

Franz & Carl DOPPLER
THE COMPLETE FLUTE MUSIC VOLUME 1 / 10

CLAUDI ARIMANY flute

János **BÁLINT** flute • Andrea **GRIMINELLI** flute • Shigenori **KUDO** flute

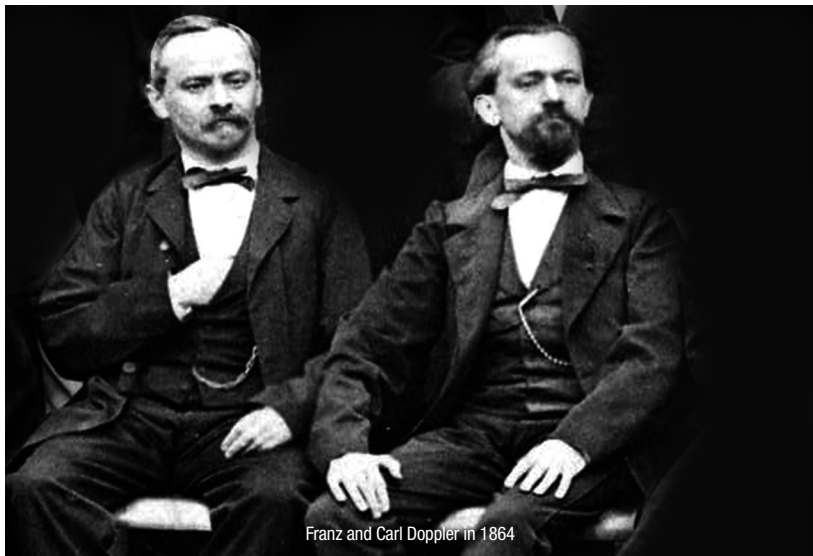
Joan **ESPINA** violin • Alan **BRANCH** piano

Márta **GULYÁS** piano • Michel **WAGEMANS** piano

Orquesta Sinfónica Ciudad de Elche - Leonardo **MARTÍNEZ** conductor

Franz & Carl Doppler

THE COMPLETE FLUTE MUSIC VOLUME 1



Franz and Carl Doppler in 1864

- 1 Fantaisie sur des motifs hongrois, Op. 35 (F&C)[10:57]
for two flutes and piano
Claudi Arimany and Shigenori Kudo, flutes ▪ Alan Branch, piano**
- 2 Fantaisie sur un motif de Beethoven, Op. 46 (F) (WPR).....[7:30]
for flute and piano
Claudi Arimany, flute ▪ Alan Branch, piano**
- 3 Duettino über Amerikanische National-Motive, Op.37 (F) (WPR)[7:03]
for flute, violin and piano (original version)
Claudi Arimany, flute ▪ Joan Espina, violin ▪ Alan Branch, piano**
- 4 Morceaux favoris sur “La Muette de Portici” opéra de D. Auber (F) (WPR)[7:25]
for solo flute with piano ad libitum
Claudi Arimany, flute ▪ Michel Wagemans, piano**
- 5 “Az ujjabb zene gyöngyei. A Legkedveltebb Csárdások”. Füzet 1 (C) (WPR).....[9:11]
(The recent Hungarian music pearls. The most popular Csardas. Book 1)
for flute and piano
Claudi Arimany, flute ▪ Márta Gulyás, piano**
- 6 Duo sur “Preciosa” opéra de C. M. von Weber (F) (WPR)[7:25]
for two solo flutes
Claudi Arimany and János Bálint, flutes**
- 7 Potpourri sur “Dinorah” opéra de G. Meyerbeer (F&C) (WPR) [10:50]
for piano and flute
Michel Wagemans, piano ▪ Claudi Arimany, flute**
- 8 Duo Concertante über Motive aus der Oper “Rigoletto” von Verdi (F&C) (WPR) [10:23]
for two flutes and orchestra (original 1853 Doppler orchestral version)
Claudi Arimany and Andrea Griminelli, flutes
Orquesta Sinfónica Ciudad de Elche ▪ Leonardo Martínez, conductor**

FRANZ AND CARL DOPPLER - LIST OF WORKS

Works for flute and piano

Fantaisie sur un motif de Beethoven, Op. 46	Vol. 01	<i>“Les Perles des Opéras” for piano and flute:</i>	
Fantaisie sur Mutterseelenallein, Op. 41	Vol. 07	Potpourri sur Dinorah opéra de Meyerbeer	Vol. 01
Berceuse, Op. 15	Vol. 08	Potpourri sur Faust opéra de Gounod	Vol. 02
Mazurka de Salon, Op. 16	Vol. 05	Potpourri sur Martha opéra de Flotow	Vol. 03
Nocturne de Salon, Op. 17	Vol. 04	Potpourri nr.1 sur Robert le Diable de Meyerbeer	Vol. 04
Airs Valaques, Op. 10	Vol. 08	Potpourri nr.2 sur Robert le Diable de Meyerbeer	Vol. 04
Chanson d’amour, Op. 20	Vol. 06	Potpourri sur L’Africaine opéra de Meyerbeer	Vol. 07
Grande Fantaisie	Vol. 07	Potpourri sur Bank-Ban opéra de Erkel	Vol. 06
Variations sur un air hongrois	Vol. 05	Potpourri sur Hunyadi Laszlo opéra de Erkel	Vol. 05
Fantaisie Pastoral Hongrois Op. 26	Vol. 04	Potpourri sur Ilka opéra de Doppler	Vol. 08
Forward. Quick March (Pas Redoublé)	Vol. 09	Six Popular Songs from the opera “A’Kunok” of Császár György	Vol. 09

Transcriptions of piano pieces to flute & piano

“Heimweh” (Jungmann-Doppler)	Vol. 09
“Le Désir” (Cramer-Doppler)	Vol. 02
“Die Gebet einer Jungfrau” (Bádarzewska-Doppler)	Vol. 03
“Sehnsucht” (Jungmann-Doppler)	not found
“Deux Sonatines” (Schmid-Doppler)	not found

Small dedications for flute and piano:

Andante	Vol. 05
Moderato	Vol. 06
Idylle	Vol. 07

Four Books of Czardas for flute and piano: (The new Hungarian music pearls. The most popular Czardas)

Az újabb zene gyöngyei. A Legkedveltebb Csárdások.	
Füzet 1	Vol. 01
Az újabb zene gyöngyei. A Legkedveltebb Csárdások.	
Füzet 2	Vol. 02
Az újabb zene gyöngyei. A Legkedveltebb Csárdások.	
Füzet 3	Vol. 03
Az újabb zene gyöngyei. A Legkedveltebb Csárdások.	
Füzet 4	Vol. 04

Morceaux Favoris pour flûte et piano sur:

La Muette de Portici opéra de Aubert	Vol. 01
Norma opera de Bellini	Vol. 08
La Dame Blanche opéra de Boieldieu	Vol. 02
Zampa opéra de Hérold	Vol. 04
Don Giovanni opéra de Mozart	Vol. 07
Le Nozze di Figaro opéra de Mozart	Vol. 03
Die Zauberflöte opera de Mozart	Vol. 05
Der Freischütz opéra de Weber	Vol. 06

Works devoted to F.Doppler or on motifs of his operas:

Fantaisie über Motive aus “Lucia de Lammermoor” / F. Freiherr v.Wertheim	Vol. 10
“Il Primo Amore” Idylle. F. von Suppé	Vol. 10
Fantaisie über Motive aus “Benyowsky” A. Siposs	Vol. 10
Fantaisie Concertante sur des motifs de “Ilka” E. Singer & H.G. von Bülow	Vol. 10
Fantasia sopra l’opera “La Figlia del Reggimento” G. Briccialdi	Vol. 10

Works for two flutes and piano

Duettino hongroise, Op. 36	Vol. 03
Andante et Rondo, Op. 25	Vol. 02
Fantaisie hongroise, Op. 35	Vol. 01
Concert-Paraphrase, Op. 18	
"Die Verschworenen" von Schubert	Vol. 04
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Valse di Bravure, Op. 33	Vol. 06
Fantaisie sur Rigoletto, Op. 38	Vol. 07
Paraphrase, Op. 42 des motifs de	
"La Sonnambula" de Bellini	Vol. 08
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<i>two flutes & piano version</i>	Vol. 10
Neger-Lied	Vol. 09
Steirisches und Tyroler Lied "Aus der Heimath"	Vol. 09

Works (Potpourris) for two solo flutes

La Muette de Portici de D.F.E. Auber	Vol. 06
La Dame Blanche de F.A. Boieldieu	Vol. 08
Zampa de L. Hérold	Vol. 07
La Fille du Régiment de G. Donizetti	Vol. 03
Preciosa de C.M. von Weber	Vol. 01
Il Barbiere di Siviglia de G. Rossini	Vol. 04
La Norma de V.Bellini	Vol. 05
Don Giovanni de W.A. Mozart	Vol. 02

Works for flute in different sets

Duettino über Amerikanische National-Motive, Op. 37,	
<i>for flute, violin and piano</i>	Vol. 01
"Pasztorhangok", <i>for soprano, two flutes and piano</i>	Vol. 02
Nocturne, Op. 19, <i>for flute, violin, cello and piano</i>	Vol. 09

Fantaisie sur Casilda, <i>for flute and harp</i>	Vol. 03
Souvenir de Rigi, <i>for flute, horn and piano</i>	Vol. 08
"L'oiseau des bois", <i>for flute and four horns</i>	Vol. 06
"Meditation von Bach", <i>for two flutes, cello and piano</i>	Vol. 03
"Harfentrio", <i>for harp, flute and cello</i>	Vol. 05
"Abendläuten" Flute Quartet	Vol. 10
Duettino Hongroise, Op. 36,	
<i>for flute, violin & piano version</i>	Vol. 09
"Waidmannlust" Flute Quartet	Vol. 10
"Doppler Csárdás" (K. Patachich. Dedicated to F. Doppler)	
<i>for two flutes, violin, viola, cello</i>	
<i>and double bass</i>	Vol. 10

Works with orchestra

Flute and orchestra

Chanson d'amour	Vol. 03
Fantaisie Pastorale Hongroise	Vol. 07
Drei solo Variationen über	
ein Ungarisches theme, Op. 4	Vol. 08
Fantaisie über ein Thema	
aus "Kreutzer-sonate" von Beethoven	Vol. 08

Two flutes and orchestra

Souvenir de Prague	Vol. 02
Fantaisie sur des motifs hongrois	Vol. 06
Duo Concertante über Motive aus der	
Oper "Rigoletto" von Verdi	Vol. 01
Valse di bravura	Vol. 04
Concerto in D minor	Vol. 09

Flute, harp and orchestra

Fantaisie über Motive aus der	
Oper "Casilda" von Ernst II	Vol. 05

CONCERNING THE REPERTOIRE IN VOLUME 1

By Claudi Arimany

Fantaisie sur des motifs hongrois, Op. 35 (F&C) for two flutes and piano

Based on two Hungarian folk songs:

"Befordultam a Konyhába" (I turned into the kitchen) based on the poem of Petőfi Sándor, and the popular song *"Káka tövén költ a ruca"* (The duck lays eggs at the root of bulrush). It was edited on 1877 but exist a much earlier manuscript version written in 1852 for two flutes and orchestra. In this manuscript only the name of Carl is designated as composer. Included in CD 6.

Fantaisie sur un motif de Beethoven, Op. 43 (F) for flute and piano

Probably the last piece for flute composed by Franz Doppler. It was edited on 1882. It takes a theme borrowed from the second movement of Beethoven's "Kreutzer" Sonata op.47. There is a second version for flute and orchestra orchestrated in 1882 by Anton Fridrich (1849-1924) included in CD 8.

Duetto über Amerikanische National-Motive, Op. 37 (F) for flute, violin and piano

Based on the American popular tunes "Hail Columbia", "Yankee Doodle", "The Star-Spangled Banner" and "Boatman Dance". The edition year was 1879. There is a modern edition by András Adorján arranged for two flutes and piano included in CD 10.

Morceaux favoris sur "La Muette de Portici" opéra de D. Aubert (F) for flute and piano

There are 8 *Morceaux favoris* composed for flute and piano (ad libitum) written by Franz Doppler on operas of Aubert, Boieldieu, Mozart, Hérold, Weber and Bellini. All edited at the same time in 1880. Some of those pieces have another version in form of Duo for two solo flutes using often different themes of the opera.

"Az újabb Magyar zene gyöngyei. A Legkedveltebb Csardasok". Füzet 1 (C) for flute and piano

(The recent Hungarian music pearls. The most popular czardas. Book 1)

This is the first of four books each one containing a slow introduction (Lassu) followed by ten czardas (Fris). Edited on 1863.

Duo sur "Preciosa" opéra de C.M. von Weber (F) for two solo flutes

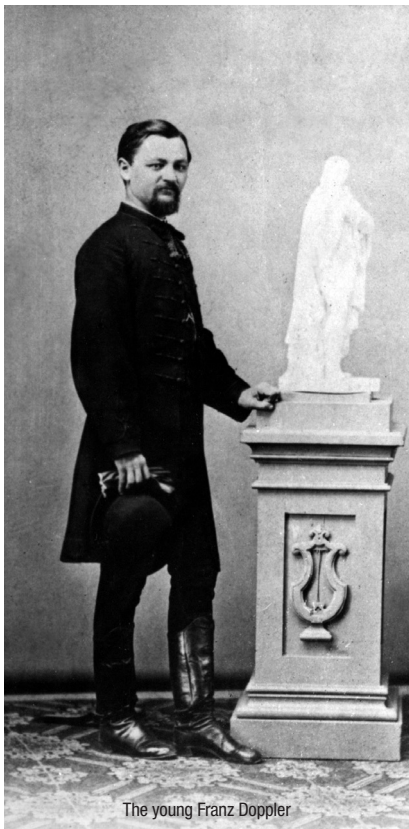
Carl Maria Friedrich Ernst von Weber (1786-1826) was a German composer, conductor, pianist, guitarist and critic, one of the first significant composers of the Romantic school. His operas greatly influenced the development of the Romantic opera in Germany. He was the cousin of Constanze Weber, the Mozart's wife. There are at least 8 duos for two solo flutes by F. Doppler. Edited on 1881, all of them are in the form of the potpourri: an uninterrupted succession of fairly short sections so as to better bring out the well-known tunes of the opera in a single composition. The *Duo sur Preciosa* (Beautiful) is based mainly on the themes of the overture.

Potpourri sur "Dinorah" opéra de G.Meyerbeer (F&C) for flute and piano

This is the first of a series of potpourris for piano and flute on different operas very much in fashion in the period. "Les Perles des Opéras". In the cover of this piece is written "par François Doppler" but in the parts the name is Charles Doppler. Edited on 1865. The original name of the opera was "Le Pardon de Plöermel" and is based in two Breton tales by Émile Souvestre: La chasse aux trésors and Le Kacous de l'Armor. It was the favourite opera of Adeline Patti.

**Duo concertant über Motive aus der Oper “Rigoletto”
von Verdi (F&C) for two flutes and orchestra**

In the manuscript, from 1853, often the copyist has not written the second flute part in the score. The reconstruction is done easily from the later version for two flutes and piano edited 25 years later (included in CD 7) but one can find differences between the two versions frequently. The last part of the piece is completely different. In my opinion the difficulty was reduced in the edition with piano probably to help the sales among the amateurs. It was composed just a couple of years after the premiere of the opera in Venice on March 11th 1851. The great Viennese critic Eduard Hanslick wrote on 1855 after listening to the Doppler play this piece: “All that can be drawn from this tube, so poor as a solo instrument, all these effects known or ill-known, all this art of the double staccato, series of trills and interval leaps, these two brothers play them with such purity, serenity and steadiness that the greatest sworn enemy of the flute would be unable to deny his keenest interest”.



The young Franz Doppler

FRANZ DOPPLER: RECORDS FROM MY LIFE AND WORK • Part 1 of 9

Translated by Rudolf Schier

My father was the son of a school teacher in Reibers near Krems (lower Austria) and was trained in music from an early age on, since he showed much talent. But as there were no music schools or academics in Austria at the end of the last Century – just as even at the beginning of the present Century –, the teaching and music education for those who did not live in the large capital cities, was provided exclusively either by monasteries or by the so called “Thurnermeistern” (the conductors of town bands). To one of those, my father was apprenticed, where he – as was customary – learned to play almost all string and wind instruments. His main instrument, however, was the oboe, on which he also gave concerts in later years.

When Napoleon moved towards Austria in 1805, my father, too, had to join the ranks of the Austrian army, from which he was excused after some years in order to become the conductor of the 26th Infantry Regiment (then called King William of the Netherlands). In this position – at the age of 28 – he married my mother née Katharina Rosh in St. Peter’s Church in Klagenfurt on May 12, 1813.

After frequent changes of garrisons, together with this regiment, my father finally came to Lemberg to the 37th Infantry Regiment of Baron Mariassy as conductor. In the so-called “large Barracks” where this regiment was garrisoned for many decades, I was born on October 16, 1821.

My father had an apartment in the barracks, in the courtyards of which I spent the first years of my life. The Hungarian melodies that I heard then from soldiers (The

Mariassy Regiment recruited in the Kaschau, region of Hungary) formed the basis of my earliest sense of music. And even though it is only a dreamlike remembrance, I can nevertheless recall that the Hungarian soldiers used to play with me and carved such toys as sabres and projectiles out of roof shingles for me.

I must have made known my love of music at an early age, for when my father noticed that I was able to repeat practically all drum signals with two sticks on a wooden board, he had a small drum made for me, on which I – at the age of 4 and a half – accompanied the rhythm of the new marches when they were being rehearsed in the practice room.

I cannot help but mention at this point a small episode that was the cause for me to put aside my small drum once and for all. One day, I had left our apartment unsupervised and entered upon the large courtyard where a terrible procedure was taking place in front of my eyes: two poor deserters, who had wanted to flee back home, to Hungary, had been caught and were just being punished by having to run the gauntlet through a long row of soldiers. During this procedure, the lamentations of these unfortunate deserters were drowned out by drummers who were talking along on the outside of the rows of soldiers while drum rolling. This made such an impression on me that I ran back to our apartment weeping and crying and it prevented me ever to touch my small drum again.

Continues in volume 2

INTERESTING NOTES FROM OUR FATHER (KARL DOPPLER) LIFE DICTATED BY HIMSELF

by Árpád Doppler

I was born on the 12th September 1826 in Lemberg, Galicia.

By the 10th September 1837, when I hadn't still turned 11, I joined the Royal Theatre Orchestra of Budapest (in Ofen quarter), as second flute.

On the 18th February 1838, when I was 11 and a half, I performed for the first time in the same theatre as soloist.

On the 16th of October 1840, at the age of 14, I was appointed flutist and first soloist at the same orchestra.

In 1841, at the age of 15, I wrote my first compositions for orchestra, and were also publicly performed, one of which is a Festive Overture in Hungarian style to commemorate the 50th Anniversary of archduke Joseph as governor (Palatin) of Hungary. Moreover, that same year I composed many other pieces within the genre of operetta and theatre with choirs.

In February, at the age of 16 and a half, my first important composition was performed: the music for a two acts ballet ("*Der Hexenmeister*") that was frequently replayed.

On the 23rd of September 1845, when I was 19, I conducted for the first time the Orchestra of the theatre, since from that day on, I was appointed second Kapellmeister (for the operettas).

In October 1847 I started my career as opera conductor in different Hungarian provincial theatres in the cities of Arad, Temeswar, Groswarden and Klausenburg.

In 1849 I had to take part in the military campaign in Hungary (war of insurrection), until the capitulation of Komorn, as Honvéd (soldier) and conductor of the Hungarian military band until the capitulation of the fortress of Komorn.

In October 1850 I was contracted as the Kapellmeister of the National Theatre in Budapest and I occupied this position for 12 years.

In 1853 I made the first concert tour as a virtuoso flutist with my brother Franz in Germany and we celebrated our first triumphs in Vienna, Prague, Dresden, Berlin, Weimar,

Leipzig, Hamburg, Bremen, etc. From that moment on, we made concert tours every year during 10 years, normally in winter, travelling to Germany, Bulgaria, England, etc. In the last few years, we also visited Valakia, Serbia and Turkey.

On 12th February 1853, my Hungarian comic opera "*Das Ungarische Grenadierlager*" was performed for the first time in the National Theatre of Pest.

During a concert tour in Germany in 1854, the composer Meyerbeer invited us through a telegram to participate in a concert that he himself had to conduct at the Berlin court to celebrate the anniversary of the regent queen of Prussia. It was during this concert that we were pleased to receive a medal from who at the time was the Prince of Prussia and later on became the emperor and king William 1st.

In April 1854, my great serious opera "*Der Sohn der Wildnis*" in four acts (based on the theatre play by Friedrich Halm under the same title) was performed for the first time in the National Theatre of Pest.

In May 1857, the Kapellmeister Erkel, my brother Franz and myself composed the festive opera "*Erzébéth*" (Elisabeth) to commemorate the first visit of Empress Elizabeth of Austria in Pest. The opera had to have three acts and each one of us wrote one of them. The opera was replayed frequently until 1868.

In October 1862 I joined a position in the Royal Theatre (König und Kaiser Hoftheater) of Vienna.

In June 1867, the general director of the Royal Theatre, Mr. von Gall, following the indications of the Kapellmeister Carl Eckert, invited me to conduct the two operas "*Jüdin*" and "*Robert der Teufel*" to see whether I could occupy a position as orchestra conductor. In fact, on 1st September 1865, I was contracted in Stuttgart as first conductor of music and opera.

On the 6th March 1867 I was nominated Royal Kapellmeister.

THE FRANZ AND CARL DOPPLER EARLY YEARS

by Rudolf Schier

The essays in the booklets accompanying other volumes in this series of recordings devoted to the flute compositions of Franz and Karl Doppler have primarily dealt with various aspects of their musicals careers. In this booklet [for the first volume in the series] I would like to divulge some human interest details about the early days of Franz Doppler's, my great-great grandfather's childhood as they were recorded by himself and by his relatives. They provide a remarkable insight into Franz's early development which may even help to better appreciate some of his musical compositions.

It is generally known and well described that Franz as well as his brother Karl were born in the military garrison at the outpost of the Austro-Hungarian empire in Lemberg (now Lwiv in the Ukraine) where their father Joseph Doppler was the *Kapellmeister* (bandmaster) of the military music corps. What is not generally known is the fact that Franz and Karl attended no school, public or private. Of course there was no school at the garrison, and Joseph Doppler had engaged a simple rank and file soldier to instruct his children in a few of the most basic skills in reading, writing, and arithmetic. If one realizes the level of education of the common soldiers at the time, one can imagine the very limited extent of the schooling these children received.

In fact both brothers were self-taught. The same holds true for their early musical education. Even though Joseph Doppler himself was an accomplished oboe player, relatives have reported that his children received only the most elementary musical instruction. It is difficult to understand that Joseph Doppler, who must have recognized his sons' musical abilities, nevertheless left them to fend for themselves. Joseph Doppler himself had received a much more comprehensive musical instruction. As was the custom at the time in Austria, he had been

taught to play nearly all string and wind instruments by the local *Thurnermeister*, the trumpet player who was engaged to play short melodies at given times on the church steeple and who was responsible for the church music and the musical instruction of the villagers as well. And yet, the first instrument Franz received from his father at the age of four and a half was a small drum, especially made for him.

But small Franz soon abandoned his first instrument, owing to an incident which he would remember all his life. One day in the courtyard of the garrison he witnessed the punishment of two soldiers who were caught in the attempt to desert to their native Hungary. They were forced to run the gauntlet (*Spießbrutenlauf; peine du passage par les verges*), i.e. to run between two rows of soldiers who were required to whip and strike them with sticks. This procedure was accompanied by drummers who marched along outside of the two rows. This incident was a traumatic experience for little Franz who ran back home in tears and never touched his small drum again.

Soon thereafter Joseph Doppler left the army and became the first oboist at the National Theater in Warsaw. Franz, now seven years old, was asked to join the children's choir in Auber's "*La muette de Portici*" and soon was given the part of the first soloist which he sang in Polish. Franz's performance made such an impression on the composer and conductor Karol Kurpinski that he urged Joseph Doppler to make sure that Franz received a solid musical education and recommended that he be given lessons in the flute. Thereupon Franz's father finally began to take an interest in his boy's talent and had a *terzflöte* (a flute pitched a minor third above the standard instrument) made for him by one Joseph Honalas at the cost of four gold ducats. On 29 June 1830, at age seven, Franz played the flute for the first time in his life. Thus the origin of Franz's career is owed to the perspicaciousness of the composer Kurpinski.

Franz's diligence in practicing was such that his parents felt it necessary to forcefully take his little flute away from him again and again, fearing that his health would be impaired by overexertion. In fact, it took Franz only a few weeks to be able to play all major and minor scales by heart. And not even a year later, on 22 April 1831, Franz gave his first public performance at the Rozmaitosci Theater in Warsaw, playing Variations for the flute with orchestra by Relpad. A month later, on 18 May 1831, Franz, in the costume of a Polish National Guard performed at the National Theater, playing variations on a Hungarian theme with orchestra for the benefit of Polish soldiers wounded in the battle at Grochow. The success of this concert encouraged Joseph Doppler to organize a concert himself in which Franz was accompanied by the orchestra of the National Theater. This concert at which members of the

Polish Opera performed as well, took place on 1 June 1831.

During this time, Franz had become a child prodigy who came to be invited to perform in various private homes of well-to-do families. A Polish aristocrat, Count Lanckoronski, became so enamoured of the eight-year old boy that he had him stay at his palace for days on end and treated him as if he were his own child, even providing a horse for him. Finally he told Franz's father that he wished to adopt the boy, promising to provide him with an upbringing worthy of the child of a count. Joseph Doppler's reply has been passed on in the family from generation to generation: "Franz Doppler will be remembered when Count Lanckoronski will long since have been forgotten." These words which Franz's peeved father uttered in an uncontrolled moment were truly prophetic to which the present series of volumes are a brilliant testimony.

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über
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sur des motifs hongrois
DEUX FLÜTES
avec accomp. de Piano
PAR
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FR. et CH. DOPPLER
OP. 35. R. R. & S.
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THE LIFE OF THE DOPPLER FAMILY IN THE AUSTRO-HUNGARIAN EMPIRE

by Fábíán Timea

Perhaps it is not exaggeration to say that the Doppler family's life-story is a real monarchy-story. The father, Joseph Doppler was born in Reibers, a small town next to Krems, Austria, around 1790. This talented musician was the conductor of several military bands during the Napoleonic wars, such as the 26th regiment. He also superbly played several musical instruments, but the oboe was his favourite. In 1813, he was directed to the Galician Lemberg (Lvov) where he served the Máriássy 37 regiment for a long time as a band leader. His children born here, Elisabeth (1817), Franz (1821) and Carl (1825), were blessed with extraordinary musical abilities. As there was no education in the garrison, they did not attend school. Instead their father took care of their basic scholar and musical education. Then, in 1828, Joseph undertook a job at the National Theatre in Warsaw. Franz entered the children's choir at the age of seven, where others noticed his talent. His first public appearance as a flutist was on April 22, 1831, at the Rozmaitosci Theatre in Warsaw, where he played a piece by Relpad, the "Variations for flute and orchestra". Prior to the 1848 Revolution, due to bloody uprisings in Poland, the family had to flee from Warsaw. Elisabeth wrote a memorandum in Poland about their ordeal, "...*dad is torn away from his family, so his wife took care of the children. To nourish themselves, the two boys played the flute and sang in the villages and camps. They saw the corpses of Austrian soldiers and officials hanging from the trees, as they walked along the streets, being really scared that some day they would find their lynched father among them. He heard about his children and found them...*"

During their migratory years, one of their stops was Vienna. Among many other prestigious concerts, Franz made a very successful debut at the Society of Friends of Music. Then another great opportunity presented

itself. Franz writes about this event in his biography: "*In August, Mr. Zimmermann, the director of the Bucharest Opera House and also one of my father's friends, arrived in Vienna, and left immediately after engaging my father as first bassoonist, my sister as vocalist, and me as the first flutist for the Bucharest Opera. I stayed there until spring in 1838...*" Leaving Bucharest, Franz travelled to Budapest. There, to the greatest satisfaction of the composer, Ferenc Erkel, he debuted in 1841 with the opera "Bátori Mária" as first flutist with the Pest National Theatre's Orchestra. The rest of the family moved to Budapest in 1838. Joseph Doppler got a first oboist job at the German Theatre, where Elisabeth, a year earlier, also had been contracted as a singer.

Just like his brother Franz, Carl Doppler had an excellent musical talent. Due to the tight financial situation of the family he had to start working at the age of 11. He was second flute at the Budapest Royal Theatre (colloquially referred to as the German Theatre), a year later, on February 18, 1838, he gave his first solo concert, and, in 1840, he was promoted to first flutist. In addition to the concerts he began composing. His first major composition was a Hungarian-style festive overture, which brought resounding success. He wrote many incidental music for plays and he also wrote several choral works. In February 1843 he composed a two-act ballet, "the Warlock", which was one of his most important and most frequently performed work. At the age of 19, being a young and promising talent, he conducted the orchestra of the Municipal Theatre as second conductor, and in October 1847 he performed on the stages of several of the Transylvanian cities belonging to the Austro-Hungarian Empire, such as Arad, Timisoara, Oradea, Cluj-Napoca as a member of a traveling opera troupe. One could

feel the upcoming revolution of 1848. Carl writes in his autobiography about that period: "... *the last city that we visited with the opera is Cluj in Transylvania. After a few performances, we had to end our play, because of the civil uprisings ...*" Carl took part in a military struggle for the Hungarian freedom, and he worked as a conductor of the Hungarian general staff until the capitulation in Komárom...

"I became a soldier and fought for the country, but unfortunately without success ..." Perhaps this passage reveals most that the Doppler brothers considered Hungary as their homeland, their patriotism appeared in their works and operas too.

In 1850, after the revolution was crushed, Carl became the conductor at the National Theatre together with his brother Franz and with Ferenc Erkel. In 1853 he started to write larger plays like *"The Hungarian Grenadier's Camp"*, a merry opera, or in 1854 *"The Son of the Wild"*, a romantic opera. In 1857, when Queen Elizabeth first visited Budapest, Ferenc Erkel wrote the first act, Franz Doppler wrote the second one, and Carl Doppler wrote the third act for the gala performance... (Sunday News, 1900, Hungary)

The Doppler brothers played a dominant role in the Hungarian capital's musical life as composers, conductors, musicians and as orchestral soloists. They were on good terms with acknowledged artists of the era, such as Ferenc Liszt, Ferenc Erkel, or Jozsef Bajza. The latter being the first director of the Pest Hungarian Theatre. Franz Doppler composed a ballad for one of his poems.

From 1843 until 1853 they participated in many concert tours. The last was so successful that they requested for an extension of their trip: *"I hardly dare to take a pen in my hand to ask you for your consent - regarding my request - which we sent to Count Festetics as well. The splendid offer we received from Plutten Count from Hannover (165 honorarium in Hungarian golden forint for one piece), and your well-known benevolent spirit has led us to accept this offer...."*

One of the most successful concert pieces was the Op. 35 Hungarian Fantasy for two flutes. After a concert in Dresden, the piece was also played at the Potsdam Court Theatre on request of the Prussian monarch, Frederick William IV. This work, was written for a charity concert held at the ceremonial hall of the National Museum of Budapest. Their next tour was in 1856, with even greater success than the previous ones. Their main stops were: Leipzig, London, Hamburg, Brussels and Paris. Contemporary music critics delightedly reported on the way they played their instruments. The Belgian music critic François-Joseph Fétis, for example, wrote: *"The perfection of their playing, the development of the nuances of the fastest and most difficult parts - their softness, lightness, fragility and sensibility - brought them a brilliant success, and left good memories behind for both artists as amateurs..."*

After Carl Eckert, intendant of the Imperial Opera House, hired Franz in 1857 as lead flutist and ballet conductor, he settled in Vienna in 1858. His successful career ended in 1879 due to a serious illness (asthma and chronic bronchitis). He writes about his medical stay in Bad Reichenhall: *"My condition is improving, but it is far away from what I would desire ..."*. In spite of the respected instructions of Dr. Bamberger, there was no improvement in his state. After much suffering, he died in Hinterbrühl near Vienna, on 27 July 1883.

Meanwhile, in 1862, Carl got a job at the Vienna Imperial and Royal Court Theatre, which he quitted soon to go to Stuttgart. In 1865, after winning the audition for music director, he was appointed at the Stuttgart Opera. He became their first conductor and music director, and also taught at the Royal Conservatory as professor in orchestration. In 1866 he worked as a conductor, and in 1895, he was awarded for his 50-year jubilee. He was a modest, conscientious and reliable man who seemed worn by the intrigue. He and his wife, Luise Kobler, the favorite ballet dancer of the National Theatre of Pest

had a happy marriage for nearly forty years. A strange game of fate was that Carl Doppler's death took place on the same day of his wife's funeral during the spring of 1900. *"The audience from Stuttgart accompanied the old artist's coffin in great compassion to the grave of his faithful partner". (Sunday News)*

The Dopplers managed to create lasting musical works, that are still represented in today's concert halls. Their music truly reflects and combines the diverse musical culture of the era, forming a unique language, that defines and enriches both the literature of the flute music and the universal music history



FRANZ DOPPLER



CARL DOPPLER

Duo Concertant

über Motive aus der Oper

„Riocolletto“

von Verdi

für 2 Flöten

mit Begleitung des Orchesters

componirt

von

Franz und Carl Doppler.

Allo spasi f. mod^{to}

Flauto I & II
Flauto III
Flauto IV
Oboe
Clarinet
Bassoon
Horn
Trumpet
Trombone
Timpani
Cymbal

Allo spasi f. mod^{to}



C5295

FRANZ & CARL DOPPLER • THE COMPLETE FLUTE MUSIC VOLS. 1-10

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Artur NOGUÉS, **horn** · THE BARCINO HORN QUARTET.

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FRANZ DOPPLER



CARL DOPPLER

Franz & Carl Doppler

Franz Doppler (1821-1883) Carl Doppler (1826-1900)

THE COMPLETE FLUTE MUSIC VOLUME 1 / 10

CLAUDI ARIMANY flute

- 1 **Fantaisie sur des motifs hongrois, Op. 35 for two flutes and piano (F&C)**
C. Arimany and S. Kudo, flutes - A. Branch, piano
- 2 **Fantaisie sur un motif de Beethoven, Op. 46 for flute and piano (F) (WPR)**
C. Arimany, flute ■ A. Branch, piano
- 3 **Duetto über Amerikanische National-Motive, Op.37 (F) (WPR)**
for flute, violin and piano (Original version)
C. Arimany, flute ■ J. Espina, violin ■ A. Branch, piano
- 4 **Morceaux favoris sur "La Muette de Portici" opéra de D. Auber (F) (WPR)**
for solo flute with piano ad libitum
C. Arimany, flute ■ M. Wagemans, piano
- 5 **"Az ujjabb zene gyöngyei. A Legkedveltebb Csárdások". Füzet 1 (C) (WPR)**
(The recent Hungarian music pearls. The most popular Csardas. Book 1)
for flute and piano
C. Arimany, flute ■ M. Gulyás, piano
- 6 **Duo sur "Preciosa" opéra de C. M. von Weber for two solo flutes (F) (WPR)**
C. Arimany and J. Bálint, flutes
- 7 **Potpourri sur "Dinorah" opéra de G. Meyerbeer for piano and flute (F&C) (WPR)**
M. Wagemans, piano ■ C. Arimany, flute
- 8 **Duo Concertante über Motive aus der Oper "Rigoletto" von Verdi (F&C) (WPR)**
for two flutes and orchestra (Original 1853 Doppler orchestral version)
C. Arimany and A. Griminelli, flutes
Orquesta Sinfónica Ciudad de Elche ■ L. Martínez, conductor

(F) Franz Doppler (C) Carl Doppler (WPR) World Premiere Recording

C5295



Recordings made between 2007 and 2016 in Catalonia

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Texts in english by: Árpád Doppler,
Rudolf Schier, Fábíán Tímea,
Claudi Arimany and Franz Doppler.

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www.capriccio.at
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