



PASC168

# FEUERMANN IN PHILADELPHIA



PASC168

## 1 BLOCH: Schelomo (19:51)

Leopold Stokowski / The Philadelphia Orchestra

Recorded 27th March, 1940 in the Academy of Music, Philadelphia

Matrix nos.: CS 047816-2, 047817-1, 047818-1, 047819-2 and 047820-1

First issued on Victor 17336 through 17338-S in album M-698

## R. STRAUSS: Don Quixote (Fantastic Variations on a Theme of Knightly Character), Op. 35

### 2 Introduction (5:35)

### 3 Theme (2:02)

### 4 Variation I: The Adventure of the Windmills (2:30)

### 5 Variation II: The Battle with the Sheep (1:27)

### 6 Variation III: Dialogue of Knight and Squire (7:27)

### 7 Variation IV: The Adventure with the Penitents (1:51)

### 8 Variation V: The Knight's Vigil (4:01)

### 9 Variation VI: Dulcinea Enchanted (1:01)

### 10 Variation VII: The Ride through the Air (1:01)

### 11 Variation VIII: The Adventure of the Enchanted Boat (1:39)

### 12 Variation IX: The Combat with the Two Magicians (1:06)

### 13 Variation X: The Defeat of Don Quixote by the Knight of the White Moon (3:55)

### 14 Finale: The Death of Don Quixote (4:42)

Samuel Lifschey, *solo viola*

Alexander Hillsberg, *solo violin*

Eugene Ormandy / The Philadelphia Orchestra

Recorded 24th February, 1940 in the Academy of Music, Philadelphia

Matrix nos.: CS 048027-1, 048028-1, 048029-1, 048030-1, 048031-1, 048032-1, 048033-2A, 048034-1, 048035-1 and

048036-1 - First issued on Victor 17529 through 17533 in album M-720

## Emanuel Feuermann, cello

Producer and Audio Restoration Engineer: **Mark Obert-Thorn**  
Cover artwork based on a photograph of Emanuel Feuermann  
Total duration: 58:08 ©2009 Pristine Audio.

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# FEUERMANN IN PHILADELPHIA



## BLOCH: SCHELOMO

LEOPOLD STOKOWSKI & THE PHILADELPHIA ORCHESTRA

## R. STRAUSS: DON QUIXOTE

EUGENE ORMANDY & THE PHILADELPHIA ORCHESTRA



RECORDED IN 1940



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AUDIO

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AUDIO

# FEUERMANN IN PHILADELPHIA

COMPACT  
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**Emanuel Feuermann** (November 22, 1902, Kolomyia, Austro-Hungarian Empire – May 25, 1942, New York City) was a celebrated cellist.

Both of Feuermann's parents were amateur musicians. Feuermann's father, who played the violin and cello, was his first teacher. Feuermann's older brother Sigmund was also musically talented and their father decided to move the family to Vienna in 1907. At the age of nine, Feuermann received lessons from Friedrich Buxbaum and then studied with Anton Walter at the Music Academy in Vienna. In February 1914, aged eleven, he made his concert debut, playing Joseph Haydn's *Cello Concerto in D major* with the Vienna Philharmonic conducted by Felix Weingartner.

In 1917, Feuermann went to Leipzig where he studied with Julius Klengel. In 1919 Friedrich Wilhelm Ludwig Grützmacher (1866-1919), the nephew of Friedrich Wilhelm Grützmacher, died and Klengel recommended Feuermann for Grützmacher's position at the Gürzenich Conservatory in Cologne. In 1929, Feuermann became professor at the Musikhochschule in Berlin. His musical collaborations during this time included violinists Carl Flesch, Szymon Goldberg, and Joseph Wolfsthal and Paul Hindemith, who played the viola in a string trio with Feuermann and Wolfsthal. Other collaborators included Jascha Heifetz and Artur Schnabel.

On April 3, 1933, with the rise of Nazism, he lost his position at the Berlin Conservatory because of his Jewish background. He moved to London, along with Goldberg and Hindemith. He toured Japan and the United States (New York City). He then returned to Europe, where he married Eva Reifenberg in 1935. He played the solo part in the premiere of Arnold Schoenberg's *Cello Concerto* with Thomas Beecham conducting. He moved for some time to Zürich, but happened to be in Vienna at the time of the Anschluss. Bronislaw Huberman helped Feuermann and his family escape to Israel. From Israel they moved to the United States in 1937. He taught at the Curtis Institute of Music. His relationship with Paul Hindemith suffered, when Hindemith chose Gregor Piatigorsky to premiere his *Cello Concerto*. Feuermann died in 1942 of an infection resulting from a minor operation for haemorrhoids.

Klengel wrote of Feuermann, "*Of all those who have been entrusted to my guardianship, there has never been such a talent...our divinely favoured artist and lovable young man.*" Musicians such as Artur Schnabel and Arturo Toscanini considered him the greatest cellist.

When Feuermann made his American debut in 1935, the hall was packed with fellow cellists, who had come to hear something truly extraordinary. Following the performance a critic wrote, "*Difficulties do not exist for Mr. Feuermann, even difficulties that would give celebrated virtuosi pause.*" In 1938 an English reviewer wrote in *The Straad*, following a concert, "*I do not think there can any longer be doubt that Feuermann is the greatest living cellist, Casals alone excepted...In Feuermann we have a spectacular virtuosic artist of the front rank, the Wieniawski, shall I say, of the cello.*" He settled in the United States as a refugee from Nazi Europe in 1937.

The pallbearers at his funeral included some of the greatest musicians of his time: the pianists Rudolf Serkin and Artur Schnabel, the violinists Mischa Elman and Bronislaw Huberman, and the conductors George Szell, Eugene Ormandy, and Arturo Toscanini. During the procession, Toscanini broke down and cried, "*This is murder!*"

In 1954, when asked which cellists he particularly admired, Pablo Casals said, "*What a great artist Feuermann was! His early death was a great loss to music.*"

Many believe that Feuermann's interpretation of Antonín Dvořák's *Cello Concerto* and his performance of Johannes Brahms's *Double Concerto* with Jascha Heifetz rank among the best ever.

#### Producer's Note

The sources for the transfers were vinyl 78 rpm test pressings for the Bloch (including an unpublished take of the fourth side), and first-edition pre-war U.S. Victor "Gold" label shellacs for the Strauss. These two recordings, along with Feuermann's December, 1939 recording of the Brahms *Double Concerto* with Heifetz (Ormandy again conducting) comprise the cellist's complete recordings with the Philadelphia Orchestra.

Mark Obert-Thorn

NOTES FROM WIKIPEDIA - FULL NOTES ON THIS RECORDING CAN BE FOUND AT [WWW.PRISTINECLASSICAL.COM](http://WWW.PRISTINECLASSICAL.COM)

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