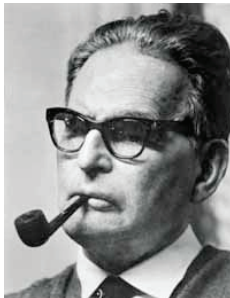


# Mendelssohn Symphony No. 3 Hebrides Overture

## Otto Klemperer Philharmonia Orchestra



Otto Klemperer was born in Breslau, Silesia, then in Germany. Klemperer studied music first at the Hoch Conservatory in Frankfurt, and later in Berlin under Hans Pfitzner. In 1905 he met Gustav Mahler while conducting the off-stage brass at a performance of Mahler's Symphony No. 2, Resurrection. The two men became friends, and Klemperer became conductor at the German Opera in Prague in 1907 on Mahler's recommendation. Mahler wrote a short testimonial, recommending Klemperer, on a small card which Klemperer kept for the rest of his life. Later, in 1910, Klemperer assisted Mahler in the premiere of his Symphony No. 8, Symphony of a Thousand.

Klemperer went on to hold a number of positions, in Hamburg (1910-1912); in Barmen (1912-1913); the Strasbourg Opera (1914-1917); the Cologne Opera (1917-1924); and the State Opera in Wiesbaden (1924-1927). From 1927 to 1931, he was conductor at the Kroll Opera in Berlin. In this post he enhanced his reputation as a champion of new music, playing a number of new works, including Leoš Janáček's From the House of the Dead, Arnold Schönberg's Erwartung, Igor Stravinsky's Oedipus Rex, and Paul Hindemith's Cardillac.

In 1933, once the Nazi Party had reached power, Klemperer, who was Jewish, left Germany and moved to the United States. Klemperer had previously converted to Catholicism, but eventually returned to Judaism. In the U.S. he was appointed Music Director of the Los Angeles Philharmonic Orchestra. He took United States citizenship in 1937. In Los Angeles, he began to concentrate more on the standard works of the German repertoire that would later bring him greatest acclaim, particularly the works of Beethoven, Brahms and Mahler, though he gave the Los Angeles premieres of some of the fellow Los Angeles resident Arnold Schoenberg's works with the Philharmonic. He also visited other countries, including England and Australia.

While the orchestra responded well to his leadership, Klemperer had a difficult time adjusting to Southern California, a situation exacerbated by repeated manic-depressive episodes, reportedly as a result of severe cyclothymic bipolar disorder. Then, after completing the 1939 Los Angeles Philharmonic summer season at the Hollywood Bowl, Klemperer was visiting Boston and was incorrectly diagnosed with a brain tumor, and the subsequent brain surgery left him partially paralyzed. He went into a depressive state and was placed in institution; when he escaped, The New York Times ran a cover story declaring him missing, and after being found in New Jersey, a picture of him behind bars was printed in the Herald Tribune. Though he would occasionally conduct the Philharmonic after that, he lost the post of Music Director. Furthermore, his erratic behavior during manic episodes made him an undesirable guest to US orchestras, and the late flowering of his career centered in other countries.

Following the end of World War II, Klemperer returned to Continental Europe to work at the Budapest Opera (1947-1950). Finding Communist rule in Hungary increasingly irksome, he became an itinerant conductor, guest conducting the Royal Danish Orchestra, Montreal Symphony Orchestra, WDR Orchestra Köln, Concertgebouw Orchestra, and the Philharmonia of London. His career was turned around in 1954 by the London-based producer Walter Legge, who recorded Klemperer in Beethoven, Brahms and much else with his hand-picked orchestra, the Philharmonia, for the EMI label. He became the first principal conductor of the Philharmonia in 1959. He settled in Switzerland. Klemperer also worked at the Royal Opera House Covent Garden, sometimes stage-directing as well as conducting, as in a 1963 production of Richard Wagner's Lohengrin.

Klemperer is less well known as a composer, but he wrote a number of pieces, including six symphonies, a Mass, nine string quartets, many Lieder and the opera Das Ziel. He seldom performed any of these himself and they have generally fallen into neglect since his death, although Klemperer's works have received the occasional commercial recording.

A severe fall during a visit to Montreal forced Klemperer subsequently to conduct seated in a chair. A severe burning accident further paralyzed him, which resulted from his smoking in bed and trying to douse the flames with a glass of whisky. Through Klemperer's problems with his health, the tireless and unwavering support and assistance of Klemperer's daughter Lotte was crucial to his success. His son, Werner Klemperer, was an actor and became known for his portrayal of Colonel Linc on the US television show Hogan's Heroes. The diarist Victor Klemperer[4] was a cousin; so were Georg Klemperer and Felix Klemperer, who were famous physicians.

Klemperer took Israeli citizenship in 1970. He retired from conducting in 1971. Klemperer died in Zürich, Switzerland in 1973, aged 88, and was buried in Zurich's Israelitischer Friedhof-Oberer Friesenberg.

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**Felix Mendelssohn Symphony No. 3, "Scottish"**

Composed: 1829-1842

Mendelssohn made his first visit to England in 1829 at the age of 20, and after successful performances in London he set off on a walking tour of Scotland that would lead him to compose two pieces. The first was the Fingal's Cave Overture, inspired by a stormy voyage to the Hebrides Islands, but the creation of the "Scottish" Symphony proved more complex. Mendelssohn claimed to have had the initial idea for this music during a visit to the ruined Holyrood Chapel in Edinburgh: "In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door... The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything round is broken and mouldering and the bright sky shines in. I believe I today found in that old chapel the beginning of my 'Scottish' Symphony."

Mendelssohn may have been precise about the inspiration for this music, but he was in no hurry to write it. Not until 1842, thirteen years after his trip to Scotland, did he complete this symphony (listed as No. 3, it is actually the last of his five symphonies). Though Mendelssohn referred to it as his "Scottish" Symphony, no one is sure what that nickname means. This music tells no tale, paints no picture, nor does it quote Scottish tunes. In fact, Mendelssohn loathed folk music, and it was during this walking tour that he unloaded a famous broadside: "No national music for me! Ten thousand devils take all nationality! Now I am in Wales and, dear me, a harper sits in the hall of every reputed inn, playing incessantly so-called national melodies; that is to say, the most infamous, vulgar, out-of-tune trash, with a hurdygurdy going on at the same time. It's maddening, and has given me a toothache already."

If one did not know that it bore the nickname "Scottish," there would be little in Mendelssohn's Symphony No. 3 to suggest anything distinctively Scottish. And in fact Mendelssohn's friend Robert Schumann humiliated himself on just this issue. He had been sent a copy of the score and wrote a review of it under the impression that he was writing about Mendelssohn's "Italian" Symphony. So convinced was he of the Italian-ness of this music that he singled out for special praise its "beautiful Italian pictures, so beautiful as to compensate a hearer who had never been to Italy."

In his preface to the score, Mendelssohn had originally marked the finale *Allegro guerriero*, and some critics have taken their cue from this and claimed to hear the sound of a battle between Scottish warriors in the last movement. Others have heard a depiction of windswept moors, but all these critics are guessing wildly.

The four movements of this Symphony, played without pause, are unified around the somber opening melody – the theme inspired by the visit to Holyrood Chapel – which appears in quite different forms throughout. Played by winds and divided violas, it opens the slow introduction; when the music leaps ahead at the *Allegro un poco agitato*, the violins' surging main theme is simply a variation of the slow introduction. The first movement alternates a nervous, insistent quality with moments of silky calm, and all of these moods are built from that same material. A tempestuous climax trails off into quiet, and Mendelssohn brings back part of the introduction as a bridge to the second movement.

Mendelssohn was famous for his scherzos, and the second movement of this Symphony, marked *Vivace non troppo*, is one of his finest. It is actually in sonata form (and in 2/4 rather than the 3/4 standard in scherzos). Throughout, there is a sense of rustling motion – the music's boundless energy keeps it pushing forward at every instant. Solo clarinet has the swirling first theme, and some have identified this tune's extra final accent as the "Scottish snap" (though typical of Scottish folk music, such extra cadential accents are part of the folk music of many nations). The scherzo rushes to its quiet close and proceeds directly into the *Adagio*, which alternates a long and graceful main idea marked *cantabile* with a martial fanfare as a second theme.

Out of the quiet conclusion of the third movement, the finale explodes. Marked *Allegro vivacissimo*, this movement is full of fire and excitement (this is the one originally marked *Allegro guerriero*), beginning with the violins' dancing, dotted opening idea. Near the end Mendelssohn springs a surprise: back comes the simple melody that opened the symphony, but now – marked *Allegro maestoso assai* and set in bright A major – that once-simple melody has acquired an unexpected nobility, and it drives the Symphony to an energetic conclusion.

Many regard the "Scottish" Symphony as Mendelssohn's finest orchestral work, but no one can explain that nickname satisfactorily. Rather than searching for the sound of gathering clans or hearing bits of Scottish folk tunes or seeing windswept moors in this music, it may be simplest – and safest – to regard this as a work inspired by one specific Scottish impression, which then evolved ingeniously into an entire symphony.

Act II - A forest clearing

Hilarion is discovered just before midnight keeping vigil by Giselle's tomb. As midnight approaches, the Wilis appear with their leader, Queen Myrta. This is the night Giselle is to be initiated as a Wili.

Albrecht, laden with feelings of guilt and remorse, visits Giselle's grave. He sees a vision of Giselle and follows it into the forest. At this point, Myrta discovers Hilarion in the forest and orders the Wilis to dance around him until he dies from exhaustion. She then discovers Albrecht and demands that he share the same fate as Hilarion but is unable to permeate the invisible bond of love that Giselle has for him.

At dawn, when the Wilis lose their power and must retreat to their dwelling place, Albrecht is saved and Giselle forgives him. Giselle returns with the Wilis and recognizes that now she will be one of them for the rest of time.

**The Hebrides Overture** (German: Die Hebriden), Op. 26, also known as Fingal's Cave (die Fingalshöhle), is a concert overture composed by Felix Mendelssohn. Written in 1830, the piece was inspired by a cavern known as Fingal's Cave on Staffa, an island in the Hebrides archipelago located off the west coast of Scotland. As is common with Romantic era pieces, this is not an overture in the sense that it precedes a play or opera; the piece is a concert overture, a stand-alone musical selection, and has now become part of standard orchestral repertoire. The piece was dedicated to King Frederick William IV of Prussia (then Crown Prince of Prussia).

Mendelssohn first travelled to England at the invitation of a German lord after the composer's twentieth birthday.[1] Following his tour of England, Mendelssohn proceeded to Scotland, where he began work on his symphony number 3, the Scottish Symphony. He was engaged on a tour of Scotland with his travelling companion Karl Klingemann when he sent a postcard to his family with the opening phrase of the overture written on it. In a note to his sister, Fanny Mendelssohn he said: "In order to make you understand how extraordinarily The Hebrides affected me, I send you the following, which came into my head there." He actually wrote it the day before he visited Fingal's Cave[citation needed]. The cave at that time was approximately 35 feet (11 m) high and over 200 feet (61 m) deep, and contained colorful pillars of basalt.

The work was completed on December 16, 1830 and was originally entitled *Die einsame Insel*, or *The Lonely Island*. However, Mendelssohn later revised the score, completing it by June 20, 1832, and retitled the music *Die Hebriden*, or *The Hebrides*. Despite this, the title of Fingal's Cave was also used: on the orchestral parts he labelled the music *The Hebrides*, but on the score Mendelssohn labelled the music *Fingal's Cave*. The overture was premiered on May 14, 1832 in London, in a concert that also featured Mendelssohn's *Overture to A Midsummer Night's Dream*.

The music, though labelled as an overture, is intended to stand as a complete work. Although programme music, it does not tell a specific story; instead, the piece depicts a mood and "sets a scene", being an early example of such musical pieces. The overture consists of two primary themes; the opening notes of the overture state the theme Mendelssohn wrote while visiting the cave, and is played initially by the violas, cellos, and bassoons. This lyrical theme, suggestive of the power and stunning beauty of the cave, is intended to develop feelings of loneliness and solitude. The second theme, meanwhile, depicts movement at sea and "rolling waves".

# Mendelssohn Symphony No. 3

## Hebrides Overture

Otto Klemperer conducts Philharmonia Orchestra

1- Hebrides Overture 10:18

2-Andante con moto

Allegro un poco agitato 15:21

3-Vivace non troppo 5:18

4-Adagio 9:37

5-Allegro vivacissimo

Allegro maestoso assai 11:46

Total Play Time: 52 minutes, 20 seconds

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