

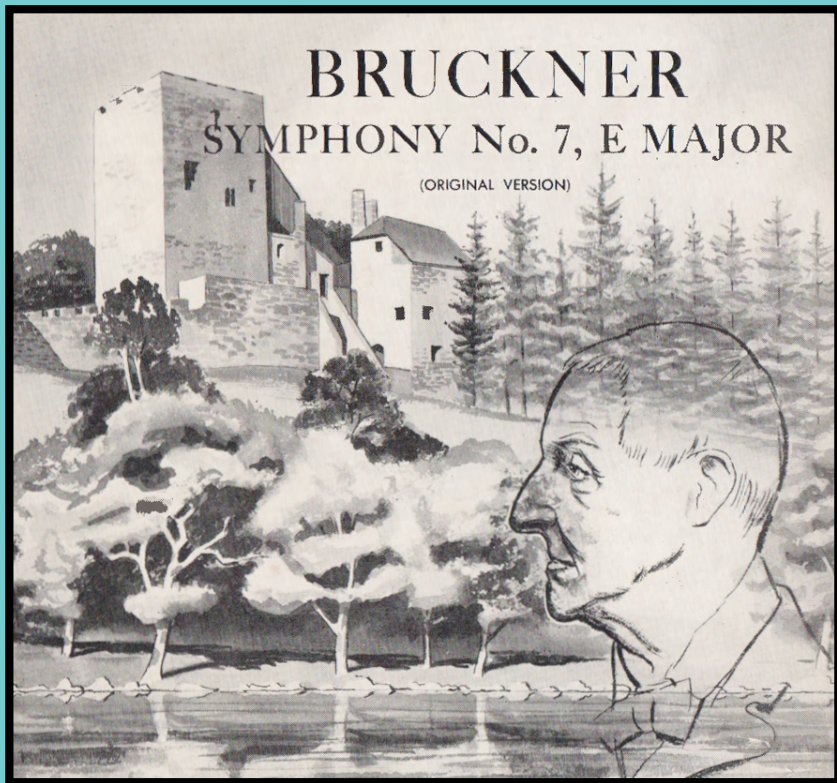
Hans Rosbaud (July 22, 1895 – December 29, 1962), was an Austrian conductor, particularly associated with the music of the twentieth century.

Hans Rosbaud was born in Graz, Austria. As children, Hans and his brother Paul Rosbaud performed with their mother, who taught piano. Hans continued studying music at the Hoch Conservatory in Frankfurt am Main, under the tutelage of Bernhard Sekles in composition and Alfred Hoehn in piano.

Rosbaud's first professional post was in Mainz, starting in 1921, as the music director of the city's new School of Music, which included conducting the municipal symphony concerts. He became the first chief conductor of the Hessischer Rundfunk Symphony Orchestra (later the Hr-Sinfonieorchester) of Frankfurt in 1928. During the 1920s and 1930s, he presented premieres of works by Arnold Schoenberg and Béla Bartók. During the Nazi era, his freedom to present new music was restricted. In 1937, he became the general music director of the city of Münster. In 1941, Rosbaud took the same position in Strasbourg, heading the Orchestre philharmonique.

In 1945 he was named music director of the Munich Philharmonic by United States occupation authorities. In 1948, Rosbaud's contract with the Munich orchestra was allowed to lapse because the city authorities wanted to move the orchestra's repertoire in a conservative direction. That year Rosbaud became the first chief conductor of the South West German Radio Orchestra in Baden-Baden, where he remained for the rest of his life. In 1954, he conducted the first performance of Schoenberg's opera *Moses und Aron* at 8 days' notice; this performance was issued on a 1957 commercial recording for Philips. He regularly took the SWR Symphony Orchestra to festivals of contemporary music, such as at Donaueschingen. He died in Lugano, Switzerland.

Gramophone recently remarked that Rosbaud "was one of the unsung heroes of mid-20th-century music, who ... gave thoroughly rehearsed and assimilated performances and premieres of the widest possible range of music". In *Fanfare*, Peter J. Rabinowitz pointed to range of his sympathies, claiming it was "greater than that of just about any of his contemporaries except perhaps Bernstein, Scherchen, and Stokowski. Rosbaud is best remembered, probably, for his Mahler, his Bruckner, his work with the Second Vienna School ... and especially his commitment to the post-war avant-garde. But he was a world-class Mozartian, too (his Aix-en-Provence Mozart operas from the 1950's hold up far better today than the better-known Busch recordings from Glyndebourne)—and he championed earlier music as well (he recorded Gluck's *Orphée* and Rameau's *Platée*). What's more striking is that he was able to give his performances of each of these composers an entirely different signature." Rosbaud was a highly cultured man, widely read and varied in his intellectual interests. Putting himself at the service of music he chose to perform, he commanded the respect of numerous notable composers of the 20th century. Prominent in his legacy are recordings of the music of Bruckner, Mahler, Stravinsky and Boulez. A tireless advocate of new music, he was closely associated with Karl Amadeus Hartmann, conducting premiere performances of Hartmann's opera *Simplicius Simplicissimus* and his Second and Fourth Symphonies, amongst others.



The Southwest German Radio Symphony Orchestra of Baden Baden  
Conducted by Hans Rosbaud



HANS ROSBAUD, Conductor

BRUCKNER was at work on his seventh symphony from September 1881 to September 1883.

During that period he also composed the preliminary draft of his Te Deum, the chorale-tune of which is quoted in the symphony's Adagio. His letters repeatedly underline that this Adagio was conceived as an elegy, occasioned by Richard Wagner's death in Venice on 13th February 1883. However, since the Adagio's first sketch was completed three weeks before that date, its coda (from bar 190 on), which has always been specially associated with Bruckner's mourning for Wagner, must have been added as an after-thought to the whole movement which was only finished in full score on 21st April 1883. The symphony was accepted for performance in Leipzig by Arthur Nikisch in March 1884, but - owing to several postponements - that memorable first performance did not take place until 30th December 1884. Its reception was rather doubtful and only after Hermann Levi conducted an enthusiastically received performance in Munich on 10th March 1885 did the symphony's future success seem assured. It was published in the same year.

Symphony No. 7 shares some features of style with its successors, Nos. 8 and 9, composed during the last decade of Bruckner's life. It requires a larger orchestra than the earlier symphonies, with Wagner's quartet of tubas (plus a Contrabass tuba) added to it in the Adagio and finale only.

The first movement progresses in ecstatic serenity, floating on the waves of the

powerfully ascending first subject in the Cello whose continuation re-echoes Bruckner's early Mass in D minor (1864). The first movement's contrasting section is easily recognizable by its Wagnerian turn. The climax is reached when the initial dirge returns in the tubas only to close with a quotation of the chorale from Bruckner's Te Deum, entrusted here to the trombones.

The chorale ascends inexorably through the circle of rising mediant to the dizzy heights of C major. It is in that very moment that cymbals and triangle together with the roar of the brass create the sensation of the sun bursting through clouds and vapour. In the coda the incandescence is gradually fading while the horns enunciate the grief-stricken Farewell message, prompted by the news of Wagner's death.

The Scherzo - is as earth-bound as any Bruckner Scherzo. The finale sums up the emotional content of the preceding movements. Its dramatic first subject is thrown into relief by the Schubert chorale tune in the strings. A prolonged coda culminates in the ceremonial shout of roared trumpet fanfares, proclaiming irresistibly Bruckner's child-like faith a faith that may move mountains.



# Bruckner

# SYMPHONY NO. 7

Hans Rosbaud

Southwest German Radio Symphony Orchestra Baden Baden

1. 1st Movement: Allegro moderato E major
2. 2nd Movement: Adagio
3. 3rd Movement: Scherzo
4. 4th Movement: Finale

---

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 HDTT disc receives during its very demanding manufacturing process.



For more info e-mail us:  
[admin@highdeftapetransfers.com](mailto:admin@highdeftapetransfers.com)  
or visit our website:  
[www.highdeftapetransfers.com](http://www.highdeftapetransfers.com)