

Franz & Carl DOPPLER
THE COMPLETE FLUTE MUSIC VOLUME 8 / 10

CLAUDI ARIMANY flute

Philippe **BERNOLD** flute • Shigenori **KUDO** flute • Artur **NOGUÉS** horn

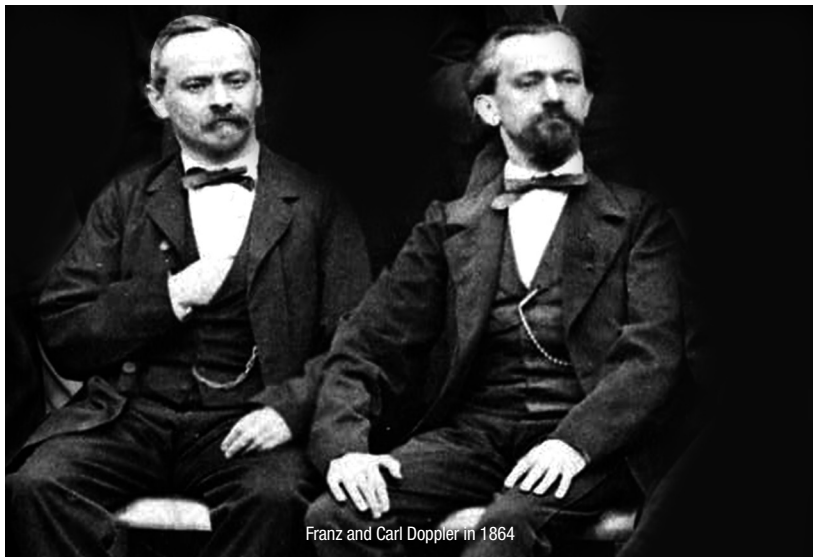
Alan **BRANCH** piano • John Steele **RITTER** piano • Michel **WAGEMANS** piano

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

Orquesta Filarmónica de Málaga - Christian **POLLACK** conductor

Franz & Carl Doppler

THE COMPLETE FLUTE MUSIC VOLUME 8



Franz and Carl Doppler in 1864

- 1** Souvenir à Mme. Adelina Patti. Paraphrase sur des motifs de l'opéra
 "La Sonnambula" de Bellini, Op. 42 (F) [7:14]
 for two flutes and piano
 Shigenori Kudo and Claudi Arimany, flutes • Alan Branch, piano
- 2** "Berceuse", Op. 15 (F) [4:02]
 for flute and piano
 Claudi Arimany, flute • Alan Branch, piano
- 3** "Airs Valaques", Fantaisie, Op. 10 (F) [11:22]
 for flute and piano
 Claudi Arimany, flute • Alan Branch, piano
- 4** "Souvenir du Rigi", Idylle, Op. 34 (F) [6:56]
 for flute, horn and piano with a hand bell in C ad libitum
 Claudi Arimany, flute • Artur Nogués, horn • John Steele Ritter, piano
- 5** Potpourri sur "Ilka" opéra hongroise de F.Doppler (C) (WPR)..... [12:56]
 for piano and flute
 Michel Wagemans, piano • Claudi Arimany, flute
- 6** Morceaux favoris sur "Norma" opéra de V.Bellini (F) (WPR)..... [7:00]
 for solo flute with piano ad libitum
 Claudi Arimany, flute • Michel Wagemans, piano
- 7** Duo sur "La Dame Blanche" opéra de F.A. Boieldieu (F) (WPR) [8:24]
 for two solo flutes
 Claudi Arimany and Philippe Bernold, flutes
- 8** Fantasie über ein Thema von Beethoven aus Op. 47, "Kreutzeronate", 2. Satz (F) (WPR).... [7:46]
 for flute and orchestra (orchestrated by Anton Fridrich in 1882)
 Claudi Arimany, flute
 Orquesta Filarmónica de Málaga • Christian Pollack, conductor
- 9** Drei Solo Variationen über ein Ungarisches Thema, Op. 4 (C) (WPR) [6:21]
 for flute and orchestra (Reconstructed by Joan Lluís Moraleda)
 Claudi Arimany, flute
 Orquesta Sinfónica Ciudad de Elche • Leonardo Martínez, conductor

FRANZ AND CARL DOPPLER - LIST OF WORKS

Works for flute and piano

Fantaisie sur un motif de Beethoven, Op. 46	Vol. 01	“Les Perles des Opéras” for piano and flute:	
Fantasia 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
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“Sehnsucht” (Jungmann-Doppler)	not found		
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Small dedications for flute and piano:

Andante	Vol. 05	Morceaux Favoris pour flûte et piano sur:	
Moderato	Vol. 06	La Muette 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.		Works devoted to F.Doppler or on motifs of his operas:	
Füzet 1	Vol. 01	Fantaisie über Motive aus “Lucia de Lammermoor” F. Freiherr v.Wertheim	Vol. 10
Az újabb zene gyöngyei. A Legkedveltebb Csárdások.		“Il Primo Amore” Idylle.	
Füzet 2	Vol. 02	F. von Suppé	Vol. 10
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Az újabb zene gyöngyei. A Legkedveltebb Csárdások.		Fantasia sopra l’opera “La Figlia del Reggimento” G. Briccialdi	Vol. 10
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Duettino hongroise, Op. 36	Vol. 03
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Fantaisie hongroise, Op. 35	Vol. 01
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La Fille du Régiment de G. Donizetti	Vol. 03
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Works for flute in different sets

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"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
"Waidmannslust" 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

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Two flutes and orchestra

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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 string orchestra

Nocturne	Vol. 07
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CONCERNING THE REPERTOIRE IN VOLUME 8

By Claudi Arimany

Souvenir à Mme. Adelina Patti. Paraphrase sur des motifs de l'opéra "La Sonnambula" de Bellini, Op. 42 (F) for two flutes and piano

Paraphrase is in music a virtuoso composition using elaborate versions of popular melodies, usually from operas. In other words, the appropriation of a phrase, melody, or section used in another piece.

"*La Sonnambula*" (The Sleepwalker) is an opera with music in the "bel canto" tradition by Vincenzo Bellini (1801-1835) set to an Italian libretto by Felice Romani and based on a scene of a "ballet-pantomime" written by Eugène Scribe and choreographed by Jean-Pierre Aumer called "*La sonnambule, ou L'arrivée d'un nouveau seigneur*". The ballet had premiered in Paris in September 1827 at the height of a fashion for stage works incorporating sleepwalking.

Adela Juana María Patti (1843-1919), "La Patti", born in Madrid (Spain), was the daughter of two Italian singers and one of the most famous coloratura sopranos in history, owing to the purity and beauty of the lyrical voice and the unmatched quality of her "bel canto" technique. Giuseppe Verdi (1813-1901) described her as being the finest singer who had ever lived and a "stupendous artist". She was called the "Queen of Song". Very probably Franz Doppler played with Adelina but I can't be certain. There is, however, evidence that he played concerts alongside Adelina's sister Carlotta Patti (1835-1889), also a famous soprano. A third sister, Amelia (1831-1915), was a prominent singer as well.

Adelina Patti was one of the first great voices to be recorded. The records were produced by the Gramophone & Typewriter Company (the forerunner of EMI Records) and were issued in the United States by the Victor Talking Machine Company. Patti's piano accompanist, Landon Ronald (1873-1938), wrote this of his first recording session with the diva:

"When the little (gramophone) trumpet gave forth the beautiful tones, she went into ecstasies! She threw kisses into the trumpet and kept on saying: *Ah! My God! Now I understand why I am Patti! Oh yes! What a voice! What an artist! I understand everything!* Her enthusiasm was so naïve and genuine that the fact that she was praising her own voice seemed to us all to be right and proper."

Franz Doppler composed in her memory the *Paraphrase sur des motifs de l'opéra "La Sonnambula" de Bellini*, the opera with which she had been so successful in the role of Amina when she was a young girl in London, Paris, Vienna, etc. The piece, for two flutes with piano accompaniment, was first published by André in Offenbach in 1882.

"Berceuse", Op. 15 (F) for flute and piano

Very popular in salon music concerts, the *berceuse* (Lullaby) is in music a gentle and calm composition that resembles a song to send a child to bed.

Tonally most berceuses are simple. Since the intended effect is to put a baby to sleep, wild chromatism would be somewhat out of character.

"Salon Music" was very much in vogue in middle-class circles and attracted many important composers such as Chopin and Liszt. (I thoroughly recommend the article on 19th century Salon music written by Ernst Kobau included in volume 4 of this collection.) The earliest significant composer of Salon Music was Franz Schubert (1797-1828). About two-thirds of his output were songs and his works for piano and piano duet were also intended to be performed in intimate salon settings demonstrating a significant shift from the big public genres to more private, domestic, music-making.

Contrary to what is often said, Franz Doppler never met Franz Schubert. In fact, when Schubert died, Franz Doppler was still a child of barely six years old living in Lemberg,


SOUVENIR À M^{ME} **ADELINA PATTI**


PARAPHRASE
sur des motifs de l'Opéra
LA SONNAMBULA
 DE BELLINI


OPERA
DEUX FLUTES


avec accompagnement de Piano
 par
FRANÇOIS DOPPLER
 OP. 42

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François Werlheim

Chercheur à plusieurs Villes

AIRS VALAQUES

FANTAISIE

pour la

FLÛTE

avec accompagnement de Piano

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Poland (today Ukraine). There is still another persisting confusion with a certain Josef Doppler (1792-1867) who was a close friend of Franz Schubert and had been pupil of his father that should not be confused with Joseph Doppler (1785-1859), the father of Elisabet, Franz, Carl and Anton (the last only mentioned in Franz's autobiography and announced in a Joseph Doppler's family concert program as a violinist). Schubert's friend and collaborator was a clarinetist, violist and bassoonist who played in private salon concerts in Vienna including the famous Schubertiades, becoming afterwards manager at Diabelli and later Spina music editors, Schubert's main publishers. The Aria with clarinet solo in Schubert's "Offertorium" D.136 written in 1815 is dedicated to him.

The "Berceuse" of Franz Doppler is a real jewel in the repertoire of salon music for flute. It has been generally published together with two other salon pieces in the form of the extremely elegant "Trois morceaux Op. 15, 16 & 17" in which we find three of the most highly prized genres: *Berceuse*, *Nocturne* and *Mazurka*. The *Nocturne* and the *Mazurka de salon* are included in the CD 4 and CD 5 and represent the very best of salon music for flute.

The "Berceuse" Op. 15 was first published by Spina, Vienna, around 1860, and later by Cranz of Hamburg. (Aug.Cranz editions are often reissues of works originally published by C.A. Spina).

"Airs Valaques", Op. 10 (F) for flute and piano

Valakia was in the XV century the country of Vlad III the Impaler, the Count Dracula in the 1897 terror novel of Bram Stoker. At the time of Franz Doppler, Valakia was a principality whose union with Moldavia in 1859 constituted Romania.

Printed by Schott in 1858, the year Franz Doppler moved to Vienna, the *Airs Valaques* was his first piece for flute to be published. Here we find inimitable charm due to the nature of the folk motifs used, the bewitching melodies and perfect elegance. It is a very demanding work for the flute player.

When Franz Doppler settled in Vienna in 1858 with his

wife Julie Leigh they already had three children: Clothilde (1843-1893) called Tilli, Hermine (1847-1911) called Minka (the mother of Benjamin Schier, Franz's only grandchild), and Leo (1855-1870). Ilka (1861-1894), the youngest, was born in Vienna.

Leo had a very short life and we know very little about him, but it seems that he was an artist who had the potential to exceed even his father's abilities as a flautist and who showed rare musical talent and genius. He had replaced his father in concerts at the court, in the orchestra of the court and in performances of the singspiel theatre of Vienna at a very young age. He died when he was only 15. The "Fantaisie über das Lied Mutterseelenallein von Alb.Braun Op. 41", included in CD 5, was composed in Leo's memory by his father.

By the time Franz left Budapest he was already a legend as a flautist and soon his brother Carl, with who he formed an extremely popular Duo, joined him at the orchestra of Vienna. Franz got a very good contracts, not only as principal flautist in the *Wiener Philharmoniker* orchestra (first under Felix Otto Dessoff (1835-1892) between 1860-75 and later with Hans Richter (1843-1916) from 1875 till his retirement in August 1879), but also as ballet music composer and second chief conductor at the Burgtheater where much of his fifteen widely-known ballets would be staged. In 1865 he was also appointed a flute professor at the Vienna's conservatory.

Doppler dedicated the "Airs Valaques" to "Monsieur François Wertheim, Chavalier de plusieurs Ordres", an important member of the Austrian society, politician, important industrialist, member of the Parliament, etc., and also an amateur flautist and composer. In his turn, the baron Franz von Wertheim (1814-1883) dedicated a beautiful Fantasy on "Lucia de Lammermoor" to Franz Doppler which is included in CD 10. Josef Strauss (1827-1870) composed in 1869 the Polka "Feuerfest!" Op. 269 to celebrate the production of the twenty-thousand fireproof iron safe made by Wertheim's factory.



Franz Doppler in 1862



The great soprano Adelina Patti (1843-1919) in 1882

Doppler's "*Airs Valaques*" has a later version for flute and orchestra written before 1886 by Josef Hellmesberger jr (1855-1907), an important violinist, teacher at the Viennese conservatory and conductor of the Vienna Philharmonic Orchestra between 1901 and 1903. It is included in the CD 7. Another interesting orchestration of this piece was written by Charles Kurth jr. (1860-1935), a German-American flutist and very active arranger who had arrived in America in 1864 and was for 18 years a member of the New York Philharmonic orchestra. There also exists a third 19th century manuscript orchestration (not signed) of this piece.

"Souvenir du Rigi". Idylle, Op. 34 (F) for flute, horn and piano

The term "*Idylle*" in music is used generally to refer to a work evocative of pastoral or rural life.

Mount Rigi, located near Lucerne in central Switzerland, is called "*The Queen of Mountains*" and in the first edition cover of this piece there is a drawing where you can recognize the mountain and some buildings which still exist today.

The *Souvenir du Rigi* (Memory of the Rigi) was written for flute, horn (or violoncello) and piano. The work begins with an elaborate flute cadenza (a shepherd's refrain, perhaps) and then goes on to depict bird sounds in the flute, echoes across a valley and Alphorn calls. The piece, with an aura of nostalgia, at a certain point and *ad libitum* includes the ringing of a small bell (glöckchen), perhaps to suggest a distant church bell or cows grazing. In any event, the sound of the bell gives a pleasant pastoral atmosphere to this beautiful *Idylle*, first published by Schott in 1875. It was dedicated to "à Mr. le Docteur B.Grünhut", probably Bernard Grünhut, a physician from Krakow (Poland), born around 1840, who was a great supporter of arts and who had helped, among others, the young pianist Ignaz Friedman (1882-1948) and the painter Moise Kisling (1891-1953).

Potpourri sur "Ilka" opéra hongroise de F. Doppler (C) for piano and flute

Franz Doppler is known nowadays only for some of his compositions for flute but he was a very prolific composer in other fields as well, writing also for solo piano, piano four hands, violin, band, choir, vocal quartet, ballet, concertos, overtures, marches, ballades, different arrangements and transcriptions, songs, and operas. In my opinion, Franz Doppler considered himself primarily as an opera composer.

In his autobiography, for example, among his many works for flute, only the *Hungarian Fantaisie* for two flutes and orchestra and composed by his brother is mentioned. Instead he writes mostly about the events and circumstances surrounding his operas and ballets. His seven operas: *Benyovszky* (1847), *Ilka* (1849), *Wanda* (1853), *Die beiden Husaren* (1853), *Salvator Rosa* (1855), *Elisabeth* (1857), and *Judith* (1870), were all very popular and successful in their time and were staged many times in Budapest and Vienna as well as in numerous other important cities. But the competition was very strong in this field and the fame of composers such as Wagner, Gounod, Verdi, Meyerbeer, Bellini, etc., resulted in Franz Doppler and many other important composers being largely forgotten.

The comment written around 1900 by the great orchestral and operatic Austro-Hungarian conductor Hans Richter (1843-1916) is illustrative:

"Doppler had been first flautist for some years before I came to Vienna as conductor and his unsurpassed mastery in interpretation and technique I shall never forget. Yet another charming trait, but one alas which becomes rarer, characterised this excellent man. Although he was a highly gifted and often successful composer, this too modest artist never pushed his own works but devoted all his energy to the works of great masters such as Berlioz and Wagner. He was an ornament of the Vienna Philharmonic orchestra and a model for the succeeding generation"

There was further evidence of his great quality as a flute player when Richard Wagner conducted on March 2nd 1876 his opera *Lohengrin* in the *Wiener Hofopertheatre*. After the performance he congratulated the then Kapellmeister and principal flautist Franz Doppler and presented him with his baton. This baton is today in the possession of the Schier family.

Franz Doppler was not so successful as a composer in Vienna as in Pest where the Hungarian public loved the national opera. Ferenc Erkel and Franz and Carl Doppler were the most prominent representatives of Pest's musical life and enjoyed both fame and love of the audiences. In Vienna this was not the case. As a cultural center in Europe, many famous artists came from all over the world and the audience was not interested in Hungarian national opera (just 10 years after the War of Independence). Nor was this a secret. Franz Doppler writes to Erkel in January 1861:

"... this brutal, hateful attitude towards Hungary and expressing it openly and directly, is very painful..."

For the Austrian audience, the Hungarian opera was insignificant.

Political reasons were also important in the evolution of Franz Doppler's career as opera composer in Vienna. (I thoroughly recommend the article about the Doppler's stage music written by Horváth Pál included in the booklet of volume 7 of this collection.)

Ilka és a *huszártoborzó* (Ilka and the Hussar Recruitment), is a Hungarian nationalistic opera written in 1849 and performed with great success first in Pest and later in Hannover, Olmütz, and in "all the Hungarian cities" as Franz Doppler writes in a letter. In 1865 the opera was staged 7 times in the Court Theatre of Vienna with great success and always in front of a full house.

Carl Doppler composed this potpourri on motifs of his brother's opera *Ilka* for piano and violin, but almost nothing needs to be changed to adapt the violin part for the flute. Bearing in mind the fact the operas of the

Doppler are never performed nowadays and have never been recorded, here is a unique opportunity to listen to some of the splendid Hungarian themes contained in the piece.

Carl Doppler did not receive as much recognition as an artists as his brother, but he was also an important musician, loved and respected by the professionals as much as a flute virtuoso as an orchestra conductor, music director, teacher, arranger and composer. In Stuttgart, as a teacher at the conservatory, he instructed many students who later became important professionals including his own son Árpád Doppler (1857-1927), and William Hall Sherwood (1854-1911), an American music educator and probably the most famous and finest pianist of the time in America.

Still within this family, a descendant of the soprano Erzsébet Doppler (the older sister of Franz and Carl) married a member of the Lechner family. Thus, the famous architect Ödön Lechner (1845-1914) is a descendant of the Doppler family.

Morceaux favoris sur "Norma" opéra de V.Bellini (F) for flute and piano

Norma is a "tragedia lirica" by Vincenzo Bellini (1801-1835) with a libretto by the Italian poet Felice Romani (1788-1865) based on *Norma, ou L'infanticide* (*Norma, or The Infanticide*), the tragedy written by the French Alexandre Soumet (1786-1845). It is Bellini's most characteristic opera and was first performed at La Scala in Milan in 1831. The opera is regarded as a leading example of the "bel canto" genre, and the soprano prayer "Casta diva" is justly famous.

This potpourri on themes from the opera *Norma* is the second of a series written by Franz Doppler from some of the most popular operas performed at his time.

The collection, for flute with piano accompaniment *ad libitum*, was published by André, Offenbach, around 1880 under the name of "Morceaux favoris".

Duo sur “La Dame Blanche” opéra de F.A.Boieldieu (F) for two solo flutes

The opera *La Dame Blanche* (the White Lady) by the French composer François-Adrien Boieldieu (1775-1834) is based on a libretto by Eugène Scribe on episodes of five different novels including *The Monastery*, *Guy Mannering* and *The Abbot* of the Scottish writer Sir Walter Scott.

The eight Franz Doppler Duos for two solo flutes are in the form of potpourri and written for opera lovers or amateur flautists of quite advanced level.

Fantasie über ein Thema von Beethoven aus Op. 47 2.satz “Kreutzeronate”(F) for flute and orchestra

This Fantasy on a theme of Beethoven was originally composed for flute and piano (included in CD 1). Here is an unpublished second version for flute and orchestra. It was orchestrated in 1882 by the composer Anton Fridrich (1849-1924), when Franz Doppler was still alive. The work takes a theme borrowed from the second movement of Beethoven’s “*Kreutzer*” *violin and piano Sonata Op. 47*.

Anton Fridrich, born in Hrusice-Zickow near Prague, was a director of military bands, a successful composer and experienced arranger who was very active in the Austro-Hungarian monarchy. In his estate there are many original compositions and hundreds of arrangements. Most of them exist only in manuscript form but they deserve to be published. Among them, there is a very interesting orchestration of the Franz Doppler’s “*Fantaisie Pastorale Hongroise, Op. 26*”.

The Fantasy on a theme of Beethoven for flute and orchestra has been preserved in manuscript form in the private archive of one of the greatest specialists and collectors of 19th century Viennese music. The original flute and piano version was the last piece for flute composed by Franz Doppler being published by André, Offenbach in 1882 and later in Paris by V. Durdilly in 1899.

Drei Solo-Variationen über ein ungarisches Thema, Op. 4 (C) for flute and orchestra

This piece has never been published and here is recorded for the first time. The large quantity of notes added to the manuscript flute solo part, allows a fairly faithful reconstruction of the original orchestral score.

The work seems to have been the warhorse showpiece intended to impress the audience in the concerts of the young Carl Doppler. In the flute part manuscript there is a long list with name of the cities where he performed the piece between 1845 and 1847: Ofen (Buda), Presburg (Bratislava), Gross-Beckserek (Zrenjanin), etc.

A real “*tour de force*” for any flute player, the work is the composition of a young musician (Carl was 19 years old) eager to show himself as a great virtuoso.

This piece, as many of the Doppler brothers works, drew on popular nationalistic themes which they brought together and embellished to create appealing compositions that showcased their virtuosity.



The Vienna Court Opera (Wiener Hofoper), today's Vienna State Opera (Wiener Staatsoper). The Hofoper moved to the Wiener Staatsoper when the building was completed in 1869. Franz Doppler was principal flutist of the orchestra (Vienna Philharmonic) for more than twenty years. Carl Doppler was a member from 1862 until 1865. On May 25, 1869, the opera house solemnly opened with Mozart's DON JUAN in the presence of Emperor Franz Joseph and Empress Elisabeth.

Thereupon, I moved to Vienna in April 1858, where I had to begin immediately with the composition of my ballet "Irene", which was an advantageous introduction for me as a composer to the members of the Court Theatre.

For the duration of my engagement at the Court Opera Theatre, I was obliged by contract to compose or arrange the music for one ballet according to the wishes of the management. After I had spent 16 months in Vienna, director Erkel left Vienna and the Court Theatre. He was replaced by Mateo Salvi as director, and when I saw in the course of the year that he was not willing to fulfil the promises which director Erkel had made regarding the performance of one of my operas, I took steps to be released from my position at the Court Opera Theatre, since in the meantime conductor Erkel had sent me a very flattering proposition from Pest to return to the National Theatre, where I would obtain, in addition to my former position, the additional post of vice-director of the opera, along with Szigligetti. I was just about to leave for Pest when I received a decree from the authorities (King & Kaiser Obersthofmeister – Amt) in which I was granted a life-long position as flautist. This post was not in the budget of the Court Orchestra before and was created especially for me by His Majesty. Since Director Salvi at the same time invited me to propose one of my operas for performance at the Court Opera Theatre, I decided because of this unexpected change to remain in Vienna.

On September 27, 1862, the first performance of my opera "Wanda" took place in the King & Kaiser Court Opera Theatre and had such an immediate sudden success that it was repeated 16 times during the winter season of 1862-63, always with a full house. I have never been able to find out the reason for the fact that this opera was never again taken into the repertoire, in spite of the fact that it was received well both by the press and the public.

In October 1865, I became a professor for flute at the

conservatoire. On March 23, 1867, my opera "Ilka" was performed for the first time in the King & Kaiser Court Opera Theatre which was also very successful and was performed 6 more times in front of a full house. Unfortunately, the further performances were interrupted because Miss Muska, who sang the part of Ilka, left.

The success of these two operas in Vienna, in addition to the performances of my operas elsewhere, encouraged me in my desire to write a new opera for the Court Theatre. The able and well-known author Mosenthal wrote the text for "Judith", which I completed in the course of two summers. (Throughout the winter I was always so occupied with the opera theatre, concerts, rehearsals and the conservatory that I did not have the time for months on end to work on my opera.) I submitted my new opera to the director of the Court Opera Theatre who at that time was Hofrath von Dingel and it was accepted immediately. Because of illnesses suffered by various singers of solo parts, the premiere of "Judith" was constantly delayed, and did not take place until December 30, 1870. Just then, the most grievous fate of my life befell me in that my only son Leo died on December 25th, just 5 days before the premiere. From this moment on, the world had changed for me and until today no fortunes or misfortunes in my artistic life can make me lose my equanimity. Even the approval and success which especially the Vienna newspapers gave to my new work, were not able to be of any consolation for my depressed mental and physical state. And even though my profession and my calling forced me to create something new now and then, I anticipated with quiet resignation any more or less successful result that might come. For this reason, thanks to God too, I have lost totally that certain exaggerated ambition and the vanity that fills most composers.

Continues in volume 9



The conservatory of the Gesellschaft der Musikfreunde. The Wiener Musikverein in 1870. From 1865, Fr. Doppler was a professor at the then Conservatorium, the predecessor of today's University of Music and Performing Arts

THE VERBUNKOS STYLE. CHARACTERISTICS & INFLUENCE ON HUNGARIAN MUSIC AND COMPOSERS

By Mária Domokos

The “Hungarian” music that inspired Franz and Carl Doppler and other composers was the same style of Gypsy “verbunkos” (soldiers’ recruiting dance music) and popular song that was considered “Hungarian” by Erkel, Liszt and Brahms, and not the genuine old folk-tradition, the musical mother tongue of the peasants.

Early pieces of Hungarian verbunkos dance music can be found in various 18th century manuscript sources. What we call the “verbunkos age” is the half century between 1780 and 1830. The new national couple dance sprouting from the verbunkos, the *csárdás*, (the name derived from *csárda*, old Hungarian term for tavern), together with its vocal equivalent the folkish popular art song, appeared around 1830 and their popularity spread at a meteoric pace. They served the foundation of a musical language on which the 19th century Hungarian art music of a national spirit was based.

As regards its original function, the verbunkos, which lent its name to a tune style later, was a virtuosic men’s dance and formed part of the recruitment of volunteers for the army. The word is in fact of German origin: *werben* (to recruit or persuade). Being a representative dance, it is the successor to the solo man’s dance which traditionally manifested the heroism and valour of the Hungarian nation. Young Hungarian noblemen, often members of the aristocracy, drew attention to themselves by performing the solo man’s dance before the monarch at court festivities and balls.

Recruitment was not only done in Hungary. From 1715 soldiers were recruited in other parts of the Habsburg Empire too, but it was given up much earlier because it did not prove effective enough. By contrast it survived in the Hungarian and Transylvanian areas until the middle of the 19th century. It was such a firmly established custom that it had its own book of rules and

permanent staff. A constant feature of recruitment was a group of dancing soldiers, most often in Hussar uniform, who acted out scenes displaying the attraction of a soldier’s life. The musical accompaniment was provided by Gypsy musicians. About the famous Gypsy musicians of Galánta (old town in the Danubian Lowland, today the warm southern part of Slovakia), Johann Martin Stock made an excellent series of copperplate etchings in 1776. There are as well several colourful accounts of recruitments in Hungarian literature as, for example, those written by József Gvadányi in the 18th century and by Gergely Czuczor in 1843. In the middle of the 19th century it became the theme even of an opera by Franz Doppler: “*Ilka and the Hussar recruitment*”.

While recruiting went on being practised for its original purpose, from the 1770’s its music and dance began to take a separate and independent course and gradually making its way to the ballrooms to join the Polish, German, English, and French dances. Towards the end of the century it was already so popular that in the Viennese market of printed scores, a whole series of booklets with Hungarian dance music was available with titles like *Zingarese*, *Ballet hongroise*, *Ungarische Nationaltaenze*, etc.

In the compositions of Viennese classicism, the Hungarian tone appeared relatively early as an effective colour or hue enlivening the musical style of the age. The Hungarian–Gypsy–Turkish colours belonged to the fashion current with a flair for exotic themes (E.g. W. A. Mozart: *Violin concerto in A major, a-moll episode in the Rondeau* K. 219, 1775; J. Haydn: *Piano concerto in D major, Rondoreally Ungarese*, Hob. XVIII: 11, before 1782). People in general did not really differentiate between *all’ongarese* and *alla zingara*. For instance, Hungarian dance tunes were published under J. Haydn’s

à M^r le Docteur B. Grünhut

Souvenir du Rini

IDYLLE

pour FLÛTE et COR (ou VIOLONCELLE)

avec accomp. de Piano

PAR

F. DOPPLER

OP 51

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3^{te} Solo

Variationen

über ein
ungarisches Thema
mit Begleitung
des Orchesters

von
Carl Doppler

1^{te} Flöte des 1^{er} f. f. Theater

Proßburg

Paris den 7^{ten} August 1845. ein Bemerken für die
Handlung des Flöten-Solos
— den 20^{ten} März 1848. mit dem Flöten-Solo
— den 19^{ten} März 1848. im Concert-Solo
— den 11^{ten} Juni 1848. im Concert-Solo
Flöte; den 20^{ten} August 1848. im Concert-Solo
den 25^{ten} — 1848. in einem 2^{ten} — Solo

Manuscript cover page of the Carl Doppler's "Drei Solo Variationen über ein Ungarisches theme, Op. 4" for flute and orchestra (1845), the warhorse concert piece of Carl in his first years of career as virtuoso flute player.

name with the title *Zingarese* (1792); similarly, a Hungarian dance well-known from other sources is the *Zingara* theme in the quartet for flute, guitar, viola, and cello D.96, written in 1814 by Franz Schubert from a Trio by Wenzel Thomas Matiegka (1773-1830).

A different register of *style hongrois* is the heroic, martial, march-like intonation. It can be heard in the episode moving with brisk steps in dotted rhythm in the finale of Beethoven's *Third symphony* (op. 55) or in Schubert's piano piece for four hands, *Divertissement à l'hongroise* (D 818) a *quasi combat* scene reminding one of the *Rákóczi march* appears in addition to different nuances of the Hungarian tunes.

Typical stylistic characteristics of the verbunkos are:

- The major–minor tonality, major being more frequent in the early period, slow verbunkos tunes in minor keys with frequent augmented second steps gaining significance later.

- Always in double time, with characteristic dotted rhythmic formula and the replacing triplet motion with syncopation.

- Symmetrical form built of periods with a typical caedential turn at the end of formal units, the so-called “heel-clicking” close.

- The essential melody forming elements are sequences, scales passages, arpeggiated chords. The harmonic accompaniment is extremely simple and the performing style abounds in ornaments.

The important role of the major-minor tonalities, construction in eight-bar periods, broken chords and schematic instrumental figurations are features that links the verbunkos to Viennese art music and explain at the same time why it spread so easily westward.

The case of verbunkos music is similar to that of several other phenomena of Hungarian culture: when the components are examined one by one, nothing especially original can be found, but taken together they produce a specific and characteristic impression.

Three renowned representatives of verbunkos music are referred to by the world of Hungarian musicology as “the verbunkos triad”. All three were admired by their contemporaries as outstanding violinists. János Bihari (1764-1827) earned great fame in his time as a naturalist Gypsy band leader. His pieces were notated and published by learned musicians and several of his tunes appeared in print in Vienna. The majority of the compositions by the musically-educated noblemen, János Lavotta (1764-1820) remained in manuscript. His most popular piece, a slow verbunkos entitled *Dance from Homoród* was adapted by Pablo de Sarasate (1844-1908) in his *Zigeunerweisen* (Gypsy Airs) without naming the composer of the tune. About twenty verbunkos pieces by conductor and composer Antal Csermák (1774-1822) were included in the 15 booklets of the first great Hungarian verbunkos publication, *Magyar Nóták Veszprém Vármegyéből* (Hungarian songs from Veszprém county) containing 136 dance tunes arranged for piano.

Two genres of 19th century Hungarian national music, the popular art song and the czardas, have grown out of the verbunkos. In their works on Hungarian themes or in Hungarian style, the Doppler brothers used these fashionable, popular folkish art songs, slow or fast dance tunes, national marches, or composed similar ones, just as Ferenc Liszt did in the Hungarian rhapsodies (orchestrated by Franz Doppler) and Johannes Brahms in the Hungarian Dances.



The Vienna Philharmonic Orchestra in 1864. Carl and Franz Doppler are sitting in the first row, 6th and 7th from right. Franz was the solo flautist from 1858 until his retirement in 1879. Carl was also a member of the orchestra from 1862 until 1865, when he left to settle in Stuttgart.



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Franz & Carl Doppler

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

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