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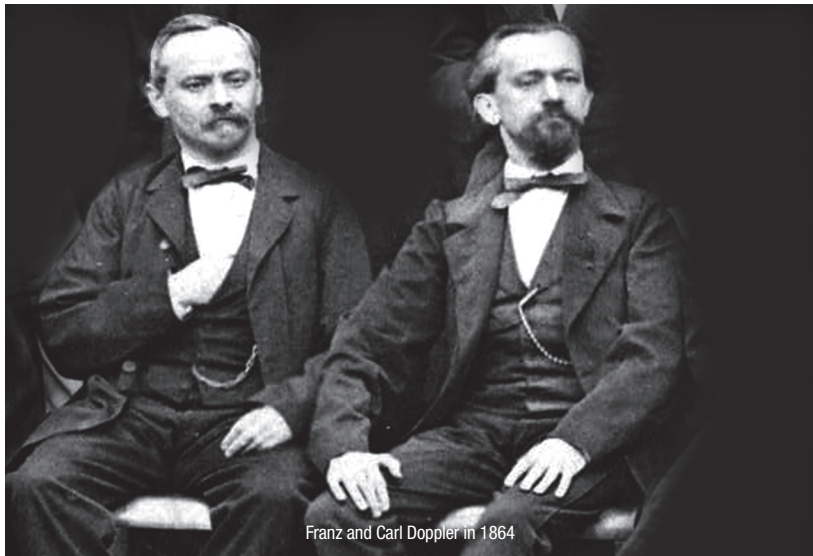
Franz & Carl DOPPLER
THE COMPLETE FLUTE MUSIC VOLUME 5 / 10

CLAUDI ARIMANY flute

Robert AITKEN flute • Shigenori KUDO flute
Lluís CLARET cello • Kateřina ENGLISHOVÁ harp • Christine ICART harp
Alan BRANCH piano • Michel WAGEMANS piano • John Steele RITTER piano
Orquestra Simfònica de l'Òpera de Barcelona - Guerassim VORONKOV conductor

Franz & Carl Doppler

THE COMPLETE FLUTE MUSIC VOLUME 5



Franz and Carl Doppler in 1864

- 1 **“Souvenir de Prague”, Op. 24 Duo Concertante sur des Motifs Bohémiens (F&C)** [11:41]
for two flutes and piano
 Shigenori Kudo and Claudi Arimany, flutes ▪ Alan Branch, piano
- 2 **Fantasie über das Lied “Mutterseelenallein” von Alb.Braun Op. 41 (F)** [6:09]
for flute and piano
 Claudi Arimany, flute ▪ Alan Branch, piano
- 3 **“Mazurka de Salon”, Op. 16 (F)** [3:49]
for flute and piano
 Claudi Arimany, flute ▪ Alan Branch, piano
- 4 **Morceaux favoris sur “Die Zauberflöte” opéra de W.A.Mozart (F) (WPR)** [6:51]
for solo flute with piano ad libitum
 Claudi Arimany, flute ▪ Michel Wagemans, piano
- 5 **“Harfentrio”. Nocturno (F) (WPR)** [4:56]
for flute, cello and harp
 Claudi Arimany, flute ▪ Lluís Claret, cello ▪ Christine Icart, harp
- 6 **Potpourri sur “Hunyadi László” opéra hongroise de F.Erkell (C) (WPR)** [14:39]
for piano and flute
 John Steele Ritter, piano ▪ Claudi Arimany, flute
- 7 **Duo sur “Norma” opéra de V.Bellini (F) (WPR)** [9:44]
for two solo flutes
 Claudi Arimany and Robert Aitken, flutes
- 8 **Andante (F) (WPR)** [1:11]
for flute and piano
 Claudi Arimany, flute ▪ Michel Wagemans, piano
- 9 **Variations sur un Air Hongrois (F or C) (WPR)** [5:41]
for flute and piano
 Claudi Arimany, flute ▪ Michel Wagemans, piano
- 10 **Fantasie über Motive aus der Oper “Casilda” von Ernst II (Doppler & Zamara) (F) (WPR)** [11:12]
for flute, harp and orchestra (original cc.1855 Doppler orchestral version)
 Claudi Arimany, flute ▪ Kateřina Englichová, harp
 Orquestra Simfònica de l’Òpera de Barcelona ▪ Guerassim Voronkov, 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 über Mutterseelenallein, Op. 41	Vol. 05	Potpourri sur Dinarah 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, Op. 17	Vol. 04	Potpourri sur Robert le Diable	
Airs Valaques, Op. 10	Vol. 08	nr. 1 opéra de Meyerbeer	Vol. 04
Chanson d’amour, Op. 20	Vol. 06	Potpourri sur Robert le Diable	
Grande Fantaisie	Vol. 07	nr. 2 opéra de Meyerbeer	Vol. 04
Variations sur un air hongrois	Vol. 05	Potpourri sur L’Africaine opéra de Meyerbeer	Vol. 07
Fantaisie Pastorale Hongroise, Op. 26	Vol. 04	Potpourri sur Bank-Ban opéra de Erkel	Vol. 06
Forward. Quick March (Pas Redoublé)	Vol. 09	Potpourri sur Hunyadi László opéra de Erkel	Vol. 05
		Potpourri sur Ilka opéra de Doppler	Vol. 08

Transcriptions of piano pieces to flute & piano

“Heimweh” (Jungmann-Doppler)	Vol. 09	Six Popular songs from the opera “A’Kunok” (Die Kumanier) opera of Császár György	Vol. 09
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“Le Désir” (Cramer-Doppler)	Vol. 02	<i>Morceaux Favoris pour flûte et piano sur:</i>	
“Gebet einer Jungfrau” (Bádarzewska-Doppler)	Vol. 03	La Muette de Portici opéra de Aubert	Vol. 01
“Sehnsucht” (Jungmann-Doppler)	not found	Norma opera de Bellini	Vol. 08
“Deux Sonatines” (Schmid-Doppler)	not found	La Dame Blanche opéra de Boieldieu	Vol. 02

Small dedications for flute and piano:

Andante	Vol. 05	Zampa opéra de Hérold	Vol. 04
Moderato	Vol. 06	Don Giovanni opéra de Mozart	Vol. 07
Idylle	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

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Füzet 3	Vol. 03
Az újabb zene gyöngyei. A Legkedveltebb Csárdások.	
Füzet 4	Vol. 04

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’opéra “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
Konzert-Paraphrase, Op. 18 über "Die Verschworenen" von Schubert	Vol. 04
Souvenir de Praga, Op. 24	Vol. 05
Valse di Bravura, Op. 33	Vol. 06
Fantaisie, Op. 38 sur "Rigoletto" de Verdi	Vol. 07
Paraphrase, Op. 42 sur "La Sonnambula" de Bellini	Vol. 08
Duettino Americain, Op. 37 <i>version for two flutes and piano</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
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
"Pásztorhangok", <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>Nocturno for harp, flute and cello</i>	Vol. 05
"Abendläuten" Flute Quartet	Vol. 10
Duettino Hongroise, Op. 36, <i>version for flute, violin and piano</i>	Vol. 09
"Waidmannslust" Flute Quartet	Vol. 10
"Doppler Csárdás" (by K. Patachich. Dedicated to F. Doppler) <i>for two flutes, violin, viola, cello and double bass</i>	Vol. 10

Works with orchestra

Flute and orchestra

Chanson d'amour	Vol. 03
Fantaisie Pastorale Hongroise	Vol. 07
Airs Valaques	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
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Flute, violin, horn and orchestra

Nocturne	Vol. 07
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CONCERNING THE REPERTOIRE IN VOLUME 5

By Claudi Arimany

“Souvenir de Prague”, Op.24 Duo Concertant sur des motifs Bohémiens (F&C) for two flutes and piano

The Doppler brothers performed in Prague several times. According to Franz's autobiography, they played concerts in this beautiful city at least in 1853 and 1856. The “*Souvenir de Prague*” was composed jointly by the two brothers and most probably for those concerts.

The piece is based on a Czech folk tune from the region of Beroum to the south of Prague: “*Ach není tu, není, co by mě těšilo*” (in English: Oh, there's nothing here, nothing, that gives me joy). This beautiful tune was used later by Antonín Dvořák (1841-1904) for his “*Four songs for voice and piano accompaniment Op.73*” written in 1886.

Originally for two flutes and orchestra, it was transcribed and about twenty years later first published by Schott in 1873 for two flutes and piano, and dedicated to *Monsieur Joseph Nicolas Kovacich de Senkovitz, Conseiller et Premier Archiviste du Royaume d'Hongrie*. The previous version for two flutes and orchestra, has never been published, is included in CD 2.

Fantasia über das Lied “Mutterseelenallein” von Alb. Braun, Op.41 (F) for flute and piano

The beautiful tender and melancholic German folk tune “*Mutterseelenallein*” (in English: All alone) adapted for voice and piano by Albert Braun (1808-1882), priest in Mülhausen (today Mulhouse in Alsace, East of France) and published by André in 1876, is used by Franz Doppler, “with the special permission of the composer” as reads in the first page, for the composition of this lovely Fantasy for flute and piano.

The pastor, poet, and composer of music Albert Braun had also adapted this tune for harmonium, male choir, etc. He is the author of a short number of master pieces mostly for voice and of religious character that deserve

to be better known. The most important is probably the magnificent choral “*Wer auf Gott dem Herrn vertraut, keener wird zu Schanden*”.

The text of the Lied *Mutterseelenallein* of Alb. Braun, “*Es blickt so still der Mond mich an, es fließt so still der rhein...*” (in English: The moon gazes so calmly at me, the Rhine flows smoothly...), was written by the lyrical poet Karl Christian Tenner (1791-1866) in 1845.

The lovely Fr. Doppler's Fantasy was first published by André in 1880.

“Mazurka de Salon”, Op.16 (F) for flute and piano

Salon music was a popular music genre in Europe during the 19th century. Usually written in the romantic style and often performed by the composer at events known as “Salons”, the compositions are fairly short and often focus on virtuosic instrumental display or emotional expression of a sentimental character. Other genres of salon music are the operatic paraphrase or fantasia, in which multiple themes from a popular opera form the basis of the composition.

The Mazurka was originally a Salon dance of the Polish court and nobility which over time became a popular dance. The folk origins of the mazurka are two other Polish musical forms: the slow *kujawiak* and the fast *Oberek*. In the 19th century, the dance became popular in many ballrooms and salons in different parts of Europe and many great composers such as Chopin and Liszt wrote Mazurkas for their concerts.

Franz Doppler offers us real pearls in this genre. First edited by C.A. Spina around 1860 (Aug. Cranz editions are reissues of pieces originally published by C.A. Spina). Together with the *Nocturne* Op.17 (CD 8) and the *Berceuse* Op.15 (CD 4), the “Trois morceaux” are extremely elegant and representatives of the best Salon music for flute.

FANTASIE

über das Lied **Mutterseelenallein** von Alb. Braun

für die

FLÖTE

mit Pianoforte-Begleitung

comp. von

FRANZ DOPPLER.

N^o 12824. Op. 41. Pr. M. 2. 30.

Mit besonderer Genehmigung des Eigenthümers u. Verlegers Herrn Maxer Albert Braun-Mölg in Nürnbergver. i. L.

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à Monsieur
à Monsieur
Joseph Nicolas Kovacich de Senkovitz.
Consul et premier Attaché
du Royaume à Rome

Souvenir de Prague

DUO

CONCERTANT

sur des motifs bohémiens
pour

DEUX FLÛTES

avec accompagnement de Piano
composé par

François et Charles Doppler

OP. 24.

N^o 21206. Pr. M. 1. 50.

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Morceaux favoris sur “Die Zauberflöte” opéra de W.A.Mozart (F) for flute and piano

Here the main themes of Mozart's opera “*The Magic Flute*” flow in form of a potpourri.

Written for the amateurs with a certain technical level, the piano part, written by Franz Doppler himself, is ad *libitum* but at the same time very rich.

Die Zauberflöte is an opera in two acts with a German libretto by Emanuel Schikaneder. The work is in the form of a *Singspiel*, a popular form that included both singing and spoken dialogue. It was premiered on 30 September 1791 in Vienna, just two months before Mozart's premature death.

In the opera, the Queen of the Night persuades Prince Tamino to rescue her daughter Pamina from captivity under the high priest Sarastro. The Prince, however, learns of the high ideals of Sarastro's community and seeks to join it. Separately, then together, Tamino and Pamina undergo severe trials of initiation, which end in triumph with the Queen and her cohorts vanquished. The earthy Papageno, who accompanies Tamino on his quest, fails the trials completely but is rewarded anyway with the hand of his ideal female companion Papagena.

The Doppler potpourri was first published in 1880.

“Harfentrio”. Nocturno (F) for flute, cello and harp

The manuscript of this never-published *Nocturne* has been found recently in Austria. It was composed originally for violin, cello and harp but practically needs no changes to be performed with flute instead of violin. It contains very lovely solos for each one of the instruments. In fact it is a far adaptation of the *Nocturne Op.19* for flute, violin, cello (or horn) and piano included in CD 9. Even if the name of Franz Doppler is written in the first page of the manuscript, I'm not absolutely sure about the author of this adaptation but in any case it is really a very elegant and charming piece.

Included in CD 7 there is still another version of the Op.19 written for flute, violin, horn, and orchestra, orchestrated by Ross Jungnickel (b. in 1875).

Potpourri sur “Hunyadi László” opéra hongroise de F. Erkel (C) for piano and flute

The opera “*Hunyadi László*” is Ferenk Erkel's (1810-1893) most prominent work and considered to be the first important Hungarian opera, premiered in Budapest in 1844. The libretto, by Béni Egressy, is based on a play by Lőrinc Tóth. Erkel's musical style draws on folk influences, particularly the dance known as the *verbunkos*.

The opera is based on events which took place in Hungary in 1456-7. The great military leader, János Hunyadi, who defended Hungary against the attacks of the Ottoman Turks, is dead and power has passed to his enemies. The new king, László V, is weak and surrounded by evil advisers, who counsel him to kill Hunyadi's son, László, a leading figure in the Hungarian army. László is warned of the plot and survives. The king pretends friendship with the young man but his mother, Erzsébet, fears for the lives of her sons. The king falls in love with László's fiancée, Mária, and persuades her father to force her to marry him instead. He has László arrested, accusing him of being in a conspiracy. Mária fails in her bid to free László from prison and he is condemned to death, the executioner only succeeding in cutting off his head at the fourth attempt.

The Opera contains beautiful flute solos probably composed for Franz Doppler, including a cadenza in duet with the soprano (very much like the famous scene in Lucia di Lammermoor).

Shortly after the premiere of this nationalistic opera, Franz Doppler, the director of the National Guard in Buda until 1848, had asked Erkel's permission to arrange a march for his civilian guard, based on two of the principal motifs of the opera. But when Prince von

Fantasia
 über
 Motive aus der Oper:
"Casilda"
 (von E. H. v. P.)

für
 Flöte und Harfe
 mit Begleitung des Orchesters
 componirt

von
 Franz Doppler und Anton Tamara.

K. K. Hofballm. Musik. Director
 Mitglied der Hofkapelle, Professor
 am Wiener Conservatorium, Präsident
 des österr. Reichs- und Kaiserl. Musik-
 Vereins, Mitglied der k. k. Academie der
 Wissenschaften, Mitglied der k. k. Academie der
 Kunst und Wissenschaften mit dem Bande.

Solozugler am k. k. Hofopertheater
 Professor am Wiener Conservatorium
 Mitglied des k. k. österr. Reichs- und Kaiserl.
 Musik-Vereins, Mitglied der k. k. Academie der
 Kunst und Wissenschaften mit dem Bande.

Casilda Fantaisie for flute, harp and orchestra.
 First page manuscript

Windisch-Grätz and Baron Haynau banned the famous “*Rákóczy March*” in 1849, deeming it too nationalistic, it was precisely this “*Hunyadi March*” that took up the torch and, in turn, enjoyed a triumphant reputation.

Irresistibly lovely Hungarian tunes run through Carl Doppler’s entire potpourri for piano and flute, first published around 1867.

In the cover-page of the potpourri edition, Keresztély Weimbaum, Hungarian composer of nationalistic songs and music for flute, is mentioned beside Ferenc Erkel and in the flute part as arranger. I don’t know the scope of his share in the work but the name of Carl Doppler is written in the piano part. The piece is the number 7 of “*Les perles des opéras. Potpourris pour piano & flute par François Doppler*”.

Duo sur “Norma” opéra de V.Bellini (F) for two solo flutes

The 7th duo for two solo flutes of Franz Doppler is dedicated to Bellini’s opera “*Norma*”.

In the dramatic work, Norma is a priestess of the Druids. Despite her liturgical vows of chastity, she maintains a secret affair with the Roman governor Polion, with whom she has had two children. This romance leads Norma to try by all means to silence the rebellion against Rome, hoping that peace will be established and that she will not lose her lover. Polión, however, falls in love with Adalgisa, another Druid priestess, and this makes Norma convince the Druids to attack Rome. After the attack Polión has to be sacrificed to the gods in honor of the victory, nevertheless he does not want to abandon his new love. This loyalty makes Norma declare her own treason by reconsidering her actions. The love of Polión is reborn and both are burnt together.

Doppler’s Duo was first published around 1890 and became very popular among amateur flautists and music lovers, surely because of the popularity of the opera on which it is based.

Andante (F) for flute and piano

This is a very short and enigmatic piece with a strong Hungarian flavor, probably dedicated to the great Norwegian violinist Ole Bull (1810-1880). The manuscript is dated 1st May 1858 in Vienna. Franz Doppler had settled there just few days before, contracted as principal flute and ballet conductor at the Royal Court Opera.

In the manuscript is written: “*In friendly remembrance of your deep admirer, Franz Doppler*”. Bull is not mentioned in the dedication but the piece was found among his papers and he was playing in Vienna around these date according to a letter written to his son.

Variations sur un Air Hongrois (F or C) for flute and piano

Theme Hongrois, six very beautiful and singular variations and a virtuoso finale (*Schluss Pasage*) in form of czardas. For me it’s not clear which of the two brothers is the author of the piece but the manuscript was found in Stuttgart, the city where Carl Doppler was living from 1865 until his death in 1900. The owner of the manuscript assures instead that it is a Franz Doppler piece. It could be the Variations that Franz often alludes in his “records from my life and work” No date is written in the manuscript. It has never been published and here is recorded for the first time. The piano accompaniment has been reconstructed.

Fantasia über Motive aus der Oper “Casilda” von Ernst II (F) for flute, harp and orchestra

A *Fantasia* is a musical composition with a free form and often in improvisatory style. It therefore seldom abides by the textbook rules of any strict musical form. Usually has frequent cadenzas written for the soloists.

The *Casilda Fantasia*, in its orchestral version, has never been published. It was composed jointly by Franz Doppler and Anton Zamara on themes of the romantic opera with ballet “*Casilda*” composed by the Duke Ernst II (1818-1893), the brother of Albert (1819-1861), Prince Consort of Great Britain,

with libretto of M. Tenelli (pseudonym of Johann Heinrich Millenet) and premiered in 1851 in Gotha being published in Vienna by Glöggel. In the opera, Casilda is a gypsy girl. It is not clear the exact date of composition of this *Fantasie* but was probably around 1855.

There is a second version as a Duo for flute and harp. In it is written that the interested persons to get the orchestral score and parts should contact the composers in Vienna. Probably they offered hand-written copies. Only the Duo was later published by Ricordi in Milan in 1872 and is included in CD 3. In my opinion the orchestral version was written first. The orchestra's manuscript score contains a footnote with instructions for performing in the form of Duo.

Anton Zamara (1829-1900) was a famous harpist, composer and, as Franz Doppler, professor at the Vienna's Conservatory for many years. A real "star" of his instrument and founder of the Viennese harp school that from 1842, and for 50 years, was the solo harpist at the Vienna Hofoper. In 1858 Fr. Doppler joined the institution as first flutist and conductor (later chief conductor). Zamara's children Alfredo Maria and Therese were important harpists as well. Among his pupils must be mentioned a remarkable woman, the Catalan Clotilde Cerdà (1861-1926), the greatest harpist of the time, who traveled in her concert tours around the world from Europe to Egypt, India, Japan and North and South America but, unfortunately, almost completely forgotten today. A square reminds her in Barcelona (Catalonia).

Ernest II, Duke of Saxe, Coburg and Gotha, was an excellent amateur musician, composer of songs, hymns and operas ("*Die Gräberinsel*" 1842, "*Tony, oder die Vergeltung*" 1849, "*Casilda*" 1851, "*Santa Chiara*" 1854, etc.) and a great patron of the arts and sciences. One of his operas, "*Diana von Solange*", written in 1858, prompted Franz Liszt to write an orchestral *Festmarsch nach Motiven von E. H. z. S.-C.-G.*, (E. H. z. S.-C.-G. was short for Ernst Herzog zu Sachsen-Coburg-Gotha).

Unfortunately, the production of this opera at the Metropolitan Opera House of New York in 1891 inspired dismal reviews.



Carl Doppler

I had had the intention to tour Russia for a long time: many artists who had travelled and given concerts in Russia had told me that it was exceedingly difficult to find so-called filler pieces in small towns. Later, thinking how to deal with this problem during my intended trip through Russia, I had the idea to acquire an instrument that would be easy to learn and that had become very popular in Russia through Michael Joseph Gusikow, namely a wood and straw instrument. Within 6 weeks I was able to play well enough on this instrument to give a concert at the theatre in Ofen on April 28, 1839, playing variations on it with which I achieved a success that was striking even to me. In the fall of 1839, I started my concert tour via Kaschau, Eperjes, Tarnow, Przemysl to Lemberg, where I attended the engagement ceremony of my sister Elise to Eduard Uhink, the actor and director at the Lemberg theatre. The then director of the Lemberg Theatre, Mr. Frisch, proposed that I undertook my intended concert tour to Russia together with his wife, who was an excellent singer. I happily accepted their proposal since the lady was to travel in her own coach and was to take servants along.

On January 6th, 1840, we travelled to Kiev, where we gave several brilliantly attended concerts. On February 12th, I played in the concert of the pianist Leopold Mayer, from Vienna, who was already known at that time. He was coming from Moscow, where he owned a house, and was traveling to Paris for the first time to give concerts there. Since a terribly cold weather in Russia made traveling actually dangerous (we had, on the average minus 25 to minus 30 degrees Celsius), Mr. Mayer advised us to leave the trip to Moscow for later and rather turn to the South upon which I travelled to Odessa with Madame Frisch. After an extremely difficult

trip that took us 6 days to cover the distance from Kiev to Odessa in a sled that needed 12 post horses because of the heavy snow, we arrived there totally exhausted on February 18th. I fell ill and had to stay in bed for two weeks. Unknown and alone in a foreign land – Madame Frisch was only a little concerned about me – I felt terribly homesick. Only the loving assistance of the Haas family (their piano factory in Odessa still today is the most important piano centre in Southern Russia), whose son Carl became my most intimate friend, enabled me to recover relatively soon. But the pleasures of touring had deserted me and all I wanted to do was to go home. I gave several well-attended concerts in Odessa and received letters of recommendation for Kischenew and Jahsy, from the governor general of Odessa, Count Woransow, as well as from Prince Suwarow. In particular the Russian Consul Carl von Kotzebue (son of the poet August Kotzebue) and his family received me with loving care.

From Bucharest I travelled together with my youth friend Nicolaus von Jacobson, the composer, to Pest. And on June 5, 1841, I joined the orchestra of the National Theatre as first flautist, where I had to play in a performance of Erkel's opera "Batori Maria" which has considerably difficult parts for the first flute and which task I mastered to the full satisfaction of the composer, without having had the chance to look through the part beforehand. I was so happy in my position at the National Theatre that I decided to give up touring altogether, and soon thereafter, in April 1842, I married Julie Leigh, whose father was the Royal Bavarian Registrar in Munich. As early as 1839 I had attempted a number of compositions for the flute, which were quite successful at my concerts.

Continues in volume 6



Ernest II, Duke of Saxe-Coburg and Gotha



Ferenc Erkel in 1845

THE FLUTES OF FRANZ & CARL DOPPLER CORREGITT

By Alexis Kossenko

We are lucky to know precisely the instruments Franz and Carl Doppler used as they have survived in good condition until today. Long and heavy wooden flutes with ivory head joint, conic bore, with an extension through low notes and with 14 to 16 keys. These instruments of Ziegler, flourished from the Viennese manufacture, were sensibly different to the flutes we use nowadays.

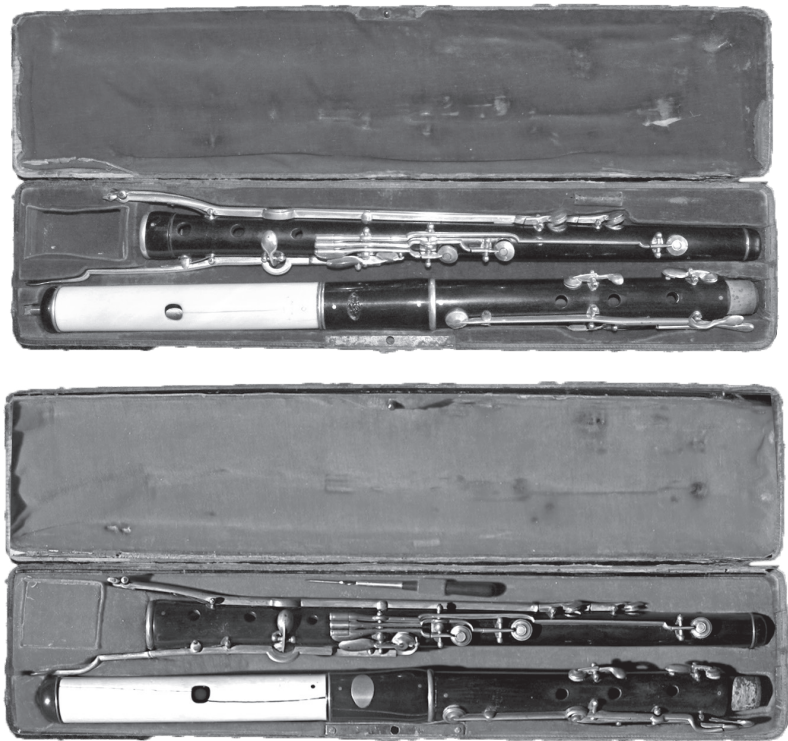
The new flutes from Theobald Boehm (1784-1881), both the conical system from 1832 and the cylindrical system from 1847, were far from the regular ones at the time of the Doppler brothers. On the contrary, the flute panorama towards 1850 and 1860 was remarkably varied; while some would still play flutes with 6 or 8 keys (flutes with 1 key were still present in some catalogues and barely used by amateurs and military musicians), others would play instruments with 15 or 16 keys with extension through low notes. Boehm's flute had conquered some bastions thanks to careful promoters in Munich (Boehm's home town), in Hamburg, some orchestras in America and Russia, and, specially, in France where it would definitely succeed after the retirement of his main opponent, Jean-Louis Tulou (1786-1865). But it still had to face a strong reticence: different fingering, but above all, the aesthetic and sound principles to which most flutists were strongly attached.

From 1810s on, the Viennese manufacture of flutes achieve important and specific developments. The instruments of Stefan Koch (1772-1828) and later the ones of Jan Ziegler (1795-1858), both Hungarians, will have a great diffusion and spread their influence through Austria, Central Europe, some cities in Germany, and the vast majority of Italy.

Stephan Koch opened his atelier in Vienna in 1807.

The name of the firm, perpetuated by his children, subsisted until 1866. Jan Ziegler was an apprentice of Stephan Koch before establishing his own atelier in Vienna in 1821. After his death in 1858, his son Johann Baptist succeeded him. The flutes of the Italians Luvoni or Rampone are directly inspired from those by Koch and Ziegler.

Viennese flutes are very characteristic: the conical bore and the strong construction with a square or rectangular embouchure that provides a brilliant and cutting sonority (the oval embouchure was the norm in other places, sometimes quite small like in France, where a fine and elegant sonority was pursued). The key system becomes more complex: the development of the "simple system" (adding keys to the baroque flute, from which the acoustic base is a D Major scale), with doubling main keys (F, C and Bb) to multiply the different fingering combinations and allow all possible sequences. Trill keys were also added; finally, in a desire to compete with the range of the violin, the flutes were often offered with extensions through low notes. Low B was normal and some instruments go down to Bb, to A or even to low G (this kind of flute is named "*Panaulon*"), in straight or curved versions. The materials commonly used were boxwood, ebony, Cocus wood (otherwise called Jamaican ebony) and ivory. By making the key system more complex, boxwood was gradually substituted. This kind of tender wood, much appreciated throughout 18th Century, as well as at the beginning of 19th Century, is not likely to crack, but it can easily deform, which makes it incompatible with long keys setting. Koch used boxwood right up until 1840, but ebony and Cocus wood, dense and stable woods, imposed definitely. Flutes in ivory made by Ziegler are real master pieces. Instruments from 1860-1900 are



The J. Ziegler Wien flutes of Franz (up) and Carl (down) Doppler. Both extends to low A and are quite similar.
Today owned by Ildikó Kertész and András Adorján

generally offered with an ivory head joint.

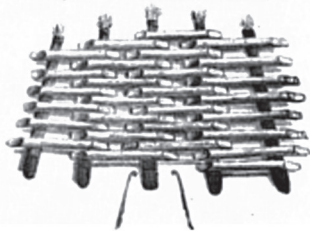
Besides their heaviness, Ziegler's flutes offered an extraordinary comfort when playing. Their ergonomics are ideally planned in terms of placement, while the shape of the keys is delicately carved to match finger shape. The sound is large, rich and penetrating. High notes are relatively facilitated and one can reach the highest notes without effort. The preservation of open holes makes it possible to multiply the fingering for each note and hence to offer a great colour variety: in fact, it is possible to conjugate natural fingering of the Baroque flute and new fingering by using the keys, adjusting the tune with demi-holes, etc.... The majority of notes are available in different colours above different harmonic bases with, when necessary, slight intonation varieties to play *piano* or *forte*. A complexity for some, but a richness for others, these changes faced resistance to the Boehm flute from numerous virtuosi who stated that, under the pretext of simplifying the fingering, it diminished the colour palette. In 1874, the critic Edward Hanslick still maintained that the excellence of the Ziegler flute was an obstacle to the adoption of the Boehm system.

The Doppler brothers wonderfully used the technical resources of these instruments in their compositions, giving the impression of an unlimited virtuosity. It is certain that in the "simple system", chromatism demands a certain exercise but it is a virtuosity that flutists had adopted since the end of the 18th Century with the appearance of the supplementary keys.

We will be surprised to find that many hard technical passages are significantly easier to play than on the Boehm flute. Inversely, Doppler brothers carefully avoided any fingering combination inadequate for their instrument. However, either in the old or in the new system, the music of the Doppler's remains extraordinarily "flautistic". It is not surprising that this music is still a delight for the flautists who play it a century and a half after its creation.



Joseph Gusikov: Virtuos auf dem



According to his autobiography, the young F. Doppler played concerts on the Strohfiel. Invented by M.J. Gusikov (1806-1837), it was a simple xylophone in which the wooden bars are supported on thick ropes of straw.

THE SPECTACLE OF NINETEENTH-CENTURY VIRTUOSITY

By Alicia Loveland

The image of the virtuoso developed extensively over time, and even at the pinnacle of the Romantic virtuoso's success in the nineteenth century, musical virtuosity was received in different, even conflicting, ways. One thing is certain: throughout the nineteenth century, the performances and performers themselves became more and more spectacular. This new level of exhibitionism, considered by some essential, and by others detrimental, was an unprecedented step in the development of music in the Romantic era. Despite its controversial nature, many contemporary writers recognized this development. A great deal of information, and diverse opinions, still remain on the varying degrees of the virtuoso spectacular. Whether deliberate managerial attempts were taken, or whether it happened by coincidence, the virtuoso came to resemble our modern-day celebrity. Rumours circulated, sketches passed around and mythical comparisons were drawn. Paganini was rumoured to have honed his skill as a violinist while incarcerated for four years after "strangling his wife in a fit of violent rage." This was quite certainly fictitious, but it shows the impression the public had of this virtuoso performer and the resulting tabloid-like rumours. Other, more deliberate, steps were taken to raise this virtuoso's celebrity status. In an 1831 account of a Paganini concert, Leigh Hunt, a theatre critic writing for *The Tatler* in London, regarded obvious misinformation dubbing it his "fifth and last concert" as a "managerial trick". Hunt argues that this was something that the public was accustomed to and should be prepared for. There was a tremendous fascination with the appearance of these performers. A variety of sculptures, paintings and sketches can be found depicting the virtuoso both conventionally and, in many cases, with exaggerated features.

One Viennese designer apparently stated that Liszt "might sit to every painter for a Grecian god." Clearly this was not an irregular occurrence; occasionally, manipulative measures would be taken to procure publicity for these performers.

In examining some of the circulating artistic depictions of these virtuosi, one finds evidence of the effort put forth to demonstrate the virtuoso's iconic, and even mythical, status. In the sketch of Liszt in Liszt, the *All-Conquering Pianist*, a report sent in by the Viennese correspondent of Germany's leading musical journal, the *Allgemeine musikalische Zeitung*, the adoring crowd is predominantly female and they throw flowers to him in admiration. Also, Liszt is portrayed with extremely long, slender fingers. Such an exaggerated portrayal of the performer's hands was very common. The 19th-century sculptor Dantan offers another example with his sculptures of Liszt, Thalberg, and Paganini, all of which demonstrate exaggerated musical features. For example, Thalberg is portrayed with four hands, six fingers on each.

Appearance was a carefully cultivated part of the virtuoso. There was a clear desire by the public to not only hear, but also to see these performers. One account describes a concert where "a polite Lady somebody... actually rose, against all English convention, and stood on tiptoe to stare at the artist's hands.

The ladies near her imitated her example, until at last the whole audience was standing..." Other images illustrate a more negative aspect of this mythical association. For instance, Paganini is portrayed in a devilish or sorcerer-like fashion, as if he sold his soul, or participated in some other dark activity to achieve his skill.

There was an undeniable desire to see the virtuoso,

which was seen as a positive development for some and seen negatively by others. Wagner notes, "it is the work of art, purely reproduced, that should step before us, and never the distracting individuality of the performer."

On the other hand, Schumann states that the virtuoso "must be heard, – and also seen; for if Liszt played behind the scenes, a great deal of the poetry of his playing would be lost."

The spectacle of virtuoso performance resided not only in the social fame of the performer but also in their often-ostentatious style of playing. As Hunt describes: "There sits the virtuoso in the concert hall, and dazzles us purely on his own behalf: he runs, he jumps; he melts, he pines, he paws and glides, and the audience hangs on his every moment...of all that passes before your eyes and ears, you understand probably about as much as the performer there understands what goes on within your soul when music wakes in you and drives you to create." Despite the highly developed abilities of most virtuosos, critics often found fault with virtuosic playing itself. For instance, technical focus was seen by many as opposed to, or detracting from, the portrayal of emotion in music. Hunt's article describing a Paganini concert portrays the astounding qualities of his playing, but adds, "...we cannot help thinking that we miss, both in the style and in the composition, that perfection of simplicity...which is perhaps incompatible with these exhibitions of art." An over-the-top playing style was an indispensable element of many virtuoso performances, and an integral element of what made them spectacular. Many virtuosos are depicted showing their warlike dominance over their instruments with an extreme use of loud dynamics. Clearly Hunt is aware of the spectacle that is Paganini's playing and, although admiring it, he also observes that there is a certain "perfection of simplicity" lacking. The critic Baughan laments: "This violence is now considered dramatic and impassioned... but to my mind there is a decided point beyond which

dramatic expression loses its force..."This excessive and spectacular use of volume also led, in many cases, to the destruction of instruments: "After the concert, [Liszt] stands there like a conqueror...vanquished pianos lie about him, broken strings flutter as trophies and flags of truce, frightened instruments flee in their terror into distant corners..." Surely it was a spectacular sight to see the likes of Liszt destroy instruments with his powerful technique, but although the public likely enjoyed it, many felt that he was merely showing off and not demonstrating musicality.

It was when the desire for spectacle took precedence over the music that many writers saw fault in the virtuoso. Chopin's Minute Waltz a favourite showpiece for many virtuosos, but when performed with the spectacular elements that many virtuosos often employed, the pull towards spectacle often caused critics to give an unfavourable review. When describing a performance of the piece by virtuoso pianist Moriz Rosenthal, Lawrence Gilman remarks that "Mr. Rosenthal is capable...of butchering a charming and inoffensive little waltz of Chopin's...by tricking out the gracious and unpretentious little melody with every variety of vulgar pianistic ornament that his ingenuity could suggest."

Similarly, in a performance of Don Giovanni, the famous Italian tenor Rubini "merely lisped" the first part of his aria until he "only [became] divine on the high B flat" and quickly slipped away again. The audience applauded enthusiastically for the high B flat, leaving Wagner to mock: "The rule is: be inaudible for a while, then suddenly alarm the audience by a husbanded explosion, and immediately afterwards relapse into a ventriloquist effect."

Many see this spectacular style of performance as a major deterrent from the music and an insult to the composer, despite how the public admires it. According to Wagner, "Undoubtedly a good deal of satisfaction

derives from watching a virtuoso at work....It is at least doubtful if this has anything to do with music, which does not mean that it is bad; simply irrelevant."

Wagner felt that the performer's purpose should be to perfectly reproduce the composer's vision. He regards the spectacle that many virtuosi make of their playing as "corrupting the executant artist, and making him finally forget his own true mission."

The clearest way to see how the virtuoso concert became a spectacle is to look at the reactions of the audience and how they were achieved. Writings of the time describe packed concert houses, as in the writings of Schumann, which state, "The multitudinous audience was so crowded together, that even the hall looked altered." Hunt depicts a similar situation, where "the house was crammed at so early an hour that, on entering it, we found ourselves fixed on the lowest of the pit stairs."

The obvious influence of the virtuoso can be seen in more than just the nightly packed halls, it can also be seen in the thunderous applause that is described in so many sources. Hunt's article quotes a Viennese correspondent of *The Harmonicon* who wrote, "Unfortunately, the worst parts of [Paganini's] performance seemed to call forth the loudest applause...all of which, in the eyes of the true amateur, savour more of charlatanism than of the legitimate objects of art." The subject of applause was a common theme in accounts of virtuoso performances. Schumann describes the applause at one of Liszt's

concerts in a similar fashion: "Here indeed he resembled that great commander to whom he has been compared, and the tempestuous applause that greeted him was not unlike an adoring 'Vive l'Empereur!'"

Abraham Veinus describes the virtuoso as "one of the essential and corroding institutions in music history." Critics have had differing opinions on the legitimacy of the spectacular performances of the virtuoso, but despite varying levels of support and opposition, spectacular virtuosity is undoubtedly an essential part of the musical development of the nineteenth century. Throughout the Romantic era – through the personae of the performers, the performances themselves, and the responses they generated – virtuosity developed an unprecedented degree of spectacle which, despite its influence on subsequent generations, would never again be matched by performers of Western art music.

Whether they supported or opposed this development, many writers and critics of the time commented upon this trend. Perhaps Veinus's argument can be extended to apply not only to the virtuoso in general, but also to the element of spectacle within the nineteenth-century virtuoso tradition.

Loveland, Alicia (2010) "The Spectacle of Nineteenth-Century Virtuosity,"

Nota Bene: Canadian Undergraduate Journal of Musicology: Vol. 3: Iss. 1, Article 6.



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

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