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BETHHOVEN

PANO CONCERTO No. 4

IN G, Op. 58

FRIEDRICH WÜHRER, PIANO
BAMBERG SYMPHONY ORCHESTRA
CONDUCTED BY JONEL PERLEA

- 1 1st mvt. - *Allegro moderato* (17:50)
- 2 2nd mvt. - *Andante con moto* (5:10)
- 3 3rd mvt. - *Rondo (Vivace)* (10:06)

Recorded on 12th - 13th September, 1957
Released in 1958 as Vox 12" LP PL 10640
Transfer and XR remastering by Andrew Rose at Pristine Audio, January 2009
Cover artwork based on a photograph of Friedrich Wührer
Total duration: 33:06 © 2009 Pristine Audio.

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Friedrich Wührer was an Austrian-German pianist. He was born June 29, 1900 in Vienna, Austria and died December 27, 1975 in Mannheim, Germany.

Wührer studied piano with Franz Schmidt, conducting with Ferdinand Löwe, and music theory with Joseph Marx. Early in his performing career, which began in the 1920s, Wührer was a champion of modern music and a founder of the International Society for Contemporary Music in Vienna. He formed friendships with composers Hans Pfitzner and Max Reger, and he became associated with Arnold Schönberg and his circle, participating in noted performances of Schönberg's setting of 15 poems from *Das Buch der hängenden Gärten*, op. 15; his *Pierrot Lunaire*; and Webern's *Pieces for Cello and Piano*, op. 11. Wührer also performed music by Béla Bartók, Igor Stravinsky, Sergei Prokofiev, and Paul Hindemith, and on July 3, 1930 he performed Schönberg student Paul Pisk's *Suite for Piano* in the first broadcast of that composer's music by the British Broadcasting Corporation. In 1939, as Paul Wittgenstein, who commissioned the work, had fled Austria, Wührer performed in the premiere of Schmidt's *Quintet for piano, violin, clarinet, viola, and cello* in A major, albeit in his own arrangement for two hands rather than as originally written for piano, left hand alone.

Wührer continued his advocacy for modern works at least into middle age. For instance, he gave the premiere of Pfitzner's *Sechs Studien für das Pianoforte*, op. 51, shortly after its composition in 1943 and in the 1950s he performed the *Piano Concerto*, op. 21 written in 1939 by Kurt Hessenberg. Nonetheless, notwithstanding his pioneering work for music of the Second Viennese School and other moderns of his day, Wührer's principal focus as a performer, his posthumous reputation, and his recorded legacy came to rest on performances of music from the romantic era, particularly works in the German and Austrian traditions.

Later in life, Wührer was a juror at the Second Van Cliburn International Piano Competition of September 26-October 9, 1966, which awarded first prize to Radu Lupu, and a member of the piano jury at the 1968 Queen Elisabeth International Music Competition. Wührer's son, also named Friedrich, was a violinist and conductor who made classical records

Outside the concert hall, Wührer was a respected teacher first in Vienna, then Mannheim (*Hochschule fuer Musik und Darstellende Kunst* Mannheim, 1934), then Kiel (1936), and finally at the *Staatliche Hochschule für Musik* in Munich. He also regularly taught master classes at the *Salzburg Mozarteum*. He was denied an academy teaching position in East Germany in 1952, however, on grounds that he had been a leading Nazi in Austria during World War II.

Wührer's students included composers Sorrel Hays, Helmut Bieler, and Richard Wilson; pianists Geoffrey Parsons, Frieda Valenzi, and Felicitas Karrer, who described him as having an unusually well-balanced left hand; and harpsichordist Hedwig Bilgram.

NOTES FROM WIKIPEDIA - FULL NOTES ON THIS RECORDING CAN BE FOUND AT WWW.PRISTINECLASSICAL.COM