

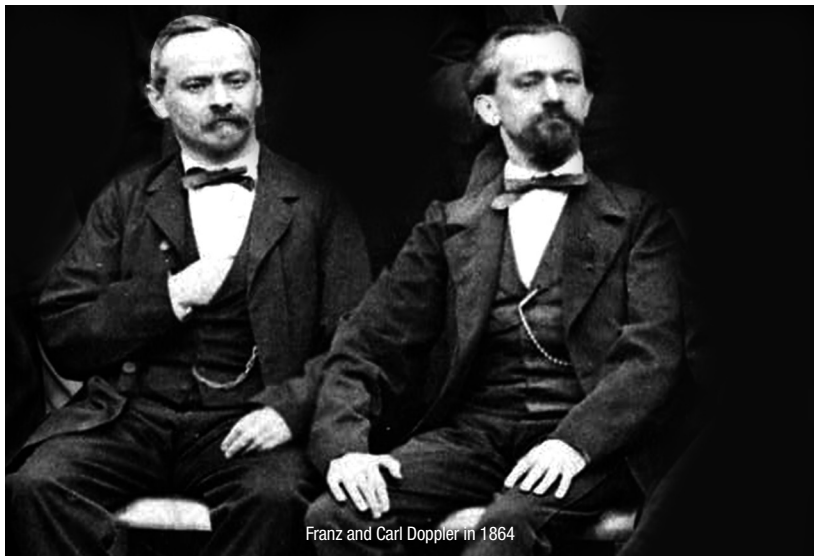
Franz & Carl DOPPLER
THE COMPLETE FLUTE MUSIC VOLUME 7 / 10

CLAUDI ARIMANY flute

Shigenori **KUDO** flute • Philippe **PIERLOT** flute • Javier **BONET** horn
Cristian **CHIVU** violin • Alan **BRANCH** piano • Michel **WAGEMANS** piano
Orquesta Sinfónica Ciudad de Elche - Leonardo **MARTÍNEZ** conductor
Orquesta Sinfónica de la Región de Murcia - Virginia **MARTÍNEZ** conductor
Orquesta de Cambra Terrassa 48 - Quim **TÉRMENS** concertmaster

Franz & Carl Doppler

THE COMPLETE FLUTE MUSIC VOLUME 7



Franz and Carl Doppler in 1864

- 1** Fantaisie et Variations sur des motifs de l'opéra "Rigoletto" de Verdi, Op. 38 (F&C) [9:29]
for two flutes and piano
 Claudi Arimany and Shigenori Kudo, flutes ■ Alan Branch, piano
- 2** "Grande Fantaisie pour la Flûte" (F) (WPR) [13:35]
for flute and piano
 Claudi Arimany, flute ■ Michel Wagemans, piano
- 3** Morceaux favoris sur "Don Giovanni" opéra de W.A. Mozart (F) (WPR) [5:37]
for solo flute with piano ad libitum
 Claudi Arimany, flute ■ Michel Wagemans, piano
- 4** Potpourri sur "L'Africaine" opéra de G.Meyerbeer (F) (WPR) [9:58]
for piano and flute
 Michel Wagemans, piano ■ Claudi Arimany, flute
- 5** Duo sur "Zampa" opéra de L. Hérold (F) [7:20]
for two solo flutes
 Claudi Arimany and Philippe Pierlot, flutes
- 6** "Idylle" (C) (WPR) [1:48]
for flute and piano
 Claudi Arimany, flute ■ Michel Wagemans, piano
- 7** "Fantaisie Pastorale Hongroise" (F) [10:24]
for flute and orchestra (orchestrated by Albert Klautzsch before 1887)
 Claudi Arimany, flute
 Orquesta Sinfónica Ciudad de Elche ■ Leonardo Martínez, conductor
- 8** "Airs Valaques" Fantaisie pour la Flûte (F) (WPR) [11:30]
for flute and orchestra (orchestrated by Josef Hellmesberger jr. before 1886)
 Claudi Arimany, flute
 Orquesta Sinfónica de la Región de Murcia ■ Virginia Martínez, conductor
- 9** "Nocturne" (F) (WPR) [5:30]
for flute, violin, horn and string orchestra (orchestrated by Ross Junknickel born in 1875)
 Claudi Arimany, flute ■ Cristian Chivu, violin ■ Javier Bonet, horn
 Orquestra de Cambra Terrassa 48 ■ Quim Térmens, concertmaster

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 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, 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 “A’Kunok” opera of Császár György	Vol. 09
“Le Désir” (Cramer-Doppler)	Vol. 02		
“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	<i>Morceaux Favoris pour flûte et piano sur:</i>	
Moderato	Vol. 06	La Mulette de Portici opéra de Aubert	Vol. 01
Idylle	Vol. 07	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

Four Books of Czardas for flute and piano: (The recent 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

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
"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, Op. 34 <i>for flute, horn and piano</i>	Vol. 08

"Meditation von Bach", <i>for two flutes, cello and piano</i>	Vol. 03
"Das Waldvöglein", Op. 21, <i>for flute and four horns</i>	Vol. 06
"Harfentrio", Nocturno <i>for flute, cello and harp</i>	Vol. 05
"Abendläuten" Flute Quartet	Vol. 10
Duettino Hongroise, Op. 36, <i>version for flute, violin and piano</i>	Vol. 09
"Waidmannlust" Flute Quartet	Vol. 10
"Doppler Csárdás" (by Karoly Patachich and dedicated to Fr. 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
--	---------

Flute, violin, horn and string orchestra

Nocturne	Vol. 07
----------	---------

CONCERNING THE REPERTOIRE IN VOLUME 7

By Claudi Arimany

Fantaisie et Variations sur des motifs de l'opéra "Rigoletto" de Verdi, Op.38 (F&C) for two flutes and piano

Composed jointly by the two brothers, it was originally written for two flutes and orchestra around 1853 to be played on their concert tours and first published much later in 1878 by André of Offenbach for two flutes with piano or string quartet accompaniment. In my opinion, the difficulty of the flute parts in the printed edition was reduced, probably to help the sales to amateurs.

There are significant differences between the first version for orchestra and the later one printed for piano or string quartet, especially in the final part of the work which is completely different.

The André edition, the one known by most flutists today, was dedicated to Dr. Leonard Corning junior. The American James Leonard Corning (1855-1923) came with his family to Europe escaping from the American Civil war (1861-65). He studied medicine in Germany where he got his degree in 1878 and later studied the flute with Franz Doppler in Vienna before returning to the United States where he became an important physician and famous neurologist discovering no less than Spinal Anaesthesia in 1885.

The great Eduard Hanslick (1825-1904), the Austrian musicologist and music critic, defender of formalism in music (as opposed to the romantic idealism of the time), wrote in the *Wiener Musiklebens* on 1855 after listening to the Dopplers playing the version for two flutes and orchestra of 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 libretto of *Rigoletto*, the opera by Giuseppe Verdi (1813-1901), was written by Francesco Maria Piave and based on the play *"Le roi s'amuse"* by Victor Hugo (1802-1885) and premiered in the theatre of La Fenice in Venice on 1851. Its tragic story revolves around the licentious Duke of Mantua, his hunch-backed court jester Rigoletto and his beautiful daughter Gilda. The opera's original title, *La maledizione* (The Curse), refers to the curse placed on both the Duke and Rigoletto by a courtier whose daughter had been seduced by the Duke with Rigoletto's encouragement. The curse comes to fruition when Gilda likewise falls in love with the Duke and eventually sacrifices her life to save him from the assassins hired by her father. The opera was extremely popular.

The first version of this Fantasia, written for two flutes and orchestra, is included in CD 1.

"Grande Fantaisie" (F) for flute and piano

It has never been published and is recorded here for the first time. I found two manuscripts of this piece, one in Hungary and another in the Czech Republic. The first copy is signed on 22 March 1858, just a few days before Franz Doppler left Budapest for Vienna (his contract began on 1st April). Perhaps that is the reason why the piece was lost and forgotten for such a long time.

Franz Doppler had debuted at age of thirteen in Vienna and settled down permanently in the city on 1858, by which time he was 37 years old and already a legend as a solo flautist and with a great reputation with his brother Carl in their extremely popular duo. He got a very good contract, enjoying an important position as principal flautist in the Vienna Philharmonic Orchestra, ballet music composer, and second chief conductor at the Burgtheater, where much of his fifteen widely known ballets would be staged. Later, in 1864, he was



"Grande Fantaisie" manuscript cover page



The first edition cover page of the "Rigoletto Fantaisie"

appointed flute teacher at the Conservatory in Vienna.

The manuscript found in Hungary of the “Grande Fantaisie” is not complete. The whole of the second Variation, as well as many other details are missing. Fortunately, a few years later I found another complete and much clearer manuscript of the piece in the Czech Republic.

Written in F minor, this large Fantasy consists of an introduction followed by a theme with two variations, Cadenza, Bolero, and Finale. The “*Bolero*” (do not confuse with the Cuban Bolero) is an old popular Spanish dance, an evolution of the “*Seguidillas*” in ternary rhythm and in tempo moderato. Curiously, among the works of Franz Doppler, there is another “bolero” in the center of his “*Fantaisie über Motive aus der Oper Casilda von Ernst II*”.

The “*Grande Fantaisie*” is, in my opinion, one of the best of Franz Doppler’s works for flute, full of virtuosity and romantic flavour and demanding a first rate technique and great lyrical sense from the performer.

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

Of the eight “Morceaux favoris” by Franz Doppler, three are based on operas of Mozart, written in form of potpourri and dedicated to flute players of a certain level. The piano part is *ad libitum* but very rich and inspiring for the soloist. Franz Doppler was extremely skilled in writing the piano accompaniment to a solo part and there are several examples of this ability. According to Richard Shepherd Rockstro (1826-1906), in his book *The Flute*, pg.585 edited in 1890, the piano accompaniment to the *Fantaisien* Op. 95 nr.1 and 2 and to the *Divertimenti* Op.68 nr. 1 and 2 by Friedrich Kuhlau (1786-1832), was composed by Franz Doppler. Leonardo de Lorenzo (1875-1962) also mentions this in his book *My Complete Story of the Flute* first published in 1951. The pieces had been written by Kuhlau originally for solo flute without accompaniment. This procedure was quite common at the time, but rarely

at this level of quality. The piano accompaniment was often, even, improvised by an experienced pianist.

“*Don Giovanni or Il dissoluto punito*” is an Italian opera with libretto by Lorenzo Da Ponte (1749-1838) based on the legends of Don Juan, a fictional libertine and seducer. The plot takes place in Seville where a young, arrogant, and sexually promiscuous nobleman abuses and outrages everyone else in the cast until he encounters something he cannot kill, beat up, dodge, or outwit.

The opera blends comedy, melodrama and supernatural elements, very much in fashion in its time.

Potpourri sur “L’Africaine” opera de G.Meyerbeer (F) for piano and flute

The Prussian composer Giacomo Meyerbeer (1791-1864), born Jacob Liebman Beer, was one of the most successful stage composers of the 19th century. He gave the name of “*Vasco de Gama*” to this opera. It was premiered in Paris in 1865 in a performing edition undertaken by the musicologist and influential music critic François-Joseph Fétis (1884-1871), as the composer had not prepared a final version by the time of his death the previous year. It was Fétis who gave the opera its present title, being enormously successful in the 19th century.

The work depicts fictional events in the life of the real Portuguese explorer Vasco da Gama (1469-1524) in Lisbon, at sea and in an exotic new land in the Indian Ocean in the late 15th century, the era of discoveries.

Giacomo Meyerbeer and the Doppler brothers met during a long and successful concert tour between October and December of 1854. Meyerbeer had invited “*through a telegram*” the two flutists for a royal concert at the Court of the King of Prussia in Berlin-Charlottenburg. Here the “*Hungarian Fantaisie*” was performed among other Doppler’s pieces, accompanied on piano by Meyerbeer in person. The tour also took them to Linz, Salzburg, Dresden, Leipzig, Hamburg, Weimar, and other cities. In Weimar they played at the Hof Theatre

on November 23th and visited Liszt at his residence of Villa Altenburg. The concert included the overture of Franz Doppler's opera "Ilka", the "*Rigoletto Fantaisie*" and the "*Duo Concertant über Ungarische National Motive*" for two flutes and orchestra with the two brothers as soloists. Works of the Dopplers had already been performed in Weimar's theatre in 1851 and later in 1855 and 1859.

In the summer of the preceding year, on June 27 1853, Franz and Carl Doppler had played a concert at the request of the King of Prussia at the Court Theatre in Postdam. As other significant musicians had done, including Berlioz, Rubinstein, Brahms, and Wagner, the Doppler visited Franz Liszt in Weimar where they received the warmest compliments and, encouraged by him, arriving back in Pest the two brothers with a few other musicians, submitted a great project together with Ferenc Erkel to found the first permanent symphony orchestra in Hungary. The result is the Hungarian Philharmonic Orchestra existing up to our days.

Franz Liszt and the Doppler had already met in 1846 in Hungary and in 1848 Franz Doppler asked Liszt to accept the dedication of his first opera "*Benyovszky*". Later, in 1856, Liszt conducted in Pest fragments of Franz Doppler's opera "Ilka".

At that time the duo formed by Franz and Carl had already become extremely popular and respected in spite of their youth. They were sharing the stages of the main cities with some of the greatest musicians of the time such as Antonio Bazzini, Carl Huber, Julius Benedict and others already mentioned, and were accepted as part of Europe's musical elite.

Their relationship with Meyerbeer and Liszt continued for a long time. Several works composed by the Doppler for flute and piano on themes of Meyerbeer's operas would appear published by Roszavölgyi in Pest around 1865, and between 1857 and 1860 Franz Doppler would complete the wonderful orchestration of 6 of Liszt's most popular piano pieces, the "Hungarian Rhapsodies", as

well as the "Pester Carnaval". Liszt would also entrust Doppler with the task of orchestrating an early warhorse for the pianist, the *Galop chromatique*, in 1876, and would later encourage him to adapt Schubert's March in G minor D819. Also, Liszt clearly viewed Doppler as more than a colleague: he recognized him as "among my most estimable and best friends," and even, in 1884, suggested to Baron Friedrich Podmaniczky, Intendant of the Hungarian Opera at Budapest, that a statue should be erected at the new National Hungarian Theatre in memory of the recently deceased, since "Franz Doppler has left the best memory of his rare talents and qualities in Budapest."

The potpourri on Meyerbeer's opera *L'Africaine*, composed by Franz Doppler, is number 5 of the collection "*Les perles des opéras. Potpourris pour Piano et Flute par François Doppler*".

Duo sur "Zampa" opéra de L.Hérold (F) for two solo flutes

This Duo for two flutes belongs to a collection of eight duos in the form of potpourri. It is a medley of the main themes of the opera, very much in fashion in the 19th century.

"*Zampa, ou La fiancée de marbre*" is a comic opera by the French composer Louis Joseph Ferdinand Hérold (1791-1833) with libretto of Anne Mélesville.

The young Count of Monza, having squandered the family fortune and seduced then deserted Alice Manfredi, goes off to sea to become a pirate, adopting the name of Zampa. Alice, roaming in search of her treacherous lover, is taken in and protected by Lugano, a wealthy merchant. She dies shortly after of a broken heart and Lugano erects a marble statue of her in his palace. This statue is venerated by the local people as a saint.

The overture of "*Zampa*" is still often played today. The Doppler Duo, first published in 1881, also begins with this movement.

“Idylle” (C) for flute and piano

The term *idylle* is generally used in music to refer to a piece that suggests a mood of peace and contentment with a calm or pastoral character, often evocative of rural life. The Carl Doppler’s idyll is a very small lovely piece for piano from 1875, adapted for flute and piano. Probably it is a dedication or a musical sketch.

In fact, Carl Doppler did not compose any major work after leaving Pest for Vienna in 1862. His well-received Hungarian operas “*A Gránátos tábor*” (the Grenadier Camp, 1853), “*A vadon fia*” (The son of the wilderness, 1854) and the 3th act of “*Erzsébet*” (Elisabeth, 1857), his several ballets as “*Der Hexenmeister*” (the sorcerer), the “*Drei Solo-Variationen über ein ungarisches thema*” for flute and orchestra (included in CD 8 of this collection), his choral music, the abundant music for piano and for piano four hands, the numerous patriotic songs such as the famous “*Honfidal*” (countrymen song), his numerous arrangements, the four books of czardas “*Az ujjab zene gyöngyei*” for flute or violin with piano accompaniment (included in CDs 1 to 4) etc. presumably did not have the desired success.

In Vienna, after a period as flautist in the Wiener Philharmonic orchestra (1862-65) alongside his brother Franz, Carl Doppler got an offer from Carl Eckert (1820-1879) that took him to Stuttgart in 1865. He settled there for 33 years as first conductor of music and opera, and from 1867, Director (Hofkapellmeister) of the Royal Theatre. He was also a teacher at the conservatory. In Stuttgart, as can be seen in several newspapers of the time, he did not get rid of some harsh criticism despite being a very popular person, loved and respected among artists and his many friends. In 1898, just two years before his death, a disease in the eyes forced him to interrupt all activity.

With his wife Luisa Kobler, the beloved singer and dancer of the National Theatre, Carl Doppler formed a family of artists and musicians. His son Árpád Doppler

(1857-1927), was a significant composer, teaching for some years at the Grand Conservatory of New York city and later in the Stuttgart Conservatory. He was also an important choir conductor. Carl’s daughters were Olga (1871-1944), a very successful theatre actress in Germany, Nelly (1859-1948), a singing teacher, and Ilka (1859-1937) a piano teacher. Carl’s grandson Franz Doppler (1899-1985), the son of Arpad, was a violinist and his sister Margarethe (1887-1985) was a piano teacher. From this point, the Doppler were related to the families of Franz Danzi (1763-1826) and Ludwig August Lebrun (1752-1790), because Arpad Doppler was married to the pianist Rosa Hörner (1864-1911), the great-great-granddaughter of the famous cellist and oboist.

I have previously never imagined such a large number of professional musicians belonging to this family. In my research, though, I have found composers of all kinds of music, pianists, conductors of orchestra and opera, singers, oboists, bassoonists, violinists, cellists, military music conductors, choir conductors, teachers in all musical matters and even musical instruments makers, besides our two great flute players.

Even today there are still very good professional musicians in the family such as Rüdiger Müller-Nübling, violist at the Württembergische Philharmonie in Reutlingen (Germany) and president of the International Viola d’amore Society, her sister Christina Behringer, violinist at Renania/Westfalia, and the excellent German flautist Ulrich Müller-Doppler from Cologne, all of them nephews of Franz Doppler, the grandson of Carl Doppler.

“Fantaisie Pastorale Hongroise” (F) for flute and orchestra

In its original version for flute and piano, this is Franz Doppler’s most emblematic, well-known and most-performed piece. It has been recorded by nearly all the most important flautists since the earliest recording in 1907 by the French Adolphe Hennebains (1862-1914),



Eduard Hanslick (1825-1904). The renowned music critic wrote excellent reviews on the Doppler brothers performances in the Wiener Musik-Zeitung and eventually in the Neue Freie Presse.



Joseph Hellmesberger jr. (1855-1907), violinist and conductor of the Vienna Philharmonic, orchestrated the *Airs Valaques* Op.10 of Fr. Doppler

one of the first flute works recorded in history.

The *Fantaisie Pastorale Hongroise* Op.26 was first published by Schott in 1874 for flute and piano. Only few years after writing this piece, Franz Doppler's flute-playing career came to an end due to an asthmatic illness caught during a trip to the mountain Rax with the Vienna Philharmonic Orchestra.

The piece uses the slow-fast verbunkos form that Liszt employed in his Hungarian Rhapsodies, although in Doppler's work there's a transitional section separating the slow (lassu) and fast (friss) movements. In general, the stylistic peculiarities of the Franz Doppler music came from different sources: Hungarian Folk music, which comes from the Balkans, Islamic-oriental improvisational practice, Viennese Classical music and Italian opera. Many of these influences are present in this beautiful work.

In its form, the *Fantaisie Pastorale Hongroise* is similar to some of those famous Liszt piano Rhapsodies that F. Doppler had orchestrated at the end of the 1850s, being revised by the composer himself. Liszt wrote to the editor: *"The name Doppler must not be omitted from the title-page, for he has done the work marvellously"*.

The *Fantaisie* has remained at the center of the flute repertoire since its creation, enjoying an immense popularity over the years, perhaps due, observed by Sato Moughalian, to the fact that *"it captures almost iconically those qualities which characterize a "Gypsy-influenced" piece: the copious use of the interval of the augmented second, which lends the composition an "oriental" harmonic flavour, and the long improvisatory opening section, transforming gradually and finally into a rousing czardas-like dance"*.

The remarkable orchestration was written by the Doppler contemporary Albert Klautzsch, composer of marches and adapter of many works of F.Chopin, A.Terschak, and F.Schubert, being a very active arranger at the end of the 19th century. There are several different

orchestrations of this work but this one seems to me to be the best and closest to the Doppler style. It was written during the last years or shortly after the death of Franz Doppler and was published by Schott in 1887.

This version of the *Fantaisie Pastorale Hongroise* quickly became very popular among all flautists and in 1897 we see it performed at nothing less than the Proms of London by Victor Borlée with The New Queen's Hall Orchestra conducted by Henry Wood, founder of the Proms

No orchestration of this work written by Doppler has been found. In my opinion this is because it doesn't exist. The version for flute and piano is included in CD 4.

"Airs Valaques" Fantaisie (F) for flute and orchestra

At the time of Franz Doppler, Valakia was a principality whose union with Moldavia in 1859 constituted Romania. In the *Airs Valaques*, we find this inimitable charm due to the nature of the folk motifs used, the bewitching aspect of the melodies and perfect elegance in the development of virtuosity. It is a quite demanding work for the solo flautist.

The original version, written for flute and piano, is included in the CD 8. At the end of the piece, Franz Doppler offers the performer a choice between two versions of a certainly difficult passage. One has been used in the flute and piano version and the other one in this version with orchestra.

The orchestration was done by Joseph Hellmesberger jr (1855-1907), so-called "Peppi", violinist, composer, successor of Gustav Mahler (1860-1911) as conductor of the Vienna Philharmonic Orchestra between 1901 and 1903, and professor at the Vienna Conservatory. He was nothing less than the teacher of the great violinist Fritz Kreisler (1875-1962). His father Joseph Hellmesberger (1828-1893), conductor, violinist and a very important member of musical life in Austria, was the concertmaster when Franz Doppler was member of the Viennese orchestra and they often performed together in chamber music concerts.

According to the manuscript, the *Airs Valaques* was performed several times during 1886 with orchestra. The work has never been published in this version and here is recorded for the first time. The manuscript score has been located recently in Austria. Another interesting orchestration of this piece was written by Charles Kurth jr. (1860-1935), a German-American flautist and very active arranger, who went to America in 1864 and was a member of the New-York Philharmonic for 18 years.

There is also a third 19th century orchestration of this piece in manuscript but only the instrumental parts have been found and it is not signed by the author.

“Nocturne” (F) for flute, violin, horn and string orchestra

This is the orchestrated version of the *Nocturne Op.19* originally written for flute, violin, horn (or cello) with piano accompaniment. The original is included in the CD 9 with the flute, violin and cello as soloists. In order to be faithful to the arranger and at the same time to change the colour of the sound, I have chosen for this version with orchestra, the flute, violin and horn as solo instruments.

Ross Jungnickel, born in 1875, was a music publisher, prolific arranger, composer, and conductor. He arranged several of Franz Doppler's works including the Overture of the Opera “Ilka” and orchestrated this “Nocturne” recorded here for the first time. He often proposed several different instrumentations for the same work.

Among many other works, he adapted as well the Overture of the operetta “Die Schöne Galathee” by the Viennese composer Franz von Suppé, still often played today, the “Rondo Capriccioso” of Felix Mendelssohn for orchestra and “La Source” of Léo Delibes.

The *Nocturne Op.19* is a very beautiful piece whose themes were used also for Franz Doppler's “Harfentrio” for flute (violin), cello and harp which is included in CD 5 of this collection.



Franz and Carl Doppler dressed with the Dismagyar, the Hungarian ceremonial attire.

FRANZ DOPPLER: RECORDS FROM MY LIFE AND WORK • Part 7 of 9

At the beginning of March 1852 my brother Carl and I were asked by our friend Joseph Czanyuga to organize, together with several other artists, a concert in the state room of the Hungarian National Museum for the benefits of a fund to add a garden to the outer courtyard of the museum. For this occasion, my brother wrote a duo for two flutes on Hungarian themes that received so much success at the concert on March 28, 1852, that our playing together on the flute attracted general attention. We were asked to participate in many other important concerts. As a result of the general encouragement, my brother and I undertook a tour to Prague in June 1853 which success resulted in a decidedly fortunate advertisement for our further trip; it was such a success that when we arrived to Dresden, we were immediately permitted to perform at the Court Theatre. In Berlin, we were received most cordially by our old friend Erkel, the owner of the Kroll-establishment, and together with the violin virtuoso A. Bazzini, we gave a number of well-attended concerts.

On June 27, 1853, we performed under the request of his Majesty the King of Prussia in the Court Theatre at Potsdam. In the fall of the year 1854, I made a concert tour with my brother during which we performed in Dresden, Leipzig, Berlin, and in Charlottenburg for a concert at the court of His Majesty the King, where Meyerbeer accompanied our pieces on the piano, and also in Hamburg, Hannover and Bremen. In 1856, accompanied by our friend Carl Huber (violin virtuoso, solo violinist and later conductor at the National Theatre), we undertook a tour of Vienna, Prague, Northern Germany, Brussels and London, where we performed in many concerts (e.g. in the Philharmonic under Benedict and then we organized concerts of our own in the Beethoven rooms.

During the last days of March 1857, the director of the National Theatre, Count George Radey expressed the wish to have a new opera performed at the National Theatre to celebrate the visit of Her Majesty the Empress Elisabeth

and conductor Erkel, my brother and myself were asked to compose the music for a libretto by Czanyuga called "Erzsebet" within 4 weeks. This opera was performed in a gala performance at the National Theatre on May 6th.

In the second half of the month of December in 1857, I travelled together with my brother from Vienna to Lemberg, where my opera "Benjowski" was about to be performed and where we had been invited by director Glöckl to give a number of concerts at the theatre there. In the course of our stop-over in Vienna, the director of the Court Opera Theatre made me the offer to join the Court Opera as solo flautist and conductor of ballets; he promised me that one of my operas would be performed there and offered various other favourable conditions. I asked for time to consider the offer until after my return to Pest.

After the performances of my opera in Lemberg as well as our concerts went by with great success, I returned to Pest. Director Erkel's offer had caused me much thought and unrest, and I could not make the decision to leave Pest which was much loved by me. I took counsel with my friends: some advised me to go to Vienna, others were of the opinion that I would find only unpleasant surprises there, etc. Then, however, I was informed that a rumour was going around that I was using the engagement in Vienna as a trick to force better conditions at the National Theatre. It is possible that this unjustified suspicion hurt my feelings somehow, but above all, I had the desire to make it possible for one of my operas to be performed in Vienna by the engagement there and on the other hand I was also eager to prove that I would be able to achieve an honourable position as an artist in a strange city, whereupon I accepted the post at the König und Kaiser Court Opera Theatre preliminarily for a period of 3 years. At my leaving Pest, I received the distinction to be named an honorary member of the National Theatre.

Continues in volume 8



The old Burgtheater. Franz Doppler settled in Vienna as first flutist (1858-78) in the Court orchestra and assistant (after chief) ballet conductor in the Burgtheater. Carl joined him from 1862 till 1865

WORKS FOR THE STAGE BY THE DOPPLER BROTHERS

By Pál Horváth

It is quite a challenge to write a review on compositions of which not only no recordings are available but also even the printed sheet music is missing. Furthermore, becoming acquainted with them one faces fundamental difficulties such as the incompleteness or absence, in some cases, of the manuscript source material. Nowadays, the theatrical music of the Doppler brothers is completely unknown, but this was not the case for 19th-century European audiences. During the 1840s, but mainly in the 1850s, Franz and Carl Doppler were dominant figures of the European musical circles. They were personally acquainted to Franz Liszt and Giacomo Meyerbeer, and also had friendly and collegial connection with Ferenc Erkel, the leading figure of the Hungarian national opera.

Both brothers, born in Lemberg (then Poland, today Ukraine), had already earned recognition at a very young age in Pest-Buda, the first important stage of their musical career. Franz gave his first concert there in 1838 at the age of 17. In October 1839, he appeared as the first flautist of the German company performing in the Castle Theatre of Buda. We find amongst the contributors of the very same concert his younger brother Karl who was only 13 at the time and who himself a year later joined the ensemble of the German theatre company of Buda as flautist. In fact, from the same year, their father, an oboist, also stepped into the service of the theatre.

The three Dopplers did not spend much time at this company. In 1841 Franz joined the ensemble of the Hungarian National Theatre in Pest, as flautist and then as associate conductor. He was followed in 1850 by Karl who worked from the outset as an associate conductor. This change became fruitful for both of them given that this was the workshop where they could develop their activities not only as instrumentalists and conductors but also as composers. At the time, the National Theatre's ensemble led

by Ferenc Erkel, was the most important place of Hungarian musical theatre until the opening of the Hungarian Royal Opera in 1884.

It was an award-winning composition entitled Hungarian Overture and written for the National Theatre's competition in 1844 by Franz Doppler that caught the attention of the Pest musical community. It was also due to this work that Erkel himself became friends with Franz and began treating him as his fellow composer. Already in the same year Erkel borrowed a small piece from Franz Doppler for his song-play *Két pisztoly* (Two Pistols). A few years later Erkel jointly composed with the Doppler brothers a melodrama (*Salvator Rosa*, 1855) and an opera (*Erzsébet*, 1857). The series of commissions allowing the Doppler brothers to write operas were presumably connected to the fact that they enjoyed Erkel's trust. However, these operas achieved a success of varying degrees for Franz's skills as an opera composer exceeded Carl's abilities by far. Thus the latter made himself indispensable for the theatrical company by composing incidental music.

Franz Doppler's first opera, entitled *Benyovszky*, was premiered in September 1847 by the National Theatre and during the next year and a half it was performed about 16 times, until it was banned by the censors as part of the retaliations following the revolution of 1848–1849. In spite of this, however, the National Theatre insisted so persistently that, once the political pressures had eased, it became able to re-programme the opera in 1852 under an altered title (*Afanasia*) and the transformation of the revolutionary character of Benyovszky whose name was also changed. Then, with the further relaxation of censorship in 1859, the opera was staged again with the initial title and performed several times. The first opera by Franz Doppler was very warmly received by the press with the reviewers commenting that the composer's first work

clearly exceeded their expectations. This recognition was of utmost importance because the expectations imposed on the German-speaking composer by the Hungarian public were twofold. Doppler's opera had to meet the conventions of the genre chiselled on Western European opera stages on the one hand, on the other it had to be at the same time Hungarian.

Hungarian, not only concerning the language of the text set to music (as the National Theatre staged exclusively productions sung in Hungarian, the librettos of foreign operas having been translated into Hungarian), but Hungarian also in terms of the musical language and of the musical characters in which area the employment of the *style hongrois* was expected. Doppler seems to have caught this particular musical style in just over a decade of residence in Hungary. At least his contemporaries felt this way, so the composer, honoured by their confidence and appreciation, carried on composing. His next opera became what was certainly his most successful work. With its specifically Hungarian theme, the comic opera *Ilka és a huszártoborzó* (Ilka and the Recruiter of Hussars) was presented in 1849 and remained on the institution's repertoire for over eighty-eight performances with a further twenty-two performances in the Hungarian Royal Opera House, where the opera company of the National Theatre moved after 1884. As one of the most successful Hungarian operas, *Ilka* was performed at a number of other places as well; in a unique manner among the 19th-century Hungarian operas it became the only one performed not only within the territory of historical Hungary – in Pozsony (Bratislava) and Arad – but also in several European cities including Vienna, Hanover, and Olomouc. The number of performances at the Pest National Theatre was only rivalled by those of the most successful operas by Ferenc Erkel (*Hunyadi László* and *Bánk Bán*). But Erkel's works actually remained unknown in most of Western Europe and their Viennese presentation met with difficulties whereas Doppler managed to accomplish an almost impossible task

by succeeding in 1862 in having *Wanda* (1850) staged in Vienna, a work he originally composed for the Pest National Theatre and in 1867 the Viennese premiere of *Ilka*. The latter appears to have been motivated not only by Doppler's personal ambition but also by his commitment to Hungary. He was fully aware of the importance of opera and as he put it in a friendly letter sent to Erkel from Vienna to Pest, one of his aims with the 1867 Viennese performance of *Ilka* was to promote the Hungarian style in front of the imperial capital's audiences. The timing also coincided in an obviously conscious manner with the politically sensitive moment of the Reconciliation when a special interest for the Hungarian theme could be expected. It seems, therefore, that Doppler found the piece to be suitable for such ideological purposes, too. Although the attempt was a success and the public loved the opera, its series of performances was stopped by the leadership of the *Hofoper*. Perhaps the national style was just too much for them? Doppler, in any case, must have come to this conclusion. Maybe this was reason why he chose a biblical theme for the text of his last opera *Judith*, composed in Vienna and premiered in 1870. Another work of his, still written in Pest, should be mentioned here: the *Két huszár* (Two Hussars) of 1853 did not enjoy a long-term success; it was performed only five times.

Carl Doppler became an active member of the National Theatre later than his brother, only from the 1850s; the signs of his compositional activity can only be tracked back to these years. As an associate conductor of the theatre he was supposed to enrich the repertoire with national pieces and indeed, he diligently tried to accomplish this task. His one-act comic opera *A gránátos tábor* (The Grenadiers' Camp) was completed as early 1853. *A vadon fia* (The Son of Wild) was first performed in 1854. But while the former piece which was performed eight times was reviewed in subdued tone by the press, the latter, which was performed only twice, provoked a quite sharp criticism and was simply called a "bad" opera. The younger Doppler would no longer try to compose an opera on his own: he only composed the

third act of *Erzsébet* (1857), an opera he co-signed with his older brother and Ferenc Erkel, but the critics did not fail to point out the weakness of the act written by Karl. He became much more successful in the lighter genre as he turned from opera towards the popular song plays (népszínmű). He joined the famous playwright Ede Szigligeti and produced musical inserts in the Hungarian style for Szigligeti's texts. The best-known pieces of the song-play repertoire had been given for years with musical material edited by Karl Doppler, including *A cigány* (The Gypsy), *Árnyil és Tündér Ilona*, *Tízezer forint* (Ten Thousand Forints), and *Dalos Pista*. From all the theatrical genres, he would only deal with incidental music for song-plays until the end of his time at the National Theatre in 1862. Thereafter he seems to have definitively given up composition. We do not know of any larger work of his written during his short stay in Vienna, nor throughout his period in Stuttgart where he lived from 1865 until his death, although he was active there, too, as a conductor.

The Doppler brothers established their European reputation during the mid-1850s. At this point, in addition to their permanent theatrical activities in Pest, they gave concerts in several cities including Vienna, Prague, Hamburg, Brussels, and London. Although this period of intense concert giving was detrimental to their compositional output – what is especially regretful in the case of Franz Doppler who never again composed a new opera for the Pest National Theatre – it also proved to be decisive for the Hungarian musical life. Indeed, when they set out from Pest to their European concert tour in the summer of 1853, they also visited Liszt in Weimar. As a result of this meeting and encouraged by Liszt, on their return to Pest they submitted a motion together with Ferenc Erkel about the founding of the first permanent Hungarian symphony ensemble, the Orchestra of the Philharmonic Society which still exists today. This is not the one and only connection between Liszt and the Doppler brothers. They had already met in Pest in 1846, and it was based on this meeting that Franz

Doppler in a letter early in 1848 asked Liszt to accept the dedication of his first opera score, entitled *Benyovszky*. Liszt was certainly familiar with theatrical works of Franz Doppler and not only through this dedication: we know that during a concert held 1856 in Pest, Liszt conducted fragments of *Ilka* as well. Franz Doppler's talents as a composer, and especially as an orchestrator, were highlighted by the critics of his first opera. However, an addition by Franz Liszt to his testament (Weimar, 14 September 1860) to be found in the list of the manuscripts intended for publication and concerning a *Hungarian Rhapsody* orchestrated by Franz Doppler contains a much more direct observation in this respect: "Hungarian Rhapsodies for orchestra, orchestrated by F. Doppler – revised by F. Liszt / N.B. We must not forget to put Doppler's name on the title page for he did his job wonderfully."

The occupation of the ballet conductor's position at the Vienna Hofoper meant a major change in Franz Doppler's career as a composer as well. He had already dealt with incidental music for the theatre (and for ballet in particular) during his years at the Pest National Theatre: *A jós 1847* (The Fortune Teller), *A szerelmes ördög 1851* (The Devil in Love), *Elvéa, Az apaátok 1852* (The curse of the father), *A toborzók 1854* (The Recruiters).

However, the number of these compositions grew spectacularly after 1858 in Vienna where the genre of incidental music became the centre of this activity. He composed the music for many ballets: *Irene oder die Erscheinung 1858*, *Die Camin feger von London 1859*, *Rosine 1861*, *Das Waldfräulein 1864*, *Fiammela oder die Mach der Hölle 1867*, *Ellinor oder Träumen und Erwachen 1873*, *Aus der Heimath 1879* (with singing), *Margot 1880*, *Stock im Eisen 1880*, *In Versailles 1881* (with singing), *Melusine 1882*, which are now completely forgotten but several manuscript scores of which are still to be found in the libraries of Vienna. These scores show that in several cases we can talk about large-scale, multi-movement compositions for a large symphony orchestra.

Franz Doppler also wrote a series of interludes for solo piano under the title "*Souvenir Chorégraphique de l'Opéra de Vienne. Album de Motifs Favoris des Ballets de Paul Taglioni*" on the ballets *Ellinor*, *Flick-Flock*, *Satanella*, *Sardanapal*, *Robert et Bertram*, and *Fantasia* with the opus numbers 27 to 32. In Vienna, in November 1871, the ballet generally included in the Verdi's opera "Il Trovatore", was substituted by a so-called "Soldatentanz" with new music by Fr. Doppler.

His connections to Hungary were not broken after his departure. The National Theatre's Board of Directors appointed him an honorary member in 1858 and in the early 1860s he repeatedly gave concerts in a number

of Hungarian towns together with his brother Karl. In 1865 he composed the overture for the revival of the opera *Erzsébet* and in 1874, at the occasion of the 200th representation of Ferenc Erkel's opera *Hunyadi László*, he joined the orchestra again to play the part of first flute. He also had family ties to Pest: his daughter Ilka Doppler, after completing her studies at the Vienna Conservatory, became a solo singer at the Pest National Theatre (1881) and the Hungarian Royal Opera (1884).

A special moment of her career occurred in June 1881 when she performed the major role of Zita in her father's most important opera, the title of which was the inspiration for her own name.



The summer house of the Doppler and Schier families in Hinterbrühl. Benjamin Schier and Hermine Doppler (daughter of Franz) appear in the photo. Beethoven, Schubert and Mahler had their summer residence in this town as well.



C5301

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

Claudi ARIMANY, flute

Robert AITKEN, Antonio ARIAS, Walter AUER, János BÁLINT,
Philippe BERNOLD, Łukasz DŁUGOSZ, Clement DUFOUR, Salvador ESPASA, Andrea GRIMINELLI,
Gergely ITTZÉS, Shigenori KUDO, Maxence LARRIEU, Raphael LEONE, Massimo MERCELLI,
Clara NOVAKOVA, Philippe PIERLOT, Jean-Pierre RAMPAL, Eduard SÁNCHEZ
and Karl-Heinz SCHÜTZ, **flute**

Alan BRANCH, Márta GULYÁS, Robert LEHRBAUMER, Francesco NICOLOSI,
Denis PASCAL, John Steele RITTER, Pedro José RODRÍGUEZ and Michel WAGEMANS, **piano**

Ingrid KERTESI, **soprano** · Cristian CHIVU, Joan ESPINA and Peter KOVÁTS, **violin**
Vicent NOGUÉS, **viola** · Nabí CABESTANY, Lluís CLARET and Magdalena CRISTEA, **cello**
Dmitri SMYSHLYAEV, **double bass** · Kateřina ENGLICHOVÁ and Christine ICART, **harp**
Javier BONET and Artur NOGUÉS, **horn** · BARCINO HORN QUARTET

Orquestra Simfònica de l'Òpera de Barcelona, Guerassim VORONKOV
Orquestra Sinfónica de la Región de Murcia, Virginia MARTÍNEZ
Orquestra Sinfónica Ciudad de Elche, Leonardo MARTÍNEZ
Orquestra Sinfónica de Córdoba, Joan-Lluís MORALEDA
Orquestra Filarmónica de Málaga, Christian POLLACK
Orquestra de Cambra Terrassa 48, Quim TÉRMENS



FRANZ DOPPLER



CARL DOPPLER

Franz & Carl Doppler

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

THE COMPLETE FLUTE MUSIC VOLUME 7 / 10

CLAUDI ARIMANY flute

- 1 **Fantaisie et Variations sur des motifs de l'opéra "Rigoletto" (F&C) for two flutes and piano**
C. Arimany and S. Kudo, flutes • A. Branch, piano
- 2 **"Grande Fantaisie pour la Flûte" (F) (WPR) for flute and piano**
C. Arimany, flute • M. Wagemans, piano
- 3 **Morceaux favoris sur "Don Giovanni" opéra de W.A.Mozart (F) (WPR) for solo flute with piano ad libitum**
C. Arimany, flute • M. Wagemans, piano
- 4 **Potpourri sur "L'Africaine" opéra de G.Meyerbeer (F) (WPR) for piano and flute**
M. Wagemans, piano • C. Arimany, flute
- 5 **Duo sur "Zampa" opéra de L.Hérold (F) for two solo flutes**
C. Arimany and Ph. Pierlot, flutes
- 6 **"Idylle" (C) (WPR) for flute and piano**
C. Arimany, flute • M. Wagemans, piano
- 7 **"Fantaisie Pastorale Hongroise" (F) for flute and orchestra (orchestrated by Albert Klautzsch before 1887)**
C. Arimany, flute
Orquesta Sinfónica Ciudad de Elche • L. Martínez, conductor
- 8 **"Airs Valaques" Fantaisie pour la Flûte (F) (WPR) for flute and orchestra (orchestrated by Josef Hellmesberger jr. before 1886)**
C. Arimany, flute
Orquesta Sinfónica de la Región de Murcia • V. Martínez, conductor
- 9 **"Nocturne" (F) (WPR) for flute, violin, horn and string orchestra (orchestrated by Ross Junknickel, born in 1875)**
C. Arimany, flute • C. Chivu, violin • J. Bonet, horn
Orquesta de Cambra Terrassa 48 • Q. Térmens, concertmaster
(F) Franz Doppler (C) Carl Doppler (WPR) World Premiere Recording

C5301



Recordings made between 2007 and 2017 in Catalonia

Recording Producer, Sound Engineer and Editing: Albert Moraleda

Artistic Direction: Albert Moraleda and Denis Veroust

Cover picture:

Edgar Degas (1834-1917)
"Musiciens d'orchestre"
(Orchestral musicians)
Städtisches Kunstinstitut und
Städtische Galerie, Frankfurt
(Germany)

Texts in english by: Franz Doppler,
Claudi Arimany and Pál Horváth

© + © 2018 Capriccio,
A-1040 Vienna
www.capriccio.at
Made in Austria

LC 08748

