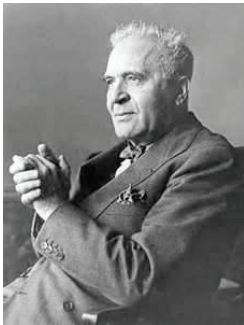


Bruno Walter (born Bruno Schlesinger, September 15, 1876 – February 17, 1962) was a German-born conductor, pianist, and composer. Born in Berlin, he left Germany in 1933 to escape the Third Reich, settling finally in the United States in 1939. He worked closely with Gustav Mahler, whose music he helped establish in the repertory, held major positions with the Leipzig Gewandhaus Orchestra, New York Philharmonic, Royal Concertgebouw Orchestra, Salzburg Festival, Vienna State Opera, Bavarian State Opera, Staatsoper Unter den Linden and Deutsche Oper Berlin, among others, made recordings of historical and artistic significance, and is widely considered one of the great conductors of the 20th century.

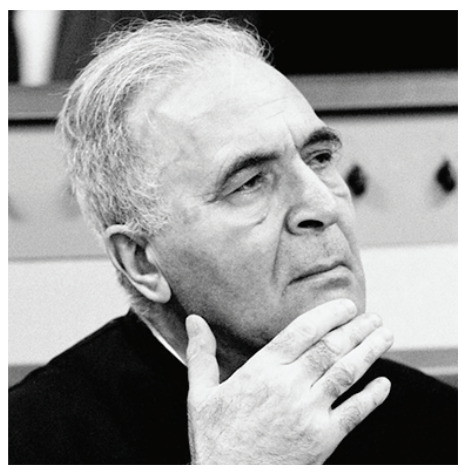
Born near Alexanderplatz in Berlin to a middle-class Jewish family, he began his musical education at the Stern Conservatory at the age of eight, making his first public appearance as a pianist when he was nine; he performed a concerto movement with the Berlin Philharmonic in 1889 and a full concerto with them in February, 1890. He studied composition at Stern with Robert Radeke de:Robert Radecke, and remained active as a composer until about 1910 (see list of compositions below). But it was seeing an 1889 concert by the Berlin Philharmonic led by Hans von Bülow, he wrote, that "decided my future. Now I knew what I was meant for. No musical activity but that of an orchestral conductor could any longer be considered by me. He made his conducting debut at the Cologne Opera with Albert Lortzing's *Der Waffenschmied* in 1894. Later that year he left for the Hamburg Opera to work as a chorus director. There he first met and worked with Gustav Mahler, whom he revered and with whose music he later became strongly identified

Conducting In 1896, he was appointed Kapellmeister of the Stadttheater (municipal opera) in Breslau, on the strength of a recommendation from Mahler to the theater's director, Theodor Löwe. However, Löwe required that before taking up this position the young conductor change his last name from Schlesinger, which literally means Silesian, "because of its frequent occurrence in the capital of Silesia". In a letter to his brother paraphrased by Erik Ryding and Rebecca Pechefsky, Walter said he had "suggested several names, which Mahler wrote down and gave to Löwe, who returned the contract with the name Bruno Walter. These biographers add that Walter wrote to his parents that he found that "having to change his name was 'terrible,'" ; they report that Mahler and his sisters "pressed" Walter to make the change of name, and add that, contrary to occasional unsubstantiated reports, it "is unknown" whether Löwe's stipulation had anything to do with a desire to conceal Walter's Jewish origins. In 1897, Walter became Chief Conductor at the municipal opera in Pressburg. He found the town provincial and depressing, and in 1898 took the position of Chief Conductor of the Riga Opera, Latvia. While there, he converted to Christianity, probably Roman Catholicism. In 1899 Walter was appointed music director of the Temeswar, Austria-Hungary (now Timisoara, Romania) Opera. Walter then returned in 1900 to Berlin, where he assumed the post of Royal Prussian Conductor at the Staatsoper Unter den Linden, succeeding Franz Schalk; his colleagues there included Richard Strauss and Karl Muck. While in Berlin he also conducted the premiere of *Der arme Heinrich* by Hans Pfitzner, who became a lifelong friend. In 1901, Walter accepted Mahler's invitation to be his assistant at the Court Opera in Vienna. Walter led Verdi's *Aida* at his debut. In 1907 he was elected by the Vienna Philharmonic to conduct its Nicolai Concert. In 1910, he helped Mahler select and coach solo singers for the premiere of Mahler's *Symphony No. 8*. In the following years Walter's conducting reputation soared as he was invited to conduct across Europe – in Prague, in London where in 1910 he conducted *Tristan und Isolde* and *Ethel Smyth's The Wreckers* at Covent Garden, and in Rome. When Mahler died on May 18, 1911, Walter was at his deathbed. On June 6, he wrote to his sister that he was to conduct the premiere of Mahler's *Das Lied von der Erde*, he did so in Munich on November 20, 1911, in the first half of an all-Mahler concert (the second half contained Mahler's *Symphony No. 2* (Mahler) On June 26, 1912 he led the Vienna Philharmonic in the world premiere of Mahler's *Symphony No. 9*.



BRAHMS

SYMPHONY NO. 4



BRUNO WALTER
COLUMBIA SYMPHONY ORCHESTRA

Bruno Walter (1876-1962) originally recorded the Brahms Symphony No. 4 in E Minor for Columbia in 1951, with the New York Philharmonic (ML 4472). Generally, the Walter approach of the 1951-1953 Brahms cycle had a lean, crisp sound, close to the Toscanini conception of Brahms, itself taken from the influence of Brahms specialist Fritz Steinbach.

For the stereo cycle, Columbia accommodated the octogenarian Walter, who had basically retired a few years earlier, by doing all the recording in Los Angeles, where Walter had settled in the late 1930s. This necessitated the forming of a West Coast edition of the Columbia Symphony Orchestra, i.e., an ad hoc assemblage of freelance musicians. The composition of this ensemble is by now the subject of speculation and legend. The All Music Guide states: "This group was an ensemble of 50 to 70 members, assembled from the best freelance musicians on the West Coast, many of whom typically never took on orchestral work, but made the exception to work with Bruno Walter."

While the CBS engineering for the Los Angeles sessions provides a lush sound, the Walter tempos have grown broader, the figures in Brahms

more rhetorical and self-indulgent than their wont in New York. Walter, however, never skimps on the lyrical element in Brahms, and his ability to knit the individual pearls in the Chaconne necklace of the last movement does not sag for want of energy. Brahms wrote only one true Scherzo in his four symphonies, and this movement of the E Minor has Walter in good stride. Often saddled with the epithet, "the conductor of humanity," Walter sometimes loses his reputation for ferocious, virile tempos and exuberant drama. The Scherzo may remind listeners of his long operatic career, which infused in him a taste for emotional outbursts. The playing from the assembled CBS Symphony evokes romantic sympathies in the Phrygian second movement, and Walter insists on warm clarity of expression in those many contrapuntal exercises in Brahms that combine high minded thought and German ingenuity.

The stereo set has a spacious atmosphere, with a dynamic "thrust." The Columbia producer of the stereo cycle, John McClure, favored a bright sound which can verge on the edgy as dynamic levels rise, but the effect gives us Brahms in a broad color spectrum.

BRAHMS

SYMPHONY NO. 4

BRUNO WALTER

COLUMBIA SYMPHONY ORCHESTRA

First movement: Allegro non troppo

Second movement: Andante moderato

Third movement: Allegro giocoso

Fourth movement: Allegro energico e passionato

Transferred from Columbia 4-track tape Date of Recording: 02/1959

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks. Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HD TT disc receives during its very demanding manufacturing process.



For more info e-mail us:
admin@highdeftapetransfers.com
or visit our website:
www.highdeftapetransfers.com