



**Franz & Carl DOPPLER**  
**THE COMPLETE FLUTE MUSIC VOLUME 11 / 12**

**CLAUDI ARIMANY** flute

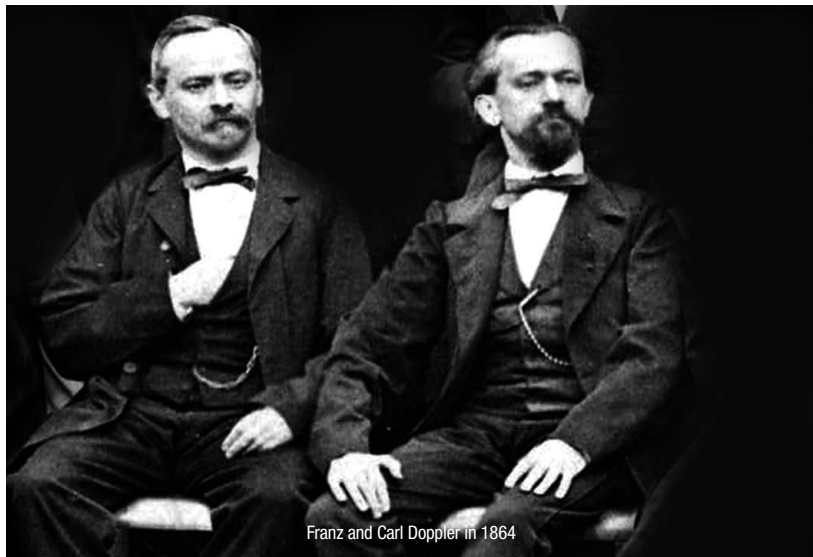
János BÁLINT flute • Aleksandra MILETIC flute

Sara BLANCH soprano • Cristian CHIVU violin • Vicenç PRUNÉS harmonium

Zsolt BALOG piano • Éva MADARÁSZ piano • Katia MICHEL piano

# Franz & Carl Doppler

## THE COMPLETE FLUTE MUSIC VOLUME 11



Franz and Carl Doppler in 1864

<b>1</b>	<b>“Ungarischer Hirtengesang”, Fantasie</b> (Hungarian Shepherd Song) <b>(F &amp; C)</b> .....	<b>[10:06]</b>
	<b>for two flutes and piano</b> Claudi Arimany and János Bálint, flutes • Éva Madarász, piano	
<b>2</b>	<b>“Souvenir de Pest” (F, C &amp; Carl Huber) for two flutes, violin and piano</b> (WPR) .....	<b>[12:18]</b>
	Claudi Arimany and János Bálint, flutes • Cristian Chivu, violin • Katia Michel, piano	
<b>3</b>	<b>Aria from the Hungarian opera “Két Huszár” by Franz Doppler (F)</b> (WPR) .....	<b>[6:53]</b>
	<i>“Nem marad tehát több remény, a boldogságomról lemondjak én?”</i> (So there is no more hope, will I give up my happiness?) <b>for soprano, two flutes and piano</b> Sara Blanch, soprano • <b>Claudi Arimany</b> and <b>Aleksandra Miletic</b> , flutes • <b>Katia Michel</b> , piano	
<b>4</b>	<b>“Csárdás” Op.40 (F) (WPR) for two flutes and piano</b> .....	<b>[4:07]</b>
	Claudi Arimany and János Bálint, flutes • <b>Katia Michel</b> , piano	
	<b>Magyar Népdalok</b> (Hungarian Folk Songs) <b>(C) (WPR) for flute and piano</b> .....	<b>[32:30]</b>
<b>5</b>	<i>“Szülő földem szép határa”</i> (The beautiful landscape of my homeland) .....	[1:15]
<b>6</b>	<i>“Bárha a bú bánat nyomja lelkemet”</i> (Though sorrow stresses my soul) .....	[1:05]
<b>5</b>	<i>“Virág és pillangó”</i> (Flower and butterfly) <i>“Itthon van e a kanász”</i> (Is the pig herder at home?) - Kálmán Simonffy’s song .....	[0:55]
<b>8</b>	<i>“Álom, álom, édes álom”</i> (Dream, dream, sweet dream) .....	[1:18]
<b>9</b>	<i>“Galambom édes, a csókja mézes”</i> (My sweetheart is sweet, her kiss is like honey) .....	[0:35]
<b>10</b>	<i>“Cserebogár, sárga cserebogár”</i> (Maybug, yellow maybug) .....	[1:12]
<b>11</b>	<i>“Búra hajlik”</i> (Tends to sorrow) Kálmán Simonffy’s song .....	[1:13]
<b>12</b>	<i>“Az alföldön halász legény vagyok én”</i> (I’m a young fisherman from Alföld) .....	[0:49]
<b>13</b>	<i>“Sárga csikó sárga lovam sárga”</i> (My yellow foal, my yellow horse is yellow) .....	[0:53]
<b>14</b>	<i>“Magassan repül a daru szépen szól”</i> (High flies the crane and sings beautifully) .....	[1:18]
<b>15</b>	<i>“Földiekkel játszó”</i> (Playing with peasants) .....	[2:01]
<b>16</b>	<i>“Nem megyek én kanászhoz”</i> (I won’t marry a swineherd) .....	[1:12]
<b>17</b>	<i>“A A tens asszonyt szépen kérem”</i> (I beg the owners wife respectfully) <i>“Szeretlek, szeretlek, csak ne mond senkinek”</i> (I love you I love you but don’t tell anyone) <i>“Tízet tojott a fűrjecske”</i> (The little quail layed ten eggs) .....	[0:54]
<b>18</b>	<i>“Jegenye fa tetejébe”</i> (On the top of a fir tree) .....	[0:57]
<b>19</b>	<i>“Képpel alszom el”</i> (I go to sleep with your picture) .....	[1:23]
<b>20</b>	<i>“Elátkozom ezt a cudar világot”</i> (I damn this crazy world) .....	[1:05]

21	"Te vagy barna kis lány"(The little brunette girl).....	[1:34]
22	"Repülj fecském ablakára"(Fly my swallow to her window).....	[3:15]
23	"Jókedvű paraszt"(Cheerful peasant).....	[1:11]
24	"Friss"(Fresh).....	[0:36]
25	"Friss"(Fresh).....	[0:35]
26	"Helyre Kati"(Fiery Kathy) János Németh's song.....	[0:29]
27	"Jaj de szépen szól az én kis furulyám"(Oh, how nice my little flute sounds) János Németh's song.....	[0:54]
28	"Kortésdal"(Recruiting song) János Németh's song.....	[1:23]
29	"Lajos bácsi dalaiból"(Some of Uncle Lajos's songs) Árpád Jenő's song.....	[1:10]
30	"Több is veszett Mohácsnál"(Much more had been lost at Mohács).....	[1:03]
31	"Jöszte kincsem"(Come on, my treasure).....	[0:39]
32	"Jaj de fáj"(It hurts so bad).....	[0:41]
	<b>Claudi Arimany, flute • Zsolt Balog, piano</b>	
33	<b>"Das Waldvöglein"</b> (L'oiseau des bois). <b>Idylle, Op.21 (F) (WPR) for flute and harmonium</b> .....	<b>[5:37]</b>
	<b>Claudi Arimany, flute • Vicenç Prunés, harmonium</b>	
34	<b>"Sehnsucht"</b> (Jungmann-Doppler) <b>(F) (WPR) for flute and piano</b> .....	<b>[4:04]</b>
	<b>Claudi Arimany, flute • Zsolt Balog, piano</b>	
35	<b>"Les Horloges de la Forêt Noire", Polka</b> (Strauss-Doppler) <b>(F) (WPR)</b> .....	<b>[3:25]</b>
	<b>for solo flute with piano <i>ad libitum</i></b>	
	<b>Claudi Arimany, flute • Albert Moraleda, piano</b>	



Claudi Arimany in the house where Franz Doppler lived in Vienna. Nowadays it is the Restaurant Beograd, located in Schikanedergasse 7, near the Naschmarkt. Wagner, Liszt and Doppler met repeatedly there.

## FRANZ AND CARL DOPPLER - THE COMPLETE FLUTE WORKS

### Works for flute and piano

"Airs Valaques", Op. 10 (F)	VI.08
"Berceuse", Op. 15 (F)	VI.08
"Mazurka de Salon", Op.16 (F)	VI.05
"Nocturne", Op. 17 (F)	VI.04
"Chanson d'Amour", Op. 20 (F)	VI.06
"Fantaisie Pastorale Hongroise", Op. 26 (F)	VI.04
"Fantasie über Mutterseelenallein", Op. 41 (F)	VI.05
"Fantaisie sur un motif de Beethoven", Op. 46 (F)	VI.01
"Grande Fantaisie" (F)	VI.07
"Variations sur un air hongrois" I (F or C)	VI.05
"Variations sur un air hongrois" II (C)	VI.10
"Hires magyar himnuszok és indulók" (Famous Hungarian Hymns and Marches) (C)	VI.10
Magyar Népdalok (Hungarian Folk Songs) (C)	VI.11
Seven favourite songs from the opera "A Kunok" of Császár György (C)	VI.09

### Transcriptions to flute & piano:

"Heimweh" (Jungmann-Doppler) (F)	VI.09
"Le Désir" (Cramer-Doppler) (F)	VI.02
"Die Gebet einer Jungfrau" (Bádárzewska-Doppler) (F)	VI.03
"Sehnsucht" (Jungmann-Doppler) (F)	VI.11
"Zwei Sonatinen" (Schmitt-Doppler) (F)	VI.10
"Les Horloges de la Forêt Noire", Polka (Strauss-Doppler) (piano ad lib.) (F)	VI.11
Overture to "Két Huszár", Hungarian opera by Fr. Doppler (F)	VI.10
"Forward". Quick March (Pas Redoublé) (F)	VI.09

### Small dedications for flute and piano:

Andante (F)	VI. 05
Moderato (F)	VI. 06
Idylle (C)	VI. 07

### 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 (C)	VI. 01
Az újabb zene gyöngyei. A Legkedveltebb Csárdások. Füzet 2 (C)	VI. 02

Az újabb zene gyöngyei. A Legkedveltebb Csárdások. Füzet 3 (C)	VI. 03
Az újabb zene gyöngyei. A Legkedveltebb Csárdások. Füzet 4 (C)	VI. 04

### Potpourris pour piano et flute sur:

"Dinorah" opéra de Meyerbeer (C)	VI.01
"Faust" opéra de Gounod (C)	VI.02
"Martha" opéra de Flotow (F)	VI.03
"Robert le Diable" nr. 1 opéra de Meyerbeer (F)	VI.04
"Robert le Diable" nr. 2 opéra de Meyerbeer (F)	VI.04
"L'Africaine" opéra de Meyerbeer (F)	VI.07
"Bank-Ban" opéra de Erkel (C)	VI.06
"Hunyadi Laszlo" opéra de Erkel (C & Keresztely Weinbaum)	VI.05
"Ilka" opéra de Doppler (C)	VI.08

### Morceaux Favoris pour flûte et piano (ad libitum) sur:

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

### Works for two flutes and piano

Konzert-Paraphrase Op. 18 über "Die Verschworenen" von Schubert (F)	VI.04
"Souvenir de Praga", Op. 24 (F&C)	VI.05
"Andante et Rondo", Op. 25 (F)	VI.02
"Valse di Bravura", Op. 33 (F&C)	VI.06
"Fantaisie hongroise", Op. 35 (F&C)	VI.01
"Duettino sur des motifs hongrois", Op.36 (F)	VI.03
"Duettino Americain", Op. 37 (version for two flutes and piano) (F)	VI.10
Fantaisie sur "Rigoletto", Op. 38 (F&C)	VI.07
"Steirisches Lied und Tiroler Lied" (Aus der Heimat), Op. 39 (F)	VI.09
Paraphrase Op. 42 sur des motifs de "La Sonnambula" de Bellini (F)	VI.08

"Neger-Lied" (F)	VI.09	"Chanson d'amour" (F) 18??	VI.03
Sonata in C Major, Op. 25 (F)	VI.10	"Fantaisie Pastorale Hongroise (F)	
"Ungarischer Hirtengesang" (F&C)	VI.11	orchestrated by Albert Klautzsch ca.1887	VI.07
"Csárdás", Op. 40 (F)	VI.11	"Fantasie über ein Thema aus Kreuzersonate von Beethoven" (F) orchestrated by Anton Fridrich ca. 1882	VI.08
		"Airs Valaques". Fantaisie pour la flûte (F) orchestrated by Josef Hellmesberger jr. ca. 1886	VI.07
<b>Works for two solo flutes</b>			
"La Muette de Portici" opéra de D.F.E. Auber (F)	VI.06		
"La Dame Blanche" opéra de F.A. Boieldieu (F)	VI.08		
"Zampa" opéra de L. Hérold (F)	VI.07		
"La Fille du Régiment" opéra de G. Donizetti (F)	VI.03	<b>Two flutes and orchestra</b>	
"Preciosa" opéra de C.M. von Weber (F)	VI.01	"Souvenir de Prague" (F & C) 1853	VI.02
"Il Barbiere di Siviglia" opéra de G. Rossini (F)	VI.04	"Fantaisie sur des motifs hongrois" (C) 1853	VI.06
"La Norma" opéra de V. Bellini (F)	VI.05	"Duo Concertante über Motive aus der Oper Rigoletto" v. Verdi (F & C) 1853	VI.01
"Don Giovanni" opéra de W.A. Mozart (F)	VI.02	"Valse di bravura" (F&C) orchestrated by Santi Escura in 2015	VI.04
		Concerto in D minor (F) 1854	VI.09
		"Morceau de Concert" (F&C) (Included in a concert-program of 1858)	not found
<b>Works for flute in different sets</b>			
"Nocturne", Op. 19 (flute, violin, cello and piano) (F)	VI.09		
"Das Waldvöglein", Op. 21 (flute and four horns) (F)	VI.06	<b>Flute, harp and orchestra</b>	
"Souvenir de Rigi", Op. 34 (flute, horn and piano) (F)	VI.08	"Fantasie über Motive aus der Oper Casilda", v. Ernst II (F & Antonio Zamara) 1855	VI.05
"Duettino Hongroise", Op. 36 (version for flute, violin and piano) (F)	VI.09		
"Duettino über Amerikanische National-Motive", Op. 37 (flute, violin and piano) (F)	VI.01	<b>Flute, violin, horn and string orchestra</b>	
"Pasztorhangok", (soprano, two flutes and piano) (C)	VI.02	"Nocturne" (F) orchestrated by Ross Junknickel ca. 1900	VI.07
"Fantaisie sur Casilda", opera of Ernst II (flute and harp) (F & Antonio Zamara)	VI.03		
"Meditation von Bach", (two flutes, cello and piano) (J.S. Bach, Ch. Gounod & F)	VI.03	<b>Works dedicated to Franz Doppler or composed on motifs of his Operas</b>	
"Harfentrio", (flute, cello and harp) (F)	VI.05	"Fantasie über Motive aus Lucia de Lammermoor", opera of Gaetano Donizetti,	
"Abendläuten", (flute Quartet) (F)	VI.10	by Franz Freiherr von Wertheim (1814-1883)	VI.12
"Waidmannslust", (flute Quartet) (F)	VI.10	"Il Primo Amore", Idylle , by Franz von Suppé (1819-1895)	VI.12
"Souvenir de Pest", (two flutes, violin and piano) (F, C & Carl Huber)	VI.11	"Fantasie über Motive aus Benyovszky", opera of Franz Doppler, by Antal Siposs (1839-1923)	VI.12
Aria from the opera "Két Huszár" of Fr. Doppler, (soprano, two flutes and piano) (F)	VI.11	"Fantaisie Concertante sur des Motifs de l'Opéra Hongroise Ilka de Doppler", by Edmund Singer (1830-1912) & Hans G. von Bülow (1830-1894)	VI.12
"Das Waldvöglein", Op.21 (version for flute and harmonium) (F)	VI.11	"Fantasia sopra l'Opera La Figlia del Reggimento", by Gaetano Donizetti, by Giulio Briccialdi (1818-1881)	VI.12
		"Premiere Suite. 12 Flute Trios", by Jean-Désiré Artôt (1803-1887). A selection.	VI.12
		"Doppler-Csárdás", by Károly Patachich (1795-1880)	VI.12
<b>Works with orchestra</b>			
<b>Flute and orchestra</b>			
"Drei solo Variationen über ein Ungarisches Thema", Op. 4 (C) 1845	VI.08		

## CONCERNING THE REPERTOIRE IN VOLUME 11

By Claudi Arimany

### **“Ungarischer Hirtengesang”. Fantasie (F&C) for two flutes and piano**

(Hungarian Shepherd Song) This fantasy figured often in the concert programs of the Dopplers from 1856, announced as a composition written jointly by the two brothers. It seems to be an earlier version of the *Fantaisie Pastorale Hongroise Op.26* published in 1874, the most popular work by Franz Doppler. The beginning of the first flute part is almost identical in both compositions but here it has an absolutely different piano introduction and a complementary second flute part. The rest of the piece is completely different.

Only the two solo flute parts have survived and the accompaniment has been reconstructed. Fortunately, cues with parts of this accompaniment were written in the solo parts allowing a more faithful reconstruction of the piano score. There was probably a version with orchestra accompaniment as some of the cues refer to a first violin part.

As all Pastoral music, the “Ungarischer Hirtengesang” depicts the characters and scenes of rural life. This music genre, very popular through the centuries, has often been present in the works of many composers: Vivaldi (The four seasons), Mozart (Il Re pastore), Beethoven (6th Symphony “Pastoral”), Debussy (*L’après-midi d’un faune*), and so many others. All of those works have been inspired by rural life and peasant folk tunes.

In the case of the Dopplers, I will mention a couple of fine examples among the many existing in their musical production: Carl wrote the excellent and very beautiful “Pásztorhangok” (Shepherd’s Tune) for soprano, two flutes, and piano, included in CD 2, and Franz composed the mentioned “*Fantaisie Pastorale Hongroise*”, incorporated in CD 4 and, in its orchestral

version in CD 7. However, it is evident that most of Doppler’s compositions are impregnated with Hungarian popular and folk motives. This is, in my opinion, one of the most attractive aspects in the music of the Dopplers, and perhaps the key to their success.

Most of the flute works written by the Dopplers were composed for their own use in public appearances, but the repertoire, in the case of Franz, included works of such composers as Bach, Weber, Schubert among others. They played very often together between 1852 and 1865. Outside this period, their joint performances were sporadic.

Franz remained active as a flute player until near the end of his life when asthmatic problems caused him to quit when he was about 60 years old. Regarding Carl, the last concert of which we have news about was in February 1869 in Stuttgart, when he was only 43 years old. In this concert he performed, together with his brother, the “*Fantaisie sur des motifs hongrois*” of his own composition, included in CD 1 and CD 6 (original orchestral version) of this collection, precisely the same piece with which the two brothers began their legendary flute duo career in March 1852 at the Hungarian National Museum in Pest.

### **“Souvenir de Pest” for two flutes, violin, and piano (F,C,& C.Huber)**

The “Souvenir de Pest” appears in several concert programs by the Dopplers during the late 1850s and 1860s normally to conclude the events, performed by the two brothers together with Carl Huber. Carl Huber (1828-1885) was a famous Romanian-German composer, conductor, principal violinist at the Pest National Theatre Orchestra as well as violin professor in the National Conservatory, also known as Karl Hubay

or Károly Huber. He was the father of Jenő Hubay (1858-1937), real name Eugene Huber, the brilliant violinist, composer, and educator considered the most well-known and acknowledged musician of Hungary for half a century. Jenő Hubay was a pupil of Joseph Joachim (1831-1907) and played often together with Franz Liszt in recitals and premiered several of the Brahms string quartets with his Hubay-Popper Quartet.

In the advertising posters for the concerts where the "*Souvenir de Pest*" is included, as it is in the Gesellschaft der Musikfreunde of Vienna and in the Museums-Saale of Pest in February 1856, the announced authors of the work are not only Franz and Carl Doppler but also Carl Huber: "*Souvenir de Pest*" für zwei Flöten und Violine, komponirt und vorgetragen von den Gebrüdern Doppler und Carl Huber ("Souvenir de Pest" for two flutes and violin, composed and performed by the Doppler brothers and Carl Huber). Important singers of the time as Kornélia Hollósy (1827-1890), Róza Csillag (1832-1892), József Ellinger (1820-1891) and Jozefa Ellinger (1852-1920), all stars from the operas of Pest and Vienna, completed the list of performers for the different and virtuoso programs. These concerts were part of the great concert tour that the three musicians did together and that took them not only to the countries of the Austro-Hungarian Empire but also to Prague, the north of Germany, Brussels, London, Paris, and other cities.

As a great follower of Richard Wagner's music, in 1866 Carl Huber was the first conductor in Hungary to perform Wagner's Lohengrin. This premiere, which took place before the Vienna's premiere, was a complete success and Richard Wagner (1813-1883) thanked him in a letter from Lucerne. Years later, Franz Doppler would receive, from the hands of Wagner, the baton with which he had conducted the same opera at the *Wiener Hofopertheater* with Doppler in the orchestra on March 1876. Doppler's descendants retain this baton with great respect.

The Doppler and Carl Huber families lived in the same building in Pest at the today Rákóczi út.13 (Kerepesi út. before 1906) in the Józsefváros district in the center of Budapest. The Doppler inhabit the first floor and the Huber family lived in the second. It was the Hirschmüller-Westermayer House, a building considered today a famous home.

Many renowned residents and guests occupied this edifice since its construction and great musicians as Liszt, Wagner, Erkel, Saint-Saëns, Delibes, and Goldmark visited the house which became an important cultural center in Pest. Artists, writers, poets, musicians, and actors met here regularly, exchanging ideas, discussing about arts, politics, presenting their new works, giving concerts, or reading new poems. It was a true melting pot for a salon of the spiritual life. The famous architect Ödön Lechner was born in this house in 1845 and the best known violinist of the time, Jéno Hubay in 1858. The gates of the house were open to the spirit of the age, where a vibrant musical life took place, where Europe's greatest artists and individual figures defining new musical trends met, and the most significant Hungarian music of the time, the Hungarian opera, was formed in this melting pot.

The building seems to be today still the same. Nowadays the ground floor is occupied by a Czeck brewery and a Chinese store and sadly nothing remembers what it was.

The then Nemzeti Színház (National Theatre), already demolished, was very near and in the same street, just where today is a big Burger King. Five of Franz Doppler operas and the Carl's Hungarian Singpiel "A gránátos tabor" were staged this theatre.

The two brothers and Carl Huber were members of the orchestra. Franz was the first flute from 1841 to 1858. Carl was member not only as flutist but as second Kapellmeister with Ferenc Erkel from 1850 to 1862. Carl Huber became in 1844 the prime violinist, being the first

Carl Huber (1828-1885), leader and conductor of the orchestra at the Pest National Theater and violin professor of the National conservatorium, composed with Franz and Carl Doppler.



concertmaster and Kapellmeister from 1852 to 1871.

Erkel, the Doppler and Huber, with few others, founded in 1853, when they were very young, no less than the still existing Hungarian Philharmonic Orchestra, which has become one of the most prestigious in the world.

Not having found the full score, some parts of the "Souvenir de Pest" have been reconstructed by the Catalan composer Santi Escura and by the excellent and imaginative flutist Omar Acosta.

The piece consists of an *Introduction-Andante*, followed by an *Andante maestoso*, *Theme with four variations*, another *Andante*, and *Finale*. It is an extremely virtuoso work that demands great technical skill of all the performers. It has never been published and has been recorded here for the first time. The "Theme and variations" in the middle of the large piece uses the beautiful Hungarian popular folk song "*Megérem én a magam sorsával*" (I'm worth my destiny) and some of the melodies in the "Finale" come from the fourteenth Liszt's piano Hungarian Rhapsody composed around 1847, that was years later orchestrated by Franz Doppler as the number one.

### **Aria from the Hungarian opera "Két Huszár" by Fr. Doppler (F) for soprano, two flutes and piano**

"Két Huszár" (Two Hussars) is a Hungarian opera in three acts with music of Franz Doppler and libretto of József Czanyuga (1816-1894) premiered on March 12<sup>th</sup> 1853 at the National Theatre in Pest. The opera, probably because of the complicated libretto, did not enjoy a long-term success being performed only five times. It has nothing to do with the contemporary book by Leo Tolstoy (1828-1910) with the same title. In fact the novel was written three years after the first performance of the opera.

In a concert program of January 3th 1858 in Lemberg, at that time Poland (Lviv in today's Ukraine),

the birthplace of the Dopplers, with both brothers as principal artists, is announced an Aria from the Fr. Doppler's opera "Két Huszár" for soprano with accompaniment of flutes. Looking at the never edited score, it is surely about the beautiful soprano aria "*Nem marad tehát többé remény, a boldogságomról lemondjak én?*" (So there is no more hope, will I give up my happiness?) sung by Erzsi, the main female protagonist of the opera, executed for the occasion by *Madame Lederer*, a local celebrity. Erzsi is the daughter of a shepherd in the Hungarian forest, who cries the death of her beloved. It is a very demanding aria, full of character for the voice.

Often it seems that when a new orchestral piece had to be premiered by the Dopplers in the orchestra, both in Budapest or Vienna, the composers wrote important parts for the flutes. This was the case in works by Erkel, Brahms, Wagner, and many others. Also in many of Franz Doppler's transcriptions, such as the "Six Hungarian Rhapsodies" of Franz Liszt as well as in his adaptations of works by Delibes, Schubert, etc., and in his ballet music, where he often included very interesting, beautiful, and virtuoso parts for the flute. That is also the case in some of their own operas, where the flute part frequently has an important role. Today, unfortunately, the operas of Franz and Carl Doppler are forgotten almost completely and never performed, but some of them were very successful in its time, competing with those of the most important opera composers of the romantic period.

According to the Lemberg newspaper reviews of January 1858, this aria, recorded here for the first time, was accompanied with flutes and piano. I have not found the piano part, so the piano reduction has been done by the Catalan composer and arranger Santi Escura from the original Doppler opera orchestral manuscript.

Here is the original Hungarian text and its English translation:

Nem marad tehát több remény-  
boldogságomról lemondjak én?  
Oh, hol vannak tündér álmaim-  
Boldogító képzeleteim!  
Magam vagyok most itt,  
magam keservemmel;  
Elveszve minden hit, mely égig főlel!  
Nem csillogó gyémánt, mit áhítos szívem;  
A mit a sziv kívánt, az boldog szerelem.  
Oly bús e hely most itt, mint rengeteg magány  
Hol mondja panaszit a síró csalóagny.  
Hah milly hangok istenel!  
Uj erőt nyer bús szívem!  
Ah egy szó ha töle jö,  
Akkor reményem is ujra él-  
Ah szivemben van erő,  
A mely semmitől sem fél!  
Szemem rajtad kívül senkit sem lát,  
Irgyeljen tőlem egész világ,  
Karomba szorítlak, ez boldogság!

To understand the circumstances in which operas were performed in the 1850s in a small opera like the Pest National Theater (40 musicians), let me present a few of the remarks Franz Doppler (and sometimes his substitute) wrote into the flute part of "Le Prophète" (opera of Meyerbeer) during the years he played in the orchestra:

- February 22, 1851 in subscription. Without 2nd clarinet.
- June 7, 1851 subscription. Very full. Franz Doppler on vacation in Vienna. Fisharmonica instead of organ.
- 9 August in subscription. Harmony in the orchestra instead of organ.
- 8 October conductor Carl Doppler. Erkel ill. Very full house.
- 14 October conductor Carl Doppler. Erkel ill.
- December 21 Fr. Doppler 1st Oboist part/Carl Doppler 1st Flutist and Organist.
- March 15, 1855 Without Band (for the Coronation March

*So there is no more hope-  
will I give up my happiness?  
Oh, where are my fairy dreams-  
My felicitific imagination!  
I am here right now alone with myself,  
alone with my sorrow  
All the faith that lifts one up to heaven is lost!  
Not a sparkling diamond, what my heart desires;  
What the heart wishes is happy love  
This place is so sad now, like endless loneliness  
Where the nightingale cries all its sorrow.  
Hah what sounds my God!  
My aching heart gets new strength!  
Ah a word, what comes from him  
Makes my hope live again-  
Ah my heart strenthens with power,  
Which is afraid of nothing!  
My eyes see noone else but you,  
Against the jelous world,  
I hold you in my arms, this is happiness!*

- in the 4<sup>th</sup> act)
- May 18, 1855 Without Oboe and without Bertha (the soprano in Meyerbeer's Le Prophète).
- June 14 without oboe. 2nd bassoon is too deep
- July 14th Proch on the 2nd floor in the box sees an orchestra without oboe 1mo and without 2nd bassoon.
- December 10, 1855. Erkel as organist
- September 18, 1856 Erkel had a son. Mr. Windl Absent, without 2nd flute
- October 31, 1857 Without 2nd bassoon. Stoll has proven itself as an efficient soloist. Skating is hissed out.
- Februar February 11, 1858 badly attended instead of Kunok. NB. maybe last time of Doppler in Pest.

The Hungarian language was hardly used among the members of the orchestra, who were mostly from Austria, Germany or Bohemia-Moravia.

Sonntag, am 3. Jänner 1858  
findet um 7 Uhr Abends im hiesigen  
**Musikvereins - Salone**  
(Gallischer-Platz, im ehemals Polackischen Palais)  
ein

# KONCERT

der Gebrüder Franz und Karl

**DOPPLER,**  
Kapellmeister des Nationaltheaters in Pesth,  
unter gefälliger Mitwirkung mehrerer Kunstfreunde statt.

W **Niedziele dnia 3. Stycznia 1858**  
o godzinie 7. wieczór  
W **Salonie Towarzystwa Muzycznego**  
(przy placu halickim, w pałacu niegdyś Polackich)  
odbędzie się

braci Franciszka i Karola  
**DOPPLERÓW,**  
kapelmistrzów Teatru narodowego w Peszcie,  
za uprzejmem współdziałaniem kilku miłośników sztuki.

1. **Concert** für 2 Flöten, componirt von Franz Doppler, vorgetragen von Franz und Carl Doppler.  
2. **Vieder für Tenor:**  
a) „Der Wälder“ von Mendelssohn.  
b) „Der Wälder“ von Schubert.  
3. **Symce von Ulf**, für Altstimme mit Gesangs-Begleitung.  
4. **Valse de bravoure** für 2 Flöten, componirt und vorgetragen von Franz und Carl Doppler.  
5. **Arie** aus der Oper: „Két Huszár“ von Franz Doppler für Sopran mit Alt-Begleitung.  
6. **Quartett** von Mendelssohn, für Sopran und Tenor.  
7. **Morceau de Concert** für 2 Flöten componirt und vorgetragen von Franz und Carl Doppler.

Programme: Erste 4 1/2 fl., 20 kr. und Uebersetzung in der Cost 4 1/2 fl. sind in der Kasse bei Hoffmann,  
in der Weistätten-Gebäude bei Herrn Wild, und am Sonntage in der Kasse zu haben.

Die hier nicht ausführlich-bekanntete Abendunterhaltung findet am Montag den 11. Jänner 1858 statt.

Druckerei von K. Wölfl in Lemberg.

1. **Concert** na dwa fluty, kompozycyi Franciszka Dopplera, odegrają Franciszk i Karol Dopplerowie.  
2. **Pieśni** na tenor:  
a) „Dziś w lesie“ Mendelssohna.  
b) „Dziś w lesie“ Schuberta.  
3. **Wymyślenie** Ulf'a, na solowienie z towarzyszeniem fortepiana.  
4. **Valse de bravoure** na dwa fluty, skomponowali i odegrają Franciszk i Karol Dopplerowie.  
5. **Aria** z opery: „Dwa Huszary“ Franciszka Dopplera, na głos sopranowy z towarzyszeniem fortep.  
6. **Pieśń** Józefa Mendelssohna, na sopran i tenor.  
7. **Morceau de Concert** na dwa fluty, skomponowali i odegrają Franciszk i Karol Dopplerowie.

Bilety do kasy od numerowanych po cenie 1 złr. 20 kr. i do wzięcia na sale po 1 złr. m. k. dostają można  
w kancelaryi towarzystwa muzycznego, w księgarni p. K. Wilda, a wieczór koncerty przy kasie.

Piąta muzykalno-ekskluzywna zabawa wieczorna odbędzie się w poniedziałek d. 11. Stycznia 1858.

Concert offered by the Doppler brothers in 1858 in Lemberg, Poland, today part of the Ukraine, their birth place. Included are a "Morceau de Concert" for two flutes written by Franz and Carl, and an Aria from Franz's opera "Két Huszár" with soprano and two flutes, in addition to other better known works by the Dopplers.

Until 1846, the year a harpist was transferred from Vienna to Pest, there was no harp at the National Theater and the harp parts of the scores were not played or were played with other instruments, including the piano. If the orchestral scores could not be obtained, the operas were orchestrated from the piano-vocal reductions. Thus, "Il Giuramento" de Saverio Mercadante was instrumented by Erkel for his Prague performance in 1839. Erkel used the ophicleide there, an obsolete bass brass instrument with keys used in bands in the 19<sup>th</sup> century. Certain 19th century operas required the presence of a fanfare on stage (banda sul palco). To meet this need, the Theater occasionally resorts to the aid of military bands.

The ability to improvise solutions on the go was extraordinary and they were really masters on fast arrangements and adaptations very useful on the circumstances of everyday.

### **"Csárdás" Op.40 (F) for two flutes and piano**

The Csardas, probably the most typical Hungarian national dance and music, consist basically of an slow introduction (lassu) followed by other lively (friss) movements with at least two contrasting themes.

A number of the Doppler brothers' works were adapted for different formations by themselves. This was very frequent among composers who also accepted, without question, new versions or orchestrations of their own works written by other composers.

The present piece, composed by Franz Doppler, was edited by J.Gutmann in Vienna in 1879 in a piano four hands version, with a specific opus number (Op.40), and dedicated to the countess Lujza Batthyány (1843-1882). Here, the very beautiful work has been simply adapted for two flutes with piano accompaniment.

One of the themes included in this csardas was incorporated among the popular dances and songs in Doppler's very large *Festspiel* "Aus der Heimat" written in 1879, but only in its very reduced version for solo piano.

Couriously not in other larger versions of the work, as for orchestra or piano four hands, arranged by Doppler as well.

The cover page reads: "*Csárdás composed from the Festspiel Aus der Heimat written to the happy silver wedding of the gloriously reigning high gracious Franz Joseph and his royal wife Elizabeth*".

Years before, in 1857, the visit of the imperial couple in Hungary was prepared with enthusiasm, and the world of art and literature had been mobilized (and also the political repression) to celebrate the occasion. That was obviously part of the formation of a cult of Empress Elisabeth (Sissi) in Hungary, few years after the revolution for Hungarian independence. The musical publishing house Rózsavölgyi published a monumental musical collection for piano solo dedicated to Empress Elisabeth (1837-1898) titled "*Erzsébet emlény*" (Elizabeth memorial) with popular music of every one of the Hungarian regions the couple visited on their trip, with compositions by, among others, Franz Doppler (*Pásztori hangok*) and Carl Doppler (*Magyar idylla*). The two Doppler brothers, together with the patriotic opera composer and conductor Ferenc Erkel, had composed for the occasion the opera "Erzsébet", also in 1857, in 1865 Franz Liszt composed "*Die Legende von der heiligen Elisabeth*" (The Legend of Saint Elisabeth), all with the same purpose.

The "*Erzsébet emlény*", with scenes from the peasant life, very popular in its time, and emphasizing the Hungarian "*couleur locale*", was a big success and the idea seems to have been repeated in the "*Aus der Heimat*" where every piece is a song or a dance of each different country of the Austro-Hungarian Empire, creating a large work from small pieces that lot of people knew, mainly because most part of the population of the big cities came from rural families. This may have also been one the reasons for the success and influence of peasant music among classical composers and audiences during the 19<sup>th</sup> century.

### **“Magyar Népdalok” (C) for flute and piano**

(Hungarian Folk Songs) The exceptionally copious popular music of Hungary and neighboring lands makes this collection of folk songs an important document. Hungary has made many contributions to the fields of popular and classical music, and folk music is a prominent part of the national identity and continues to play a major part in its music.

These folk songs are samples of a rich musical treasure. In fact, the database of the Hungarian Science Academy records over 150.000 songs originating from all rural villages of the Hungarians living within the Carpathian Basin of Central Europe.

Some of these melodies reach back into centuries. Composers like Béla Bartók (1881-1945) and Zoltán Kodály (1882-1967) realizing how exact the singing population preserved the not notated musical heritage of their ancestors, started from on 1905 to collect Magyar folksongs. These songs had survived through many centuries as a heritage of a once flourishing Eurasian culture and most of them were composed around longer existing poems. Today many Hungarians not only know numerous of such old songs, but usually also most of their lyrics.

Composed by anonymous and known composers as Kálmán Simonffy (1814-1853), Mihály Füredi (1816-1869) or Elemér Szentirmay (1836-1908) real name János Németh and also named Árpád Jenő, a good friend and collaborator of Franz Liszt, the collection of popular songs presented here was edited and adapted for violin (flute) and piano by Carl Doppler. The twenty eight pieces recorded here are a selection among the sixty songs contained in the three books published by Rózsavölgyi in Budapest. These tunes provide an excellent impression of the essence of the Hungarian melodies. Although there were many song writers, of most of them only one or a few songs have survived the living tradition.

Magyar folk music changed greatly beginning in the 19th century, evolving into a new style that had little in common with the music that came before it. This modern Hungarian music was characterized by an “arched melodic line, strict composition, long phrases and extended register”, in contrast to the older styles which always utilize a descending melodic line.

Modern Hungarian folk music was first recorded in 1895 by Béla Vikár (1859-1945), setting the stage for the pioneering work of Béla Bartók, Zoltán Kodály and László Lajtha (1892-1963) in a musicological collection. This folk music began its history with the Habsburg Empire in the 18th century, when central European influences became paramount, including a regular metric structure for dancing and marching instead of the free speech rhythms of the old style. Folk music at that time, consisting of village bagpipers, was replaced by based orchestras of the Gypsy, or Roma people.

In the 19th century, Roma orchestras became very well known throughout Europe, and were frequently thought of as the primary musical heritage of Hungary.

Ethnic Hungarians lived in parts of the Czech Republic, Poland, Romania, Slovakia, Serbia, Slovakia, and elsewhere. Of these, the Hungarian population of Romania (both in the region of Transylvania and among the Csángó people) being the more rural, outer rims of the kingdom of Hungary, has had the most musical impact on Hungarian folk music.

Some of the folk songs presented here were used by important composers in very ambitious works. As an example, “*Magassan repül a daru szépen szól*” and “*Lajos bácsi dalaiból*”, are the principal themes of the Liszt’s piano Hungarian Rhapsodies Nrs. 2 and 6, masterfully orchestrated by Franz Doppler as Nrs. 1 and 3.

### **“Das Waldvöglein”. Idylle, Op.21 (F) for flute and harmonium**

For “Das Waldvöglein” (The Bird of the Forest), in addition

to the version for flute and four horns included in CD 6 of this collection, Franz Doppler offered alternatives for flute with accompaniment of harmonium or piano.

The Harmonium is a keyboard instrument of Indian origin in which the notes are produced by air driven through metal reeds by foot-operated bellows. In a good way, the harmonium sounds like a French accordion managing to sound bitter, sweet and wry at the same time. That strange instrument, so unfashionable now, was an important item in many well-to-do 19<sup>th</sup> century homes. The one used here was built in the late nineteenth century. It was acquired by the Catalan composer Josep Maria Ruera i Pinart (1900-1988), my dear and unforgettable teacher for music theory and harmony, and has been ceded for this recording by the "Fundation Pro Musica Sacra" from Granollers, Catalonia.

There are few pieces written originally for this instrument, but Johannes Donjon (1839-ca.1912) composed the "Invocation" and the "Offertoire" for flute and harmonium, and important composers as Franz Schubert, Camille Saint-Saëns, Antonin Dvořák, Edvard Grieg, Vincent d'Indy, Max Reger, and others, included the instrument in some of their chamber music and religious works.

In this period, as noted by Henner Eppel in the Zimmermann edition's preface of the piece, produced a great number of instrumental works describing nature in musical terms, and there is hardly any opera from this time that does not use effects such as thunder and lightning, storm, sea waves, bird song, sunrise and sunset, because such effects were greatly appreciated by the audience.

Franz Doppler uses here the sound of the harmonium (the forest) as the base to accompany the flute (the bird). The calmness of the accompaniment stands out against the extremely virtuoso flute part that brilliantly suggests the song of a solitary bird in its flying among the trees.

The piece, very often performed in the chamber music concerts of Franz Doppler, was dedicated to "Herrn Desiré Artôt, professor am Conservatorium in Brussel". His real name was Jean Désiré Montagney Artôt (1803-1887) and he was not only the first horn at the *Theatre de la Monnaie* in Brussels, but also composer, author of tutorials for the horn, and professor at the Brussels conservatory. His daughter Désirée Artôt (1835-1907) was a distinguished Belgian mezzosoprano (later soprano) who in 1868 was briefly engaged to P.I. Tchaikovsky (1840-1893). He proposed to her but she instead married the Spanish baritone Mariano Padilla (1842-1906). The smitten Russian composer may have encoded her name into works such as the *First Piano Concerto* and the *Romeo and Juliet Fantasy-Overture*, dedicating his *Romance for piano Op.5 to her*.

In the edition of the "*Das Waldvöglein*", published in 1865 by Schott in Mainz, there is a curious footnote probably written by Franz Doppler and addressed to the interpreters: "*The performance on the flute must be executed at a distance to the harmonium*". This is important because the rough sound of the harmonium does not easily combine with the beautiful and elegant sonority of a flute.

The piece, mainly in its version for flute and four horns, became quite popular and even performed in the "Proms" (today formally known as the BBC Proms summer concert season) by the great Dutch flutist Albert Franzella (1865-1935) in 1898, announced as the world premiere (?). It was played again in 1901 and 1902, always in the Queen's Hall of London.

### **"Sehnsucht" (Jungmann-Doppler) (F) for flute and piano**

*Sehnsucht* (Longing) was originally composed for solo piano by Albert Jungmann (1824-1892), intended for amateur pianists, to be played in salons, so much in vogue at that time.

The compositions of Jungmann are numerous, consisting mainly of salon pieces (*Salonstücke*), normally music of a simple, agreeable and sentimental character, played by a small group of musicians or solo piano. Often the popularity of those piano pieces made them published as well in shorter versions, or technically easier, or even for players with small hands, etc.

In fact, arrangements and adaptations were an important part of the music business for composers, arrangers, and editors. Piano pieces by composers such as Cramer, Kummer, Suppé, Schmitt, Popp, Badarzewska, Jungmann, and many others, today almost completely forgotten, were extremely popular among music lovers and pianists of the time.

Because of the huge popularity of some of this music, amateur flutists, violinists, cellists, etc. also wished to play those nice, romantic, and catchy melodies on their instrument. "Sehnsucht", in particular, was arranged for flute and piano, violin and piano, cello and piano, orchestra, zither, and piano four hands, and not only in Europe. There is a publication of this piece made in Philadelphia (USA) with a different arrangement for violin and piano, including small changes in case it is played on a flute, in the collection "The new set of first class duets for the violin and piano" by Septimus Winner (1827-1902).

"*Sehnsucht*" Op.97 is one of the works among the popular piano pieces of the time transcribed for flute with piano accompaniment by Franz Doppler, but it has been impossible to find the original. In fact was edited by André in Offenbach as was also "*Heimweh*" Op.117, the most famous piece composed by Jungmann, adapted for flute and piano by Doppler as well and included in CD 9 of this collection. Other works of this genre and transcribed by Franz Doppler for flute and piano are "*Le Désir*" by Henri Cramer in CD 2, "*Gebet einer Jungfrau*" by Tekla Bádarczewska in CD 3, the "*Deux Sonatines*" by Jacob Schmitt in CD 10, and the "*Polka des Horloges de la Forêt Noire*" by Isaac Strauss.

### **"Polka des Horloges de la Forêt Noire" (Strauss-Doppler) (F) for solo flute with piano *ad libitum***

Until the last moment I have hesitated as to whether or not include this small piece in this collection. It is a nice and sympathetic work, although really too simple. Finally, I thought that a compilation must contain all the possible works without exception. And here it is.

The piece belongs to the "*8e collection de Quadrilles, Valses, Polkas, Polkas-Mazurkas, Schottischs et Redowas composés par Strauss, Arban, Musard, etc. et arrangés pour flute seule*", published in Paris in 1868 by G.Brandus & S.Dufour. The list of arrangers and arranged works in the collection is quite long but only the polka of Isaac Strauss was transcribed by Franz Doppler.

The polka is originally a popular Czech dance, known throughout Europe and the Americas. It originated in the middle of the 19th century in Bohemia, now part of the Czech Republic. Popularized and developed by the Moravian organist and music teacher Josef Neruda (1807-1875), an active defender of Czech folksongs, the polka remains a popular folk music genre in many European countries today.

A variation of the original Polka is the feminine and graceful "*French Polka*" which is slower in tempo and more measured in its gaiety.

Polkas have been composed by many important composers, especially the Viennese Strauss family, Smetana, Shostakovich and even Stravinsky, who wrote the "*Circus polka for a young elephant*".

Born in France and apparently unrelated to the famous Austrian family, the composer, conductor and violinist Isaac Strauss (1806-1888) composed the French "*Polka des Horloges de la Forêt Noire*" (The clocks of the Black Forest) originally for solo piano in 1862. He was an important member of the "Société des Concerts du Conservatoire" and the "Orchestra du Theatre Italien" in Paris. He was also the "Directeur des Bals de la Cour" and later of the "Bals de l'Opéra de Paris".

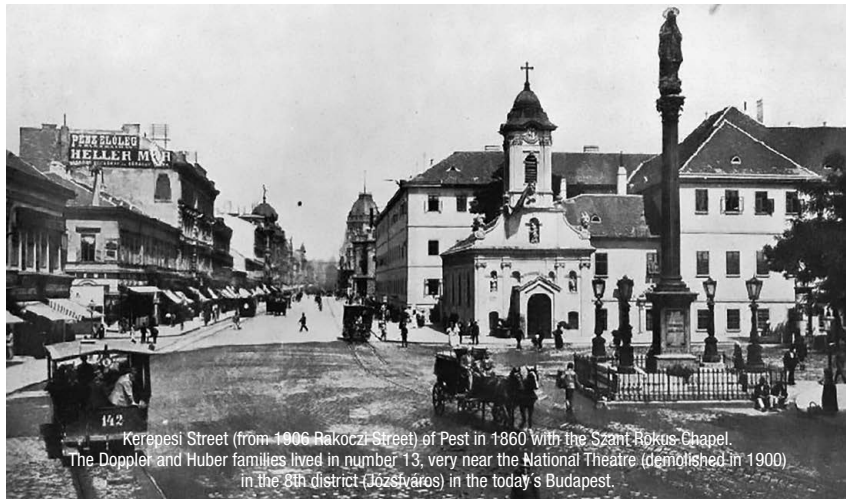
As a professional musician, Isaac Strauss was prominent in France during his time, but disappeared from the scene in 1870, devoting his time to travelling around Europe in search of antique furniture, liturgical objects and Hebrew manuscripts, amassing a considerable collection. He became a member of the Committee on Ancient Art at the Universal Exhibition of 1878, where his important collection was exhibited.

Franz Doppler's simple, curious and amusing arrangement for solo flute of Isaac Strauss's "Polka des Horloges de la Forêt Noire" contains a short introduction where, as specified in the score, the flute imitates the *Remontage* (clock winding), the *Sonnerie* (ringing), and the *Réveille-matin* (alarm-clock) of a

Black Forest cuckoo clock before starting the Polka (Carillon).

As was often done in the romantic period, an improvised piano accompaniment has been added to this solo flute piece. In fact, the improvisation of the accompaniment was intrinsic to the dance music in the salons of 19<sup>th</sup> century.

The piano part for this type of music was only sometimes edited and often sold separately from the solo part, precisely because the accompaniment was not strictly necessary (*ad libitum*). Also, if required, this accompaniment could be "homemade", improvised in the salon music concerts played by the amateurs. Here it is played by the recording producer.



Kerepesi Street (from 1006 Rakoczi-Street) of Pest in 1860 with the Szent Rókus Chapel. The Doppler and Huber families lived in number 13, very near the National Theatre (demolished in 1900) in the 8<sup>th</sup> district (Józsefváros) in the today's Budapest.

## FLUTE REPERTOIRE PLAYED BY THE GREAT SOLOISTS, IN THE TIME OF FRANZ AND CARL DOPPLER

By Bernard Pierreuse

The careers of the *Doppler* brothers were highly similar to those of other talented flute virtuosos of the 19<sup>th</sup> century, from finding positions in well-known symphony or opera orchestras and then taking the next step, by becoming international soloists.

The previous century had seen aristocratic 'salons' flourish, where more often than not, music was performed by amateurs. Some of the 'salons' survived, normally frequented by the upper middle class. In order to gain recognition further afield, and most importantly, internationally, good instrumentalists needed to become more independent of the princely courts and religious authorities. The building of large concert halls contributed to the exposure of extraordinarily talented performers such as *Niccolò Paganini* and *Franz Liszt*, who became role models for future generations of virtuoso musicians. This in turn led to virtuosic contests or 'duels' between musicians, as witnessed between flautists *Louis Drouet* or *Joseph Guillou* and *Jean-Louis Tulou* or the famous piano improvisation challenge between *Steibelt* and *Beethoven*, that took place (much to the advantage of *Beethoven*) in Vienna, in 1800.

But the scene needs to be set: enthusiasm for opera was at its peak, symphony orchestras and the repertoire played by them were expanding rapidly (*Berlioz's Symphonie Fantastique* being of note) and with the flute, from 1832 onwards, a true revolution was taking place with regards to the build and acoustics of the instrument. In 1847, the German *Theobald Böhm* finally patented his radical cylindrical flute, but this was not merely technical innovation. With its ease in playing of chromatic passages, added to an ability to successfully and swiftly negotiate large intervals, it also played a significant part in the growth of compositions, specifically focusing on virtuosity on the instrument.

Throughout the century, the older makes and styles of flute, where the number of keys gradually increased to five or eight and in some cases up to as many as seventeen, were still admired and played on by many European performers (*Jean-Louis Tulou* in France, *Anton Fürstenu* in Germany and *José María Ribas* in Spain), who chose to work around their various structural defects, rather than to embrace the radical new design of the *Böhm System* flute. Indeed, it is worth noting that *J. M. Ribas*, when working in London, was personally congratulated by *Mendelssohn*, for his performance of the *Scherzo* from *A Midsummer Night's Dream*.

London, the capital of the United Kingdom, was an essential stop-off for European tours. Traditionally, it was also a land of many flute players, magazines devoted to the flute, instrument manufacturers (*Richard Carte*) and well-known publishing houses (*Rudall, Cocks or Cramer*). Surprisingly though, other than *Charles Nicholson* in the first part of the 19<sup>th</sup> century, or *John Clinton* (also noted for his flute making!) few local flute players had managed to impress the crowds with their playing.

Despite the difficulties of adopting to Böhm's new instrument, certain flute players (such as *Louis Dorus*, *Jules-Auguste Demersseman*, *Eugène Walckiers* and *Jean Rémusat*) enthusiastically changed over to it mid-career. Others, such as *Giulio Briccialdi*, *Paul-Hippolyte Camus*, *Joseph-Henri Altès* and *Paul Taffanel* happily adopted it and with immediate effect. It is relevant to note that other flute makers had their followers until after the *First World War*. Among these were *Abel Siccama* with his diatonic flute, *Carlo Giorgi* and his ebonite flute, *Robert-Sydney Pratten's* perfect flute and later the reform flute of *Maximilian Schweder*.

Whichever model of flute people were playing on, it

is clear that the great romantic period flute players chose to neglect previous repertoire. There were of course exceptions (*Taffanel* would happily programme *Bach* and *Handel*) and on rediscovering the concerti by *Mozart*, wrote cadenzas which have stood the test of time).

It is also true to state that the lack of interest in writing for the flute by the great composers of the romantic period, was nothing short of obvious. Some works of excellent quality however were composed and have survived and are today performed regularly. Among them are the *Trio, Op.19* by *Carl-Maria von Weber* and the *Trockne Blumen* variations by *Franz Schubert*. The latter was commissioned by the flautist *Ferdinand Bogner*, who on discovering that the work was not virtuosic enough for him asked *Schubert* to rewrite parts of it. The 5<sup>th</sup> variation was dutifully rewritten (reissued in 1992 by the publisher *Henle*) and is considered by many to be almost unplayable! It is probably safe to assume that it was the first version of the work that was performed by *Franz Doppler* at the Musikverein in Vienna, in March 1862.

Even though perhaps by comparison the *Variations of Chopin* are not so interesting or demanding, there are other beautiful works for flute from this period. Among these are the beautiful *Sonatas Op. 44* by *Ignaz Moscheles, Op. 64* and the substantial quartet for four flutes by *Friedrich Kuhlau* and in other chamber music, the 6 beautiful and original quartets for flute and strings by *Ferdinand Ries* (c. 1826), and the splendid *Nonette* by *Ludwig Spohr* (1813).

As for flute concerti, other than those by *Bernhard Molique* (1823) and specifically written for *Böhm*) or *Bernhard Heinrich Romberg's Op.17* (1810), these were rarely performed.

It is not realistic to add the early and now highly regarded concerti of *Saverio Mercadente* to this list, as they were only saved from oblivion by *Jean-Pierre Rampal* as recently as the 1970s.

It would follow that in the absence of a dedicated

repertoire throughout this period, flautist-composers would decide to set about the task of composing material to show-off their newly acquired talents on the instrument. Countless fantasies, transcriptions, potpourris, arrangements and other delights, based on better known opera melodies and national folk music tunes were penned, with varying degrees of success.

And it is on this point that we should return to *T. Böhm*, whose concerns were not only that flutes should be played more evenly and more in tune, but that they would also have a volume of sound big enough to fill the new, steadily enlarging concert halls. One of his most performed works is the *Grande Polonaise* and in many ways his most successful work is his arrangement for two flutes and piano of *Lieder* by *Mendelssohn* and *Lachner*.

We also know that *Böhm* respected and admired the music of other composers of the day (it is known that he performed a *Kuhlau Fantasy* for solo flute during his presentation of his new model in Munich in November 1832).

Generally speaking, themes and various compositions circulated without the restraints of copyright laws. Indeed it was more often than not considered to be a sign of respect, verging on devotion to copy someone else's work (as an example, *Kuhlau* greatly admired *Beethoven*).

It is worth taking a look in this period around Europe at the very different careers of the more distinguished flautists:

In France they were mainly attached to symphony or opera orchestras, or teaching in the conservatoires, the main belief at the time being that anything of interest taking place in the musical world, was happening in Paris.

They would have had the opportunity to meet *Halévy*, *Auber*, *Meyerbeer* or *Berlioz*, along with *Altès*, *Tulou*, *Donjon* and *Demersseman* (who had adopted the *Böhm*

PEST.

Sonntag den 10. Februar 1856 (um 4 $\frac{1}{2}$  Uhr Nachmittags.)

## CONCERT

der

Gebrüder **DOPLER** u. **CARL HUBER**

vor ihrer Kunstreise nach Frankreich und England

IM MUSEUMS-SAAL

unter gefälliger Mitwirkung der Frau v. L.-Hollósi, Frau  
Ellinger und des Herrn Ellinger.

### PROGRAMM.

1. Concert für 2 Flöten, componirt und vorgetragen von  
*Franz und Carl Doppler.*
2. a) „Du bist die Ruhe“ von Schubert, } gesungen von  
b) „Das Veilchen“ von Mozart, } Frau *Ellinger.*
3. Fantasie über Motive aus „Rigoletto“ für die Violine,  
componirt und vorgetragen von *Carl Huber.*
4. „Scheiden und Leiden“ Lied von Geibel, gesungen von  
Herrn *Ellinger.*
5. „Ungarischer Hirtengesang“, Fantasie für 2 Flöten,  
componirt und vorgetragen von *Franz und Carl Doppler.*
6. Rondo für die Violine, componirt und vorgetragen von  
*Carl Huber.*
7. Arie aus der Oper „Két Huszár“ von *Franz Doppler.*  
gesungen von Frau v. L.-*Hollósi.*
8. „Souvenir de Pest“ für 2 Flöten und Violine, componirt  
und vorgetragen von den Gebrüdern *Doppler* und  
*Carl Huber.*

Pest 1856. Druck von Johann Herz.

Program for a concert in Pest during the 1856 concert tour. Really a tour de force for any flute player.



The Sykstuska Street (today Doroshenko Street ) of Lemberg in an image of around 1850, in which nr. 16 the Doppler family lived and Franz and Carl spent their childhood.

system flute on the advice of *Berlioz* and as a result composed the 6<sup>th</sup> *Concert Solo Italian*, which still remains very much in the repertoire).

*Drouet* distinguished himself in the field of chamber music by teaming up with the harpist *Charles Bochsa* (arranging *Nocturnes* for this combination).

*Taffanel* in 1879 founded a music society to promote chamber music for wind instruments, introducing such works as *Tarantelle* for flute, clarinet and piano (1856) and *Romance* for flute and piano (1872), both composed by *Camille Saint-Saëns*.

The Danish flute player *Karl-Joachim Andersen* was one of the founders of the *Berlin Philharmonic Orchestra*, with which on October 1<sup>st</sup>, 1882 he performed the *Russian Carnival* by *Ciardi*, embellishing the work with his own cadenzas. His studies, of great musical quality and worth, are still very much in vogue today.

The Italian flute player *Giulio Briccialdi* met *Böhm* in 1848 and suggested to him that an additional key should be created for the left hand of the instrument, making B flat easier to play. *Briccialdi's* career took place mainly in Italy, where his variations on *Carnival of Venice* had great success.

*Ernesto Köhler*, also Italian, spent 20 years at the *Karlstheater* in Vienna as well as a period in St. Petersburg towards the end of his life. His compositions were heard throughout Europe and as far as Russia.

Germany also provided its share of flautist-composers. The *Fürstenau* family from Dresden spring

to mind and in particular *Anton-Bernhard*, to whom *Böhm* dedicated his *Concerto Op. 1* in 1822. In turn, *Anton-Bernhard Fürstenau's* own compositions were greatly influenced by the (unusual for the time) depth and gravity of those by *Weber*.

*Wilhelm Popp*, also German and one of the most prolific composers for the flute, was flautist of the *Hamburg Symphony Orchestra* and famous for his salon music. One curiosity is his *Bagatelle*, which was played in 1890 by the flautist *Eugene Weiner*, his left hand playing the flute and his right hand playing the piano!

We should also not forget *Mathieu-André Reichert*, who left Brussels for Brazil and whose *Daily Exercises* are well known to flute players around the world.

But perhaps the most far-reaching career (at least in terms of travel) of the time was that of the Bohemian *Adolf Terschak*, who in 1852 not only performed throughout Europe and in Moscow and St. Petersburg, but quite exceptionally, also as far away as China and Japan.

However, his compositions are sadly not of the same quality of those listed above.

In conclusion, even though the repertoire written for the flute in the romantic period generated few first-rate masterpieces, the quantity of music produced is most definitely of interest, as part of the stepping stones and lead up to the 'golden age' of the flute that would be arriving at the end of the 19<sup>th</sup> century and into the start of the 20<sup>th</sup> century.

*Translation into English from French  
by Paul Edmund- Davies*



C5421

## FRANZ & CARL DOPPLER • THE COMPLETE FLUTE MUSIC VOLS. 1-12

**Claudi ARIMANY**, flute

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

Zsolt BALOG, Alan BRANCH, Márta GULYÁS, Robert LEHRBAUMER, Éva MADARÁSZ, Katia MICHEL, Francesco NICOLOSI, Denis PASCAL, John-Steele RITTER, Astrid STEINSCHADEN, Pedro José RODRÍGUEZ, Michel WAGEMANS, **piano**

Sara BLANCH and 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** • Vicenç PRUNÉS, **harmonium**  
THE BARCINO HORN QUARTET · THE ARTS STRING QUARTET · THE IBERIAN FLUTE TRIO

Orquestra Simfònica de l'Òpera de Barcelona, Guerassim VORONKOV  
Orquesta Sinfónica de la Región de Murcia, Virginia MARTÍNEZ  
Orquesta Sinfónica Ciudad de Elche, Leonardo MARTÍNEZ  
Orquesta Sinfónica de Córdoba, Joan-Lluís MORALEDA  
Orquesta 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 11 / 12

### CLAUDI ARIMANY flute

- 1 "Ungarischer Hirtengesang", Fantasie (Hungarian Shepherd Song) (F & C)  
for two flutes and piano  
Claudi Arimany and János Bálint, flutes • Éva Madarász, piano
- 2 "Souvenir de Pest" (F, C & Carl Huber) (WPR)  
for two flutes, violin and piano  
Claudi Arimany and János Bálint, flutes • Cristian Chivu, violin • Katia Michel, piano
- 3 **Aria from the Hungarian opera "Két Huszár" by Franz Doppler (F) (WPR)**  
"Nem marad tehát többé remény, a boldogságomról lemondjak én?"  
(So there is no more hope, will I give up my happiness?)  
for soprano, two flutes and piano  
Sara Blanch, soprano • Claudi Arimany and Aleksandra Miletic, flutes • Katia Michel, piano
- 4 "Csárdás" Op.40 (F) (WPR)  
for two flutes and piano  
Claudi Arimany and János Bálint, flutes • Katia Michel, piano
- 5-32 **Magyar Népdalok (Hungarian Folk Songs) (C) (WPR)**  
for flute and piano  
Claudi Arimany, flute • Zsolt Balog, piano
- 33 "Das Waldvöglein" (L'oiseau des bois). Idylle, Op.21 (F) (WPR)  
for flute and harmonium  
Claudi Arimany, flute • Vicenç Prunés, harmonium
- 34 "Sehnsucht" (Jungmann-Doppler) (F) (WPR)  
for flute and piano  
Claudi Arimany, flute • Zsolt Balog, piano
- 34 "Les Horloges de la Forêt Noire", Polka (Strauss-Doppler) (F) (WPR)  
for flute and piano *ad libitum*  
Claudi Arimany, flute • Albert Moraleda, piano

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

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in Catalonia

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Artistic Direction: Albert Moraleda

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Ferenc Paczka (1856-1925)  
"Vacsora parti" (The dinner party)  
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Bernard Pierreuse

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