



WEINGARTNER

IN BASLE AND LONDON, 1928-29



❶ **WEBER** *Der Freischütz* - Overture (8:45)

Recorded 3rd May, 1928 in the Musiksaal, Basle
Matrix nos.: WZX 75-3, 76-2 and 77-1
First issued on Columbia 9644 and 9645

❷ **SCHUBERT** *Rosamunde*, D797 - Entr'acte No. 3 in B flat (4:00)

Recorded 3rd May, 1928 in the Musiksaal, Basle
Matrix no.: WZX 74-2
First issued on Columbia 9645

❸ **WEINGARTNER** *The Tempest* - Scherzettino ("Spuk neckender Geister") (3:40)

Recorded 3rd May, 1928 in the Musiksaal, Basle
Matrix no.: WZX 73-1
First issued on Columbia 8852

❹ **WEBER** (orch. **WEINGARTNER**) *Invitation to the Dance* (7:33)

Recorded 3rd May, 1928 in the Musiksaal, Basle
Matrix nos.: WZX 71-2 and 72-1
First issued on Columbia 9691

MENDELSSOHN *Symphony 3 in A minor*, Op. 56 ("Scottish")

❺ 1st mvt. - Andante con moto; *Allegro un poco agitato* (12:47)

❻ 2nd mvt. - Vivace non troppo (4:27)

❼ 3rd mvt. - Adagio (8:36)

❽ 4th mvt. - Allegro vivacissimo; *Allegro maestoso assai* (8:53)

Recorded 27th March, 1929 in the Portman Rooms, Baker Street, London
Matrix nos.: WAX 4808-2, 4809-1, 4810-1, 4811-2, 4812-1, 4813-2, 4814-1 and 4815-2
First issued on Columbia 9887 through 9890

Basle Symphony Orchestra (Tracks 1 – 4)

Royal Philharmonic Orchestra (Tracks 5 – 8)

Felix Weingartner, conductor

Producer and Restoration Engineer: Mark Obert-Thorn
Cover artwork based on a photograph of Felix Weingartner
Total duration: 58:41 ©2010 Pristine Audio.

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WEINGARTNER

BASLE SYMPHONY ORCHESTRA - ROYAL PHILHARMONIC ORCHESTRA



MENDELSSOHN SYMPHONY No. 3 ("SCOTTISH")

WEBER DER FREISCHÜTZ OVERTURE, INVITATION TO THE DANCE

WEINGARTNER SCHERZETTINO FROM THE TEMPEST

SCHUBERT ROSAMUNDE



Obert-Thorn

RECORDED 1928 - 1929



WEINGARTNER

IN BASLE AND LONDON, 1928-29

Paul Felix von Weingartner, Edler von Münzberg (2 June 1863 – 7 May 1942) was an Austrian conductor, composer and pianist.

Weingartner was born in Zara, Dalmatia, Austria-Hungary (now Zadar, Croatia), to Austrian parents, and the family moved to Graz in 1868. His father died that same year. He studied with Wilhelm Mayer (who used the pseudonym of W. A. Rémy and also taught Ferruccio Busoni) and in 1881 went to Leipzig to study philosophy, but soon devoted himself entirely to music, entering the Conservatory in 1883 and also studying under Franz Liszt in Weimar: he was among Liszt's later pupils. Liszt helped produce Weingartner's opera *Sakuntala* for its world premiere in 1884 with the Weimar orchestra. According to the Liszt biographer Alan Walker, the Weimar orchestra of the 1880s was far from its peak of a few decades earlier—and the opera performance ended with orchestra going one way and chorus another. Walker sources this to Weingartner's autobiography, published in Zürich and Leipzig in 1928-1929. The same year, 1884, he became the director of the Königsberg Opera. From 1885 to 1887 he was Kapellmeister in Danzig, then until 1889 in Hamburg, and until 1891 in Mannheim. From 1891 he was Kapellmeister of the Royal Opera and conductor of symphony concerts in Berlin; he resigned from the Opera, though continuing to conduct the Symphony concerts, and settled in Munich, where he incurred the enmity of Rudolf Louis and Ludwig Thuille.

In 1902, at the Festival of Mainz, Weingartner conducted the complete symphonies of Beethoven. From 1908 to 1911 he was the principal conductor of the Vienna Hofoper succeeding Gustav Mahler; he retained the conductorship of the Vienna Philharmonic until 1927. From 1912 he was again Kapellmeister in Hamburg, but resigned in 1914 and went to Darmstadt as general music director. In 1919-20 he was conductor of the Vienna Volksoper. In 1920 he was Professor of the Franz Liszt Academy in Budapest. From 1927 to 1934 he was music director of the Sinfonieorchester Basel. He gave his last concert in London in 1940 and died in Winterthur, Switzerland two years later.

Despite his lifelong career as a conductor, Weingartner regarded himself as equally, if not more importantly, a composer. Besides numerous other operas, Weingartner wrote seven symphonies which are being recorded, with his other orchestral music, by cpo - classic production osnabrück, Osnabrück, Germany, a sinfonietta, violin concerto, cello concerto, orchestral works, at least four string quartets, quintets for strings and for piano with clarinet and other pieces including a great many lieder for voice and piano.

Producer's Note

The sources for the present transfers were a mixture of American Columbia "Viva-Tonal" and "Full-Range" pressings for the Mendelssohn and English Columbias for the remainder. The Basle recordings are rather rare; *Invitation to the Dance* was the only title released in the USA, while Weingartner's *Tempest* excerpt was only released in Switzerland.

Mark Obert-Thorn

Notes from Wikipedia - Further notes online at www.pristineclassical.com