

22 tracks

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Deutschlandradio Kultur



JOHANNA MARTZY
FERENC FRICSAY • JEAN ANTONIETTI

Dvořák | Brahms | Bach | Händel | Vivaldi
Kreisler | Fiocco | Ravel | de Falla

Berlin, 1953 - 1966

ANTONÍN DVOŘÁK (1841-1904)
Violin Concerto in A Minor, Op. 53 **32:34**
 I. Allegro ma non troppo 11:31
 II. Adagio ma non troppo 9:56
 III. Allegro giocoso, ma non troppo 11:07

JOHANNES BRAHMS (1833-1897)
Violin Sonata No. 1 in G Major, Op. 78 **25:43**
 I. Vivace ma non troppo 10:08
 II. Adagio 7:32
 III. Allegro molto moderato 8:03

JOHANN SEBASTIAN BACH (1685-1750)
Violin Sonata No. 1 in G Minor, BWV 1001 **16:52**
 I. Adagio 4:26
 II. Fuga. Allegro 5:34
 III. Siciliana 3:52
 IV. Presto 3:00

GEORG FRIEDRICH HÄNDEL (1685-1759)
Violin Sonata in A Major, Op. 1 No. 3 **8:12**
 I. Andante 2:11
 II. Allegro 1:54
 III. Adagio 1:06
 IV. Allegro 3:01

ANTONIO VIVALDI (1678-1741) |
OTTORINO RESPIGHI (1879-1936)
Violin Sonata in D Major, RV 10 **9:03**
 I. Moderato (a fantasia) 2:15
 II. Allegro moderato 2:45
 III. Largo 1:27
 IV. Vivace 2:36

FRITZ KREISLER (1875-1962)
Rondino über ein Thema von Beethoven **2:44**

JOSEPH-HECTOR FIOCCO (1703-1741) |
BENT O'NEILL
Suite No. 1 in G Major (Allegro) **3:20**

MAURICE RAVEL (1875-1937)
Berceuse sur le nom de Gabriel Fauré **2:54**

MANUEL DE FALLA (1876-1946) |
FRITZ KREISLER (1875-1962)
Danse Espagnole (from La vida breve) **3:35**

Johanna Martzy – The Memory of a Legendary Violinist

The name of the Hungarian violinist Johanna Martzy is only known to experts today. Nonetheless, the meteoric beginning of her career was highly promising. Long-term success would surely have placed this musician on a level with the greatest of all violinists if adverse circumstances and a far too early death had not stood in her way.

Johanna Martzy was born on 26 October 1924 in Timisoara, then still in Hungary and today the second largest city in Romania. The youngest of five children, she began playing the violin at the age of six, initially studying with a local teacher, Josef Brandeisz. He recognised her extraordinary talent and sent her to Budapest in order to work with Jenő Hubay, Hungary's most important violin pedagogue at that time. Jenő Hubay (1858-1937) was then, at 71 years of age, a living legend whose pupils at

the Franz Liszt Music Academy in Budapest had included Joseph Szigeti, Jelly d'Arányi, André Gertler, Stefi Geyer, Sandór Végh and the later conductor Eugene Ormandy. Hubay, who taught Martzy privately at first, prophesied a great future for her. She was accepted at the Music Academy in 1932 and taken under the wing of Nándor Zsolt, an assistant of Hubay. After the deaths of both professors, in 1936 in 1937 respectively, she joined the class of Ferenc Gabriel. In 1940 and 1941 she won two prizes at the Academy, completing her studies one year later. In 1943, her last year in Budapest, she made her public debut as soloist with an orchestra, on the occasion of a guest appearance of Willem Mengelberg conducting the Budapest Philharmonic.

Very soon after the occupation of Hungary by German troops on 19 March 1944, there began a massive ghettoisation and deportation of Hungarian Jews. Johanna Martzy attempted to flee Hungary. She arrived in Austria and remained in an internment camp there until 1946. One

year later, at the age of 23, she moved to Geneva, Switzerland and won the *Concours International d'Execution* in that city during the same year. The performance of Tchaikovsky's Violin Concerto with the *Orchestre de la Suisse Romande* under Ernest Ansermet, part of the prize awarded by this competition, is considered the beginning of her career.

On the occasion of a performance at the Dutch radio station VARA, she became acquainted with the director of the music department there: Jean Antonietti (1915-1994). Alongside occasional performances as a piano soloist, his career soon became centred on the function of accompanying, in which capacity he worked with Elisabeth Schwarzkopf, Tibor de Machula and other renowned artists. He performed in concert with Johanna Martzy for the first time in February 1949 in Amsterdam, just a few days after Martzy's debut with the *Concertgebouw Orchestra* performing the Tchaikovsky Violin Concerto.

Intensive concert touring began in 1950; these tours took the violinist to the

western European music metropolises and rapidly made her name familiar to concertgoers. In addition, she regularly commuted during the 1950s between her Swiss residence and Scotland, where her first husband, Béla de Csilléry, was music director at Trinity College in Glenalmond, Perthshire. In late 1949, in Glarus, she met an amateur violinist and violin collector resident there, Daniel Tschudi, a Swiss publisher. On the occasion of her second visit to Tschudi in the spring of 1950, he offered her a violin from his collection, the Carlo Bergonzi „Salabue“ of 1733, as a permanent loan. It became Johanna Martzy's preferred instrument from this time on. In addition, Daniel Tschudi acquired a Stradivari („ex Hubermann Kreisler“ of 1733) in 1956, but this instrument never completely satisfied Johanna Martzy.

In 1957 the musician embarked upon her first tour of the USA, the climax of which was the performance of Bach's Violin Concerto in E major with the *New York Philharmonic* under André Cluytens.

In August 1959 there was a momentous *éclat* that apparently heralded the end of the ascendancy of her career. The Czech Philharmonic Orchestra had refused to appear with her as soloist at a guest performance at the Edinburgh Festival. She and her then husband de Csilléry were accused of having supported the regime of Admiral Miklós Horthy during the final years of the war. The background of the refusal to perform, however, was that Johanna Martzy had stated in a newspaper interview that she refused to appear in states of the Eastern Bloc, including her homeland. Many Hungarians in fact, including a number of intellectuals, left their country at the latest after the failed national uprising in 1956. Instead of performing with the *Czech Philharmonic*, she ultimately played with another orchestra in Edinburgh. It is entirely conceivable that the *éclat* was to serve as political means to harm Johanna Martzy's reputation. Engagements now became less numerous; private reasons also came into play. After the divorce from her first

husband in the late 1950s, Johanna Martzy had married her long-time patron Daniel Tschudi. A daughter, Sabina, was born to the couple in February 1960. With her new role as a mother in a very well-to-do atmosphere, the purely financial motivation to perform concerts probably waned. She completed a tour of South America in 1960, as well as concerts in Canada and the USA and, in 1962/1963, a final USA tour on the West Coast. Her final appearance at the *London Proms* was in 1966, and one year later she was invited for the last time to perform concerts with the *Berlin Philharmonic* and the *Tonhalle Orchestra in Zurich*. When she was invited to play in Budapest 1969, she broke her oath not to perform in the Eastern Bloc so that she could visit her mother, who had remained in Budapest. During her stay, she was diagnosed with hepatitis A; back in Switzerland, the diagnosis was expanded to hepatitis B. Under these circumstances, she had to reduce her concert activities still further. During this period she occasionally performed

with her fellow countryman István Hajdu (Jean Antonietti had remained her faithful accompanist until at least 1966) and gave private lessons. She performed in public for the very last time in 1976. Her husband died two years thereafter, in April 1978, and cancer led to her own death just a little over a year later, on 13 August 1979.

The brief obituaries (not even the *Neue Zürcher Zeitung* remembered her with an extensive appreciation) that only referred to her biographical stations made clear to what extent her star had faded in the nearly twenty years after the Edinburgh *éclat*.

Since the twentieth century at the latest, with the rise of recording technique, the posthumous fame of a musician is no longer dependent only on his/her stage presence and the accompanying daily critiques. Nowadays, the medial availability of sound carriers is what primarily decides the public presence of the artist. (Even an attitude of refusal such as that

of the conductor Sergiu Celibidache, who categorically rejected recordings, can lead to lasting presence through skilful play with the media: in the case of Celibidache, this was achieved through provocative newspaper interviews and by allowing radio recordings of his concerts). Johanna Martzy's recording career lasted only a short while, due to a chain of unfortunate circumstances. After her Amsterdam debut at the *Concertgebouw*, she caught the attention of *Deutsche Grammophon*, which initially engaged her for three years. In particular, the recording of the Violin Concerto of Antonín Dvořák under the direction of the Hungarian conductor Ferenc Fricsay brought her a great deal of recognition. The studio production of the Violin Concerto of Peter Tchaikovsky, however, also with Fricsay, stipulated by a contract for late 1953, was never realised. A lucrative offer by the producer Walter Legge convinced the violinist to switch to the English firm *Columbia*. Her third recording engagement in London was, at the same

time, the *Columbia* debut of the conductor Wolfgang Sawallisch. During the unusually long production sessions, tensions grew between the violinist and the conductor; the result was that Johanna Martzy did not release the tapes (they were only issued in 1995). Nor were the other recording projects under a lucky star. During the production sessions of Bach's works for solo violin, conflicts arose with the producer Walter Legge which were apparently more of a private nature than anything to do with content; she swore that she would never work with him again. A recording series begun in the summer of 1955 with violin sonatas of Schubert was soon interrupted. One half year later, the recordings were realised in the Berlin Electrola studios, this time with a German production team. It is conceivable that Johanna Martzy did this in order to escape the direct influence of Legge. At a final London recording date in December 1955, the withdrawn Sawallisch production was made up for with another conductor, Paul Kletzki.

Johanna Martzy's "official" recording legacy ends exactly at the moment when the major recording firms switched to stereophonic recording techniques. The entire repertoire now had to be recorded anew, and a good deal of what had been produced at the end of the mono era had no more chance of commercial success. Johanna Martzy's records, all of which were produced in mono, completely disappeared from the market within just a few years.

Alongside her activity in the recording studios of the record companies, however, Johanna Martzy was also a regular guest in the radio studios. The artist visited the Berlin *RIAS* studios (the legal successor of the *RIAS* is the present-day *Deutschlandradio*) four times, each of which was also the occasion of a Berlin concert performance. She came to Berlin to perform concerts almost every year between 1952 and 1967. She performed practically all the violin concertos of her (rather slender) repertoire: in 1953, only

the Dvořák Concerto with the *RIAS Symphony Orchestra* under Ferenc Fricsay. At all the other concerts, she was accompanied by the *Berlin Philharmonic*: in 1952 under Joseph Keilberth, the Concerto of Brahms, in 1953 Beethoven's Violin Concerto under Eugen Jochum, Mendelssohn in 1955 with André Cluytens on the podium, Mozart (Violin Concerto in G major) under Christoph von Dohnányi in 1961 and Tchaikovsky's Violin Concerto in 1963 with Georg Solti as well as a second time in 1967 under Franz Allers. In addition, she came to the city for six chamber recitals between 1957 and 1966 with her piano accompanist Jean Antoniotti. At the centre of each her recitals was one of the solo sonatas and partitas of Johann Sebastian Bach, with the exception of the *Partita in E major*. On the other hand, she twice performed the *Partita in D minor* (concluding with the "Chaconne"). Alongside Bach, she played works ranging from those of Handel and Vivaldi, Beethoven, Schubert and Brahms to compositions by Ravel, Prokofiev and

Stravinsky. The critics were not sparing in their praise. In *Die Welt* on 16.5.1957 one could read: "When the first notes sounded of the F major Sonata of Handel, one was enraptured by the beautiful, voluminous sound of this instrument, dark like a viola in the lower octave, soft and round like a flute in the high range of the E string. However, it is especially the art of bowing, richness and variability vibrato – an almost incidental fingering security about which one does not wish to speak – that make such extraordinary violin playing possible." And the critic in *Der Tag* wrote: "The flawless, even tone with its unsentimental warmth and clever dosage of colours, the spiritual tension that never lets up in the ideally clear disposition, the technical superiority, the absolute purity of intonation – one didn't know what one should admire most."

Johanna Martzy's violin playing was outstanding for its clear, powerful yet luminous tone in all registers, the intensity of which always remained perceptible in

soft and accompanying passages as well. Thanks to superior fingering and bowing technique, she mastered every technical hurdle. She largely avoided stylistic means such as portamento, change of position and vibrato, or used them only very sparingly. The criteria for choosing her repertoire was primarily the musical content of the works, a good number of which were written during the early 20th century. She had little interest in entertaining “tidbits” and circus-like virtuoso fodder. The allures of the “star” seemed foreign to her nature. She was occasionally accused of austerity due to her rather objective manner of performing, which was orientated on the work itself. The recordings on this CD do not confirm this; on the contrary, every single tone sings out most intensively in Maurice Ravel’s *Berceuse*, bringing out its folkloristic tone without overloading this small gem in any way whatsoever. And in Manuel de Falla’s *Danse espagnole* the Spanish dance rhythms blossom in highly expressive fireworks without the violin-

ist losing control of the reins for even a second. This moment of control seems to have been one of Johanna Martzy’s main character traits; it allows the large-scale formal architecture of the Bach solo violin sonatas, for example, to come into its own so incomparably in the ambivalence between strictness and ease. It would be no exaggeration to say that these two aspects are found as personality traits in a number of her photographic portraits as well.

Johanna Martzy recorded the two violin sonatas of Handel and Vivaldi in the RIAS studio on the occasion of her Berlin concerts, in each case on the previous day (on 4.5.1962 and on 9.2.1964). She interprets the works impressively, with a powerful tone and a broadly played *détaché* (even though this manner of playing may not seem very authentic nowadays). In the G minor Sonata of Johann Sebastian Bach, the interpretation is shifted still more to the level of details. In the third movement, “*Siciliana*”, Martzy plays the arpeggiated chords in a way that does

not for a moment interrupt the melodic flow in any of the three voices. Dance-like aspects occasionally flare up in the monophonic runs (e.g. CD 2, track 3, 2’33’’). In the fourth movement, the breathlessly hurtling “*Presto*”, the violinist brings out an ambiguous play with syncopations by means of graduated accentuation of the strong beats of the bar and differentiated connection of sequences of tones (phrasing).

A discovery of a special kind is the recording of the Violin Concerto of Antonín Dvořák. The radio production documented here was made just a few days prior to the commercial recording. How could it happen that a work by the same interpreter was produced at the same recording location twice in succession within a few days? The reasons for this unusual procedure lie in the radio-political circumstances of those days. The *RIAS Symphony Orchestra* had been founded in 1946 with the aim of producing studio recordings for radio alongside

concert activities. As with the orchestras of the regional broadcasters (the later *ARD*), the musicians were employees of the station. In accordance with the *RIAS*’s status as a station dependent on American supervisory authorities, this practice ran counter to American law. For this reason, the music department head at that time, Wolfgang Geiseler, was advised in May 1953 to disband the orchestra by late June. A compromise was found at the emergency meeting held on 11 June 1953, as the then orchestral director Heinz Hoefs reported. After its disbandment, the orchestra was transferred into a private corporation which prevented its demise. The corresponding decrease in salary for the musicians was to be compensated by commercial recordings. Extensive recording activities now began for the American record company *Remington*. The records were released exclusively on the American market, mostly with soloists and conductors who are hardly known any more today. At the same time, production activity

for the RIAS was severely cut back; the last radio production with Fricsay took place in May 1954. (In the late summer of 1955, the *RIAS Symphony Orchestra* was converted into a GmbH (Ltd.) bound to the newly founded SFB; its name was changed to *Radio Symphony Orchestra Berlin*. Since 1993 it is known as *Deutsches Symphonie-Orchester Berlin*.)

Johanna Martzy's concerts of 7 and 8 June 1953 with the *RIAS Symphony Orchestra* took place at the time of this mood of crisis in June 1953. On 8 June, at 10 o'clock in the morning, the orchestra met at the Jesus-Christus-Kirche in Berlin-Dahlem to record the works of the evening concert programme for the RIAS archive. The recording protocol lists all four works on the concert programme, but only the Dvořák Concerto and Maurice Ravel's *La valse* could be preserved on tape during the three-hour recording session. There was no more time for a Haydn Symphony or for Béla Bartók's *Dance Suite*. Taking the circumstances of a production session into account,

one may assume that each movement of the Dvořák Violin Concerto was played through once at the most and then recorded in one piece. (The custom of scheduling the dress rehearsal of a concert more or less as a production date in the studio, when the music had been optimally rehearsed, originated largely as the result of economic considerations.) Record companies were contacted and negotiations made with *Deutsche Gramophon*, possibly because of the uncertainty as to whether more radio productions would be made in the future. The orchestra has already worked with *Deutsche Gramophon* a number of times before (it was probably decisive that Johanna Martzy had recorded her first two records for DGG). Thus it happened that the orchestra gathered together two days later, from 10 to 12 June, in the Jesus-Christus-Kirche once again. Three day-long sessions for the recording production of the Dvořák Violin Concerto were planned this time. The same recording room, the same orches-

tra, the same soloist – only the production team was new: Wolfgang Lohse and Alfred Steinke. Both had been engaged by the RIAS around May 1952 and moved to DGG in the summer and autumn of 1952 (they succeeded Elsa Schiller, the first RIAS music department director). The results are astonishing and contrary to all expectations; the respective sound images of the productions are so different that it seemed justified to issue the radio recording for this very reason. On the present recording, the sound of the violin is more firmly integrated in the orchestra, and the instruments are graduated in depth thanks to the analytical sound image. Ferenc Fricsay's masterly timing is shown in the fact that he retains both the fundamental tempi and internal proportions in both recordings, only performing the third movement slightly more broadly in the radio production presented here.

With Dvořák's Violin Concerto, this edition presents a sonic testimony from Johanna Martzy's period of great suc-

cesses. All the other radio recordings heard here were made about ten years later, when her career was drawing to a close. They impressively document that the violinist was at the height of her powers at this time, both in terms of technical accomplishment and in the intensity of her interpretations.

Rüdiger Albrecht

Translation: *David Babcock*



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recording: June 8, 1953 (Dvořák) • May 4, 1962 (Bach, Brahms, Handel)
recording location: February 9, 1964 (Vivaldi) • April 4, 1966 (Kreisler, Fiocco, Ravel, de Falla)
 Jesus-Christus-Kirche, Berlin-Dahlem (Dvořák)
 Siemensvilla, Berlin Lankwitz (Vivaldi, Kreisler, Fiocco, Ravel, de Falla)
recording producer: RIAS Funkhaus, Berlin – Studio 7 (Bach, Brahms, Handel)
 Hartung (Dvořák, Barahms, Bach, Handel) • Praetzel (Kreisler, Fiocco, Ravel, de Falla)
 Hermann Reuschel (Vivaldi)
recording engineer: Siegbert Bienert (Vivaldi, Kreisler, Fiocco, Ravel, de Falla)
 Kossel (Dvořák) • Steinke (Brahms, Bach, Handel)

Deutschlandradio Kultur

Eine Aufnahme von RIAS Berlin
 (lizenziert durch Deutschlandradio)
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 Rüdiger Albrecht

recording:
research:
remastering:
rights:

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KURIER

- 8. Juni 1953

Ferenc Fricssay — Johanna Martzy

Ferenc Fricssay setzte im letzten Konzert des RIAS-Symphonie-Orchesters sein großes dirigiertechisches Können mit besonderer Konzentration ein. Ueber Haydns so gut wie unbekannte e-moll-Sinfonie Nr. 44, die noch aus der Stilepoche Philipp Emanuel Bachs kommt und alle Merkmale einer Uebergangszeit trägt, breitete Fricssays feinziselierende Darstellung den Hauch frühromantischer Empfindsamkeit, die diesem Opus so gemäß ist.

Alle Register virtuoser Interpretationskunst aber zog er in der „Tanzsuite“ von Bartok und in „La Valse“ von Ravel. Besonders in letzterer. Er dämonisierte den Walzer, er läßt die gefährliche Ekstase, die mänadische Entflammtheit, die sich hinter der Miene wienerischen Charmes nur mühsam verbirgt, immer wieder aufleuchten und enthüllt so die Doppelgesich-

tigkeit dieses brillanten Stückes, das nicht zum Reißer gemacht werden darf.

Vor dem Ravel spielte Johanna Martzy das ebenfalls vom Tanz durchsetzte Violinkonzert von Dvorak. Johanna Martzy steht seit ihrer Darstellung der Violinkonzerte von Brahms und Beethoven bei uns in höchstem Ansehen, und wenn ihr Dvorak auch nicht so nahe liegt wie Beethoven: der Eindruck überlegenen Geiger- und Künstlertums wird stets von ihr ausgehen. Nobler kann man Dvorak nicht spielen. Vielleicht wünscht sich der eine oder andere im Finalsatz temperamentvolleres Draufgängertum. Aber gibt die mozartische Beschwingtheit, die dieses Allegro giocoso von ihrem Geigenbogen erhielt, dem Satz nicht einen neuen und ungewöhnlich schönen Reiz? Das Publikum war mit Recht begeistert und dankte Johanna Martzy, Ferenc Fricssay und dem RIAS-Symphonie-Orchester mit langanhaltendem Beifall. K. W.

TAGESSPIEGEL

JUN 9 1953

Musizieren aus der Fülle

Fricssay mit dem RIAS-Symphonie-Orchester

Im Reiche Haydns gibt es noch immer unentdecktes Land. Was für ein charaktervolles, geschlossenes, ausdrucksdichtes Werk ist die kleine, frühe e-moll-Symphonie, mit der Ferenc Fricssay das Konzert des RIAS-Symphonie-Orchesters im Titania-Palast eröffnete! Ein klar und fest gefügter Anfangssatz, ein zeremonielles Menuett, ein Adagio voll strömender Melodie — Klassik, die der Reife entgegenwächst. Das war die Einleitung zu einem Musizieren aus der Fülle, das den Hörer nur beschenkt, ohne von ihm zu fordern. Bartóks Tanzsuite wirkt heute unproblematisch wie eine edle Unterhaltungsmusik. Man kann sie nicht klingender, dezenter, nobler dirigieren als Fricssay; nichts war Aeußerlichkeit, koloristischer oder rhythmischer Effekt, alles war echte, elementare Musik. Johanna Martzy hielt sich in Dvořáks Violinkonzert auf dieser Linie schlicht, im besten Sinne sachlichen Musizierens; sie wirkte nicht durch Temperamentsexzesse, sondern durch die ausgeglichene Schönheit ihres Tons und die ungezwungene Natürlichkeit ihrer Kantilene. Ravels parodistische Orchesterfantasie „La Valse“ war der glänzende Abschluß eines Konzertes, das gerade durch die undoktrinaire, spontane Art der Programmbildung, des Aufführungsstils und der Wirkung bewies, was dieser Dirigent und dieses Orchester heute für Berlin bedeuten.

Die Programme der kommenden Spielzeit zeigen außer Fricssay, dem sieben Konzerte vorbehalten sind, Victor Desarzens, Georg Ludwig Jochum, Otto Klemperer, Clemens Krauss, Ernest Ansermet am Pult; als Solisten werden unter anderen der Bratschist William Primrose (mit Hindemiths „Schwanendreher“), der Geiger Wolfgang Schneiderhan, die Pianisten Clara Haskil, Hans-Erich Riebensahm, Robert Casadesus angekündigt. Ein Schubertkonzert, das auch Kompositionen moderner Musiker über Schubertsche Themen enthält, Händels „Messias“, Verdis Requiem, Debussys „Le martyr de St. Sébastien“ (alle diese Chorwerke unter Mitwirkung des St.-Hedwigs-Kathedralchors und des RIAS-Kammerchors), Strawinskys „Sacre du printemps“ und ein Sonderkonzert in Verbindung mit der Internationalen Gesellschaft für Neue Musik mit Werken von Fortner, Peragallo und Dutilleux sind die wichtigsten der vorgesehenen Programmereignisse. Oe

DER TAG

JUN 9 1953

Symphonie und symphonischer Tanz

An den Anfang seines jüngsten Konzertes mit dem RIAS-Orchester setzte Ferenc Fric-say eine Symphonie von Joseph Haydn, die in der bei diesem Meister selten anzutreffenden Tonart e-moll steht, ein von milder Schwermut beschattetes, nach Gestalt und Gehalt noch ganz schlichtes Frühwerk Haydns, dem der Dirigent eine saubere, klanglich hübsch gerundete Wiedergabe bereitete. Ganz in seinem Element war Fric-say bei Bela Bartoks Tanzsuite, deren Musik er eine erregende Gegenwärtigkeit gab. Der Komponist hat mit dieser Schöpfung in den zwanziger Jahren seinen Weltruf begründet, und wenn sie trotz ihrer im Grunde nur mosaikhafte Prägung heute noch so stark wirkt, so liegt das daran, daß sie aus dem Jungbrunnen echt ungarischer Volksmusik kommt, die hier an Rhythmik, Melodik und Instrumentation ganz eigen stilisiert wurde.

Gern begegnete man danach Anton Dvoraks Violinkonzert. Denn hier spielte Johanna Martzy den Solopart. Diese junge Geigerin hat sich die Herzen der Berliner im Sturm erobert. An Adel der Tongebung, an virtuoser Sicherheit kommen ihr wenige gleich, und auch ihr schön gezügelte Vortrag hat hohe Reize. Maurice Ravels Tanzpoem „La Valse“ stand am Schluß des Konzertes und erfuhr unter den Händen Fric-says eine Wiedergabe, die der Dämonie und dunklen Pracht dieser Musik voll gerecht wurde. —ll.

VOLKSBLATT

JUN 10 1953

RIAS: Tänzerische Musik

Der Mollton hindert nicht, daß Haydns Sinfonie Nr. 44 — ein frühes Kleinod aus der Hand des Meisters — tänzerisch beflügelt ist, nur das Adagio ist strömender Gesang schwer-mütiger Besinnlichkeit. Ferenc Fric-say setzte

das schlicht arrangierte Werkchen an den Anfang des RIAS-Konzerts im Titania-Palast, des letzten in dieser Spielzeit. Er gab ihm die Lockerung und Empfindsamkeit, den Hauch von Improvisation, der es zu einer kammermusikalischen Attraktion des Orchesters macht.

Die Zügel nimmt er straflos erst bei Bartoks berühmter und viel gespielter Tanzsuite von 1923, die zu den nun schon klassischen Beispielen neuer Musik gehört. Bartok schöpfte aus Lied und Tanz seines ungarischen Volkes, es entstand eine Kette sinfonischer Kostbarkeiten im Klängegewand unserer Zeit. Fric-say gibt beides in unnachahmlicher Präzision: den Rhythmus und den Klang, und der Hörer wird elektrisiert und hingerissen. Das gilt auch für die abschließende „Valse“ von Ravel, die mit der Walzerseligkeit des (damals) sterbenden Wiens ein diabolisches Spiel treibt. Die Wiedergabe wurde zur Parade der RIAS-Instrumente; man erlebte Schwung, Leuchtkraft und die eigenwillig kühne Kurve dieser Musik, die Fric-say zugleich entfesselt und bändigt.

Zuvor das Violinkonzert Dvoraks, abermals Musik nach den Klängen des Volkes, diesmal des böhmischen, und auch hier im letzten Satz ein tänzerisches Furioso. Johanna Martzy spielte es mit dem ganzen Temperament, das ihr die Virtuosität erlaubt, dabei tonschön, innig in den lyrischen Partien und stets musikalisch sicher gestaltend. Auch diese junge Geigerin ist Ungarin, auch sie hat Musik im Blut, dazu den Kunstverstand für Form und Wesen eines Werkes. Sie erntete den heftigsten Applaus des Abends. LM