

Guild
HISTORICAL



FRITZ BUSCH

HINDEMITH
*Symphonic Metamorphosis
on Themes of Weber*

BERG
Violin Concerto

LARSSON
Ostinato

REGER
BERWALD
MOZART

LOUIS KRASNER violin
**KONSERTFÖRENINGENS
ORKESTER STOCKHOLM**
**KUNGLIGA TEATERN
ORKESTER STOCKHOLM**

Recorded 1938-1949

FRITZ BUSCH (1890–1951)

WOLFGANG AMADEUS MOZART (1756-1791)

- [1] **'Così fan tutte' KV 588** – Overture 3:50
– Kungliga Teatern orkester Stockholm
Kungliga Teatern Stockholm 30 March 1940

PAUL HINDEMITH (1895-1963)

Symphonic Metamorphosis on Themes of Carl Maria von Weber

- [2] I. Allegro 4:01
[3] II. Scherzo (Turandot): Moderato – Lively 8:32
[4] III. Andantino 3:48
[5] IV. March 4:36
– Konsertförenings orkester Stockholm
Stockholm Konserthuset, 4 December 1949

ALBAN BERG (1885-1935)

Concerto for Violin and Orchestra 'To the memory of an angel'

- [6] I. Andante – Allegretto 10:38
[7] II. Allegro, ma sempre rubato, frei wie eine Kadenz – Adagio 14:26
– LOUIS KRASNER violin
– Konsertförenings orkester Stockholm
Stockholm Konserthuset, 20 April 1938

LARS-ERIK LARSSON (1908-1986)

- [8] **Ostinato (Third Movement) from Symphony No.2, Op.17** 8:29
– Konsertförenings orkester Stockholm
Stockholm Konserthuset, 4 December 1949

MAX REGER (1873-1916)

**Phantasie über den Choral “Wie schön leucht’ t uns der Morgenstern”,
Op.40 No.1 (orch. Fritz Busch)**

9 I. Pesante – Andante sostenuto (ma non troppo)

9:08

10 II. Fugue. Allegro vivace

3:39

– Konsertförenings orkester Stockholm
Stockholm Konserthuset, 4 December 1949

FRANZ BERWALD (1796-1868)

11 ‘Estrella di Soria’ – Overture

7:02

– Konsertförenings orkester Stockholm
Stockholm Konserthuset, 29 September 1946



Fritz Busch's first visit to Sweden dates from March 1932. Two concerts with the Konsertförenings orkester were scheduled for this month, on 9 and 13 March, the programmes consisting solely of music from the German-Austrian Classical-Romantic tradition (Mozart, Beethoven, Schubert, Weber, Bruckner). By this time Busch had an increasing schedule as a guest conductor, much to the annoyance of the Dresden State Opera, whose General Music Director he had been from 1922.

It was to take until 1936 that Busch returned to Stockholm as a conductor – in April of this year he conducted three concerts, now with a repertoire ranging from a Handel Concerto grosso via Berlioz's *Benvenuto Cellini* and Wagner's *Tannhäuser* Overtures to Mahler's Second Symphony. It was in 1937 that Busch became the orchestra's chief conductor (as successor to Václav Talich), and remained in this position until 1940.

During the period of three years, Busch conducted more than seventy concerts in Stockholm, with an unusual breadth of repertoire for him, ranging from a Bach Suite to Ibert's Saxophone Concerto, from Falla's *Nights in Spanish Gardens* to Elgar's Enigma Variations, from Henrik Melcher Melchers' Violin Concerto to an aria from Debussy's *L'enfant prodigue*. Several times he programmed choral-orchestral works such as Verdi's Requiem and Beethoven's Ninth (each twice), Brahms' *Deutsches Requiem* or the first Act from *Die Walküre*. A special focus was on Scandinavian and 20th century music – Berwald, Wirén, Sibelius, Stenhammar, Nielsen, Rosenbergh, Pergament, Hallnäs, Liljefors and many others featured in his Stockholm programmes – sadly hardly any of their music having survived from the Busch broadcasts.

Fritz Busch conducted Alban Berg's Violin Concerto (1935) only once ever, and this performance happily has survived (though as the sole item of the concert of 20 April 1938 that also comprised Handel's Concerto grosso in G major op. 3, No. 3 and Beethoven's Fourth Symphony). His partner, Louis Krasner (1903–1995), a former pupil of Carl Flesch, had premiered the work two years previously in Barcelona and was later a renowned specialist in contemporary music, regularly performing music by Joseph Achron and Alfredo Casella and premiering amongst others Schoenberg's Violin Concerto and music by Roger Sessions, Henry Cowell and Roy Harris.

On 15 February 1940 Busch conducted the premiere performance of a new production of *Così fan tutte*, directed for stage by his son Hans Peter,



Louis Krasner

Carl Ebert's assistant at the Glyndebourne Opera Festival. The nineteen performances in this season conducted by Busch (seven more were to follow in 1946 and another seven in 1951) were an unanimous success, Busch being awarded a commander of the Royal Vasa Order on 29 February. But the situation became increasingly threatening – on 9 April the Buschs had to realize that Norway and Denmark had been occupied by the Nazis. Hence the couple, who

had made Denmark their new home, had to make other arrangements, and Grete Busch recalls her husband having been much more hesitant than ever before – annulling existing engagements, having currently no secure future prospects, and even more having to leave his two married daughters in Europe, in France and Denmark respectively. Since they were not able to take all their belongings with them, Busch left an amount of his music with the orchestra, hence signalling that he would return as soon as possible. For 24 June 1940 the Buschs had booked flights to Moscow, from where they went, first on the Trans-Siberian Express, then by ship from Vladivostok to Tsuruga, and, after another train ride, again by ship, this time on the elegant MS Kamakura Maru, from Yokohama to San Francisco, where they arrived on 6 July. From here Fritz Busch wrote to his brother Adolf: “I don't know whether you feel like I – the more blows of fate you experience, the quieter you grow.” In spite of Adolf's suggestion to come over to New York, the Buschs departed by the end of August for their intended destination, Buenos Aires, which was to be the centre of their life from 1940 to 1945.

Busch returned to Stockholm soon after the Second World War, his first concert with the Konsertförenings orkester taking place on 29 September 1946. It is from this concert that the final item of the current CD has survived on tape. Franz Berwald was a composer Busch several times turned to and it is with this composer's Sinfonie sérieuse that Busch's most substantial rehearsal sequences (in fact the total of three full-size rehearsals covering close on two and a half hours) have survived.¹ Busch programmed the overture to *Estrella di Soria* at least five times (including in Uppsala and Malmö), and another recording of the overture in a performance from the Carnegie Hall from 11 April 1949 has survived in the Swedish Radio Archive.²

After in 1947 Busch had returned to Stockholm solely as an opera conductor (of Verdi's *Macbeth*, in eight performances), audiences had to wait until 30 November 1949 for Busch to return to Sweden; this very concert was repeated on 4 December and on this occasion recorded for broadcast. This time the programme was even more varied, and its second half has survived on tape. The concert opened with Verdi's *Luisa Miller* overture

Torsdagen den 15 februari kl. 8 e.m.
GÄSTDIRIGENT:
FRITZ BUSCH
PREMIÄR
COSÌ FAN TUTTE
Kommisk opera i 2 akter av LORENZO DA PONTE
Musiken av **W. A. MOZART**
Gästregissör: **HANS BUSCH**



Fritz Busch, Stockholm 1951



Konserthuset, Stockholm (1930 post card)

(a piece more than a dozen times performed by Busch),³ followed by Mozart's great C major Symphony. The second half consisted of *Ostinato*, the third (and final) movement from Lars-Erik Larsson's Second Symphony (1937) which was performed regularly as an independent piece by Busch and other conductors after Larsson had discarded the other two movements, and Hindemith's *Metamorphosis of Themes by Weber*, a composition from as recent as 1944, which Busch had already programmed in Malmö on 3 November 1949 and which received a particularly fine rendering in Stockholm. The performance of Fritz Busch's own orchestration of Max Reger's *Chorale Fantasia on "Wie schön leucht' uns der Morgenstern"* op. 40, No. 1, one of his few orchestrational efforts which he had written in Denmark in 1937, is not mentioned in the concert programme, it may have been recorded during a rehearsal sequence.

This was not the end of Busch's activities in Sweden – the last time he came to Stockholm was in April and May 1951, four months before his death.

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¹ The rehearsals of 30 April to 2 May 1951, together with the performance of 2 May 1951, have been released in 1979 on LP on license from the Sveriges Radio by the Discophilia label.

² The overture, together with Larsson's *Ostinato* and Hilding Rosenberg's Oriental Suite *Djufar*, was performed at an all-Swedish orchestral concert (in aid of Swedish seamen).

³ A broadcast recording of the overture, in inferior sound, has survived from Chicago, from January 1947.

A GUILD HISTORICAL RELEASE

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FRITZ BUSCH and his son (left), Stockholm

FRITZ BUSCH

WOLFGANG AMADEUS MOZART (1756-1791)

'Così fan tutte' KV 588 – Overture*

Kungliga Teatern Stockholm 30 March 1940

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Stockholm Konserthuset, 29 September 1946

Konsertförenings orkester Stockholm
Kungliga Teatern orkester Stockholm*

These are rare broadcast recordings which have been remastered to a high standard; however some patches of noise, dropouts and distortion remain.

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