



audite

Deutschlandfunk Kultur



# PAUL TORTELIER

Lothar Broddack | Klaus Billing

**RIAS RECORDINGS**

**RIAS**

Berlin, 1949-1964





**LUDWIG VAN BEETHOVEN** (1770-1827)  
**Cello Sonata No. 5 in D major, Op. 102 No.2**

- I. Allegro con brio 7:00
- II. Adagio con molto sentimento d'affetto 9:11
- III. Allegro – Allegro fugato 4:34

*Lothar Broddack, piano*  
*recording: February 25, 1964 • RIAS Funkhaus, Berlin – Studio 7*

**FELIX MENDELSSOHN** (1809-1847)  
**Cello Sonata No. 2 in D major, Op. 58**

- I. Allegro assai vivace 8:17
- II. Allegretto scherzando 5:58
- III. Adagio 5:04
- IV. Molto allegro e vivace 7:18

*Lothar Broddack, piano*  
*recording: February 25, 1964 • RIAS Funkhaus, Berlin – Studio 7*

**JOHANNES BRAHMS** (1833-1897)  
**Cello Sonata No. 1 in E minor, Op. 38**

- I. Allegro non troppo 10:58
- II. Allegretto quasi Menuetto 6:09
- III. Allegro 7:01

*Klaus Billing, piano*  
*recording: February 13, 1949 • RIAS Funkhaus, Berlin – Studio 6*

**JOHANN SEBASTIAN BACH** (1685-1750)  
**Cello Suite No. 6 in D major, BWV 1012**

- I. Prélude 5:40
- II. Allemande 6:34
- III. Courante 2:39
- IV. Sarabande 4:53
- V. Gavotte I-II 3:41
- VI. Gigue 4:05

*recording: September 9, 1949 • RIAS Funkhaus, Berlin – Studio 6*



**GABRIEL FAURÉ** (1845-1924)  
**Cello Sonata No. 2 in G minor, Op. 117**

- I. Allegro 6:18
- II. Andante 7:52
- III. Allegro vivo 4:45

*Lothar Broddack, piano*  
*recording: January 30, 1962 • RIAS Funkhaus, Berlin – Studio 7*

**Papillon in A major, Op. 77**

*Lothar Broddack, piano*  
*recording: February 25, 1964 • RIAS Funkhaus, Berlin – Studio 7*

**NICCOLÒ PAGANINI** (1782-1840) / **LUIGI DI SILVA** (1903-1961)  
**Introduction and Variations on 'Dal tuo stellato soglio'**  
**from Rossini's 'Moses in Egypt', MS 23, 'Mose-Fantasia'**

- I. Introduzione. Adagio 3:36
- II. Tema. Tempo alla Marcia 1:21
- III. Variazioni I 1:15
- IV. Variazioni II. Rondò 1:03
- V. Variazioni III – Finale 1:11

*Lothar Broddack, piano*  
*recording: February 25, 1964 • RIAS Funkhaus, Berlin – Studio 7*

**ROBERT SCHUMANN** (1810-1856)  
**Fantasiestücke in A minor, Op. 73**

- I. Zart und mit Ausdruck 3:01
- II. Lebhaft, leicht 3:31
- III. Rasch und mit Feuer 4:21

*Klaus Billing, piano*  
*recording: February 12, 1949 • Kleistsaal, Berlin*





**ALFREDO CASELLA** (1883-1947)  
**Cello Sonata No. 2 in C major, Op. 45**

- I. Preludio. Largo molto e sostenuto 9:48
- II. Bourrée. Allegro molto vivace e scherzando 4:14
- III. Largo 7:40
- IV. Rondò. Allegro molto vivace, quasi Giga 4:36

*Lothar Broddack, piano*  
*recording: January 30, 1962 • RIAS Funkhaus, Berlin – Studio 7*

**ZOLTÁN KODÁLY** (1882-1967)  
**Sonata for cello solo, Op. 8**

- I. Allegro maestoso ma appassionato 8:42
- II. Adagio. Con grand' espressione 10:58
- III. Allegro molto vivace\* 10:53

*recording: February 12, 1949 • Kleistsaal, Berlin*  
*February 13, 1949 • RIAS Funkhaus, Berlin – Studio 6\**

**PAUL TORTELIER** (1914-1990)  
**Trois P'tits tours**

- I. Lever de Rideau – L'indifferent. Gavotte 3:40
- II. Ballerine. Valse 3:06
- III. Le Pitre. Burlesque – Baiser de Rideau 3:10

*Klaus Billing, piano*  
*recording: February 12, 1949 • Kleistsaal, Berlin*

### Paul Tortelier in Berlin – a career in stages

Paul Tortelier's Berlin debut was ill-fated: the first of the two concerts billed for the Haus des Rundfunks, then the home of the Soviet controlled Berlin radio, which in January 1947 stood as an enclave in the British sector of the divided city, had to be cancelled: at a room temperature of two degrees Celsius, neither the musicians nor the audience wanted to stay in the hall. These were the early post-war years when Berlin suffered shortages of all the basics needed for everyday life: food, homes and fuel. The second concert, scheduled for the following day, Sunday 12 January, was able to go ahead as planned – the soloist, who was still unknown, was announced as a “master of the viola da gamba”. A novice, however, aged 33, he was not: his career, which was to last for nearly 50 years, had already reached its first peak in the late 1940s. The fact that Tortelier had not appeared sooner in Germany was probably down to his political views which, based on the humanist mindset, encompassed his entire being as a human and a musician. His father, whose thinking was sympathetic to socialism, had had a formative influence on him and his humanist education.

It was by chance that Tortelier's farewell from Berlin coincided with the fall of the Wall. At his final Berlin performance, on 29 November 1989, for his encore, he sang – as a homage to the historical moment – a song composed a few years previously, accompanying himself on the cello: *May music save peace*. The French cellist was not the only one to deliver such a gesture: his Soviet Russian colleague Mstislav Rostropovich had spontaneously travelled from Paris to Berlin on 10 November in order to play Bach at the now open Wall. And Pablo Casals, Tortelier's great idol and another convinced humanist, had conducted his “Hymn for the United Nations” at the UN's New York General Assembly hall in 1971.

Whilst his father passed on humanity and moral fibre to his son, his ambitious and strong-minded mother had, after hearing a cellist, decided on her son's path in life even before he was born in March 1914. At the age of six, she sent him to his first teacher, Béatrice Bluhm, who, as Tortelier remembered later, played her instrument “side saddle”. Aged twelve he entered the Conservatoire National de Musique, studying with Louis Feuillard; playing in cafés and accompanying silent films in cinemas brought him some income. As a student of Gérard Hekking he graduated, winning first prize in cello, in 1930, aged only sixteen. Two years later he accepted a post as deputy principal cello of the Orchestre Radio-Symphonique de Paris, whilst at the same time continuing his studies in composition and counterpoint with Jean and Noël Gallon. He graduated with another first prize, this time in harmony, which he shared with a fellow student, the composer Henri Dutilleux. In the meantime, he had made his debut at the Concerts Lamoureux in Paris on 14 November 1933, playing Édouard Lalo's cello concerto, which he would continue to perform frequently. After an intermezzo in the opera orchestra at Monte Carlo, Tortelier moved to the US, where he joined the Boston Symphony Orchestra under Serge Koussevitzky for three years. There he also became acquainted with the music of Igor Stravinsky and Paul Hindemith, whose works Koussevitzky programmed frequently during that time. The cello concerto of the German composer, who then lived in American exile, was given its first public performance by Gregor Piatigorsky in February 1941 in Boston; Koussevitzky was the conductor. Tortelier was entrusted with the German premiere of the work – it must have made a deep impression on him as later on he performed it again and again, referring to Hindemith as the most significant composer of the twentieth century. (Even John Cage, whose aesthetic premises could not have been further apart from Tortelier's, was awed by a performance of the Hindemith cello concerto.) After returning to Paris in 1940, Tortelier played with the Orchestre de la Société des Concerts du Conservatoire under the baton of its chief conductor Charles Munch, and a few years later was awarded the post of principal cello.



One year after the end of the war Paul Tortelier married the cellist Maud Martin. Together they raised a family which developed into a musical dynasty, not unlike the Casadesus family and its most famous offspring Robert (although the Casadesus family produced several generations of musicians). All three children from his marriage with Maud became musicians; his son, Yan Pascal, born in 1947, forged a very successful career, initially as a violinist, later as a conductor, often accompanying his father. Maria de la Pau, the middle child, whose name unmistakably pays tribute to Pablo Casals, is a pianist and conductor who accompanied her father in both capacities for numerous recordings. Pomone, the youngest, is a cellist, flautist and singer.

From 1947, Tortelier toured extensively, launching his international career. In 1950, at the bicentenary celebrations of Johann Sebastian Bach's birth, Tortelier met Pablo Casals in the small town of Prades in southern France, where they both played at the annual summer festival (in 1951, exceptionally, the festival was held at Perpignan). In 1955, a tour of the US followed, during which Tortelier re-joined the Boston Symphony Orchestra – fifteen years later and now as a soloist. Around this time, after a concert in Israel, he spontaneously decided to live in a kibbutz: he was to stay there for a year together with his family. Following this sabbatical, he accepted a post at the Paris Conservatoire. Teaching would remain an important focus until the late 1970s; he also held posts at the Folkwang-Hochschule in Essen and the Nice Conservatoire. Later on, he continued to teach regularly, although no longer affiliated to any particular conservatoires. Whilst teaching a course in December 1990 at the Villarceaux estate in Chaussy, Val-d'Oise, he suffered a fatal heart attack, aged seventy-six.

Paul Tortelier was a very versatile musician and personality. Alongside his two main activities as cellist and teacher he was also a composer and arranger. Of the considerable number of works which once were regularly performed, the double concerto, written for himself and his wife, stands out. But he also wrote several other concertos, symphonic works, chamber music, including arrangements for himself to play in concerts and solo pieces for his instrument. The third piece of his *Trois P'tits tours, Le Pitre* [The buffoon], had been one of his most popular encores since the 1940s. During his year in the kibbutz, in 1955-56, he wrote his *Israel Symphony*, and in 1960 he composed a "Peace Hymn", dedicated to the UN. He also wrote books, an autobiography in dialogue form, and a didactic textbook. Around 1960 he constructed the "pique Tortelier", his specially customised, bent endpin which enables the instrument to be played in a flatter position. Tortelier was convinced that this would benefit the cellist's left hand and also improve the sound and the bowing technique. Mstislav Rostropovich (as well as other cellists) also used the "pique Tortelier". Finally, Tortelier also appeared as a conductor, often alongside chamber orchestras whom he directed from the cello, even in purely symphonic repertoire.

During that winter of 1947, the audience was astonished by this gaunt young man with his expressive, characteristic profile and inquiring, intense gaze emanating from his deep eye sockets. Later photos of him, showing his striking features and wild grey hair, suggest a firebrand whom some of his contemporaries compared to Jean Cocteau or Don Quixote. One week after the afore-mentioned chamber concert at the Haus des Rundfunks, Tortelier appeared at the Titania-Palast in Berlin-Steglitz in a concert with the Berlin Philharmonic under Sergiu Celibidache – another firebrand – performing one of the two Haydn cello concertos. Both the audience and the critics received the youthful French musician enthusiastically, which resulted in a re-invitation for the following year. In January 1948 Tortelier performed Saint-Saëns' first cello concerto together with the Radio Symphony Orchestra Berlin under Artur Rother, and to finish his week in Berlin, he gave a lecture recital with students at the Centre Culturel Français, today's Maison de France on Kurfürstendamm. One year later, in February 1949, Tortelier delivered an enormous programme for his third Berlin appearance: alongside four concerts, including another performance with the Berlin Philharmonic and Sergiu Celibidache, this time playing Lalo's cello concerto, his schedule also included five studio recordings commissioned by the RIAS (Radio in the American Sector,

today's Deutschlandfunk Kultur). The first of these, made on 12 February 1949, is especially intriguing – three works from that programme are included here: Schumann's *Fantasiestücke*, Op. 73, the solo cello sonata by Zoltán Kodály and Tortelier's own *Trois P'tits tours*. This concert formed part of the *RIAS-Studio-Konzerte im Amerika-Haus* series and took place in the theatre hall, which was also called "Kleistsaal" (the building is in the Kleiststraße and today houses the Urania, an educational institution; the Amerika-Haus moved into new premises in the Hardenbergstraße in 1957). Until October 1951 the Kleistsaal was used not only as a concert venue but also as a big recording studio for the young RIAS, before the Siemens Villa in Berlin-Lankwitz and the Jesus-Christus-Kirche in Berlin-Dahlem were used on a temporary basis. At the *RIAS-Studio-Konzerte* the audience were clearly asked to stifle any noises and refrain from applauding as these live recordings were catalogued as studio productions in the RIAS sound archives. The tapes indeed contain hardly any background noise, with the exception of the third movement of the Kodály solo sonata, where a cold-ridden Berliner apparently had been unable to restrain himself. Tortelier was therefore asked to play that third movement again the following day in Studio 6 of the RIAS broadcasting house, when he was scheduled to play the Brahms Cello Sonata in E minor, Op. 38.

For reasons unknown, this represented the end of the first stage of Tortelier's career in Berlin (one writer reports that for years illness prevented Tortelier from giving concerts). Although he played in the hall of the East Berlin finance ministry in 1955, Tortelier did not resume his regular performances in Berlin until 1962, when he appeared both in the Western and in the Eastern parts of the city. However, after 1970, when he played the Symphony-Concerto by Sergei Prokofiev with the Berlin Philharmonic and the first Shostakovich cello concerto with the Radio Symphony Orchestra Berlin, as well as – together with his children, Maria and Yan Pascal – the Beethoven Triple Concerto, his Berlin performances became increasingly scarce. He returned for one concert in 1983 and another three in 1988-89. A final performance, advertised for April 1990, eight months before his death, ended up being cancelled.

Paul Tortelier's musical aesthetics had diverse roots. Studying harmony and composition had imparted to him the fundamental significance of harmonic structures, the vertical dimension in music. Together with the linear element of counterpoint this formed, in his view, the basis for a meaningful musical flow. He also held on to the linguistic character of music: its function as a conveyor of messages of human persuasions, as an indispensable prerequisite for musical communication. In an interview Tortelier commented that musical modernism had disregarded the vertical dimension, which was why he rejected atonal music. The greatness of Bach, Wagner and Hindemith (as representatives of the eighteenth, nineteenth and twentieth centuries respectively) was mainly due to the fact that in their music harmony, counterpoint and melody were perfectly balanced. According to Tortelier, there were laws in music that allowed a judgement pertaining to the objective value of a work, in contrast to the considerations (here, Tortelier referred to dodecaphony and presumably also other predeterminations of musical material) which ultimately were alien to music – an opinion which he shared with Ernest Ansermet. He considered his own compositions – which he justified in a radio interview of 1967 by saying that, in contrast to various other composers, he had studied composition – a counterbalance to atonal music and, at the same time, as the real modern music. As a performer, this meant striking a balance between the linear and vertical components of the score and achieving the greatest possible clarity.

In the same radio interview Tortelier explained the characteristics of the French cello school, whose most prominent twentieth century representative was Pablo Casals. According to him, the "subtle, nervous" bow hand was an important characteristic of the French school. The audience only ever perceived the left hand, but that was only responsible for vibrato and pure intonation. The right hand was much more important – it was crucial for good playing, responsible for phrasing, articulation, dynamics and much more.



It was not only with didactic intentions, but at least in equal measure in order to set down in writing his aesthetic convictions, that Tortelier published a marked up edition of the Bach cello suites in 1966 (which he revised in 1983). Far from any historicism, which virtually exploded during the early 1960s in the course of the original sound movement, it was his intention to reveal the essence of Bach's music. His edition, to which he added an extensive preface, focuses on two aspects: phrasing and structuring the sections. In a central challenge regarding articulation he warns his fellow cellists: "Bach chopped up is no longer Bach." The notes should be played *legato*, tied; the flow of the music should never be compromised. Tortelier specifies the length of the sections in figures; often longer than ten bars, they indicate the architecture of the movements. His interpretational approach becomes very clear in the Prelude of Bach's sixth solo suite in D major: he strictly adheres to the basic pulse and clearly marks the larger formal sections. Tortelier illuminates the movement's architecture with the first climax in the *bariolage* passage in the middle of the movement (effectively a negative climax as it is in the subdominant key, a fifth lower than the beginning); at the same time, each bar is treated equally meticulously. The balance of Tortelier's great attention to detail on the one hand, and maintaining the overall arc on the other, makes his interpretation a wonderful listening experience. Furthermore, Tortelier opts for a daringly slow tempo which he maintains even during the dynamic climax of the movement and which imparts on the music a great sense of calm and expanse. His *espressivo* results not so much from the use of stylistic devices such as *vibrato*, *rubato* or *accelerando* – rather, the intensity grows out of the natural flow. A clear sound, attention to detail and expressiveness are of prime importance in his musical understanding. His controlled use of vibrato and the rich spectrum of colours are endlessly fascinating. This clearly distinguishes Tortelier's playing from the unbridled passion of his idol Casals; certain aspects of his aesthetics are surprisingly similar to those of his near-contemporary Herbert von Karajan, with whom, it appears, he never performed.

The recordings presented in this edition, and issued here for the first time, were made in 1949, 1962 and 1964 during Tortelier's visits to Berlin and alongside the concerts he gave in the RIAS studios. The repertoire mirrors Tortelier's chamber music repertoire in proportionate breadth, from Bach to the twentieth century. Alongside Bach, he especially loved French music of the *fin-de-siècle*. In Tortelier's discography no other composers appear as frequently as Gabriel Fauré and Camille Saint-Saëns, and Fauré's *Papillon*, a virtuosic *moto perpetuo* which is recorded here, was one of his favourite encores. And again and again, Tortelier took on the immense challenge of the 1915 solo sonata by Zoltán Kodály. With his austere and yet magnificent work Kodály had no doubt intended to tie in with the Bach solo suites – in the same way as his fellow countryman Béla Bartók, thirty years later, with his sonata for solo violin continued the concept of the Bach sonatas and partitas for solo violin. Three works in this edition are available for the first time on CD in Paul Tortelier's interpretations: Robert Schumann's *Fantasiestücke*, Op. 73, Alfredo Casella's cello sonata in C major and Tortelier's own *Trois P'tits tours* (of which, until now, only the third piece, *Le Pitre*, has been available). The radio recordings, all of which are released for the first time, were made at a time of political turmoil, and mirror not only Paul Tortelier's chosen repertoire, but also present a great cellist at the peak of his art.

Rüdiger Albrecht

Translation: Viola Scheffel





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studio recording, mono  
recording producer:  
Salomon (1949) / Hartung (1962) / Hermann Reuschel (1964)  
recording engineer:  
Heinz Opitz (February 1949 / 1964)  
Siegbert Bienert (September 1949) / Alfred Steinke (1962)

 Deutschlandfunk Kultur

Eine Aufnahme von RIAS Berlin (lizenziert durch Deutschlandradio)

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Rüdiger Albrecht

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Ludger Böckenhoff, 2020



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Thus, a sound of superior quality results. Publications based on private recordings from broadcasts cannot be compared with these.

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photos  
Tortelier: privat  
p.9: Klaus Billing; Archiv Deutschlandfunk Kultur

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Titel: <i>Paul Tor delier</i> spielt ( <del>Cellist aus Frankreich</del> ) — — — — —				Veränderung und Wiedergabe	
Mikro-Ort: St. 6				Dauer der Aufnahme	
A u f n a h m e					
	Datum	Zeit	in Schallaufnahme	auf Band bzw. Platte	Ton. Ing. Name
Probe o. T.					
Probe m. T.					
Aufnahme	9.9.49	12.30-16.00	Kontr., 6	Band	<i>Maier</i>
Aufnahme					
Mitschnitt					



Mitschnitt

Wiedergabe

Datum	Zeit	in Schall- aufnahme	Zweck	von Band bzw. Platte Nr.	Erledigt Technik Name

Nicht sendefertig

Ton. Techn.:

*Hilles*

Datum:

*9.9.49*

Bandzahl:

*2*

Sendefertig

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Datum:

*9.9.49*

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*Schäfer*

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DIE NEUE ZEITUNG

BERLINER BLATT

15. Feb. 1949

Paul Tortelier gab im Rahmen der Rias-Studio-Konzerte im Amerika-Haus mit Klaus Billing einen Soloabend. Man ist gepackt von der Farbigkeit seines Spiels. Kodálys 1915 entstandene Sonate für Cello solo opus 8 wurde wahrhaft spielend musiziert. Das dreisätzige Werk läßt kaum eine der Möglichkeiten des Instrumentes unausgenutzt, angefangen von der Erweiterung des Tonraumes durch Zurückgreifen auf die Scordaturatechnik (Umstimmung auf H, Fis, D, A) bis zu großartigen Pizzicato- und Flageolett-Wirkungen, die besonders im letzten Satz fast an die Grenzen des rein Virtuosen reichen. Die ungarische, rhythmisch bedingte Folklore verbindet sich elementar mit dem klar gegliederten alten Sonaten-Prinzip. Der

erste Satz läßt mehr rhapsodisch-epische Inhalte aufklingen; die großen Tonräume des singenden Mittelteils, durch Pizzicato-Orgelpunkte kunstvoll gegeneinander ausbalanciert, führen zu periodisierenden Reihungen. Die spärliche Sololiteratur wird durch dieses Stück sehr bereichert. Gerade aber ein derartiges Werk will so mühelos musiziert werden, wie es Tortelier tat. Aus seiner natürlichen Charakteristik entstehen auch die versponnene e-moll-Sonate von Brahms und Schumanns romantische Stimmungsbilder. Die lustvolle Freude am Spielerischen führt zum virtuosen Effektstück der Transkriptionen von Granados, Nin und Sarasate. Sie spiegelt sich auch in den eigenen Kompositionen Torteliers. Eine kleine für ein Marionetten-Theater konzipierte Ballettsuite mischt in elegant unterhaltender Form impressionistische und tänzerische Elemente mit geistvoller Komik und tonmalerischen Effekten voll charmanter Delikatesse.

Mit gleicher Überlegenheit musizierte Eduard de Zathureczky im Berliner Rundfunk. Schon der erste Einsatz des Bartókschen Violinkonzerts nahm durch die edle Wärme der Tongebung gefangen. Die virtuellen Schwierigkeiten dieses motorischen, farbenreichen Spätwerks sind bei dieser fast fanatischen Intensität des Spiels voll aristokratischer Verve gar nicht zu spüren. Minutiöse Präzision und makellose Intonation schaffen die Klarheit dieser künstlerischen Atmosphäre. Das Virtuose ist selbstverständliches Mittel für die durchgeistigt musikantische Schau. — Das Berliner Rundfunk-Sinfonie-Orchester unter Artur Rother begleitete, mitgerissen von diesem Ereignis. Auch die VI. Symphonie von Anton Bruckner wurde mit lebendig gestalteten Tempi sauber und durchsichtig wiedergegeben.

Thomas-M. Langner

NACHTEXPRESS

14. Feb. 1949

# Der Cellist Paul Tortelier

Der ausgezeichnete Eindruck, den der französische Cellist Paul Tortelier in früheren Konzerten in Berlin hinterlassen hatte, lockte auch diesmal eine



Tortelier

Aufn.: DPD

begeisterte Hörerzahl in den Kleistsaal, der sich für diesen Zweck als zu klein erwies. Dicht waren alle Ecken und Winkel des Saales mit Enthusiasten gefüllt, die den großartigen Darbietungen mit Hingabe lauschten. Mit Eleganz, Sicherheit und tiefster Musikalität meisterte der Solist auch diesmal das Programm, das sich aus klassischen und zeitgenössischen Werken und einer Reihe lebenswürdiger Virtuosenstückchen zusammensetzte. Der Mittelpunkt war die Solosonate op. 8 des Ungarn Zoltan Kodaly, eine leidenschaftliche Komposition, deren Sätze rhapsodischen Monologen gleichen und mit diesen außerordentlichen technischen Anforderungen nur von überragenden Meistern bewältigt werden können. Tortelier ist solch ein Meister, wie er aufs Neue bewies. Erstaunlich die Mannigfaltigkeit an Scharfeffekten, die er dem Instrument zu entlocken wußte. In der Brahms-Sonate e-moll war die Einheit mit dem sonst sicheren Begleiter, Klaus Billing, noch nicht ganz erreicht.

In noch besserer Verfassung zeigte sich der französische Gast im Philharmonischen Konzert im Titania-Palast, wo er an Lalos musikalisch nicht sehr ergiebigem Cello-Konzert seine hohe Kunst entfaltete. Das Rahmenprogramm, das der Dirigent des Konzerts, Sergiu Celibidache, ausgewählt hatte, enthielt mit Ausnahme der lebendigen, aber nicht sehr starken Jabonah-Suite von Günther Raphael in Richard Strauß' „Till Eulenspiegel“ und Liszts „Les Préludes“ zwei beifallsichere Werke. Celibidache verstand es, alle Möglichkeiten an Wirkung und Farben auszuschöpfen. Der Beifall war groß.

E. R.



KURIER

17. Feb. 1949

**Virtuos und genau**

Paul Tortelier ist nicht nur der unvergleichliche Virtuose, er ist vor allem ein Musiker, der mit untrüglichem Instinkt auch den Stil eines Werkes trifft. Fast hymnisch in der Anlage, mit klanggesättigtem Ton spielte er die e-moll-Sonate op. 38 von Brahms und mit lyrischem Schwung die Phantasiestücke (Schumann op. 73). Klaus Billing als typisch „moderner“ Pianist (von einiger Distanz den Romantikern gegenüber), asketisch in der Farbgebung, nahm wachsam und elastisch die zahlreichen Rubati des Cellisten auf, ohne den Klavierpart in die Gleichberechtigung zu rücken. Eine Solosonate von Kodály op. 8, Revue für cellistische Akrobatik über einem folkloristischen Netz, verschlug Publikum und Fachleuten gleichermaßen den Atem. Der Gehalt des Werkes steht in keinem Verhältnis zu seinen Längen. Wenn aber Längen mit solcher Noblesse ausgebreitet werden, schweigt jeder Einwand. Der Komponist Tortelier gab mit seinen „Trois Petits Tours“ eine geschmackvolle Karte ab: geschickt gearbeitete Programmusik, von witzig virtuoser Note. (Theatersaal des Amerikahauses.)

Zusammen mit den Berliner *Philharmonikern* (am Pult *Celibidache*) verhalf Tortelier dem überlebten, substanzarmen Konzert für Violoncello und Orchester von Lalo zu einer Auferstehung, nicht zuletzt durch den Geschmack, mit dem die süßlichen Kantilenen zu unsentimentalen, beinahe objektiven musikalischen Aussagen umgewertet wurden. Das übrige Programm war durchweg auf Eingängigkeit und vordergründige Wirkung festgelegt. Mit der *Jabonah-Suite* von Günter Raphael lernte man ein konzentriert geformtes, einfallsreich instrumentiertes Stück von kultisch-negroider Thematik kennen. Die *Préludes* von Liszt sind dem zeitgenössischen Musikideal schon bis zur Entfremdung ferngerückt. An diesem Eindruck änderte auch die klangliche Intensivierung durch das Orchester nichts. Für die Gegenwart: „Till Eulenspiegels lustige Streiche“ von Strauß. *Celibidache* baute eine prachtvoll plastische Szenenfolge dieser genialen Programmusik auf und verstand zugleich mit Geist und Eleganz deren Grenzen zum Gebiet des absolut Musikalischen zu öffnen.

Elg.



Der Kurier

13. Sep. 1949

**Petits Fours auf dem Cello**

Seit Marin Marais, der große Kammergambist Ludwigs des Vierzehnten, in einer Programmsuite eine Gallensteinoperation in allen Einzelheiten (vom Wetzen des Messers bis zum Freudentanz des Genesenen) nachgeformt, hat in Frankreich die Pflege der tiefen Streichinstrumente immer in bester Hut gestanden; es wären viele erlauchte Namen aus der Geschichte des Violoncellspiels zu nennen. *Paul Tortelier* aus Paris steht in dieser Tradition, ja er bewahrt sie mit dem konservativen Sinn, der diese so gern evolutionär denkende Nation im Grund erfüllt, geschmacklich im Stil von etwa 1890, als Alard und Léonard alte Musik bearbeiteten und die Sarasate und Popper durch Virtuosität blendeten. Zeigte er sich im Soloabend (*Paul-Gerhard-Saal* Schöneberg) bei einer Suite von Couperin noch etwas befangen, so bezeugte die Goldreinheit der Doppelgriffe in den letzten Sätzen der letzten Bachschen Solopartita von sicherstem Können. Bei Schumann taute der Künstler spürbar auf, und es spricht für die Qualität des (auch tonsetzerisch ausgewiesenen) Gastes, daß Beethovens köstliche A-Dur-Sonate der Clou des Abends wurde; auch der Begleiter Felix Schröder erwies sich dabei als trefflicher Gestalter. „Et puis les petits fours“, die Schnurpfeifereien, wirklich schnurrten die Läufe und piffen die Flageoletten so sicher, daß die anwesenden Celloliebhaber in laute Ovationen ausbrachen.

J. M.



NEUE ZEIT

19. NOV 1966

# Inspiriert von der Liebe zur Musik

## Begegnung mit Paul Tortelier in Berlin

In einer Probe mit Paul Tortelier ist die Atmosphäre mit Elektrizität geladen. „Bei der Arbeit muß es Spannung geben. Besser etwas mehr Hitze, das regt den Geist an, als zu große Zufriedenheit, die macht müde“, ist sein Standpunkt. Sollte es dabei einige harte Bemerkungen gegeben haben, so nimmt der weltberühmte Gast aus Paris am Ende der Probe mit echt französischem Charme alles zurück und gibt sich allein die Schuld. Nach der Arbeit mit dem Kammerorchester der Staatskapelle Berlin im Apolloaal sagte Tortelier: „Ich musiziere gerne hier, Ihre Orchester sind musikalisch gut, und die Musiker sind jung. Sie haben jugendlichen Enthusiasmus.“

Und schon ist er mitten in einem Exkurs über Enthusiasmus im allgemeinen und im besonderen. „Wissen Sie, man kann Enthusiasmus natürlich auch mit alten Musikern haben, einfach deshalb, weil die Musik dem Menschen erlaubt, jung zu bleiben. Aber ich denke, man

**FREUDE AM DIRIGIEREN:** der auch als Cellist bedeutende französische Künstler Paul Tortelier während einer Probe im Apolloaal der Deutschen Staatsoper

Foto: Pölkow

macht heute professionell oft zu viel Musik. Als ich 1937 mit dem Bostoner Sinfonie-Orchester spielte, das vielleicht das beste Orchester der Welt ist, hatten die Musiker mehr Enthusiasmus als heute. Damals spielten sie vier Stunden am Tag, jetzt aber werden es acht, manchmal gar zehn und zwölf Stunden. Das ist ein ökonomisches Problem, jedenfalls in der westlichen Welt.“

Er muß es wissen, denn der Cellist Tortelier hat die ganze Welt bereist. „Von den großen Dirigenten gibt es, glaube ich, nur einen, unter dem ich nicht gespielt habe: Furtwängler.“ Mit ihnen allen war Tortelier in der Auffassung einig: „Das Wichtigste für den ausübenden Musiker ist, die Musik vom Innersten lebendig zu machen. Das ist nur möglich durch Liebe. Präzision ist schön, aber man muß nicht an sie denken, sie ist Voraussetzung. Denkt man an die Perfektion, so kommt nichts natürlich. In Frankreich sagte man einmal über einen Dirigenten: Er läßt wie ein Sieb nichts Schlechtes durch, aber auch keine Musik.“

Der Dirigent Tortelier ist jünger als der Cellist. „Es gibt so viel herrliche Musik, daß ich große Freude am Dirigieren bekam. Ich liebe es, eine Partitur mit den Augen des Komponisten zu studieren, ich will von jeder Note wissen, warum sie der Komponist gesetzt hat. Das fordert viel Zeit, und darum dirigiere ich wenig. Wenn ich aber eine Partitur genau kenne, wünsche ich lebhaft, sie zu dirigieren. Vor allem liebe ich die alte Musik. Ich glaube, wenn ich nur noch einen Meister hören und spielen dürfte, würde ich Bach wählen.“

H. P.