonstrate why he was such a key-figure in the development of the post-War Mozart style. He wittily said, of Mozart conducting :

« Mozart is, of all composers, the most difficult to conduct, and I can tell you why : 2 bars and you are suddenly transported to heaven. It's very hard to keep your bearings when you are there. »

Of the few live recordings of Krips in the Opera House, those made during his later years at the Vienna State Opera preserve outstanding examples of his art as a dramatic conductor. They include brilliant realisations of Richard Strauß' « Die ägyptische Helena » and « Der Rosenkavalier » ; Bedřich Smetana's « Dalibor » ; as well as, perhaps more unexpectedly but no less fine, of 2 Operas by Giuseppe Verdi : « La Traviata » and « Simon Boccanegra » .

...

Josef Alois Krips (geboren 8. April 1902 in Wien ; gestorben 13. Oktober 1974 in Genf) war ein österreichischer Dirigent.

Krips war ein Schüler von Eusebius Mandyczewski und Felix Weingartner. Von 1921 bis 1924 wirkte er zunächst als Korrepetitor und Weingartners Assistent, später als Chorleiter und Dirigent an der Wiener Volksoper. Nach einjährigen Engagements als Opernchef in Aussig und erster Kapellmeister in Dortmund wurde er 1926 zum Hofkapellmeister an der Badischen Hofkapelle Karlsruhe und kurze Zeit später zum damals jüngsten Generalmusikdirektor Deutschlands ernannt. Nach der Machtübergabe an die Nationalsozialisten 1933 kehrte er als Dirigent nach Wien zurück und wurde 1935 auch Professor an der Wiener Akademie.

Nach dem « Anschluß » Österreichs an Deutschland 1938 zog Krips nach Belgrad, wo er ein Jahr als Gastdirigent arbeitete. 1939 ging er nach Wien zurück, erhielt aber wegen der jüdischen Herkunft seines Vaters Berufsverbot. Nach einem kurzen Engagement in Budapest arbeitete er heimlich als Korrepetitor und gab Privatstunden, 1943 erhielt er durch einen Freund eine Stelle in einer Lebensmittelfirma und wurde daher nicht zur Wehrmacht eingezogen.

Nach dem Krieg war Krips der einzige österreichische Dirigent, der als unbelastet galt und sofort wieder arbeiten durfte. So wurde Krips zu einem der meistgefragten Dirigenten. Er war der Erste, der nach dem Zweiten Weltkrieg die Wiener Philharmoniker leitete, und dirigierte bei den ersten Salzburger Festspielen der Nachkriegszeit. In den Jahren 1946 und 1947 leitete er das Neujahrskonzert der Wiener Philharmoniker.

Von 1950 bis 1954 war Josef Krips Chefdirigent des London Symphony Orchestra, anschließend, in gleicher Funktion, neun Jahre Leiter des Buffalo Philharmonic Orchestra in New York sowie, von 1963 bis 1970, Chef des San Francisco Symphony Orchestra. Seine letzte Stelle trat er 1970 an, als er Dirigent der Deutschen Oper Berlin wurde. Von 1970 bis 1973 war er Hauptdirigent der Wiener Symphoniker. Als erster österreichischer Dirigent unternahm er eine Tournee

durch die Sowjetunion. Krips' letzter großer Erfolg, Anfang 1974, war eine Neuinszenierung von *Così fan tutte* an der Grand Opéra Paris.

Eine große Zahl der Aufnahmen von Krips ist immer noch beliebt, beispielsweise die Sinfonien von Beethoven mit dem London Symphony Orchestra, die 1960 aufgenommen wurden und in den 1990er Jahren auf CD erschienen. Bekannt sind auch seine Interpretationen von Mozart-Opern wie *Don Giovanni* oder *Die Entführung aus dem Serail*. Mit dem Amsterdamer Concertgebouw-Orchester nahm er 1972-1974 einen acht Langspielplatten umfassenden Zyklus von Mozarts späten 20 Sinfonien auf.

Krips war drei Mal verheiratet : In erster Ehe (1925) mit Maria Heller (gestorben 1930) aus Aussig, in zweiter (1947) mit Maria(nne) (Mitzi) Weinlinger geborener Willheim (geborene 1897 ; gestorben 9. April 1969) , in dritter (9. Oktober 1969) mit Harrietta Procházka (geborene 1938) .

Josef Krips wurde auf dem Neustifter Friedhof in einem Ehrengrab bestattet (Gruppe 16, Reihe 4, Nummer 30) . 1988 wurde die Kripsgasse in Wien-Liesing nach ihm benannt.

Schriften

Josef Krips, Harrietta Krips (Herausgeber) : *Ohne Liebe kann man keine Musik machen ... Erinnerungen*. Böhlau, Wien und andere (1994) ; ISBN 3-205-98158-8. Ausgabe in Französisch (1999) ; ISBN 2-88011-157-9.

Auszeichnungen, Ehrungen, Preise

Mozartmedaille durch die Mozartgemeinde Wien (1953) .

Ehrenring der Stadt Wien (1962) .

Ehrenmitglied der Internationalen Gustav-Mahler-Gesellschaft, Wien.

1962

1962 : Le chef Eugen Jochum dirige la 3e Messe de Bruckner (en fa mineur) , dans la version de Robert Haas, avec le Chœur et l'Orchestre symphonique de la Radio bavaroise, et l'organiste Anton Nowakowski (étiquette « DGG » , LP : DG 18829 ; CD : DG 423 127-2) .

1962 : Le chef Karl Förster dirige la 3e Messe de Bruckner (en fa mineur) , dans la version de Robert Haas, avec le Chœur de la Cathédrale « Sankt Hedwig » et l'Orchestre symphonique de Berlin (étiquette « EMI » , LP : Electrola E/STE 80715 ; CD : EMI 697-252 180-2) .

9 janvier 1962 : Le chef William Steinberg dirige au « Sanders Theatre » de l'Université de Harvard,, la 8e Symphonie

de Bruckner (dans la seconde révision) avec l'Orchestre symphonique de Boston (DVD « ICA ») .

Entre 1955 et 1979, la chaîne de télévision publique bostonienne WGBH diffusa plus de 150 concerts de l'Orchestre symphonique de Boston. Cette série d'émissions faisait intervenir 4 directeurs musicaux de l'Orchestre : Charles Münch, Erich Leinsdorf, William Steinberg et Seiji Ozawa, ainsi qu'une douzaine de chefs invités de 1er plan.

Plus d'une centaine de ces interprétations sont conservées dans les archives de la chaîne et dans celles de l'Orchestre symphonique de Boston, mais comme elles se présentent sur plusieurs générations de supports différents et sont hérissées de problèmes juridiques, il était impossible aux chercheurs d'y accéder, sans même parler des mélomanes qu'elles étaient susceptibles d'intéresser. ICA met bon nombre de ces documents à la disposition du public pour la 1re fois depuis leur retransmission télévisée.

William Steinberg ne fut directeur musical de l'Orchestre symphonique de Boston que pendant 3 saisons (1969-1972) , entre Erich Leinsdorf et Seiji Ozawa. Dès la 1re saison, durant laquelle il fêta ses 70 ans, sa santé commença à décliner (il mourut en 1978) , et on se rappelle ses années à Boston le plus souvent pour ses annulations de concert, autant d'occasions pour le jeune chef assistant plein de talent, Michaël Tilson Thomas, dont la carrière fut lancée à ce moment-là, de se distinguer. La 1re fois que l'on vit Thomas au pupitre, ce fut quand il remplaça Steinberg au beau milieu d'un concert.

Comme Leinsdorf, Steinberg avait fui l'Europe ravagée par Adolf Hitler. Né à Cologne, en 1899, Steinberg fait l'apprentissage du violon et du piano et prend des cours de composition et de direction d'orchestre dans sa ville natale. C'est là aussi que commence sa brillante carrière : il devient l'assistant d'Otto Klemperer. L'occasion rêvée se présente lorsque Klemperer doit renoncer au dernier moment à diriger une représentation de « la Juive » de Halévy. Steinberg le remplace au pied levé avec succès. Quand Klemperer quitte Cologne, Steinberg lui succède, puis il est directeur musical à Prague et à Francfort avant l'arrivée des lois nazies anti-juives.

Il émigre alors en Palestine où il fonde avec le violoniste Bronisław Huberman l'Orchestre qui va devenir le Philharmonique d'Israël. En 1938, il débarque aux États-Unis. Là aussi, il joue un rôle dans les 1res heures d'un Orchestre, celui de l'Orchestre symphonique de la « NBC » de Toscanini. Il commence à être invité à diriger un peu partout dans le pays et devient directeur musical de l'Orchestre philharmonique de Buffalo. En 1952, il accepte de prendre la direction musicale de l'Orchestre Symphonique de Pittsburgh et demeure à ce poste jusqu'en 1976, tout en continuant à accepter des invitations d'autres Orchestres symphoniques ainsi que du Metropolitan de New York et de l'Opéra de San Francisco.

Steinberg était très admiré pour sa grande musicalité ; l'étendue de son répertoire, qui comprenait beaucoup de musique contemporaine ; la clarté et la précision de sa technique ; son humour et sa cordialité de fumeur de pipe ; et sa façon de nouer des relations respectueuses et solides avec les musiciens.

Il a gravé une quantité de beaux disques avec l'Orchestre de Pittsburgh. La plupart, ré-édités sur CD, sont disponibles aujourd'hui. Avec l'Orchestre de Boston, il n'a fait que quelques enregistrements pour « Deutsche Grammophon » , mais

de choix. Parmi ceux-ci, le disque des « Planètes » de Gustav Holst créa la surprise en battant des records de vente (ce qui est d'autant plus remarquable que Steinberg avait abordé l'œuvre spécialement pour les concerts et l'enregistrement) : autant la qualité de l'interprétation que le jeu virtuose de l'Orchestre et la technique d'enregistrement dernier cri séduisirent le public. L'auteur de ces lignes se souvient également d'interprétations intenses que donna Steinberg de la Symphonie dite « Résurrection » de Gustav Mahler (interprétation qui est parue en CD chez « ICA » (ICAC 5001) , à la tête de l'Orchestre symphonique de la Radio de Cologne) et du 2e Acte de « Tristan und Isolde » de Richard Wagner.

Michaël Steinberg (sans lien avec le chef malgré son patronyme) , le critique musical du « Boston Globe » durant les saisons de William Steinberg dans la ville, fit observer un jour qu'un film muet montrant la direction minimaliste du chef ferait supposer au spectateur qu'il est en train de diriger le Scherzo du « Songe d'une nuit d'été » de Mendelssohn alors qu'il déchaîne toute la puissance de l'Orchestre dans Wagner ou Mahler.

Bien que le Boston Symphony Orchestra enregistre depuis 1917 et que sa discographie remplisse un livre de plus de 300 pages, il n'a signé que 2 disques de Symphonies d'Anton Bruckner. Erich Leinsdorf a gravé la 4e Symphonie avec l'Orchestre, en 1966, pour « RCA Victor » , et William Steinberg a enregistré la 6e pour « RCA Victor » en 1972. Steinberg a également dirigé les 7e et 8e à la tête de l'Orchestre symphonique de Boston, et une retransmission de la 8e de 1972 est l'un des temps forts du coffret de retransmissions historiques publié par l'Orchestre symphonique de Boston lui-même, il y a 10 ans.

Il est intéressant d'explorer l'histoire de Bruckner à l'Orchestre symphonique de Boston ; l'Orchestre n'a jamais eu la réputation d'être une formation brucknérienne, mais la musique de Bruckner joue un rôle dans sa programmation depuis plus d'un siècle. On est surpris de constater que le directeur musical qui a interprété le plus d'œuvres de Bruckner est Seiji Ozawa, qui, au fil des ans, a dirigé 7 des Symphonies (nos. 2, 3, 4, 5, 7, 8 et 9) . Wilhelm Gericke arrive en 2e, avec 5 Symphonies de Bruckner au cours de ses 2 périodes distinctes de directeur musical, à la fin du XIXe siècle et au début du XXe. À cette époque, les Symphonies de Bruckner étaient encore une musique relativement nouvelle ; le compositeur n'avait pas achevé sa 9e Symphonie, à sa mort en 1896, et Gericke ne dirigea l'œuvre à Boston que 8 ans plus tard.

Serge Koussevitski ne dirigea que 3 des Symphonies, mais il en donna certaines souvent ; il programma la 8e lors de 5 saisons, entre 1929 et 1947. En revanche, le directeur musical le plus récent de l'Orchestre symphonique de Boston, James Levine, n'a jamais dirigé Bruckner, affirmant qu'il aime la musique mais sent qu'il n'a rien à apporter. De nombreux chefs invités ont donné des interprétations mémorables de Bruckner, dont Bernard Haitink, Claudio Abbado, Kurt Sanderling, Kurt Masur, Carlo Maria Giulini, Simon Rattle et Daniel Barenboim ; c'est une lecture de la 7e Symphonie par Klaus Tennstedt, alors peu connu, à Tanglewood en 1977, qui le propulsa vers la renommée internationale.

Steinberg était encore chef-invité, sous la direction musicale de Charles Münch, quand il dirigea la 8e Symphonie de Bruckner lors de ce concert retransmis à la télévision depuis le « Sanders Theatre » à l'Université de Harvard, le 9 janvier 1962. L'interprétation a ceci de particulier que le programme de la série affirme que Steinberg a choisi la

révision de la Symphonie faite par Bruckner, en 1890, avec l'aide de son élève et protégé Josef Schalk. C'est la version que préféraient d'importants chefs de la génération de Steinberg (et avant) tels Hans Knappertsbusch, Otto Klemperer, George Szell et Bruno Walter. Sur le cinégramme original de ce concert, toutefois, la voix familière et sonore de William Pierce annonce que l'Orchestre va jouer une édition de Steinberg lui-même.

Il semble que l'Orchestre ait bien joué la version Bruckner / Schalk, mais avec des coupures supplémentaires dans l'Adagio et, surtout, le Finale, que Steinberg pourrait avoir opérées pour faire entrer l'œuvre dans les horaires inflexibles de la télévision. Dans sa retransmission en direct de cette Symphonie, enregistrée en 1972, préservée dans le coffret de retransmissions historiques de l'Orchestre symphonique de Boston provenant de ses archives, Steinberg met presque 75 minutes pour interpréter cette œuvre dans une autre édition de lui-même, fondée sur l'édition de Leopold Nowak de 1955 ; en 1962, il descend à 66 minutes.

Les minutages dans Bruckner posent une question complexe, puisqu'ils sont tributaires des éditions, des coupures dans les éditions et du biorythme du chef. Les enregistrements de l'édition Bruckner/ Schalk mentionnés sur l'instructif site www.abruckner.com vont de 85 minutes (Hans Knappertsbusch) à un peu moins de 51 minutes (Serge Koussevitski, dans une version qu'on pourrait surnommer « résumé » de la 8e Symphonie de Bruckner) . Une bande d'une retransmission provenant de la même série de concerts Steinberg que ce DVD montre que le chef fit des coupures dans toute la série, et pas seulement dans la version télévisée. Les critiques notèrent également les coupures, et l'un d'eux souligna qu'elles « ne parvenaient pas à défigurer le grandiose édifice » .

En dehors de telles questions, on sent que cette interprétation reste extrêmement convaincante 50 ans plus tard. Steinberg dirige par cœur, les yeux souvent fermés ; il n'est pas dans son propre monde, mais dans celui de Bruckner ; après tout, Bruckner mourut 3 ans seulement avant la naissance de Steinberg. Rien ne paraît précipité ou forcé ; Steinberg a beau avoir fait des coupures, à tous autres égards, il comprend l'espace et le temps musical de Bruckner et y réagit avec patience, soin, et même respect ; regardez la montée majestueuse, infiniment patiente, de l'anacrouse avant l'Adagio. Steinberg comprend aussi l'autre partie de l'équation : il y a un sentiment d'infini dans la musique, mais aussi un ici-et-maintenant. Si le tempo est majestueux dans l'ensemble, si les mélodies se déploient lentement, et si les éléments de la structure s'assemblent et prennent leur propre temps pour se révéler, le mouvement de l'harmonie est souvent presque fébrile. La musique de Bruckner ne comporte pas d'importants solos, mais elle offre des possibilités de s'exprimer aux pupitres individuels, et tous les musiciens se montrent à la hauteur de leur tâche ; il est merveilleux d'entendre les cors et les tubas wagnériens.

Steinberg n'est pas un chef démonstratif, chorégraphique, mais ses intentions sont parfaitement claires ; ses gestes sont rarement amples, mais subtils et précis. Son visage exprime la Maîtrise, plutôt que l'émotion franche ; bien que, dans le Finale, son bras et son visage se tordent pour communiquer la façon dont une dissonance doit grincer.

Les critiques de ce concert furent enthousiastes, et le public du « Sanders Theatre » répondit généreusement, rappelant à plusieurs reprises Steinberg, qui monta les marches raides de l'estrade encore et encore. Il y fut accueilli par un spectacle aussi inhabituel alors qu'il l'est aujourd'hui : un Orchestre tapant avec ses archets et se joignant au public pour son ovation.

1962 : Le chef William Steinberg dirige la 9e Symphonie de Bruckner avec l'Orchestre symphonique de Boston (étiquette « Vibrato » , CD : 2VLL-150) .

1963

1963 : Le chef Anton Reichert, à la tête de l'Orchestre symphonique de Westphalie (« Recklinghausen ») , grave sur étiquette « Vox Turnabout » la 2e Symphonie d'Anton Bruckner.

The German conductor Anton Reichert was « Generalmusikdirektor » of the « Westfälisches Sinfonieorchester » since 1958, and of the « Städtische Musikverein Bottrop » since 1965.

1963 : Le chef Bernard Haitink dirige la 3e Symphonie de Bruckner avec le « Concertgebouworkest Amsterdam » (étiquette « Philips » , CD : 442 040-2) .

24 février 1963 : Le chef Carl Schuricht dirige la 5e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne. Concert public enregistré à la « Großer-Saal » du « Musikverein » (étiquettes : « DGG » , CD : 435321-2 ; « Altus » , Japon ; CD : ALT 089) .

12 décembre 1963 : Le chef Carl Schuricht dirige la 8e Symphonie de Bruckner avec l'Orchestre philharmonique de Vienne (étiquette : « DGG » , CD : 435321-2) .

1964

1964 : Le chef Hans Knappertsbusch dirige la 4e Symphonie de Bruckner dans la version révisée de Ferdinand Löwe (1888) , éditée par Albert J. Gutmann (1889) , avec l'Orchestre philharmonique de Vienne (étiquette « Memories Reverence » , CD : HR 4468/69) .

Saison 1964-1965 : Sur une période de 10 semaines, le chef Josef Krips dirige à « Carnegie Hall » un cycle complet des Symphonies d'Anton Bruckner avec l'Orchestre philharmonique de New York.

Symphonies Nos. 4, 8, 9 : Josef Krips / New York Philharmonic / « Memories Reverence » CD-Set.

Josef Krips' performances of the these 3 Bruckner Symphonies was the corner-stone of the New York Philharmonic's path-breaking Bruckner cycle in the mid-1960's. These recordings have been available on several private labels, but this is the 1st time that they are being made commercially available. The recordings are in clean monaural sound.

As an abruckner.com exclusive, anyone who purchases this set through me will also receive the recording of the Bruckner Symphony No. 3 ! (John F. Berky)

8 mars 1964 : Le chef Josef Krips dirige à « Carnegie Hall » la 4e Symphonie d'Anton Bruckner (dans l'édition d'Albert J. Gutmann de 1889) avec l'Orchestre philharmonique de New York.

30-31 mai 1964 : Le chef Eugen Jochum dirige, lors d'un concert public, la 5e Symphonie de Bruckner avec le « Concertgebouworkest Amsterdam », à l'occasion du jubilé (1,200 ans !) de l'abbaye bénédictine d' « Ottobeuren », en Allemagne de l'Ouest (étiquette « Philips », LP : 835225/26 AY ; CD : 426 107, 1989) .

The Abbey of Ottobeuren in Germany celebrated its 1200th anniversary, in 1964, and, to mark the occasion, Eugen Jochum and the « Concertgebouw » Orchestra performed Bruckner's 5th Symphony there, with « Philips » sound engineers on hand, to record them. The LP-set arrived in the shops after Jochum had completed his ground breaking Bruckner cycle in the studio for « DGG » so a new release of him conducting just the 5th seemed rather surplus to requirements and probably counted against sales. As well as this, in addition to the 2 discs containing the Symphony, the box carried a 3rd disc of a recital on the abbey's organ. This might have further ruled the set-out for reasons of expense. It was certainly not available for very long. But many who heard the Bruckner remembered something significantly different from Jochum's fine Bavarian Radio Orchestra version on « DGG » . In spite of balance problems on the LP's, there was clearly greater splendour of playing by one of the great Bruckner Orchestras in something of a golden age and the thrill of « live » performance in a near « ideal » acoustic. Albeit not one ideally rendered by the engineers, I have to say. Jochum would go on to re-record all the numbered Bruckner Symphonies for « EMI » , in Dresden, years later, but this lone concert recording of the 5th was always at the back of many people's minds. History, therefore, appears to have had the last word as it looks as though this will now go down in the catalogue as 1st choice version for Jochum, in this work, in spite of another « live » recording with the « Concertgebouw » forces made for broadcast, in december 1986.

Over the years, Jochum's fundamental view of this Symphony didn't really change, so I think the collector can be confident that overall here is Jochum's Bruckner 5th in its best official recording. No organ recital this time round, of course, just the Symphony in splendid isolation and remastered sound that is superior to the way we heard it 1st on LP. Now, the brass section is more naturally contained and placed into the sound picture where, before, they rather blew everything else away at the climaxes. And whilst still benefiting from being in a church acoustic, surely the ideal setting for this of all Bruckner's works, the impression this time is that the space around the instruments is used much more discreetly. There is still effective reverberation but it never gets in the way. Maybe the woodwind sound artificially boosted, but these are such great players I don't think complaints are all that appropriate.

For all that, Jochum has the reputation of being a conductor who moulded and shaped too much in Bruckner, in this work, his guiding hand is quite benign. The 1st movement has the right rock-solid momentum and what tempo adjustments Jochum makes never seem to jar as they can in other Bruckner Symphonies under his baton. Indeed, I think we can safely assume we are in touch with a performance tradition stretching back to the composer's own time. For example, the way he broadens slightly at the top of the 1st Allegro following the great fanfares has all the aplomb of a great actor in a slightly old-fashioned production of Shakespeare. Then, in the 2nd movement, I admired the delivery of the crucial opening oboe solo. Too often, the conductor's attention is lavished more on the big string theme that comes a little later. But I know I'm not alone in believing the oboe carries as important a message here,

maybe conveying Bruckner's lonely state of mind, at the time of composition. So this is a real example of a conductor's decision to take his time over a passage paying great dividends. I also think it typical of Jochum that he should cover every base like this, especially since the arrival of the big string theme itself brings such simple dignity and such dark timbre from the « Concertgebouw players ». It's a test of Jochum's gifts in Bruckner that he can maintain our interest so well throughout this movement. Maybe the recording shows its age, from time to time, but there is no denying the quality of the playing or the finesse of the hand directing it.

In the 3rd movement, Jochum is more aware than many of the need and the rewards of contrasting the Scherzo and the Trio. In the former, there is relentless energy and weight ; in the latter, lots of earthy character and Upper-Austrian colour. But it's in the Finale that any performance of this Symphony is going to be made or broken. This is Bruckner's greatest last movement with its big fugue and grand chorale and the latter benefits greatly from that church acoustic, as you would expect. Some might find Jochum's speeding-up prior to the chorale's arrival a little excessive. I think it prepares the ground admirably so that you find you are more than ready when it confronts you. From here on, Jochum's Mastery of his material carries all before him with a near-perfect blend of intelligence and excitement. Listen especially to the magnificent brass in the closing pages. Only the greatest of Orchestras can produce playing like this, at the end of an evening.

A Classic recording rightly restored to the catalogue in good sound and an example of Jochum's Bruckner at its best.

Chorkonzert erinnert an das 1200-jährige Jubiläum des Klosters Ottobeuren

Am Samstag, den 17. Mai singen und musizieren um 18 Uhr in der Kirche Klosterwald der Frankfurter Experimentalchor, der Chor 96' und die Gruppe Himmelstraum. Auf dem Programm stehen geistliche Lieder, die von der Gregorianik über Schubert und Bruckner bis hin zu beliebten Spirituals führen.

Musikpädagoge Michaël Swiatkowski wird über die hohe Bruckner-Wertschätzung von Abt Vitalis Maier OSB sprechen. Als Ehrengäste sind Romana und Veronica-Jochum von Moltke anwesend, deren Vater Eugen Jochum das große Jubiläumsjahr 1964 mit Bruckners 5. Sinfonie eröffnete. Bei den Eröffnungsfeierlichkeiten des 1200-jährigen Jubiläums erklärte der Benediktinerabt damals :

« Wir sind mit Professor Jochum der Überzeugung, daß Anton Bruckner eine Sendung hat, gerade unserer Zeit etwas zu sagen und zu schenken. Bruckners Sendung hat begonnen, schüchtern und verhalten wie der Meister war. Aber diese unaufdringliche Gewalt kann niemand mehr aufhalten. Der moderne Mensch könne keine größere Gnade erfahren, als im Nachvollzug Bruckners echte Würde und letzte Größe wiederzugewinnen und auf diesem Weg den Verlust der Mitte zu überwinden. Ottobeuren und Bruckner möchten dazu ihre Dienste anbieten. »

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1964 : Le chef Eugen Jochum dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique de Berlin (étiquette « DGG » , CD : 445 010-2) .

18 octobre 1964 : Le chef Josef Krips dirige à « Carnegie Hall » la 3e Symphonie d'Anton Bruckner avec l'Orchestre philharmonique de New York.

19 novembre 1964 : Le chef Georg-Ludwig Jochum dirige la 3e Symphonie de Bruckner avec l'Orchestre de la Radio du Sud de l'Allemagne de Stuttgart, dans la version de 1890 éditée par Cyrill Hynais.

1965

1965 : Le chef Heinz Wallberg dirige le « Te Deum » de Bruckner (**WAB 45**) avec l'Orchestre d'État de Vienne, à la « Großes Musikvereinsaal » à l'acoustique ample (étiquettes « *Guilde Internationale du Disque* » ; LP / « *Concert Hall Society* » ; LP : SMS- / « *Bearac re-issues* » , CD : BRC-3269) .

Studio recordings at the « *Großes Musikvereinsaal* » of the Symphony No. 8 in C minor and the « *Te Deum* » , both done with the Vienna Philharmonic Orchestra under their « alias » (the « *Vienna State Symphony Orchestra* » and the « *Vienna National Orchestra* ») adopted, of course, for contractual reasons. Transferred from a double LP-set by the « *Concert Classics* » label, these are truly model renditions of both works. Wallberg was an important Brucknerian in the line of Günter Wand or Karl Böhm, and he plays the music to the manner born. His great Orchestra performs miracles of clean articulation and his choice of tempos highlights the complex strands of the partition in a way you seldom hear in a recording. I was reminded for some reason of Pierre Boulez here. But Wallberg was a South-German, born in Westphalia, and, besides his clear-sightedness, he also shows a passion absent from the French composer-conductor who is always keen to display the benefits of a distanced glance over the text. Wallberg's climaxes are huge, world-shaking explosions of power and drama. Tender moments will thrill you and bring tears to your eyes. In fact (and, especially, in the case of the terrific 8th symphony) , these are 2 treasured recordings of a very great Mæstro who has been too little-known outside the Germanic world, where he was held in the greatest esteem for his central Bruckner interpretations. An invaluable set going at reduced price, because the 2nd CD harbors only the « *Te Deum* » .

14 février 1965 : Le chef Josef Krips dirige à « Carnegie Hall » la 9e Symphonie d'Anton Bruckner (dans la version de Ferdinand Löwe éditée par Ludwig Döblinger) avec l'Orchestre philharmonique de New York.

1965 : Le chef Eugen Jochum dirige le Psaume 150 de Bruckner avec le Chœur du « *Deutschen Oper Berlin* » et l'Orchestre philharmonique de Berlin (étiquette « *DGG* » , LP : DG SLPM 139137/8 ; CD : DG 423 127-2) .

1965 : Le chef Eugen Jochum dirige la 1re Symphonie de Bruckner dans la version de 1877, éditée par Leopold Nowak (1953) , avec l'Orchestre philharmonique de Berlin. Un enregistrement existe.

1965 : Le chef Eugen Jochum dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Leopold Nowak (1953) , avec l'Orchestre philharmonique de Berlin (étiquette « *DGG* » , CD : 427 200-2) .

1965 : Le chef Otto Klemperer dirige la 6e Symphonie de Bruckner à la tête de l'Orchestre « *New Philharmonia* » de

Londres (étiquette « EMI » , CD : « Great Recordings of the Century » , 5 62621-2) .

Klemperer's reading of Bruckner's 6th Symphony has, for 50 years, been considered as one of the Classics of the gramophone and will always remain so. This new remastering brings out the glowing colours of the Kingsway Hall recording in a fantastic way making the performance all the more desirable.

Otto Klemperer's 1965 recording of Bruckner's 6th Symphony never has been surpassed, and this reissue presents it sounding better than ever. His performance is typically unsentimental and very grand, but it never drags (his slow movement actually is one of the quickest on disc) , and he reveals more instrumental detail than anyone else. The « New Philharmonia » also is on its best behavior, and while other ensembles have featured richer brass playing, even the occasional rough edges only add to the honesty and integrity of Klemperer's achievement.

1965 : Le chef Hermann Scherchen dirige la 2e Symphonie de Bruckner, dans la version originale de 1872, avec l'Orchestre symphonique de Toronto (étiquette « Disco Archivia » , CD : DA-095) . 1er enregistrement complet de cette version.

1965 : Le chef Bernard Haitink dirige la 3e Symphonie de Bruckner avec le « Concertgebouworkest Amsterdam » (étiquette « Philips » , CD : 442 044-2) .

1966

Janvier 1966 : La Bibliothèque nationale autrichienne obtient un bi-folio (double feuillet) du Finale de la 9e Symphonie d'Anton Bruckner en provenance de la succession Richard Strauß.

1966 : Le chef Heinz Wallberg dirige la 5e Symphonie de Bruckner, dans l'édition de Leopold Nowak, avec l'Orchestre d'État de Vienne, à la « Großes Musikvereinsaal » à l'acoustique ample (étiquettes « Guildes Internationale du Disque » ; LP / « Concert Hall Society » ; LP : SMS- / « Bearac re-issues » , CD : BRC-3230) .

1966 : Le chef Bernard Haitink dirige la Symphonie en ré mineur « die Nullte » (**WAB 100**) de Bruckner, éditée par Josef von Wöb chez Universal-Edition (1924) , avec le « Concertgebouworkest Amsterdam » (étiquette « Philips » , LP : PHS900-131) .

1966 : Le chef Eugen Jochum dirige la 2e Symphonie de Bruckner, éditée par Leopold Nowak, avec l'Orchestre symphonique de la Radio-diffusion bavaroise (étiquette « DGG » , CD : 429 079-2) .

1966 : Le chef Eugen Jochum dirige la 6e Symphonie de Bruckner, éditée par Leopold Nowak (1952) , avec l'Orchestre symphonique de la Radio-diffusion bavaroise (étiquette « DGG » , CD : 429 079-2) .

1967

1967 : Ouverture officielle de la nouvelle école « Anton Bruckner » de Windhaag. Dévoilement d'un buste (réalisé par le sculpteur Franz Förster) en hommage au compositeur.

1967 : Le chef Eugen Jochum dirige la 3e Symphonie de Bruckner, éditée par Leopold Nowak (1959) , avec l'Orchestre symphonique de la Radio-diffusion bavaroise (étiquette « DGG » , CD : 429 079-2) .

1967 : Le chef Otto Klemperer dirige la 5e Symphonie de Bruckner dans la version de 1876-1878, éditée par Robert Haas (1935) ou Leopold Nowak (1951) , avec l'Orchestre du « New Philharmonia » de Londres (étiquette « EMI » , CD : 63612) .

1967 : Le chef Lovro von Matačić dirige la 7e Symphonie de Bruckner avec l'Orchestre philharmonique tchèque (étiquette « Denon » , CD : COCO 73076) .

Août 1967 : Le chef Wolfgang Sawallisch dirige au « Festspielhaus » de Salzbourg la 6e Symphonie de Bruckner à la tête du « Sächsische Staatskapelle Dresden » . Concert public enregistré.

Wolfgang Sawallisch

Le chef d'orchestre et pianiste allemand Wolfgang Sawallisch est né le 26 août 1923 à Munich et est mort le 22 février 2013 à Grassau, en Bavière.

Il commença le piano très jeune puis étudia la composition. Il fut répétiteur au Théâtre d'Augsbourg, en 1947, et devint chef d'orchestre de la ville. C'est alors qu'il fut invité par divers Orchestres dans les années 1950. En plus de soixante ans de carrière, il s'est produit avec tous les Orchestres et dans tous les Festivals européens, notamment au Festival de Bayreuth.

De 1960 à 1963, il est directeur musical de l'Opéra de Cologne. De 1960 à 1970, il est chef en titre de l'Orchestre symphonique de Vienne. De 1970 à 1980, il assume le rôle de directeur artistique de l'Orchestre de la Suisse romande. Sous son impulsion, l'Orchestre étend son répertoire à Anton Bruckner et Gustav Mahler, compositeurs peu entendus jusqu'alors en Suisse romande. Il occupe le même poste à partir de 1971 au « Bayerisches Staatsorchester » , et ce jusqu'en 1992. De 1993 à 2002, il est directeur musical de l'Orchestre de Philadelphie. Il a été en outre régulièrement invité par l'Orchestre Symphonique de la « NHK » , à partir de 1967 jusqu'aux années 2000.

Wolfgang Sawallisch a un répertoire assez varié. Cependant, ses compositeurs de prédilection semblent être Franz Schubert (dont il est aussi un accompagnateur de lieder très estimé) , Richard Wagner et Richard Strauß, mais il a également enregistré des Opéras de Wolfgang Amadeus Mozart, les Oratorios de Felix Mendelssohn-Bartholdy et la création posthume de la 3e Symphonie de Wilhelm Furtwängler, ainsi que des œuvres orchestrales de Robert Schumann et de Samuel Barber.

À ses débuts, Walter Legge disait de lui que « sa battue était aussi claire et simple que celle de Hans Knappertsbusch

» , qualité (et absence de métaphysique) qui ne s'est jamais démentie.

...

Wolfgang Sawallisch naît le 26 août 1923 à Munich et reçoit ses premières leçons de piano à l'âge de 5 ans. Élève de l'École de musique de Munich, il fait rapidement preuve de facultés à l'instrument qu'il étudie sous l'égide de 3 professeurs, Ruoff, Haas et Sachse.

En 1947, diplômé du Conservatoire, Wolfgang Sawallisch fait ses débuts professionnels en tant que répétiteur et Maître de chœur à l'Opéra d'Augsbourg. 2 ans plus tard, avec le violoniste Gerhard Seitz, il remporte le Concours international de Genève dans la catégorie duo. La même année, il commence une carrière de chef d'orchestre qui le mène à la direction de l'Orchestre philharmonique de Berlin, en 1953. À 21 ans, il est alors le plus jeune chef titulaire du célèbre établissement et de son pays. Nommé directeur musical à Aachen, il y reste 6 années avant d'accepter un poste à Wiesbaden, jusqu'en 1960. Les 3 années suivantes, Wolfgang Sawallisch cumule le poste de directeur de l'Orchestre de Cologne et d'enseignant au Conservatoire local.

Après avoir dirigé « Tristan und Isolde » à Bayreuth, en 1957, devenant le plus jeune chef du Festival wagnérien, Sawallisch fait ses débuts londoniens en tant que pianiste lors d'un récital d'Elisabeth Schwarzkopf puis à la direction du « Philharmonia Orchestra ». Nommé directeur de l'Orchestre symphonique de Vienne, en 1960, il effectue une tournée américaine en 1964 et est invité à diriger l'Orchestre de la « NHK » au Japon. Son répertoire de prédilection comprend les Opéras de Richard Wagner et de Richard Strauß. Wolfgang Sawallisch préside simultanément à l'Opéra de Munich, en 1971, et l'Orchestre de la Suisse romande, de 1972 à 1980. Son mandat à Munich prend fin en 1992. En 1983, il passe à l'Opéra de Bavière et enregistre en public sa seconde Tétralogie (1989) . Il dirige ensuite le « Philadelphia Orchestra », son dernier mandat effectué de 1993 à 2003 compte plusieurs tournées mondiales. Le temps est venu pour l'un des plus grands chefs d'orchestre d'après-guerre de prendre sa retraite après avoir exercé son art dans l'ombre du géant médiatique Herbert von Karajan. Le 22 février 2013, Wolfgang Sawallisch s'éteint à l'âge de 89 ans.

...

Un à un, à l'ancienne, Wolfgang Sawallisch a gravi les échelons qui l'ont placé au côté des plus importants chefs d'orchestre germaniques du 20^e siècle. Une direction claire et précise, ennemie des effets spectaculaires et des épanchements outrés, parvient, par la sobriété de son style et la Maîtrise de l'expression, au cœur même de l'émotion musicale.

Wolfgang Sawallisch naît à Munich le 26 août 1923. Dès l'âge de 5 ans, il étudie le piano à l'Académie de musique de sa ville natale, puis la théorie et la composition. Il est fait prisonnier en 1942, sur le front italien. Rendu à la vie civile, il est nommé répétiteur à l'Opéra d'Augsbourg (1947) , où il est rapidement promu 1^{er} chef d'orchestre. En 1949, il obtient au concours international de Genève, avec Gerhard Seitz, un second prix (le 1^{er} prix n'étant pas décerné) dans la catégorie « duo piano-violon » . Élève d'Igor Markevitch au Festival de Salzbourg (1951) , il devient

rapidement son assistant (1952-1953) . De retentissants débuts, en 1953, avec l'Orchestre philharmonique de Berlin donnent une impulsion déterminante à sa jeune carrière. Sawallisch est nommé directeur général de la musique aux Opéras d'Aix-la-Chapelle (1953-1958) , de Wiesbaden (1958-1960) , de Cologne (1960-1963) , puis de Hambourg (1960-1970) . Invité à Bayreuth, en 1957, pour y diriger « Tristan und Isolde » , il s'y produit régulièrement jusqu'en 1962. Une puissance de travail hors du commun lui permet de cumuler de nombreuses fonctions : 1er chef de l'Orchestre symphonique de Vienne (1960-1970) , directeur musical de l'Orchestre philharmonique de Hambourg (1961-1973) , 1er chef de l'Orchestre de la Suisse romande (1970-1980) et, depuis le début des années 1960, conseiller musical à la « Deutsche Oper » de Berlin, où il dirige plusieurs ouvrages chaque saison. L'Opéra de Munich - il y règne comme directeur général de la musique (1971-1992) et comme directeur de l'Opéra (1982-1992) - devient son véritable port d'attache. Il y donne tous les Opéras de Richard Wagner, y compris les œuvres de jeunesse.

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Enfant, Wolfgang Sawallisch apprend le piano avant d'étudier la direction d'orchestre (avec Hans Rosbaud) et la composition à la « Musikhochschule » de Munich. Engagé en 1947 comme répétiteur au Théâtre municipal d'Augsbourg, il y fait ses débuts de chef d'orchestre avec l'Opéra « Hänsel und Gretel » . Il remporte, en 1949, en duo avec le violoniste Gerhard Seitz, le 1er prix du concours de Genève, mais joue rarement en soliste, préférant accompagner les récitals de lieder d'Elisabeth Schwarzkopf, Dietrich Fischer-Dieskau et Hermann Prey. Il est nommé directeur général de la musique à Aix-la-Chapelle (1953-1958) , Wiesbaden (1958-1960) et Cologne (1960-1963) , où il enseigne la direction d'orchestre. L'année 1957 voit ses débuts au Festival de Bayreuth et à Londres, où il accompagne Schwarzkopf et dirige le « Philharmonia » Orchestra.

1er chef de l'Orchestre symphonique de Vienne (1960-1970) , directeur musical de la Philharmonie de Hambourg (1961-1973) , il dirige, de 1970 à 1980, l'Orchestre de la Suisse romande et dirige, jusqu'en 1992, l'Opéra de Munich. Il travaille également régulièrement avec l'Orchestre radio-symphonique de la « NHK » de Tokyo, avec celui de l'Académie Sainte-Cécile de Rome et avec la Scala de Milan (à partir de 1965) . Il dirige, depuis 1993, l'Orchestre de Philadelphie. Précise et sobre, sa direction s'attache plus à la substance des œuvres qu'à leur parure expressive, parti pris qui l'a fait taxer, à tort, d'insensibilité. Car, pour le public de Bayreuth ou de l'Opéra de Munich, ses interprétations de Wagner et de Richard Strauß possèdent le frémissement même de la vie.

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The German conductor and pianist Wolfgang Sawallisch was born 26 August 1923 in Munich and died on 22 February 2013 in Grassau.

At the age of 5, Sawallisch was already playing the piano and, by the time he was 10, he had decided he wanted to become a concert pianist. As a child, he was greatly influenced by Richard Strauß and Hans Knappertsbusch.

At 1st, he studied composition and pianoforte privately. During the Second World War, he served in the « Wehrmacht » , in France and Italy, and, in the closing stages of the War, was detained at a British « POW » camp. After the War,

he continued his studies at the Munich « Hochschule für Musik » where he passed his final examination for conducting.

He began his career at the Opera House in Augsburg, in 1947. At 1st, he held the position of « répétiteur » and, later, became the principal conductor. In 1949, he was awarded the 1st prize at the Geneva International Music Competition where he accompanied the violinist Gerhard Seitz. In 1952-1953, he was the personal assistant to Igor Markevitch at the International Summer Academy of the « Mozarteum » in Salzburg.

He was only 30 when he conducted the Berlin Philharmonic Orchestra, where Herbert von Karajan was, then, the principal conductor. When he debuted at the Bayreuth « Festspielhaus » conducting « Tristan und Isolde », in 1957, he was the youngest conductor ever to appear there.

After turning down offers to join the Vienna Philharmonic Orchestra and the New York Metropolitan Opera, Sawallisch became the Principal Conductor of the Vienna Symphony, in 1960, a post he held for 10 years. In 1961, he started conducting the Hamburg Symphony Orchestra and did this for 10 years as well. From 1970 to 1980, he was the Music Director of the « Orchestre de la Suisse romande », succeeding Ernest Ansermet who had died the previous year. From 1971 to 1992, he was also the Music Director of the Bavarian State Opera and, for several years, from 1983, he was concurrently its general manager.

For 30 years, he was closely associated with musical events in Munich. Here, he conducted practically all of the major Richard Strauß Operas, « Salome » being the sole exception. He also conducted 32 complete Richard Wagner « Ring des Nibelungen » cycles and is credited with nearly 1,200 Opera performances in the city alone.

In 1966, Eugene Ormandy, the music-director of the Philadelphia Orchestra, from 1936 to 1980, had invited Sawallisch to visit him. Sawallisch subsequently made several recordings there and, in 1993, he succeeded Riccardo Muti as the Music Director of the Philadelphia Orchestra, where he remained until 2003 when he had to relinquish the post for health reasons. However, he remained its Conductor Laureate, a title he held for the rest of his life. He was also Honorary Conductor Laureate of the « NHK » Symphony Orchestra, in Tokyo, and, for over 30 years, he appeared with the Orchestra annually in Tokyo. He was the recipient of a Suntory Music Award, in 1993.

After his tenure with the Philadelphia Orchestra, Sawallisch returned for guest-conducting appearances in Philadelphia and at Carnegie Hall. However, ill health related to orthostatic hypotension prevented Sawallisch from conducting in subsequent years. In an article in « The Philadelphia Inquirer », of 27 August 2006, Sawallisch himself stated his retirement from the concert podium :

« It can happen without announcement that my blood pressure is too low. This instability gives me the necessity to finish my career after 57 years of concert and Opera conducting. »

Earlier, in 1988, he had published his autobiography, « Im Interesse der Deutlichkeit » (For the Sake of Clarity) , in which he had expounded his views on the role of a conductor.

Sawallisch was an honorary member of The Robert Schumann Society. In 2003, he helped to establish a music school in Grassau, Bavaria, naming the school the « Wolfgang Sawallisch Stiftung » (Wolfgang Sawallisch Foundation) . He himself continued to live on his Estate in Grassau, in retirement.

Sawallisch and his wife Mechthild were married for 46 years until her death in 1998. Cardinal Joseph Ratzinger (later, Pope Benedict XVI) , a family friend, officiated at her « Requiem » Mass. She had a son, Jörg, from her previous marriage, whom Sawallisch had adopted. Jörg died in January 2013.

Wolfgang Sawallisch died at his home in Grassau, aged 89.

Sawallisch has been acclaimed as an interpreter of the music of Richard Strauß. As a pianist, he accompanied a number of prominent singers in lieder, including Dietrich Fischer-Dieskau, Dame Elisabeth Schwarzkopf and Dame Margaret Price. He has also been acclaimed for his interpretations of the Symphonies of Anton Bruckner.

Sawallisch also recorded, as piano accompanist, Franz Schubert's « Winterreise » and Robert Schumann's « Liederkreis » and other songs with Thomas Hampson. One of his most celebrated live concert appearances as a pianist was on 11 February 1994, in Philadelphia, when Sawallisch substituted for the Philadelphia Orchestra at an all-Wagner concert on the night that a severe snow storm prevented much of the Orchestra from arriving at the Academy of Music.

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Born in Munich, in 1923, Wolfgang Sawallisch was a prominent representative of the German conducting tradition, known for his thoughtful and refined interpretations of the Classical repertoire. Beginning piano studies when he was 5, Sawallisch developed rapidly as a child musician. His piano teachers were Wolfgang Ruoff, Joseph Haas, and Hans Sachse. In 1947, following graduation from the Munich « Hochschule für Musik » , Sawallisch began his professional career, working 1st as a « répétiteur » and chorus Master at the Augsburg Opera Theatre. In 1949, he and his recital partner, violinist Gerhard Seitz, won the Geneva International Competition as best duo. In the same year, he began obtaining guest conducting assignments. When Sawallisch conducted the Berlin Philharmonic Orchestra, in 1953, he was the youngest person ever to have led that Orchestra. That year, he became General Music Director at Aachen, and this appointment made him the youngest music-director in Germany. He remained in Aachen, until 1958, when he moved to a similar position in Wiesbaden, staying there until 1960. From 1960 to 1963, Sawallisch was in Cologne, also teaching conducting at the Conservatory. He made his 1st Bayreuth appearance in 1957, opening the Festival with « Tristan und Isolde » . Again, he was the Festival's youngest conductor. Also, in 1957, he made 2 debuts in London : one as pianist in a lieder recital with Elisabeth Schwarzkopf and the other as a guest-conductor with the « Philharmonia » . He held concurrent appointments as principal conductor of the Vienna Symphony Orchestra, from 1960 to 1970, and the Hamburg State Philharmonic, from 1961 to 1973. He made his American debut conducting the Vienna Symphony Orchestra during a 1964 tour. Also, in 1964, he made his 1st appearance guest conducting the « NHK » Symphony Orchestra in Japan, and returned every year to conduct it. He held another pair of concurrent appointments through most of the 1970's : Artistic Director of « l'Orchestre de la Suisse romande » , from 1972 to 1980, and General Music

Director of the Bavarian State Opera in Munich, beginning in 1971. Artistic director of the Bavarian State Opera, from 1976 to 1977, he became the company's director in 1982. His 1st appearance with the Philadelphia Orchestra was in 1984, part of his busy schedule as a guest-conductor. He was appointed its Music Director in 1990, effective at the start of the 1993-1994 season, and ultimately having a large effect on its personnel and sound. In 1993, Sawallisch and the Philadelphia Orchestra toured Japan, China, and Hong Kong, the 1st of several acclaimed international tours. In addition to extensive touring, Sawallisch has pursued a busy recording schedule with « EMI », programming an intriguing mix of the established Classics, major Masterworks of the 20th Century, and new music, including compositions by Druckman, Pöntinen, Rochberg, and Ullmann. He led the Philadelphia Orchestra in the 1st appearance by an American Orchestra in Vietnam, and directed the 1st live Internet performance by an American Symphony. Sawallisch regularly conducted Europe's greatest Orchestras, including the London Philharmonic Orchestra, the Vienna Philharmonic Orchestra, and « Concertgebouw » Orchestra. Continuing his career as a pianist, Sawallisch accompanied some of the greatest performers of the 20th Century, including Dietrich Fischer-Dieskau and Elisabeth Schwarzkopf. Among Sawallisch's numerous acclaimed recordings is the 1998 video soundtrack of Wagner's entire « Ring des Nibelungen » cycle with the Bavarian State Opera.

...

Sawallisch began to learn the piano at the age of 5, studying theory and composition while still at school and subsequently becoming a pupil of Wolfgang Ruoff, Joseph Haas, and Hans Sachse in Munich, prior to joining the German army, in 1942 ; following the end of World War II, he completed his musical studies at the Munich High-School for Music. He then joined the Augsburg Opera, in 1947, as a « répétiteur », and with the violinist Gerhard Seitz won the 1st prize for duo performances at the Geneva International Music Competition, in 1949. Having made his debut as a conductor with Humperdinck's Opera « Hänsel und Gretel », in 1950, at Augsburg, he shortly afterwards became 1st conductor there. He was Germany's youngest general music-director on his appointment to head the Aachen Opera, in 1953, and was later recruited to the same post at Wiesbaden, in 1958, and at Cologne, in 1960. He also taught conducting at the Cologne Conservatory. Sawallisch conducted annually at the Bayreuth Festival, from 1957 to 1961, opening the 1957 Festival with « Tristan und Isolde ». In the same year, he made his English debuts as both an accompanist, with the soprano Elisabeth Schwarzkopf, and as a conductor, with her husband Walter Legge's « Philharmonia » Orchestra. Legge also engaged him to make several important recordings, notably the 1st commercial release of Richard Strauß's final Opera, « Capriccio » .

In 1960, in addition to his appointment at Cologne, Sawallisch became chief conductor of the Vienna Symphony Orchestra and, in 1961, of the Hamburg State Philharmonic Orchestra, retaining both positions until 1970 and touring America successfully with the Vienna Symphony, in 1964. He succeeded Paul Kletzki as chief conductor of the « Orchestre de la Suisse romande », in 1972, having been appointed the previous year as chief conductor of the Bavarian State Opera. He led this company on another successful tour, to London in 1972, and remained at its head until 1992, making numerous recordings, notably of lesser-known works by Wagner and Richard Strauß.

In 1990, Sawallisch was named as the chief conductor of the Philadelphia Orchestra, in succession to Riccardo Muti, taking-up this appointment in 1993. He relinquished the position in 2003 following the death of his wife, but

continued to appear with the Orchestra as a most-welcome guest. In addition to his permanent posts, Sawallisch had an active career as a guest-conductor with the world's leading Orchestras, including the Amsterdam « Concertgebouw », London Philharmonic, Vienna Philharmonic, and the « Orchestre National de Radio France » in Paris, and conducted regularly at La Scala, Milan. He was especially popular in Japan, where he appeared regularly with the « NHK » Symphony Orchestra. Sawallisch was a conservative, « no-nonsense » conductor whose platform style was economical and clear. His interpretations were grounded firmly on a complete understanding of the Austro-German school of composers, of which he was a pre-eminent interpreter.

His discography is large and distinguished, and his recordings of Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Brahms, Wagner, Bruckner, Dvořák, Richard Strauß and Hindemith may be recommended without hesitation in both studio and live incarnations.

...

German orchestral conductor Wolfgang Sawallisch (born in 1923) has been one of the best-known and most widely respected figures in the field of Classical music, both in his native Germany and in the United States.

Sawallisch's conducting art traced its roots back to the long traditions of German Opera. He emerged from a German Opera House environment that was directly shaped by the music and personal influence of great composers like Richard Wagner and Richard Strauß. Sawallisch kept to a fairly narrow focus over much of his career ; in an age when other conductors such as Leonard Bernstein and Herbert von Karajan became international stars and members of the jet-set, he concentrated on the music of a few composers whose music he knew inside and out, and he preferred smaller, high-quality performances to high-profile venues. Yet, Sawallisch sought-out new challenges in his later years, coming to the United States to assume the leadership of the Philadelphia Orchestra, one of America's most venerated ensembles but one that was troubled when he took the reins.

Born on August 26, 1923, in Munich, Wolfgang Sawallisch has lived in that south German city for most of his life. He was given piano lessons from the age of 5, quickly showed talent and, at 10, announced his goal of becoming a concert pianist. But a visit to the Opera in Munich changed his mind. « At 11, I heard my 1st Opera, coincidentally in the Munich Opera House where I would one day become music-director. » Sawallisch told Mike Bradley of the London « Times » . « I was so fascinated by the sounds of the Orchestra and the singers and the sight of the whole production on the stage that I decided immediately to change my mind and study to be a conductor. »

Munich was one of the centers of German musical life, at the time, and Sawallisch soaked-up influences from some of the greats of German music. He once saw the aging composer and conductor Richard Strauß conduct a Mozart Opera while accompanying it on the harpsichord and inserting little quotations from his own music, to the delight of the audience. Sawallisch's growing Mastery of Opera was interrupted, however, by the advent of World War II. The teenaged Sawallisch was drafted into the Germany army and sent to the front in Italy, where he was captured and taken prisoner by British forces. He spent 3 years as a prisoner of War, and was allowed to return home in October of 1945.

By 1947, German musical life had begun to return to normal, and Sawallisch graduated from the « Hochschule für Musik » , in Munich. He landed his 1st job that year, becoming a « répétiteur » (rehearsal conductor) , at the Opera Theatre of Augsburg. In 1953, at age 30, he made a splash when he became the youngest person ever to conduct the prestigious Berlin Philharmonic Orchestra and, that year, he landed the post of music-director (a job that combines conducting duties with choice of repertoire and the larger management of a company's artistic direction) at an Opera House in Aachen. He was also the youngest person to hold the post of music-director in Germany, at the time.

Sawallisch never entirely gave-up his ambitions as a pianist and, in 1949, he and violinist Gerhard Seitz took honours as best duo at the Geneva International Competition in Switzerland. He went on to a noteworthy career as an accompanist to Classical singers, performing and recording with such stars of German vocal art as Dietrich Fischer-Dieskau and Elisabeth Schwarzkopf ; he made his debut, in London, as an accompanist to Schwarzkopf in 1955. But his career was clearly moving in the direction of conducting. From Aachen, he moved to a music directorship at the Opera House in Wiesbaden, in West Germany, in 1958, and then to the larger Cologne Opera, in 1960. There, he also became a professor at the Cologne Conservatory.

In 1957, Sawallisch achieved a major breakthrough when he was invited to conduct Wagner's Opera « Tristan und Isolde » at the Bayreuth Festival Theatre. That Opera House, located in Bayreuth in Sawallisch's home region of Bavaria, had been established by Wagner himself and functioned (and continues to function) as a kind of shrine to his music and his vision of a union of all the arts. Sawallisch's command of Wagner's sprawling, 5 hour score won critical admiration, and he remained a regular conductor at Bayreuth, until 1962. Eventually, however, he ran afoul of Bayreuth's director, Wieland Wagner, who was Richard Wagner's grandson, and decided to seek-out situations where he would have more control.

The younger Wagner was an innovator who wanted to impose his own personality on the staging of Wagner's Classics. Sawallisch, by contrast, believed in keeping his own personality in the background. In both Opera and Symphonic music, his rehearsals were devoted in large measure to drawing-out what he saw as the composer's original intention, rather than inserting a specific interpretation on top of what was already there. He studied scores in great detail, paying close attention to the composer's interpretive markings and passing those along to the Orchestra members. That placed Sawallisch in contrast to other conductors of the 1950's and 1960's, an era that marked a high-point of Classical music's popularity in the United States. Other noted conductors of that time, such as the New York Philharmonic's Leonard Bernstein and the Berlin Philharmonic's Herbert von Karajan, often gave performances and made recordings of a given work that differed sharply from those of each other and from other top conductors.

During the 1960's, Sawallisch continued to conduct Opera and also held orchestral conducting jobs : with the Vienna Symphony Orchestra, from 1960 to 1970, and the Hamburg State Philharmonic Orchestra, from 1961 to 1973. In the 1970's, he achieved world class posts in both Opera and Symphony. He became principal conductor of « l'Orchestre de la Suisse romande » in Geneva, in 1970, remaining there until 1980, and the bulk of his reputation rests on the years he spent with the Bavarian State Opera company, in Munich. Beginning as music-director, in 1971, he became the company's general manager in 1982.

Many of Sawallisch's recordings as a conductor were made in Munich. His recording career began in 1957, and his catalogue grew to include most of the major Operas of Wagner and Strauß, as well as Mozart and other German and Austrian composers. Over his career, up to the point when he took-over the Philadelphia Orchestra, he conducted Wagner's 4 Opera, 20 hour « Ring » cycle an astonishing 32 times. Sawallisch rarely took-up the baton in Italian Opera, preferring to remain with repertory he felt he knew best. He was regarded as one of the top Opera conductors in the world, and he regularly received offers of guest conducting engagements from New York's Metropolitan Opera and other top companies, but he restricted his guest conducting engagements mostly to the La Scala Opera House, in Milan. As a Symphonic conductor, he was slightly better-traveled, taking on guest slots with the Israel Philharmonic Orchestra and Tokyo's « NHK » Symphony, and making a series of acclaimed Beethoven recordings with the « Concertgebouw » Orchestra of Amsterdam. But, for the most part, he remained in Central Europe in the Orchestral field as well. In personality, unlike many other figures in the world of Opera, Sawallisch was described as modest and unassuming.

For the Philadelphia Orchestra, however, Sawallisch made an exception. He made his 1st appearance with the Orchestra, in 1966, at the invitation of its longtime conductor, Hungarian-born Eugene Ormandy, and that 1st appearance turned into a series of repeat engagements over the years. « I enjoyed that and other contact with the Orchestra so much that we began to develop a familiarity » , Sawallisch told Bradley. « I was impressed by their discipline, their dedication and their professionalism. » When Ormandy's successor, Riccardo Muti, stepped down in the early 1990's, Sawallisch emerged as a top candidate to replace him, and he assumed the position of music-director of the Philadelphia Orchestra, in 1993, at the age of 70. Echoing President John F. Kennedy's identification of himself as a Berliner, 30 years earlier, Sawallisch proclaimed himself a Philadelphian at a splashy outdoor ceremony where he was introduced by Philadelphia mayor Edward Rendell.

The task Sawallisch faced in Philadelphia, at an age when most other conductors had slowed their activities or retired completely, was difficult in several respects. For one thing, he spoke English poorly at the time. For another, the Orchestra's overall quality, historically marked by string tone of legendary warmth, was widely thought to have declined under Muti, who showed little interest in the extra-musical socializing usually required of a music-director in America, where Orchestras sought corporate support. (The level of governmental arts support in Europe was and still remains much higher than in the United States.) But the challenge of working under a system of patronage (contributions from wealthy individuals and organizations) rather than government support appealed to Sawallisch and, he told Bradley, his decision « to forget the past and go forwards was the right decision. It has endowed me with a new youth. » The decision was partly motivated by the death of Sawallisch's wife, in the years before he came to Philadelphia.

Living and working in America altered Sawallisch's musical perspective. Whereas he had been familiar with the works of only a few American composers while conducting in Europe, the 70 something Sawallisch emerged in Philadelphia as a champion of new American music. He was involved with programming changes that were innovative by any standard : in the year 2000, he devoted the Orchestra's entire subscription season to music of the 20th Century, resulting in ticket sales records, at a time when other American Orchestras were struggling at the box-office and, in 1997, he led the Orchestra in the 1st live Internet broadcast mounted by a major Symphony Orchestra, attracting listeners in more

than 40 countries around the world.

Among Sawallisch's most important legacies was his championing of the Orchestra's new 2,500 seat Verizon Hall, replacing the durable and physically beautiful but acoustically troublesome Academy of Music. The hall was finished under Sawallisch's tenure and opened to positive reviews, completing a process that Muti, Ormandy, and Leopold Stokowski, before him, had tried without success to initiate. In 2003, before his retirement as music-director, Sawallisch made the 1st recording undertaken in Verizon Hall, a 3 disc set of music by Robert Schumann that was nominated for Grammy Awards in the categories of Best Classical Album and Best Orchestral Performance.

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Wolfgang Sawallisch (geboren 26. August 1923 in München ; gestorben 22. Februar 2013 in Grassau) war ein deutscher Dirigent und Pianist.

Wolfgang Sawallisch war der Sohn von Maria und Wilhelm Sawallisch. Der Vater war in München Direktor der Hamburg-Bremer-Feuerversicherung. Wolfgang Sawallisch hatte einen fünf Jahre älteren Bruder Werner. Er bestand das Abitur 1942 am Wittelsbacher-Gymnasium in München.

In seiner musikalischen Ausbildung wurde er durch seine Familie großzügig unterstützt, besonders durch seine früh verwitwete Mutter, die seinetwegen wieder beruflich tätig wurde, und auch durch den älteren Bruder. So konnte er sich vor und nach dem Zweiten Weltkrieg ohne finanzielle Sorgen auf seinen Beruf als Pianist und Dirigent vorbereiten. Die berufliche Entwicklung wurde durch den Kriegsdienst und die britische Kriegsgefangenschaft in Italien unterbrochen.

Nach seiner Heimkehr nach München studierte er bei Joseph Haas und legte 1946 nach einem Semester das Staatsexamen an der Staatlichen Musikhochschule München ab. Dirigierunterricht nahm er bei Hans Rosbaud und Igor Markevitch. Seine erste Anstellung fand er am Stadttheater Augsburg. In dieser Zeit heiratete er die Sängerin Mechthild Schmid (geborene 1921) , Tochter des Orgelbauers Magnus Schmid (1889-1964) aus Pemmering, die er bereits in seiner Jugendzeit in München kennengelernt hatte. Durch die Adoption des 1944 geborenen Sohnes seiner Frau aus erster Ehe gründete er eine eigene Familie. Mechthild Sawallisch verzichtete auf eine eigene Karriere als Sängerin zugunsten der Karriere ihres Mannes. Sie litt darunter, im Schatten des erfolgreichen Mannes zu stehen und sah dann ihre Funktion als seine Managerin. Nach 46 Ehejahren starb sie mit 77 Jahren infolge ihrer Erkrankung an Schilddrüsenkrebs.

In Grassau wurde 2003 die Wolfgang-Sawallisch-Stiftung gegründet, die eine Musikschule umfasst. Bei einem Benefiz-Konzert des Bayerischen Staatsorchesters in Grassau am 2. Februar 2013 unter Leitung von Kent Nagano war Sawallisch zum letzten Mal in der Öffentlichkeit zu sehen. Der Opernwelt gab er für die Januar-Ausgabe 2013 sein letztes Presse-Interview. Der Sohn Jörg starb im Januar 2013, nur einen Monat vor seinem Adoptivvater. Sawallisch lebte über 50 Jahre im oberbayerischen Grassau im Chiemgau, wo er auch begraben wurde.

Die Villa in Grassau, in der Wolfgang Sawallisch über Jahrzehnte gewohnt hatte, wurde von der Sawallisch-Stiftung übernommen und wird ab 2014 von der Musikschule Grassau für Konzerte genutzt.

Der Aufstieg als Dirigent orientierte sich an den Maßstäben der Kapellmeistertradition ; er war Korrepetitor und Kapellmeister am Stadttheater Augsburg 1947-1953 ; 1953-1958 Generalmusikdirektor am Theater Aachen ; 1958-1960 Generalmusikdirektor in Wiesbaden ; 1960-1964 Musikdirektor in Köln sowie ab 1961 Professor für Dirigieren an der Hochschule für Musik Köln ; 1960-1970 Chefdirigent der Wiener Symphoniker sowie 1961-1973 zugleich Chefdirigent des Philharmonischen Staatsorchesters Hamburg.

In seine Hamburger Zeit fällt auch die Widmung des französischen Komponisten André Casanova (1919-2009) für das « Notturmo pour orchestre » , Opus 13, geschrieben « In memoriam Richard Strauß » , das 1960 bei Ricordi in Paris erschienen war. Ein Exemplar der Partitur mit über 100 Seiten befindet sich in der Musikabteilung der Zentralbibliothek der Hamburger Öffentlichen Bücherhallen (HÖB) mit der persönlichen handschriftlichen Widmung an Sawallisch.

Von 1973-1980 war er Chefdirigent des Orchestre de la Suisse romande, Genf. Seit seinem internationalen Durchbruch mit den Berliner Philharmonikern beim « Edinburgh Festival » 1955 wurde Sawallisch zu Gastdirigaten nach Westeuropa eingeladen. Hinzu kamen Verpflichtungen in Bayreuth (1957-1962) , Salzburg, Florenz und an der Mailänder Scala. Seit 1964 reiste Sawallisch regelmäßig nach Japan, wo er mit dem NHK Symphony Orchestra Tokio zusammenarbeitete (seit 1967 Ehrendirigent) . Als bisher einziger Dirigent seit Bestehen des Orchesters erhielt er 1994 zusätzlich den Titel Honorary Conductor Laureate.

Vom 5. bis 8. März 1957 dirigierte Wolfgang Sawallisch erstmals im Wiener Musikverein im Rahmen der « Großen Symphonie » ein Symphonikerkonzert (mit der französischen Suite nach Rameau von Werner Egk, dem 5. Beethoven-Klavierkonzert mit Friedrich Wührer und der 8. Symphonie von Dvořák) . Der Erfolg dieses Konzerts schuf die Basis für seine Chefdirigentenzeit von 1960-1970 - erstmals seit Jahrzehnten gab es diese Position wieder, denn Herbert von Karajan war nie offiziell Chefdirigent, sondern Konzertdirektor der Gesellschaft der Musikfreunde gewesen. Sawallisch fühlte sich durch den Mietstatus des Orchesters und die dadurch gegebene Abhängigkeit von den Konzertveranstaltern in seiner Entscheidungskompetenz stark eingeschränkt. Als « Kapellmeister alter Schule » vermied er es, analog zum « Karajan-Zyklus » einen « Sawallisch-Zyklus » zu veranstalten, sondern kreierte den « Symphoniker-Zyklus » und legte den Schwerpunkt auf zyklische Aufführungen der Werke einzelner Komponisten (Bruckner-Zyklus, Beethoven-Zyklus) .

Mit ihm nahm das Orchester Platten auf, die wichtigsten Ereignisse waren die erste Amerika-Tournee 1964 sowie die Weltreise Japan-Amerika 1967 mit Mammut-Repertoire, einer ungewöhnlichen Dichte an Konzerten und täglichen stundenlangen Busfahrten während der sechs Wochen dauernden Tournee. Sawallisch ging das Wagnis ein, die Wiener Symphoniker ausgerechnet mit Bruckners 3. Symphonie, einem in Amerika damals weitgehend unbekanntem Werk, in der New Yorker Carnegie Hall zu präsentieren, und erntete hymnische Kritiken. 1967 stand im Zentrum der Tournee ein UNO-Konzert mit Henryk Szeryng als Solisten.

Unstimmigkeiten führten 1970 zu Sawallischs Demission, und nach einer zehnjährigen Pause kehrte er 1980 im Rahmen einer Europa-Tournee als Gastdirigent zurück. Seitdem blieb er einer der ständigen Dirigenten - bis zum 24. Juni 2005, seinem letzten, bereits von schweren gesundheitlichen Problemen überschatteten Konzert in Bad Kissingen, mit Werken

von Kodály, Haydn und Brahms.

Die Musiker schätzten Sawallisch wegen seiner musikalischen Kompetenz, klaren Schlagtechnik und werkzentrierten Interpretation, die niemals spektakulär war - dies brachte ihm bei manchen Kritikern den Ruf als bürokratischer Meister des Mittelmaßes ein. Die Wiener Symphoniker spielten 165 Produktionen mit ihm ein, wobei die Amerika-Reise mit 34 Konzerten als eine einzige Produktion zählt. Sawallisch war für das Orchester einer der prägenden Dirigenten der zweiten Hälfte des 20. Jahrhunderts.

Vom 9. Oktober bis 30. November 1964 dauerte das erste Gastspiel in Tokio mit dem NHK-Sinfonieorchester. Es entwickelte sich daraus eine lange Freundschaft. 1967 begannen Sawallischs jährliche mehrwöchige Besuche in Japan mit Konzerten. Bei seinem letzten Konzert im November 2004 dirigierte er Beethovens 7. Sinfonie. Sawallisch schrieb dem NHK Symphony Orchestra noch am 6. Januar 2013, wenige Wochen vor seinem Tod, einen Brief.

In einem Interview 1998 bei BR-alpha mit Kurt Meister sprach Sawallisch über seine besondere Beziehung zu Japan :

« Ich habe die große NHK-Halle mit über 4000 Plätzen und die Suntory-Hall eingeweiht. In der Zwischenzeit habe ich bestimmt zehn neue Konzertsäle in ganz Japan mit dem ersten Konzert des NHK-Orchesters eingeweiht. Also das japanische Leben liebe ich. Ich liebe die Japaner, ich liebe das Land und ich mag das Essen überhaupt nicht. Mit Sushi, mit diesem rohen Fischzeug, können Sie mich jagen. Das hängt sicherlich mit einem besonderen Ereignis in Japan zusammen. Aber das würde jetzt zu weit führen, darauf einzugehen. Aber das Land und die Leute und die Zusammenarbeit mit diesem hervorragenden Klangkörper sind jedesmal ein besonderes Erlebnis für mich. »

Sawallisch wurde in Japan verehrt. So bekam er vom NHK Symphony Orchestra 1967 den Titel Honorary Conductor und 1994 den Titel Honorary Conductor Laureate verliehen.

1971-1992 stand München im Zentrum seines musikalischen Wirkens. Als Generalmusikdirektor der Bayerischen Staatsoper übernahm er 1971 die Nachfolge Joseph Keilberths. 1976-1977 leitete er das Haus bis zum Amtsantritt August Everdings auch als Intendant. Die Spannungen mit Everding löste das Kultusministerium 1982 mit der Ernennung des Generalmusikdirektors zum Staatsoperndirektor und Everdings zum Generalintendanten der Bayerischen Staatstheater. Mit einer großen Abschiedsgala zu Silvester 1992 wurde er verabschiedet.

Die Arie der Königin der Nacht « Der Hölle Rache kocht in meinem Herzen » , gesungen von Edda Moser und begleitet vom Bayerischen Staatsorchester unter der Leitung von Wolfgang Sawallisch (Schallplattenaufnahme vom August 1972) , ist Teil einer « Musik-Kollektion von der Erde » aus dem Jahr 1977 für die Raumsonde Voyager 2. Im Oktober 2013 beschrieb Edda Moser anlässlich ihres 75. Geburtstags in Rundfunk-Interviews die besondere Vorgeschichte zu der Aufnahme durch die Electrola.

Sawallischs Aufführungen des Gesamtwerks von Richard Wagner (1982-1983) und Richard Strauß (1988) fanden internationale Beachtung. Sawallisch hat sich auch für die gemäßigte Moderne eingesetzt (Hindemith, Ege, Sutermeister, Henze) . Seine Skepsis gegenüber dem experimentellen Regietheater brachte ihm bei etlichen Kritikern den Ruf eines

konservativen Opernchefs ein.

Nach 22 Jahren am Nationaltheater München war Sawallisch von 1993 bis 2003 Musikalischer Leiter des Philadelphia Orchestra. Mit ihm unternahm er Konzertreisen im In- und Ausland. Die amerikanische Presse rühmte sein Dirigat, seine Bedeutung für den Klang des Orchesters und auch sein Engagement für moderne amerikanische Musik.

In seinem letzten Interview vom Januar 2013 in der « Opernwelt » sagt Sawallisch zur Bedeutung der Arbeit als Chef des Philadelphia Orchestra : « Ich dachte mir : Das brauche ich noch ! Und es wurden auch die Jahre mit den persönlich größten und schönsten Aufgaben für mich. Denn das Philadelphia Orchestra besaß damals eine Klangfarbe, wie sie eben Chicago und New York nicht bieten. Das kam durch Eugene Ormandy und Leopold Stokowski. Darauf zu bauen, war genau das, was ich mir gewünscht hatte. »

Sawallisch war auch als Pianist tätig. Seit er gemeinsam mit Gerhard Seitz (Violine) 1949 beim Internationalen Musikwettbewerb in Genf im Fach Violine-Klavier einen ersten Preis gewann, konzertierte er regelmäßig auch als Kammermusiker und Liedbegleiter und andere von Dietrich Fischer-Dieskau, Peter Schreier und Elisabeth Schwarzkopf.

Auszeichnungen und Ehrungen

1964 : Bayerischer Verdienstorden.

1967 : Ehrendirigent des NHK Symphony Orchestra Tokio.

1973 : Johannes-Brahms-Medaille des Hamburger Senats.

1978 : Deutscher Kritikerpreis.

1983 : Kultureller Ehrenpreis der Landeshauptstadt München.

1984 : Bayerischer Maximiliansorden für Wissenschaft und Kunst.

1988 : Ehrenmedaille der Stadt Wien in Gold.

1989 : Großes Bundesverdienstkreuz.

1991 : DIVA-Award.

1992 : Ehrenmitglied der Bayerischen Staatsoper.

1994 : Robert-Schumann-Preis.

1996 : Großes Silbernes Ehrenzeichen für Verdienste um die Republik Österreich.

1996 : Commandeur de l'Ordre des Arts et des Lettres.

1996 : Großkreuz des Verdienstordens der Italienischen Republik.

2002 : Oberbayerischer Kulturpreis.

2003 : Hans-von-Bülow-Medaille der Berliner Philharmoniker

Bundesverdienstkreuz I. Klasse.

Orden der Aufgehenden Sonne (Japan) .

Ritter der französischen Ehrenlegion.

Österreichisches Ehrenkreuz für Wissenschaft und Kunst.

« Accademico Onorario » der Accademia Santa Cecilia in Rom.

Bruckner-Ring, Ehrenring der Wiener Symphoniker.

Ehrendirigent der Musikalischen Akademie des Bayerischen Staatsorchesters.

1968

1968 : Le chef Heinz Wallberg dirige la 8e Symphonie de Bruckner avec l'Orchestre d'État de Vienne, à la « Großes Musikvereinsaal » à l'acoustique ample (étiquettes « Guilde Internationale du Disque » ; LP : 2604 / « Concert Hall Society » ; LP : SMS- / « Bearac re-issues » , CD : BRC-3269) .

Studio recordings at the « Großes Musikvereinsaal » of the Symphony No. 8 in C minor and the « Te Deum » , both done with the Vienna Philharmonic Orchestra under their « alias » (the « Vienna State Symphony Orchestra » and the « Vienna National Orchestra ») adopted, of course, for contractual reasons. Transferred from a double LP-set by the « Concert Classics » label, these are truly model renditions of both works. Wallberg was an important Brucknerian in the line of Günter Wand or Karl Böhm, and he plays the music to the manner born. His great Orchestra performs miracles of clean articulation and his choice of tempos highlights the complex strands of the partition in a way you seldom hear in a recording. I was reminded for some reason of Pierre Boulez here. But Wallberg was a South-German, born in Westphalia, and, besides his clear-sightedness, he also shows a passion absent from the French composer-conductor who is always keen to display the benefits of a distanced glance over the text. Wallberg's climaxes are huge, world-shaking explosions of power and drama. Tender moments will thrill you and bring tears to your eyes. In fact (and, especially, in

the case of the terrific 8th symphony) , these are 2 treasured recordings of a very great Mæstro who has been too little-known outside the Germanic world, where he was held in the greatest esteem for his central Bruckner interpretations. An invaluable set going at reduced price, because the 2nd CD harbors only the « Te Deum » .

1968 : Le chef Heinz Wallberg dirige la 9e Symphonie de Bruckner, dans l'édition de Leopold Nowak (1951) , avec l'Orchestre d'État de Vienne, à la « Großes Musikvereinsaal » à l'acoustique ample (étiquettes « Guilde Internationale du Disque » ; LP : 2541 / « Concert Hall Society » ; LP : SMS-2541 / « Bearac re-issues » ; CD : BRC-3087) .

Little-known outside Austria and Germany, Heinz Wallberg has been one of the foremost Brucknerians in his country. His recorded output introduced him as an accompanist either in Concertos or Opera, but the man was much more than that. Recording in their celebrated hall under an « alias » the Vienna Philharmonic Orchestra gave here one of the finest Bruckner 9ths on LP. Wallberg is nothing short of great : he belongs to a very limited selection of conductors who see the D minor Symphony as a bridge linking the Classical-Romantic tradition with the forthcoming expressionism, even atonality. It's really been a long time I got shivers of excitement or a lump in the throat listening to Bruckner's 9th.

1969

1969 : Création à Graz du Finale de la 9e Symphonie de Bruckner dans la réalisation de Ernst Märzendorfer qui en assure également la direction.

Ernst Märzendorfer

The Austrian conductor Ernst Märzendorfer was born on 26 May 1921 in « Oberndorf bei Salzburg » . He studied with Clemens Krauß at the « Mozarteum » in Salzburg, and was appointed as 1st conductor of the Graz Opera in 1945. He conducted at the « Teatro Colón » in Buenos Aires in the early 1950's. In 1954, he became a guest-conductor at the Salzburg Festival. From 1953 to 1958, he was the principal conductor of the « Mozarteum » Orchestra of Salzburg, and led several tours with the Orchestra, including a highly-acclaimed American tour. He was appointed musical director of the Salzburg Festival in Hellbrunn, in 1976, where his highlights included 20 stage works by Jacques Offenbach. He was permanent conductor at the Vienna State Opera, in 1961, and often appeared at the Berlin State Opera. In 1979, he revived Franz Schmidt's Opera « Fredigundis » . He died on 16 September 2009, aged 88.

Ernst Märzendorfer was the 1st conductor to make a complete recording of the 107 Symphonies of Franz-Josef Haydn.

He conducted a number of important Opera premieres.

1st performances of Richard Strauß's works :

The New York premiere of « Capriccio » .

The Rome premiere of « Der Rosenkavalier » .

The Berlin premiere of « Die Frau ohne Schatten » .

The Salzburg premiere of Strauß' last Opera « Des Esels Schatten » (left incomplete by Strauß ; orchestrated and completed by Karl Haussner) .

The Vienna premiere of the 1st version of the Symphonic poem « Macbeth » .

Märzendorfer's Richard Wagner premieres :

The 1st performances in Naples and Rome of « Siegfried » .

The Berlin premiere of « Parsifal » .

Other premieres :

The world-premiere of Hans Werner Henze's « Tancredi and The Idiot » , in Vienna.

The Vienna State Opera premiere of Igor Stravinsky's « Les noces » .

...

Ernst Märzendorfer was born in Oberndorf, Salzburg. He studied with Clemens Krauß at the « Mozarteum » in Salzburg, and became the 1st conductor of the Graz Opera, in 1945. In 1951 and 1952, he was invited to the « Teatro Colón » , in Buenos Aires, and, from 1953 to 1958, was the principal conductor of the « Mozarteum » Orchestra in Salzburg. In 1954, he became a guest-conductor at the Salzburg Festival, and was appointed musical director of the Festival in Hellbrunn, in 1976. In 1961, he became a permanent conductor at the Vienna State Opera, and, for many years from 1964 onwards, he served as a regular conductor at the Berlin State Opera. He also maintained an international career, with engagements in North and South America and in Japan, and undertook a number of important premieres in Vienna and elsewhere. In March 1999, he was named an Honorary Member of the Vienna State Opera. Ernst Märzendorfer died in September 2009.

...

Ernst Märzendorfer (geboren 26. Mai 1921 in Oberndorf bei Salzburg ; gestorben 16. September 2009 in Wien) war ein österreichischer Dirigent, Komponist und Musikforscher.

Ernst Märzendorfer studierte in Graz bei Robert Wagner und bei Clemens Krauß am Mozarteum Salzburg. Seine Dirigentenkarriere begann 1940 an der Grazer Oper. In der Folge gründete er den Grazer A cappella Chor, mit dem er

bedeutsame Erstaufführungen verwirklichte (Frank Martins Golgotha und ab) . Nach zwei Jahren am Teatro Colón in Buenos Aires, wo er als Assistent von Karl Böhm und als Dirigent tätig war, leitete er von 1953 bis 1958 als Chefdirigent des Mozarteumorchesters Salzburg. Als solcher förderte er auch den Bau von Wohnungen für die Familien junger Orchestermusiker in der Salzburger Siebenstädterstraße 29. Ab 1951 war er auch Professor am Salzburger Musikakademie Mozarteum, heute « Universität für Musik und Darstellende Kunst, Mozarteum » . Während seines Engagements in Berlin (von 1958 bis 1961) debütierte er 1959 an der Wiener Staatsoper mit Rigoletto und wurde als Ständiger Gastdirigent an die Wiener Staatsoper berufen. Von 1964 bis 1984 wirkte er außerdem als Ständiger Gastdirigent an der Berliner Staatsoper.

Märzendorfers umfassendes Opernrepertoire umfasste mehr als achtzig Opern (von Mozart bis Wagner, Verdi, Debussy, Křenek und Milhaud) . Darunter finden sich Erstaufführungen wie Die schweigsame Frau in Salzburg, Der Rosenkavalier und Siegfried in Rom, « Parsifal » in Berlin sowie die amerikanische Erstaufführung von Strauß' Capriccio. Zu den Premieren an der Volksoper Wien zählt Intermezzo von Richard Strauß, mit dem er persönlich bekannt war. In Graz dirigierte er über zwanzig Konzerte, darunter zwischen 1968 und 1973 einen Mahler-Zyklus, unter anderem auch die Uraufführung seiner Bearbeitung des Finales von Bruckners Neunter und Hugo Wolfs Intermezzo für Streichorchester. Seine rege internationale Tätigkeit im Opern- und Konzertbereich führte ihn unter anderem nach Frankreich, Rumänien Italien, Japan, Nord- und Südamerika ; er dirigierte bei den Salzburger und Bregenzer Festspielen und den Wiener Festwochen, konzertierte mit den Wiener und Berliner Philharmonikern, den Wiener Symphonikern und anderen bedeutenden Orchestern. Als Chefdirigent des Salzburger Hellbrunn-Festivals dirigierte er in fünfundzwanzig Jahren zwanzig verschiedene Bühnenwerke - von Offenbach bis zu Richard Strauß' letzter Oper Des Esels Schatten.

Der symphonische Schwerpunkt Märzendorfers galt den Werken Bruckners und Gustav Mahlers. Er leitete Erstaufführungen von Werken der Komponisten Hindemith (Mathis der Maler in Paris) , Dallapiccola, Orff, Bartók, Britten und Henze. Als erster Dirigent nahm er alle einhundertsieben Sinfonien von Franz-Joseph Haydn in Wien auf. Von seinen zahlreichen Platteneinspielungen sind die Gesamtaufnahmen von L'elisir d'amore, Eine Nacht in Venedig, Die Hugenotten oder Rappresentazione di Anima e di Corpo (Salzburger Festspiele 1973) sowie Werke von Johann Strauß Vater zu nennen.

Zu den Höhepunkten seiner Opernkariere zählen Aufführungen von Strauß' Die schweigsame Frau, Pfitzners Palestrina, Schnittkes Gesualdo, sowie die Weltpremieren von Henzes Tancredi und Idiot an der Wiener Staatsoper und Eröds Orpheus ex machina in Graz. 2003 dirigierte er die ungekürzte Fassung von Enescus Œdipe in Bukarest. Von 2005 an leitete er als Chefdirigent die Festspiele im Römersteinbruch von Sankt Margarethen im österreichischen Burgenland.

Märzendorfer, der selbst Klavier, Geige und Bratsche spielte, trat auch als Komponist von kammermusikalischen Werken, von Klavierkonzerten, Bühnenmusik und eines Balletts (Teufelsgarde 1944) hervor.

1970

1970 : Le chef Bernard Haitink dirige la 6e Symphonie de Bruckner avec le « Concertgebouworkest Amsterdam » (étiquette « Philips » , CD : 473 301) .

1971

1971 : Un bi-folio (double feuillet) du Finale de la 9e Symphonie d'Anton Bruckner est obtenu par la Bibliothèque nationale autrichienne.

1971 : Le chef Eugen Jochum dirige la 2e Messe de Bruckner (en mi mineur) avec le Chœur et des membres de l'Orchestre symphonique de la Radio-diffusion bavaroise (étiquette « DGG » , LP : DG 2530 139 , ; CD : DG 423 127-2) .

1971 : Le chef Bernard Haitink dirige la 5e Symphonie de Bruckner avec le « Concertgebouworkest Amsterdam » (étiquette « Philips » , CD : 442 040-2) .

1972

Janvier 1972 : Due to ill health, Otto Klemperer is prevented from conducting Bruckner's 7th Symphony, in London. Decides, from now on, to conduct only in the recording studio.

1972 : Le chef Eugen Jochum dirige la 1re Messe de Bruckner (en ré mineur) avec le Chœur et l'Orchestre symphonique de la Radio-diffusion bavaroise (étiquette « DGG » , LP : DG 2530 314 ; CD : DG 423 127-2) . L'organiste Elmar Schloter joue les « intermezzi » .

1972 : Le chef Elyakum Shapirra dirige la Symphonie d'études (« 00 ») de Bruckner avec l'Orchestre symphonique de Londres (étiquette « EMI » , LP : ASD-2808) .

1973

1973 : Le chef Wolfgang Riedelbauch dirige le Psaume 146 et la « Windhaager-Messe » de Bruckner avec le « Hans Sachs-Chor, Lehrgesangverein Nürnberg » (un double chœur) et le « Nürnberger Symphoniker » (étiquette Colosseum , LP : SM 548) .

This long out-of-print recording of Psalm 146 has recently been transferred to CD, together with the historical recording of the « Requiem » by Hans Michaël Beuerle (on « Klassik Haus » , KHCD-2011-092) .

1973 : Le chef Karl Böhm dirige la 4e Symphonie de Bruckner dans la version de 1878-1880, éditée par Leopold Nowak (1953) , avec l'Orchestre philharmonique de Vienne (étiquette « Decca » , CD : 411581) .

1973 : Le musicologue autrichien Kurt Wöb publie un livre sur l'interprétation des Symphonies de Bruckner.

11 juillet 1973 : Création mondiale à la « BBC » de la version originale de la 8e Symphonie de Bruckner, éditée par

Leopold Nowak (1972) , avec le chef Hans-Hubert Schönzeler à la tête de l'Ochestre symphonique de Bournemouth (étiquette « Lanta Fe » , LP : LF-432) .

Hans-Hubert Schönzeler

Hans-Hubert Schönzeler was a German-born Australian-naturalised English-resident composer, conductor and musicologist who became an authority on Anton Bruckner and Antonín Dvořák. He was born on 22 June 1925 in Leipzig, an only child, and studied the violin from the age of 5. Although his family was not Jewish, he was sent to Brussels so as to avoid contact with the « Hitler Youth » . In 1939, his family emigrated to Australia where, on the outbreak of the Second World War, his father was interned as an enemy alien. Hans-Hubert went to Sydney Boys High-School but, in 1941, he and his mother were also interned for the duration of the War. During these years, he continued to study music. He also studied conducting with a former director of the Vienna Boys' Choir. He was released in 1946 and was naturalised as an Australian in 1947. He attended the New South Wales State Conservatorium, where he studied with Eugene Goossens. With assistance from Rafael Kubelik, Schönzeler settled in London, in 1950, and went to work for Eulenburg Editions. He was later a director of the company. He conducted the 20th Century Ensemble in London from 1951 to 1962. He studied at the Paris Conservatoire and the « Accademia Musicale Chigiana » in Siena, and worked as a freelance conductor in many countries as well as the United Kingdom. He conducted the concert at the Royal Albert Hall in 1964 marking the 10th anniversary of the death of Wilhelm Fürtwängler, whose biography he later wrote. In 1967, he commenced a long association with the West Australian Symphony Orchestra. Schönzeler became a noted expert on Anton Bruckner. In 1970, he wrote a book on the composer ; in 1973, he conducted the World premiere of the 1st version of the 8th Symphony ; at the 1978 Adelaide Festival, he conducted the World premiere of the authentic 1st version of the 3rd Symphony. He was honoured by the International Bruckner Society of Vienna, the Bruckner Society of America and he also won the Bruckner Medal Of Honour. He was also a keen performer of the works of Dvořák ; as well as writing a biography, he appeared at the Prague Spring Festival, in 1974, and was made an honorary member of the Antonín Dvořák Society, in 1975. He also edited Symphonies by Franz-Josef Haydn and Carl Maria von Weber. His recorded legacy includes works by Bruckner, Edmund Rubbra, Sir Arthur Bliss, Mozart and Beethoven. Hans-Hubert Schönzeler died in England on 30 April 1997.

...

The conductor and musicologist Hans-Hubert Schönzeler was born on 22 June 1925 in Leipzig and died on 30 April 1997 in London.

He was an engagingly paradoxical man and he would have been tickled by the notion that an important Bruckner exponent and scholar was specially mourned among the membership of the Savage Club, that louche but friendly fraternity of musicians, actors and artists whose company he so much enjoyed. Indeed, I was to have been his guest at a dinner there 6 days before he died.

Schönzeler, who was an only child, was born in Leipzig to parents neither of whom was a professional musician. He took-up the violin at the age of 5 and this instrument always had a prime place in his affections. Sent to Brussels by

his father (who was not Jewish, but who strongly opposed the Nazi regime) so as to avoid contact with the « Hitler Youth » , he returned to Germany in 1938. 1 year later, 1st his father, then he and his mother, emigrated to Australia where, on the outbreak of the Second World War, his father was interned.

Schönzeler went to Sydney Boys High-School, but after 2 years (and quite irrationally) he and his mother were also interned. During the 4 years of his incarceration, he continued to study the violin, music theory and, with a former director of the Vienna Boys Choir, conducting.

Released in 1946, he became a naturalised Australian (and hence a British subject) , the following year. At the New South Wales State Conservatorium, he studied with Eugene Goossens, a musician for whom he retained the warmest admiration, and began to direct student orchestras and choirs. But it was clear that he needed to be in Europe and so, with the help of Rafael Kubelík, he settled in London, in 1950, securing a job with Eulenburg Edition, of which he later became a director. From 1957 to 1962, he led the 20th Century Ensemble.

Adrian Boult and Wilhelm Furtwängler (the 10th anniversary of whose death was marked by a concert which Schönzeler conducted at the Royal Albert Hall, in 1964) encouraged him and he was a successful participant in a number of important Conductor's Courses, among them the Paris Conservatoire and the Accademia Chigiana.

Schönzeler worked as a freelance all over the world and guested with a majority of the British Orchestras. His repertoire was catholic (he premiered new works in Britain, Germany and Australia) but his special strengths lay in the German Romantics, notably Anton Bruckner. For the « BBC » , he gave the world-premiere of the 1st version of the 8th Symphony (in 1973) and, for the Adelaide Festival, the world-premiere of the authentic 1st version of the 3rd Symphony (in 1978) . He had already, in 1970, published an authoritative book on the composer and he was later honoured by the Bruckner Society of America and the International Bruckner Society, Vienna.

Another of Schönzeler's specialities was the music of Dvořák ; he visited Prague, both for research and for recordings of Janáček and Martinů. In 1974, he appeared at the Prague Spring Festival and, in 1975, was made an honorary member of the Antonín Dvořák Society.

Illness curtailed Schönzeler's career but he remained passionately interested in music and musicians ; he was not above some cheerful gossip and a visit to his Chelsea home was always stimulating, occasionally bibulous. He was pugnaciously argumentative, but his sometimes outrageous dislikes were generally tempered with a beady humour. He idolised Wilhelm Furtwängler and it was hard work to persuade him to change his mind about one's own heroes. I failed lamentably where the admirable Günter Wand was concerned. But we were generally of one mind about the charlatans and show-offs.

Schönzeler was hospitable and generous, as was his devoted wife, Wilhelmina (« Helmi ») . For some years he had supported the Musicians Benevolent Fund, in various ways, donating (for auction) his own violin and the complete « Urtext » of Hugo Wolf. He was a man of impressive musical and personal integrity. German by birth, he became an estimable Englishman ; his last recording was of music by Edmund Rubbra.

1974

1974 : Le chef Josef Krips dirige la 9e Symphonie de Bruckner dans la version originale, éditée par Alfred Orel (1932), avec l'Orchestre symphonique de Vienne (étiquette « Vibrato » CD : 2VLL-150) .

27 mars 1974 : Fêtes du 150e anniversaire de la naissance de Anton Bruckner.

11 juin 1974 : Ire reprise à Vienne de la Symphonie d'étude en fa mineur dite « 00 » , sous la direction du chef et musicologue autrichien Kurt Wöb.

Kurt Wöb

Le chef d'orchestre et musicologue autrichien Kurt Wöb est né le 2 mai 1914 à Linz, en Haute-Autriche, et est mort le 4 décembre 1987 à Dresde, en Allemagne. Wöb fait ses études à l'Académie de Vienne avec Robert Haas, Egon Wellesz, Alfred Orel et Robert Lach. Il est aussi l'élève privé du chef d'orchestre Felix Weingartner. Il fera ses débuts comme chef en 1936. Entre 1938 et 1948, il enseigne à l'Académie de Vienne. Kurt Wöb avait un sens inné pour la musique légère (en particulier, celle de Vienne) et le répertoire traditionnel. Sa carrière professionnelle démarre en acceptant le poste de chef principal de l'Orchestre Tonkünstler de Vienne qu'il dirigera de 1949 à 1951. Durant cette période, le tandem va produire de nombreux enregistrements pour la firme Remington, qui, grâce à des prix concurrentiels et à un vaste réseau de distribution (au niveau du roman) réalise un chiffre d'affaires impressionnant en sol américain. Cette association apportera une réputation indéniable au chef. De septembre 1951 à août 1954, Kurt Wöb deviendra le chef principal de l'Orchestre Symphonique de la NHK (l'Orchestre de la radiodiffusion niponne) . Puis, de 1956 à 1960, il se rendra en Australie pour devenir le directeur musical de l'Orchestre Symphonique de Melbourne (alors connu sous le nom de l'Orchestre Symphonique de Victoria) . Il collaborera aussi avec l'Australian Opera Company. Wöb revient en Autriche pour diriger l'orchestre de l'Opéra de Linz en 1961. Il sera également nommé chef principal de l'Orchestre Bruckner de Linz de 1968 jusqu'en 1975. Il tiendra à conserver ses liens avec le Japon en tant que directeur musical de l'Opéra Fumiwara et chef principal de l'Orchestre philharmonique de Tokyo (1974) . Wöb sera invité à diriger en Angleterre (avec le Royal Philharmonic) , en Allemagne et en Suède ainsi que dans son Autriche natale. Il va mourir durant une répétition de la 4e Symphonie de Bruckner avec le Philharmonique de Dresde.

Sa carrière au disque ne retrouvera jamais le succès des années de gloire avec la firme Remington alors qu'il avait couvert un large répertoire allant de Mozart, Beethoven et Schubert à Tchaïkovski, Rachmaninov et Richard Strauß. Lors des Ires heures de la stéréophonie, Wöb et l'Orchestre Symphonique de Bamberg enregistreront pour la firme « Telefunken » des œuvres populaires de Georges Bizet, Max Bruch, Alexander Glazounov, Edvard Grieg, Piotr Ilitch Tchaïkovski et Carl Maria von Weber. En 1979, il réalisera à la tête de l'Orchestre philharmonique de Slovaquie, sous étiquette (slovaque) « Opus » , des Ouvertures d'Opérette de Emmerich Kálmán, de Franz Lehár, d'Oskar Nedbal, de Jacques Offenbach, de Johann Strauß II et de Franz von Suppè.

...

Kurt Wöb est né à Linz, en Haute-Autriche, le 2 mai 1914. Son éducation musicale se fera à l' « Académie nationale de Musique et des Arts de la scène » de Vienne auprès des professeurs universitaires Egon Joseph Wellesz (musicologue et compositeur anglo-autrichien qui fut l'élève d'Arnold Schönberg et de Guido Adler) , Robert Lach (musicologue et compositeur) , Alfred Orel (qui, comme Wellesz , étudia sous Guido Adler) et Robert (Maria) Haas (le musicologue devenu célèbre pour son édition des Symphonies de Bruckner) . L'insistance de Haas sur la musicologie et le respect des intentions du compositeur a beaucoup influencé la carrière de Wöb qui deviendra, à son tour, un ardent défenseur de la musique d'Anton Bruckner. En 1975, Kurt Wöb dirigera intégralement, au « Brucknerhaus » de Linz, l'édition Leopold Nowak de la 4e Symphonie avec le Philharmonique de Munich.

...

Kurt Wöb sera l'élève (privé) du chef d'orchestre Felix Weingartner. Il étudiera avec lui le violon et la composition. Pendant la guerre, Kurt Wöb avait enseigné à la « Musik Akademie » et à la « Musik Schule » de Vienne. Maintenant, tout était à recommencer. Il s'engagera dans la reconstruction de l'Orchestre Symphonique de Basse-Autriche (le « Niederösterreichisches Tonkünstler » ou « Niederösterreichisches Sinfonieorchester ») dont il va devenir, en 1948, le chef principal. Wöb n'était pas seulement reconnu pour sa sensibilité musicale et l'exactitude de ses interprétations, il avait aussi une mémoire remarquable si bien que la plupart (sinon la totalité) de ses concerts se déroulaient sans partition. Son répertoire était vaste et varié : de Jean-Sébastien Bach à Béla Bartók. Il sera à la tête de grands orchestres : le « Konsertforeningen » de Suède, l'Orchestre Augusteo d'Italie, l'Orchestre de la Suisse Romande, le « Tonhalle » de Zürich, l'Orchestre de la NHK, l'Orchestre Symphonique de Melbourne et le célèbre Orchestre du « Mozarteum » de Salzbourg .

...

À partir de 1938, Kurt Wöb enseigne à la « Musik Akademie » de Vienne. Afin de décrocher le poste, il doit adhérer au Parti National-Socialiste (NSDAP : « Nationalsozialistische Deutsche Arbeiterpartei ») . À quel point ce geste est-il sincère ? N'était-ce que de l'opportunisme ? L'homme de 24 ans a-t-il agi ainsi pour ne pas compromettre sa jeune carrière ? En 1945, il a dû passer par le purgatoire. Mais dès 1948, il s'impliquera auprès du « Tonkünstler-Orchester » . Il deviendra son chef attitré jusqu'en 1951. Sur certaines pochettes de disque de l'époque (comme sur étiquette « Remington ») , cette même phalange est parfois appelée : « Orchestre de la Société Symphonique de Vienne » ou « Orchestre Symphonique autrichien » . Ces noms ont été probablement utilisés à des fins publicitaires. L'original « Tonkünstler-Orchester » verra le jour en 1907 à Vienne, mais, peu après la fin de la Première Guerre mondiale, l'ensemble sera contraint de fusionner avec le « Wiener Concertverein » . Après la Seconde Guerre mondiale, l'Orchestre sera de nouveau restructuré. Le « Niederösterreichische Landesorchester » sera rebaptisé « Tonkuenstlerorchester » . Le chef Kurt Wöb ressuscitera les fameux « Concerts du dimanche après-midi » qui furent une véritable institution avant la guerre. Plusieurs chefs réputés dont Gustav Koslik, Heinz Wallberg et Walter Weller ont dirigé le « Tonkünstler-Orchester » durant le règne de Wöb alors que ce dernier se trouvait au Japon.

Les enregistrements de Kurt Wöb sur étiquette américaine « Remington » ont fait leur apparition en 1950-1951. Ils

ont été réalisés par le producteur Marcel Prawy. En 1951, Kurt Wöb quitte pour le Japon, suite à sa nomination comme directeur artistique de l'Orchestre Symphonique de la NHK (Nippon Hoso Kyokai), l'ensemble le plus important du pays. Il initiera le public japonais à la musique Classique européenne bien avant la venue de Herbert von Karajan avec le Philharmonique de Berlin. Le chef programmera régulièrement des Symphonies de Bruckner au Japon et, plus tard, en Australie. (Il interprétera même des œuvres dodécaphoniques jusqu'en Tasmanie !) Après le départ de Vienne de Mæstro Wöb, les enregistrements se poursuivront avec les chefs Gustav Koslik, Wilhelm Loibner et Hine Arthur Brown. Lors du retour de Wöb à Vienne, en 1954, la firme Remington ne produisait plus de disques en Autriche ; le promoteur Don Gabor ayant signé un contrat exclusif d'enregistrement avec l'Orchestre Symphonique « RIAS » de Berlin. Après une période d'environ 2 ans, au cours de laquelle Kurt Wöb ira dirigé aux États-Unis, il accepte jusqu'en 1960 de prendre les commandes de l'Orchestre Symphonique de Victoria, à Melbourne. De 1961 à 1968, il sera directeur de l'Opéra de Linz, en plus d'être à la tête de l'Orchestre Bruckner de Linz, de 1961 à 1974. En parallèle, la docteure Margarethe Wöb (l'épouse du Mæstro) sera nommée directrice de la musique pour la ville de Linz, de 1963 à 1987. During sa carrière, Kurt Wöb sera également invité à diriger l'Orchestre du Conservatoire de Paris, l'Orchestre philharmonique de Séoul, l'Orchestre philharmonique de Bratislava, l'Orchestre municipal de Berlin et l'Orchestre philharmonique de Slovaquie. Kurt Wöb est mort à Dresde le 4 décembre 1987 alors qu'il devait diriger la 4e Symphonie de Bruckner avec le Philharmonique.

Décorations et distinctions

Titre de professeur.

Croix d'honneur autrichienne des Sciences et des Arts, Ire classe.

Prix d'interprétation Anton Bruckner.

Médaille d'or honorifique pour services rendus à la l'État autrichien.

Médaille de la Culture de la ville de Linz.

Membre honoraire de la Société Franz Schmidt.

1 au 8 septembre 1974 : 1er Festival international Bruckner de Linz.

20 septembre 1975 : Création, au « Brucknerhalle » de Linz, de la version originale de la 4e Symphonie (celle de 1874) par le chef et musicologue autrichien Kurt Wöb.

L'enregistrement de 4e Symphonie de Bruckner par Kurt Wöb et le Philharmonique de Munich se trouve sur étiquette « Bruckner Haus Linz » (LP 2/12430-315). Il s'agit de la version originale de 1874 (celle de Leopold Nowak) réalisée en 1975. Robert McColley rapporte que cette version (avec un Scherzo tout neuf) est fort différente de celles généralement utilisées. Elle fut enregistrée à plusieurs occasions, mais la réalisation de Wöb demeure encore une

référence. Il existe aussi un CD de la 9e Symphonie de Bruckner avec le même chef, à la tête du Tonkünstler de Vienne, sur étiquette « Lucky Ball » (LB-0010S) .

...

The Austrian conductor and musicologist Kurt Wöb was born on 2 May 1914 in Linz, Austria, and died on 4 December 1987 in Dresden, Germany.

Wöb was principal conductor of the NHK Symphony Orchestra, from 1951 to 1954. From 1956 to 1959, he was chief conductor of the Melbourne Symphony Orchestra (then known as the Victorian Symphony Orchestra) .

Decorations and Awards

Austrian Cross of Honour for Science and Art, 1st class.

Anton Bruckner Interpretation Prize.

Gold Decoration of Honour for Services to the Republic of Austria.

Culture Medal of the City of Linz.

Honorary member of the Franz Schmidt community.

...

Kurt Wöb studied musicology at the Vienna Academy with Robert Haas, Egon Wellesz, Alfred Orel and Robert Lach, and was also a private pupil of the conductor Felix Weingartner. He made his conducting debut, in 1936, and between 1938 and 1948, he taught at the Vienna Academy. His professional conducting career took-off with his appointment as chief conductor of the Vienna « Tonkünstler » Orchestra, which he led from 1949 to 1951. During this period, both he and this Orchestra made many recordings for the American label « Remington » , which through keen pricing and novel distribution achieved high sales in the United States so giving Wöb's name considerable prominence. Between 1951 and 1954, Wöb served as chief conductor of the NHK Symphony Orchestra, the principal broadcasting Orchestra of Japan, after which he moved to Australia as conductor of the Melbourne Symphony Orchestra, from 1956 to 1960 ; while in Australia, he also appeared with the Australian Opera Company. He returned to Austria to take-up the position of chief conductor of the Linz Opera, in 1961, and was named chief conductor of the Linz Bruckner Orchestra, in 1968, serving in this post until 1975. He retained his links with Japan as musical director of the Fumiwara Opera and as chief conductor of the Tokyo Philharmonic Orchestra (1974) . In addition, Wöb conducted as a guest in England (with the Royal Philharmonic Orchestra) , Germany, and Sweden as well as in his native Austria. He died while rehearsing one of the Bruckner Symphonies with the Dresden Philharmonic Orchestra.

Kurt Wöb was a conductor with a fine sense of style in both lighter music, especially that of Vienna, and of the traditional concert repertoire. A noted interpreter of the music of Anton Bruckner, he conducted the 1st performances of the original (1874) version of the Symphony No. 4, in 1975, and of Gottfried von Einem's homage to this composer, Bruckner Dialog, during the previous year, and wrote a study of the performance of the Bruckner Symphonies. His recording career never regained the momentum initially afforded it through his association with the « Remington » label, for which he recorded a wide range of repertoire from Mozart, Beethoven and Schubert, through to Tchaïkovsky, Rachmaninov, and Richard Strauß. During the early days of stereophonic recording, Wöb conducted the Bamberg Symphony Orchestra in a concert of popular works by Bizet, Bruch, Glazunov, Grieg, Tchaïkovsky and Weber for « Telefunken » and, in 1979, he recorded, for the Slovakian label « Opus » , a selection of Operetta Overtures by Kálmán, Lehár, Nedbal, Offenbach, Johann Strauß II and von Suppé with the Slovak Philharmonic Orchestra. In addition, the premiere, conducted by Wöb, of the 1st version of Bruckner's Symphony No. 4 was issued as an LP by the « Bruckner Haus, Linz » .

...

For Austria, the Second World War ended on April 27th, 1945. In the years to come, an entire nation had to face what the 3rd « Reich » and its followers had done to Austria and Austrian culture. The atmosphere looked really grim and though many young Austrians had plans for a brighter future, many had to wait to do what they wanted. Also, the 30 year old Kurt Wöb. During the War, he had been teaching at the « Musik-Akademie » and at the « Musik-Schule » , in Vienna.

Now, after the War, he had to start all over again. He took-up the idea of re-assembling and training the « Niederösterreichisches Tonkünstler-Orchester » (« Niederösterreichisches Sinfonieorchester » : Symphony Orchestra of Lower-Austria) of which he became principal conductor in 1948.

Kurt Wöb was born in Linz, in Upper-Austria, on May 2nd, 1914. His formal musical education took place at the « State Academy of Music and the Performing Arts » , in Vienna, where he studied under the University professors Egon Joseph Wellesz (Austrian-English musicologist and composer who, himself, had studied under Arnold Schœnberg and Guido Adler) ; Robert Lach (musicologist and composer) ; Alfred Orel (who, like Wellesz, studied under Guido Adler) , and he studied with musicologist Robert (Maria) Haas (who is famous for the restoration of the Bruckner Symphonies) . Haas influenced Wöb to a great extent.

The emphasis on musicology in Wöb's studies is not without significance. It heightened his desire in giving a performance true to the composer's intentions. This education laid the foundation that made him later into a prominent advocate of and a devoted performer of the works of Anton Bruckner. In 1975, he conducted the 1st performance of the complete Novak Edition of Symphony No. 4 with the Munich Philharmonic Orchestra. This event took place in the « Brucknerhaus » , in Linz.

In addition, he studied as a private student under Felix Weingartner (his subjects were violin and composition) and this is significant for the way Wöb developed his style of conducting. Wöb was not only noted for his musical

perception and exactness of interpretation, he also had a remarkable memory and it is said that he conducted most (if not all) Classical works that were on his repertoire without a score. His repertory was extensive and ranged from Johann Sebastian Bach to the more contemporary Béla Bartók.

Among the many famous Orchestras which have played under his baton : the Swedish « Konsertforeningen » ; the « Augusteo » Orchestra in Italy ; « l'Orchestre de la Suisse-Romande » ; the « Zürich Tonhalle-Orchester » ; the Orchestra of the « NHK » in Japan (he was its principal-conductor from September 1951 to August 1954) ; the Melbourne Symphony Orchestra ; and the famous Salzburg « Mozarteum » Orchestra.

(Image) A 78 RPM recording of the « Tonkünstler-Orchester » from before World War II : « Polyphon » Record number 100030 with the Fantasy from « Cavalleria Rusticana » by Mascagni. It is not sure if this acoustical recording from around 1923 was of the factual « Tonkünstler-Orchester » .

From 1938 on, Kurt Wöb was a professor at the « Musik-Akademie » , in Vienna. In order to have this post, he had become a member of the National-Socialist Party (NSDAP : « National-sozialistische Deutsche Arbeiterpartei ») . Was this step taken-out of a sincere conviction ? Or did he join for « practical » reasons because, as a 24 year old, he did not want to jeopardize his career ? In 1945, he was dismissed.

In the years after the War, he got involved with the « Tonkünstler-Orchester » and (apparently, after he had been cleared) he became its principal conductor from 1948 until 1951.

On recording covers and labels, this same Orchestra is sometimes referred to as « Orchestra of the Viennese Symphonic Society » , « Tonkünstler-Orchester » and « Austrian Symphony Orchestra » . These names were probably used for publicity reasons. The original « Tonkünstler-Orchester » was founded in 1907, in Vienna, but soon after World War I had ended (1918) , it had a difficult time and was forced to fuse with the « Wiener Konzertverein » . After the Second World War, the Orchestra was newly-organized. At the basis was the « Niederösterreichische Landesorchester » which was renamed : « Tonkünstlerorchester » . It was Kurt Wöb who re-instated the « Sunday Afternoon Concerts » (which had been an institution before the War) .

Some well-known and also famous names have swung the baton in front of the musicians of the « Tonkünstler-Orchester » during Wöb's reign, and many after he had left for Japan. Among those were Gustav Koslik who also can be found on the « Remington » label ; Heinz Wallberg ; and Walter Weller (to name a few) .

It was during 1950 and part of 1951, that the recordings with Kurt Wöb were made for release on the « Remington » label. They were produced by Marcel Prawy. In 1951, Kurt Wöb went to Japan to be principal-conductor of the Symphony Orchestra of the Japanese National Broadcasting Corporation (« NHK » : Nippon Hoso Kyokai) , which is the most important Orchestra of Japan. It was Kurt Wöb who introduced the Japanese audience to Western (European) music, even before Herbert von Karajan did. In Japan and also later in Australia, he often conducted Anton Bruckner Symphonies, he even performed 12 tone compositions in Tasmania !

During Wöb's « Remington » period, recordings were made with his Orchestra conducted by Hine Arthur Brown, Kurt Randal, Hans Wolf, etc. After Kurt Wöb had left Vienna, recordings were made under the baton of Gustav Koslik, Wilhelm Loibner, and others. By the time Wöb left Tokyo in 1954 and returned to Vienna, « Remington Records » was no longer procuring recordings made in Austria. Don Gabor had signed a contract to make recordings in Berlin with the « RIAS » Symphony Orchestra.

Following a period of about 2 years, during which Kurt Wöb conducted concerts in the United States as well, he took up the post of conductor of the Melbourne based Victorian Symphony Orchestra until 1960. From 1961 until 1968, he was director of the Opera of Linz, and he was principal conductor of the « Linz Bruckner Orchester » , from 1961 until 1974, while his wife, Doctor Margarethe Wöb, was music-director in Linz, from 1963 until 1987.

During his career, Kurt Wöb also appeared as a guest-conductor of Orchestras in other countries : « l'Orchestre du Conservatoire de Paris » ; the Seoul Philharmonic Orchestra ; the Bratislava Philharmonic Orchestra ; the Berlin Municipal Orchestra ; the Slovak Philharmonic Orchestra, and many more.

Kurt Wöb died in Dresden, on December 4th, 1987, when he was billed to conduct Bruckner's 4th Symphony.

The « Remington » recordings of Kurt Wöb

(RLP in the reference numbers of the early releases was later changed into R. So, RLP-149-25 is the same as R-149-25.)

R-199-1 Beethoven : « Emperor » Concerto with pianist Felicitas Karrer (released in 1950 on « Plymouth » : P-12-11) .

R-199-2 Schubert : Symphony No. 1 ; Mozart : « Fantasia » .

R-199-3 Grieg : Piano Concerto, Opus 16, with Felicitas Karrer (released in 1950) . The « Masterseal » release of the same recording was pressed from « Remington » plates : 1st with the « Masterseal » label and, later, with the « Remington Musirama » label, but without a reference number (Plymouth : P-12-10) .

R-199-7 Beethoven : Symphony No. 6.

R-199-8 Beethoven : Symphony No. 7.

R-199-9 Tchaikovsky : Symphony No. 5.

R-199-18 Richard Strauß : « Don Juan » ; Tchaikovsky : « 1812 Overture » .

R-199-20 Tchaikovsky : Violin Concerto with Michèle Auclair (re-issued on « Masterseal » : MSLP 5004) .

R-199-25 Sibelius : « Finlandia » ; Mozart : Overture from the incidental music to « Thamos, König in Ägypten » .

R-199-32 Rachmaninoff : Piano Concerto No. 2 with Felicitas Karrer (released in 1951 on « Plymouth » : P-12-12) .
The 1st movement can also be found on « Twilight Concert » No. 2 (catalog number : R-199-115) .

R-199-37 Schubert : Symphony No. 4, « Tragic » .

R-199-38 Dvořák : Cello Concerto with Gaspar Cassado.

RLP-199-42 Brahms : Symphony No. 4.

R-199-46 Mozart : Concerto in D major for violin and orchestra with Helen Airoff.

RLP-199-48 Schubert : Symphony No. 9.

RLP-199-54 Mozart : « Sinfonia Concertante » for oboe, clarinet, horn, bassoon and orchestra. Coupled with 2 movements of incidental music to « Thamos, König in Ägypten » , conducted by Felix Günther.

R-199-87 Tchaikovsky : « Ouverture solennelle 1812 » (re-release) , the « Nutcracker » Suite.

R-199-88 Tchaikovsky : Fantasy Overture to « Romeo and Juliet » ; Ippolitov-Ivanov : « Caucasian Sketches » (released in November 1952) .

R-199-97 Johann Strauß : 4 Waltzes, coupled with Josef Strauß's « Dynamiden » , conducted by Felix Günther.

R-149-16 Mozart : « Jupiter » Symphony.

R-149-18 Rossini : « William Tell » and « The Barber of Seville » Overtures ; Bizet : « Carmen » Prelude.

RLP-149-20 Paganini : Violin Concerto No. 1, Opus 6, conducted by Kurt Wöb ; Ivry Gitlis plays Fritz Kreisler's completely re-orchestrated 1st movement which is rarely recorded ; and it is only the 1 movement version spread over 2 sides of a 10 inch disc.

R-149-25 Sibelius : « Finlandia » ; Mozart : incidental music to « Thamos, König in Ägypten » .

R-149-27 « Famous Polkas and Waltzes » by Johann Strauß (apparently also listed as « Famous Operetta Marches ») .

R-149-28 Ippolitov-Ivanov : « Caucasian Sketches » .

R-149-30 Schubert : Symphony No. 6.

R-149-31 Tchaikovsky : Fantasy Overture to « Romeo and Juliet » (also appeared on **R-199-88**, coupled with Ippolotov-Ivanov's « Caucasian Sketches » that appeared on **R149-28**) . The Fantasy Overture to « Romeo and Juliet » was also released as « Masque » : M0.017, but then coupled with the « Capriccio Espagnol » by Rimsky-Korsakov and « Procession of Bacchus » by Delibes, both conducted by Ernst Mehlich.

R-149-49 Tchaikovsky : The « Nutcracker » Suite.

...

On a « Masterseal » MSLP number 5008 from around 1957, Beethoven's Symphony No. 5 and Schubert's Symphony No. 8 can be found, whereas there exists no « Remington » disc with this coupling conducted by Kurt Wöb.

Beethoven's 5th was released on a 10 inch disc (R-149-9) with the Salzburg « Mozarteum » Orchestra conducted by Hans Wolf and Schubert's 8th was originally a recording with conductor Hine Arthur Brown (R-149-15) . The name Wöb was probably a convenient substitute, especially when Brown had fallen from grace.

As for so many artists and conductors who appear on the « Remington » label, also the performances of Kurt Wöb are « handicapped by a 2nd rate Orchestra and mostly a poor recording quality » , as Warren DeMotte wrote in « The Long Playing Record Guide » .

There must be other performances of Wöb recorded in Austria, Sweden, Australia and Japan. In recent years, more recordings of Kurt Wöb have been made available, mostly from broadcasts, and have probably been transferred to CD : Bruckner, Wagner, Mozart.

There is a technically well-recorded Telefunken « Royal Sound » Stereo LP from the early stereo days on which Wöb conducts the Bamberg Symphony Orchestra in popular pieces by Bizet, Tchaikovsky, Bruch (with violinist Henri Lewkowitz) , Glazunov, Weber and Grieg (« Telefunken » : SLE 4 450-P) .

The recording of Anton Bruckner's 4th Symphony by Kurt Wöb and the Munich Philharmonic Orchestra which can be found on « Bruckner Haus Linz » LP 2/12430-315. It is of the original version composed in 1874, edited by Leopold Nowak, published in 1975. Robert McColley wrote that this version is quite different from the later versions, and especially so, in the case of the Scherzo which is an entirely different movement. The 1874 version has now been recorded several times, but the recording by Wöb was the 1st and is still regarded as one of the best.

There exists a private issue on CD, « Lucky Ball » (LB 0010 S) , of Bruckner's Symphony No. 9 with Kurt Wöb conducting the Vienna « Tonkünstler » Symphony Orchestra.

On « OPUS » Stereo number 9116 0693 (from Slovakia) , Wöb conducts the Slovak Philharmonic Orchestra in «

Operetta Overtures » : « Fledermaus » by Johann Strauß ; « La vie parisienne » by Offenbach ; « Die schöne Galathea » by von Suppé ; « Das Land des Lächelns » by Lehár ; an Overture by Nedbal ; and « Czardasfürstin » by Kálmán. It was recorded in the Slovak Philharmonic Concert Hall in Bratislava, in February 1979.

...

Das Berufsorchester, ursprünglich für die Erfordernisse des Theaters ausgelegt, wurde im Zusammenwirken von Stadt Linz und Land Oberösterreich über organisatorische Zwischenstufen durch stetes personelles Wachstum auch für zunehmende Konzertanforderungen ausgebaut. Es wird seit 1967 Bruckner Orchester Linz genannt, seit 1986 als eine selbständige Einrichtung (« Anstalt ») des Landes Oberösterreich geführt. In der Regel ist die Funktion Opernchef des Theaters mit dem Chefdirigenten beziehungsweise Konzertdirigenten verbunden. Ludwig Daxspurger, 1945-1946 (nur Konzert) ; Ludwig Leschetizky, 1947-1951 ; Siegfried Meik, 1951-1958 ; Alexander Paulmüller, 1958-1961 ; Kurt Wöb, 1961-1974 ; Peter Lacovich, 1969-1974 (Opernchef, Konzertdirigent) ; Theodor Guschlbauer, 1975-1983 ; Roman Zeilinger, 1983-1985 ; Manfred Mayrhofer, 1985-1992 ; Martin Sieghart, 1992-2000 (Opernchef nur bis 1998) ; Ingo Ingensand, 2000-2002 (nur Chefdirigent) ; Dennis Russell Davies seit 2002 (Opernchef und Chefdirigent) . Erster und einziger Ehrendirigent wurde 1989 Kurt Eichhorn.

L'Orchestre du « Konzertverein » de Linz

Der Linzer Konzertverein ist ein Amateurorchester, das jährlich zwei Sinfoniekonzerte im Brucknerhaus Linz veranstaltet.

Der Linzer Konzertverein zählt zu den ältesten Amateurorchestern Österreichs. Er ging 1919 aus einem Hausmusikkreis unter dem Namen « Tonzunft » hervor. Sechs Jahre später anno 1925 wurde der Vereinsname auf Linzer Konzertverein geändert. Die Zahl der aktiven Musiker erhöhte sich, die Zuhörerschaft wurde immer zahlreicher.

In der Saison 1930-1931 standen gemeinsame Konzerte mit dem Theaterorchester, dem Linzer Musikerbund und dem Linzer Musikverein auf dem Programm. Berufsmusiker unterstützten uneigennützig die Orchesterarbeit des Konzertvereins. Diese Tradition hat sich bis heute gehalten.

Kriegsbedingt stellte der Verein seine Konzerttätigkeit « ruhend » und entging so der Auflösung durch die NS-Behörden. Nach dem Krieg wollten die heimgekehrten Musiker ihre Konzerttätigkeit wieder aufnehmen, stießen aber auf große Schwierigkeiten. Es fehlten Instrumente, das Aufführungslokal, das Kaufmännische Vereinshaus an der Bismarckstraße war teilweise zerbombt und die amerikanische Besatzung war auch nicht gerade hilfreich. Doch die Musiker gaben nicht auf und am 28. Juni 1947 bestritt der Linzer Konzertverein das erste Sinfoniekonzert in Linz nach dem Zweiten Weltkrieg im Vereinshaus.

Ständiger Dirigent bis 1955 wurde Anton Konrath. Ihm folgte bis 1961 der Dirigent des Linzer Theaterorchesters Michael Hutterstraße. Von 1961 bis 1990 übernahm Leopold Mayer die künstlerische Leitung. Seither leiten wechselnde Gastdirigenten das Orchester.

Viele internationale Instrumentalisten waren beim Linzer Konzertverein zu Gast, so Rudolf Buchbinder, Pianist (1962 und 1968) ; Jörg Demus, Pianist (1959, 1960 und 1961) ; Ernst Kovacic, Geiger (1969 und 1973) ; Rainer Küchl, Konzertmeister der Wiener Philharmoniker (1971 und 1978) ; Hugo Rottensteiner, I. Fagottist der Wiener Symphoniker (1927 und 1957) ; Benjamin Schmid, Violine (1986) ; Wolfgang Schneiderhan, Violine (1952, 1953 und 1956) ; Wilfried Tachezi, Cellist (1984) ; Walter Weller, Wiener Philharmoniker und ehemaliger Konzertmeister des Linzer Konzertvereins (1934 und 1936) ; und Clemens Zeilinger, Pianist (1994 und 2011) .

Auch Gesangssolisten, die von Linz aus im internationalen Musikgeschäft Karriere machten, sangen, begleitet vom Linzer Konzertverein, so Pjotr Beczala, Tenor (1994) ; Donna Ellen, Sopran (1989) ; William Ingle, Tenor (1983, 1985 und 1989) ; Kathleen Kaun, Sopran (1983) ; Riccardo Lombardi, Bariton (1985 und 1992) ; und Karl Ridderbusch, Bass (1992) .

Die Verdienste des Linzer Konzertvereins blieben nicht unbedankt. So wurde ihm 1957 die « Ehrenplakette der Stadt Linz » für besondere Verdienste um das Musikleben in Linz verliehen, 1978 das « Verdienstzeichen des Landes Oberösterreich » an den damaligen Obmann Wolfram Ziegler für seine Verdienste um den Linzer Konzertverein und 1983 die « Kulturmedaille der Stadt Linz » .

Nach dem Tod von Konsulent Wolfram Ziegler, der die Geschicke des Vereins 39 Jahre lang bis zu seinem Tod 2006 leitete folgte ihm Magister Arnold Wiesberger bis 2010, der vom vormaligen Geschäftsführer Hans Lißberger abgelöst wurde.

...

Die Wurzeln des Linzer Konzertvereins liegen in einem Hausmusikkreis, der nach dem Ende des Ersten Weltkriegs ins Leben gerufen worden war und alsbald zu einem Salonorchester erweitert wurde.

Ende 1919 erfolgte die behördliche Registrierung der Orchestervereinigung « Tonzunft » Linz.

Damals machte der Musikerbund große Schwierigkeiten, da er eine Konkurrenz durch ein Dilettantenorchester befürchtete. Nach vier Jahren wurde aus dem Salonorchester bereits ein Großes Orchester mit fünfzig Mitgliedern, die regelmäßig unter der Leitung von Max Damberger mit Sinfoniekonzerten an die Öffentlichkeit traten, wie die Ankündigung des 2. Jahres-Vereinskonzert der Tonzunft am 7. April 1923 im Kaufmännischen Vereinshaus beweist.

Am 30. September 1925 erfolgte die Änderung des Vereinsnamens auf LINZER KONZERTVEREIN und es begann der Aufstieg.

Die Zahl der aktiven Musiker erhöhte sich, die Zuhörerschaft wurde immer zahlreicher. In der Saison 1930-1931 standen gemeinsame Konzerte mit dem Theaterorchester, dem Linzer Musikerbund und dem Linzer Musikverein auf dem Programm. Berufsmusiker unterstützten uneigennützig die Orchesterarbeit des Linzer Konzertvereins.

Am 22. April 1939 gab der Verein ein Festkonzert anlässlich seines 20jährigen Bestehens, das dann auf lange Zeit sein letztes war, denn der Krieg unterbrach die Tätigkeit des Orchesters, der Verein wurde « ruhend » gemeldet und entging so der Auflösung durch die NS-Behörden. Musiker, die aus dem Krieg zurückkamen wollten ihre kulturelle Tätigkeit wieder aufnehmen. Dies war gar nicht so einfach. Es fehlte das Aufführungslokal, denn das Kaufmännische Vereinshaus war teilweise zerstört, es fehlten Instrumente und die amerikanische Besatzung war auch nicht gerade hilfreich bei den Bemühungen den Linzer Konzertverein wieder zu etablieren.

Aber die Musiker ließen nicht locker. Bereits am 28. Juni 1947 bestritt der Linzer Konzertverein sein erstes Symphoniekonzert im Vereinshaus in Linz. Professor Anton Konrath übernahm die Stelle eines ständigen Dirigenten.

Die Qualität konnte durch stärkeres Einbinden von Berufs- und Nebenberufsmusikern wesentlich gesteigert werden. Zahlreiche, (auch international) bedeutende Solisten wurden gewonnen. Der Dirigent des Linzer Theaterorchesters Michael Hutterstraßer betreute von 1955 bis 1961 den Linzer Konzertverein, anschließend übernahm Professor Doktor Leopold Mayer die künstlerische Leitung, die er bis 1990 inne hatte. Seither leiten wechselnde Gastdirigenten das Orchester.

Es ist nicht verwunderlich, dass sich seit Bestehen der Musikervereinigung viele international renommierte Gesangs- und Instrumentalsolisten ihre ersten Sporen auf einer Linzer Bühne verdienten. Zuerst im Kaufmännischen Vereinshaus und seit 43 Jahren im Linzer Brucknerhaus.

Im 55. Vereinsjahr, am 8. Mai 1974 gestaltete der Linzer Konzertverein « Christus », ein Oratorium in drei Teilen von Franz Liszt im Großen Saal des von den Wiener Philharmonikern unter Herbert von Karajan eingeweihten Konzerthauses. Dirigiert hat Leopold Mayer, Augustinus Franz Kropfreiter spielte die neue Orgel, Helmut Heinz Ecker war der Sprecher.

Der Linzer Konzertverein trat aber auch im Marmorsaal des Stiftes Sankt Florian oder im Kulturzentrum Bad Leonfelden vor ein begeistertes Publikum.

Der Linzer Konzertverein ist seinem Auftrag, sich als Amateurorchester dem Studium und der Darbietung sinfonischer Werke und der Förderung der Jugend zu widmen alljährlich gewissenhaft nachgekommen. Viele Solisten, die inzwischen auf allen Konzertbühnen zuhause sind, haben sich zu Beginn ihrer musischen Laufbahn erste Sporen mit dem Linzer Konzertverein verdient. Man denke an Wolfgang Schneiderhan (1952) ; Jörg Demus (1959) ; Klaus Wiplinger (1963) ; Paul Badura-Skoda (1954) ; Willy Boskowsky (1948) ; Rudolf Buchbinder (1962) ; Hans Petermandl (1953) ; Rainer Küchl (1971) ; Mitsuko Uchida (1966) ; Walter Weller (1961) und einige weitere Mitglieder der Wiener Philharmoniker sowie die Gesangssolisten Karl Ridderbusch, Birgit Greiner, Cheryl Lichter, Amanda Benda, Franz Kalchmair, Riccardo Lombardi, Piotr Beczala und William Mason, um nur einige im Namen aller zu erwähnen.

Die Verdienste des Linzer Konzertvereins werden nicht nur von einem treuen Publikum, das alle Altersschichten aufweist, mit ausverkauften Konzerten belohnt. Zahlreiche Ehrungen von offizieller Seite, vom Land Oberösterreich ebenso wie von der Stadt Linz sind ein Beweis dafür, daß kontinuierliche Kulturarbeit nicht unbelohnt bleibt.

Erster Obmann war Alfred Schützenhofer (1918-1920) . Anschließend stand Josef Straub bis 1946 dem Linzer Konzertverein vor. Es folgten Hermann Furthmoser (1946-1953) ; Doktor Karl Galanda (1953-1965) ; und Karl Pointner (1965-1968) . Von 1968 bis zu seinem überraschenden Tod 2006 leitete Konsulent Wolfram Ziegler die Geschicke des Linzer Konzertvereins.

Sein Nachfolger wurde Magister Arnold Wiesberger. Er hatte diese Funktion bis März 2010 inne. In der im Mai 2010 einberufenen Generalversammlung wurde Hans Lißberger zum Obmann und in der Generalversammlung 2016 einstimmig zum neuen Präsident gewählt. Ihm stehen im Vorstand zur Seite : Schriftführerin Konsulentin StR. Maria Mair, Kassierin Sylvia Mitterlehner MBA, Archivarin Monika Hinterlehner und Elisabeth Oberlik als Referentin für Öffentlichkeitsarbeit.

Le « Brucknerhaus » de Linz

23 mars 1974 : Inauguration du « Brucknerhaus » (Maison Bruckner) de Linz : A-4020 Linz, Untere Donaulände 7 - www.brucknerhaus.at

Construite de 1969 à 1973 selon les plans des architectes finlandais Kaija et Heikki Sirén, vainqueurs du concours international, le centre des congrès et des festivals de la Maison Bruckner (« Brucknerhaus ») , du 7 Donaulände, va devenir un « joyau » de la ville, au milieu du paysage fluvial. En peu de temps, ce concept avant-gardiste semi-circulaire (fait de verre et d'acier) va gagner le cœur des citoyens. À l'intérieur, les foyers spacieux dégagent une vue unique sur la rive nord du Danube. Il sera inauguré par le chef Herbert von Karajan, en 1974. Avec le Festival Bruckner et un programme unique pour la musique Classique, cette salle de concert renommée propose aux visiteurs de tous âges un aperçu des musiques les plus diverses avec des artistes illustres du monde entier. Des visites guidées de la Maison Bruckner sont également proposées.

La construction d'une grande salle de concert pour Linz était attendue depuis les années '30, plusieurs projets se sont succédé sans jamais voir le jour. Leur seul point commun a toujours été le nom de la salle du « Brucknerhaus » en hommage au plus grand compositeur de la région de Linz.

À la fin des années '50, la ville de Linz a décidé de lancer le projet grâce à un concours d'architecture qui sera gagné, en 1961, par le finlandais Heikki Sirén. Mais beaucoup d'eau coulera encore sous les ponts du Danube avant le début du chantier. Le complexe du « Brucknerhaus » sur les rives du Danube sera inauguré le 23 mars 1974 lors d'une cérémonie officielle. Les festivités atteindront un point culminant lorsque, quelques heures plus tard, le chef Herbert von Karajan dirigera 7e Symphonie de Bruckner à la tête de l'Orchestre philharmonique de Vienne.

Le bâtiment abrite 3 salles de concert, la plus petite fait 100 places et la seconde 350. La grande salle de 1,420 places assises, très belle et chaleureuse, est entièrement habillée de bois clair. C'est une salle en éventail au sol incliné qui permet une vision très confortable de partout. L'acoustique est excellente, claire, précise, avec une très légère réverbération.

...

La « Brucknerhaus » , salle de spectacle construite en 1974 par les architectes finlandais Kaja et Heikki Sirén est en forme de tarte de Linz, en référence à la célèbre pâtisserie locale imitée plus ou moins fidèlement dans le monde entier. Cette salle accueille également en résidence une des meilleures formations symphoniques autrichiennes le « Bruckner Orchester » , placé actuellement sous la direction du chef américain Dennis Russel Davies.

...

Automne 2000 : Inauguration du buste commémoratif en bronze d'Anton Bruckner (par l'artiste Franz Strahammer) , placé sur un socle de pierre devant le « Brucknerhaus » .

Vous y trouverez aussi un restaurant avec une grande terrasse et un bar.

Le « Brucknerfest » a lieu à Linz, 1 fois par an depuis 1979. Il offre un mélange unique entre tradition et futur grâce à la venue à des musiciens de renommée internationale et un spectacle de son et lumière sur le Danube.

Depuis son inauguration, le « Brucknerhaus » propose en moyenne plus de 200 représentations par an (dont environ 120 programmes auto-produits et 80 invités) qui attirent plus de 180,000 personnes ! Mais le « Brucknerhaus » organise aussi le Festival « Musikwolke » (nuage de musique) qui déplace, a lui tout seul, plus de 100,000 personnes !

Pour une ville industrielle de 250,000 habitants, la programmation musicale du « Brucknerhaus » est vraiment très impressionnante, surtout si l'on sait que ce n'est pas la seule salle de concert de la ville !

...

Long before ground was even broken for the concert-hall that had been on the wish list of so many people in Linz, the matter of whom it would be named for had already been settled : of course, it would be Anton Bruckner, Upper-Austria's most important composer ...

The idea of a concert-hall for Linz was already on the table during the inter-War period, and, naturally, Upper-Austria's musical genius was under discussion as eponym right from the start. After World War II, a group of prominent Linzers (Fritz Rauch, Gerhard Schröder, Horst Stadlmayr and Hermann Kronsteiner) revived efforts to establish a « Brucknerhaus » , but it took until 1974 for them to come to fruition. In this entire realization process, the only thing that had been finalized at the very outset was the name « Bruckner » . The great composer's work also basically determined the programming of the International Brucknerfest beginning in 1974.

On March 23rd, 1974, the « Brucknerhaus » was inaugurated with a ceremony attended by « la crème de la crème » of cultural life in Austria. Arriving at this occasion had taken decades : the protracted path proceeding from the idea's proposal by private citizens included several attempts to produce an actual concept.

Devotees of Classical music had been voicing their desire for a new performance venue in Linz (a real concert facility) ever since the 1930's. In those days, musical life in the city centered around the « Kaufmännisches Vereinshaus », an auditorium that was much too small even then.

The War began at that end of the decade, yet, the big plans continued. Adolf Hitler's gigantomaniacal concept for a new Linz included a « Brucknerhalle ». The downfall of the 3rd « Reich » spared Linz from Albert Speer's architectural plans.

What remained unchanged was the wide-spread wish to be able to hear fine music in a suitable setting. The city had a Symphony Orchestra and several very active choruses (Liedertafel « Frohsinn », « David-Chor » and « Domchor »). Then, admirers of the work of Anton Bruckner took the initiative and founded a « Brucknerhausverein ». Donation drives and benefit concerts were organized - prominent conductors who lent their talents to this good cause included Herbert von Karajan and Wilhelm Furtwängler. Editorial writers in the local press issued vehement calls for a new concert-hall.

In the late 1950's, the City of Linz gave the go-ahead and issued a call for entries to a competition for the design of a concert-hall and multi-purpose facility. In 1961, Finnish architect Heikki Sirén was granted the commission. The downtown location would be an expansive park that had been created to shore-up the banks of the Danube in the wake of severe flooding in 1954.

Quite a bit of water flowed past that parcel before the ground-breaking and corner-stone ceremony took place. The big day finally arrived on May 16th, 1969 : Austrian President Franz Jonas and Linz Mayor Theodor Grill laid the corner-stone for our concert-hall, today, one of the most important in Europe.

Construction proceeded from 1969 to 1973. In Fall of 1973, trial operations commenced, and the executives and staff of the LIVA (« Linzer Veranstaltungsgesellschaft mBH ») management organization that had been set-up in 1971 occupied the premises. As mentioned above, the « Brucknerhaus »' official opening ceremony took place on March 23rd, 1974. The festivities reached their crescendo a few hour later when Herbert von Karajan conducted the « Wiener Philharmoniker » in a performance of Bruckner's 7th Symphony. The wish had finally come true.

...

1967 : Under his Principal Conductor Kurt Wöß, the Theatre and Symphony Orchestra is given the name « BRUCKNER ORCHESTER LINZ » .

1968 : Tours in Poland and Germany.

1974 : Opening of the « Brucknerhaus » in Linz. The Orchestra comprises 85 musicians.

1975 : Theodor Guschlbauer becomes Principal Conductor. During his era, which lasts until 1983, the « Bruckner Orchester Linz » performs 300 concerts, including concerts in Germany, Czechoslovakia, Spain and Hungary.

1981 : 1st recording - Bruckner's Symphony No. 0, « Die Nullte » . Carl-F. Steiner takes over the management.

1983 : Roman Zeilinger becomes Principal Conductor.

1984 : 1st co-operation with Kurt Eichhorn, who is appointed the Bruckner Orchestra's honorary conductor, in 1989. From 1990 until his death, in 1994, a total of 6 Bruckner Symphonies are recorded onto CD (by the Japanese label « Camerata ») under his leadership.

1985 : Manfred Mayrhofer follows Roman Zeilinger, who takes over as artistic director of the « Linz Landestheater » . Inaugural concert at the Carinthian Summer Music Festival.

1986 : International Beethoven Festival in Bonn.

1987 : The Bruckner Orchestra obtains its own statutes.

1988 : The Orchestra comprises 103 members.

Concerts in Bulgaria, Spain, Hungary and Egypt (opening of the Cairo Opera House) .

Strauß' « Salome » under Franz Welser-Möst at the « Brucknerhaus » and in Granada.

1992 : Martin Sieghart takes charge of the Orchestra as artistic director. The Orchestra expands to 110 musicians.

Concerts in the Czech Republic and in Spain.

1993 : Tour of Germany. Michaël Gielen, Vladimir Fedosejev conduct the Bruckner Orchestra as guest-conductors.

1994 : Strauß' « Elektra » under Franz Welser-Möst at the « Brucknerhaus » .

1995 : Completion of the recordings of all the Bruckner Symphonies under Martin Sieghart.

CD production of the 4th Symphony by Franz Schmidt.

March Music Days Festival in Russe, Bulgaria.

1996 : Tours of Japan, China and Germany, and concerts in Merano, Modena, Ljubljana, and Bratislava.

In this year, the Bruckner Orchestra performs the record number of 65 concerts.

1997 : Richard Wagner's « Tristan und Isolde » ; 2 staged performances in Wels with Heikki Siukola, Theo Adam, Janis Martin, Martin Sieghart, among others ; stage production by Gunther Schneider-Siemssen.

Festival concert marking 30th anniversary of the « Bruckner Orchester Linz » .

Gustav Mahler : Symphony No. 3 in D minor with Marjana Lipovšek, Vienna Boys' Choir, Women's Choir of the « Linz Landestheater » , conducted by Martin Sieghart.

Gustav Mahler : Symphony No. 2 in C minor, « Resurrection » , with A. Pammer, C. Kalisch, Wiener Singverein, conducted by Franz Welser-Möst.

1998 : Concerts in Munich, Nuremberg, Brno, Brussels, at the Prague Autumn International Music Festival, tour of the Netherlands (Amsterdam, Rotterdam, Enschede, Eindhoven, The Hague) .

1999 : Concert tours to Italy, England and Zagreb.

At the « VOESTival '99 » , the Bruckner Orchestra enjoys resounding successes with Ennio Morricone as composer and conductor, and also at the « Linzer Klangwolke » , on 4 September 1999, where the Orchestra dazzled its audience of 100,000 spectators in a production by Peter Wolf together with stars of the international pop scene.

2000 : Tour of Switzerland (Geneva, Lausanne, Fribourg, Basel, Zürich, Berne) .

Open-air concert in Nuremberg, and concert as part of the « EXPO 2000 » in Hanover, under the heading of « The Blue Danube » .

2001 : Appointed Principal Conductor Dennis Russell Davies conducts the « Bruckner Orchester Linz » at the « Klangwolke » .

For the 1st time, Mahler's Symphony No. 3, the New Year's concert and the orchestral suite « The Planets » by Gustav Holst (which is recorded on CD) .

« Voestival 2001 » with Karl Jenkins and his Adiemus music ensemble.

Performances at the Wien modern Festival and the Passau European Weeks.

Concert performance of the Opera « The Rise and Fall of the City of Mahagonny » by Kurt Weill with Heinz Karl « Nali » Gruber at the « Linz Brucknerfest » .

2002 : 1st Debut in Linz with Konstanze von Gutzeit at the « Brucknerhaus » , conductor Ingo Ingensand.

Dennis Russell Davies conducts at the « Großes Festspielhaus » in Salzburg, with soloist Hakan Hardenberger.

Performance of the Battleship « Potemkin » as part of the Vienna Film Festival.

Performance of Anton Bruckner's Symphony No. 6 under Simone Young.

Co-operation with Herman van Veen (« Für Elise ») and Christian Kolonovits (« Around the world » , voestival 2002) .

European premiere of Symphony No. 6 by Philip Glass under Dennis Russell Davies (« Linzer Klangwolke ») .

Concertante performance of the Opera « Parsifal » under Dennis Russell Davies at the « Brucknerfest » .

Concerts in Vienna, Ingolstadt, Würzburg and at the Bratislava Music Festival.

2003 : 5 concerts at the Festival de Musica de Canarias on Lanzarote, Teneriffa and Gran Canaria.

Debut in Linz with Martin Grubinger, drums, and Günther Groissböck, bass.

Bruckner's Symphony No. 4 under Heinrich Schiff.

« Stabat Mater » by Antonín Dvořák with the Czech Philharmonic Choir Brno under Leos Swarowsky, in Linz and Brno.

Gustav Mahler's Symphony No. I under Dante Anzolini, in Linz and Norrköping.

« Voestival » with Sir Peter Ustinov, « Linzer Klangwolke » .

« Europa » by and with Christian Kolonovits.

1st concert at the « Ars Electronica » Festival.

...

The « Ars Electornica » Festival is a Festival for Art, Technology and Society and originally it was part of the International Bruckner Festival. In 1986, the « Ars Electronica » became its own Festival which is held every year. People from Austria and around the world visit that Festival.

The Bruckner Festival runs from mid-September to early October and includes a wide range of events. There are Operas, theatrical performances and famous Symphonies.

One special performance of this Festival is the cloud of sounds, which enables you to experience international Orchestras in a big open-air presentation. The Visualized Cloud of Sound that is redesigned every year with music, light, laser and fireworks.

There are various forms :

The Children's Cloud of Sounds.

The Classic Cloud of Sounds, which is the official opening of the Bruckner Festival.

...

Guest appearance at the Flanders Festival in Ghent and at the « Klangspuren » in Schwaz.

Beethoven's Opera « Leonore » in a concertante performance in Linz and Vienna.

Symphony No. 6 by Philip Glass, in Linz and Bolzano.

2 move.on concerts.

2004 : Debut in Linz with the Minetti Quartet and Bernhard Mühringer, trumpet.

Gala concert marking the 30th Anniversary of the « Brucknerhaus » , under Heinrich Schiff.

Werner Steinmetz, premiere and Symphony No. 1 by Gustav Mahler.

Symphony No. 8 by Anton Bruckner in Linz, Vienna, Puchheim, Mattighofen and at the European Weeks, in Passau.

« Saint-Matthew Passion » by Johann Sebastian Bach under Dennis Russell Davies.

« Parsifal » under Hans Wallat at the Richard Wagner Festival, in Wels.

Ushaka Oratorium marking « 10 Years of Democracy in South Africa » .

CD recording of Philip Glass's « The Voyage » .

Start of new recording of all of Bruckner's Symphonies in the original versions, with Dennis Russell Davies.

2005 : Heinrich Schiff is the Orchestra's 1st guest-conductor as of the 2004-2005 season.

Concert tours take the Orchestra to Parma and Perugia, among others

May : 1st orchestra to perform in the newly renovated « Unionsaal » .

The motto of the « Voestival » is « A Tribute to Andrew Lloyd Webber » , with soloists such as Julian Lloyd Webber, Elaine Paige, Ramon Vargas, and others.

November : the Bruckner Orchestra undertakes its 1st tour of the United States, with 11 concerts in 3 weeks performed on the East and West coasts, with its Principal Conductor Dennis Russell Davies.

As part of the tour, Philip Glass's Symphony No. 8, a work on commission for the Orchestra, is presented in New York.

Premiere of Peter Androsch Opera « Schwarze Erde » as part of the Stifter Year at the « Linz Landestheater » .

2006 : Guest performance of Mozart's « Entführung aus dem Serail » with the « Linz Landestheater » , in Ferrara and Modena.

May : Tour to Stuttgart, Cologne and Düsseldorf with Dante Anzolini.

Concerts in Linz with Rudolf Buchbinder, Serge Baudo, Zolt Hamar, Frank Beermann, Hans Graf, Bernhard Klee, among others.

« Voestival » with Lalo Schifrin, as conductor and pianist, and with soloists such as James Morrisson, Julia Migenes, and others.

As part of the « Brucknerfest » , Stravinsky's « The Rite of Spring » is performed as a visualised « sound cloud » at the inaugural event.

December : The Orchestra goes on tour to Zagreb and Budapest with Mozart's adaptation of Händel's « Messiah » .

Orchesterbüro (e-Mail) : office@bruckner-orchester.at

1975

1975 : Le chef Kurt Wöb dirige la 3e Symphonie de Bruckner dans la version originale de 1874, éditée par Leopold Nowak (1975) , avec l'Orchestre philharmonique de Munich (étiquette « Bruckner Haus Linz » LP : 2/12430-315) . Cet enregistrement historique peut être téléchargé du site de John F. Berky (abruckner.com) et est également disponible sur CD, en annexe au livre de Cornelis Van Zwol : « Anton Bruckner. Leven en werken. » , Uitgeverij Thoth, Bussum (2012) .

1975 : Le chef féminin Hortense von Gelmini dirige la Symphonie en ré mineur « die Nullte » (**WAB 100**) de Bruckner, dans l'édition critique de Leopold Nowak (1968) , avec le « Nürnberger Symphoniker » (étiquette « Colosseum » , LP : SM 558) .

Cet enregistrement historique a été récemment transféré sur CD, avec celui de la « Windhaager-Messe » par le chef Wolfgang Riedelbauch (étiquette « Klassic Haus » , KHCD 2012-007) .

1976

1976 : Des manuscrits du Finale de la 9e Symphonie de Bruckner sont découverts à la bibliothèque universitaire Jagellonne (« Biblioteka Jagiellońska ») de Cracovie, soit la plus ancienne bibliothèque de Pologne. Elle se situe dans l'enceinte de l'Université de Cracovie, près du « Collegium Maius » , construit au 15e siècle et du « Collegium Novum » , construit entre 1873 et 1887.

Cette bibliothèque détient, depuis la Seconde Guerre mondiale, le fonds historique « Berlinka » de la Bibliothèque d'État de Berlin.

Ses archives possèdent :

Le manuscrit « De revolutionibus orbium coelestium » de Copernic.

Des écrits de Jan Długosz dit « Longinus » , historien polonais du 15e siècle.

Le « Codex » de Balthasar Behem.

Le « Faust » de Rembrandt,

Le « Scherzo » de Chopin.

Et bien d'autres documents historiques de grandes valeurs.

En 1999, des œuvres de Galilée, Kepler et Basilius Bessarion furent volées. Certaines d'entre elles furent retrouvées.

Un département est consacré aux publications clandestines avec, notamment, de nombreux « samizdat » , appelés « drugi obieg » , publiés pendant le régime communiste polonais.

1986

4 décembre 1986 : Le chef Eugen Jochum dirige, pour la dernière fois, la 5e Symphonie de Bruckner avec le « Concertgebouworkest Amsterdam » (étiquette « Tahra » , 2 CD : 247) . Il était âgé de 84 ans. Il va mourir 3 mois plus tard, à sa résidence de Munich.

« Ce que nous vivons ici se passe de commentaire : tout est prière, tout est recueillement, tout est état de grâce. Ce concert est le testament musical du gigantesque Eugen Jochum dans une Symphonie dans laquelle il fut toujours grand. Nous sommes ici dans l'univers d'un musicien qui, au bout du chemin, a trouvé sa pierre philosophale, à la fois dans son rapport à ce sommet de la musique de Bruckner mais aussi par rapport à un Orchestre qui l'a accompagné tout au long de sa carrière » (Christophe Huss, « Répertoire » .)

« Tahra » released this recording for the 1st time, in 1997 ; it won the Cannes Classical Award at Midem, in 1999.

Eugen Jochum recorded Anton Bruckner's massive 5th Symphony 4 times : 1st, in 1938, with the Hamburg Philharmonic ; in 1958, with the Bavarian Radio Orchestra (« DGG ») ; and, in 1980, with the « Dresden Staatskapelle » (« EMI ») . A concert performance with the « Concertgebouw » Orchestra was recorded on 30 and 31 May 1964 in the Abbey of the Benedictine Monks, « Ottobeuren » , in West Germany, issued in 1989 on « Philips » (426 107) . Now, we have this final recording by Jochum, taped during his penultimate concert with his beloved « Concertgebouw » Orchestra, on 4 December 1986. According to « Bruckner en het Koninklijk Concertgebouw-orkest » , this was his 21st performance of this Symphony, in Amsterdam. He was 84, at the time, and died 3 months later, at his home in Munich.

The 5th was a particular favourite of Jochum. TAHRA's notes include many detailed comments by the conductor on interpreting the entire Symphony and how he uses 11 additional brass instruments in the Finale : 4 horns, 3 trumpets, 3 trombones and 1 bass tuba, jokingly called « the 11 Apostles » (Judas, the 12th, is not among them) . Franz Schalk found when he conducted the work that when it came to the majestic last movement chorale, brass players were so tired they were unable to present this music in its full glory, so he introduced the 11 extra players in a raised position behind the Orchestra, a concept supported by Jochum except that he has the extra players mixed in with the regular brass section. From bar 583 onward, in this performance, all of the brass, regular and added, join in the chorale, producing a grandiose effect indeed. This is the most expansive of all Jochum's recordings of the work, considerably longer than his earlier Amsterdam « Concertgebouw » Orchestra version (82:10 / 75:54) . In particular, both the Adagio and Finale each take about 3 minutes longer. The slower tempi surely are not detrimental ; there is a sense of purpose to this performance, a Master conductor totally at home in the repertory leading an Orchestra with which he has had a long association. There are other « Concertgebouw » recordings of this work, the 1st being a live performance of March 1959 with Eduard van Beinum conducting. His objectivity produces a powerful performance that doesn't seem rushed although playing time is only 71 min 50 sec. This has just re-issued in an inexpensive 4 CD-set that also contains commercial recordings of Nos. 7, 8 and 9. Bernard Haitink recorded the 5th for « Philips » , in September 1971, close to Beinum in performance time (72 min 53 sec) . Jochum's live recording boasts some of the finest sound from the Dutch radio engineers who have vividly captured the sound of the Orchestra playing in its famous hall.

The performance is too long to fit onto 1 CD so TAHRA has played it on 2, but the 2 are sold for the price of 1. TAHRA's notes mention that the conductor's widow, Anni Jochum, recollected :

« He was so happy with the orchestral performance that he decided to repeat once more the last movement for the

public's delight ! »

I speculate how tired the brass players (regular and added) must have been after that !

...

Aged 84, Jochum was at the height of his powers when he conducted this magnificent « live » performance : it was his last appearance with the « Concertgebouw » Orchestra, and he fulfilled only 1 more concert engagement before his death. Tahra are offering this 2 disc set (in a slimline case) for the price of a single CD and it is a valuable release, which eclipses Jochum's previous recordings of the work and is fully competitive with the best of other conductors' recordings of this Symphony.

The year before Robert Simpson died, I asked him which conductor he had been referring to when, in his book, « The Essence of Bruckner » (page 121 of the 1977 2nd Edition) , he complained about a recording of this Symphony which « halved the tempo » for the work's apotheosis (« Poor Bruckner, he has suffered as much from his friends as from his enemies. » , wrote Doctor Simpson.) . The conductor in question was Eugen Jochum, but he is not alone in his decision to change gear near the conclusion of the Finale : Bernard Haitink does so, at the same point (bar 564) , in his 1988 recording with the Vienna Philharmonic but not in his very different 1971 account with the « Concertgebouw » Orchestra. Such a decision remains questionable when Herbert von Karajan's 1976 version on « DGG » with the Berlin Philharmonic demonstrates how much more impressive the final pages are when the chorale is drawn inexorably into the tempo already established. It is indicative of the jolt which the listener receives, at this point, in Jochum's previous recordings that Simpson should have recollected that the tempo was halved, as the change is actually much less than this, yet, when the tempo slows in, the Tahra release (at 22 min 24 sec) , the speed alteration causes no concern whatsoever, because it arrives as the culmination of a performance which the listener senses to have been more controlled throughout and, therefore, more compelling than Jochum's previous recordings of the work. His overall view of the 5th Symphony did not change radically over the years, but when comparing his recordings of it, it is inevitable that one notices modifications of small details in his interpretation, the cumulative effect of which makes the 1986 performance even more satisfying than its predecessors, despite the absence of any large-scale innovations.

Jochum's association with the 5th Symphony spanned many decades. Bruckner's original score (as distinct from the appalling 1893 edition, published in 1896) remained un-performed until 1935, and it was this « bona fide » edition which was used for the 1st recording of the work, made 2 years later, in Dresden, by Karl Böhm. It was Böhm's appointment in Dresden which enabled Jochum to take over Böhm's post in Hamburg, in 1934 (where relatively-liberal local political conditions allowed Jochum to hold this official post despite his refusal to join the Nazi Party) , and it was with the Hamburg Philharmonic that Jochum made his 1st recording of the Symphony, in 1938, for « Telefunken » , which Tahra intend to re-issue on CD.

In their booklet notes, for the 1986 recording with the « Concertgebouw » Orchestra, Tahra pay generous tribute to Jochum's 1964 version with the same Orchestra, edited from 2 « live » performances ; this was issued originally by « Philips » and is now available on the « Belart » label but, even at budget price, it can receive only a lukewarm

recommendation, as it was not recorded at the « Concertgebouw » itself but in Ottobeuren Abbey, where the engineers balanced the strings too closely, resulting in claustrophobic sound quality, despite the pleasant resonance supplied by the venue's acoustics. An earlier 1958 « DGG » recording, with the Bavarian Radio Symphony Orchestra, presents a similar interpretation in superior sound, but the 1980 recording for « EMI » with the « Staatskapelle Dresden » has still greater impact, although the difference in engineering is somewhat less than one might expect considering that 32 years separate the 2, and there is a blatant change of sound level at bar 484, in the Finale. I can summon-up even less enthusiasm for the 1980 recording than for the 1964 version, not so much because of occasional insecurity from the strings (there is an awkward moment, as early as bar 61 of the opening movement, where some of the 2nd violins are still holding the F-flat from the previous bar instead of moving to E-flat) but rather because the brass section sounds raucous : it is true that in Karajan's « DGG » version the Berlin Philharmonic's splendid brass players are even more dominant, but they are always well-balanced internally, whereas the Dresden players are not. The bass trombonist is the main culprit : he does not blend with his colleagues, being unduly prominent throughout, so much so that at the end, his contribution makes the final apotheosis, one of the supreme passages in all music, sound banal and coarse.

Jochum's greater subtlety intensifies the impact of the 1986 performance : he is prepared to allow each awesome silence (not only of the introduction but elsewhere too) a duration of either its full notated length or something very close to it (Karajan's « DGG » version is let down by his impatience in the introduction, cutting short the silences) ; the extra crescendo on timpani with which he leads to the opening movement's initial climax, at bar 49 (3 min 15 sec) , achieves more than merely a local effect, in that this mighty end to the introduction leaves the listener expectant as the main Allegro is launched. As in his previous recordings of the work, Jochum still lowers the double basses an octave, in bar 32 of the 2nd movement (2 min 57 sec) , which the composer himself might well have done had the extended low range of the instrument been available to him in the 1870's ; Jochum does likewise at bar 157 in the 1st movement (7 min 58 sec) .Whereas, in the 3rd movement, he used to double the oboe and clarinet parts, at bar 311, by the horns (4 min 46 sec, repeated at 12 min 54 sec) , here, he reverts to Bruckner's original scoring. In general, Bruckner's text is observed faithfully and when one hears an unexpected balance, such as at bar 225 in the Scherzo (3 min 25 sec, repeated at 11 min 23 sec) , where the 2nd violins are encouraged to play-out, there is always genuine musical insight behind it, not just a desire to make a novel effect. The orchestral playing is excellent, certainly preferable to the « live » performances of Symphonies Nos. 4, 6, 7 and 8, given by Jochum and this Orchestra between 1970 and 1984, and previously released by Tahra : listen to the passage marked « etwas mehr langsam » , at bar 83 in the Finale (3 min 47 sec) , to hear how sonorous the orchestral playing is.

Tahra's booklet states that this recording is of a single concert on 4 December 1986, but the back inlay of the CD suggests that this release may derive not only from that concert, but from the evening before too. Whatever the case, there are very few mistakes in the playing : when the timpanist forgets to enter at bar 525 in the Finale (21 min 21 sec) it is one of the few reminders which one receives that the Orchestra is playing without the safety net of studio conditions. The only disturbing blunder is at bar 82, in the slow movement (7 min 49 sec) , where Jochum's extremely slow tempo momentarily confuses the 1st clarinetist, who enters at too fast a speed (it is a curious coincidence that an identical problem occurs in the same bar at 7 min 29 sec, on Tahra's issue of a 1944 « live » performance of this Symphony conducted by Georg-Ludwig Jochum, Eugen's younger brother, an experienced Brucknerian himself) . This

riveting account of the slow movement takes nearly 21 minutes and reaches a threatening climax at bar 194, making the hushed « ppp » coda, from bar 203 onwards, more meaningful.

The acoustics of Amsterdam's « Concertgebouw » are captured well by the engineers : there is a tangible sense of being present in the hall, with a bloom to the sound in the quieter moments and with an impressive feeling of openness in the louder passages. This is not a digital recording so, occasionally, one hears a very faint pre-echo due to magnetic « print through » on the open-reel tapes (such as before bar 137 in the Finale, at 6 min 17 sec) , a regular technical problem with analogue recordings of this work, because of the many instances in the score of fortissimo chords which follow on from complete silence. Tape hiss is minimal and the audience is attentive, with only a few coughs.

The booklet reprints detailed comments by Jochum about performing the Symphony ; during these remarks, which appeared originally in the booklet accompanying the LP issue of his « DGG » recording, Jochum explains how he arranges for extra brass players to help-out the main brass instrumentalists of the Orchestra, near the end of the Finale, because he is aware that, by this point in the score, the latter may be too tired to sustain the « fff » climax. However, there is an irony here : in a « BBC » re-issue of Jascha Horenstein's 1970 performance, one can hear someone in the audience shout-out « encore ! » at 24 min 26 sec during the concluding applause and, perhaps, something similar happened in Jochum's last Amsterdam concert, because Tahra's notes tell us that he repeated the entire 25 minute Finale for the audience, although this « encore » is not included on the CD ; so much for Jochum's concern not to overwork his brass players !

It would be simplistic to claim that any one single recording of this towering Masterpiece can be considered superior to all others, but I have no doubt that Jochum's 1986 version is amongst the most rewarding available. Despite the strong claims of several other brisker performances, the 3 most compelling versions for me are the 3 most spacious ones, none of which fit onto a single disc : the apocalyptic 1976 Karajan « DGG » version with the Berlin Philharmonic (for which his mono 1954 « live » performance with the Vienna Symphony Orchestra, on the « Orfeo » label is no real competition) , which should surely win over even the many listeners who are prejudiced against this conductor ; Sergiù Celibidache's uncompromising and austere account with the Munich Philharmonic, deriving from 2 « live » concerts, in 1993, which has a unique visionary quality ; and Jochum's glorious 1986 performance, less interventionist than many of his earlier recordings of Bruckner's works, in general, the music being allowed to flow more naturally here. I would not wish my own collection to be without any of these contrasting recordings : few readers will want to buy all 3, but those who choose the 1986 Jochum concert will not be disappointed by the excitement and the generous expressivity of the music-making on offer here.

1996

Une « Leica » en hommage à Anton Bruckner (1896-1996)

A brief history on Leica M6 PLATINUM " ANTON BRUCKNER " 1824-1896 in 200 units Special Edition (1996)

LEICA M6 PLATINUM (10454) ANTON BRUCKNER 1824-1896 (1996) .

In 1996, LEICA AG had introduced 2 almost identical Leica M6 PLATINUM models with a companion ELMAR-M 1:2.8/50mm Platinum-plated lens but each came with different issued theme. The comparing M6 Platinum Schmidt Centenary 151 units Edition has a localized theme where it was released by the active Leica distributor in the far east to commemorate the Group's 100 years of establishment in the Asia Pacific Region.

Coincidentally, the LEICA M6 PLATINUM ANTON BRUCKNER 1824-1896 200 units Special Edition featuring here was also work of another Leica distributor, Leitz-Austria Vertriebs GmbH. You can regarded one of them was an oriental version and another has a raw European nature but each carried a differing objective. But I guess side by side comparison, the Anton Bruckner M6 Platinum has a slightly more wider appeal as it uses a universal icon in music scene as compare to the Schmidt's M6 Platinum Edition which was more restricted theme as a localized version. However, it may take Classical music-lovers cum Leica photographer and/or collector to appreciate such a theme in its release.

Note : the « 1824-1896 » denoting the year of birth/death of Anton Bruckner. 1996 was to commemorate 100 years of his departure.

The basis of LEICA M6 Anton Bruckner Edition was a Leica M6 with Platinum plated body finishing. It was supplied with an ELMAR-M 1:2.8/50mm which is also Platinum plated and has special engraving. The leather work for this Leica Edition uses an usual Iguana skinned leatherette to give it such a glittering contrast with the precious metal fitted exterior appearance.

So, who is Anton Bruckner and why Leitz-Austria Vertriebs GmbH chosen him ? Simple, It has some relation. Anton Bruckner was an Austrian too and was one of the great music composer who had left the music world with series of Masterpieces. He was born in September 04, 1824, in Ansfelden, Austria, and passed away also in his native country, in Vienna, Austria, on October 11, 1896. The birth date (1824) and the year (1896) was engraved on both he M6 Platinum edition to mark his life time achievement in music arena. In 1996, it was exactly 100 years after departure of the Austrian Music Master and Leitz-Austria had found a perfect theme for the M6 Special Edition to commemorate the 100 years after death of their countryman.

The basis of LEICA M6 Anton Bruckner Edition was a Leica M6 with Platinum plated body finishing. It was supplied with an ELMAR-M 1:2.8/50mm which is also Platinum plated and has special engraving. The leather work for this Leica Edition uses an usual Iguana skinned leatherette to give it such a glittering contrast with the precious metal fitted exterior appearance.

The LEICA M6 PLATINUM Edition was probably the only high-end camera that has a string which associates directly with a Musician. But it was issued by an Austrian Company for an Austrian local musical legend that makes some sense with the issue ; if not, it may lose its flavour because, to some people, it may take some convincing job in relating Leica photography with a Music composer. One way or another, this edition reminds me of the Italian Job, the LEICA M6 Colombo '92 Edition where it can be quite muddy why uses name of a great voyage as the theme of the

release - only to find-out later Christopher Colombo was an Italian. Anyway, as the entire issued quantity of most of the LEICA special releases with localized theme of issue were usually confined to few hundred units and could find its way to individual hands. In this case, other than Austrian Nationals who may be passionate or patriotic enough to think it is collectible, the creator of this edition would find affectionate Brucknerians to consume the rest. Besides, as I have pointed-out a fact, omitting the special edition for the His Majesty Brunei Darussalam Sultan Bolkiah's private edition of Platinum M6 copies in 1992 and the followed-up stunning 50th Birthday Platinum Edition w/ Diamond model in 1995, this M6 Platinum edition can be regarded as the 1st LEICA M6 Platinum variation issued after the official release of the LEICA M6 Platinum 150 Jahre Photography/ 75 Jahre Leica Photography edition. So, there are still plenty of hungry Leica collectors for such specially configured LEICA models out there.

The camera can be easily recognized by the uncommon grayish blue leatherette but more distinctively is an engraving of a portrait that locates at the top plate with « Anton Bruckner 1824-1896 » engraved. The font script used looks a mix between Old English Text and Deutsch Gothic - a lovely selection to match the corresponding years engraved !

There is another rather unusual feature in this LEICA M6 ANTON BRUCKNER Edition ; each of the 200 units has a very unique Serial Numbering system allocated. The S/N actually has a lot to do with the accompanying set of Compact Discs supplied along with this Edition.

The CD collection was featuring 10 Symphonies composed by the Artist ; and Leitz-Austrian had configured the entire quantity of 200 units within the special M6 edition with every 20 cameras dedicated to each Symphony contained in the CD. So, the S/N runs from 01 (Symphony 1) ~01 (camera production Unit No.) i.e. 01~01(20) to 10~20 to make up $10 \times 20 = 200$ units. So, for those collectors who intends to acquire a used set of this M6, technically, the CDs kit should be part of an integrated component for the LEICA M6 BRUCKNER PLATINUM Edition and should always asked to be included in the supplied kit.

Another must included item for the LEICA M6 BRUCKNER PLATINUM Edition camera is the matched Platinum-plated ELMAR-M 1:2.8/50mm lens. The lens was actually deprived from same matching optic for the LEICA M6J of 1994.

The main differences are in 2 areas. It is Platinum-plated and next, it has a special engraving of ANTON BRUCKNER 1824-1896 in Deutsch Gothic script as well as a matching Serial Number as engraved on the camera top-plate. The lens was also supplied with a metal lens cap with old Leica script logo.

Platinum-plated LEICA M6 was 1st being introduced in 1989 with the M6 150Jahre/Leica 75 Jahre Model. It is very difficult to illustrate the glittering and charming metal properties of a Platinum plated M6 body from traditional silver chrome based model except via visual of these few photos below which can help to give you a clue how it looks like. A typical silver chrome M6 is already an attraction, but Platinum coated M6 delivers the kind of elegant product characteristic which is hard to match by any other materials used.

As a pure metal, Platinum is more precious than gold as a form off raw material. It is silvery-white in appearance, lustrous, ductile, and malleable and known to be resistant to corrosion. It does not oxidize at any temperature and is

insoluble even to hydro-chloric and nitric acid. Platinum's wear - and tarnish-resistance characteristics are traditionally well suited for making fine jewelry. So, basically the chosen metal for the finishing with a coated layer onto the M6 presents a very different feel and quality appearance which adds to its collectible status.

The main attraction of this LEICA M6 ANTON BRUCKNER PLATINUM EDITION simply is with its Platinum body outfit. Accompanying with a theme of musical wizardry of an Austrian music composer. The Platinum plate ELMAR collapsible 50/2.8 was a delightful touch. Combining a unique theme, elegant presentation and rarity element, the entire outfit was well-planned and structured around protecting its appreciative potential in value.

The only less appealing factor was in its core theme used for this issue as it may has restrictive boundary for certain Leica collectors. Regardless, the LEICA M6 ANTON BRUCKNER PLATINUM EDITION with its superbly crafted body and accompanying accessories within the outfit should be able to find a safe harbor in the hands of certain quarter of collectors because after all the entire issued quantity was only 300 units and should have enough users capacity to consume it all. In a current economical turmoil, collectibles seemingly has a renewed interest as a form of good tool to hedge inflation as well as preservation of value in the long run.

2003

2003 : Malgré les acquisitions par les bibliothèques de divers manuscrits (provenant de sources privées) du Finale de la 9e Symphonie d'Anton Bruckner, encore beaucoup de pièces sont manquantes ou encore perdues. Ainsi une esquisse, datant de juin 1895, appartenant à la succession d'un critique musical munichois pourrait être récupérée.

L'inventaire de ce qui est recensé se lit comme suit :

Bibliothèque nationale autrichienne de Vienne : 195 folios.

Bibliothèque municipale de Vienne et bibliothèque d'État : 10 folios.

Académie de musique de Vienne : 2 folios.

Musée historique de la ville de Vienne : 2 folios.

Bibliothèque universitaire Jagellonne (« Biblioteka Jagiellońska ») de Cracovie : 1 folio.

De source privée (enregistrée) : 1 folio.