



Bruno Walter

Rarities, Volume Two



Producer's Note

While the first volume in this series (PASC 452) focused on Bruno Walter's American years, here we turn the clock back to his pre-war European recordings. Like that earlier release, the emphasis is on presenting items which have had scant, if any, CD availability. Many of the selections here have been reissued in Japan and some in France, in releases that have had spotty availability elsewhere. One performance is published here for the first time.

The Roman Carnival Overture, one of Walter's earliest recordings, was inadvertently omitted from Pristine's two volumes of his acoustic Polydors (PASC 142 and PASC 342), and presents a work to which he would not subsequently return in the studio. The *Parsifal* excerpt comes from a mere two years later; yet, the difference between the old acoustic process and the new electrical technology makes it seem like an eon has passed.

The *Siegfried Idyll* dates from the following year, and again the sonic comparisons between this and the acoustic version Walter made two years earlier with the same ensemble (on PASC 482) are striking. By this time, Columbia was apparently imposing a four-minute limit to its twelve-inch sides; and the same work which took up four sides in 1924 now had to be spread over five. Perhaps because of this – or because of the obtrusive swish which plagues the end of the first side – the recording was never issued outside the USA. Oddly, despite the additional room to spread out, the recording is notably faster than the four-sided acoustic version (17:03 vs. 17:35, not including post-track spaces).

The next selection is a souvenir of a highly successful Mozart opera festival that Walter led in Paris in June, 1928. Several recordings were made with the "Mozart Festival Orchestra" (which was in fact the Paris Conservatoire ensemble, perhaps renamed for contractual reasons), but only two were released: the overture to *Die Zauberflöte* and, oddly, Schumann's Fourth Symphony. Two other overtures were recorded, probably intended to be coupled on a single disc: *Die Entführung aus dem Serail* and *Le Nozze di Figaro*. While no trace has turned up of the former, the latter has survived on a unique shellac test pressing, which was used for the present transfer. It makes its first appearance here.

Eine Kleine Nachtmusik was one of a series of recordings Walter made with the British Symphony Orchestra, an ensemble created by returning veterans of the Great War. I've always had a particular affection for this version, both because of the quirky *Luftpause* Walter introduces after the opening phrase and its repeats (an affectation he dropped in later recordings), and because of the gusto with which the players attack the closing measures of the finale.

By the spring of 1938, Walter had settled in Paris after escaping Vienna during the *Anschluss*. He made a series of recordings there with the Conservatoire Orchestra, including the Handel and Weber works which close our program. The Handel is noteworthy in its inclusion of a harpsichord continuo, something not yet the norm at that time. Walter had previously recorded the Weber overture acoustically, spread over three sides (on PASC 482). Perhaps due to the time limits of the two sides he was now allotted, the remake is nearly a minute and a half faster, and gains in breathtaking excitement.

Mark Obert-Thorn



PRISTINE
AUDIO

PASC 492

BRUNO WALTER RARITIES VOLUME 2, 1923-1938
BERLIOZ, HANDEL, MOZART, WAGNER AND WEBER

walter

rarities volume two

COMPACT
disc
DIGITAL AUDIO
PASC 492

1 BERLIOZ Roman Carnival Overture, Op. 9 (8:44)
Berlin Philharmonic Orchestra

2 WAGNER Parsifal - Act I Transformation Music (4:40)

3 WAGNER Siegfried Idyll (17:12)
Royal Philharmonic Orchestra

4 MOZART Le Nozze di Figaro, K492 - Overture (4:03)
Mozart Festival Orchestra

MOZART Serenade No. 13 in G major, 'Eine Kleine Nachtmusik', K525

5 1st mvt. - Allegro (3:54)

6 2nd mvt. - Romanza (4:53)

7 3rd mvt. - Menuetto (2:22)

8 4th mvt. - Rondo (3:59)

British Symphony Orchestra

HANDEL Concerto Grosso in B minor, Op. 6, No. 12 (HWV330)

9 1st mvt. - Largo (2:29)

10 2nd mvt. - Allegro (3:43)

11 3rd mvt. - Larghetto e piano (4:17)

12 4th mvt. - Largo (0:58)

13 5th mvt. - Allegro (2:23)

14 WEBER Der Freischütz, Op. 77 - Overture (8:51)

Paris Conservatoire Orchestra

Bruno Walter *conductor*

Producer and Audio Restoration
Engineer: Mark Obert-Thorn

Cover artwork based on a photograph
of Bruno Walter

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and David Schmutz for providing
source material

Full discographic information can be
found on the Pristine Classical website

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