

HKB

Hochschule der Künste Bern
Haute école des arts de Berne
Bern University of the Arts



**Royal
Academy
of
Music**

Symposium

Richard Wagner and his successors in the Austro-German conducting tradition

Friday/Saturday, 2/3 November 2018

Bern University of the Arts, Papiermühlestr. 13a/d



A symposium of the Research Area Interpretation – Bern University of the Arts, in collaboration with the Royal Academy of Music, London

www.hkb-interpretation.ch/annotated-scores



Berner Fachhochschule
Haute école spécialisée bernoise
Bern University of Applied Sciences

Richard Wagner published the first major treatise on conducting and interpretation in 1869. His ideas on how to interpret the core Classical and early Romantic orchestral repertoire were declared the benchmark by subsequent generations of conductors, making him the originator of a conducting tradition by which those who came after him defined their art – starting with Wagner’s student Hans von Bülow and progressing from him to Arthur Nikisch, Felix Weingartner, Gustav Mahler, Richard Strauss, Wilhelm Furtwängler and beyond.

This conference will bring together leading experts in the research field in question. A workshop and concert with an orchestra with students of the Bern University of the Arts, the Hochschule Luzern – Music and the Royal Academy of Music London, directed by Prof. Ray Holden from the project partner, the Royal Academy of Music, will offer a practical perspective on the interpretation history of the Classical repertoire.

A symposium of the Research Area Interpretation – Bern University of the Arts, in collaboration with the Royal Academy of Music, London

Head Research Area Interpretation: Martin Skamletz

Responsible for the conference: Chris Walton

Scientific collaborator: Daniel Allenbach

Administration: Sabine Jud

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Friday, 2 November 2018

HKB, Kammermusiksaal, Papiermühlestr. 13a

- 9:30 **Thomas Gartmann, Lennart Dohms** (Bern)
Welcome
- 9:45 **Chris Walton** (Bern)
Richard Wagner's *Über das Dirigieren* (1869)
- 10:30 **Christoph Moor** (Bern)
«Des weiteren – was weiss ich?» Das annotierte Orchestermaterial
von Mozarts Jupiter-Sinfonie der Allgemeinen Musikgesellschaft
Zürich
- 11:15 Coffee
- 11:30 **Frits Zwart** (Den Haag)
Willem Mengelberg, high priest of Beethoven and Mahler
- 12:15 Lunch
- 14:00 **Lena-Lisa Wüstendörfer** (Basel)
«Was ich hier unternehme, soll nicht zur Nachahmung reizen.»
Perspektiven der Beethoven-Ästhetik Felix Weingartners
- 14:45 **Regina Busch** (Vienna)
Der Dirigent Anton Webern
- 15:30 Coffee
- 15:45 **Christopher Fifield** (London)
Hans Richter, Wagner's factotum
- 16:45 Film: Sir Charles Mackerras as conductor

Saturday, 3 November 2018

HKB, Kammermusiksaal, Papiermühlestr. 13a

9:45 **Roger Allen** (Oxford)
“Über das Dirigieren”? Heinrich Schenker, Wilhelm Furtwängler and
the idea of the “organic” Ninth

10:30 Coffee

HKB, Grosser Konzertsaal, Papiermühlestr. 13d

11:00 **Orchestra Workshop** with the orchestra (Bern/Lucerne/London)
under the direction of Raymond Holden (London)

Raymond Holden here explores different approaches to interpreting
Mozart’s symphonies Nos. 29 and 41 (the *Jupiter*), using parts
annotated by conductors ranging from Richard Strauss to Bruno
Walter, Thomas Beecham and Charles Mackerras.

12:30 Lunch

HKB, Kammermusiksaal, Papiermühlestr. 13a

14:00 **Raymond Holden** (London)
Richard Strauss conducts Mozart

15:00 Coffee

15:30 **Roundtable:** Putting history into practice
Chair: Walton. Participants: the above speakers, plus Caroline
Heard, Henry Kennedy and Annabelle Oomens (Royal Academy,
London)

HKB, Grosser Konzertsaal, Papiermühlestr. 13d

19:00 Concert: Orchestra (Bern/Lucerne/London) conducted by Raymond
Holden

W. A. Mozart: Symphony No. 29

Symphony No. 41 (*Jupiter*)

Abstracts

Chris Walton (Bern)

Richard Wagner's *Über das Dirigieren* (1869)

Wagner's essay on conducting was first published in several instalments in late 1869 and early 1870. It is turgid, repetitive, haphazard, repulsively anti-Semitic, anti-intellectual and revealing of deep insecurities on the part of its author. But it is also the most influential tract ever written on conducting. We shall here investigate how and why it was written, its sources, style and vocabulary, and how it succeeded in shaping the debate about conducting for many decades to come.

Chris Walton studierte an den Universitäten von Cambridge und Oxford. Nach zehn Jahren als Leiter der Musikabteilung der Zentralbibliothek Zürich und diversen Lehraufträgen wurde er 2001 Professor und Leiter des Konservatoriums an der Universität Pretoria. Er ist heute Honorarprofessor in Stellenbosch, Dozent für Musikgeschichte an der Musikhochschule Basel und Leiter eines Nationalfondsprojekts an der Hochschule der Künste Bern. Walton hat mehrere Bücher veröffentlicht, u. a. eine Biografie von Othmar Schoeck und eine Studie zu Richard Wagners Zürcher Jahren (beides bei Boydell & Brewer, USA). Er arbeitet zur Zeit an einer annotierten englischen Übersetzung von Richard Wagners verschiedenen Schriften über das Dirigieren.

Christoph Moor (Bern)

«Des weiteren – was weiss ich?» Das annotierte Orchestermaterial von Mozarts Jupiter-Sinfonie der Allgemeinen Musikgesellschaft Zürich

Unabhängig von Wagners teils stark verklärten und beschönigenden Schriften, zeigt das nach seinen Angaben annotierte Stimmenmaterial von Mozarts Jupiter-Sinfonie der Allgemeinen Musikgesellschaft (AMG) unverstellt und unmittelbar interpretatorische und pädagogische Ansätze seiner Arbeit in Zürich. Aus heutiger Sicht scheinen nicht alle Modifikationen gleich schlüssig und werfen Fragen zur Absicht Wagners auf.

Nach einer Ausbildung zum Photolithographen studierte **Christoph Moor** Dirigieren und Tuba am Konservatorium Basel und Philosophie an der Universität Basel sowie Musikwissenschaft an der Australian National University in Canberra. Nach einer eher praktisch orientierten Phase arbeitet er momentan an der Hochschule für Musik FHNW im Forschungsmanagement und ist im Rahmen des SNF-Projekts «Annotierte Dirigierpartituren als Primärquellen für die Erforschung der Interpretationsgeschichte im 19. und 20. Jahrhundert» Doktorand der Graduate School of the Arts in Bern.

Frits Zwart (Den Haag)

Willem Mengelberg, high priest of Beethoven and Mahler

Willem Mengelberg was connected with Beethoven through his teacher Franz Wüllner. He was a true advocate of the great composer, and in later years was regarded as a real Beethoven specialist. He was also devoted to the music of his friend Gustav Mahler, whom he repeatedly characterised as “the Beethoven of our time”. Mengelberg considered his advocacy for Mahler’s music as his life’s work.

Frits Zwart studied Musicology at the University of Utrecht and was awarded his doctorate for work on the Dutch conductor Willem Mengelberg. He worked in the Music Division of the Gemeentemuseum Den Haag and was appointed Director of the Nederlands Muziek Instituut in 2000. He has published a two-volume study of Mengelberg, which is due to appear in late 2018 in English translation, published by Amsterdam University Press.

Lena-Lisa Wüstendörfer (Basel)

«Was ich hier unternehme, soll nicht zur Nachahmung reizen.»

Perspektiven der Beethoven-Ästhetik Felix Weingartners

Für das Leben und die Karriere des Dirigenten Felix Weingartner hatte Ludwig van Beethovens Werk immensen Stellenwert. Auf die lebenslange Beschäftigung Weingartners mit dem Komponisten weisen die grosse Zahl seiner Aufsätze und Zeitungsartikel sowie der erste, Beethoven gewidmete Band seiner detaillierten *Ratschläge für Aufführungen klassischer Symphonien* ebenso hin wie seine herausragende Präsenz als Beethoven-Dirigent im Konzertleben und auf Tonträgern. Aus der Interpretationsgeschichte des Beethoven’schen Werkes, welches ihm überhaupt als «das Heiligste in der Musik» galt, ist wiederum Weingartner als Interpret nicht wegzudenken. Während mehrerer Jahrzehnte wurde er in Bezug auf die Interpretation von Beethovens Sinfonik mitunter gar als höchste Autorität angesehen. Das Referat beleuchtet Weingartners Beethoven-Ästhetik aus zwei unterschiedlichen Perspektiven: Einerseits wird seine Retuschen-Praxis in den Sinfonien – mit besonderem Blick auf die *Neunte* – beleuchtet. Weingartners Verständnis von Werktreue nähert sich andererseits eine Analyse seiner Bearbeitung der Hammerklaviersonate, in welcher der sonst so nahe am Text interpretierende Dirigent eine verkappte Sinfonie zu erkennen glaubte, der er durch angemessene Orchestrierung zur verdienten Wirkung verhelfen wollte.

Lena-Lisa Wüstendörfer studierte Musikwissenschaft und Volkswirtschaft sowie Violine und Dirigieren in Basel. 2007–2008 war sie Assistenzdirigentin von Claudio Abbado. Sie arbeitete in der Folge etwa mit dem Frankfurter Opern- und Museumsorchester, dem Orchestra Mozart Bologna und der Basel Sinfonietta zusammen. Heute ist sie regelmässig Gastdirigentin verschiedener renommierter Klangkörper wie etwa des Zürcher Kammerorchesters oder des Luzerner Sinfonieorchesters. 2009–2012 war sie wissenschaftliche Mitarbeiterin und Lehrbeauftragte am Musikwissenschaftlichen Seminar der Universität Basel. Ihre Forschungsschwerpunkte liegen auf dem Gebiet der

Rezeptions- und Interpretationsgeschichte, insbesondere zu Gustav Mahler und Felix Weingartner.

Regina Busch (Vienna)

Der Dirigent Anton Webern

Anton Webern hat zwischen 1908 und 1936 zahlreiche Werke aufgeführt, dirigiert oder einstudiert, bis 1919 fast ausschliesslich an Theatern, danach waren es nur noch Konzerte. Von den Partituren, die er bei Proben und Aufführungen verwendet und annotiert hat, sind nur wenige erhalten. Der Vortrag behandelt Weberns Art der «Selbstvorbereitung» (analytische Notizen, Taktgruppen, Dirigierhilfen) und, an ausgewählten Beispielen, seine Eintragungen in Dirigierpartituren (Berg, Beethoven, Mahler, Wolf-Reger). Im Vergleich mit z. T. unveröffentlichten Tonaufnahmen wird untersucht, welche Aufschlüsse die Zeichen und verbalen Anweisungen über Weberns Aufführungsweise geben können.

Regina Busch ist wissenschaftliche Mitarbeiterin der Alban-Berg-Gesamtausgabe (Wien) und Mitherausgeberin der Briefwechsel der Wiener Schule. Unter ihren zahlreichen Publikationen finden sich praktischen Ausgaben und Fachartikel zu den Protagonisten der Wiener Schule ebenso wie eine Monografie zu Leopold Spinner.

Ihre Forschungsschwerpunkte liegen im Bereich von Wirkungsgeschichte, kompositorischer Rezeption, Interpretationsfragen und Theoriebildung der Wiener Schule sowie der Vorgeschichte der zeitgenössischen Musik.

Christopher Fifield (London)

Hans Richter, Wagner's factotum

The Austro-Hungarian conductor Hans Richter (1843–1916) was a dominant force in concert and opera performances between 1865 and 1912, mainly in Budapest, Vienna, London and Manchester. His influence was enormous and for a young performer or composer to enter the profession at the highest level would invariably require an appearance under Richter's baton. He gave world premieres of symphonies by Brahms and Bruckner and furthered the careers of Dvořák, Sibelius, Bartók and Glazunov, but he himself worshipped (his words) two composers, Wagner and Elgar. In 1867, he had just completed his studies at Vienna's Music Academy and taken a post as principal horn at the Kärntnerthor Theatre when he was sent as an amanuensis to Wagner. His task was to make a fair copy of the full score of *Die Meistersinger*, given its premiere the following year in Munich under Hans von Bülow, with Richter its chorus master. Wagner's affair with Cosima von Bülow now made it impossible for her husband to conduct the *Ring*, so Richter was told to take over despite his inexperience. By the time of the premiere of the tetralogy in 1876, Richter was based in Vienna. He remained at the Opera for 25 years by which time (from 1897) Gustav Mahler was Artistic Director. Richter never wanted such a post after the excessive

administrative duties he encountered in Budapest at the start of his career (1870–1875). Instead, in Vienna, he was the first Kapellmeister while Franz von Jauner and then Wilhelm Jahn were happy to conduct repertoire which appealed less to Richter's taste. Wagner kept a close watch on his protégé and came to Vienna in 1877 to oversee nine performances of *Die Walküre* with Jauner directing and Richter conducting. When Mahler came to Vienna in 1897, the city had just lost Bruckner and Brahms and Jahn had retired. Richter and Mahler were temperamentally poles apart. Richter was set in his ways and often away conducting in England and elsewhere in Europe, while the mercurial Mahler was a new broom who wanted to sweep away bad habits and operatic conventions of the day. Most significantly, Mahler wanted to conduct the (uncut) music of Wagner. It was time for Richter to move on.

Christopher Fifield is a conductor and music historian. He studied at the University of Manchester and the Musikhochschule in Cologne, and was awarded his doctorate by the University of Bristol. He conducted for many years at Glyndebourne Opera, and has since conducted in Europe, Africa and the Far East. He has made many world-premiere recordings of works by composers such as Frederic Cliffe, the Scharwenka brothers, Richard Franck, Robert Hermann, Andreas Hallen and Schnyder von Wartensee. He was Director of Music at University College, London in the 1990s and has conducted the British premieres of operas by Bruch, Verdi, Chabrier and Smetana. He is the acknowledged expert on the conductor Hans Richter, and in 2016 published a revised edition of his biography (Boydell). He has also published books on Max Bruch (Gollancz 1988, Boydell 2005, Schweizer Verlag in German 1990), Kathleen Ferrier (Boydell 2003, enlarged and revised 2012) and on the German symphony between Beethoven and Brahms (Ashgate 2015).

Roger Allen

“Über das Dirigieren”? Heinrich Schenker, Wilhelm Furtwängler and the idea of the “organic” Ninth

In 1912, the music theorist and pedagogue Heinrich Schenker (1868–1935) published his monograph on Beethoven's Ninth Symphony: *Beethoven's Ninth Symphony. A portrayal of its musical content, with running commentary on performance and literature as well* (“Beethovens Neunte Sinfonie. Eine Darstellung des musikalischen Inhaltes unter fortlaufender Berücksichtigung auch des Vortrages und der Literatur”). This substantial work included not only an exegesis of musical content but also an extensive commentary on performance practice and associated critical literature. In broad terms, Schenker's ideas on the performance of the Symphony can be read as a general response to Wagner's *Über das Dirigieren* (1869) and in particular as a critique of the essay *The Rendering of Beethoven's Ninth Symphony* [*Zum Vortrage der neunten Symphonie Beethoven's*] (1873) which Wagner wrote following the performance he conducted on 22 May 1872 on the occasion of the laying of the foundation stone of the Festspielhaus in Bayreuth. In sum, Schenker's view was that Wagner approached the Ninth Symphony from a

theatrical rather than a symphonic perspective, thus misunderstanding and distorting the nature of the work as symphony.

This raises important questions relating to how the written score is interpreted by the performer. One of the earliest readers of Schenker's monograph was the young Wilhelm Furtwängler (1886–1954), at that time on the threshold of his fame as a conductor. Furtwängler was subsequently to become one of the Ninth Symphony's most notable executants. This paper will draw on Schenker's monograph together with Furtwängler's writings and extant recordings to examine how Schenker's developing organicist methodology influenced Furtwängler's aesthetic of performance in general and his approach to the Ninth Symphony in particular. It will consider Furtwängler's approach to the score as an entelechy generating a performance through a recreative process of improvisation into an "organic whole" as opposed to the score as a fixed musical object to be realised through fidelity to the written text; and ask how this relates to Wagner's earlier ideas on the performance of the Ninth Symphony.

Roger Allen is Fellow and Tutor in Music at St Peter's College, University of Oxford. His research is primarily in late nineteenth and early twentieth century German and English music with a special interest in Wagner. He is engaged in analytical research and is presently focusing on long-term structural and tonal processes in Wagner, Bruckner and Elgar. He recently published an intellectual biography of the conductor Wilhelm Furtwängler (Boydell, 2018).

Raymond Holden (London)

Richard Strauss conducts Mozart

Richard Strauss was the preeminent Mozartian of his age. From his earliest years, Strauss was fascinated by the music of Mozart and became one of the composer's greatest champions. At a time when musicians and audiences liked the idea of the "divine Mozart" more than the music itself, Strauss challenged existing norms by programming his hero's music whenever and wherever possible. This talk will investigate Strauss's approach to Mozart through his letters, programming policy, operatic reforms, marked scores and commercial recordings.

Raymond Holden is a professor at the Royal Academy of Music in London. His research interests include the role of the conductor in the 19th and 20th centuries, marked scores and recorded sound documents as historical evidence, Richard Strauss as composer-conductor and performance traditions as pedagogic tools. These interests are an extension of his work with Sir John Pritchard between 1978 and 1989, for whom he acted as associate conductor with the BBC Symphony Orchestra, the Philharmonia Orchestra, the Brussels Opera and elsewhere. Holden's study of the Austro-German conducting tradition and his musical biography of Richard Strauss were both published by Yale University Press. He has given guest lectures at universities in Australia, South Africa, the USA and Singapore.

Roundtable

The annotated scores and parts of conductors of earlier generations (such as the Mozart symphonies annotated by Richard Strauss) are used both for research and for pedagogical purposes at tertiary education institutions such as the Royal Academy of Music in London, and here at this conference in the workshop and concert. How is music research here put to practical use? What are the consequences for practical music-making of this research, and how do the researchers and practical musicians present at this conference see the future practical relevance of studying the interpretations of past conductors?

Caroline Heard, born in Ripon in northern England, is a violinist and studies today at the Royal Academy of Music in London.

Henry Kennedy is currently a postgraduate conducting student at the Royal Academy of Music, where he studies with Sian Edwards and Professor Raymond Holden. Recently, he gave a well-received performance of Bruckner's Third Symphony at St John's Smith Square. He is also a protégé of Christian Thielemann.

Annabelle Oomens was born in Sydney, where she began her studies on the cello. She is today a student at the Royal Academy of Music in London.