

Carl Schuricht

Studio recordings 1941 - 42

Carl Adolph Schuricht (3 July 1880 – 7 January 1967) as born in Danzig (Gdańsk), German Empire; his father's family had been respected organ builders. His mother, Amanda Wusunowska, a widow soon after her marriage (Carl's father drowned saving a friend three weeks before he was born), brought up her son alone. His childhood was surrounded by music - every Sunday in summer we used to hire three large open carriages and go out into the country. After the picnic we would join in singing choral works by Bach, Handel and Mendelssohn. "He showed a talent for music at an early age, studying piano and violin from the age of six. By eleven he was composing, and continued his academic and musical studies when his mother moved to Berlin, then to Wiesbaden.

At 20 he obtained the post of Kapellmeister at the Stadttheater in Mainz and two years later won the Kierzyński Foundation prize for composition and a Franz von Mendelssohn scholarship. He then returned to Berlin to study piano under Ernst Rudorff and composition with Engelbert Humperdinck, later working under Max Keger in Leipzig, publishing chamber pieces, sonatas and lieder. Attracted by the profession of conductor he undertook tours in Germany conducting operettas, operas, choral societies and symphony concerts. During this time he had the chance to watch at rehearsal and in concert such figures as Arthur Nikisch, Felix Weingartner, Ernst von Schuch, Felix Mottl, Hans Richter, Karl Muck and Gustav Mahler.

In 1906 he heard Frederick Delius's Sea Drift in Essen with the composer present, and promised to Delius that when he had his own orchestra he would conduct it himself, which he did in Frankfurt with Delius again in the audience. In 1909 he succeeded Siegfried Ochs as director of the Rührsche Opernvereinen in Frankfurt-am-Main and at 31 was appointed musical director of the municipal orchestra in Wiesbaden, festivals of modern music (Richard Strauss, Reger, Mahler, Delius and Arnold Schoenberg) made Wiesbaden an internationally-renowned centre for music. Schuricht said of this time "The German public was no more arid than any other for the novelties which I wanted to give it. I have to prepare it for them gently, convince without bludgeoning, cajole and seduce. I managed this by prefacing concerts of modern music by lectures, which I illustrated with extracts played by myself at the piano or by the orchestra."

His career was not that of a star but he was loved both by the orchestra members and audience. As music director at Wiesbaden (1923-1944) he conducted performances of Mahler's symphonies, although they were not as popular at the time as they are now and were eventually banned under the Nazis because of the composer's Jewish background. Schuricht continued to conduct Mahler outside Germany. In October 1939, during the Phoney War, a performance of his with the Amsterdam Concertgebouw Orchestra of Mahler's Das Lied von der Erde was disrupted by a woman heckler who called out 'Deutschland über alles, Herr Schuricht'. Schuricht worked at the Hague/Scheveningen Festival from 1930-39 and was guest conductor with the Dresden Philharmonic from 1942 to 1944. He was expected to take over as director of the orchestra from 1 October 1944, but escalation of the war meant that the orchestra was closed down and Schuricht himself received a warning that he was about to be arrested, and he fled to Switzerland. He settled in Zurich where he married Maria Martha Banz and worked with l'Orchestre de la Suisse Romande.

Notes from Wikipedia *(continued in full on our website)*

Producer's Note

The sources for the transfers were a postwar, yellow-label Deutsche Grammophon pressing for the Lothar wartime Siemens Special pressings for the Franck; and Italian Voce del Padrone pressings for the two La Scala items. The La Scala recordings (presented here in their entirety) appear to be particularly rare, and some surface noise remains on the lower-grade wartime shellac.

Mark Oberer-Thorn

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Schuricht



Strauss
Symphonia Domestica

Zandonai
Serenata Medievale

Franck
Le Chasseur maudit

Rezniček
Donna Diana - Overture

Lothar
Schneider Wibbel Overture

La Scala Orchestra
Berlin Municipal Orchestra

Engelbert-Thorn

Studio recordings 1941-42

Schuricht conducts, 1941-42

1 LOTHAR Schneider Wibbel – Overture (7:36)

Recorded 1942 in Berlin. Matrix nos.: 1948 ½ - GE 9 and 1949 ½ - GE 9
First issued on Gramophon 68269

2 FRANCK Le Chasseur maudit (14:32)

Recorded 1942 in Berlin
Matrix nos.: 2066 ½ - GE 9, 2067 ½ - GE 9, 2068 ½ - GE 9 and 2069 ½ - GE 9
First issued on Gramophon 68086 and 68087

Städtisches Orchester, Berlin Carl Schuricht

3 ZANDONAI Serenata Medioevale (11:45)

Enzo Martinenghi *solo cello*

Recorded 1941 in Milan. Matrix nos.: 2BA 4445, 4446 and 4447
First issued on La Voce del Padrone DB 5401 and 5402

4 REZNICEK Donna Diana – Overture (3:59)

Recorded 1941 in Milan. Matrix nos.: 2BA 4448
First issued on La Voce del Padrone DB 5402

STRAUSS Symphonia Domestica, Op. 53

5 Bewegt (4:42)

6 Scherzo (6:28)

7 Wiegenlied (4:49)

8 Adagio (11:06)

9 Finale (12:47)

Recorded 1941 in Milan
Matrix nos.: 2BA 4774-2, 4775-2, 4776-2, 4777-2, 4778-2, 4783-2, 4784-2, 4785 and 4786
First issued on La Voce del Padrone DB 5418 through 5421 and DBS 5422

Orchestra del Teatro alla Scala, Milano Carl Schuricht

Producer and Audio Restoration
Engineer: Mark Obert-Thorn

Cover artwork based on
photographs of Carl Schuricht

Total duration: 77:44

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