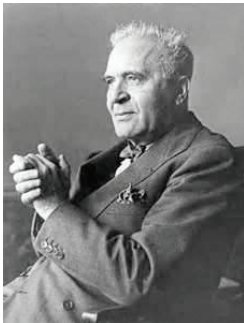


Bruno Walter (born Bruno Schlesinger, September 15, 1876 – February 17, 1962) was a German-born conductor, pianist, and composer. Born in Berlin, he left Germany in 1933 to escape the Third Reich, settling finally in the United States in 1939. He worked closely with Gustav Mahler, whose music he helped 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.

BRUCKNER

Symphony No. 4 In E-Flat "Romantic"

Bruno Walter conducts The Columbia Symphony Orchestra



Caspar David Friedrich - Mondaufgang am Meer 1822

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Symphony No. 4 in E-flat Major, byname Romantic Symphony, symphony by Austrian composer Anton Bruckner that premiered in Vienna on February 20, 1881. The byname, approved by the composer himself, refers to the work's ambitious scope—it is over an hour in length—and to its grand emotional gestures. It was the first of Bruckner's symphonies to achieve significant public success, and it remains among his most frequently performed works.

Bruckner completed the original version of what was to become his fourth symphony in 1874 but almost immediately began revisions, as the disappointing reception of his Symphony No. 2 in 1873 had led him to consider new structural approaches. The disastrous premiere of his Symphony No. 3 in 1877 led to further revisions. Not until 1881 did Bruckner declare himself to be pleased with the work and allow its premiere. Further revisions accompanied new editions in 1886 and 1888.

The first movement features forthright, dramatic brass themes amid folk-like string melodies. Bruckner's tempo instructions call for steady motion but without excessive urgency. Later versions of the first movement open with a distant, mysterious horn solo, from which the music

gradually broadens into rich and lyrical melodies for the full orchestra.

The second movement is elegiac in mood, with mournful strings and woodwinds. Two contrasting melodic ideas are set against one another. Both are languid in tempo, though bolder moods arise from time to time. The third movement is the shortest, at less than a quarter hour in length. Because of its energetic and hearty mood and the lively passages for horns, the movement is sometimes described as hunting music. For the finale, Bruckner begins with dramatic brass fanfares that recall those of the first movement. The music builds quickly into bold, expansive phrases.





BRUCKNER

Symphony No. 4 In E-Flat "Romantic"

Bruno Walter conducts The Columbia Symphony Orchestra

1. Bewegt, Nicht Zu Schnell 18:40
2. Andante Quasi Allegretto 15:34
3. Scherzo; Trio 10:58
4. Finale: Bewegt, Doch Nicht Zu Schnell 20:47

Recorded February 13, 15, 17, 25, 1960 at American Legion Hall by Columbia Records

Transferred from a 15ips tape



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