

The Elgar Society

Saturday 8 October, 2.00 p.m.

Elgar in Berlin, 1901–1930

A Zoom talk by Wolfgang Armin-Rittmeier

Introduction to our speaker Wolfgang Rittmeier by Zoom host Sam Dobson

By way of introduction I would like to say a few words about this afternoon's speaker...Wolfgang Rittmeier.

Wolfgang was brought up in Hildesheim in Lower Saxony and his first experiences of music were through the town's historic St Michael's church where he sang in the choir from the age of 10.

He attended the University of Brunswick, where he studied German and English literature. After two years of teaching at the Department of German Literature he moved into further education and is now working as a Regional Manager at an institution linked to the German Trade Union Confederation. For more than 20 years he was also a freelance critic with 2 newspapers in Lower Saxony, and one in Switzerland.

Wolfgang's love of Elgar started in his student days in Bournemouth in the 1990ies, when he attended a concert of the Bournemouth Symphony Orchestra which included Elgar's Symphony No. 2.

In 2012 he set up the website The Friends of Elgar, Germany, which provides information about Elgar and his music for German speakers. A glance at this will confirm what a wonderful site this is.

In 2015 he was awarded the Elgar Society's 'Certificate of Merit' for his work on the Freundeskreis, as it is in German, which is an affiliate of the Elgar Society. It acts as a contact-point for everything 'Elgar' and through its publication Mr Phoebus, encourages performers and artists alike. It has attracted the patronship of no less than Daniel Barenboim and the late Sir Peter Jonas.

Wolfgang is also a sought-after speaker for pre-concert-talks all over Germany.

With that, I will hand over to Wolfgang for his talk: Elgar in Berlin: 1901-1930

Further note from Sam: Unfortunately this talk, which took place 8 October 2022, was not recorded. It is hoped that the following, which contains many well researched and detailed presentations, will serve as a useful record of the talk.

**Elgar in Berlin
1901 – 1930: Performances,
Performers and the Press**

Wolfgang-Armin Rittmeier

Düsseldorf:
Gerontius (1901 &
1902) Enigma
Variations
(February 1901) -
Julius Butts

Cologne: The
Apostles (May
1904), In the South
(December 1904) –
Fritz Steinbach

Mainz: Gerontius
(1903) The
Apostles (1904),
The Kingdom
(1908) – Fritz
Volbach

Darmstadt:
Gerontius (1903) –
Willem de Haan

Hamburg: In the
South (November
1904) – Fiedler

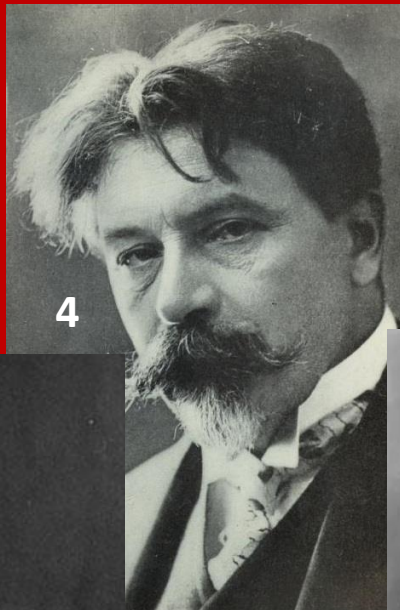


Elgar's music was
performed in the
German provinces.
But what about the
capital of the
Kaiserreich?

The Conductors



1



4



9



10



2



5



11



3



6



7



8



12

- 1: Ferruccio Busoni
- 2: Richard Strauss
- 3: Felix von Weingartner
- 4: Arthur Nikisch
- 5: Ossip Gabrilowitsch
- 6: Ernst Kunwald
- 7: Sir Thomas Beecham
- 8: Rudolf Buck
- 9: Georg Schumann
- 10: Stanley Chapple
- 11: Werner Wolff
- 12: Alberto Zelman Jr.

The Venues



Neues Königliches Opernhaus
(Krolloper)



Building in front of the Philharmonie



The Works

Enigma Variations

The Apostles

In the South

String Quartet

Sea Pictures

The Dream of Gerontius (Prelude & Angel's Farewell)

Cockaigne

Introduction and Allegro

Symphony No. 1

Violin Concerto

	Date	Composition	Soloist(s)	Orchestra	Conductor
1	1901-11-08	Enigma Variations		Königlich Preußische Hofkapelle	Weingartner, Felix von
2	1902-01-21	Cockaigne (Novität)		Berliner Tonkünstler-Orchester	Strauss, Richard
3	1902-11-08	The Dream of Gerontius: Prelude & Angel's Farewell		Berliner Philharmonisches Orchester	Busoni, Ferruccio
4	1904-12-02	In the South		Königlich preußische Staatskapelle	Weingartner, Felix von
5	1906-01-22	Introduction and Allegro		Berliner Philharmonisches Orchester	Williams, Charles
6	1906-02-23	The Apostles	Erler, Walter-Choinanus, Senius, Heinemann, v. Milde, Chor der Singakademie Berlin	Berliner Philharmonisches Orchester	Schumann, Georg
7	1908-02-03	Enigma Variations		Berliner Philharmonisches Orchester	Nikisch, Arthur
8	1908-02-14	The Apostles	Opfer, Walter-Choinanus, Walther, Sistermans, Lederer-Prina, Chor der Singakademie Berlin	Berliner Philharmonisches Orchester	Schumann, Georg
9	1909-10-11	Symphony No. 1		Berliner Philharmonisches Orchester	Nikisch, Arthur
10	1911-02-11	Enigma Variations		Berliner Philharmonisches Orchester	Gabrilowitsch, Ossip
11	1911-10-21	Violin Concerto	Emil Telmányi	Berliner Philharmonisches Orchester	Kunwald, Ernst
12	1912-01-08	Violin Concerto	Eugene Ysaÿe	Berliner Philharmonisches Orchester	Nikisch, Arthur
13	1912-02-15	Sea Pictures (Nos. 1-4)	Clara Butt	Berliner Philharmonisches Orchester	Kunwald, Ernst
14	1912-10-10	In the South		Berliner Philharmonisches Orchester	Buck, Rudolf
15	1913-10-27	Cockaigne		Berliner Philharmonisches Orchester	Nikisch, Arthur
16	1922-09-07	In the South		Berliner Philharmonisches Orchester	Zelman, Alberto
17	1927-02-18	Cello Concerto	Beatrice Harrison	Berliner Philharmonisches Orchester	Wolff, Werner
18	1929-02-12	String Quartet	Harriet Cohen	Stratton Quartet	
19	1929-04-03	Introduction and Allegro		Berliner Philharmonisches Orchester	Chapple, Stanley
20	1930-01-29	Cockaigne		Berliner Philharmonisches Orchester	Beecham, Thomas

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Die Lösung der dringlichsten Frage

Der Gedanke in Welt-Erfahrungen

Die sozialpolitische Seite

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Der Gedanke in Welt-Erfahrungen

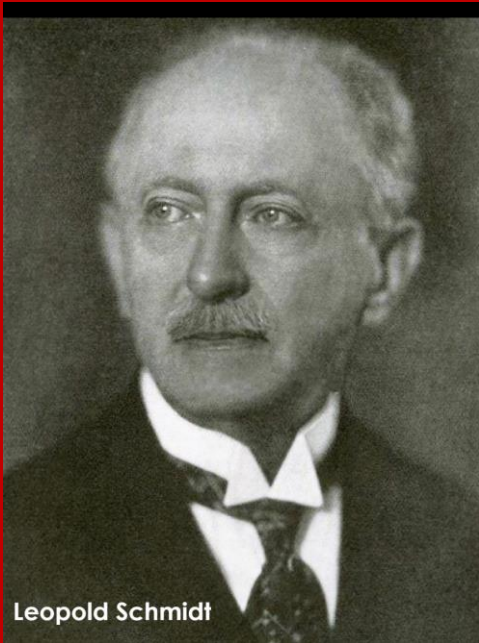
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Der Gedanke in Welt-Erfahrungen

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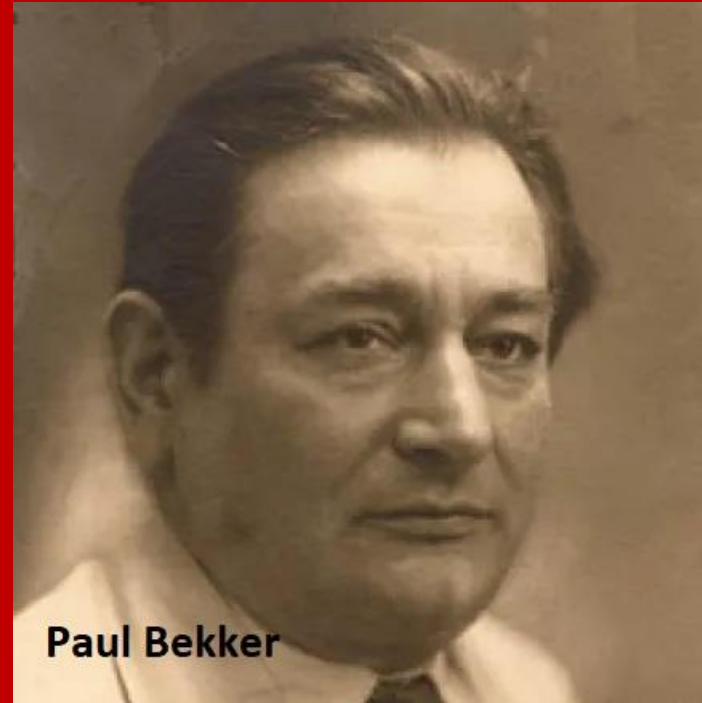




Leopold Schmidt



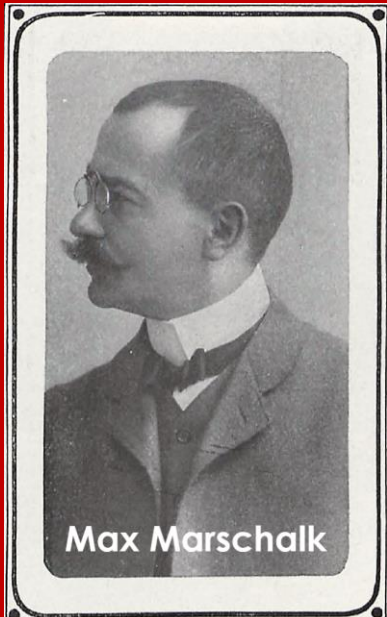
Edwin Neruda



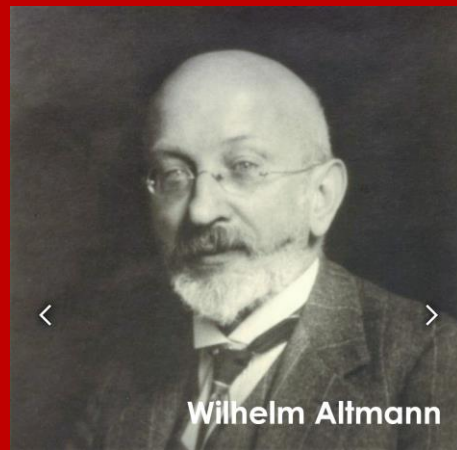
Paul Bekker



Georg
Schünemann



Max Marschalk



Wilhelm Altmann

The Critics

-n. / -g. / M. L. / W. M. / F. v. H. / W. M. [Wilhelm Mauke?] / Rudolf Fiege / A.S. [Arthur Smolian?] /
-i. / -y. / Stbg. / Sigmund Pisling / O. St. etc.

The Reviews

Königliches Opernhaus.

Freitag, den 8. November 1901, Abends 7 $\frac{1}{2}$ Uhr:

3. Symphonie-Abend Königl. Kapelle

zum Besten ihres Witt- und Waisenfonds.

Dirigent: Herr **Felix Weixner**, Königlicher Kapellmeister.

PROGRAMM.

1. Ouverture zum Märchen von der schönen Melusine Mendelssohn.
2. Symphonie No. 2, D-dur Brahms.
3. Variationen über ein eigenes Thema Elgar.
(Zum ersten Male.)
4. Symphonie No. 1, C-dur Beethoven.

Sämmtliche Plätze vergriffen.

Stehplätze à 1 Mark bei Bote & Bock, Leipziger Strasse 37, von 9—6 Uhr.

Oeffentliche Hauptprobe Mittags 12 Uhr

Nummerirte Einzelkarten à 1 Mark bei Bote & Bock.



The Royal Orchestra presented this winter's novelty during their third symphonic evening on Friday: Variations on an Original Theme by Edward Elgar. The author of this work, a young Englishman, is said to be of some repute in his home country. Here he has been totally unheard of so far. I found his variations interesting, others found them tiresome. I do admit that they are a trifle long, but they are by no means lacking content. They are not just paraphrasing the theme, but they are new inventions sprouting from it. I felt a sense of imagination and originality and I recognized artistic design. I was vividly interested from the very beginning by the theme with its contrasting parts of major and minor, light and dark. This melancholic tone underlies all variations, even if they are witty and cheerful, wild and boisterous, humorous or burlesque at heart. The work culminates in a mainly chivalrous and festive movement, and a very characteristic instrumentations adds to this impression. As it could be concluded by the applause, the larger part of the audience thanked Mr. Weingartner for presenting this novelty and now wishes to get more acquainted to its composer.

-n.

1901-11-10: Vossische Zeitung

The third symphonic concert of the Royal Orchestra began with Mendelssohn's „Ruy Blas“ overture, Beethoven's symphony in C major closed it. In between lay Brahms' third symphony (which Mr. Weingartner must have rehearsed with special zeal, as it was performed exceedingly well) and a novelty: “Variations on an Original Theme” by Elgar, an English composer.

He has spun himself a long and thin theme, which made the task of ornamenting the variation a not very demanding one. What the composer made of it, is much more handicraft than art. Still, he knows how to orchestrate. And as the orchestra took it on avidly, the piece was not without effect.

-g.

1901-11-12: Norddeutsche Allgemeine Zeitung



– **Cockaigne** –
21th January 1901
Conductor:
Richard Strauss

In his overture “Cockaigne” Edward Elgar wants to depict life on London’s streets. One likes to listen to it for a while, believes one recognizes one or two folksong themes, delights in the clever way the composer expresses himself. But then attention slackens, because Elgar is burying his good ideas under a layer of complacency and uniformity. This work lacks concentration just as much as the recently performed variations for orchestra, thus eclipsing the good sides of this composer.

Dr. Leopold Schmidt
1902-01-24: Berliner Tageblatt

We have already encountered Edward Elgar this winter: Felix Weingartner performed quite a respectable set of variations by him. Now we had to deal with a concert overture (op. 14 – sic!) called “Cockaigne” and bearing the subtitle “Life of the London People”.

With a lot of undeniable skill, the composer formed a drastic joke out of motifs taken from the alleys, the funfairs, the music halls, which finally loses its poignancy, because he goes on and on about it with the smugness typical of the unwise jester. The main motif, whose rhythm is fatally similar to a famous popular song from the times of our fathers, is so wildly rushed to death, that the listener at first pities *it* and then himself.

M(ax). M(arschalk).
1902-01-22: Vossische Zeitung

Königliche  Schauspiele.
Opernhaus.

Freitag, den 2. Dezember 1904,
Abends 7 $\frac{1}{2}$ Uhr:

V. Symphonie-Abend
der Königlichen Kapelle

zum Besten ihres Wittwen- und Waisenfonds.

Dirigent:

Herr **Felix Weingartner**, Kgl. Kapellmeister

PROGRAMM.

1. Ouverture zu „Manfred“, Op. 115 Schumann.
2. Symphonie D-dur No. 2, Op. 73 Brahms.
3. Ouverture „Im Süden“, Op. 50 (Zum ersten Male) Elgar.
4. Symphonie C-dur No. 1, Op. 21 Beethoven.

☞ Sämtliche Einlasskarten vergriffen. ☜

V. Symphonie-Matinée
Freitag Mittags 12 Uhr.

Programm wie am Abend.

Einlasskarten bei Bote & Bock, Leipzigerstrasse 37 von 9—6 Uhr.

Druck von Nauck & Hartmann, Berlin G. Kurze, 49.

Concerts: “In the South”, an overture op. 50 by Elgar, was given as a part of the fifth symphonic concert of the Royal Orchestra (in the Royal Opera House on Friday). Some years ago Mr. Weingartner performed orchestral variations of the same composer, which had not much more than a succès d’estime. This overture cannot raise a claim on lasting interest. The correct description of this piece should have been “symphonic poem”, as it is nearly impossible to detect the common form of the overture in the excessively spun yarn of this composition. The excessive length of the whole thing stands out so clearly, because the thematic invention in the narrower sense is so very weak. Although there are motifs, which are - regarding rhythm - malleable enough to form a larger movement, they lack not only originality but at times noblesse as well.

Why the composer chose to call his opus 50 “In the South” cannot be satisfactorily descried from its content. In the middle we find a theme, which has a folksong-like ring to it and is presented by the solo viola in the style of Berlioz. But it takes only a few moments, while most of the piece is dominated by rather uncharacteristic noise. So while it gives colour to the overture for a brief moment, the title cannot really be properly explained by it.

While Elgar doubtlessly knows how to handle the orchestra, his instrumentation and his harmonization are frequently not free from brutality. The performance of the overture was sparkling and the rest of the evening was highly inspiring as well.

F.v.H.

1904-12-04: Vossische Zeitung



- The Apostles -
23rd February 1906
Conductor:
Georg Schumann

We regret that his [= Elgar's] serious aspiration and his eminent ability cannot raise our sympathy for this work, which is pursuing high aims. [...] A worthy text, assembled from the words of the Holy Bible, is the basis of this new work. As it deals with the Apostles only, the Saviour only appears, if they appear as well. As a result, the libretto lacks proper cohesion. Moreover, many things of lesser importance, which the Bible discusses in much detail, are depicted much too extensively. So, the work gains some sort of colourfulness, which does not fit the genre. [...] That the music outbalances this weakness does not make sense to us, despite what the programme book claims. There is a list of 87 leitmotifs, which allegedly connect all the separate scenes of the plot and show how all the words of the text are related to Christ and the Apostles. [...] But it is simply impossible for the listener to hear these motifs, to recognise them, to realise their meaning and at the same time to produce the inner unity of the oratorio within his soul. In order to achieve that, a musician will have to study the composition. But how often shall the layman listen to the work attentively, trying to catch only a small portion of the motifs? Besides, the nature of the motifs is often harmonically and rhythmically tricky, which makes their transformation and development difficult. [...] All is cleverly conceived and skilfully put together. One can see from the score what the composer wanted, and what he expected of his music. It is quite demanding, harmonically rich and modern. But we feel that it lacks one thing: the blessing of melody and musical imagination. There is no inspired life breath coming from it to warm our hearts and move our soul.

R[udolf]. F.[iege]

1906-03-01: Norddeutsche Allgemeine Zeitung

CONCERT-DIRECTION HERMANN WOLFF, BERLIN W.

— PHILHARMONIE —

Montag, den 11. Oktober 1909, Abends 7^{1/2} Uhr pünktlich

I. Philharmonisches Concert

Dirigent: **Arthur Nikisch**

Solist: **Prof. Johannes Messchaert.**

PROGRAMM.

1. Vorspiel zu „Die Meistersinger von Nürnberg“ R. Wagner.
2. Symphonie As-dur, op. 55 (z. 1. Male) Edward Elgar.
Andante — Allegro. — Allegro molto. — Adagio. — Lento — Allegro.
3. Rezitativ und Arie des Raphael aus dem Oratorium „Die Schöpfung“ J. Haydn.
4. Arie des Simon aus dem Oratorium „Die Jahreszeiten“
Zum Andenken an Haydn's 100 jährigen Todestag (31. Mai 1899).
5. Symphonie D-dur
(Breitkopf & Härtel No. 2)
Adagio. Allegro. — Andante. — Menuetto (Allegro) — Finale (Allegro).

II. Philharmonisches Concert: Montag, 25. Oktober 1909

Dirigent: **ARTHUR NIKISCH**

Solist: **HAROLD BAUER.**

PROGRAMM: **Brahms:** Akademische Fest-Ouverture. — **Schumann:** Klavier-Concert. — **Paul Scheinplug:** Ouverture zu einem Lustspiel, op. 15 (zum 1. Male). — **Beethoven:** Symphonie Pastorale.



The novelty was a symphony in four movements in A flat major by Edgar (sic!) Elgar. I find myself in a dilemma. How shall I put my impressions into the right, but at the same time not too sharp words? We know, who Elgar is, and regard in him, who is England's most eminent composer, the intelligent musician of great knowledge and technical ability. We do indeed sympathise with the ideal disposition with which he nobly walks away from easy successes. But for a work of such an extent, which in its mobilisation of means is as demanding as this symphony, the thematic content, the power of invention as such, is really much too feeble and too brittle. I am not misjudging its many delicate and witty traits, which will probably prove more captivating when heard more often. But they cannot be crucial when it comes to the question of the significance of a symphony, especially if architecture and atmosphere do not seem to be great and convincing. As early as in the introduction I was baffled by the barely symphonic main thought, which is repeated later in the piece. One guesses that there must be a program. But as Elgar keeps quite about that, while on the other hand the structure is melting away, his chattiness becomes tiresome in the end. Only the second movement, which is a scherzo, is compact and thus enjoyable. At the beginning of the third movement, which is connected to the second, a warmer phrase rises, which seems to be derived from the scherzo-theme. But it does not last for long. In the finale one can at last strongly feel a delight in sound, which - in spite of all the energy that is built up - presents itself much too outwardly and meaningless. So it does not touch the soul of the listener. The unfriendly mood, the dry reflection does not give way to something else, and the opposites are more or less expressed by means of dynamics only. One cannot get rid of the impression that all of this is music, conceived by hard work and not by inner necessity. In the end one feels more depressed than elated. The symphony was a succès d'estime. I do not think that it will find its audience.

Dr. Leopold Schmidt - 1908-02-04, Berliner Tageblatt



On the same evening one was called to the Singakademie for a performance of a new Violin Concerto (B minor op. 61) by Edward Elgar. This Berlin premiere was performed by the violinist Emil Telmányi. Those who appreciate the knowledgeable composer could expect nothing less than a technically rounded work. And this hope was fulfilled. Moreover, one could notice that the solo part included effective challenges and that it could maintain its dominant position in spite of an interesting orchestral part. Sadly, the theme is rather puny and the first two movements are tiresome because of their meaningless phrases. Finally, the last movement brings a significant upturn (also regarding harmonics), which adds to the all-over success. It was performed very vividly, especially by the so far unknown violin soloist Emil Telmányi. His technical superiority, his spirited performance and an expressive tone raised his accomplishment far above the average. The Philhamonic Orchestra, conducted by Dr. Kunwald, seconded in the same spirit.

1911-10-25

Berliner Tageblatt

Saal der Singakademie: Sonnab., 21. Oktober, Abg. 8 Uhr:
Concert

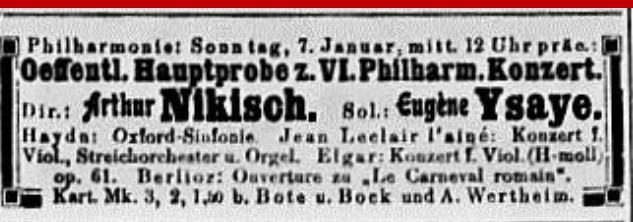
Charlotte **Emil**
Boerlage-Reyers (Ges.) **Telmanyi** (Viol.)
u.

m. d. Philharmonischen Orchester (Dir. Dr. Ernst Kunwald).
Beethoven: „Ah! Perfido“ Arie. **Wagner**: 3 Lieder m. Orch.
Bgitg. (Schmerzen, Stehe still, Träume). Viol.-Concerte v. **Vieux-**
temps (D-moll) op. 31. **Edward Elgar** (H-moll) op. 61 (Erst-
aufführung in Berlin).

Karl. M. & S. Z. 1 v. 9-1/8 b. Bote u. Bock, Leipzigerstr.-Taschensatz, 7.
A. Wertheim, Leipzigerplatz-Kantstr. 3.



The focus of the 6th Philharmonic Concert lay on Mr. Eugène Ysaÿe (sic!), who played two violin concertos – an old one and a new one. [...] The second half of the evening was introduced by E. Elgar's Violin Concerto in B minor, not exactly a new arrival in Berlin, but probably unknown to many listeners. The composer is one of the most significant English musicians. In Germany he made his name by his important variations and by the oratorio "The Apostles", which was performed here by the Singakademie in February 1908. He is a serious composer whose pursuit of big aims and technical ability must be appreciated. The B minor concerto deserves respect as well, but its thematic inspiration is neither original nor powerful enough to sustain the large frame of the work. All of the three movements are of a striking length and together they last more than three quarters of an hour. While the rhythmic and energetic themes, such as the first one in the allegro and the main thought of the finale, and all that is connected with them, are quite enthralling, some of the melting and stretched cantilenas lack all kind of structure and compact organisation. It is the self-satisfied length of these parts which is responsible for the fact that the listener finally loses interest, despite the successful passages. The soloist's part is so difficult, that reproducing it must be a real treat for a musician of Mr. Ysaÿe's ability. He did indeed use his abilities to the utmost extent, his luxurious tone could stand up to the heavily instrumented orchestra excellently and again he was able to prove that he his one of the first-rate virtuosos of our time. One must join the sustained applause given to him unconditionally.



F.v.H

1912-01-10

Vossische Zeitung

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MISS BEATRICE HARRISON AND A "PUPIL"

The beautiful young Cellist who gave a concert at Queen's Hall on Feb. 2. Miss Harrison's musical career has been quite unique. She won the Dexter Gold Medal of the Associated Board of Musicians when she was only ten years old, in 1904. Later she was an Exhibitor at the Royal George of Berlin, and at Dresden was a Schola. She was the first "Wage-Doctor" at the Hochschule in Berlin, and won the Felix Mendelssohn Prize in 1912.

Sachs
7 9454, 9455 und 6140
d. Montag, 14. Februar.
Lieder- und Arien-Abend.
Scini, Schubert, Verdi.
Melius, Järnefelt, Kilpinen
Februar, abends 8 Uhr
enischer Abend
s, Adelh.Armhold,
Paul Hermann
Februar, abends 8 Uhr
er-Abend
s - dur), Chopin, Liszt
zer)
6. Februar, abds. 7³/₄ Uhr
konzert
re, Joseph Marx: Eine
sten Male). Bruckner:
infonie
7. Februar, abends 8 Uhr
Konzert
neval), Brahm, Mendels-
Trauermarsch), Sauer.
i. a.
ebruar, abends 7¹/₂ Uhr
end
s (Paganini-Variationen).
iszt, Alkan. Rubinstein,
Giazounow, Liszt

Dirigent: **Werner Wolff**
Solistin: **Beatrice Harrison**
Philharmonie, Freitag, den 18. Februar, abends 7¹/₂ Uhr
Konzert mit dem Philharmon. Orchester
Progr.: Mozart: Symphonie C-dur, Elgar: Cello-
konzert (Erstaufführung); Bruckner: 2. Symphonie

Guarneri Quartett
Prof. Karpilowski
Stromfeld
Spitz / Lutz
Mitw. Cornelia
Rider-Possart, Klav.
Beethovensaal, Freitag, 18. Febr., ab. 8 Uhr
6. Abend
Ravel: Str-Qu. F-dur, Mozart: Klavier-
quartett G-moll K. V. 478, Hindemih:
Str-Qu C-dur op. '6

Mia
Prof. Georg
Schumann
Am Flügel: Singakademie, Sonnabend, 19. Febr., 8 Uhr
Lieder-Abend
Händel, Georg Schumann, Reger

Neusitzer-Thoennissen
Artur
Schnabel
Volksbühne, Theat. a. Bülowpl., Sonntag, 20. Febr., vorm. 11¹/₂ Uhr
Zur Feier des 100. Todesjahres Beethovens
Sonaten: op. 27 Es-dur, op. 53 C-dur (Waldstein), op. 49 II
g-moll, op. 109 E-dur

Konzertdirektion Leonard G. m. b. H.
Berlin W9, Schellingstraße 9 — Fernsprecher: Lützw 5450

Regino SAINZ DE LA MAZA
Bechsteinsaal, Mittwoch, 16. Februar, abends 8 Uhr
Gitarren-Konzert
Programm: Tarrega, Montpou, Pahissa, Albeniz,
Bach, Mozart, Sor, Moreno, Torroba, Samazeuilh,
Sainz de la Maza

Käte
Dr. V. Ernst
Rosendorff-Mühlen Wolff
Am Flügel: Singakademie, Donnerstag, 17. Febr.,
abends 8 Uhr
Liederabend
Progr.: Lieder von Mozart, Schubert,
Regier und Hugo Wolf

verlegt vom Bechsteinsaal 3. Februar — Karten werden umgetauscht

In the Philharmonic Orchestra's concert, conducted by Werner Wolff, a concerto for cello in E minor by Edward Elgar had its first performance. The work is uncommonly long and uncommonly boring as well. It creeps along in mainly slow tempos, does not develop any physiognomy presents no rewarding tasks for the solo instrument at all. Beatrice Harrison played her violoncello with a lot of love and tenderness. She was at her best when could shape soft and sweet cantilenas, while she was not so lucky when she had to master technical difficulties.

Max Marschalk
1927-02-25, Vossische Zeitung

P.S.
What Beatrice Harrison thought about it...

I went to Berlin in the spring of 1927 to bring out the Elgar there. Alas, it was a dead failure, much to my horror and Elgar's disappointment. Werner Wolf (sic!) was the conductor and he did not understand it in the least and the orchestra was as heavy as lead. I have never been back there since.

Beatrice Harrison, and Patricia Cleveland-Peck (ed.), The Cello and the Nightingales- The autobiography of Beatrice Harrison (1985), p. 146.

Leitung: **Wilhelm**

Solist: **Zurückverlegt auf die ursprünglichen Daten**

Furtwängler

Lula Mysz-G

Hans Erich Riebo

BORIS Felic

Hermann S

Prof. Gustav Haven

MADELEINE GREY (PARIS)

Ruth Kisch-Arndt

Tilly Erlenmeyer

Ludwig HESS

Sings-Solisten-ENSEMBLE

Sir Thomas Beecham

Mary Askra
Königliche Oper Rom



Sir THOMAS BEECHAM, Bar.

Am Flügel: **Arpad Sandor** Bechsteinsaal, Sonntag, 26. Januar, 8 U.

Letzter Abend

Folklore: Französische, peruanische, spanische, sizilianische Volkslieder u. a.

Am Flügel: **Prof. Robert KAHN** Bechsteinsaal, Dienstag, 28. Jan., 7 1/2 U.

Lieder-Abend

„Der Tod im Liede der Jahrhunderte“
Alte Gesänge / Bach / Schubert
Mussorgsky: Lieder u. Tänze des Todes

Beethovensaal,

Dienstag, 28. Januar, 8 3/4 U.

Populärer Lieder-Abend

Cherubini / Purcell / Schubert
Knab / Loewe

Singakademie, Dienstag, den 28. Januar, 8 Uhr

II. KONZERT

Geistliche Gesänge v. J. S. Bach / J. H. Schein
Mozart / 7stimmige Motette v. Brahms / 16stimmiger
Epilog v. L. Hess / Weltliche Gesänge und Volkslieder
v. Brahms: u. a. ungar. Zigeunerlied. und Duette
Am Flügel: **Prof. Julius Dahlke**

Philharmonie, Mittwoch, den 29. Januar, 7 1/2 Uhr
Unter dem Ehrenschutze seiner Exzellenz des Königlich-
Britischen Botschafters Sir Horace Rumbold
Konzert mit dem Philharmonischen Orchester
Elgar: Ouvertüre „Cockaigne“ / Mozart: Symphonie
Nr. 34 C-dur (K. V. 338) / Delius: „Eventyr“
Strauß: „Ein Heldenleben“

Am Flügel: **Arpad Sandor** Bechsteinsaal, Mittwoch, 29. Jan., 8 1/4 Uhr

Arien- u. Lieder-Abend

Händel / Pergolesi / Gordigiani
Mozart / Schubert / Chausson
Fauré / Debussy / Strauß / Verdi

Sir Thomas Beecham conducted in the Philharmonie. The English conductor enjoys great fame and the concert he gave with the Philharmonic Orchestra added to it. Beecham is an excellent musician. He is a master of the score (he knows it off by heart) and he is a master of the orchestra. He does not need a baton. He conducts “unarmed” – with short and longer movements which are unambiguous and of a dancing beauty. Beecham’s artistry could be witnessed throughout the performances of Edward Elgar’s “Cockaigne” and Frederick Delius’ ballad “Eventyr”. In these compositions Elgar and Delius present themselves as composers of poor profundity. They are of delicate and noble spirit, but their imagination does not really help when it comes to solving problems.

Max Marschalk
1930-01-30, Vossische Zeitung

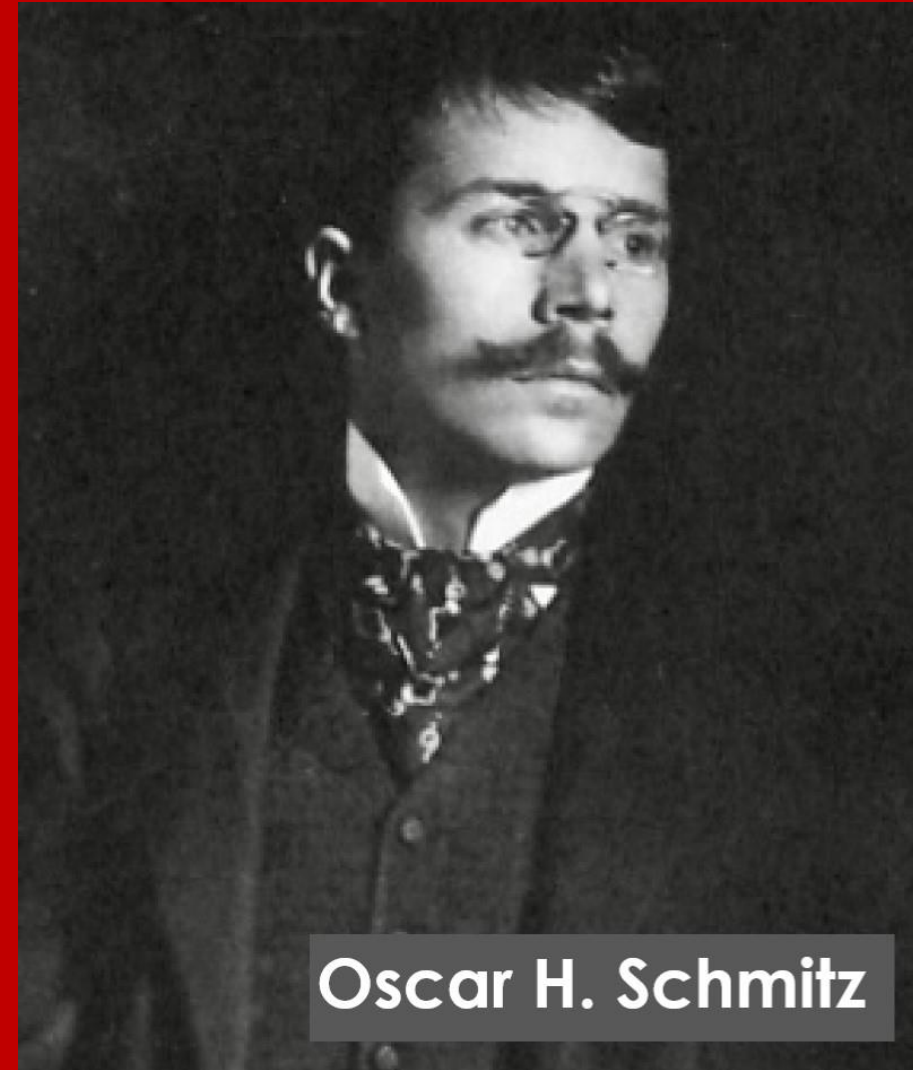
Elgar and his music – yea or nay?

yea

- serious, high aims
- knows how to orchestrate
- clever and intelligent
 - undeniable skill
- demanding, complex
- harmonically rich, modern

nay

- more handicraft than art
 - lack of concentration
 - no cohesion
 - too long and boring
- weak imagination, no inspiration
 - feeble thematic content
 - nothing to move the soul
- conceived by hard work, not by inner necessity
 - not profound



Oscar H. Schmitz

For a long time I have been looking for the fault one always feels to be underlying the many English virtues, and which has such a congealing effect. I wondered what this nation is lacking: charity, philanthropy, piety, humour, sense of art? No, all of this can be found in England, and some of it even more visibly than here. But finally I found something that distinguishes the English immensely from other civilised people. It is a deficit everybody admits, so it is nothing new. But what is new, is that nobody so far has emphasised its importance. The English are the only civilised people who do not have their own music [...]. That does not only mean that they have less delicate ears, it means that their whole life is poorer. To have music in oneself, be it just a tiny bit, means that you have the ability, to loosen rigidity, and that you can feel the world as a stream and all that happens as the streaming. To have music in oneself means to be able to lose yourself, to bear and stay with dissonance, because it can be dissolved into harmony. Music gives wings and helps understanding the miraculous. [...] Through music we understand nature and the souls of all humans. Our pains and disappointments are dissolved through music and love is elevated by it. [...] The English are a branch of the most sober of all Germanic tribes, the Lower Saxons. Being one group in the chorus of very different neighbours, this was not a bad thing at all. *Frisia non cantat* – but how much more musical does it sound from the shores of the river Rhine or the German mountains. But in England this tribe without music developed its great and rigid insular culture, because there was no neighbourly influence. We will now look at some of the different traits of this culture. But the Anglo-Saxons had their own music once – maybe due to the Celtic influence on their culture. In Shakespeare's days this art had reached its peak. But why did this flower wither? It was puritanism which destroyed it as well as all dramatic poetry.

Oscar A. H. Schmitz (1914)

Thank you for your patience and kind attention!