

ROBERT HEGGER

CONDUCTS

THE VIENNA PHILHARMONIC ORCHESTRA

KARL GOLDMARK: Rustic Wedding Symphony

- 1 1st mvt. - Wedding March - Moderato molto (15:04)
 - 2 2nd mvt. - Bridal Song - Allegretto (4:05)
 - 3 3rd mvt. - Serenade - Allegro molto scherzando (4:20)
 - 4 4th mvt. - In the Garden - Andante - Poco più lento (7:49)
 - 5 5th mvt. - Finale - Dance - Allegro molto (7:26)
- Recorded 11th, 17th - 19th and 23rd January and 1st and 4th October, 1929 in the Mollerer Konzerthausaal, Vienna
Matrices: CW 2121.1, 2122.2A, 2123.2T1, 2136.2A, 2137.2T1, 2138.3A, 2139.4, 2140.5, 2141.4 and 2152.4
First issued on HMV C 2352.10/2356

6 FRANZ von SUPPÉ: Pique Dame - Overture (7:57)

Recorded 1 1th January, 1929 in the Mollerer Konzerthausaal, Vienna
Matrices: CW 2153.2 and 2154.2
First issued on HMV C 1677

7 FRANZ von SUPPÉ: Morning, noon and night in Vienna - Overture (8:19)

Recorded 23rd January, 1929 in the Mollerer Konzerthausaal, Vienna
Matrices: CW 2163.1A and 2164.3A
First issued on HMV C 1667

Producer and Audio Restoration Engineer: Mark Obert-Thorn
Cover artwork based on a photograph of Robert Hegger

Total duration: 55:00 © 2009 Pristine Audio.

SAKL Pristine Audio, Le Bourg, 24610 St. Méard de Gurçon, France - Tel +33 (0)5 53 82 18 57 - Internet: www.pristineclassical.com

GOLDMARK

RUSTIC WEDDING SYMPHONY



OVERTURES BY FRANZ VON SUPPÉ

ROBERT HEGGER
VIENNA PHILHARMONIC ORCHESTRA
RECORDED IN 1929

Robert-Thorn

PRISTINE
AUDIO

PASC 146

GOLDMARK: RUSTIC WEDDING SYMPHONY - SUPPE: TWO OVERTURES
HEGER, VIENNA PHILHARMONIC ORCHESTRA



GOLDMARK: RUSTIC WEDDING SYMPHONY - SUPPE: TWO OVERTURES

HEGER, VIENNA PHILHARMONIC ORCHESTRA



PASC 146

GOLDMARK: RUSTIC WEDDING SYMPHONY - SUPPE: TWO OVERTURES
HEGER, VIENNA PHILHARMONIC ORCHESTRA

PASC 146

PRISTINE
AUDIO

Karl Goldmark, also known originally as Károly Goldmark and later sometimes as Carl Goldmark; 18 May 1830 – 2 January 1915) was a Hungarian composer. Goldmark came from a large Jewish family, one of 20 children. His father was a chazan to the Jewish congregation at Keszthely, Hungary. His early training as a violinist was at the musical academy of Sopron (1842–44). He continued his music studies there and two years later was sent by his father to Vienna, where he was able to study for some eighteen months with Leopold Jansa before his money ran out. He prepared himself for entry first to the Vienna Technische Hochschule and then to the Vienna Conservatory to study the violin with Joseph Böhm and harmony with Gottfried Preyer. The Revolution of 1848 forced the Conservatory to close down. He was largely self-taught as a composer. He supported himself in Vienna playing the violin in theatre orchestras, at the Carlstheater and the privately-supported Viennese institution, the Theater in der Josefstadt, which gave him practical experience with orchestration, an art he more than mastered. He also gave lessons: Jean Sibelius studied with him briefly. Goldmark's first concert in Vienna (1858) met with hostility, and he returned to Budapest, returning to Vienna in 1860.

To make ends meet, Goldmark also pursued a side career as a music journalist. "His writing is distinctive for his even-handed promotion of both Brahms and Wagner, at a time when audiences (and most critics) were solidly in one composer's camp or the other and viewed those on the opposing side with undisguised hostility." (Liebermann 1997) Johannes Brahms and Goldmark developed a friendship as Goldmark's prominence in Vienna grew.

Among the musical influences Goldmark absorbed was the inescapable one, for a musical colorist, of Richard Wagner, whose anti-semitism stood in the way of any genuine warmth between them; in 1872 Goldmark took a prominent role in the formation of the Vienna Wagner Society. He was made an honorary member of the Gesellschaft der Musikfreunde, received an honorary doctorate from the University of Budapest and shared with Richard Strauss an honorary membership in the Accademia di Santa Cecilia, Rome.

Goldmark's opera Die Königin von Saba ("The Queen of Sheba"), Op. 27 was celebrated during his lifetime and for some years thereafter. First performed in Vienna on 10 March 1875, the work proved so popular that it remained in the repertory of the Vienna Staatsoper continuously until 1938. He wrote six other operas as well (see list).

The Rustic Wedding Symphony (Ländliche Hochzeit), Op. 26 (premiered 1876), a work that was kept in the repertory by Sir Thomas Beecham, includes five movements, like a suite composed of coloristic tone poems: a wedding march with variations depicting the wedding guests, a nuptial song, a serenade, a dialogue between the bride and groom in a garden, and a dance movement.

His Violin Concerto No. 1 in A minor, Op. 28, was once his most frequently played piece. The concerto had its premiere in Bremen in 1877, initially enjoyed great popularity and then slid into obscurity. A very romantic work, it has a Magyar march in the first movement and passages reminiscent of Dvořák and Mendelssohn in the second and third movements. It has started to re-enter the repertoire, through recordings by such prominent violin soloists as Itzhak Perlman and Joshua Bell. Goldmark wrote a second violin concerto, but it was never published.

A second symphony in E-flat, Op. 35, is much less well-known. (Goldmark also wrote an early symphony in C major, between roughly 1858 and 1860. This work was never given an opus number, and only the scherzo seems to have ever been published.

Goldmark's chamber music, in which the influences of Schumann and Mendelssohn are paramount, although critically well-received in his lifetime, is now rarely heard. It includes the String Quintet in A minor Op. 9 that made his first reputation in Vienna, the Violin Sonata in D major Op. 25, two Piano Quintets in B-flat major Opp. 30 and 54, the Cello Sonata Op. 39, and the work that first brought Goldmark's name into prominence in the Viennese musical world, the String Quartet in B-flat Op. 8 (his only work in that genre).

Goldmark also composed choral music, two Suites for Violin and Piano (in D major, Op. 11, and in E-flat major, Op. 43), and numerous concert overtures, such as the Sakuntala Overture Op. 13 (a work which cemented his fame after his String Quartet), the Penthesilea Overture Op. 31, the In the Spring Overture Op. 36, the Prometheus Bound Overture Op. 38, the Sappho Overture Op. 44, the In Italy Overture Op. 49, and the Aus jugendtagen Overture, Op. 53. Other orchestral works include the symphonic poem Zrinyi, Op. 47, and two orchestral scherzos, in E minor, Op. 19, and in A major, Op. 45.

Karl Goldmark's nephew Rubin Goldmark (1872–1936), a pupil of Dvořák, was also a composer, who spent his career in New York. Goldmark died in Vienna and is buried in the Zentralfriedhof (Central Cemetery), along with many other notable composers.

Producer's Note

The present transfer of Goldmark's Rustic Wedding Symphony was taken from mid-1930s American Victor "Red Seal Scroll" label shellacs in album M-1 03 made from "ZZ" pressing-like material, providing the most quiet surfaces on which this recording was issued. Two matrices (the third side of the first movement, and the one side which comprises the entire second movement) were only ever issued in sonically-compromised dubbings, and a change in sound quality is unavoidably noticeable here.

The sources for the two Suppé overtures were late 1930s Victor pressings – a "Gold" label pressing for Pique Dame (Victor 11346) and a scarce late Black label pressing for Morning, Noon and Night in Vienna (Victor 36004). Neither the latter overture nor the Goldmark have ever been reissued on LP or CD before, and this release marks their first extended-play appearance.

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