

Eugen Jochum

Born: November 1, 1902 – Babenhausen, Germany

Died: March 26, 1987 – München, Germany

The eminent German conductor Eugen Jochum was the second of three sons of a teacher and amateur music enthusiast, whose older brother Otto became a composer and younger brother Georg Ludwig a conductor. He went to grammar school in Augsburg and took piano and organ lessons whilst there (1914–22). He then studied orchestral conducting and composition under Siegmund von Hausegger and Hermann von Waltershausen at the Munich Music Academy.

His career began as répétiteur at the Munich Opera (1924–1925), and he then went to Kiel (1926–1927) in the same function; he made his debut in 1927 with the Munich Philharmonic Orchestra. His first concert was programmatic – he conducted Anton Bruckner's Symphony No. 7. In 1927, he was appointed director of music in Kiel, and remained there until 1929. At the same time, he conducted symphony concerts in Lübeck. From Kiel, he went via Mannheim (1929–30) to Duisburg (1930–32), where he became chief musical director, and then to Berlin Radio as musical director



and conductor of the Berlin Opera (1932–34). He succeeded Karl Böhm as chief musical director in Hamburg (1934–49). In 1949, he became the principal conductor of the newly-established Bayerischer Rundfunk Sinfonieorchester (Bavarian Radio Symphony Orchestra), remaining in that office until 1960. He then became principal conductor of the Concertgebouw Orchestra in Amsterdam (1961–64). From 1969 to 1973, he conducted the Bamberg Symphony Orchestra and, from 1975 to 1978, the London Symphony Orchestra as 'Laureatus'.

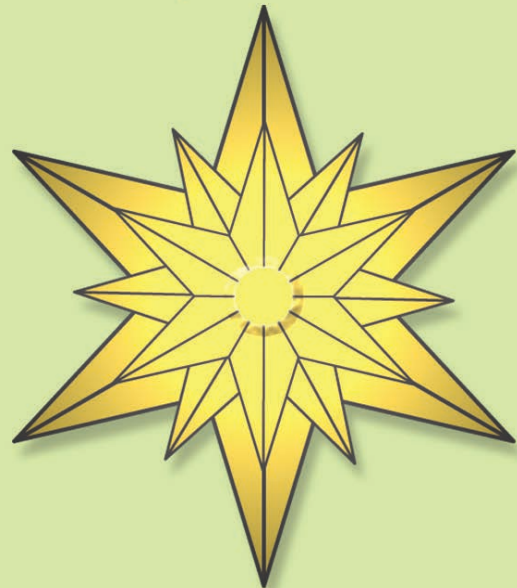
Apart from his fixed obligations, he conducted in every musical centre, above all in Bayreuth (1953–54, 1971) and Salzburg.

Eugen Jochum, who is considered one of the greatest German conductors of his generation, was influenced by the end of the German Romantic movement and passed this tradition on to his successors. The musical scores he premiered include Concerto for strings by Boris Blacher (1942), Concerte per il principe Eugenio (1951) by Alberto Bruno Tedeschi, Suite française by Werner Egk (1950), Tanz-Rondo by Gottfried von Einem (1959) and Symphony No. 6 by Karl-Amadeus Hartmann.



Eugen Jochum and The Concertgebouw Orchestra

MOZART SYMPHONIES • JUPITER • HAFFNER



Jupiter Symphony, byname of Symphony No. 41 in C Major, K 551 , orchestral work by Austrian composer Wolfgang Amadeus Mozart, known for its good humour, exuberant energy, and unusually grand scale for a symphony of the Classical period. These qualities likely earned the symphony its nickname "Jupiter"—for the chief god of the ancient Roman pantheon. The Jupiter was completed in 1788 and was Mozart's last symphony, and it is uncertain whether the work was performed during the composer's lifetime. The nickname was allegedly coined by German musician, impresario, and longtime London resident Johann Peter Saloman and was probably first used in print in a London concert program in 1821.

Mozart rarely composed on a whim. Generally, he wrote on commission (by order of a paying customer or patron) or for his own concerts, or he created new pieces as gifts for friends. Such transactions were usually cataloged in the composer's letters and writings, which have survived in large number. However, in the case of his last three symphonies (K 543, K 550, and K 551) dating from the summer of 1788, the historical record is silent. Music scholars have found no indication of a commission, so perhaps Mozart composed the works in hopes of selling them or presenting them in a concert in Vienna.

It is also possible, however, that Mozart wrote the 1788 symphonies with the intention of presenting them on a London tour. London had been a recurring theme throughout the composer's life. He had spent more than a year living in the city as a child; during his adult years in Vienna, he had several close English friends, including singer Nancy Storace and probably also her brother, composer Stephen Storace; and since at least 1786, he had spoken of traveling to London to present a concert series. In the event of such a concert tour, it was customary for composers to bring new works, preferably a set of three or six symphonies. Whatever the circumstances of their composition, the symphonies were not published in Mozart's lifetime, and there is no clear evidence that they were performed before Mozart died.

The Jupiter Symphony is the largest and most complex of Mozart's symphonies. Although at moments jovial, as if Jupiter himself were laughing heartily in the celebratory key of C Major, the work generally carries a serious spirit—especially in the first and fourth movements—that hints at the grand Romantic symphonies, which were soon to come with Beethoven. The authoritative opening movement, in sonata form, is followed by a more subdued second movement, with a lyrical mixture of themes in major and minor keys. The third movement is a stately minuet, and the fourth and final movement, again in sonata form, is bold and brisk, with a strident fugal coda that is a hallmark of the piece.

Symphony No. 35 in D, K. 385 "Haffner" By mid-1782 Mozart had been a Vienna resident for more than a year, beginning to prosper from the success of his new singspiel, *The Abduction from the Seraglio*. Yet Leopold Mozart refused to bless his marriage proposal to Constanze Weber, and thought nothing of disrupting his son's professional life. In the midst of preparations for the first all-Mozart concert in Joseph II's imperial capital, Papa insisted that Wolfgang compose a new work for the ennoblement of Salzburg's mayor, Sigmund Haffner. In other words, a gratis job, unrelated to Wolfgang's new career and income. The wonder is that Mozart obliged posthaste, despite being harried. Between July 20 and August 5 he wrote the new D major serenade-symphony in six movements (not to be confused, however, with an earlier Haffner Serenade, K. 250). During the same fortnight he also made a wind-band arrangement of music from *The Abduction* ("If I don't do this, someone else will beat me to it and take my profit"), composed the noble C minor Serenade for winds (K. 388/384a), and married Constanze without Leopold's permission.

Six months later, needing a new symphony for further concerts in the Burgtheater, Mozart remembered that Leopold had pestered him for a piece and asked for its return. Papa of course took his mean-spirited time, but finally did send it. Upon receipt Wolfgang wrote that "the music has positively amazed me, for I had forgotten every single note it!" He dropped one of the Serenade's two minuets (subsequently lost) and a concluding march, then added a pair each of flutes and clarinets in movements 1 and 4, and offered K. 385 as a new piece. He conducted the first performance in Vienna's Royal Burgtheater on March 23, 1783. To Papa he wrote that "the theater could not have been more crowded...every box was full. But what pleased me most of all was that His Majesty the Emperor was present and, goodness! -- how delighted he was and how he applauded me!"

Celebratory pomp suffuses the concisely argued, monothematic sonata-form, Allegro con spirito movement without exposition-repeat. Everything relates to the main theme with its two-octave leaps, dum-dum-da-dum-dum rhythm, skirling trills and racing scales.

A sinuous song and trio with translucent textures and operatic ornamentation for the violins makes the G major Andante the longest movement if all repeats are played. The trio silences flutes, clarinets, and trumpets, yet begins with marvelously sonorous wind chords. Low strings carry the melody until violins take over with more trills, birdcalls, and galant-period embellishments, after which the song repeats.

The Menuetto movement -- not four minutes long even with repeats -- is emphatically rhythmic, and countrified rather than courtly in the song sections. Contrastingly, the trio is played legato throughout.

The final Presto is sonata form again, even more concise than in the first movement. Although Mozart wanted it played "as fast as possible," he still meant slower than the capability of most twentieth century instruments.

MOZART

SYMPHONIES • JUPITER • HAFNER

Eugen Jochum and The Concertgebouw Orchestra

Symphony No. 41 in C, K. 551 "Jupiter"

- 1 Allegro Vivace 11:32
- 2 Andante 8:49
- 3 Minuetto (Allegretto) 4:30
- 4 Allegro Assai 8:37
- Total Time 33:28

Symphony No. 35 in D, K. 385 "Haffner"

- 5 Allegro Con Spirito 5:43
- 6 Andante 6:51
- 7 Minuetto 3:18
- 8 Finale (Presto) 3:48
- Total Time 19:40

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