



audite

rbb®  
RUNDUNK BERLIN-BRANDENBURG

**THE BERLIN  
RECORDINGS**

1945-1957



*Claudio Abbado*

*Serpi  
Calibritache*

*Erna Berger, soprano*

*Margarete Klose, alto*

*Lilia d'Albore, violin*

*Helmut Heller, violin*

*Hans Bottermund, cello*

*Tibor de Machula, cello*

*Gustav Scheck, flute*

*Hans-Peter Schmitz, flute*

*Helmut Schlövgot, oboe*

*Karl Rucht, trumpet*

*Raoul Koczalski, piano*

**Berliner Philharmoniker**

**Rundfunk-Sinfonieorchester Berlin**

**Radio-Symphonie-Orchester Berlin**

**FELIX MENDELSSOHN BARTHOLDY (1809-1847)**

**Symphony No. 4 in A major, Op. 90 'Italian'**

**28:38**

- I. *Allegro vivace* 8:18
- II. *Andante con moto* 7:10
- III. *Con moto moderato* 7:38
- IV. *Saltarello. Presto* 5:32

Berliner Philharmoniker  
recording: 09-11-1953 / Gemeindehaus Thielallee, Berlin-Zehlendorf  
from original master

**'Das Märchen von der schönen Melusine'  
Concert-Overture No. 4 in F major, Op. 32  
'The fable of the fairest Melusina'**

**11:04**

*Allegro con moto*

Rundfunk-Sinfonieorchester Berlin  
recording: 27-08-1945 / Haus des Rundfunks, Berlin  
previously unreleased from original master

**WOLFGANG AMADEUS MOZART (1756-1791)**

**Violin Concerto No. 5 in A major, K. 219**

**29:11**

- I. *Allegro aperto* 10:16
- II. *Adagio* 10:06
- III. *Rondeau. Tempo di Menuetto – Allegro – Tempo di Menuetto* 8:49

Lilia d'Albore, violin / Berliner Philharmoniker  
recording: 06-03-1950 / Jesus-Christus-Kirche, Berlin-Dahlem  
previously unreleased from original master

**FRÉDÉRIC CHOPIN (1810-1849)**

**Piano Concerto No. 2 in F minor, Op. 21**

**30:54**

- I. *Maestoso* 13:46
- II. *Larghetto* 8:44
- III. *Allegro vivace* 8:24

Raoul Koczalski, piano / Rundfunk-Sinfonieorchester Berlin  
recording: 25-09-1948 / Haus des Rundfunks, Berlin  
previously unreleased from original master

**HECTOR BERLIOZ (1803-1869)**

**Le Corsaire. Overture, Op. 21**

**9:31**

*Allegro assai – Adagio sostenuto – Allegro assai*

Berliner Philharmoniker  
recording: 31-08-1947 / Haus des Rundfunks, Berlin  
from original master

**GEORGES BIZET (1838-1875)**

**Symphony No. 1 in C major**

**26:39**

- I. *Allegro vivo* 7:24
- II. *Adagio* 9:03
- III. *Scherzo. Allegro vivace* 4:19
- IV. *Allegro vivace* 5:53

Berliner Philharmoniker  
recording: 09-11-1953 / Gemeindehaus Thielallee, Berlin-Zehlendorf  
from original master

**HECTOR BERLIOZ**

**Le carnaval romain.**

**Overture caractéristique, Op. 9**

**8:59**

*Allegro assai con fuoco*

Berliner Philharmoniker  
recording: 19-04-1947 / Haus des Rundfunks, Berlin  
*previously unreleased from original master*

**JOHANNES BRAHMS (1833-1897)**

**Symphony No. 4 in E minor, Op. 98**

**41:33**

- I. Allegro non troppo 12:06
- II. Andante moderato 13:01
- III. Allegro giocoso 5:57
- IV. Allegro energico e passionato – Più Allegro 10:29

Berliner Philharmoniker  
recording: 21-11-1945 / Haus des Rundfunks, Berlin  
*previously unreleased from original master*

**RICHARD STRAUSS (1864-1949)**

**Till Eulenspiegels lustige Streiche, Op. 28**

**15:52**

Berliner Philharmoniker  
live recording: 31-08-1947 / Haus des Rundfunks, Berlin  
*from original master*

**HUGO WOLF (1860-1903)**

**5 Orchesterlieder arr. Hugo Wolf**

**14:29**

- I. Über Nacht (Julius Sturm) arr. Unknown 3:14
- II. Denk' es, o Seele! (Eduard Mörike) 3:20
- III. Gebet (Eduard Mörike) 3:06
- IV. Anakreons Grab (J. W. v. Goethe) 2:53
- V. Gesang Weylas (Eduard Mörike) 1:56

Margarete Klose, alto / Berliner Philharmoniker  
live recording: 20-01-1946 / Haus des Rundfunks, Berlin  
*previously unreleased from original master*

**PETER ILYICH TCHAIKOVSKY (1840-1893)**

**Symphony No. 2 in C minor, Op. 17**

**33:32**

- I. Andante sostenuto – Allegro vivo – Andante sostenuto 12:16
- II. Andantino marziale, quasi moderato 5:53
- III. Scherzo. Allegro molto vivace 5:09
- IV. Finale. Moderato assai – Allegro vivo - Presto 10:14

Berliner Philharmoniker  
recording: 21-02-1950 / Jesus-Christus-Kirche, Berlin-Dahlem  
*from original master*

**Fantasy-Overture 'Romeo and Juliet'  
(3rd version 1880)**

**24:59**

Berliner Philharmoniker  
recording: 25-03-1946 / Haus des Rundfunks, Berlin  
*from original master*

**NIKOLAI RIMSKY-KORSAKOV (1844-1908)**

**Russian Easter Festival.**

**Overture on Liturgical Themes, Op. 36**

**15:58**

Rundfunk-Sinfonieorchester Berlin  
recording: 01-07-1945 / Haus des Rundfunks, Berlin  
*previously unreleased from original master*

**ANTONÍN DVOŘÁK (1841-1904)**

**Cello Concerto in B minor, Op. 104**

**39:09**

- I. Allegro 14:51
- II. Adagio ma non troppo 12:22
- III. Finale. Allegro moderato 11:56

Tibor de Machula, cello / Berliner Philharmoniker  
recording: 18-11-1945 / Berlin  
*previously unreleased from original master*



**ALEXANDER GLAZUNOV (1865-1936)**  
**'Carnaval'. Overture for large orchestra**  
**and organ in F major, Op. 45** (*beginning is missing*)

**10:02**

Rundfunk-Sinfonieorchester Berlin  
 recording: 1945 / Berlin  
*previously unreleased from original master*

**CÉSAR CUI (1835-1918)**  
**'In modo popolari'. Suite No. 3, Op. 43**

**26:57**

- I. Allegro moderato – Poco più animato – Tempo primo 4:59
- II. Moderato – Meno mosso – Andante –  
 Allegro con moto – Moderato 5:35
- III. Vivace – Pochettino meno mosso – Allegretto – Vivace 2:11
- IV. Moderato – Pochettino più mosso – Poco meno mosso –  
 Tempo primo 7:14
- V. Allegretto – Pochettino meno mosso – Tempo primo 3:02
- VI. Vivace, ma non troppo – Allegro moderato 3:56

Rundfunk-Sinfonieorchester Berlin  
 recording: 1945 / Berlin  
*previously unreleased from original master*

**CLAUDE DEBUSSY (1862-1918)**  
**La mer. Trois esquisses symphoniques**

**25:46**

- I. De l'aube à midi sur la mer 10:20
- II. Jeux de vagues 6:41
- III. Dialogue du vent et de la mer 8:45

Berliner Philharmoniker  
 recording: 31-08-1947 / Haus des Rundfunks, Berlin  
*from original master*

**CLAUDE DEBUSSY**  
**Jeux. Poème dansé**

**15:51**

Berliner Philharmoniker  
 recording: 20-03-1948 / Jesus-Christus-Kirche, Berlin-Dahlem  
*from original master*

**Nocturnes. Triptyque symphonique**  
 II. Fêtes

**7:02**

Berliner Philharmoniker  
 recording: 10-11-1946 / Haus des Rundfunks, Berlin  
*from original master*

**CAMILLE SAINT-SAËNS (1835-1921)**  
**Samson and Dalilah. Opera in three acts, Op. 47**  
 'Sieh, mein Herz erschließet sich'. Aria of Dalilah (Act 2)

**6:34**

Margarete Klose, alto / Berliner Philharmoniker  
 live recording: 20-01-1946 / Haus des Rundfunks, Berlin  
*previously unreleased from original master*

**REINHOLD GLIÈRE (1874-1956)**  
**Concerto for coloratura soprano**  
**and orchestra in F minor, Op. 82**

**13:10**

- I. Andante 8:15
- II. Allegro – Animato – Più allegro – Presto 4:55

Erna Berger, soprano / Berliner Philharmoniker  
 recording: 07-07-1946 / Haus des Rundfunks, Berlin  
*from original master*

**DMITRI SHOSTAKOVICH (1906-1975)**  
**Symphony No. 9 in E-flat major, Op. 70**

I. Allegro	22:31
II. Moderato	4:58
III. Presto	5:45
IV. Largo (attacca)	2:39
V. Allegretto – Pochissimo animato – Allegro	2:54
	6:15

Berliner Philharmoniker  
 recording: 31-08-1947 / Haus des Rundfunks, Berlin  
*from original master*

**IGOR STRAVINSKY (1882-1971)**  
**'Jeu de cartes'. Ballet en trois donnes**  
**('Card Game'. Ballet in three deals)**

I. First Deal (Première donne) (attacca)	21:56
II. Second Deal (Deuxième donne)	5:21
III. Third Deal (Troisième donne)	8:53
	7:42

Berliner Philharmoniker  
 recording: 06-03-1950 / Jesus-Christus-Kirche, Berlin-Dahlem  
*previously unreleased from original master*

**RUDI STEPHAN (1887-1915)**  
**Music for orchestra in one movement**

	19:24
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Berliner Philharmoniker  
 recording: 09-05-1949 / Jesus-Christus-Kirche, Berlin-Dahlem  
*previously unreleased from original master*

**FERRUCCIO BUSONI (1866-1924)**  
**Berceuse élégiaque. The man's lullaby**  
**at his mother's coffin, Op. 42**

Andantino calmo	11:36
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Rundfunk-Sinfonieorchester Berlin  
 recording: 24-07-1945 / Haus des Rundfunks, Berlin  
*previously unreleased from original master*

**SERGEI PROKOFIEV (1891-1953)**  
**Symphony No. 1 in D major, Op. 25**  
**'Symphonie classique'**

I. Allegro	14:25
II. Larghetto	4:12
III. Gavotta. Non troppo allegro	4:25
IV. [Finale.] Molto vivace	1:41
	4:07

Berliner Philharmoniker  
 recording: 06-07-1946 / Haus des Rundfunks, Berlin  
*from original master*

**Romeo and Juliet. Suite for orchestra No. 2, Op. 64 b**

I. Montagues and Capulets. Andante – Allegro pesante	37:04
II. The child Juliet. Vivace	5:56
III. Friar Laurence. Andante espressivo	4:17
IV. Dance. Vivo	3:00
V. Romeo and Juliet before parting. Lento – Adagio	2:03
VI. Dance of the Girls with Lilies. Andante con eleganza	10:16
VII. Romeo at Juliet's Grave. Adagio funebre	2:08
	9:24

Berliner Philharmoniker  
 recording: 01-09-1946 / Haus des Rundfunks, Berlin  
*from original master*

**ALBERT ROUSSEL (1869-1937)****Petite Suite, Op. 39** 13:36

- I. Aubade. Allegretto comodo 3:38
- II. Pastorale. Andante – Andantino – Andante 6:49
- III. Mascarade. Allegro con spirito 3:09

Rundfunk-Sinfonieorchester Berlin  
 recording: 24-07-1945 / Haus des Rundfunks, Berlin  
*previously unreleased from original master*

**DARIUS MILHAUD (1892-1974)****Suite française, Op. 248** 17:19

- I. Normandie. Animato 1:42
- II. Bretagne. Lento 5:04
- III. Île de France. Vivo 1:55
- IV. Alsace-Lorraine. Lento 5:44
- V. Provence. Animato 2:54

Berliner Philharmoniker  
 recording: 31-03-1951 / Gemeindehaus Thielallee, Berlin-Zehlendorf  
*previously unreleased from original master*

**Suite symphonique No. 2, Op. 57 (excerpts)** 11:32

- I. Ouverture. Modéré 4:17
- IV. Nocturne. Souple et modéré 2:50
- V. Final. Vif 4:25

Berliner Philharmoniker  
 recording: 10-09-1949 / Jesus-Christus-Kirche, Berlin-Dahlem  
*previously unreleased from original master*

**GÜNTER RAPHAEL (1903-1960)****Symphony No. 4 in C major, Op. 62** 29:28

- I. Langsam 9:54
- II. Sehr rhythmisch bewegt 3:55
- III. Langsam 8:39
- IV. Frisch, lebendig 7:00

Berliner Philharmoniker  
 recording: 08-12-1950 / Jesus-Christus-Kirche, Berlin-Dahlem  
*previously unreleased from original master*

**CARLOS CHÁVEZ RAMÍREZ (1899-1978)****Sinfonía de Antígona (Symphony No. 1)** 10:12

Berliner Philharmoniker  
 recording: 06-12-1950 / Jesus-Christus-Kirche, Berlin-Dahlem  
*previously unreleased from original master*

**SAMUEL BARBER (1910-1981)****Capricorn Concerto for flute, oboe, trumpet and string orchestra, Op. 21** 15:41

- I. Allegro ma non troppo 7:24
- II. Allegretto 3:06
- III. Allegro con brio 5:11

Hans-Peter Schmitz, flute / Helmut Schlövg, oboe / Karl Rucht, trumpet /  
 Berliner Philharmoniker  
 recording: 06-04-1950 / Jesus-Christus-Kirche, Berlin-Dahlem  
*previously unreleased from original master*

**AARON COPLAND (1900-1990)****Appalachian Spring (Concert version of 'Ballet for Martha Graham')** 26:23

Berliner Philharmoniker  
 recording: 06-04-1950 / Jesus-Christus-Kirche, Berlin-Dahlem  
*previously unreleased from original master*

**WALTER PISTON (1894-1976)****Symphony No. 2****27:31**

I. Moderato – A tempo meno mosso

9:37

II. Adagio

13:12

III. Allegro

4:42

Berliner Philharmoniker  
 recording: 06-04-1950 / Jesus-Christus-Kirche, Berlin-Dahlem  
 previously unreleased from original master

**EDWARD MACDOWELL (1860-1908)****Romance for Violoncello and Orchestra, Op. 35****5:08**

Andante melancolico

Hans Bottermund, cello / Rundfunk-Sinfonieorchester Berlin  
 recording: 26-09-1945 / Haus des Rundfunks, Berlin  
 previously unreleased from original master

**BENJAMIN BRITTEN (1913-1976)****Sinfonia da Requiem, Op. 20****20:43**I. Lacrymosa. Andante ben misurato – Con moto –  
Largamente, ma con animo deliberato (attacca)

9:18

II. Dies irae. Allegro con fuoco – Con anima –  
Alla marcia (sempre in tempo giusto) – Avanti! –  
Poco a poco più lento (attacca)

4:42

III. Requiem aeternam. Andante molto tranquillo –  
Largamente – Comodo

6:43

Berliner Philharmoniker  
 live recording: 10-11-1946 / Haus des Rundfunks, Berlin  
 from original master

**HENRY PURCELL (1659-1695)****King Arthur, or The British Worthy.****Suite for string orchestra** arr. Julian Herbage**15:34**I. Overture. Maestoso – Allegro (No. 2, 2<sup>nd</sup> music)

3:44

II. Air. Tempo di Menuetto (No. 3, 2<sup>nd</sup> music)

2:02

III. Hornpipe. Allegro non troppo (No. 30, 3<sup>rd</sup> act)

0:35

IV. Faisrest Isle. Allegretto (No. 40, 4<sup>th</sup> act)

1:56

V. Air. Allegro leggiero (No. 33, 5<sup>th</sup> act)

0:39

VI. Chaconne. Allegretto (No. 1, 1<sup>st</sup> music)

6:38

(the numbers in brackets refer to the score of the whole opera, Novello 1972)

Rundfunk-Sinfonieorchester Berlin  
 recording: 16-08-1945 / Haus des Rundfunks, Berlin  
 previously unreleased from original master

**ANTONIO VIVALDI (1678-1741)****Concerto for violin and strings****in D major, Op. 8/11 (RV 210)****'Il cimento dell'armonica e dell'inventione'****12:19**

I. Allegro

4:21

II. Largo

3:48

III. Allegro

4:10

Helmut Heller, violin / Berliner Philharmoniker  
 recording: 09-11-1953 / Jesus-Christus-Kirche, Berlin-Dahlem  
 previously unreleased from original master

**DAVID DIAMOND (1915-2005)****Rounds for string orchestra****15:47**

I. Allegro molto vivace (attacca)

04:48

II. Adagio (attacca)

04:46

III. Allegro vigoroso

06:13

Berliner Philharmoniker  
 recording: 06-04-1950 / Jesus-Christus-Kirche, Berlin-Dahlem  
 previously unreleased from original master



**HEINZ TIESSEN (1887-1971)**

**Vorspiel zu einem Revolutionsdrama, Op. 33**

**11:01**

Berliner Philharmoniker  
recording: 08-12-1946 / Haus des Rundfunks, Berlin  
*previously unreleased from original master*

**JOSEPH HAYDN (1732-1809)**

**Symphony No. 94 in G major, Hob. I:94  
'The Surprise' (3rd London Symphony)**

**25:18**

- I. Adagio – Vivace assai 8:15
- II. Andante 7:15
- III. Menuetto. Allegro molto 6:07
- IV. Finale. Allegro di molto 3:41

Berliner Philharmoniker  
live recording: 28-09-1946 / Haus des Rundfunks, Berlin  
*from original master*

**Symphony No. 104 in D major, Hob. I:104  
'Salomon' (7th London Symphony)**

**28:51**

- I. Adagio – Allegro 8:11
- II. Andante 9:35
- III. Menuetto. Allegro 6:16
- IV. Finale. Allegro spiritoso 4:49

Berliner Philharmoniker  
recording: 20-02-1950 / Jesus-Christus-Kirche, Berlin-Dahlem  
*previously unreleased from original master*

**LUDWIG VAN BEETHOVEN (1770-1827)**

**Leonore Overture No. 3, Op. 72a**

**16:21**

Adagio – Allegro – Presto

Berliner Philharmoniker  
recording: 10-11-1946 / Haus des Rundfunks, Berlin  
*from original master*

**LUDWIG VAN BEETHOVEN**

**Symphony No. 7 in A major, Op. 92 (fragment)**

**28:46**

- I. Poco sostenuto – Vivace 13:58
- II. Allegretto 9:06
- III. Presto (fragment) 5:39

Deutsches Symphonie-Orchester Berlin (former: Radio-Symphonie-Orchester Berlin)  
live recording: 07-10-1957 / Titania-Palast, Berlin  
*previously unreleased from original master*

**HARALD GENZMER (1909-2007)**

**Concerto for Flute and Chamber Orchestra**

**24:47**

- I. Lebhaft und schwungvoll 7:36
- II. Ruhig fließend 6:41
- III. Lebhaft. Scherzo 3:45
- IV. Rondo. Sehr lebhaft 6:42

Radio-Symphonie-Orchester Berlin • Gustav Scheck, flute  
live recording: 08-12-1950 / Jesus-Christus-Kirche, Berlin-Dahlem  
*from original master*

### From passion to music

As conductor of the Berlin Philharmonic during the post-war era, Sergiu Celibidache influenced as no other the musical life of that metropolis, still scarred by the war. At the age of thirty-two, his career enjoyed a meteoric rise which still remains unrivalled in musical history. Until then, he had merely conducted university and amateur choirs and orchestras, when suddenly, as the unexpected winner of a competition, he found himself directing the Broadcasting Symphony Orchestra with whom he made his first recording on 1 July 1945, less than two months after the end of the war, of Nikolai Rimsky-Korsakov's concert overture *La Grande Pâque Russe*. He was appointed chief conductor, but soon a series of fateful events would take its course: on 23 August Leo Borchard – the interim chief conductor of the Berlin Philharmonic who had been appointed after Wilhelm Furtwängler had been banned from all artistic activities during the Third Reich – was shot dead whilst

riding a bicycle by an American soldier, and six days later Celibidache made his début with the Berlin Philharmonic in a concert featuring the overture to Gioachino Rossini's *Il barbiere di Siviglia*, Carl Maria von Weber's bassoon concerto (with Oskar Rothensteiner) and Antonín Dvořák's *New World Symphony*.

Immediately after the end of the war, Celibidache had been introduced to the Allied decision-makers as a superior talent. According to the unanimous opinion of the experts, he was not only an accomplished and brilliant conductor, but also, according to the comments in his diploma made by his piano professor at the Berlin Hochschule für Musik, Joachim Ansorge (1893-1947), "an extraordinary pianistic talent, unquestionably of a very rare format", substantiating "the highest hopes for a truly great future". And it is recorded that it was Celibidache who played the four national anthems of the Allied Forces on the piano for the first radio broadcast in Berlin after the end of the war. He immediately proved himself

at the helm of the Berlin Philharmonic, making him the obvious candidate as sole licensee of the orchestra after a short settling-in period (it was only two years later that this position was distributed amongst several members of staff), whereupon he immediately gave up his post with the Broadcasting Symphony Orchestra. It is almost impossible to imagine Celibidache's workload: not only was he in charge of the music, but, to all intents and purposes, was also manager of the Berlin Philharmonic – without any preparation period or experience. However, this did not prevent him in the least from fulfilling his remaining duties with the Broadcasting Symphony Orchestra, rehearsing new repertoire with the Berlin Philharmonic – without a score from the first rehearsal, even in the early days – and conducting over 400 concerts during the first years. A particular challenge at that time lay in familiarising both the musicians and the public with the music of all those composers who had been ostracised or neglected during the Third Reich, whether they

were leading protagonists of New Music such as Hindemith, Stravinsky, Bartók, Prokofiev, Shostakovich and Milhaud, or composers of Jewish descent and American, Russian or British origins.

Celibidache later admitted that he "hadn't made music" at that time and only learnt after painful insights and adjustments that music "is more than fire and passion" – qualities for which the young conductor received enthusiastic praise. The Berlin audience fell in love with his wild temperament, his undisputedly rousing musicality: his outstanding craftsmanship was undoubted. But then Tiessen came to him, his beloved professor to whom he "owed everything", and told him he had "learnt nothing. I have wasted my time with you." This occurred at the beginning of December in 1945, just over three months after his début with the Berlin Philharmonic – on 9 December Celibidache conducted the Berlin Philharmonic at a concert which formed part of the Beethoven Festival of the city of Berlin, performing the overture to *Corio-*



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lan, the Third Piano Concerto and the Fifth Symphony by Beethoven together with the soloist Anneliese Schier-Tiessen (1923-84), the wife of his mentor. Tiessen now induced him initially to study simple forms in order to develop that ability which would later become the foundation of Celibidache's music-making – and every truly faultless performance: the ability to form correlation, or coherent developments within the musical process bearing the possibility to “experience the end in the beginning and the beginning in the end”. The programmes of the Berlin Philharmonic reveal how Celibidache now concentrated on the classical repertoire (with a focus on Bach, Haydn, Mozart and early Beethoven) and even baroque works, as the oft-mentioned concert of 21 March 1946 in the cultural affairs office of a southwest Berlin suburb with Vivaldi's Concerto grosso in D minor, a suite from Telemann's *Tafelmusik* as well as Haydn's Symphony No 103 demonstrates.

Six months later, on 28 September 1946, at the Haus des Rundfunks,

Celibidache conducted his first Bruckner symphony as part of the Bruckner concerts promoted by the city of Berlin, celebrating the fiftieth anniversary of the composer's death. It was the Seventh Symphony and afterwards Tiessen came to see him and said: “Coming along.” (Until the early Sixties, Celibidache, who was to become a legendary Bruckner conductor during his tenure in Munich, towards the end of his career, only performed the Fourth and the Seventh Symphonies.)

In Celibidache's career, the years between 1946 and 1953 could be described as the phase of striving towards the ideal prescribed by Tiessen. During this time he also turned down the offer to become chief conductor of the New York Philharmonic. However, he appeared increasingly abroad, particularly in Latin America, and due to Wilhelm Furtwängler's gradual return to the Berlin Philharmonic as chief conductor, which Celibidache supported wholeheartedly, he performed less and less in Berlin, where there were also several misunderstandings and arguments,

which the expert Klaus Lang reports exhaustively in his book *Celibidache und Furtwängler* (published by Wißner-Verlag).

On 21 September 1953, Celibidache had an inspirational experience which influenced his music-making like nothing else. At St Mark's in Venice, he directed the choirs of the Teatro La Fenice and the Accademia di Santa Cecilia in works for double choir by Giovanni Croce and Claudio Monteverdi. Until the dress rehearsal, it did not go particularly well. But in the concert, he experienced for the first time the beginning in the end and nothing tore the musician out of the continuous stream of music; the dimension of temporal succession had dissolved. Shortly afterwards, on 3 October, he worked again in Berlin, performing a concert in aid of the new concert hall for the Berlin Philharmonic (featuring the funeral march from Beethoven's *Eroica*, Schubert's *Unfinished*, the finale of Dvořák's Symphony *From the New World* and Wagner's *Tannhäuser* overture), as well as conducting, on the

two following days, George Bizet's *Symphony in C major*, Stravinsky's *Concerto for Piano and Wind Instruments* with Shura Cherkassky (1909-95) and Beethoven's *Seventh Symphony*. On 30 October he performed the *Violin Concerto Op. 8, No 11 in D major* by Vivaldi with Siegfried Borries, Ravel's suite *Ma mère l'oye* and Beethoven's *Seventh* once again. This was followed, on 8 and 9 November, by Mendelssohn's *Italian Symphony*, Schumann's *Cello Concerto* with Antonio Janigro (1918-89) and Ravel's *Boléro*. Three of these works – the Vivaldi concerto, now with the violinist Helmut Heller (1920-1993), the Bizet and Mendelssohn – were recorded in the studio on 9 November: these were the last recordings of the Berlin Philharmonic with Celibidache, and also the first recordings representing the conductor in such a way that he was able, musically, to accept. 1953 was also the year in which he made his last commercial recording – the Brahms *Violin Concerto* with Ida Haendel and the London Symphony

Orchestra – before turning away from LPs since the acoustic distortion and the mechanical reproduction of a single musical act “had taken man away from music and made him poorer”.

On 29 and 30 November 1954 Celibidache directed the Berlin Philharmonic for the last time – at the concert hall of the Hochschule für Musik, performing Ravel's *Alborada del gracioso*, the première of the new version of Heinz Tiessen's *Visions for violin and small orchestra* with Siegfried Borries, the orchestra's concert master, as soloist, and Bartók's *Concerto for Orchestra*. And on 30 November 1954, Wilhelm Furtwängler died. His successor as chief conductor of the Berlin Philharmonic was Herbert von Karajan – a harsh blow for Celibidache. Even though it was never expressed publicly, Celibidache's uncompromising stance on commercial exploitation surely was the deciding factor in Karajan's appointment.

### **From Russian Easter to Die and Become!**

At the beginning of this edition is a series of recordings with the Broadcasting Symphony Orchestra, the majority of which were made before Celibidache's first engagement with the Berlin Philharmonic. The overture to *La Grande Pâque Russe* (Great Russian Easter) is one of the most successful and popular works by Nikolai Rimsky-Korsakov, whereas Glazunov's foot-tapping *Carnaval* overture is, at best, known in Russia. The *Petite Suite No 3 “In modo popolare”* (In popular mode), a picturesque rarity by César Cui, the least well-known member of the legendary “Mighty Handful” of five composers (the other members were Balakirev, Borodin, Mussorgsky and Rimsky-Korsakov), is not uninteresting historically, but certainly not the kind of music which Celibidache would have researched especially. The *Petite Suite* by Albert Roussel, on the other hand, features false relations, quirky metres and has an original, contrary charm and Celibidache would pro-

gramme it again and again until his late era in Munich (he loved Roussel's music generally and also conducted the *Suite en fa* and the *Third Symphony*). The same sessions also saw the recording of Ferruccio Busoni's legendary mysterious evocation, *Berceuse élégiaque*, a poem for orchestra, written immediately after the death of the composer's mother. This recording is an early example of his masterly ability to achieve a unity of vocal phrasing, transparent balance and unfailingly vivid colour which was such a characteristic feature of the mature Celibidache. After his Berlin years, however, Celibidache rarely conducted the music of Busoni, whose aesthetics of a “young classicism” was so close to his mentor Heinz Tieszen. The suite from *King Arthur* by Henry Purcell, whom Celibidache admired as the “master of small forms”, is no arrangement, if one disregards the – historically customary – instrumental version of the famous song *Fairest Isle*. Naturally, this straight and powerful playing does not yet reveal the master of subtle articula-





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tion and weightless flowing that would become Celibidache's hallmarks, also in baroque works. Mendelssohn's lyrical and perfectly shaped overture to *The Fair Melusina* is a work which Celibidache liked but which he did not perform regularly. The idyllic *Romance for Violoncello and Orchestra* by the American romantic composer Edward MacDowell, finally, is an exotic miniature with a *cantabile* contribution from the short-lived cellist Hans Bottermund (1892-1949).

In Dvořák's Cello Concerto and Brahms' Fourth Symphony we hear the Berlin Philharmonic after less than three months' work with Celibidache, and they had already noticeably grown together; structural rigour, melodic intensity and freedom of expression are perceptible. Tibor de Machula (1912-82) had been engaged in 1936 by Wilhelm Furtwängler as principal cello of the Berlin Philharmonic: he was one of the finest cellists of his generation. During the short period between the end of the war and 1947 when he joined the

Amsterdam Concertgebouw Orchestra, taking up the same position, Celibidache had repeatedly worked with him as a soloist, including for a recording of Édouard Lalo's Cello Concerto. This recording was subsequently archived under the wrong name, identified as a falsification by Ernst Lumpe and was then correctly assigned by one of his star pupils and other experts. Two months later, a concert recording was made with the famous alto Margarete Klose (1899-1968) of five Wolf songs and the popular Saint-Saëns aria *Softly awakes my heart* (in German), and thereafter, for a certain time, Celibidache's work with the Berlin Philharmonic was regularly documented. In March 1946 Tchaikovsky's dramatic Fantasy Overture *Romeo and Juliet*, a long runner in Celibidache's repertoire, was recorded, followed by, on 6 July, Prokofiev's *Symphonie classique*, a famous performance with characteristic grasp of this music. It is revealing, however, how much more refined Celibidache's later performances of this "at

its core not at all classical music" (Celibidache) would become. It is particularly fortunate to have a recording, made a day later, of the rarely performed (and never with such quality) *Concerto for coloratura soprano and orchestra* by Reinhold Glière, the then 71-year-old teacher of Prokofiev. Erna Berger (1900-90) interprets her vocalise part captivantly and is accompanied lithely, sensitively and, in the repeatedly accelerating finale, with a light sense of momentum.

On 1 September he produced his next Soviet contribution, and this recording of the first suite from Prokofiev's ballet *Romeo and Juliet* is also remarkable as Celibidache would later always programme a version incorporating elements from the first and second suites which magnificently ends with *Tybolt's Death*. Here, we have *Pater Lorenzo* and an ensuing fast dance: two numbers which Celibidache would later no longer conduct. On 28 September he recorded Haydn's *Surprise Symphony*: firmly captured stylistically, even if still a long way



off the subtlety and tender elegance which became characteristic of Celibidache's Italian performances in the 1950s and 60s. Beethoven's third *Leonore* overture, on the other hand, suited his stormy approach better, and on the same day, 10 November 1946, Debussy's *Fêtes*, the second movement from his *Trois Nocturnes*, was also recorded, as well as the bleak *Sinfonia da Requiem* of 1940 by the now 33-year-old Benjamin Britten, which are also fine examples of the orchestral discipline and the charged expressivity which had developed under Celibidache. Two months later followed, for the first time, a work by Heinz Tiessen: the *Prelude to a revolutionary drama* Op. 33 of 1926 which shows him to be one of the most important masters of German expressionism of the Weimar Republic, furnished with a political message which, only two years previously, would have cost him his life: the quotation of the Russian tune, then imported by Hermann Scherchen, *Brothers, to the sun, to liberty*.

Four months later, the recording of

Berlioz' *Roman Carnival Overture* was made – a piece, on whose trivially slow introduction Celibidache commented: "That is how my grandmother composed." On 31 August 1947, Berlioz' theatrical concert overture *Le Corsaire*, Till Eulenspiegel's *Merry Pranks* by Richard Strauss, Debussy's *La mer* and the Ninth Symphony by Shostakovich were recorded, followed by Debussy's *Poème dansé "Jeux"* on 20 March 1948. Neither *Jeux* nor *Corsaire* was ever conducted again by Celibidache, and in the case of *Jeux* this is truly regrettable, not only with regard to Celibidache's musical development, but also – particularly with impressionist works – with regard to the increasing technical quality of recordings.

On 25 September 1948 Celibidache made another recording with the Broadcasting Symphony Orchestra, this time accompanying the great Polish pianist and artistic descendant of Chopin, Raoul Koczalski (1885-1948) in the F minor Piano Concerto by Frédéric Chopin. After Koczalski and Celibidache had

performed together Tchaikovsky's First Piano Concerto on 2 December 1945 alongside the Berlin Philharmonic, it is a more than happy coincidence that this recording, made two months before the pianist's death, has survived, for it is a historically significant lesson in natural refinement, free of sentimental rubato mannerisms, pianistic demonstration and post-war objectivity. And the orchestra, under Celibidache, is the perfect counterpart.

We may assume that Heinz Tiessen made his pupils aware of his fellow composers. Celibidache unfortunately (for nobody would have equalled him) did not conduct any works of Emil Bohnke, Philipp Jarnach, Eduard Erdmann or Ernst Krenek, but in Berlin he twice programmed Paul Höffer (including the première of the Piano Concerto Op. 45 with the composer as soloist) and on 9 May 1949 he recorded *Music for Orchestra* by Rudi Stephan, who had been killed in action during the First World War. This masterwork of a young man, who, until

his tragically early death, had been one of the greatest hopes in German music, was also later performed by Celibidache, in exemplary fashion, both in Stuttgart and in Munich. On 10 September 1949 he had three movements from Darius Milhaud's *Symphonic Suite* recorded – another of his favourite living composers.

During the spring of 1950, the Berlin Philharmonic and Celibidache had a busy recording schedule. One day after recording Haydn's Symphony No 104 there followed the relatively rarely heard Second Symphony by Tchaikovsky, revealing Celibidache's matured interpretational gift. On 6 March the recording of Mozart's A major Concerto was made with the Italian violinist Lilia d'Albore (born in 1914) with whom Celibidache appeared several times during those years, as well as Igor Stravinsky's ballet *Jeu de cartes* which he performed regularly until the 1960s – a work which served him as a prime example of Stravinsky's non-symphonic style which feeds off a constant producing of new



ideas and their ingenious combinations, a “complementing through diversity”.

On 6 April 1950 an entirely US-American programme featuring new works (composed between 1943 and 1945) was recorded: the compressed concert version of Aaron Copland’s ballet *Appalachian Spring*, the folk-like *Rounds* for string orchestra by David Diamond, who had become famous as a neo-romantic symphonic composer, the capricious *Capricorn Concerto* by Samuel Barber and the contrapuntally sound and formally demanding Second Symphony by Walter Piston (who, along with his successors William Schuman and Peter Mennin, is probably the most important symphonic composer of the USA) whose melismatic, nocturne-like *Adagio* is particularly noteworthy.

The next series of recordings was made in December 1950 and was once again dedicated exclusively to contemporary music. The *Sinfonia de Antígona*, the First Symphony of the leading Mexican composer Carlos Chávez Ramírez is

an ascetic, laconic piece of a ritualistic, abstract character and with an almost geometric design. Its life-affirming counterpart is the *Sinfonia India*, written two years later, which Celibidache often conducted, though sadly no recording of it survives.

Harald Genzmer’s first flute concerto of 1944 experienced a strange fate. This effective piece, captivating in its craftsmanship, was cultivated by Gustav Scheck (1901-84) and Celibidache, and performed with a great sense of style and superior ease, making it a talking point. The Italian flautist Severino Gazzeloni (1919-92), who also performed several times with Celibidache, asked Genzmer to send him the music and also confirmed that he had received it. But even after several attempts at making contact, Genzmer heard no more of the composition’s whereabouts, and in his hurry, he had not made a copy of the work. When Genzmer was asked for his flute concerto by someone else, being an industrious and practical composer, he simply composed

a new concerto and eventually forgot about the old one. Until today, the music of Genzmer’s first flute concerto has not been located.

On the same day, 8 December 1950, Günter Raphael’s Fourth Symphony was also recorded. As was the case with composers including Ernst Pepping, Boris Blacher, Reinhard Schwarz-Schilling and also Edmund von Borck and Heinz Schubert who both died in the war, Raphael belonged to a generation of excellently trained composers whose creative development collided with the rise of National Socialism and who fell behind after the war due to the changed ideals of modernity. Raphael’s Fourth is an imposing example of eclectic, free-tonal symphonic music of great dramatic impact, contrapuntal agility and skilful orchestral treatment, effectively handled under Celibidache’s direction.

In March 1951, Darius Milhaud’s almost childlike, terse *Suite française* was recorded with great aptitude for its unpretentious, direct tone. Following

several concerts, the last major recording sessions with the Berlin Philharmonic took place on 9 November 1953, forming the pinnacle of the surviving sound documents of Celibidache and the Berlin Philharmonic. The insignificant lightweight amongst these works is Vivaldi’s D major Concerto Op. 8 No 11, flawlessly played by the concertmaster, Helmut Heller (it is not known why he replaced Siegfried Borries, who had played it previously in concert). George Bizet’s youthful and fresh Symphony in C major is performed with a wonderful vivacious lightness, carefully shaded precision and a cultivated *cantabile* style, with the heartfelt melancholy of the *Adagio* always remaining sensitively noble, never tipping the balance into sentimentalism. The same can be said of Mendelssohn’s *Italian Symphony* – both are perfect examples of performances of a musician at the height of his powers, and already looking ahead and carefully balancing.

When Celibidache returned to Berlin in late September 1957 in order to prepare



a programme with the Radio Symphony Orchestra (a different radio orchestra to the one previously mentioned, an orchestra which is known today as Deutsches Symphonie-Orchester Berlin, with whom Celibidache had never worked before) in honour of Heinz Tiessen's seventieth birthday, it was a feast for everyone who had missed him for such a long time and, thereafter, would miss him for much longer. Apart from his own works, Tiessen had asked him to programme his favourite Beethoven symphony, the Seventh. The clarity, colour, supple power and stringency of this performance are extraordinary, and all is governed by an unfaltering sense of orientation, a compelling coherence. The *vivace* tempo of the first movement is wider than normal but only like this can the actual rhythm come into effect – a fast *siciliano* which maintains its ternary inner structure throughout and never runs the risk of succumbing to binary articulation, thus communicating an immense inner tension. This is of a particularly irresistible effect

at the climax of the movement which is constructed with the opposition of *staccato* and *tenuto*, making the entire movement sound like a completely different, new piece. The introduction is beautifully expansive, and the ensuing *Allegretto* unfolds in a wonderfully organic manner. It therefore is all the more regrettable that the two remaining movements do not survive.

Heinz Tiessen's music has been criminally neglected, and when one hears these performances it is impossible to understand why. Tiessen was born in Königsberg (today's Kaliningrad) and studied in Berlin where he was trained by the Walloon composer Philippe Rüfer (1844-1919), a lecturer who taught at the Klindworth-Scharwenka Conservatory and the completely forgotten creator of a remarkable symphony and a charming violin concerto. Tiessen then met Richard Strauss and came under the spell of Arnold Schoenberg's rising star. Tiessen's Second Symphony in F minor Op. 17 was written in 1911/12.

The title *Stirb und Werde!* [Die and Become!] symbolises "the incessant self-renewal within human life as a unity" (Tiessen). Conceived as a continuous movement, this is magnificently through-designed architecture which still contains a few echoes of the Wagner and Strauss tradition but which envelops the music in a more austere expression, uniting sobriety and emphasis. The *Hamlet Suite* (1923) in three movements originated from the incidental music of 1920 to Shakespeare's drama, directed by Max Reinhardt. Here, Tiessen found his very own, expressively condensed style. His oeuvre reaches its climax in the dance drama *Salambo*, Op. 34, composed in 1922/23, its ecstatically flaring, organic formation encompassing extreme contrasts within exceptionally limited space. Tiessen created the suite in two movements in 1956 following Celibidache's suggestion who premièred it in a concert given on 7 October 1957 which is documented here. The work is dedicated to "my friend Sergiu Celibidache". Celibidache owed

his requisite expertise allowing him to develop a phenomenological method for musical work to Tiessen, and here he was able to give thanks to his teacher with three exemplary performances. These performances demonstrate clearly that Tiessen was a great master of modulation and operation generally within a free-tonal space, and Celibidache had acquired through him a freedom, based on clear orientation, allowing him to recognise and co-ordinate, beyond any stylistic conventions, vital formal forces enabling conditions under which music seemingly emerges on its own and as if for the first time.

Christoph Schlären

Translation: Viola Scheffel

### Notes on the origins of Celibidache's early Berlin radio recordings

During his Berlin period until 1954, Sergiu Celibidache performed and made studio recordings with three Berlin orchestras<sup>1</sup>. The history of the making of these recordings and their survival is inextricably linked to the political turmoil of the post-war era. Whilst Celibidache's time with the Berlin Philharmonic is well-documented thanks to painstaking research<sup>2</sup>, his work in East Berlin between 1945 and 1948 is largely confined to obscurity due to a lack of available documentation.

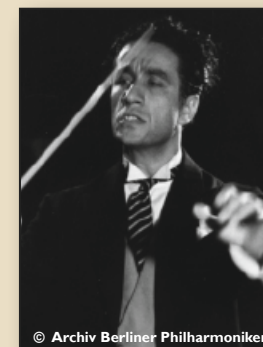
**Celibidache and the  
RIAS Symphony Orchestra and  
the Radio Symphony Orchestra Berlin**  
Celibidache's work with the RIAS Symphony Orchestra, which was re-established as Radio Symphony Orchestra Berlin in 1956 and changed its name again to Deutsches Symphonie-Orchester Berlin in 1993, can be reconstructed most

easily. He realised only three concert programmes with this orchestra. The first concert of 17, 18 and 20 October 1948, an all-Gershwin programme, was broadcast by RIAS. The recording of the *Rhapsody in Blue* has been preserved [audite 21.406]. The tapes of the second concert, given in March 1949 and also broadcast by RIAS, were deleted soon afterwards. However, the third concert, the celebratory concert for Heinz Tiessen's seventieth birthday on 7 October 1957, was broadcast both by RIAS and Sender Freies Berlin (SFB). The three works by Tiessen are also issued as part of the afore-mentioned audite edition; the recording of Beethoven's Seventh Symphony, on the other hand, forms an exception. Celibidache's obvious singing, stamping and shouting were surely the reason for the RIAS' original tape being deleted in the 1960s. (What may seem incomprehensible nowadays should not be judged too harshly, for then the documentary aspect of such a recording did not play as great a role as

the practical value for daily broadcasting.) Fortunately, however, a fragment of the SFB tape survives and is published here for the first time.

### **Celibidache and the Broadcasting Symphony Orchestra Berlin**

Celibidache's time with the Broadcasting Symphony Orchestra Berlin (the Rundfunk-Sinfonieorchester Berlin, as opposed to the Radio-Symphonie-Orchester Berlin) in the then Eastern sector of the city is virtually unknown. It lasted for only one season, from the summer of 1945 until early 1946, when he was chief conductor of the orchestra before Artur Rother superseded him. The Broadcasting Symphony Orchestra Berlin was then (until the early 1950s) based at the Haus des Rundfunks in the Masurenallee in the (West) Berlin district of Charlottenburg. The broadcasting station was under the control of the Soviet military administration and became the GDR's first radio station. It was only in the autumn of 1952 that it was moved to a newly built loca-



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tion in the Nalepastraße in the East Berlin district of Oberschöneweide.

Around a dozen recordings made with Celibidache and the Broadcasting Symphony Orchestra Berlin survive, nine of which are included in this edition. The remainder are single movements of larger-scale works or recordings which, due to poor technical quality, did not seem suitable for publication. Not every tape is dated but it can be assumed that they were all made between July and October 1945. Only the Second Piano Concerto by Chopin with Raoul Koczalski was recorded three years later.

After the German reunification the entire corpus of sound documents from the GDR broadcasting companies, including these Celibidache recordings with the Broadcasting Symphony Orchestra Berlin, were incorporated into the German Radio Archive (Deutsches Rundfunkarchiv, or DRA), based in Babelsberg. For a multi-part broadcasting series in the early 1990s, copies of these tapes were sent to the SFB which are stored

by today's rbb (Rundfunk Berlin-Brandenburg). (For this edition, all the original tapes of the DRA were used.)

#### ***Celibidache and the Berlin Philharmonic***

From the end of August 1945, Celibidache conducted concerts given by the Berlin Philharmonic and was appointed Artistic Director of the orchestra as soon as 1 December. In the following years, particularly in 1946 and 1947, he conducted nearly every concert given by the Berlin Philharmonic. Many of the concert programmes at that time were played at least twice: once in the Western sector, for instance at the Titania-Palast in the district of Steglitz, and a day later in the Eastern sector, often at the Haus des Rundfunks or at the Admiralspalast. Since the West Berlin radio station RIAS was establishing its own orchestra, the East Berlin broadcasting company was able to book the Berlin Philharmonic for engagements at the Haus des Rundfunks. Nearly all the recordings of the Berlin

Philharmonic in this edition which were made by the summer of 1947, were made as studio productions at the Haus des Rundfunks. The aim was to create a collection of programmes for broadcasting.

This situation changed fundamentally in the following year, 1948. Tensions between the political blocs escalated, resulting in the Berlin Blockade during which the Western part of the city was sealed off on 24 June 1948 and subsequently sustained by the Western Allies' airlift. The American military administration banned the Berlin Philharmonic from taking part in events organised by the Berlin Rundfunk and from appearing in the Eastern sector of the city. The concerts of the Berlin Philharmonic were now broadcast by RIAS (the Celibidache recordings of the RIAS edition [audite 21.406] begin in October 1948). In addition to RIAS, the NWDR Berlin (Nordwestdeutscher Rundfunk, or Northwest German Radio) began broadcasting in August 1946, based at Heidelberg Platz in the West Berlin

district of Wilmersdorf. NWDR, which was later divided into two broadcasting companies, WDR (Westdeutscher Rundfunk, or West German Radio) and NDR (Norddeutscher Rundfunk, or North German Radio), used the Berlin studio for reporting from Berlin and the "Eastern zone". Celibidache went to East Berlin at least once more in order to record Chopin's Second Piano Concerto with Raoul Koczalski and the Broadcasting Symphony Orchestra Berlin on 25 September 1948.

All surviving recordings with Celibidache presented here featuring the Berlin Philharmonic between 1948 and 1950 are studio productions of NWDR Berlin made at the Jesus-Christus-Kirche in the West Berlin district of Dahlem. On occasion, entire concert programmes were recorded, as for instance the all-American programme of 4 April 1950 (Barber, Copland, Diamond and Piston) and the concert of 7 December 1950 (Chávez, Genzmer and Raphael). From a present-day (and economic) perspective, it seems astonishing that the concert programme

of 7 December was recorded one day later, on 8 December at the Jesus-Christus-Kirche by NWDR, and again on 9 December by RIAS, again at the Jesus-Christus-Kirche!

In 1951 and 1953, the NWDR recordings took place at the Gemeindesaal Thielallee in the West Berlin district of Zehlendorf, perhaps because between them, RIAS and Deutsche Grammophon used all available production dates so that the NWDR had to find an alternative venue. Towards the end of 1954, NWDR Berlin was discontinued and transferred to the newly established SFB, Sender Freies Berlin (Radio Free Berlin). After 1953 the Berlin Philharmonic, on the initiative of their new chief conductor Herbert von Karajan, only made records and CDs and – with very few exceptions – no more radio recordings (live concerts of the Berlin Philharmonic are broadcast to the present day).

#### About the edition

This edition is exclusively based on certified sound documents, i.e. original tapes preserved today in the archives of Rundfunk Berlin-Brandenburg (rbb) and the Deutsches Rundfunkarchiv Babelsberg (DRA). As mentioned above, fragments and tapes whose technical condition does not allow publication were not considered. Also not considered were non-licensed on-air copies from the grey market, as for instance the recording of Shostakovich's Seventh Symphony of 22 December 1946 whose original tape cannot be traced at the present time.

The oldest recordings featured in this edition were made in the early days by way of magnetic tape recording, a technique which permitted the realisation of music recordings at the radio from 1943, following the discovery of high frequency bias, and which was superior to wax cylinders. Considering that these tapes were not confined to the "poison cabinet" after production but were frequently used for broadcasting, it is astonishing to find

them in such good condition today. It is hardly surprising that certain recordings bear some damage. A typical problem lies in beginnings of tape having been cut off. That is the case with Shostakovich's Ninth Symphony and Tiessen's *Prelude to a revolutionary drama* where the anacrusis and the first bar respectively are missing. There are two possible reasons for this: on the one hand, radio tapes were cut in such a way that music began and ended with an audible modulation in order to avoid long pauses between music and presentation. The second reason has to do with the storage of the tapes – sometimes, the tape ends can become detached, and if they end up between the tape reel and the box, they can become kinked in such a way that they become unusable. Exactly that may be the reason behind the missing first twenty bars of Glazunov's *Carnaval* overture, one of the earliest recordings with Celibidache. In order to save the tape, the decision may have been taken to let the music begin one bar before number 1 in the score,

the thematic opening of the work, and to accept the loss of a few seconds' worth of undamaged tape. Finally, it is a mystery why the last movement of Purcell's *King Arthur Suite* is missing from the copy tape stored at the rbb archives: the original at the DRA is complete and is included here in this form.

1 During the early 1960s, possibly also before, Celibidache also conducted the Staatskapelle Berlin.

2 Klaus Weiler: *Celibidache – Musiker und Philosoph (eine Annäherung)*. Augsburg: Wißner-Verlag 2008; Klaus Lang: *Celibidache und Furtwängler – Der große philharmonische Konflikt in der Berliner Nachkriegszeit*. Augsburg: Wißner-Verlag 2010.

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Alte Berliner Philharmonie Bernburger Straße (1945)