<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ANTONÍN DVOŘÁK</strong> (1841-1904)</td>
<td>Violin Concerto in A Minor, Op. 53</td>
<td>32:34</td>
</tr>
<tr>
<td></td>
<td>I. Allegro ma non troppo</td>
<td>11:31</td>
</tr>
<tr>
<td></td>
<td>II. Adagio ma non troppo</td>
<td>9:56</td>
</tr>
<tr>
<td></td>
<td>III. Allegro giocoso, ma non troppo</td>
<td>11:07</td>
</tr>
<tr>
<td><strong>JOHANNES BRAHMS</strong> (1833-1897)</td>
<td>Violin Sonata No. 1 in G Major, Op. 78</td>
<td>25:43</td>
</tr>
<tr>
<td></td>
<td>I. Vivace ma non troppo</td>
<td>10:08</td>
</tr>
<tr>
<td></td>
<td>II. Adagio</td>
<td>7:32</td>
</tr>
<tr>
<td></td>
<td>III. Allegro molto moderato</td>
<td>8:03</td>
</tr>
<tr>
<td><strong>JOHANN SEBASTIAN BACH</strong> (1685-1750)</td>
<td>Violin Sonata No. 1 in G Minor, BWV 1001</td>
<td>16:52</td>
</tr>
<tr>
<td></td>
<td>I. Adagio</td>
<td>4:26</td>
</tr>
<tr>
<td></td>
<td>II. Fuga. Allegro</td>
<td>5:34</td>
</tr>
<tr>
<td></td>
<td>III. Siciliana</td>
<td>3:52</td>
</tr>
<tr>
<td></td>
<td>IV. Presto</td>
<td>3:00</td>
</tr>
<tr>
<td><strong>GEORG FRIEDRICH HÄNDEL</strong> (1685-1759)</td>
<td>Violin Sonata in A Major, Op. 1 No. 3</td>
<td>8:12</td>
</tr>
<tr>
<td></td>
<td>I. Andante</td>
<td>2:11</td>
</tr>
<tr>
<td></td>
<td>II. Allegro</td>
<td>1:54</td>
</tr>
<tr>
<td></td>
<td>III. Adagio</td>
<td>1:06</td>
</tr>
<tr>
<td></td>
<td>IV. Allegro</td>
<td>3:01</td>
</tr>
<tr>
<td><strong>ANTONIO VIVALDI</strong> (1678-1741)</td>
<td>Violin Sonata in D Major, RV 10</td>
<td>9:03</td>
</tr>
<tr>
<td></td>
<td>I. Moderato (a fantasia)</td>
<td>2:15</td>
</tr>
<tr>
<td></td>
<td>II. Allegro moderato</td>
<td>2:45</td>
</tr>
<tr>
<td></td>
<td>III. Largo</td>
<td>1:27</td>
</tr>
<tr>
<td></td>
<td>IV. Vivace</td>
<td>2:36</td>
</tr>
<tr>
<td><strong>OTTORINO RESPIGHI</strong> (1879-1936)</td>
<td>Violin Sonata in D Major, RV 10</td>
<td>9:03</td>
</tr>
<tr>
<td></td>
<td>I. Moderato (a fantasia)</td>
<td>2:15</td>
</tr>
<tr>
<td></td>
<td>II. Allegro moderato</td>
<td>2:45</td>
</tr>
<tr>
<td></td>
<td>III. Largo</td>
<td>1:27</td>
</tr>
<tr>
<td></td>
<td>IV. Vivace</td>
<td>2:36</td>
</tr>
<tr>
<td><strong>FRITZ KREISLER</strong> (1875-1962)</td>
<td>Rondino über ein Thema von Beethoven</td>
<td>2:44</td>
</tr>
<tr>
<td><strong>JOSEPH-HECTOR FIocco</strong> (1703-1741)</td>
<td>Suite No. 1 in G Major (Allegro)</td>
<td>3:20</td>
</tr>
<tr>
<td><strong>Maurice Ravel</strong> (1875-1937)</td>
<td>Berceuse sur le nom de Gabriel Fauré</td>
<td>2:54</td>
</tr>
<tr>
<td><strong>Manuel de Falla</strong> (1876-1946)</td>
<td>Danse Espagnole (from La vida breve)</td>
<td>3:35</td>
</tr>
</tbody>
</table>
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 and 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 Huberman 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
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 Antonietti. 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 form 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 of 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
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 continued...
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 orchestra, 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 successes. 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
Thank you for your interest in this audite recording.
Please note that this free PDF version of the booklet is for your personal use only! We kindly ask you to respect our copyright and the intellectual property of our artists and writers – do not upload or otherwise make available for sharing our booklets or recordings.

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

Deutschlandradio Kultur
Eine Aufnahme von RIAS Berlin
(lizenziert durch Deutschlandradio)
remastering: © Ludger Böckenhoff, 2015
rights: audite claims all rights arising from copyright law and competition law in relation to research, compilation and re-mastering of the original audio tapes, as well as the publication of these recordings. Violations will be prosecuted.
The historical publications at audite are based, without exception, on the original tapes from broadcasting archives. In general these are the original analogue tapes, which attain an astonishingly high quality, even measured by today's standards, with their tape speed of up to 76 cm/sec. The remastering – professionally competent and sensitively applied – also uncovers previously hidden details of the interpretations. Thus, a sound of superior quality results. CD publications based on private recordings from broadcasts cannot be compared with these.
We have made every attempt to clear rights for all material presented here. Should you nonetheless believe that we have accidentally infringed your rights, please let us know at your earliest convenience. We will endeavour to resolve any issues immediately.
photos: Deutschlandradio-Archiv
art direction and design: AB-Design

© 2015 Ludger Böckenhoff
Aufnahme des
III. Symphonie-Konzertes

Schallaufnahme

Abtragungsort

Musikverlag

STEINHARDT, WILHELM

J.N. GITZENDORFF, MANNHEIM

Registrierort: DARMSTADT

Datum: 8.6.53

Anlauf Nr. 84-413

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Aufführungsort:

Johanniv. Kirche

Dauer: 20.06.06

Verausgabe:

Maestro: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:

Ursprünglich: die 3. Nutzung

Art: Allegro ma non troppo

Stunden: 10:46

Anlauf: 8:50

Zusammenstellung:
**Historic Concert Review**

**KURIER**

- 8. Juni 1953

**Ferenc Fricsay — Johanna Martzy**

Ferenc Fricsay setzte im letzten Konzert des RIAS-Symphonie-Orchesters sein großes dirigier-technisches Können mit besonderer Konzentration ein. Über Haydn's so gut wie unbekannte e-moll-Sinfonie Nr. 41, die noch aus der Stilepoche Philipp Emanuel Bachs kommt und alle Merkmale einer Übergangszeit trägt, breitete Fricsay feinsinnliche Darstellung des Hauch frührömantischer 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 letzterem. Er demonstrierte den Walzer, er läßt die gefühlte Ektase, die mährische Entflechtetheit, die sich hinter der Miene wienerischen Charmes nur mühsam verbirgt, immer wieder aufleuchten und enthüllt so die Doppelschichtigkeit dieses brillanten Stücks, das nicht zum Reißer gemacht werden darf.


K.W.
Symphonie und symphonischer Tanz


Gern begegnete man danach Anton Dvorak's Viertelkonzert, dem hier spielende Johann Martzy, den die Berliner und das Publikum an den Schulen des Konzertes und der Musik, die er in der Dämonie und dem gründlichen Pracht dieser Musik voll gerecht wurde.

RIAS: Tänzerische Musik

Der Meister hütet nicht, daß Haydns Sinfonie Nr. 44 — ein frühes Köpfchen aus der Hand des Meisters — unter den Bühnen befundet ist, nur das Auge ist ständig gestützt durch die genaue Bearbeitung des Orchesters. Frickey setzte das schlicht arrangierte Werkchen an den Anfang des RIAS-Konzerts im Tirolerhaus. Die beiden in seiner Spielweise, die für die Musik und die Bühne der Musik, die er aus dem Kollegium der Künstler, Künstler und Künstler, die er aus der Rhythmik, Melodik und Instrumentation gänzlich selbständig verwertet.
