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CD-1146(9) [AAD]

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Jascha Horenstein

**BROADCAST
PERFORMANCES
FROM PARIS
1952-1966**

**WITH THE NATIONAL
RADIO ORCHESTRA**

*Includes 7 hours of previously
unissued material*

CD 1

Ravel: Concerto pour Piano et Orchestre (Monique Haas) 11 Feb. 1952 (20:52)

- 1) I Allegramente/Meno vivo/Andance—a piacere (7:33)
- 2) II Adagio assai (9:08)
- 3) III Presto (4:11)

Beethoven: Symphony No. 7 in A Major, Op. 92 1 June 1966 (37:57)

- 4) 1. Poco sostenuto/Vivace (12:27)
- 5) 2. Allegretto (8:31)
- 6) 3. Presto/Assai meno presto (8:48)
- 7) 4. Allegro con brio (8:11)
- 8) **Rousselet: Le Festin de l'Araignée, Op. 17** 1 June 1966 (16:46)

Total time 1:15:45

CD 2

Bartok: Concerto for Orchestra 19 Dec. 1961 (39:00)

- 1) I (Introduzione) Andante non troppo/Tranquillo (10:09)
- 2) II (Giuoco Delle Coppie) Allegretto scherzando (6:37)
- 3) III (Elegia) Andante, non troppo (8:09)
- 4) IV (Intermezzo Interrotto) Allegretto/Calmò (4:12)
- 5) IV (Finale) Pesante/Presto/Tranquillo/Lo stesso tempo, ma pesante (9:53)

Beethoven: Symphony No. 8 in F Major, Op. 93 11 Feb. 1952 (24:49)

- 6) I. Allegro vivace e con brio (8:55)
- 7) II. Allegretto scherzando (3:53)
- 8) III. Tempi di Menuetto (4:40)
- 9) IV. Allegro vivace (7:21)

Total time 1:03:55

CD 3

Sibelius: Symphony No. 2 in D Major, Op. 43 19 Nov. 1956 (41:41)

- 1) I. Allegretto/Poco Allegro/Poco tranquillo/Poco largamente (9:12)

2

library and from conversations with the Finnish conductor Paavo Berglund I know of Horenstein's interest in other Sibelius works, but am unable to trace performances of them. Although this music was relatively unknown to French orchestras in the mid-twentieth century, Horenstein elicited a powerful, idiomatic reading of the Second Symphony in this 1956 performance, predictably evoking familiar structural lines and impassioned climaxes in the first movement, and dramatizing the near-operatic recitatives of the slow movement. He set an uncompromising tempo in the scherzo, with a refreshingly unsentimental pace for its trio sections, and gave the finale breadth, unexpected flexibility and enormous cumulative force.

Taken as a whole, this substantial, important collection gives us a stimulating, revelatory cross-section of Horenstein's conducting over a span of sixteen years. Although many of his commercial recordings date from the same period, we are nonetheless presented with performances both supplementary and complementary to those already available, significantly filling out our aural image of Horenstein's accomplishments. May it prove to be but the first of many such surveys of his art to appear.

© 2004 JOEL LAZAR

New York-born conductor Joel Lazar was Jascha Horenstein's personal assistant during the last two years of the legendary maestro's life, the only young conductor ever to serve in this capacity. After Horenstein's death, he acted as his mentor's artistic executor, inheriting his extensive music library and completing his recording of Carl Nielsen's opera Saul and David with an international cast including Boris Christoff. He has contributed a major retrospective article on Horenstein's life and work to Gramophone Magazine, and is writing insert notes for the ongoing BBC Legends series of Horenstein broadcast performances released on compact disk as well as for Vox Records' CD reissues of Horenstein recordings from the 1950s.

his Mahler and Bruckner slow movements, the ferocity and rhythmic drive of his performance of Stravinsky's *Symphony in Three Movements* will come as a shock. This sort of sheer energy was, however, always one of his interpretative options, quite unrelated to tempo. The Stravinsky performance heard here also features the linear clarity readily apparent in his 1954 Paris recording of *Symphony of Psalms*.

In addition to energy, Horenstein found lyricism and long line in Bartók's *Concerto for Orchestra*, even given the frequently changing phrase lengths and time signatures. Always fascinated and obsessed with interconnections between music of different genres and style periods, he brought elements of the edgy Expressionist sonority and the sardonic, disquieting mood of the composer's middle period masterpieces to this late work, so often played merely as an orchestral showpiece or as a display of renaissance nationalism.

Perhaps the most surprising recording in this group is the incandescent performance of Samuel Barber's 1940 Violin Concerto with the Romanian-born (though trained in France) Lola Bobesco (1919-2003). Horenstein provides a spectacular collaboration matching the soloist's Romantic ardor and freedom and also clarifying the unnervingly complex orchestral texture. This is one of the two earliest recorded performances of the concerto, along with a contemporary studio version by Louis Kaufman (1905-1994) for the Concert Hall label. Although it is now much recorded and played by every American-trained violinist, the Barber concerto was rarely heard for the first three decades after its composition, making the finesse and thrust of this version even more impressive.

Archival tapes of other American music conducted by Horenstein would be of enormous interest were they to surface. For instance, his November 1957 BBC performance of Copland's Third Symphony has turned up recently. Live recordings of Barber's familiar *Adagio for Strings* and Roy Harris's Third Symphony from Venezuela Radio would also be intriguing.

There are only two other recorded Horenstein performances of Sibelius: a 1955 studio version of the Violin Concerto with Ivry Gitlis, and a live 1970 BBC Northern tape of the Fifth Symphony. Both from scrutiny of his scores, now in my

- 2) II. Tempo Andante, ma rubato/Molto largamente/Andante sostenuto/Andante con moto ed energico/Allegro/Poco largamente/Pesante (14:12)
- 3) III. Vivacissimo/Lento e suave/Largamente (5:40)
- 4) IV. FINALE. Allegro moderato/Moderato assai/Meno moderato e poco a poco ravvivando il tempo (12:37)

Stravinsky: Firebird Suite (Suite de L'Oiseau de Feu) 3 Apr. 1964 (20:04)

- 5) Introduction (3:19)
- 6) L'oiseau de feu et sa danse (1:30)
- 7) Ronde des princesses (4:24)
- 8) Danse infernale du roi Kastcheï (4:34)
- 9) Berceuse (3:08)
- 10) Final (3:09)

Total time 1:01:50

CD 4

Debussy: La Mer 1 June 1966 (25:46)

- 1) I. De l'aube à midi sur la mer (9:22)
- 2) Jeux de vagues (6:54)
- 3) Dialog du vent et de la mer (9:30)

Stravinsky: Symphony in Three Movements 19 Dec. 1961 (24:29)

- 4) I. (10:31)
- 5) II. Andante (6:21)
- 6) III. Con moto (6:37)
- 7) **Strauss: Tod und Verklärung, Op. 24** 26 Sept. 1961 (25:02)

Total time 1:14:22

CD 5

Beethoven: Symphony No. 9 in D Minor, Op. 125 (Pilar Lorengar, Marga Hoeffgen, Josef Traxel, Otto Wiener) 31 Oct. 1963 (1:06:59)

- 1) I. Allegro, ma non troppo, un poco maestoso (15:37)

- 2) II. Molto vivace (11:54)
- 3) III. Adagio molto e cantabile/Andante moderato (16:17)
- 4) IV. Presto/Allegro ma non troppo/Vivace/Adagio cantabile/Allegro/Allegro moderato/Allegro/Allegro assai/Presto/Allegro assai/Allegro assai vivace. Alla Marcia/Andante maestoso/Adagio ma non troppo, ma divoto/Allegro energico, sempre ben marcato/Allegro ma non tanto/Prestissimo (23:11)
- 5) **Mozart: Don Giovanni Overture** 11 Feb. 1952 (6:22)

Total time 1:13:27

CD 6

Mendelssohn: Symphony No. 4 in A Major, Op. 90 26 Sept. 1961 (25:32)

- 1) I. Allegro vivace (7:54)
- 2) II. Andante con moto (5:49)
- 3) III. Con moto moderato (5:51)
- 4) IV. Saltarello. Presto (5:58)

Brahms: Symphony No. 1 in C Major, Op. 68 12 or 19 Dec. 1957 (44:58)

- 5) I. Un poco sostenuto/Allegro (13:47)
- 6) II. Andante sostenuto (9:14)
- 7) III. Un poco Allegretto e grazioso (4:43)
- 8) IV. Adagio/Più Andante/Allegro ma non troppo ma con brio/Più Allegro (17:14)

Total time 1:10:35

CD 7

Beethoven: Symphony No. 1 in C Major, Op. 21 31 Oct. 1963 (24:54)

- 1) I. Adagio molto/Allegro con brio (9:00)
- 2) II. Andante cantabile con moto (6:09)
- 3) III. Menuetto and Trio. Allegro molto e vivace (3:40)
- 4) IV. Adagio/Allegro molto (6:05)

Mahler: Kindertotenlieder (M. Anderson) 22 Nov. 1956 (25:11)

- 5) I. Nun will die Sonn' so hell aufgeh'n (5:16)

sent performance is the only available source for his profoundly serious and impassioned yet transparent reading of Strauss' ambiguous, disturbing threnody. Incidentally, two other performances of *Metamorphosen* remain in Radio France's archives. Clearly, Horenstein never forgot the encouragement he received from Strauss as a young conductor; his continued advocacy of this particular work takes on added poignancy given his exile from Germany.

Third, and perhaps most important, this compilation presents Horenstein conducting music which shows his unusual breadth of repertoire, music of composers whom we do not normally associate with him, but for which he had deep affinity, insight and enthusiasm; important works of Sibelius, Roussel, Debussy, Ravel, Stravinsky, Barber and Bartók. More specifically, along with the recently released Music & Arts collection containing Horenstein performances with Robert Casadesus of the Franck *Symphonic Variations* and Saint-Saëns' Fourth Concerto, it shows his enthusiasm for French music of the nineteenth and twentieth centuries, a body of work he conducted with pleasure in concert but hardly ever recorded (his Vox disc of Ravel's piano concertos with Vlado Perlemuter being the rare exception).

Within the usual tempi and contours of *La Mer*, for instance, we hear not only many unusual details, but also notice many darker colors and affective undercurrents not typically a part of the work's tradition. I heard Horenstein bring the same sort of approach to the Debussy *Nocturnes* in October 1971 with the BBC Northern Symphony Orchestra, where he added many darker undertones to the misty orchestral palette of these impressionist sketches; there was a comparable expansion of mood and color in the Second Suite from Ravel's *Daphnis et Chloé* with the Hallé Orchestra later that season. Similarly, his performance of Roussel's *Festin de l'araignée* effortlessly moves between the composer's postimpressionist and neoclassical modes. And Horenstein's languid initial tempo for *Bolero*, unnoticeably accelerating, accommodated many felicities of orchestral detail without lessening the shattering impact of its conclusion.

For those who associate Horenstein with the effortless fluency encountered in

Horenstein in Paris: Broadcast Recordings, 1952–1966

The present collection of Horenstein recordings made by Radio France is of great interest for several reasons.

First, it enables us to hear Horenstein conduct Austro-German classics which he never recorded commercially; Brahms' *Tragic* overture, Beethoven's Symphonies 1, 7 and 8, Haydn's "Military" Symphony, Mendelssohn's "Italian" Symphony and the Mozart *Don Giovanni* overture. With this release, we now have Horenstein performances of all the Beethoven symphonies except for the Second and Fourth. His Beethoven is fascinating and unpredictable, sometimes leisurely in pace and subjective in inflection, reflecting the post-Romantic ethos and style in which he grew up, and at other times tense and objective, with an attention to details of rhythm and dynamics anticipating the modern historical performance practice movement.

Second, it provides alternative versions of a group of works already available either from Horenstein's studio recordings or from live performances: the Brahms First Symphony, Mahler's *Kindertotenlieder* (now available from four singers under Horenstein), Prokofiev's Symphony No. 5, Ravel's G major Piano Concerto, Stravinsky's *Firebird Suite*, Strauss' *Tod und Verklärung* and *Metamorphosen*, Beethoven's Ninth Symphony and *Egmont* overture, and the Janáček *Sinfonietta*. This version of the Janáček was recorded in 1952; hence it predates the commercial Vienna recording by three years. The bright tonal characteristics of the Orchestre National provide substantial contrast to their Vienna counterparts, who were captured in a more reverberant acoustic as well. Thus, the Paris performance has a keen edge that emphasizes the stark modernity of Janáček's conception.

Similarly, the 1957 Brahms First antedates both Horenstein's Baden-Baden and London versions, while *Tod und Verklärung* was taped in 1961, between his Bamberg and London versions. Since Horenstein's earlier recording of *Metamorphosen*, made in Paris in 1954 for EMI/Pathé, has unaccountably never appeared on CD, the pre-

- 6) II. Nun seh' ich wohl, warum so dunkle Flammen (4:27)
- 7) Wenn dein Mütterlein (4:40)
- 8) IV. Oft denk' ich, sie sind nur ausgegangen (3:02)
- 9) V. In diesem Wetter, in diesem Braus (7:46)
- 10) **Strauss: Metamorphosen** 3 Apr. 1964 (26:47)

Total time 1:17:03

CD 8

- 1) **Beethoven: Egmont Overture, Op. 84** 27 May 1954 (9:01)
- 2) **Ravel: Bolero** 1 July 1966 (17:06)
- Janacek: Sinfonietta** 11 Feb. 1952 (28:22)
- 3) I. Allegretto/Allegro/Maestoso (3:12)
- 4) II. Andante/Allegretto/Meno mosso/Più mosso/Maestoso (6:47)
- 5) III. Moderato/Con moto/Più mosso/Presstissimo (6:35)
- 6) IV. Allegretto/Presto/Adagio/Meno mosso/Andante/Presto/Prestissimo (2:51)
- 7) V. Andante con moto/Meno mosso/
Più mosso/Maestoso/Allegretto/
Allegro/ Maestoso/ Adagio (8:57)
- Haydn: Symphony No. 100 in G Major, "Military"** 22 Nov. 1956 (22:26)
- 8) I. Adagio/Allegro (6:33)
- 9) II. Allegretto (5:55)
- 10) III. Menuet. Moderato. Trio (5:20)
- 11) IV. Finale. Presto (4:38)

Total time 1:17:11

CD 9

- 1) **Brahms: Tragic Overture, Op. 81** 19 Nov. 1956 (12:32)
- Barber: Concerto for Violin and
Orchestra, Op. 14** (Lola Bobesco)
13 Nov. 1950 (21:23)

- 2) I. Allegro (9:40)
- 3) II. Andante (7:56)
- 4) III. Presto in moto perpetuo (3:47)

Prokofiev: Symphony No. 5, Op. 100

22 Nov. 1956 (41:07)

- 5) I. Andante/Poco più mosso/un poco animando/Meno mosso (10:52:)
- 6) II. Allegro marcato/Pochissimo più animato/Più mosso/Listesso tempo (8:20)
- 7) III. Adagio/Poco più animato (12:04)
- 8) IV. Allegro giocoso/Poco più tranquillo (9:51)

Total time 1:15:12

Jascha Horenstein

Jascha Horenstein's reputation in Europe and in the United States rests on two different bases. In Europe, he is remembered from many public performances beginning just after the end of World War II, while in the United States his fame began with the appearance of his first Vox recordings in 1952, and was based thereafter almost entirely on recordings. These early LP recordings brought to American listeners the unique voice of a major conductor at the peak of his powers. My own interest in Mahler and Bruckner, my ambition to become a conductor, and, ultimately, my association with Horenstein, all go back to these records. That his performances in this repertoire had an authenticity and a special standing comparable to those of Bruno Walter and Otto Klemperer was recognized from the start; they were however quite different from the somewhat soft-centered lyricism of the former and the stern monumentality of the latter.

Born in Kiev 6 May 1898, Jascha Horenstein was at first a composer and violinist, but turned to conducting in the 1920s. A composition student at the Vienna Music Academy since 1916, he moved to Berlin in 1920 when his teacher, Franz



With Marian Anderson
at Theatre des Champs-
Elisees, November, 1956.

mination to achieve his artistic goals at almost any cost.

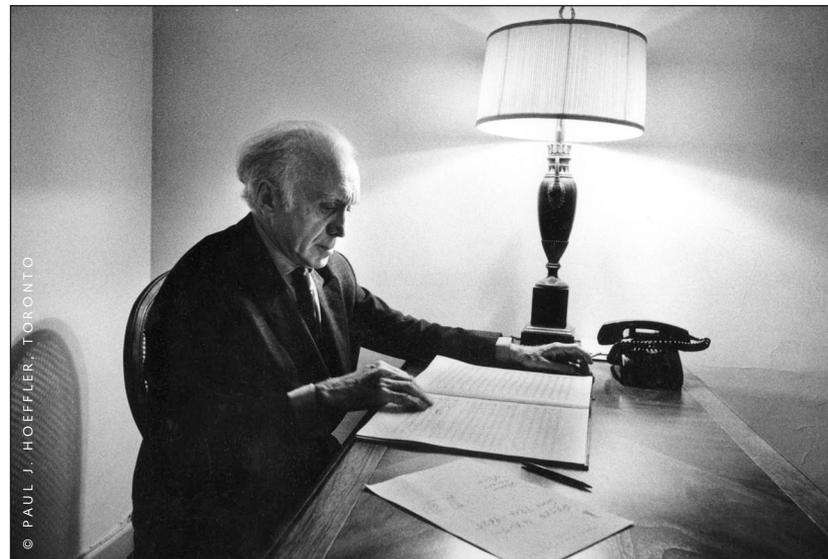
I know of no other world-class conductor of our time who worked with such a wide range of orchestras, and whose results were so consistent across this spectrum. That I consider him to be “of our time” thirty years after his death is not only due to my personal devotion to his memory and to the artistic and personal stimulus I received from him; but, as well to my profound sense that his recorded performances, those already issued, those in the process of reissue, and the archival tapes which we hope will be released to the public in the future, have much to teach music-lovers and professional musicians alike.

had completed his last engagement on 22 March, conducting four performances of *Parsifal* at Covent Garden during the preceding ten days. An in-house recording of this *Parsifal* serves as his valedictory.

Discussing the Romantic “symphonic cantata”, a collection of works beginning with the Beethoven Ninth, ending with the Mahler Eighth and including *inter alia* Liszt’s *Faust* Symphony and the Busoni Piano Concerto, the late John Daverio suggests that it represents a genre consisting entirely of exceptional works, each of which requires critical evaluation of its constituent traditions and components, “...thereby enabling an appropriate reception for a work that might at first strike the listener as an odd jumble of conflicting elements.” (*Nineteenth-Century Music and the German Romantic Ideology* [1993]).

I propose that precisely this sort of discernment and ordering is obligatory for any conductor confronting large-scale works both in this tradition and in the orchestral realm which the largest Mahler symphonies occupy, and that these were exactly the qualities which made Horenstein an ideal conductor of Mahler and Bruckner. This repertoire called upon his ability to strike a balance between intensely defined episodes and long structural arcs, between formal organization and deeply felt pathos, and offered him the opportunity to elicit both textural refinement and rich orchestral sonority. It was precisely the size, stylistic diversity and wide affective range of late Romantic works such as the Mahler symphonies which attracted him due to the intellectual and artistic challenges they posed, as well as the profound satisfaction gained by leading performers and audience alike through the complex emotional, spiritual and philosophical voyages they offered.

The main characteristics of his conducting evident not only from his recordings, which cover most of his half-century-long career, but also from the concerts I attended during the last three years of Horenstein’s life include not only the stylistic features noted above but also an unerring instinct for minor details whose illumination would put an entire work in a new perspective. And there was his internalization of the sound-ideal of the 1920s Berlin Philharmonic and the ability to recreate it with uncanny accuracy many years later, and the tenacity and deter-



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Schreker, was appointed director of the *Hochschule für Musik*. Other members of this composition class, some of whom had followed Schrecker from Vienna included Alois Haba, Karol Rathaus and Ernst Krenek. In Berlin, he joined Ferruccio Busoni’s circle, probably introduced by his brother-in-law, the Russian pianist, Leo Sirota, a group whose members included Kurt Weill, Dimitri Mitropoulos and Maurice Abravanel.

The precise chronology of these early years is unclear; at some point, Horenstein worked with the master choral conductor, Siegfried Ochs, and became his assistant. His professional debut occurred in 1922 with the Vienna Symphony

Orchestra. The program included the Mahler First Symphony, controversial even a decade after the composer's death. By 1923, he was director of a choral group in Berlin. A handsomely bound full score of the Mahler Third Symphony from his library bears this elegant calligraphic inscription on its title page in German: "To our conductor Jascha Horenstein on his birthday, presented by the 'Gemischte Chor Groß-Berlin', 6 May 1923." Through his choral conducting, Horenstein came to the attention of Wilhelm Furtwängler, who had become conductor of the Berlin Philharmonic in 1922. His subsequent association with Furtwängler, and the opportunity to attend the rehearsals of the Berlin Philharmonic were of greatest importance both in the formation of Horenstein's own orchestral style and in the advance of his career.

In 1927, Furtwängler asked Horenstein to take on the preliminary rehearsals for an orchestral concert at the ISCM Festival in Frankfurt; this program included the Fifth Symphony of Carl Nielsen and Bartók's First Piano Concerto. This music, along with the repertoire of several programs with the Berlin Philharmonic from the late 1920s, shows the early roots of Horenstein's later preoccupations; he conducted the Mahler Fifth Symphony and Bruckner's Ninth, along with new works of Karol Rathaus and Max Butting, Kurt Weill and Alban Berg.

In 1928 and 1929, Horenstein made his first recordings: Mahler's *Kindertotenlieder*, with Heinrich Rehkemper and the Berlin State Opera Orchestra (the work's first recording) and, with the Berlin Philharmonic, Bruckner's Seventh (the first electrical recording of a Bruckner symphony), Haydn's "Surprise" Symphony, Schubert's Fifth Symphony, two Mozart overtures and Schoenberg transcriptions of two Bach chorale-preludes (composed in 1922, their first recordings). From these performances, particularly the Bruckner, we can hear the young conductor's remarkable control over large-scale structure, even across the many side-breaks, which inevitably articulated the longer works. The transparent orchestral sonority with careful highlighting of detail which characterized his later work, is also very much in evidence.

Furtwängler's recommendation won him the position of principal conductor

took over a program with the RIAS Orchestra including Schoenberg's *Verklärte Nacht*, to great critical and public acclaim. Working in Germany, however, proved uncongenial and he rarely returned except on tour with British orchestras. He managed six appearances with the Berlin Philharmonic in 1958-61, though half of them were at festivals in Edinburgh and Lucerne.

His place in British musical life however, was assured in 1959 with the legendary March 20 LSO performance of Mahler's Eighth at the Royal Albert Hall, recorded and broadcast by the BBC in remarkable early stereo. It circulated unofficially for nearly 40 years before appearing as one of the first of the BBC Classics series, sounding even better than any of us had dared to hope. The performance itself gave major impetus to the Mahler revival that took full flight both in the US and in Britain in the anniversary years 1960-61. His unchallenged stature as a major interpreter of Mahler was recognized by the BBC which invited him to conduct three Festival Hall concerts during their anniversary cycle; no other conductor was given more than one program. He conducted the Seventh three times in London between 1963 and 1969, the Ninth at least three times before 1966 and the Third twice.

Still, a major recording contract eluded Horenstein; however, during the remainder of his life, he made many fine recordings, magisterial readings of standard repertoire for Reader's Digest, two isolated recordings for EMI, one for Decca, and the remarkable series begun in 1970 by John Goldsmith's Unicorn Records, including the Nielsen Fifth with the New Philharmonia, Mahler's First and Third, an album of Panufnik and Robert Simpson's Third Symphony with the LSO, a coupling of Strauss's *Death and Transfiguration* and Hindemith's Symphony *Mathis der Maler*, a posthumous release of the Mahler Sixth from a 1966 Stockholm Philharmonic performance and Carl Nielsen's *Saul and David*, from the March 1972 Copenhagen live production for Danish Radio.

As Horenstein's artistic executor, it was my sad task to return to Copenhagen in December 1973 to re-record two major scenes of *Saul and David* with Boris Christoff, eight months after Horenstein's death in London on 2 April 1973. He

A similar Paris presentation of Janáček's *From the House of the Dead* in 1953 again suggests that Horenstein's post-war years were at least initially an attempt to recapture the repertoire and trajectory of his prewar career. His association with French orchestras deepened during the 1950s, resulting in numerous broadcast concerts. One of his most important commercial recordings from Paris is a 1954 EMI LP with the Orchestre National, still awaiting CD reissue, with the unusual coupling of Richard Strauss' *Metamorphosen* and Stravinsky's *Symphony of Psalms*, awarded the Grand Prix du Disque the year it was issued.

His first Vox recordings – Dvorák's "New World" Symphony, Shostakovich's Fifth Symphony, and Mahler's Ninth – were made in Vienna in the spring of 1952. The series continued until 1959 in Vienna with the Vienna Symphony under its own name and under a variety of pseudonyms, in Paris with the Orchestre Concerts Colonne, the Orchestre National and the "Paris Philharmonia" in Bamberg with the Bamberg Symphony, and in Baden-Baden with the Southwest German Radio Orchestra. These recordings brought to American listeners the unique voice of a major conductor at the peak of his powers, and offered a comprehensive cross-section of his extraordinarily broad repertoire, including Mahler and Bruckner, for which he later became most famous; Schoenberg, Janáček, Bartók, Ravel, Stravinsky, Prokofiev, Shostakovich; as well as Liszt, Richard Strauss, Wagner, Mozart, Haydn, Beethoven, Brahms and Bach. With the exception of Nielsen, whose music he first encountered in 1927, and to which he was not to return until the late 1960s, and Busoni, whose music he never recorded commercially, these recordings recapitulate many of the important musical influences and experiences of his formative years.

Horenstein's European career expanded during the 1950s to include symphonic and operatic engagements in Italy, Germany and England. His close association with the London Symphony Orchestra began in 1956 when he replaced the indisposed Josef Krips as conductor for a tour to South Africa in commemoration of the 70th anniversary of the City of Johannesburg. Similarly, his unexpected return to Germany in 1958 was due to a last-minute cancellation; without rehearsal he

with the Düsseldorf Opera, beginning in 1928. He was subsequently promoted to *Generalmusikdirektor*. These were the only permanent posts he ever held. He was driven from Germany in March 1933 with the Nazi exclusion of Jews from official positions. However, he had been under attack in Düsseldorf almost from the beginning. The many new works which he and his colleagues added to the repertoire, include memorable productions of Alban Berg's *Wozzeck* in 1930 and Janáček's *From the House of the Dead* in 1931. His personal approach to the standard works revived during this period served as an excuse for unbridled critical antagonism, along with the endemic anti-Semitism of the time.

I suspect that professional rivalries within the company might also have fuelled these onslaughts; for unlike his near-contemporaries, George Szell and William Steinberg, who held comparable posts in Prague and Frankfurt respectively, Horenstein had not worked his way to the Düsseldorf podium through the traditional opera-house route, whereby one begins as a coach and accompanist, and progresses through various staff positions to post of principal conductor. Rather, he started at the top, based on Furtwängler's endorsement and his established prowess as a symphonic conductor.

Having first appeared in France in 1929 and in the USSR in the early 1930s, Horenstein went in March 1933 to Paris, and based there, began to guest-conduct in Warsaw, Moscow and Leningrad, reinforcing a Russian Mahler tradition begun by Oskar Fried and Mahler himself before the First World War and continued in the 1920s and 1930s by Walter, Klemperer, Stiedry and Zemlinsky. He also established a personal bond with Shostakovich, already passionately interested in Mahler. His travels took him in 1937 to Australia and New Zealand with the Ballets Russe de Monte Carlo and to Palestine, where he participated in the 1938 season of the Palestine Symphony (now the Israel Philharmonic) along with Toscanini and Steinberg. By a grotesque coincidence, he was the last to conduct the music of Wagner with this orchestra before historical events excluded it from their repertoire, while five years earlier a critically reviled Wagner program in commemoration of the 50th anniversary of the composer's death was his last con-

cert in Düsseldorf.

Moving in 1940 to the United States, Horenstein initially taught at the New School for Social Research, whose remarkable émigré music faculty included Szell, Klemperer, Leinsdorf, Eisler and Steuermann. Although he became a US citizen in the early 1940s, he conducted very rarely in the United States; a few concerts in New York in 1942 and 1943, and pit work for Ballet Theater. With the assistance of Erich Kleiber, he was engaged for a series of concerts in Mexico City in 1944—these led to dates in pre-Castro Cuba and to South American engagements, continuing through 1970. New York opera-goers attending the Metropolitan Opera's first staging of Busoni's *Doktor Faust* in January 2001 were reminded that Horenstein had conducted its American premiere, in concert form at Carnegie Hall, with Fischer-Dieskau in the title role, as far back as December 1964.

He shared the LSO's summer festival in Florida in 1967 with André Previn, conducting a student orchestra as well as the LSO. Some of my colleagues, now seasoned professionals, who played as students in his performances of *La Mer* and the Bruckner Fourth still recall vividly the intensity of his conducting and his exalted standards. A post-festival tour brought a memorable Beethoven Ninth to Atlanta. There were performances of *Le Nozze di Figaro* and Janacek's *Makropoulos Case* with the San Francisco Opera in November 1966, a Mahler Ninth with Stokowski's American Symphony Orchestra in New York, in November 1969, and a concert with the Minnesota Orchestra in April 1971, during which he collapsed of a heart attack shortly after starting Nielsen's Fifth Symphony.

Horenstein's post-war European career began with performances in Italy and France in 1946; he appeared in Palestine just before the creation of the State of Israel in 1948. He also conducted one of the rare French performances of *Das Lied von der Erde* in November 1950 while preparing the Paris premiere (in concert form) of Alban Berg's *Wozzeck*. In his fascinating chapter, "Mahler and France" in *The Mahler Companion*, Henry-Louis de La Grange relates that he is unable to trace more than two performances of *Das Lied* among a total of ten Mahler performances in France between 1927 and 1945.

