

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*.



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Gustav Mahler

Das Lied Von Der Erde

Bruno Walter

New York Philharmonic

Mildred Miller - Mezzo-soprano

Ernst Haefliger - Tenor



The Song of the Earth (The Song of the Earth) is a composition for two voices and orchestra written by the Austrian composer Gustav Mahler between 1908 and 1909. Described as a symphony when published, it consists of six songs for two singers who take Turns singing the songs.

Mahler specified the two singers should be a tenor and an alto , or else a tenor and a baritone if an alto is not available.

Mahler is the author of this book.

On the centenary of Mahler's birth, the composer and known Mahler's conductor Leonard Bernstein described The song of the earth as Mahler's "greatest symphony". Three disasters befell Mahler during the summer of 1907. Political maneuvering and antisemitism forced him to resign as Director of the Vienna Court Opera , his eldest daughter Maria died from scarlet fever and diphtheria , and Mahler himself was diagnosed with a congenital heart defect. "With one stroke," he wrote to his friend Bruno Walter , "I have lost everything I have gained in terms of who I thought.

The same year (1907) saw the publication of Hans Bethge 's The Chinese Flute , a volume of ancient Chinese poetry rendered into German. Mahler was very taken by the vision of earthly beauty and transience overexpressed in synthesis verses and chose seven of the poems to set to music as The Song of the Earth . Mahler completed the work in 1909.

Mahler was already included in his Second , Third , Fourth, and Eighth symphonies.

However, The Song of the Earth is the first complete integration of the song cycle and symphony . The form was afterwards imitated by other composers, notably by Shostakovich and Zemlinsky . This new form has been ending a "song-symphony", a hybrid of the two forms that had occupied most of Mahler's creative life.

bass drum , cymbals , triangle , tambourine (used only in "On Beauty"), tam-tam (used only in "The Farewell"), glockenspiel , celesta (used only in "The Farewell"), 2 harps , mandolin , 1st and 2nd violins , violas , cellos , double basses (with low C string).

Mahler deploys these resources with great restraint; Only in the first, fourth and sixth songs does the full orchestra play together. The celesta is only heard at the end of the final, and only the first movement requires all three trumpets, With two playing in the fourth movement and none playing in the sixth. In many places the texture resembles chamber music, with only a few instruments being used at one time.

Mahler's habit was the subject of the orchestration of every new orchestral work to detailed revision over several years. Though the musical material itself is the most varied, the most complex instrumental 'clothing' would be altered and refined in the light of experience gained in performance. In the case of the song of the earth , however, this process could not occur as the work of the publication and first performance occurred posthumously.

The score calls for tenor and alto soloists. However, Mahler includes the note that "if necessary, the alto part may be sung by a baritone". For the first few decades after the work's premiere, this option was little used. On one occasion Bruno Walter tried it out, and engaged Friedrich Weidemann , the baritone who had premiered children's deaths under Mahler's own baton in 1905. However, Walter felt that tenor and baritone did not work as well as tenor and alto, and he never repeated the experiment.

Following the pioneering recordings of the work by baritone Dietrich Fischer-Dieskau under conductors Paul Kletzki and Leonard Bernstein , the use of baritones in this work has increased.

Arnold Schoenberg began to arrange The song of the earth for chamber orchestra, reducing the orchestral forces to string and wind quintets, and calling for piano , celesta and harmonium to supplement the harmonic texture. Three percussionists are also employed. Schoenberg never finished this project, and the arrangement was completed by Rainer Riehn in 1980.

In 2004, the Octavian Society commissioned Glen Cortese to create two reductions of the work, one for a chamber ensemble of twenty instruments and one for a small orchestra with woodwinds and brass in pairs. Both these reductions are published by Universal in Vienna.

Mahler also composed the work for piano accompaniment, and this has been recorded by Cyprien Katsaris with Thomas Moser and Brigitte Fassbaender . Katsaris has also performed this version in concert.

Gustav Mahler

Das Lied Von Der Erde

Bruno Walter Conducts New York Philharmonic

1. Das Trinklied Vom Jammer Der Erde 9:15
 2. Der Einsame Im Herbst 9:55
 3. Von Der Jugend 3:05
 4. Von Der Schönheit 6:45
 5. Der Trunkene Im Frühling 4:25
 6. Der Abschied 29:10
- Total Time: 1:02:35

Transferred from a 15ips 2-track tape - mastered in DSD128

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Producer – John McClure



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