

THE DRESDEN STAATSKAPELLE

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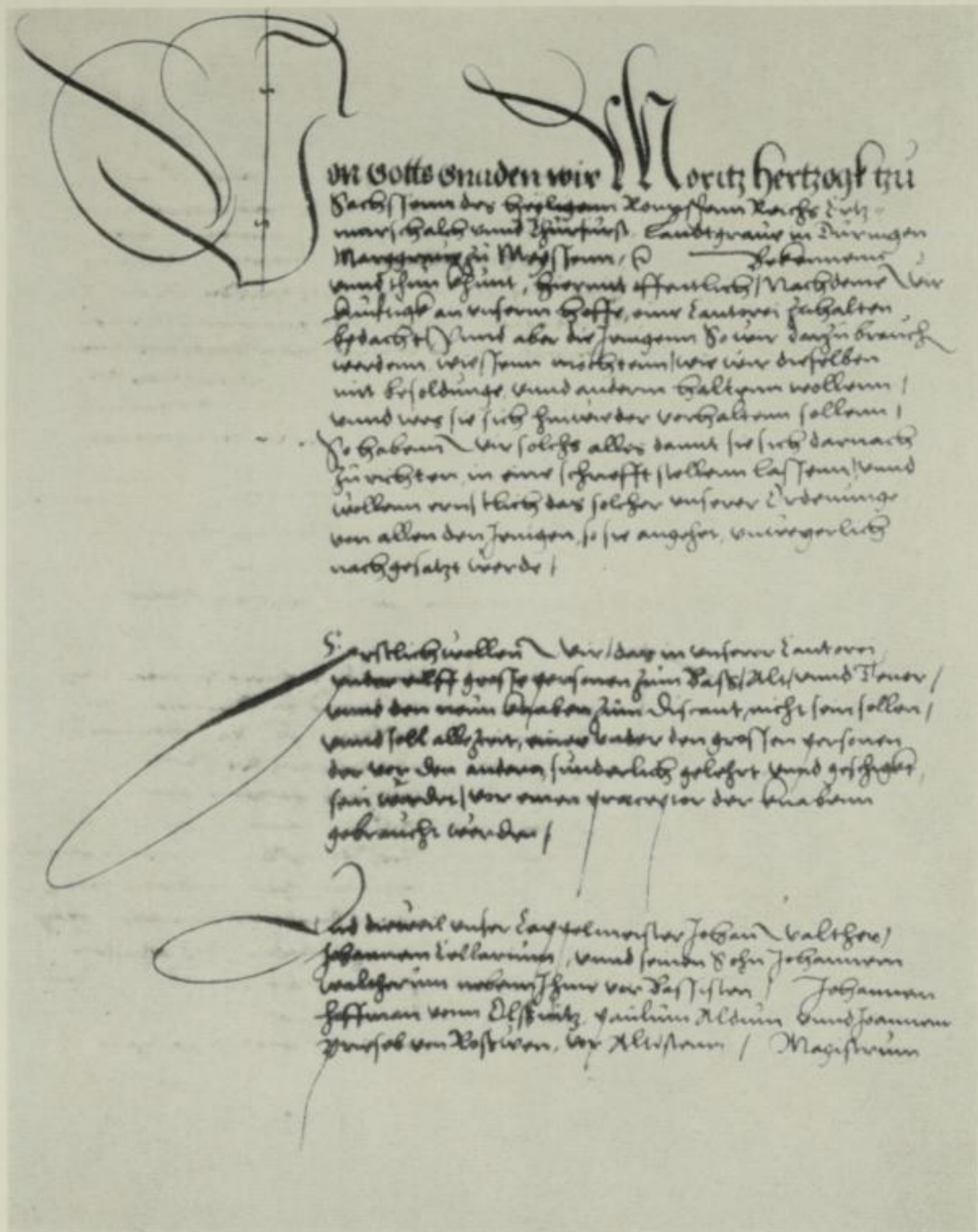
*THE DRESDEN
STAATSKAPELLE*

VEB EDITION LEIPZIG 1964

[Die Dresdner Staatskapelle , engl.]



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Document of founding of the Dresden Staatskapelle dated September 22nd, 1548

The Kapelle Becomes an Orchestra

The designation “kapelle” for an orchestra may at first appear strange to many a friend of music. History gives us the explanation concerning this. “Kapelle” is understood to be a small church or as well the part of a church which was added perchance to honour a saint. Then the name was transferred to the band of musicians appearing in a place of worship, that is, at first to a choral society, from which also the designation for singing without instrumental accompaniment derives: a cappella.



The Elector Moritz von Sachsen (by Lucas Cranach the younger)

In the age of the Reformation these heralds of the Christian faith were ascribed a new particular significance, since Luther not only was aware of the propagandistic efficacy of music, but was himself a musician, indeed, even a poet and composer. It was his friend and expert musical adviser, Johann Walter, who, in 1548, at the suggestion of Melanchthon, assumed the leadership of the court choristers' class founded by the Albertinian Elector Moritz of Saxony. In August he engaged members through

a circular letter, whereby only “practised and fine-looking people with good voices” were considered and good altos especially were sought. The deed of foundation is dated September 22nd, 1548, so that the Dresden Staatskapelle justly celebrated its 400th anniversary on September 22nd, 1948.

To begin with, the court choir (“kapelle”) consisted of eleven adult and nine youthful singers. There was only one instrumentalist, the organist Joachim Kellner. It is worthy of note that in addition to the choir conductor there was a “preceptor and taskmaster”, a singer who, as tutor of the choir-boys, the “treble-singers”, had to be active not only in the musical education but also in the ideological.

Although at the founding of the Dresden court choristers’ class religious ends, above all, played a large role, nevertheless at the same time it was the expression of court art policy. According to Luther’s words “Kings, princes and lords must maintain the music, for such is the duty of great potentates and lords; individual private persons cannot do it!”, the “potentates” were the chosen patrons of that time. That first aim was soon to retire in the background and give precedence to the court’s endeavour for representation. After the Schmalkalden war had brought the Albertinian lineage the electorship, it was necessary to show the elevation in rank also externally. The new elector was aware that music was very appropriate for this. And still during his reign the secularization

One of the most original instrumental performances in a Dresden tournament procession (early 17th century)



began. Shortly before his death in the year 1553 he had arranged a carnival festival in Dresden, and that on the ground between the Altmarkt (old market-place) and the palace, which seemed like a presentiment of the then rising festivals which were acquiring European renown, and therewith of the cultivation of opera at Dresden. With it the "kapelle" character of the choir was more and more destroyed, its secular character more and more stressed, especially as already under Walter's successor, the Fleming Matthäus Le Maistre (died 1577 in Dresden), there were six "Italian instrumentalists" in the choir, now consisting of 45 members. After the pattern of court predilections of the Italian Renaissance, their number became constantly greater under the direction of the Italian Antonio Scandello (1517-1580), the Italian G. B. Pinello, the German Georg Forster and of the Netherlander Rogier Michael, who was active in Dresden from 1587 till 1615, whereas Michael Praetorius was only sporadically active in Dresden from 1613 till 1616.

How great a political accent this secularization had is seen by the fact that the successor of Moritz, August I, who was given the name "Father August" as the patron of trade (Leipzig Fair), of industry and public instruction, proclaimed a new arrangement of the choristers' class two years after the death of his predecessor, which now fundamentally established the obligation of the members of the choir to performance of secular music, to attendance at the table, to the embellishment of large festivities. Through the introduction of foreign, that is, Italian and Dutch

Musicians in animal masks





Musicians' carriage in the "Great Procession on Horse and to Foot", Dresden, 1709

musicians, this music had a cosmopolitan character. To cultivate a German music was then and still for a long time thereafter the affair of the bourgeoisie, of the choristers' classes and of the *collegia musica* at the universities.

Those festivities which the court choir had to organize musically were chiefly what today we would call sporting events, that is, tournaments, tilting at the ring, riding and tilting at the ring, quintain (a tournament in which one tilted with a lance at a wooden man), and others. They were preceded by festive processions called "inventions" (always something new, more beautiful, more splendid, more striking had to be "invented"), which were abundantly interspersed with musical groups. Since it was the concern of the court to make a show of these festivities, they were

pictorially recorded, and it is owing to this circumstance that today we are precisely informed concerning the composition and the tasks of the court choir.

For the nobility, which exploited the people ruthlessly, there were sufficient motives for celebration. Weddings, baptisms, birthdays and also deaths had to be given a musical "frame"; foreign princely personages who were guests had to be met radiantly with the splendour of the court, and, finally, the sequence of the seasons again and again gave occasion for not letting the round of festivities come to an end, with sledge-driving in winter, hunting in autumn, fêtes on the water in summer. Here too the foreign influence became evident: the Italian sculptor Giovanni Maria Nosseni was called to Dresden (he stayed there from 1575 till 1620) as

Festival of Diana with collaboration of the Dresden court orchestra, on the Elbe at Dresden, on September 18th, 1719



stage-director and decorator – what he devised and created has been preserved for us, above all, in the pictures of the “painter and citizen” Daniel Bretschneider. The scene of these inventions was, chiefly, the stable courtyard, built in 1586 by the Nuremberg architect Buchner, the palace, the Altmarkt and the Neumarkt, and finally as quite special “attraction”, the Elbe. The way led from these inventions to musical drama, to opera and ballet, which, as is well known, having been “invented” in Italy, swiftly could take root in the well prepared soil of Dresden. Simultaneously the first German grand master in this sphere also made his appearance: Heinrich Schütz.

*The First
German Grand Master
Heinrich Schütz*

Heinrich Schütz, twenty-six years old, in 1617 was wrested from Landgrave Moritz of Hesse-Cassel by Elector Johann Georg I. Previously an embittered war of letters had ensued – at that time the artist was not much more than a ware in the hands of the great lords of the nobility. The musician was, like music, a means of representation.

When Schütz came to Dresden, he met an orchestra which was very efficient. Dutch, Italian, English and French instrumentalists had fundamentally changed the character of the former choir (“kapelle”). Italian orchestra conductors had favoured the Italianizing, but also the raising of the level. Thus, immediately in the first year of his activity, Schütz could surround the visit of Emperor Matthias with ostentatious music. In conformity with old tradition, a splendid fête was celebrated; game had been driven into the Elbe, so that their lordships could lay it low from the boats, and the musicians were condemned to embellish this gruesome sport with pleasing tones. Also before the palace “lovely music was arranged and pleasing to hear”. In the evening, a song-ballet “Apollo und die neun Musen”, composed by Schütz, was performed in honour of the guests.

Soon thereafter it was necessary to elaborate musically a religious festival. For the centennial celebration of the Reformation, a band of musicians consisting of six organists, four lutists, one bass-lutist, three clavicembalists, eighteen trumpeters, two kettle-drummers and sixteen singers was presented under the direction of the new court orchestra conductor.

At that time, too, the first tours of the orchestra took place. In 1621 it journeyed to Breslau, six years later to Mulhouse – political happenings furnished the reason for this.

In Venice the young Schütz had become acquainted with the new world of the opera. Thus it was not surprising that, when in April 1627 it was necessary to celebrate the marriage of the princess of the Electorate of Saxony with the Hessian landgrave Georg, he contributed an opera as festival



Heinrich Schütz

music. Martin Opitz*, who had friendly ties to Schütz, delivered the text, and indeed, a translation of the libretto of the really first opera, “Daphne”, music by Peri and Caccini, text by Rinuccini. The following verses may give an idea of this translation, which bears the characteristics of the

*Martin Opitz (1597–1639), German poet, particularly known through his “Buch von der deutschen Poeterey”. He was the head of the Silesian school of poetry.

Silesian school of poetry. The god Apollo pursues the nymph Daphne and calls to her:

“Bleib, Nymfe, bleib; ich bin dein Feind ja nicht –
dass du so läuffst, mein Liecht,
als wenn ein armes Schaff vom Wolffe wird getrieben.
Mein Folgen kömpt von lieben.
Ach, ach, dass für die grosse Brunst
kein Kraut wächst auff der Erden!
Was hilfft mich jetzto meine Kunst,
durch welche sunst
ein jedes heil kann werden?”

(“Tarry, nymph, tarry; truly I am not your enemy –
that you, my light, should so run
as if a poor lamb by a wolf were driven.
My pursuit comes out of love.
Oh, oh, that for the great passion
no herb grows on the earth!
Of what help is now my skill,
through which otherwise
everyone can be healed?”)

Unfortunately, the music which Schütz wrote to it got lost. Either at the burning of the Torgau palace or at the great Dresden fire of 1760, when the entire works of Schütz went up in flames. An irreparable loss for German intellectual, art and music history.

The opera, by which we must imagine a combination of opera and oratorio, was performed during the wedding festivities in Schloss Hartenfels near Torgau: “On the 13th the musicians performed musically a pastoral tragi-comedy about Daphne.” From this short note it can be gathered that the court society took more delight in the hunt and tournaments than in this opera performance which represents so important a factor in the history of German music. The “Daphne” by Richard Strauss had its première in Dresden three hundred and eleven years later. To it a better fate was to be allotted.

In 1628 Schütz journeyed to Italy for the second time, to “inquire concerning the meanwhile newly arisen and current customary manner in music”. This “new manner” was especially developed by Claudio Monteverdi. We do not know whether the two great ones met. However, all signs speak for it. Also the work which originated in Venice, the “Symphoniae sacrae”, permits the influence of Monteverdi to be perceived. For the orchestra musicians there were new tasks; Schütz had brought with him a new colouring of the instrumentation: violins, bassoons, block-



Great Hall of the Dresden Palace with ballet performance

flutes, shawms, cornets, trumpets, trombones were added in varying assortment. Especially fascinating are the pieces from the Song of Solomon, which have very little in common with the “spirituality” of the title (Symphoniae sacrae - sacred concerts), but on the contrary are very genuine love lyrics of a chamber-music style.

A year later, Schütz was again in Dresden. A difficult period for the city began. The war which for more than ten years had raged in Germany now also encroached on the capital of Saxony. “Inter arma silent musae”, was said at that time, “when arms prevail, the Muses are silent”. Also the Dresden orchestra which soon was in great hardship came to experience this. The musicians no longer received the pay to which they had a right, in an entire year not much more than that due to them for one month.

Schütz came to the support of his musicians. In petitions he applied to the elector. In 1633 he himself applied for leave of absence, referring to the fact that because of the "present fluctuating course of the war" the "troupe of instrumentalists and singers now has become quite weak and inferior" and he "could quite well be spared". In 1635 he returned to Dresden to his orchestra, from Copenhagen, where he was much liked at the royal court – reluctantly was he permitted to depart for home. He encountered the orchestra in extreme need. The war had brought enormous misery to Germany.

In the year 1632 the orchestra consisted only of thirty-nine members, in 1639 only of ten. Thus, in 1637, Schütz once more applied for leave of absence to Copenhagen, which was granted him. In the following year, 1638, having returned, he wrote a large German ballet-opera "Von dem Orpheo und der Eurydice" on the occasion of the wedding of the Saxon successor to the throne, for the Great Hall of the palace. Unfortunately, also of this work only the libretto which August Buchner had pompously laid out has been preserved, the music has disappeared. In 1673 the work was performed in Moscow by a Dresden theatre group and in conformity with the Dresden original. It is possible that the score became a victim to the flames at the burning of Moscow in the year 1812.

Now it was necessary to build up the orchestra again. Schütz was well aware of the "ill-nature of the present time, inimical to the fine arts", of the "arts, equally trodden into the mire and stifled amongst the weapons", nevertheless he did not give in. That is evident in the now famous petition to the elector of March 7th, 1641. He was concerned that "the imminent manifest ruin be averted, and only, as it were, in the dissemination of music to Your Electoral Highness, I hope that it may be preserved". He proposed acquiring four boy-choristers and four boy-instrumentalists as the basis for the later reconstruction of the orchestra. He attempted to make the matter palatable for the elector with the following words: "Who knows even, whether by the present heavy burden of government, Your Electoral Highness by this means again and again would not wish to be invigorated in spirit, and so much more abundantly in return be blessed by God with good perpetual lasting health, and other Electoral welfare?" To begin with the prince did not wish to hear of it. Only later, as he feared that his good repute would suffer through the fact that he no longer had a representative orchestra, he decided to intervene. And thus already five years later (1647) the Dresden orchestra again numbered twenty-one musicians. In 1642 Schütz was once more in Copenhagen, for the third time. The poet-musician Johann Rist, a Protestant clergyman, complained about it and at the same time mentioned the reason for Schütz's flight from his native land:

“Aber weil Kriegen und Rauben und Brennen/
Tugend und Künste fast nirgends mehr kennen/
samt dem verflucheten Quälen und Morden
leider genommen hat sehr überhand/
Sonderlich aber im Sächsischen Land/
hat sich Herr Schütz gewendet ins Norden.”

(“But while warring and plundering and burning
almost nowhere longer know virtue and the arts
together with the accursed torture and murdering
unfortunately become very prevalent
but specially in the Saxon land,
Herr Schütz has turned to the North.”)

Also in 1645-46 Schütz fled from Dresden, this time to Weissenfels, where his widowed sister lived. In the meantime he did not forget the Dresden orchestra. He was concerned that the orchestra “again should be placed in a laudable condition and such, that it could shine forth as a light among other Evangelical choirs and be extolled”.

After the conclusion of peace, which Heinrich Schütz had greeted jubilantly with the hymn of thanksgiving “Verleih uns Frieden” (Grant us peace), a motet arranged for five voices, from the “Geistliche Chormusik” (Sacred Choir Music) of 1648, the musical life of Dresden flourished anew. In 1650, on the occasion of a double-wedding, a large opera-spectacle, “Paris und Helena”, was performed. The text derived from the Saxon court poet David Schirmer, the music probably from Heinrich Schütz; however, also of this not a single note has been preserved. In this performance, moreover, a singer appeared, named Georg Kaiser, who had a powerful throat, which – as Schütz humorously writes – “occasionally must be washed off with a jug of wine”. He is the same one, mentioned by Schütz in 1651, as he again turned to the elector. The payment of stipends had been suspended, and often Schütz had to help out. Speaking of this bass singer, he explained that he “has pledged his cloak and jacket, sleeps on straw like a hog in a pigsty”. He described forcibly the “hourly frequent running round, exceedingly great lamentation, want and wailing of the entire company of poor abandoned relatives of the orchestra, who live in such misery that even a stone in the ground would be moved to pity”. And he comes to the conclusion: “I find it neither praiseworthy nor Christian that in such a commendably large land twenty musicians cannot be maintained, or it is not desired to do so, and still cherish the most respectful hope, Your Electoral Highness will change your mind...”

In the spring of 1655, Heinrich Schütz, 70 years old, could finally retire and move to his sister in Weissenfels, the “last shelter in this world”. At

the Dresden court, Italian music came more and more to the fore. At the head of the orchestra were Giovanni Andrea Bontempi, composer, architect, historian and falsetto singer, who previously had led the orchestra of Crown Prince Johann Georg, and the pupil of Schütz, Christoph Bernhard; in the orchestra sat C. Chr. Dedekind, composer of rank of sacred and secular songs, as Electoral Saxon concert master; whereas his colleague, Johann Jakob Walther, one of the most important German violinists of the 17th century, limited himself to composing for his instrument. When Heinrich Schütz, at the age of 87 years, died in Dresden on November 6th, 1672, it was a matter of honour for the choir to sing the hymn at his grave, in conformity with the request addressed to it by Master Herzog, "at the taking up of the corpse": "Well, you noble musici, you virtuosi and faithful clients of your hoary senior, encircle and accompany with tears the body of the late orchestra conductor to his tomb!" The tears were for the "father of German musicians". With this title of honour Heinrich Schütz has entered the history of music.

Comedy Theatre on the Taschenberg



Thus, the gates now were wide open for Italian music. On January 27th, 1666, Dresden's first opera-house on the Taschenberg (of "Pirna hard stone", yet in conformity with "Italian structure") had been inaugurated. It was located between the Taschenberg palais and the palace, with which it was directly connected, and was opened with the opera "Il Teseo" by Giovanni Andrea Moneglia. This too was a ballet-pantomime with choral background. In the year 1672 a "Daphne" emerged again, by the already mentioned G. A. Bontempi. A German touch can be established in this opera, a transposition into the sphere of lyrical drama. A hunter, thus a human being, is brought in, who yearns for Daphne more ardently than Apollo. The music to the famed planet ballet, half stage-play, half festive pageantry, performed in the year 1678, derives from the pupil of Schütz, Christoph Bernhard. The composer, embittered by the treatment which fell to his share, to a German, preferred to go to Hamburg, where as cantor of the five principal churches he carried out a fruitful activity. Later he again returned to Dresden.

German and Italian artists were thus constantly in competition with one another. Frequently, above all under the successor to Bernhard, the substitute orchestra leader N. A. Strungk, it came to disputes with the "Italian musici". The latter, however, remained uppermost. Dresden was a stronghold of everything Italian. To be sure, other cities were not different. Germany, split up into innumerable individual states after the war, did not listen to the admonishing cry of a Friedrich von Logau*: "Free Germany, shame yourself of this despicable servility!", with which also others, above all Andreas Gryphius*, agreed.

An orchestra budget from the year 1666 clearly permits cognizance of the pre-eminent position of Italian music. Four Italians were engaged as orchestra conductors; as associate orchestra conductor, in addition to a further Italian, a German, the already mentioned Christoph Bernhard. The former received a stipend of eight hundred Taler, the latter only five hundred.

The Italians set the fashion also in the "Augustan" Dresden, the Dresden of August the Strong and the Dresden of his son, August III.

Now more than ever it was evident that the cultivation of art was entirely in the service of the princes. The arts were just good enough to enhance the splendour of the courts, to magnify the esteem of the aristocracy: art was a means to make politics. To be sure, the people stood aside, they had to produce the means, so that the costly structures could be erected, the brilliant fêtes be celebrated.

In 1719, once again a wedding was celebrated in Dresden. The electoral

* German poets of the 17th century

Verzeichnuß
 Derer Hürstl. Sächß. sambt. Capell.
 Bedienten Anno 1680.

Sambtlichen: 1 Chor.

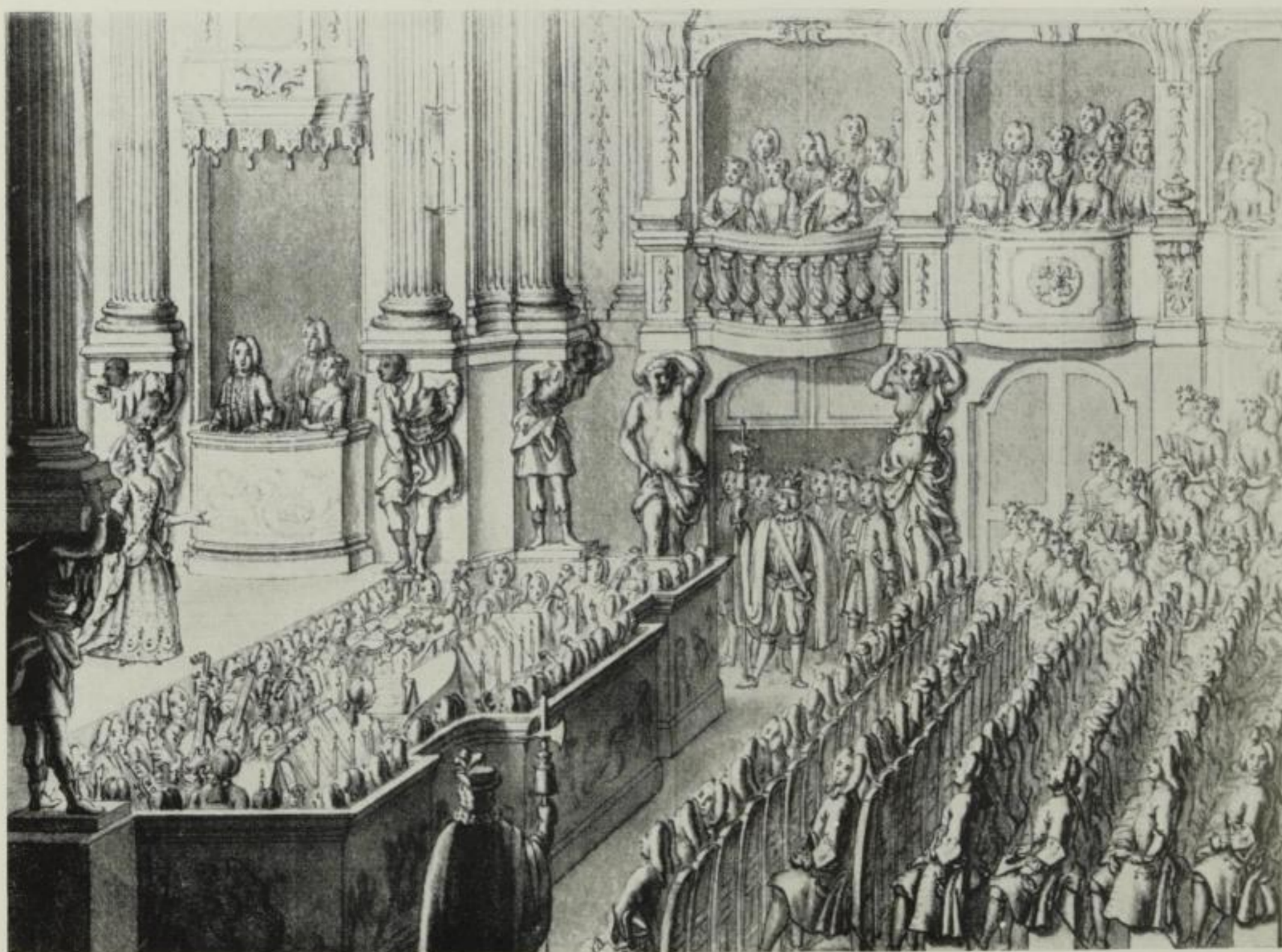
1000. $\frac{1}{2}$ Rthl.	Vincenzo Albrici Maestro della Capella
700. $\frac{1}{2}$ Rthl.	Giuseppe de Novelli. Vice Maest di Cap.
800. $\frac{1}{2}$ Rthl.	Gabriele Angelo de Battistini Sopr.
700. $\frac{1}{2}$ Rthl.	Antonio Fidi. } Contralti.
600. $\frac{1}{2}$ Rthl.	Paul Sepp. }
700. $\frac{1}{2}$ Rthl.	Donato de Amaducci. } Tenori.
700. $\frac{1}{2}$ Rthl.	Galeazzo Pesenti. }
700. $\frac{1}{2}$ Rthl.	Antonio Cottini. } Bassi.
700. $\frac{1}{2}$ Rthl.	Johann Jäger. }
400. $\frac{1}{2}$ Rthl.	Johann Heinrich Kittell. Organista.
500. $\frac{1}{2}$ Rthl.	Pietro Paolo Morelli. Actista.
1000. $\frac{1}{2}$ Rthl.	Domenico de Melani.
700. $\frac{1}{2}$ Rthl.	Christian Kittell.
9200. $\frac{1}{2}$ Rthl.

List of members of the orchestra under Italian direction, 1680

prince, the later King August III, married the eldest daughter of Emperor Joseph I, Maria Josepha. This tie with the German imperial house was of great political significance and had to be celebrated correspondingly. It was done in conformity with the famed, the Dresden pattern, which meanwhile had gained European repute and was imitated by many courts of North Europe. This was repeated in these September days, then,

with even greater pomp than hitherto. Even an individual opera-house had been built, after the Klengel opera-theatre had become court chapel. The new opera-house was erected according to the plans of the head architect Matthäus Daniel Pöppelmann. Many hundreds of Freiberg miners had dug the ground. The interior was designed by Alessandro and Girolamo Mauro, the representatives of the Bibiena style in Dresden and Warsaw. The supporting figures derived from Permoser. The ostentatious house was the largest theatre in Germany and one of the largest in Europe. The auditorium offered space for 1,500 to 2,000 persons (the estimates differ), the stage had a depth of thirty-two metres and a scenic opening of 11.40 metres width. Thus it permitted the pomp, the decorative glamour which was characteristic of the opera of that time, the "Venetian" and the "Neapolitan". The theatre was inaugurated on September 3rd, 1719, with the opera "Giove in Argo". The composer was Antonio Lotti who had

Opera-house at the Zwinger · Stage and orchestra during the performance of "Teofane" by Pallavicini and Lotti, 1719



arrived at the Saxon capital on September 5th, 1717, with an opera troupe from Venice. It was composed of the most famous artists of that time. Lotti has left behind over twenty operas, even though his chief importance is in the sphere of church composition which at that time was not less sought in Dresden than the art of musical drama.

The change of creed of August the Strong made it necessary that a Catholic church music be arranged. At the first divine service of this kind at Moritzburg, therefore, also the "Royal Polish and Electoral Saxon choir" took part. Service at the court church, consecrated in 1751, which later under Hasse and Carl Maria von Weber experienced culminating points, henceforth belonged to the duties of the Dresden orchestra, irrespective of confessional membership – Reissiger, Naumann, who were active as directors of church music, Richard Wagner, who, with regard to its revival, expressed himself in favour of pure vocal music, were Protestants. In 1939 the fascists prohibited the music at the court church; today, owing to the large state means for the re-erection of the court church, it is experiencing a new golden age, in whose cultivation also members of the Dresden Staatskapelle take part.

A picture can be had of the artistic lustre which at that time fell upon the city of Dresden from the opera, in a contemporary report of 1718, in which it reads: "As to the spectacles, among them the Italian opera is justly admired most of all. All the arts and sciences appear to assemble here for mere pleasure. The extraordinary pay which the king bestows on the players, has attracted from Italy, as the great school of music, the best and most excellent masters of this art to Dresden. When Senesino and Berselli sing, Lotti, however, composes the music, then one hears all that is beautiful and tender in music. The entire orchestra is filled with the best instruments. The stage, it is true, is in itself smaller than that in Vienna, but the cast and performance are incomparable." In addition to the above mentioned sopranos, the contralto Tesi and the "countess among the women singers" Margherita Durastanti deserve mention.

The orchestra is filled with the best instruments . . . Indeed, the best instrumentalists sat in the orchestra – as is the case still today – the most outstanding violinists of their time. Thus, Pantaleon Hebenstreit and, before all, the violinist Johann Georg Pisendel, who belonged to the orchestra many years, from 1712 to his death in 1755, and was considered as the "soul", as the real trainer of the Dresden orchestra. He was considered the most important violinist of his time, a virtuoso and concert master, who had to lead the orchestra in the double direction usual at that time, moreover, a notable composer, in this sphere an "artistic spirit of distinct originality", as Arnold Schering calls him. It is supposed that Johann Sebastian Bach wrote his suites and sonatas for violin solo for

Pisendel. Bach was stimulated to compose pieces for the lute by the lutist of the orchestra Silvius Leopold Weiss who himself created valuable works for his instrument. Also players of wind-instruments, such as the oboists Antonio and Carlo Besozzi (father and son), the flutist Pierre Gabriel Buffardin, contributed to the renown of the Dresden orchestra. Ear-witnesses of these brilliant performances were Handel, Telemann, the brothers Graun and other contemporary composers. Handel won the best artists over to his London theatre.

The substitute of the above mentioned Italian orchestra conductor Lotti was a German, Johann David Heinichen, coming from the Central German area, born 1683, died in Dresden 1729. He was a Thomaner under Schelle and Kuhnau in Leipzig, then advocate at Weissenfels, thereupon he dedicated himself to music. He did this with the greatest success.

In Italy, where he stayed several years for the purpose of studying, operas by him were performed. He had no less success in Dresden, after the electoral prince had called him home in 1717. Here he gained great esteem

Johann Georg Pisendel, violinist



Pierre Gabriel Buffardin, flutist





Johann Adolf Hasse

as composer of orchestral works and chamber music, as well as with his church music, which he was contractually obligated to write. He took decisive part also in connection with the large wedding festivities.

In 1720 there arose controversies between the orchestra conductor Heinen and several singers, whereupon the elector disbanded the opera. The dispute probably was only a pretext, for it cost much money to maintain the opera, and the public exchequer once again had become empty. However, the Dresden court did not endure for long to be without opera. From 1726 there again were occasional performances, and in the middle of September 1731 a new golden age for the Dresden opera began. Once



The singer Faustina Hasse, née Bordoni

again, and perhaps even more so than before, Dresden became the focus of a European cultivation of music. This new golden age is connected with the name Johann Adolf Hasse who, 32 years old, came to Dresden from Italy, where he was idolized, simultaneously with him his wife, Faustina Bordoni, one of the greatest singers of all times. Hasse was engaged as "primo maestro di capella di S. M. il Re di Polonia" August the Strong, whom he served still three decades.

On September 13th, 1731, Hasse's opera "Cleofide" was performed with Faustina Bordoni in the title role. The costumes and the jewels had been brought from Nuremberg and even from Venice. Money was of no importance. 11,000 Taler were spent. The splendour of the theatre was the

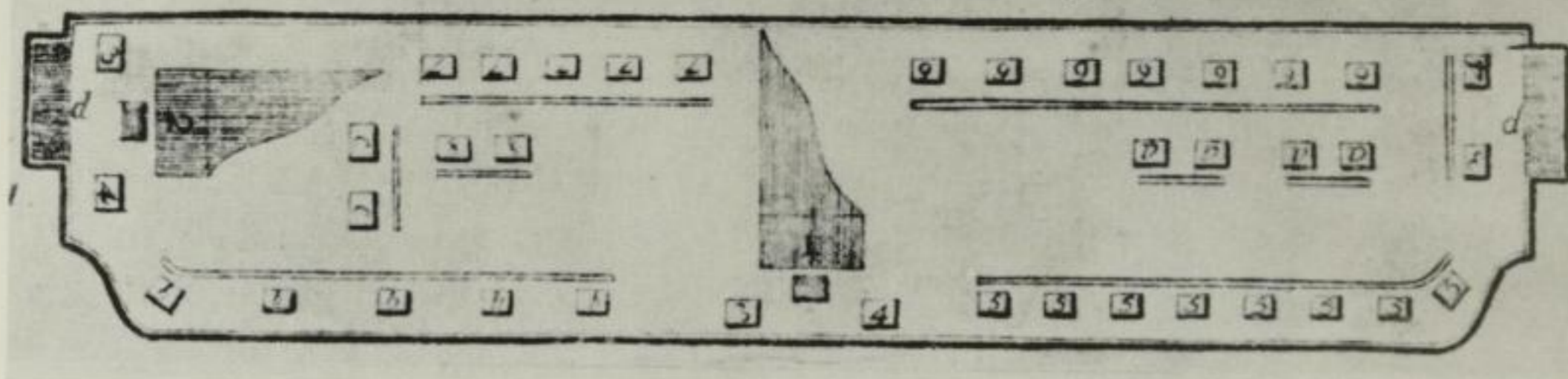
married couple Hasse. The contemporaries were of the opinion: "... the unusual married couple can probably be considered the greatest virtuosos of music in the whole of Europe." With the title of royal Polish and Electoral-Saxon orchestra conductor, Hasse left Dresden in the same year once again, to return finally in the year 1734. To return, in order to rule. For three decades, till 1756, he presided over the musical life of Dresden as – thus was he styled – the "uncrowned German king of Italian opera". This expression indicates the divergences in his personality. The king of Italian opera – Italy, Venice were the standard for the Dresden of Hasse, in which soon Chiaveri's slender steeple of the court church rose aloft. The Neapolitan opera with its splendour of voice and stage was the model for Hasse's operas whose titles already allude to the Italian prototype: *Arminio*, *Semiramide*, *Leucippo*, *Natale di Giove*, *Attilio Regolo*, *Ipermestra*, *Solimano*, *Olimpiade*. Hasse's librettist was Pietro Trapassi, who called himself Metastasio, the librettist of Italian opera, against whom Gluck's opera reform was aimed. But Hasse was the German king of Italian opera. He was born 1699 at Bergedorf near Hamburg. The organist's son never forgot his German origin, as it is expressed in the words, moreover not authenticated, "Il caro, il divino Sassone" (the beloved, divine Saxon) – thus he was called in Italy. Therefore Kretzschmar, a significant German music scientist, says that his opera "Arminio", in the more complete, unconstrained expression of grief, in the deeper tone of tenderness, permits German feeling to be more clearly perceived. Also traces of German folk-songs can be found in his music. Musicology which is investigating the national value of our cultural heritage still faces many problems regarding this composer.

The significance of Hasse as orchestra conductor and organizer is quite undisputed. His orchestra was world-known. Jean Jacques Rousseau recorded not only the seating arrangement of Hasse in his "Dictionnaire de musique" of 1767, but judged also: "Celui qui est le mieux distribué et forme l'ensemble le plus parfait, c'est l'Orchestre de l'Opéra du Roi de Pologne à Dresde, dirigé par l'illustre Hasse." (The best composed ensemble with the highest tonal perfection – that is the opera orchestra of the Polish king in Dresden, conducted by the famous Hasse.)

In Gerber's "Tonkünstlerlexikon" (Professional Musician's Dictionary) it is said concerning the quality of the orchestra, "that, when one saw the orchestra of that time together at work, with regard to the violinists it appeared not otherwise than as if their arms with which they guided the bow were all compelled to make a uniform movement through a concealed mechanism".

The cannonading of Dresden in 1760 destroyed among others Hasse's stock of music – at that time, as already mentioned, also manuscripts of

Distribution de l'Orchestre de l'Opéra de Dresde, dirigé par le S^r Hasse.



Seating-arrangement of the orchestra under Hasse, according to Rousseau's Dictionnaire of 1767

Heinrich Schütz were lost. The severe consequences of the Seven Years War made the further existence of the opera impossible, and Hasse fled to Venice. There he died in 1783; he is buried in a small church, not far from Palazzo Vendramin, in which the life of Richard Wagner came to an end. With Hasse ended at the same time the period of brilliance and the undivided sway of the court theatre. Timid attempts of "bourgeois" theatres can be noted. The brothers Mingotti came from Italy to Germany and they were to be met also in Dresden. Gluck too came to Dresden with a theatre troupe in 1747, who presented his *Serenata teatrale* "Le Nozze d'Ercole e d'Ebe" on the garden-stage at Pillnitz, a pastoral play in which already the audacious and original signature of the later master can be recognized.

In July 1746 Angelo Mingotti had opened a small intimate theatre in the Zwinger, near the Wall Pavilion. Built of wood, it burned down already in 1748. The decisive thing is that this house was open to a paying public. Thus, a democratizing of the theatre, even if still in connection with the court theatre, as its "small house", took place.

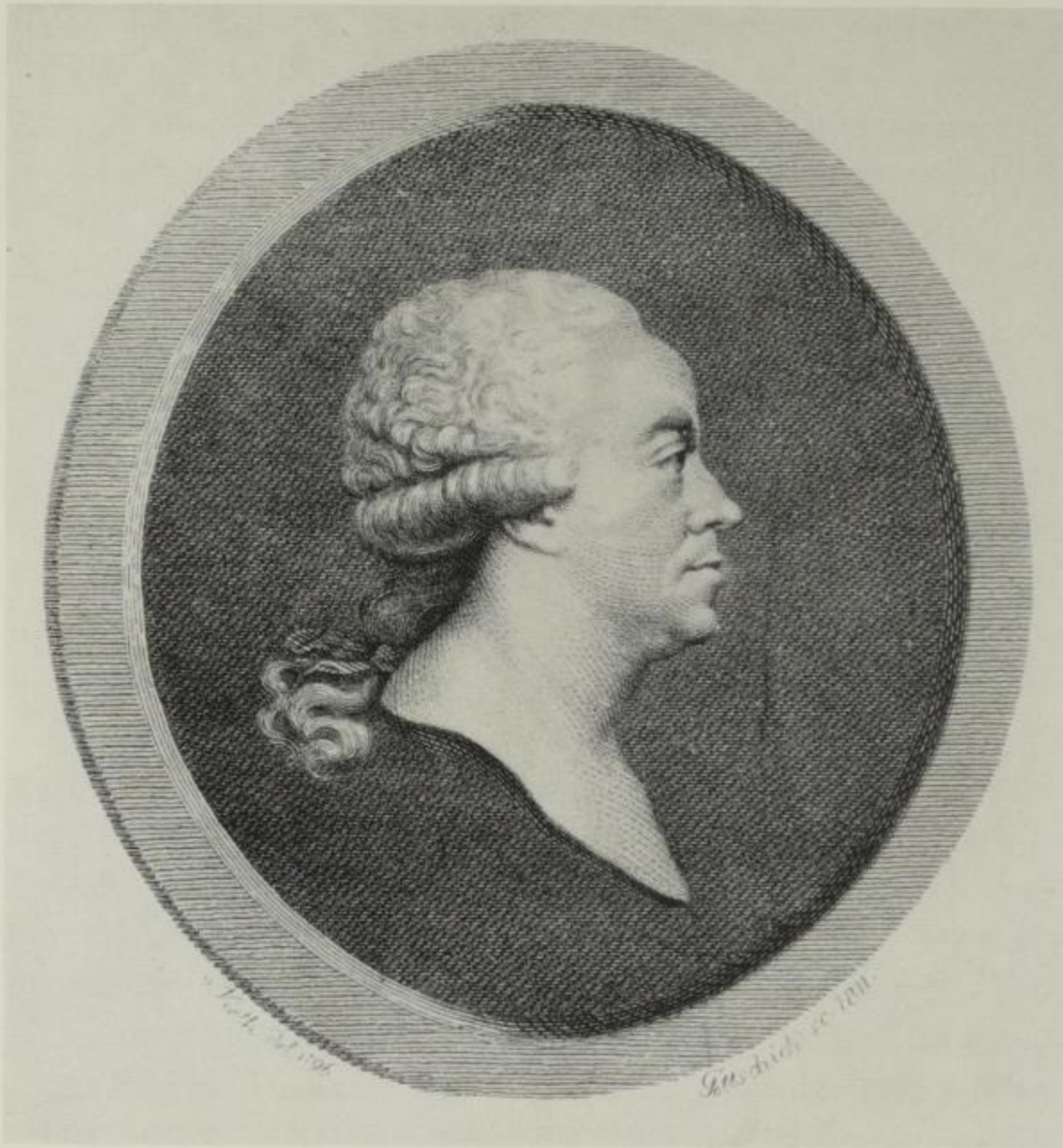
Once again an Italian singer-entrepreneur must be mentioned: Pietro Moretti. He built up a theatre in the "Italienisches Dörfchen" (Italian Village), the Komödienhaus (comedy theatre), which from 1755 till 1841, that is, up to the opening of the first Semper structure, became the scene of performances of the Dresden music-theatre, more interesting than significant. Here Naumann, Paër, Morlacchi, Weber, Marschner and Reissiger were active. This house experienced the evening glow of Italian opera and the rosy dawn of bourgeois German opera, in the degree that it has grown, above all, out of the lyrical drama movement inaugurated especially by travelling troupes.

At that time also Mozart was in Dresden as guest, and that, in the house of Körner. Slowly his opera works succeeded in Dresden, even though, at the beginning, the court was reserved towards the author of "Figaro", for understandable reasons. Here a remarkable and at the same time typical phenomenon: The "Zauberflöte" appeared in 1794 as "Flauto Magico" in the repertoire, "Figaro" and "Don Giovanni" were amalgamated as "Amanti foletti" at about the same time.

German theatre groups also visited Dresden and produced music-theatre. Thus, the son of a grocer, Joseph Seconda, leased the small theatre in the "Linckesches Bad" and performed there in the years 1790 to 1816 works of Mozart, Beethoven and Weber ("Silvana"). From 1813 to 1814 no less a one than E. T. A. Hoffmann was musical director of the Seconda troupe. Still at the time of Weber the theatre in the "Linckesches Bad", which had been taken over by the court theatre, played an important part in the musical life of Dresden.

The sustaining pier of the bridge which spanned the period from Hasse to Weber was formed, as outstanding personality, by a musician who at that time was world-renowned, today, however – and to be sure unjustly – has been forgotten completely: Johann Gottlieb Naumann who in 1776 assumed leadership of the orchestra. This native of Dresden actually can be designated as the prophet of a German national opera and therewith as a forerunner of Carl Maria von Weber and Richard Wagner. A brilliant organizer, he was able not only to build up anew the Dresden institution, but even was called to Stockholm where he reformed the Swedish court orchestra and was highly esteemed as opera composer. He, too, had passed through the Italian school, but the circle of Dresden patriots in which he moved let him look for a German, romantically coloured opera. To that circle belonged the father of Theodor Körner, closely connected with Schiller, the writers Meissner and Lindemann, the painters Graff and Zingg and other representatives of the intellectual life of Dresden. The work of Naumann, too, has gone with his time, yet his meritorious activity deserves to be mentioned with praise again and again. This name must not be lacking in a history of the Dresden Staatskapelle, especially as also the initiative for concert activity of the orchestra beyond the court service came from him. With this, too, he was a precursor of Weber and Wagner. It is owing to Naumann that the Dresden opera remained wholly viable despite the confusion of the Napoleonic wars.

Besides Naumann, who remained in office until his death in 1801, two other important musicians were active, who likewise were born in Dresden, and indeed, as sons of members of the orchestra. Franz Seydelmann (1748–1806) who at first was himself member of the orchestra, then, how-



Josef Schuster

ever, was sent to Italy by the elector together with Josef Schuster (1748–1812) for study as composer. Later, both were active as orchestra conductors at the side of Naumann and attained importance for the young German lyrical drama. With his chamber music compositions Schuster had a stimulating effect on Mozart. At that time a member of the orchestra was the violist Joseph Schubert (1757–1833) from Bohemia (Warnsdorf), an uncommonly prolific composer who with twelve German dances can let himself be heard even next to the great Schubert. His concertos for various instruments are worthy of note.

The performances were distinguished by the highest level also under the successor of Naumann, the Italian Ferdinando Paër (1771–1839), in his time greatly esteemed as composer of forty-three operas – in 1802 he had been engaged in Dresden and was active here until Napoleon took



Franz Seydelmann

him along in 1806 to Warsaw, Poznań and Paris. That is brought out in the report of a contemporary who as correspondent of the newspaper "Der Freimüthige" in February 1803 particularly stressed the collective spirit prevailing in the orchestra: "To the most astonishing and most delightful phenomena of the German art world belong unquestionably, especially with regard to musical perfection, the performances of Italian opera here. Although the space and remaining conditions of the performance are only suited for the comic genre, and, moreover, there is just no superabundance of good singing voices and important actors, nevertheless the admirable precision and purity of the orchestra combined with the incomparable talent of the great tenor Benelli and the magnificent co-operation of the remaining even though less brilliant voices, are the most ample compensation for all this. The single performance of the

known opera 'Il matrimonio segreto', especially Benelli's famed polonaise in the first act, alone would recompense the trouble of a winter journey to Dresden. There is no instrument in the orchestra without consideration and forbearance towards the other, and every single talent appears to perform only in the spirit of the whole and, renouncing to everything conspicuous, to be pleased only with this."

Under Paër the time had come for a systematic cultivation of Mozart's operas. In 1804, among others, an opera of his own, "Leonora, o l'amore coniugale" was performed, which took up the theme of "Fidelio".

In the year 1814, the garrison posts of the allies against Napoleon were considering dissolving the Dresden theatre and the orchestra completely. But it turned out otherwise. The Russian Governor-General Prince Nicolaus von Repnin opposed this project. A man of the world and highly cultured, he was uncommonly interested in art and, above all, in music.

His decree of August 23rd, 1814, assured the continued existence of the orchestra, and it is owing to Repnin that at that time a joint state institution, formed of German drama and Italian opera, was created and Friedrich Joseph von Racknitz charged with the direction. With the proposal of Repnin, the execution of which was entrusted to a commission in which was also the councillor of appeal Dr. Gottfried Körner, the father of Theodor Körner, the longing of many patriots for a German national theatre seemed to be fulfilled. With the commencement of the theatre season 1814-15, the Secretary of the Private Archive Winkler, provided with the title of a Russian aulic councillor, assumed the leadership of the Dresden theatre as first bourgeois director. However, with the return of King August Friedrich from imprisonment in June 1815 destiny changed. From January 1st, 1817, the Dresden theatre again was finally court theatre. Its character as state institution was therewith completely annulled. Despite this, Dresden became the birthplace of German national opera, owing to the man who was presently to assume the leadership of the orchestra: Carl Maria von Weber.

Since 1810 Francesco Morlacchi (born 1784 in Perugia, died 1841 in Innsbruck) had been director of Italian opera, in 1811 engaged for life. He occupied this post for thirty years, thus from 1817-1826 at the side of Carl Maria von Weber. Though we are very critical towards Morlacchi, nevertheless we must not forget, on the other hand, that the maintenance of the proud tradition, as described in that contemporary report of 1803, and the founding of a pension fund for the members of the orchestra were owed to him. Likewise he was concerned to found in Dresden a

*The Victory of German
Opera - the Work of
Carl Maria von Weber*



Prince Repnin

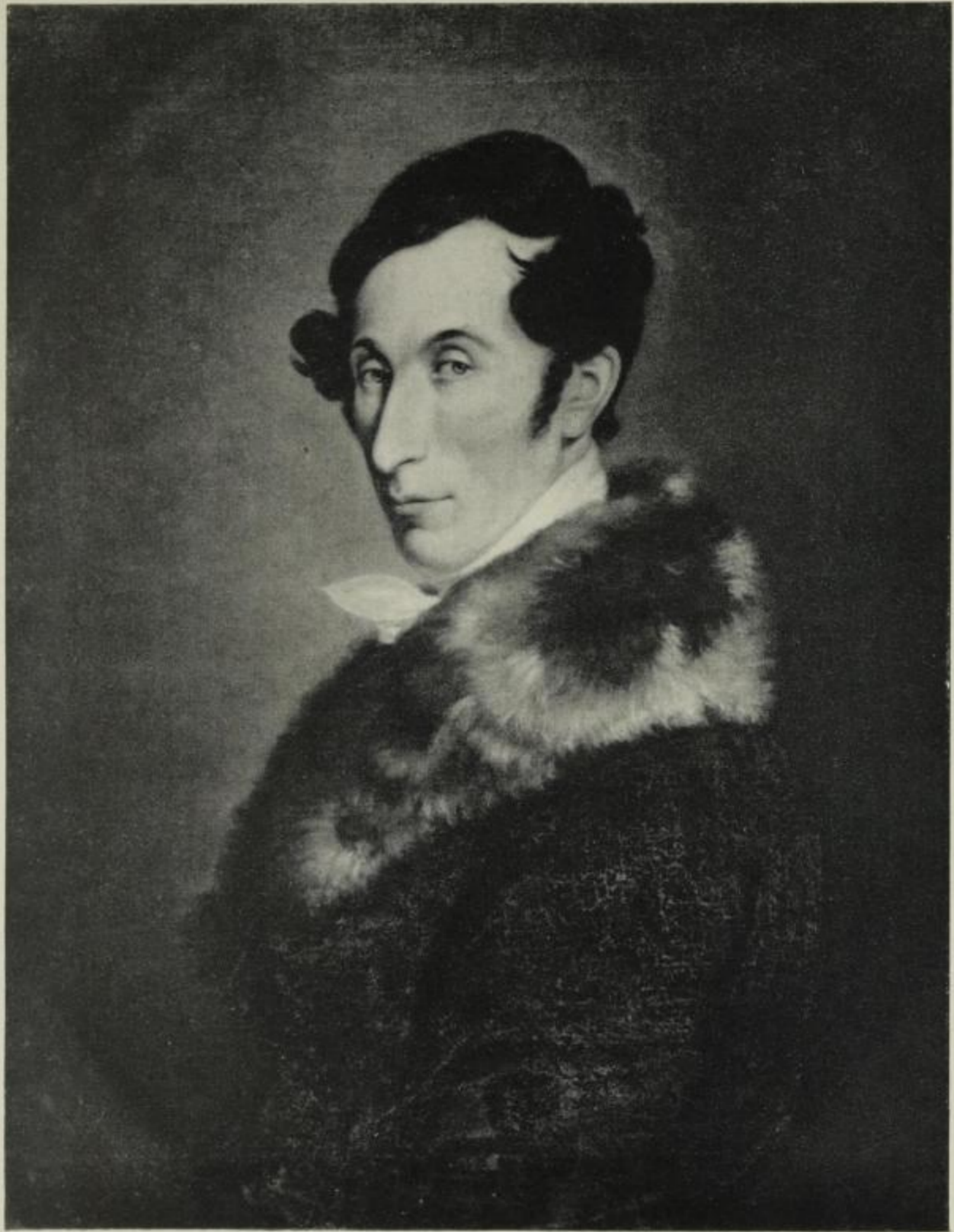
“musical culture institution”, a “music conservatory or lyceum”, and, of course, as state institution. Unfortunately, the plan presented to Prince Repnin could not be realized, and Dresden had still to wait a long time, for 138 years, for the foundation of a School of Music.

On January 30th, 1817, Carl Maria von Weber had assumed his Dresden post, and indeed, as director of the “German Opera” which was considered as a “department” within the court theatre. In the already mentioned theatre in the “Linckesches Bad”, German opera previously had found a home through the appearance of travelling troupes. When the last of them, that of Seconda, in 1816 concluded its activity in Dresden with

Weber's "Silvana", "the general direction had to take into consideration itself to establish a German opera for Dresden" and therewith to accede to the wishes of the population. The chamberlain Count Heinrich von Vitzthum was named "general director of the Royal Musical Orchestra and of the Court Theatre" (attention is called to the precedence of the orchestra before the court theatre; from this title it is clear that the court theatre had developed from the orchestra). Von Vitzthum succeeded in having Weber called. The responsible minister, Count von Einsiedel, was in no way edified by it. He probably felt that the establishment of a "German opera" in Dresden was an after-effect of national enthusiasm, which had laid hold of the German people with the wars of liberation. Saxony thereby had not played a good part according to the court's opinion. And now should the thought of a national theatre be abetted with a "German opera"? And precisely the composer of "Leyer und Schwert", the creator of a cantata "Kampf und Sieg" (struggle and victory), who already had incurred the displeasure of the court at Berlin, should be the director. Thus he sought to thwart the engagement of Weber with all means. It was due to Count von Vitzthum that on Christmas Day 1816 Weber received the advice that the king, although he had commissioned von Vitzthum to seek a "cheaper subject" than Weber, had approved his engagement.

Not only the king, but his ministers and the entire court, the nobility, were opposed to Weber, were on the side of Morlacchi and the Italians. Thus von Vitzthum could not achieve it that Weber had a place next to Morlacchi. He stood under the Italian, not very long, it is true. His endowment, his genius triumphed.

Weber's activity in Dresden is to be viewed here only from the point of view of his office as orchestra conductor. That with the "Freischütz" he wrote the German national opera, that with "Euryanthe" he made a big step towards music-drama and with "Oberon" created an exquisite musical fairy-tale, can be presumed to be known. Thus he created the work of art "German opera". The building up of the *institution* "German opera" he accomplished together with his orchestra, to whom he was presented in a solemn ceremony on January 17th, 1817, with the title of musical director. A bit of orchestra history, which Max Maria von Weber describes as follows: "Weber was not an orator, he felt constrained over against the mass of people, yet, knowing well that here it was necessary to instil respect and, in contrast to the vague and furtive situation which greeted him, to come forward in a very determined and candid way, nevertheless availed himself of the word, affably and warmly requested the confidence of the personnel and assured it the most active defence of its interests and its patronage. However, he concluded with the for-



Carl Maria von Weber

cible stipulation, never before heard in these soft-spoken circles: 'In return I expect, too, as your superior, your unconditional submission, however I shall be just, without regard of person, inexorably severe towards everyone, most of all towards myself.' These words sounded to the pampered personnel, which for generations had heard only wishes from its superiors, like the snapping of a brandished whip and disposed two-thirds of them against him, although one pressed round him, congratulating the institution and him, and sought his favour. Upon leaving

the rehearsal room, where the presentation had taken place, the two clarinetists, the brothers Rothe, expressed the greatest hostility, and almost openly preached resistance against the young, impertinent 'musical director'. Even the most famous orchestra conductor had never spoken in this manner to the famous orchestra! Strange to say, these two meritorious musicians, who at the same time were the first two clarinetists to officiate in the Dresden orchestra, later became his most ardent admirers.

After the presentation, Weber wrote to Caroline: "The end of my letter which I sent off early today at 11 o'clock may perhaps have disturbed you somewhat; hence, I at least must permit myself the consolation to write to you at once that everything has been settled again, and my manifest determination did not fail to have a good effect. They see that they have to do with a man whom one cannot play and trifle with, but rather who acts firmly and irreproachably and has not nor anywhere need to be at a loss for his subsistence."

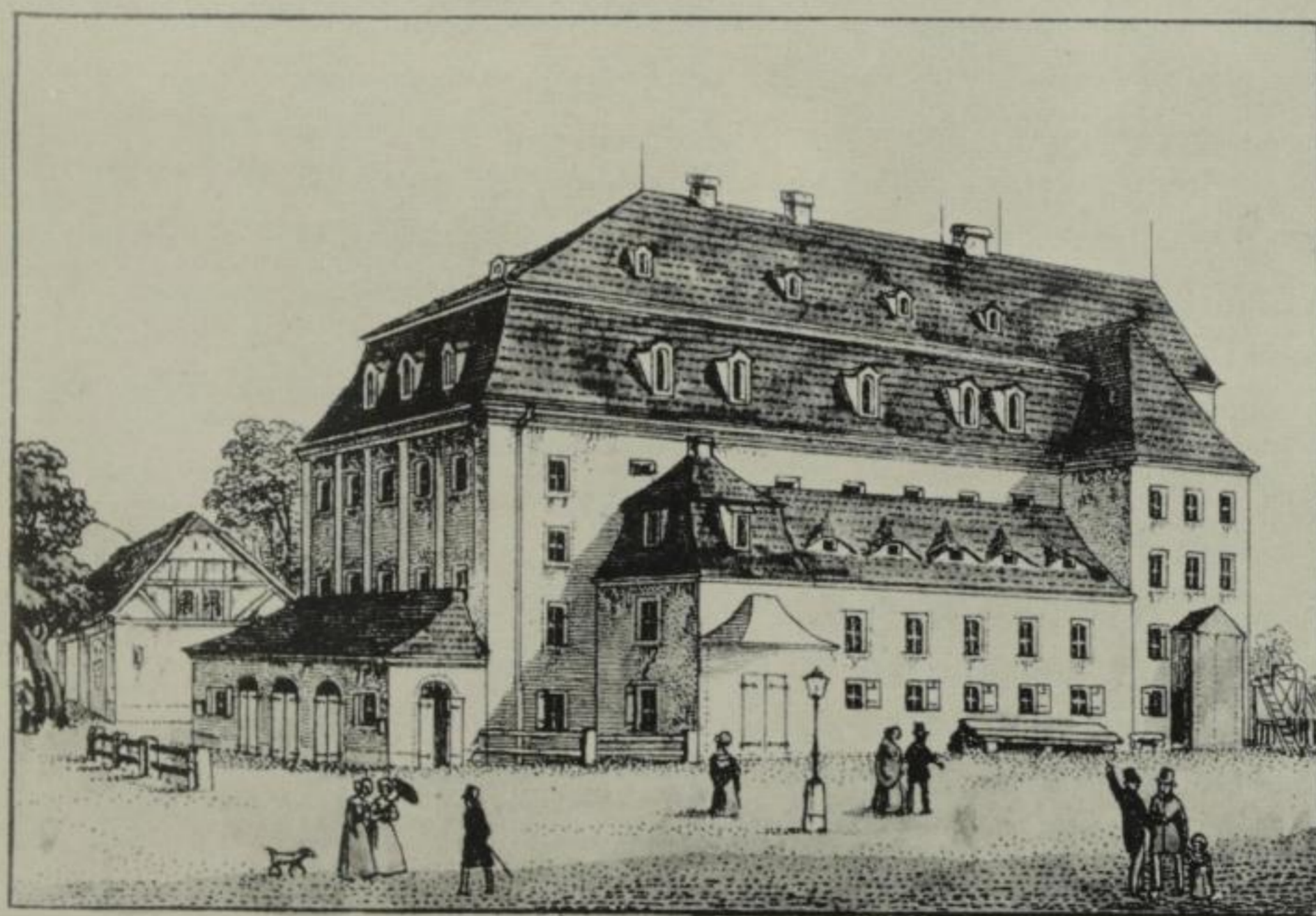
In private communication with his orchestral colleagues Weber, of course, understood very quickly how to acquire their confidence and even their friendly sentiment. Thus, he invited them to a dinner at the "Golden Angel". At the conclusion there was champagne, and the new orchestra conductor could convince the members of his orchestra that he was also a brilliant companion: as earlier on in Heidelberg and in Darmstadt, he charmed his listeners with improvised amusing songs.

Carl Maria von Weber can be called the first German general music director who was not satisfied only to rehearse and to conduct a work musically. His activity was comprehensive. He was stage-director and gave the singers and the choristers acting directions. He concerned himself with the decorations and costumes. Expressed in modern fashion, his goal was: realistic music-theatre. Naturally the orchestra was the object of his particular affection. He became its reformer.

Thus, in 1817, he suggested a new arrangement, since till now a part of the percussion instruments and the brass instruments were not visible to him. Above all, this was due to the structural conditions of the comedy theatre in which Weber worked. The orchestra space was very narrow. Many of the musicians had to sit under the projecting stage-boxes. The strings could not guide their bows unimpeded. Moreover, he was concerned to gain better contact with the singers on the stage. However, after the king, at a performance of the "Vestalin", had criticized Weber's reform unfavourably, it was a welcome occasion for Count von Einsiedel to humiliate the so hated orchestra conductor of the German opera. He gave the order that the old arrangement must prevail again. In a memorandum Weber offered reasons for his point of view, however, was unable

to accomplish anything with it. Also the critics interfered: "It had a very unpleasant effect that the otherwise so well calculated arrangement of the instruments of the orchestra was completely changed today. In that the double-basses, violoncellos and trombones stood all combined between the listeners and the softer instruments, they drowned the latter." Among the critics was also the reporter of the "Dresdner Abendzeitung", Therese aus dem Winkel, who signed with the letter "C". She probably wanted to take revenge with her point of view for the fact that Weber once had remarked maliciously that she could "not hold her ink". Weber called on the audience for assistance: "The arrangement of the instruments of an orchestra is adjusted to the requirements of the momentary opera, and its chief requisite is that no instrument be ineffectually concealed, that the director be able to take in at a glance stage and orchestra equally well and

The Comedy Theatre about 1820



Das alte Hoftheater zu Dresden.



Carl Maria von Weber's villa at Hosternitz near Dresden

likewise be seen again by all individual members. The effect is estimated for the entire house. The seats close behind the orchestra are the worst equipped in all theatres, but an artistic institution cannot pay attention to such polite considerations as a social circle can. Does the letter C perhaps believe it better, when the trumpets and the Turkish instruments are so concealed under the arc that they neither see nor hear, as I frequently have remarked? Should the so very important violoncello figures, whose effect Spontini so greatly values, furthermore also be played by merely one violoncellist who laboriously must struggle through, under and over the arm of the conductor, in order to catch up his notes? The time is past when the bass of an Italian opera rested so peacefully eight or ten beats on the same note and through innumerable rehearsals had almost been committed to memory, so that it could be played from the score without risk, on the whole the one sitting at the piano was only his courteous turner of pages and the most was left to the first violin. All this no longer, or very uncertainly, applies to the musicians of our time . . .”

Gradually, nevertheless, Weber's reform prevailed, ostensibly "at the wish of the queen", however, in reality probably because among the musicians themselves Weber's arrangement proved practical. Also in this case Count von Vitzthum proved himself to be Weber's good spirit.

One of the reforms of the orchestra conductor Weber was that he directed with a baton. Formerly the orchestra conductor had sat at the cembalo and from there had given the indications for the instruments to come in. Weber had the director's desk placed on the ramp, in order therewith to have a better general view. That he directed with the baton and not, as was formerly customary, with a roll of music, is only seemingly a formality. The collective performance, hitherto unusual in Dresden, the accommodation of one to the other of word and tone can be traced back to these innovations.

As in Prague, Weber addressed himself also in Dresden to his audience. The first performance with which he appeared in public took place on January 30th, 1817. He had selected for it Méhul's "Joseph", since there is only one female part in this work and also the choruses are of subordinate significance (Weber still was not satisfied with the performance of the Dresden chorus). Two days previously, in the "Dresdner Abendzeitung", he addressed himself "to the art-loving inhabitants of Dresden", to enlighten them concerning the opera. Here, too, it is seen how far into the future Weber's activity reached. Today for us it is a foregone conclusion that the audience is made acquainted and familiar with the works which appear in the repertoire, be it through printed or spoken introductions.

The première, Weber's debut in Dresden, was a great success; even the king who was present with the entire court let himself be convinced of the qualities of the German orchestra conductor and, on the proposal of Count von Vitzthum, finally conferred upon Weber the title of "royal orchestra conductor".

Thus, the overjoyed Weber could report on February 3rd, 1817, to his betrothed in Prague, where his incipient difficulties had been greatly exaggerated: "The whole city is delighted with the performance of 'Joseph' (which was repeated yesterday in a full house) and the esteem and affection towards me from all sides of the court and the city is as excellent as I can only desire. You are very mistaken if you believe that I am being harassed and annoyed. The good people begin already to be fond of me, and the evil ones thoroughly fear me, because they well know that I am not to be trifled with."

It has already been alluded to that Weber was concerned to educate for the German opera a good chorus as representative of the people, as it later was to stand the test in the "Freischütz", and at the same time as

Königliches deutsches Schauspiel.

Sonnabends am 26. Januar 1822.

Bei aufgehobenem Abonnement.

Zum Erstenmale:

Der Freyschütz.

Romantische Oper in drey Akten von Fr. Kind.

Die Musik vom Königl. Kapellmeister C. M. von Weber.

Personen:

Ottokar, böhmischer Fürst.	—	—	—	Herr Wilhelmi.
Euno, fürstlicher Erbförster.	—	—	—	Herr Keller.
Maathe, seine Tochter.	—	—	—	Mlle. Funck.
Annchen, eine junge Verwandte.	—	—	—	Mad. Haase.
Kaspar, erster Jägerbursche.	—	—	—	Herr Mayer.
Mar, zweiter Jägerbursche.	—	—	—	Herr Bergmann.
Samuel, der schwarze Jäger.	—	—	—	Herr Kanow.
Ein Eremit.	—	—	—	Herr Michsch.
Kilian, ein reicher Bauer.	—	—	—	Herr Ungelmann.
Fürstliche Leibjäger.	—	—	—	Herr Heine.
Brautjungfern.	—	—	—	Herr Haas.
Jagdfolge des Fürsten.	—	—	—	Mons. Burmeister, (a. d. G. 1822.)
Jäger. Landleute beyderley Geschlechts.	—	—	—	Mlle. Miller, (a. d. G. 1822.)
Musikanten. Erscheinungen.	—	—	—	

Die Zeit der Handlung ist kurz nach Beendigung des 30jährigen Krieges.

Der Text der Gefänge ist an der Cassé für 2 Groschen zu haben.

Die resp. Abonnenten, welche Ihre Logen und Plätze zu dieser Vorstellung zu behalten wünschen, werden ersucht, Ihre Billets Sonnabends bis 10 Uhr in der Theaterkasse abholen zu lassen.

Einlaß - Preise.

Ein Billet in die Logen des ersten Ranges	•	•	•	16 Gr.
• • • • • zweiten	•	•	•	16 •
• • • • • gesperrten Sige im Cercle	•	•	•	16 •
• • • • • ins Parterre	•	•	•	12 •
• • • • • auf die Gallerie	•	•	•	4 •

Die Billets sind nur am Tage der Vorstellung gültig

Einlaß-Billets sind gegen sofortige baare Bezahlung in dem Königl. Theater-Gebäude 1 Treppe hoch in der Cassé, Vormittags von 10 bis 12 Uhr und Nachmittags von 3 bis halb 5 Uhr zu haben.

Freymbillets, mit Ausnahme derjenigen, welche Personen vom Hofstaat, oder solchen gehören, denen bestimmte Sige angewiesen, sind bey der heutigen Vorstellung nicht gültig.

Anfang um 6 Uhr. Ende halb 9 Uhr.
Einlaß um 5 Uhr.

preliminary condition for an ensemble play . . . which is "capable of the greatest effect". He devoted himself to this task with the same enthusiasm and the same energy with which he attended to the orchestra. He selected the members of the chorus after exhausting examination, placed a choir-master at the head and had a dancing-master instruct them also in acting. No wonder that at the second opera performance, Fischer's "Hausgesinde", the performance of the chorus was much admired.

The letter with which Weber withdrew his assent to assume the direction of the newly founded Orchestra Concerts (Dresden Concert Society) testifies to the cordial, companionable relations which existed between Weber and the orchestra. It is said there:

Dresden, October 14th, 1821.

My dear Sirs and Friends!

A short time ago you invited me to collaborate in the concerts to be given by you. I assented with the joyful willingness which always animates me when I can further any good aim, which in connection with this concert enterprise appeared to me to be clearly set forth, since it offers the orchestra opportunity for further development, the use and encouragement of young talent – to the public a hitherto neglected branch of art. You will recall, my dear sirs, that I particularly mentioned to unite all forces of the royal institutions and to view myself as nothing more than a single part of the whole, who upon forthcoming invitation, for example, conducts, because precisely conducting is his calling, like singing is that of the singer, and so forth. In promising, I had seen merely the good side of the matter and – as frequently happens to me – did not look about me or scrupulously consider what would be thought about it here and there. An experience of five years unfortunately still could not bring me to subscribe to mere considerations and in the meantime to let undone that which is really good. My very precarious health, however, begins to become my teacher, supported by the conviction that that which I sacrifice with it is in no proportion whatever to that which I have procured for the situation of art here.

Those with ill-will towards me have sought to affix on all my endeavours and works the stamp of self-assertion, autocracy and the sharp opposition to all doings of others. It could not fail that, striving to spread this viewpoint upwards and downwards, already a succession of the bitterest experiences has been inflicted upon me. Therefore, for me there is only one way to gain a kind of tranquil refuge, that is, if I absolutely renounce to everything except my directorial activity which has the character of service. In consequence of this conviction I therefore must inform you – truly it is very painful to me to have to say this – that I as director can

take absolutely no part in your concerts. However, to demonstrate to you that I believe I owe this decision only to my position as orchestra conductor here, and that as artist I shall never cease to give you every evidence of my co-operation with cordial pleasure, I offer very willingly to contribute my share as pianist, if you consider it salutary for your enterprise.

Finally I believe I must still remark that this truly friendly communication does not have perchance one of the hidden purposes which one so readily would like to foist upon me frequently, just when my way of acting is visible all the more clearly. I wish neither to be entreated more than you have already done in the most friendly manner, nor by this means, as it were, to have protested or to have induced results of any kind. I wish only peace for the sake of my health, and shall find it only in complete retirement. May you hereby see also the true means for your peace and not misunderstand the cordial interest with which I undoubtedly am attached to the so estimable orchestra.

With the friendliest esteem, my dear Sirs,

Your most willing C. M. v. Weber.

Still a word concerning the programme which Carl Maria von Weber drew up for the "German opera". At first it seems strange that he began with the work of a French composer, with Méhul's "Joseph". It is not possible to establish whether he did so because the chorus plays a subordinate part in this work, and Weber had not yet built up his chorus, or for the high esteem which Weber had for this work. At all events, the German composers are very strongly represented, thus, Mozart, Beethoven, Weber himself (he was very modest with the inclusion of his works in the programme), Spohr, Weigl, Poissl, Winter, Marschner, Kreutzer and others. That he allowed also the composers of other nations to be heard corresponds to his principle which he once expressed as he was reproached with indifference towards the works of foreign composers: "I would not precisely have to be ashamed of my favourites, and they probably would be of sufficiently diverse nature. Or would I perhaps not have sought to perform Rossini's 'Elisabetha' and 'Italiana in Algerie' with the same care and zeal as the other operas? No, I assuredly esteem everything good, from whatever nation it may come."

The "Freischütz", Weber's first German national opera, had its première not in his Dresden institute, in the "German opera", but in Berlin. The Dresden court and, above all, Count von Einsiedel who was his special opponent, took sides for the Italian opera, and could not estimate the significance of the German concert master. So the première of the "Freischütz" took place in Berlin, later on that of "Euryanthe" in Vienna and,

finally, the first performance of "Oberon" was in London. That was the reason that "his" orchestra was prevented from standing by its master in the most decisive moments.

On the journey to London, which he began on February 16th, 1826, a member of the orchestra accompanied him, much to the ease of mind of Caroline, the flutist Fürstenau, faithfully solicitous, always in alarm on account of the state of health of the master, deteriorating from day to day. He, with other friends, was still with him the evening of June 4th, as Weber went to bed. The next morning they found him dead in bed. The features peaceful. The head rested on the right hand. On June 21st, Weber was deposited in the vault of the chapel of St. Mary, a part of the principal Catholic church of London in Moorfields. It is owing to the energy of his glowing admirer, Richard Wagner, who was Weber's successor in Dresden, that the transportation to his native land was made possible. On December 14th, 1844, the coffin arrived at Dresden and was conducted to the chapel of the Catholic cemetery in

Carl Maria von Weber's tomb



Dresden-Friedrichstadt. The burial took place on the following day in a family vault erected after a design of Semper, the architect of the Dresden opera-house. Richard Wagner extolled the returned one in his famous funeral oration.

Carl Maria von Weber had led the Dresden opera, the German opera, to a culminating point. Now it was necessary, after his death in 1826, to preserve his heritage, to keep it alive, even more: to further develop it creatively. It can be counted among the lucky incidents of Dresden and of German musical history that a second genius was ready to assume this task. A star on the firmament of German art had been extinguished, but a new one blazed up: Richard Wagner.

As a nine-year-old pupil of the Kreuz school Wagner had seen Carl Maria von Weber at the head of his orchestra and had called out enthusiastically: "Not emperor and not king do I want to be, but so to stand there and conduct!" This child-like dream of the future was to be fulfilled. At first, of course, as is well known, Wagner had genuinely to fight his way through life, as orchestra conductor at small theatres in Würzburg, Königsberg and Riga, then in Paris as starving composer of pianoforte-arrangements. Only later was Dresden to become his home-stead.

Who would be Weber's direct successor? He had not been forgotten in Dresden – it has always been one of the characteristics of Dresden citizens, and till now that has not changed, that they remained loyal to their favourite artists. It is worthy of note that a bourgeois historian, the outstanding expert Friedrich Kummer, established: "The people had recognized the profound relationship with the master and his art; the enthusiasm for him was without limit." Thus in 1830 a contemporary wrote:

"The enthusiasm of the Dresden people for Weber is well-nigh the only object which with us has become a kind of national affair. An unfavourable judgment concerning Weber, and the otherwise so peaceable Dresden public becomes a tiger." Well, even if Heinrich Marschner had been a stronger and more amiable personality, he scarcely could have replaced Weber, his patron. The young conductor and composer from Zittau is described as intolerant, arrogant and presumptuous. Weber called him an "impertinent monsieur". His talent was not so great that it could be helpful on that point. Undoubtedly there are many actually ingenious single features in his work, in his operas, which, like "Hans Heiling", had a great influence on Richard Wagner. Next to it there is much that is shallow, Biedermeier-like philistine, that lets Marschner's work as a

*Richard Wagner's
Activity in Dresden*



Richard Wagner

whole appear insignificant. His historical mission was as composer to form the connecting link between Weber and Wagner, so that the long line of German opera is a Dresden line and characterized by the succession: Naumann, Weber, Marschner, Wagner and later Richard Strauss. Marschner took his office very seriously, especially as he frequently had to supply the place of the always ailing Weber. After his death, he defi-



Heinrich Marschner

nately counted upon becoming his successor. As Karl Gottlieb Reissiger was given preference, he gave notice to leave his post as musical director and went travelling, until he finally became settled in Hanover as general music director.

The successor of Weber had hitherto experienced a divided judgment. Already Richard Wagner had expressed himself somewhat unflatteringly concerning Karl Gottlieb Reissiger. However, he as well as his blind adherents have been unjust to this musician who had experienced a thorough training in Leipzig (he was a Thomaner), in Vienna, in Munich and

in Italy. Already the fact that he performed Weber's "Oberon" in Dresden, that he made "Fidelio" as well as the works of Mozart, Gluck, Lortzing and Marschner a constituent part of his repertoire, speaks in his favour. Reissiger introduced the French, too; of the young, at that time still little known Verdi he made known "Ernani" and "Nabucco". He was, undoubtedly, not a highly gifted conductor like Weber before him and Wagner after him; but he was a dependable, conscientious, zealous orchestra conductor under whose care the ensemble felt secure. When in 1832 the Italian opera was closed, Reissiger conducted alternately with Morlacchi at the now German court opera, in which, naturally, Italian opera continued to be given. This signified an exceedingly great strain for the orchestra. Thus, it was established that in the year 1844 a member of the orchestra had to perform service on three hundred and forty-four days and had only twenty-one days free of service. Moreover, Reissiger knew how to obtain outstanding artists for the orchestra. At that time the celebrated violinist Karol Jósef Lipiński, a Pole, friend and rival of Paganini, sat in the orchestra, who had left his honourable post in Petersburg as first violinist of the Russian court to accept the call to

A. B. Fürstenau, flutist



Karol Jósef Lipiński, violinist





Karl Gottlieb Reissiger

Dresden. Here he filled the position of orchestra leader from 1839 up to his being pensioned in 1861. He was renowned for his big tone and his dexterity in double-stop playing. Morgenroth and Franz Schubert worked next to him as violinists, the latter son of the musical director of the Italian opera, Franz Anton Schubert (1768–1824), whose brother Anton was double-bass of the Dresden orchestra. Franz Anton Schubert was duly considered by the publisher Breitkopf & Härtel to be the composer of the “Erlkönig”. As it was sought to confirm by him whether he was the author, he answered: “I have never composed the cantata Erlkönig, however, I shall attempt to discover who has sent such a piece of work, to

disclose the gentleman who has so misused my name." His son Franz (1808–1878), one of the members of the orchestra who in process of history were gaining approval as composers, became the successor of Lipiński as first concert master in 1861. In 1811 the cellist Justus Johann Friedrich Dotzauer had been engaged, who had studied in Berlin with Romberg; in 1821 he became first cellist, in 1852 he was pensioned. In the orchestra we see further the flutist Moritz Fürstenau, who later became the historian of the "royal Saxon musical orchestra", the clarinetist Johann Gottlieb Kotte who in 1817 had accepted a call to Dresden by Carl Maria von Weber (Weber dedicated to him his "Grand Duo concertant" for clarinet and piano), the oboist Rudolf Hiebendahl, the trumpeter Queisser and the French horns Hübler and Lewy. There must be also named, as belonging to the orchestra, the members of the Kummer family of which twelve members had belonged to the orchestra since 1791. A fine memorial to them has been set by a descendant, Friedrich Kummer, in his basic work "Dresden und seine Theaterwelt".

One of the great merits of Reissiger is to have succeeded in the acceptance of Wagner's "Rienzi" in Dresden and to have prepared the per-

Johann Friedrich Dotzauer, cellist



Antonio Rolla, concert master



16^{te} Vorstellung im ersten Abonnement.
Königlich Sächsisches Hoftheater.

Donnerstag, den 20. October 1842.

Zum ersten Male:

R i e n z i,
der Letzte der Tribunen.
 Große tragische Oper in 5 Aufzügen von Richard Wagner.

P e r s o n e n

Cola Rienzi, päpstlicher Notar.	—	Herr Eichatschek.
Irene, seine Schwester.	—	Dem. Büß.
Steffano Colonna, Haupt der Familie Colonna.	—	Herr Dettmer.
Adriano, sein Sohn.	—	Mad. Schröder-Devrient.
Paolo Orsini, Haupt der Familie Orsini.	—	Herr Wächter.
Raimondo, Abgesandter des Papstes in Avignon.	—	Herr Bestri.
Baroncelli,	} römische Bürger.	} Herr Reinhold
Cecco del Becchio,		
Ein Friedensbote.	—	Dem. Thiele.
Gesandte der lombardischen Städte, Neapels, Baierns, Böhmens &c. Römische Nobilität, Bürger und Bürgerinnen Rom's, Friedensboten. Barmherzige Brüder. Römische Trabanten. Rom um die Mitte des vierzehnten Jahrhunderts.		

Die im zweiten Akt vorkommenden Solotänze werden ausgeführt von den Damen: Pecci-
 Ambrogio, Benoni und den Herren Ambrogio und Balletmeister Lepitre.

Der Text der Gesänge ist an der Cassé für 3 Kreuzroschen zu haben.

E i n l a ß - P r e i s e :

Ein Billet in die Logen des ersten Ranges und das Amphitheater	1	Thlr. 10	Ngr.
„ „ „ Fremdenlogen des zweiten Ranges Nr. 1. 14. und 29.	1	10	„
„ „ „ übrigen Logen des zweiten Ranges	—	25	„
„ „ „ Sperr-Sitze der Mittel- u. Seiten-Gallerie des dritten Ranges	—	15	„
„ „ „ Mittel- und Seiten-Logen des dritten Ranges	—	12½	„
„ „ „ Sperr-Sitze der Gallerie des vierten Ranges	—	10	„
„ „ „ Mittel-Gallerie des vierten Ranges	—	8	„
„ „ „ Seiten-Gallerie-Logen daselbst	—	6	„
„ „ „ Sperr-Sitze im Cercle.	—	25	„
„ „ „ Parterre-Logen	—	25	„
„ „ „ das Parterre	—	15	„

Die Billets sind nur am Tage der Vorstellung gültig, und zurückgebrachte Billets werden nur bis
 Mittag 12 Uhr an demselben Tage angenommen.

Der Verkauf der Billets gegen sofortige baare Bezahlung findet in der, in dem untern
 Theile des Rundbaues befindlichen Expedition, auf der rechten Seite, nach der Elbe zu, früh
 von 9 bis Mittags 12 Uhr und Nachmittags von 3 bis 4 Uhr statt.

Alle zur heutigen Vorstellung bestellte und zugesagte Billets sind Vormittags von 9 Uhr bis
 längstens 11 Uhr abzuholen, außerdem darüber anders verfügt wird.

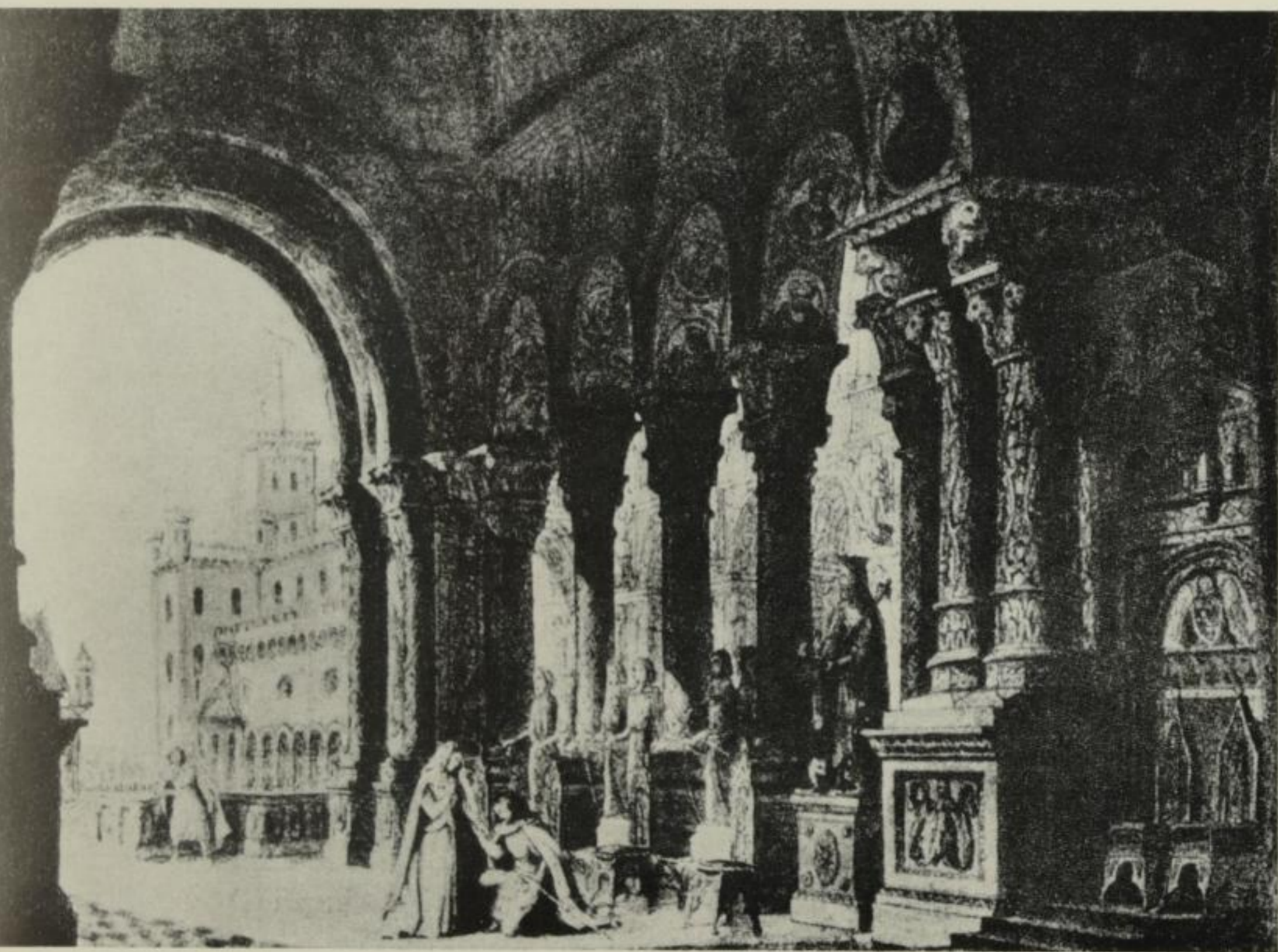
Der freie Einlaß beschränkt sich bei der heutigen Vorstellung bloß auf die
 zum Hofstaate gehörigen Personen und die Mitglieder des Königl. Hoftheaters.

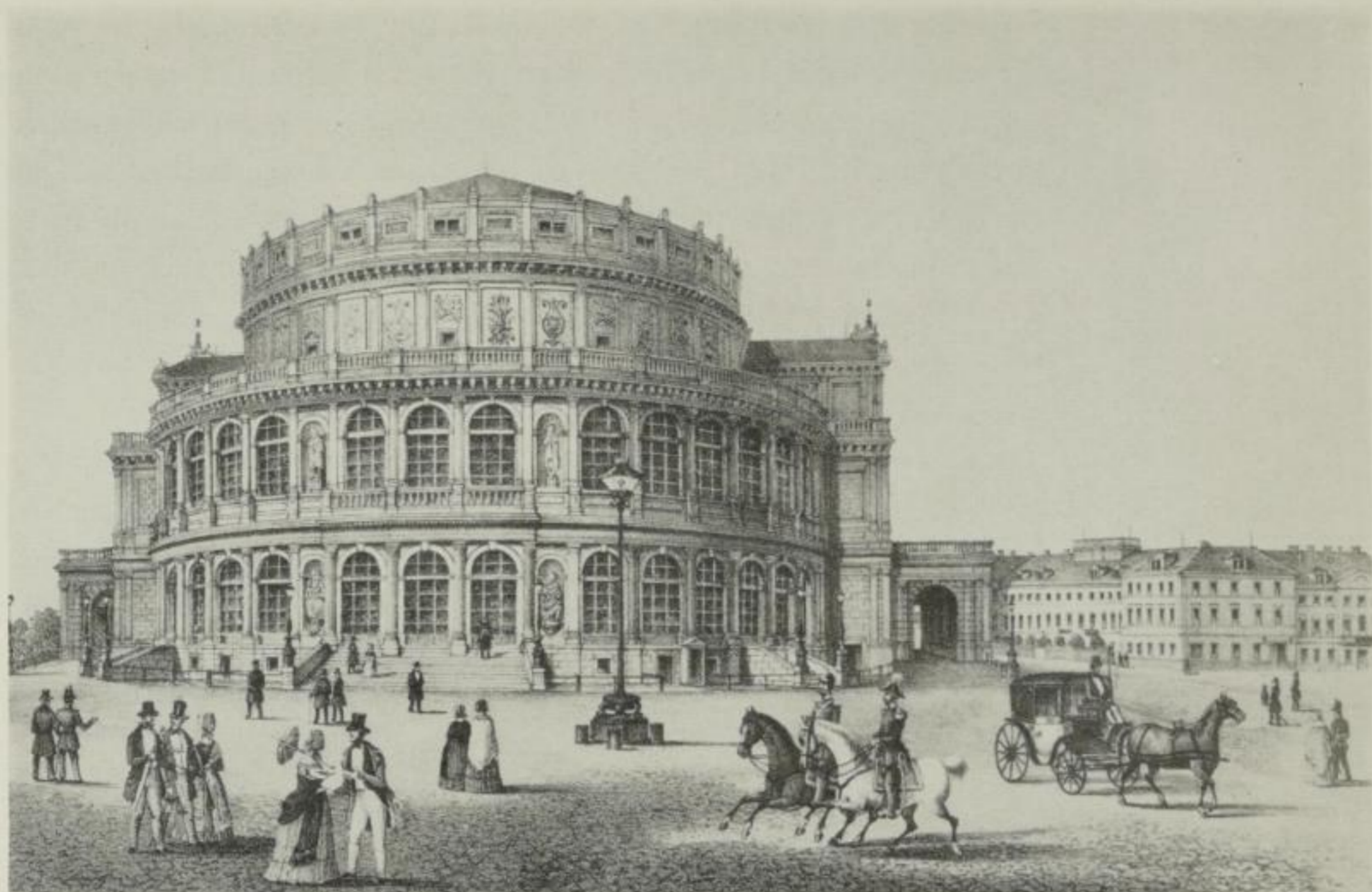
Einlaß um 5 Uhr. Anfang um 6 Uhr.
 Ende um 10 Uhr.

formance with great affection. On April 12th, 1842 the composer with his wife Minna, born Planer, had arrived from Paris; on October 20th the première took place, a great event in the new Semper structure which in the years 1838–1841 had been built in the Italian Renaissance style on the later Theaterplatz. To be sure, Semper had striven vigorously for a front podium free of side-scenes before the curtain, had, however, to bow to the wishes of the court, and so there arose again a “box-theatre” with three-part court box. This structure stood for three decades, thus was also witness of the 1849 revolution.

The success was decisive, Wagner “laughed and cried in one breath”, as was reported. Wagner himself conducted the sixth of the constantly successful performances. Therewith, for the first time he stood at the head of the orchestra, the “magic harp”, as he once called the Dresden

Scene from the second act of “Tambäuser”





The old opera-house (first Semper structure), built 1837–1841, burnt down 1849

orchestra. The new work was received with great enthusiasm. Here Wagner still went along the old paths of grand opera, he still flattered the ear with pleasing melodies, the eye with pomp and splendour of staging. Pertinently the work was compared with a costly dress material of brocade or silk. Tichatscheck, the famous tenor, as Rienzi a radiant appearance on horseback, and mastering the gigantic part with ease; in addition, the not less famous Wilhelmine Schröder-Devrient as Adriano in youth's costume, who even surpassed the tenor intellectually – it could not fail to be a success. The visitors did not only come from Dresden. The cars of the railway which had just been opened between Leipzig and Dresden were overfilled on the days of performances of "Rienzi". Also the Dresden colouring of the work was perceived. Without doubt, the choruses of "Rienzi" are a reverberation of the choruses which the young pupil of the Kreuz school had heard. Later it will be encountered once again in "Parsifal", with its so-called "Dresden Amen". In "Rienzi" it is, above all, the chorus of the messengers of peace, inspired by thoughts of the Kreuz Chor, that chorus which is among the

loveliest inspirations of Wagner and belongs to those avowals of peace of great German composers which we again and again should remember in our struggle for peace: "In Meeres sichren Buchten/Zieht froh die Segel ein!/Denn Friede ist gekommen,/Der Freiheit Licht gewonnen!/ Jauchzet, ihr Täler!/Frohlockt, ihr Berge!/Jauchzet, ihr Berge!/ Frohlockt, ihr Täler!" (In the safe bays of the sea/Joyfully furl the sails!/For peace has come,/The light of freedom won!/Rejoice, you valleys!/Exult, you mountains!/Rejoice, you mountains!/Exult, you valleys!)

Reissiger sponsored Berlioz, too. When, in 1843, the great French composer came to Dresden and conducted two concerts (the orchestra regularly participated in concerts with touring conductors and virtuosos), the members of the orchestra, who were able to esteem the novelty and originality of his music, were "beside themselves". An incident is characteristic which has been handed down: After one of the concerts one of the musicians went to Berlioz to express his admiration. Since he could not speak French, he merely pressed the master's hand, meanwhile the tears ran down his cheeks. Lipiński, who wanted to interpret, said to Berlioz: "C'est une langue, que vous comprenez aussi sans paroles" (This is a language which you understand even without words). In 1854 Berlioz came to Dresden a second time; on this occasion it was even considered whether it would not be desirable to offer him the post of orchestra conductor. A further brilliant period would have been assured the orchestra therewith.

Reissiger's merit with the orchestra is that he introduced symphony concerts, to be sure, not yet frequently but nevertheless regularly, and indeed, twice a year. In summer the so-called "concert for the poor" took place, in winter a concert for the benefit of the widows' and orphans' fund. In the summer 1838 Reissiger made Dresden acquainted with Beethoven's Ninth Symphony in the baroque salon of the palace in the "Grosser Garten" (large garden). With great devotion he also applied himself to service in the court church. He died on November 7th, 1859. When, three days later, he was buried in the Trinitatis cemetery, members of the orchestra, wreathes of ivy in their hands, strode before the coffin in the large funeral procession which moved through the streets of the city; on a cushion, gleaming silvery, rested the baton, now forever.

Richard Wagner had gained acceptance with the success of "Rienzi". Therefore in Dresden there was interest in his further works. The "Fliegender Holländer", that powerful vision of the sea, to which the restless composer had been stimulated by a journey from Riga to Paris along the Norwegian coast, originally should have come out in Berlin. Now he fetched back the score and delivered it over to the Dresden theatre, *his*

theatre, for première. It took place on February 1st, 1843. Again the great Wilhelmine Schröder-Devrient was occupied with a principal role, the part of Senta. However, the remaining cast was weak. In addition, there was the fact that with this work Wagner went along a new path, his own way, the way from the opera of pomp and spectacle to the psychological drama. For the first time, the idea of redemption is heard, thence always repeated; Senta redeems through her self-sacrifice the restless Dutchman racing across the seas. The old form of opera with its superficial structure of aria and recitative was no longer appropriate to express this musically. Admittedly, remains of the style of opera with vocal numbers are still perceived in the "Fliegender Holländer", but the arias no longer are tuneful ornamental pieces, but rather the expression of the most profound psychical experience. The novelty of the theme as well as the music contributed to making the success of the "Fliegender Holländer" doubtful. Nevertheless, Wagner did not allow himself to be disconcerted.

Stage-setting from the "Fliegender Holländer", final scene



Like Weber, his predecessor and model (as trial performance to acquire the title of orchestra conductor, Wagner had chosen Weber's "Eury-anthe", and he himself speaks thereof that he had set himself the task "to continue Weber's work"), Wagner became a reformer of the orchestra as well. "A genuine artistic reorganization of music is expected of me here", he wrote to the friends in Paris. Under these circumstances it was necessary to root out completely old prejudices, old usages, even against the will of the members of the orchestra. Thus, the concert master – it was the famous Lipiński – had the right to come in earlier than the other violinists, so that his beautiful tone could be admired. Also concerning time which under Reissiger had become weak and weaker, agreement could not be reached immediately. On the whole, however, the orchestra was attached to its new director with enthusiasm. It consisted of seventy artists of almost equal rank. Several have already been named. The condition of the double-basses was relatively poor, since one of the four was played by a musician who, according to Berlioz, only had the strength still to carry the weight of his instrument (Berlioz called it a "mistaken respect for old men"). From time to time a good tuba-player was taken over from one of the military bands, since the instrument was not occupied "officially".

The credit is due to Wagner that the orchestra concerts, inaugurated by Reissiger, now were carried out regularly. He expanded them through the inclusion of vocal works in his programme, in reality, reached back to the original "kapelle" (choir) character of the orchestra. The programme of his first concert: Symphony by Mozart, "Stabat mater" by Palestrina, Bach's motet "Singet dem Herrn ein neues Lied", Beethoven's third symphony. In a "Musical Academy" which Franz Liszt arranged at the court theatre (he played the E-flat Major Concerto by Ludwig v. Beethoven), the decisive meeting between the two musicians took place, whose destinies thereupon became so closely bound together. The encounter "in which we first became acquainted, where your genius rose resplendently before me", as Wagner later said in a letter to the friend. Of epochal significance was the performance of Beethoven's ninth symphony, comparable to a rediscovery of the work. Chorus and orchestra were newly placed. Wagner conducted minute rehearsal work from memory, something quite unusual for that time. Wagner prepared the audience for the work and performance in the press. The success surpassed all expectations. The conductor Wagner was the hero of the day. The young Hans von Bülow, who heard the work for the first time, henceforth took off his cap when he went by Wagner's dwelling in the Ostra-Allee. Like all Palm Sunday concerts, the performance took place in the Zwinger opera-house, in which since 1782 theatre no longer was

played. On May 6th, 1849, in the course of the people's rebellion, it went up in flames. This conflagration was a symbol. A house was destroyed which had been the scene of the court's prodigality during a century, which had served not the people, but rather its oppressors.

The orchestra theoretician Wagner, too, was heard from in Dresden. In the three winter months (December 1845 till February 1846) he had written a memorandum which he transmitted to the general direction, with the closing date of March 1st, under the heading "Concerning the Royal Orchestra". This petition, above all, occupied itself with the fact that the so outstanding artistic qualities of the orchestra were not properly utilized as a consequence of faulty distribution of work. An organization should be created which would permit carrying out regular performances of the great German instrumental musicians in a concert-hall of its own. Wagner thought of a concert-house opposite the Zwinger, where today the "Grosses Haus" stands. It should not rest with the so-called Palm Sunday concerts, but on the contrary it should be considered whether "such an orchestra henceforth should not be utilized for still other performances . . ." "If", Wagner continues, "with all diffidence I may again say what a glance into the future permits me to see, I would express the hope that the orchestra would more frequently have the opportunity to solicit the approbation of Your Majesty in performances of that kind." (In one of the already mentioned concerts for the poor, on July 22nd, 1844, Wagner performed his "Faust Overture" for the first time.)

In this way, in conformity with Wagner's desire, a broader field of deserving activity should be made accessible to the orchestra. However, his proposals were not given a hearing. The memorandum "Concerning the Royal Orchestra" remained unanswered. It is true, it was not rejected, but this suspense was worse than rejection. In a letter to Spohr, he complained about the treatment falling to his share: "The struggle with the mighty stupidity and the imperious want of understanding is precisely that which makes life so difficult. Whom should one pity more, these Junkers who as goats are appointed gardeners and with every step expose themselves to ridicule – or the artists who suffer under their insipidity?"

In his no less significant "Draft for the Organization of a German National Theatre for the Kingdom of Saxony" of 1849, he makes the proposal that the orchestra once a month, in a rehearsal, should bring to the attention of a commission, duly qualified, the works of new and still unknown composers. An "orchestra school" should be attached to the orchestra. (This thought became reality in the later OSK – Orchesterschule der Sächsischen Staatskapelle [orchestra school of the Saxon state orchestra].)



Ruins of the old opera-house and of the Zwinger after the revolution

The Leipzig Conservatory, founded some years previously, should be transferred to Dresden and be "incorporated in the most important musical institution of the land, the orchestra". In order to guarantee the quality of the performances in the national theatre, Wagner demanded a reduction of the playing days, in Dresden five at the most. With seven playing days, Wagner establishes critically, "so-called stop-gap performances take place", which "give the audience present a distaste for the visit to the theatre the next time".

His proposals "for the organization of a German national theatre for the Kingdom of Saxony" remained equally as ignored as his plans "concerning the royal orchestra". The patriot, as he had manifested himself in the Dresden works "Tannhäuser" and "Lohengrin", became a revolutionary. The soil for this had been prepared through occupation with the political ideas of his time. The study of the writings of Feuerbach, Stirner and Proudhon took effect as he conceived the "Ring" poem with a pronounced anti-capitalist tendency ("Property is theft", it was said in the writings of Proudhon with which he became acquainted in Dresden).

Under the influence of his friend August Röckel and the Russian emigrant and anarchist Bakunin with whose revolutionary thoughts Wagner let himself be infected, he participated actively in the struggle for the carrying through of the constitution approved in the Paulskirche. The warrant issued against him expressly attested his "essential participation in the seditious movement which took place in this city". The uprising was crushed, Wagner succeeded in fleeing. On the circuitous route over Weimar and with Franz Liszt's support, he escaped to Switzerland.

Another great master of German music lived in Dresden at that time, who likewise was in complete sympathy with the political movement of those days. This was Robert Schumann with his wife Clara, who both played an important part in the musical life of Dresden. As a pianist Clara Schumann was interested in always performing the latest works of her husband. Thus, in 1845, under Ferdinand Hiller in the city on the Elbe, she gave the première performance of the Piano Concerto composed in Dresden.

Robert Schumann was not able to establish contact with Richard Wagner. Their characters were too different, their musical individuality too different, and so was their musical talent. With the orchestra too, (with which, in 1843, he had performed his choral work "Das Paradies und die Peri"), he was not on good terms. That is brought out in a letter which he wrote to Felix Mendelssohn Bartholdy on September 24th, 1845, in which it reads: "It is desired to arrange subscription concerts here – however, I doubt whether they will come about. Nothing can be done with the orchestra and also nothing without it. Antiquated ways are still strong here. Thus, the orchestra wants never to play Beethoven's symphonies in special concerts, because this could prejudice its Palm Sunday concert and the pension fund."

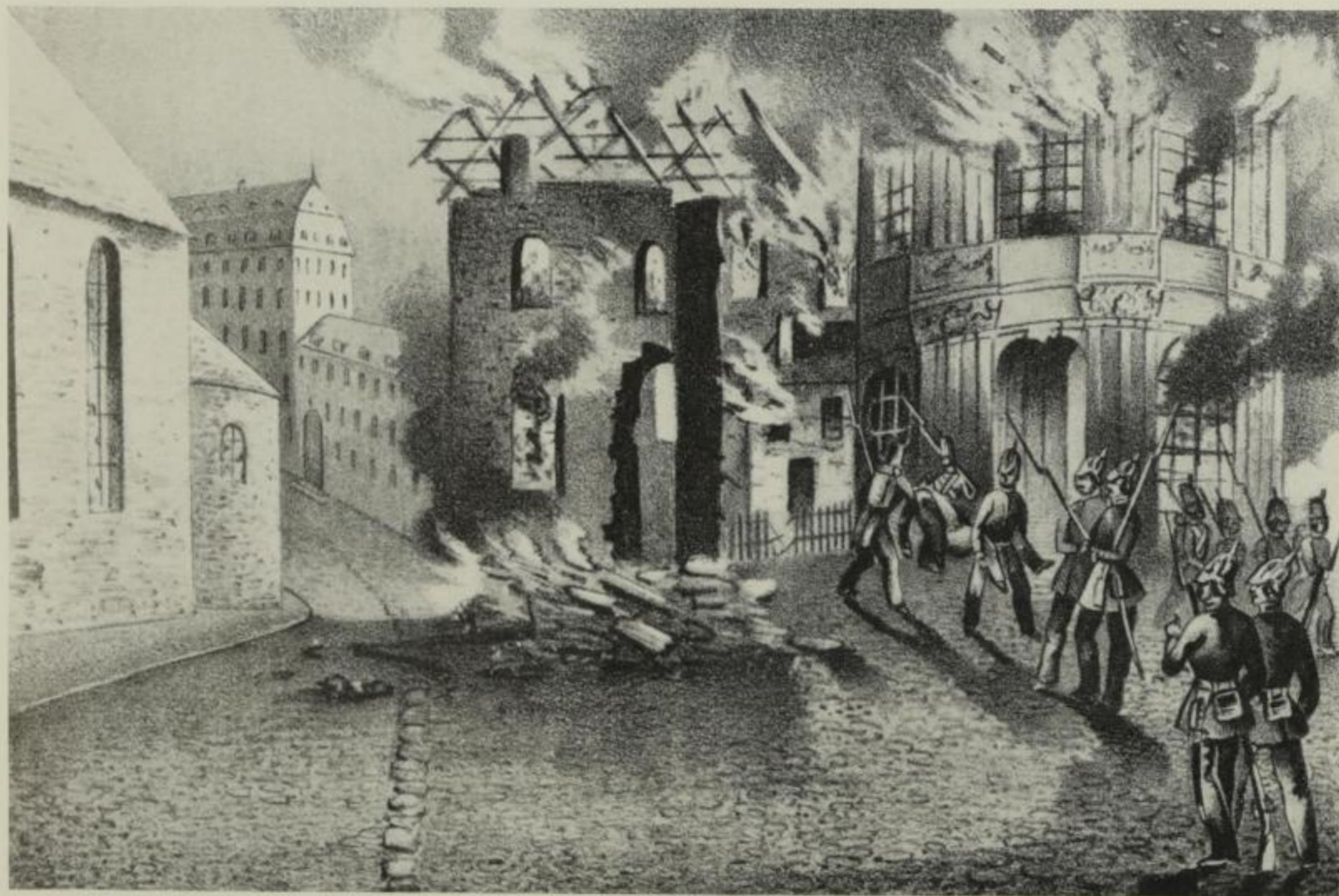
Was Schumann right with these very critical words? Were antiquated ways really still strong with the members of the orchestra? Against this stands the fact that in 1854 the plan originated "to form a permanent association for the purpose of becoming acquainted with the instrumental works of chamber music of older and more recent times and to bring them before the public". From this originated the "Dresdner Tonkünstlerverein" (Dresden Professional Musicians' Society) which until today has pressed more and more beneficently for the acceptance of new works. It was the members of the orchestra Fürstenau (who drafted the statutes), Forkert, Hiebendahl, Kummer, Queisser, C. and H. Riccius, Schlick, Seelmann and Zizold, who at that time declared themselves willing to co-operate and since then have found many successors. The first chairman was Fürstenau, his successor was J. Rühlmann. Later, from 1914 on, it was Theo Bauer who as courageous pioneer of the new saw

to it more than ever that the antiquated ways of convenience did not continue to remain.

When Richard Wagner, persecuted because of his taking part in the revolution, had to flee, there could be no question – despite the efforts of Clara Schumann – that perchance Robert Schumann could become his successor. He was everything but a “commander-in-chief” who, like Weber or Wagner, could have commanded the contentious band of the orchestra. Thus, he could not bear to stay any longer in the city which, like Leipzig previously, had failed him and he accepted a call to Düsseldorf.

Dresden, the city of music, was destitute with the departure of these two great ones. Yet soon a new star was to rise again in the conductors’ firmament, to whom the city owed new renown, new powers of attraction: Ernst von Schuch.

Burning of the old opera-house on May 6th, 1849





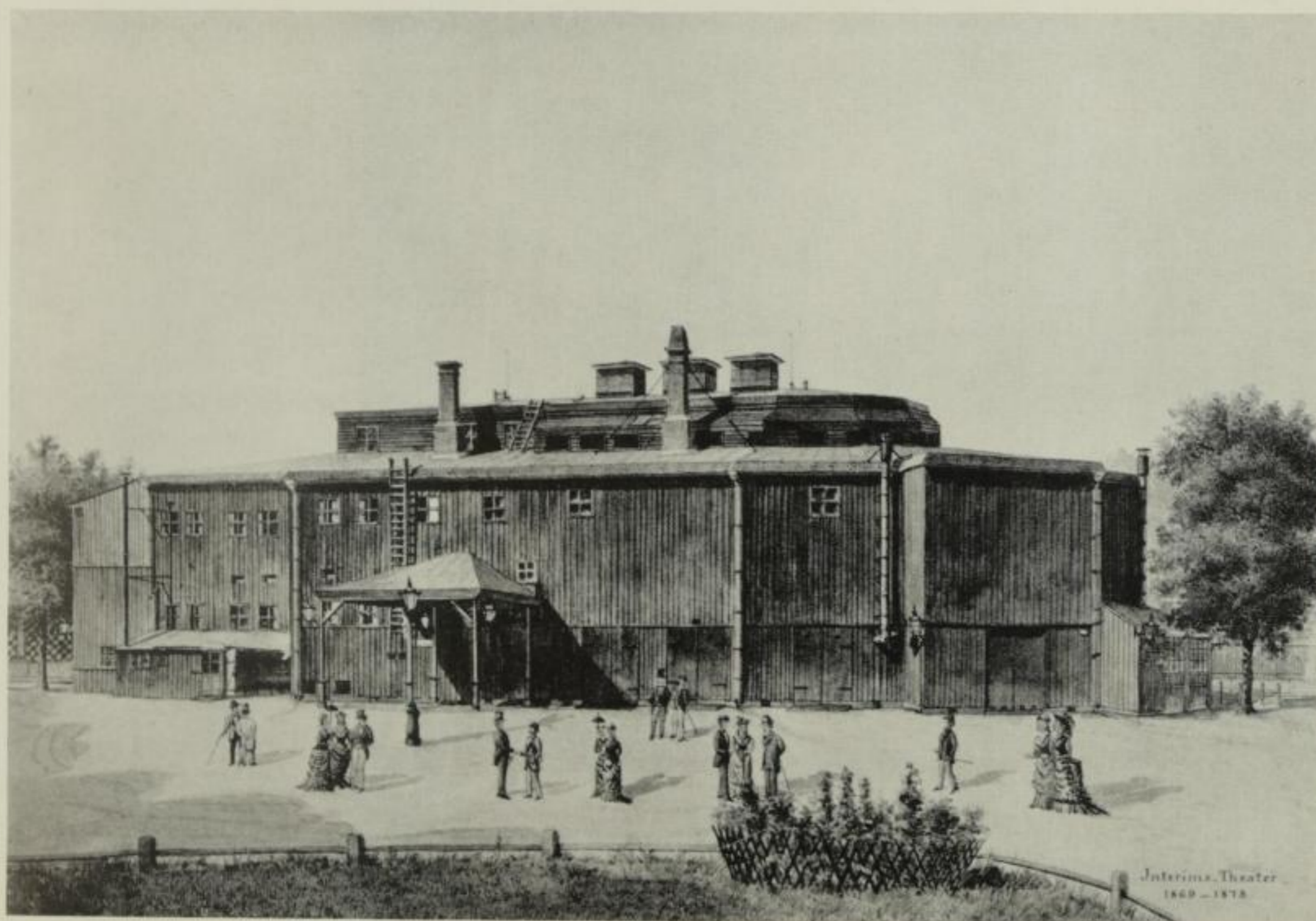
Karl August Krebs

The old court theatre, the first Semper structure, burned down on September 21st, 1869. At first, the "place of action" was a wooden provisional theatre, popularly and pertinently called "Bretterbude" (booth). Karl August Krebs had become the successor of Wagner on January 1st, 1850, who in August 1859, with the première of "Lohengrin", helped Wagner to his rights again in Dresden. It was Krebs and Reissiger who in 1858, together with representatives of the orchestra, founded the symphony concerts of the orchestra, which have been maintained until

*The Time of Strauss
Premières under Schuch*

today. The first of these concerts took place on October 28th in the reception-room of the Hotel de Saxe (on the Neumarkt), in 1871 they were transferred to the hall of the Gewerbehaus (house of trade), in 1889 finally to the opera-house. After the death of Reissiger, the conductor of the Leipzig Gewandhaus Orchestra and honorary doctor of Leipzig University, Julius Rietz, was called to Krebs' side in 1860; in 1874 he advanced to general music director – he was the first one on whom this title was conferred in Dresden. He remained in this office up to his death in the year 1877. Although at heart less attached to Wagner than to Mendelssohn Bartholdy (he published his works), nevertheless the Dresden première of Wagner's "Meistersinger" is owed to him. It was on January 21st, 1869 the first after the première in Munich. On February 2nd, 1878, the new opera-house, built by Gottfried Semper's son Manfred in accordance with the designs of the father, could be

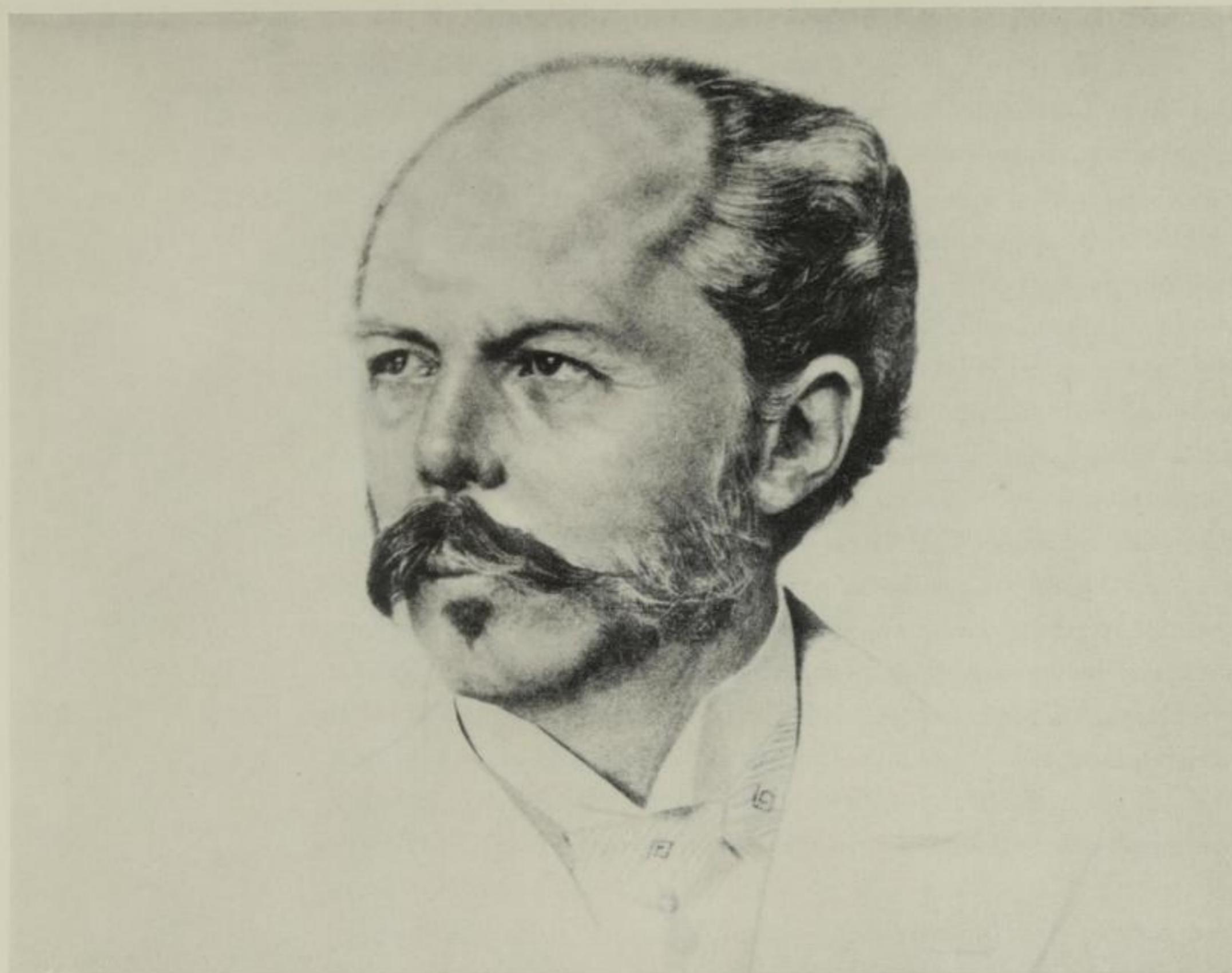
The provisional theatre, 1869–1878 in use



opened. Festive fanfares and Goethe's "Iphigenie" furnished the festive commencement. After the young Ernst Schuch, a former jurist, had been called as successor to Krebs in 1873, the new house became the scene of new great successes of the opera and the orchestra. At first Schuch officiated at the side of Wüllner, the father of the celebrated reciter, and after his withdrawal in 1882 assumed office alone. To be sure, it was only in

Photo of interior of the opera-house (second Semper structure)





Ernst von Schuch

1899 that he received the title “general music director”. During his activity over many decades Schuch continued the Wagner tradition. He introduced the Strauss era and led it and the Dresden orchestra therewith to a new culminating point. He was, as once Carl Maria von Weber, stagedirector himself and felt responsible for all the details of new staging.

The young orchestra conductor from Graz very quickly acquired the confidence of the orchestra. This confidence very quickly made itself perceptible in the performance of the orchestra.

After Richard Wagner had become unfaithful to his democratic-revolutionary views, it had again become good form in Dresden to perform his works. Thus, after Krebs and Rietz, Schuch could proceed to bring to the stage also the later works of the master, at the place where once

“Rienzi”, the “Fliegender Holländer” and “Tannhäuser” had had their première. There was a first performance of “Tristan und Isolde” and of the “Ring”, whereby Schuch succeeded in making the orchestra familiar with the new style of this music-drama. Contemporaries report enthusiastically concerning the passionately beautiful sound developed by the orchestra on such evenings, above all in “Tristan”, but also in the “Meistersinger”: “Everything that comes out of the depths flows in a delightful stream of the purest, delicately shaded sounds.” Moreover, in concerts, thus on Palm Sunday 1884, Schuch made the Dresdeners acquainted with “Parsifal”. He offered fragments from this work of Wagner’s old age, since a scenic performance outside Bayreuth was not yet possible.

Like his predecessor Carl Maria von Weber, Schuch devoted his attention to all that was good, “wherever it may come from”. The Italian and the French opera equally found in him a fine-minded interpreter, the orchestra went along enthusiastically. Worthy of mention is the German première of Mascagni’s opera “Cavalleria rusticana” on January 18th, 1891, which had caused the greatest sensation in the homeland of the composer. Above all, the discovery of Puccini later led to new successes, to a cultivation of orchestral tone which caused the creator of “Tosca”, “Bohème”,

The Dresden Staatskapelle under direction of Ernst von Schuch



“Madame Butterfly” to speak of Schuch as a “*maître incomparable*”, an “incomparable master”. Schuch also was attached to Verdi – thus, Dresden was one of the first cities to hear the ingenious work of old-age, “Falstaff”, and this, already in the second year after the première at Milan.

Schuch has entered the history of music, above all, as the courageous advocate of Richard Strauss. That began in 1901 with the opera “Feuersnot”, was continued in 1905 with the sensation of the première of “Salome”, which in its audacity was surpassed even by the première of “Elektra” (1909).

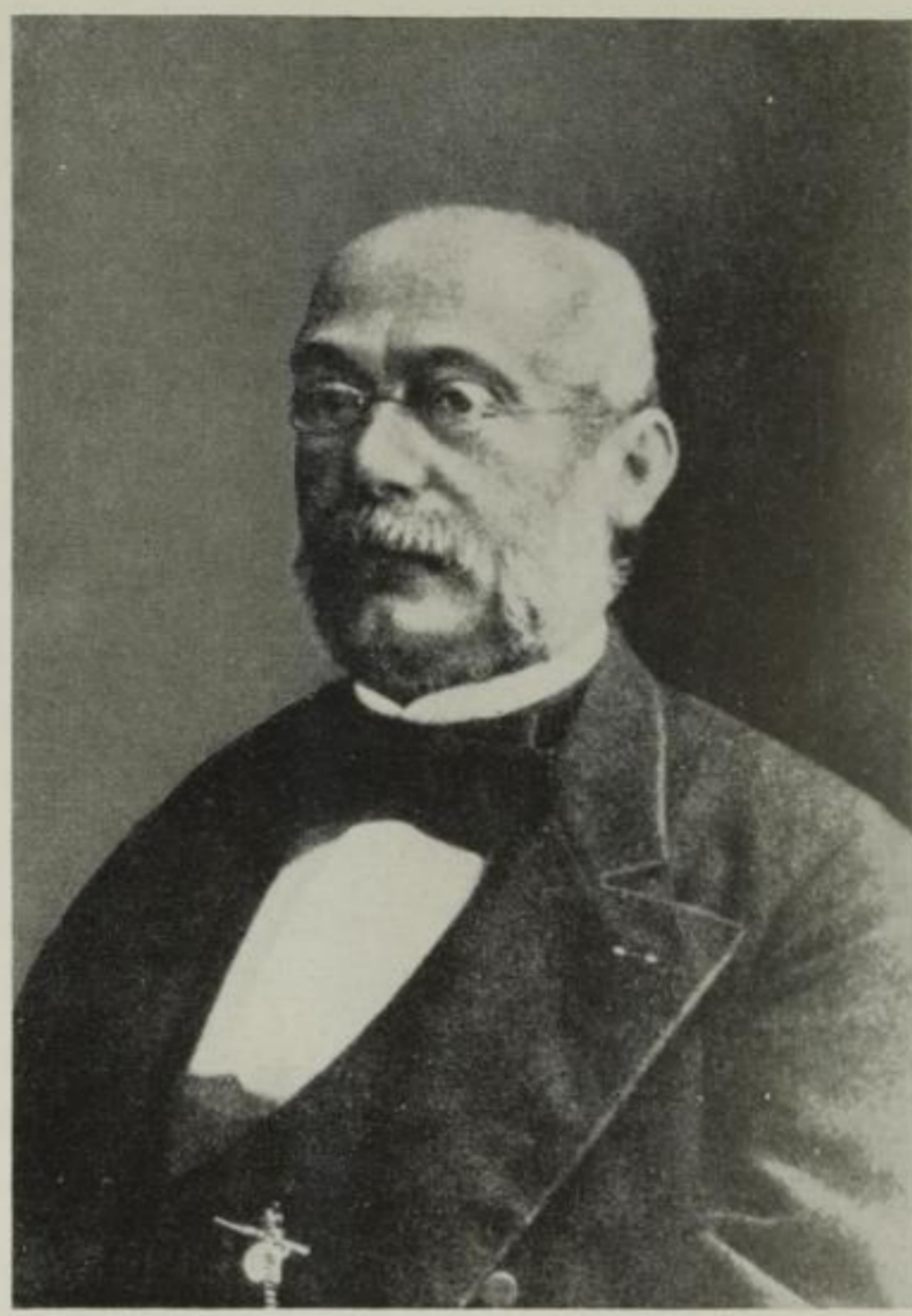
It was not possible to go further along this way – the abyss of an un-music threatened, to which a Richard Strauss could not acquiesce. Schuch and the Staatskapelle had gone along with him, had added the splendour of the voices to the splendour of the orchestra and brought the works as well as themselves world-renown. The Dresden Staatskapelle had matured to a “Strauss orchestra”, a name of honour about which even today no one disputes. With all its superiority, it could more than ever develop with the “Rosenkavalier”, the great turning-point in Strauss’ work, the “Mozartian” change. The 26th of January, 1911, the day of the first performance of the “Rosenkavalier”, has equally become a date in musical history as it is one of the greatest days in Dresden’s opera history. “The last international theatre festival quite free of care, of Europe before the war”, Joseph Gregor has called this day in his biography of Strauss. The Berliners even came in special trains to Dresden, to be able to participate in it.

How did these successes of the Dresden opera come about, and therewith of the Dresden orchestra? It was due to the fact that Schuch felt so attached to his institution, not least of all to the orchestra, that he rejected offers from outside, even from the Vienna opera, that he limited greatly his guest conducting (yet he conducted in Madrid, Rome, Paris, Moscow and Petersburg), to be able to perform in Dresden a systematic work interrupted by no pauses. Here he had *bis* orchestra, *bis* “instrument” at hand.

How excellent this instrument was, is brought out in a speech which Schuch in June 1911 dedicated to the heroic tenor Carl Scheidemantel, leaving the society of the State opera after twenty-five years’ activity. He thereby spoke of the orchestra: “. . . For twenty-five years it has been a faithful accompanist to you. It has watched over each of your steps and has gone with you, whether swiftly, whether slowly; whether you marched strictly in time or even when you went a bit freely with the melody. Willingly and enthusiastically it hastened forward with you, when you impetuously pressed forward, and it waited patiently when you turned



Johann Christoph Lauterbach, concert master and violinist



Moritz Fürstenau, flutist

slowly or when you deigned to linger on a particularly fine, quite high place a longer time. Far below, it listened to each of your words, listened to each breath, to be quickly at hand if you needed help. It stood faithfully at your side in all your great artistic deeds and successes . . .”

The concerts of the orchestra were likewise characterized by the greatest diversity. A so completely different-natured master as Anton Bruckner was not forgotten, on account of Richard Strauss whose orchestral work stood in the foreground for Schuch; indeed, he was cultivated with particular affection. The Austrian Schuch probably felt attracted by the abundant reminders of the folk-music of his native land which looked out to him from the scores of Bruckner. Besides, Johannes Brahms, the antipode of Bruckner, also did not fall short. He took part as soloist (B-Flat Major Concerto) as well as conductor (fourth symphony) in the symphony concerts of the orchestra. Other guest conductors at the head of the orchestra were Anton Rubinstein, Carl Rei-



Henri Petri, concert master



Max Lewinger, concert master

necke, Max Reger, J. L. Nicodé, Arthur Nikisch, Max Schillings, Siegfried Wagner, Volkmar Andreae and others.

At that time as formerly, outstanding musicians sat in the orchestra. As concert master, Johann Chr. Lauterbach served, who had studied in Brussels with Bériot and Fétis, then had been engaged in Munich. In Dresden, moreover, he was active as violin teacher at the conservatory and also stood out as composer. In 1889 he was followed by Henri Wilhelm Petri, coming from the Netherlands, who had been a pupil of Joseph Joachim from 1871–1874. He also instructed at the conservatory and, above all, as first-violinist of a highly esteemed string quartet made a contribution to the musical life of Dresden, as, on the whole, at that time the members of the orchestra frequently and willingly appeared as soloists as well as in chamber-music ensembles. In this connection should be mentioned Eduard Rappoldi, from Vienna, who until 1898 was concert master and up to his death in 1903 was professor at the conservatory; the

flutist Moritz Fürstenau, son of the already mentioned flutist Anton Bernhard Fürstenau. As instrumentalist he was in no way inferior to his father and grandfather, who likewise had been flutist at Oldenburg; in addition, because of considerable knowledge of music history, he became the writer of the history of the orchestra as well as of the conservatory, at which he instructed like so many of his colleagues.

The 350th anniversary of the orchestra fell in the "reign" of Schuch. It was celebrated on September 22nd, 1898, with a festival performance in the opera-house, the proceeds of which were contributed to the funds for a memorial to Wagner. Adolf Hagen, the successor to Wüllner, conducted the first part; the programme listed works of former orchestra

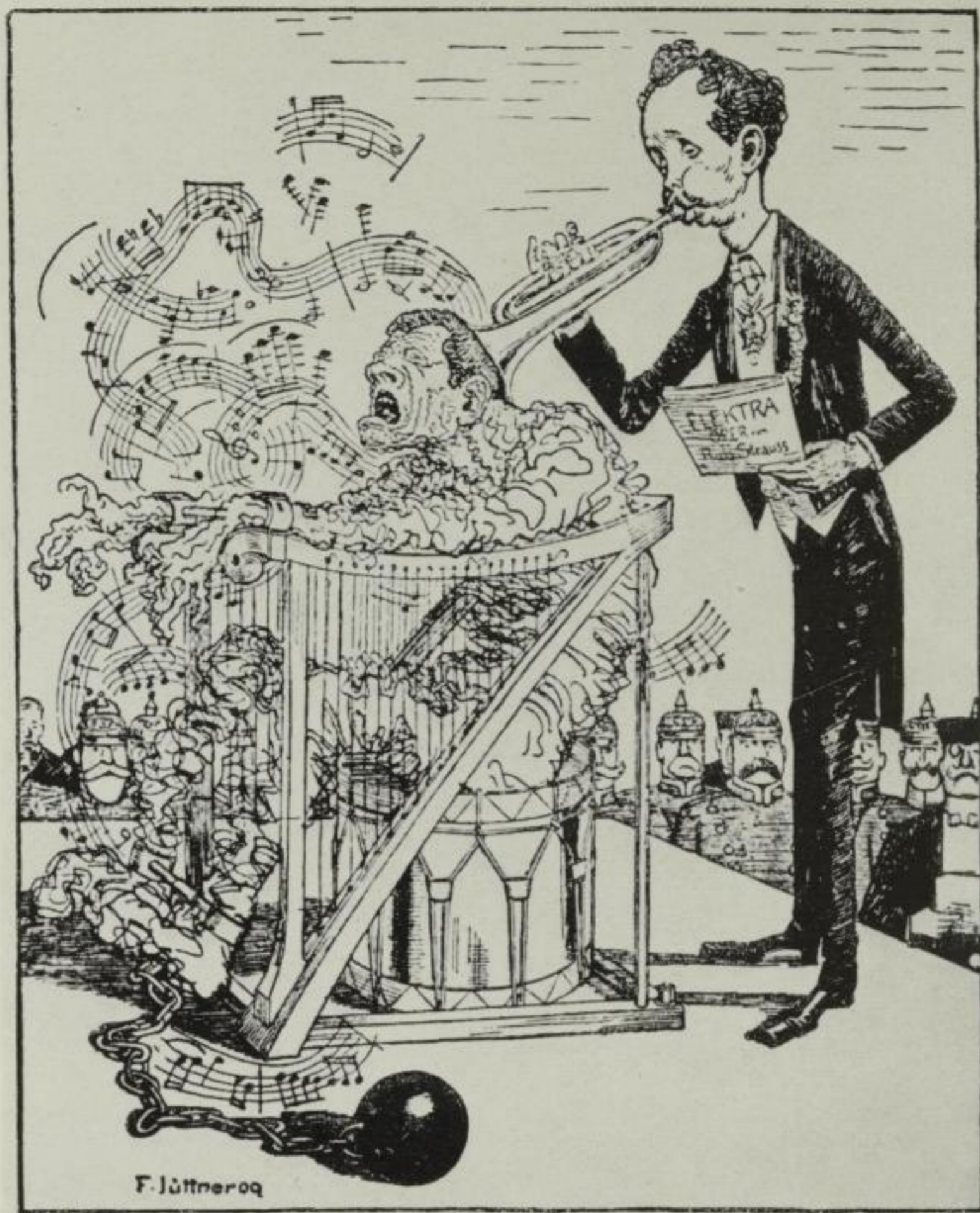
The Petri Quartet





Richard Strauss

conductors: Schütz, Hasse, Weber, Marschner, Reissiger and Rietz. The second part, conducted by Schuch, was devoted exclusively to Wagner. It is comprehensible that the relations between Richard Strauss and "his" orchestra were the closest conceivable and always unclouded. The composer esteemed the incomparable interpreters of his works, the conductor, which Strauss was, the merits of an orchestra which gained his highest recognition in all instrumental groups. This is expressed in letters to the conductors as well as to the orchestra itself. Gratefully Strauss recalls the fact that members of the orchestra already in 1882 interested themselves in the young talent. In their professional musicians' society they gave a first performance of the "Serenade for 13 Wind Instruments" with the best wind-instrument players under the direction of Franz Wüllner. Strauss was heard a second time in the professional musicians' society on December 19th, 1883. Ferdinand Böckmann, with Richard



"Electrical Execution", caricature of "Elektra", drawn by Jüttner

Strauss at the piano, played the "Sonata for Violoncello and Piano" which shortly before had been performed in Nuremberg.

Then, in 1901, the first Dresden première of a Strauss opera, "Feuersnot", occurred. During this time Strauss again was guest of the musicians' society; he accompanied the Dresden chamber-music singer Hans Giessen in a group of his loveliest songs. Already on December 19th, 1884, for the first time a work of the young Strauss had been included in the programme of the royal orchestra, the Concert Overture in C Minor, op. 10.

The composer expressed resonant thanks for these and many perform-

ances following thereafter, as in 1915 he dedicated to the orchestra the score of the "Alpensinfonie" ("In gratitude dedicated to Count Nicolaus Seebach and the Royal Orchestra at Dresden"). It was the orchestra, too, which, after it had made a guest appearance in Berlin already under Schuch in 1913, gave a première performance of the work there on October 28th, 1915, under the direction of the composer. Two days

"Eine Alpensinfonie", dedicated by Strauss to Count Nicolaus Seebach and the Dresden Staatskapelle

Richard Strauss

Eine Alpensinfonie
Op. 64.

Handpartitur

Brassiert nach M. 6. - Gebunden nach M. 8.

Leipzig, Verlag von F. C. Neukirch

Dem Grafen
Nicolaus Seebach

und der
Königlichen Kapelle
zu Dresden

In Dankbarkeit gewidmet

later it repeated the work in a Dresden symphony concert. That it was not an unequivocal success (the scathing review has become famous, which the critic of the "Frankfurter Zeitung", Paul Bekker, wrote as "letter delivered by army postal service"), certainly was not due to the quality of the rendering. Finally, the orchestra may apply to itself also the dedication of "Arabella" to Fritz Busch and Dr. Alfred Reucker, as well as that of "Daphne" to Karl Böhm.

Richard Strauss congratulates the Dresden Staatskapelle on the occasion of its 400th anniversary on July 25th, 1948

Pombrosina 25. 7. 48

Ihre in sorgfältigen Mitteilungen

Ihre freudigen Dankesworte

Son Sie wissen, im März Richard Wagner trifft mich in München, daß ich auf von dem großen Meister geschriebene deutsche Musikwerke die in die künstlerische Welt einzig dastehende Jubiläum über 400 jährigen zu feiern feiert. Es war für mich ein großes Glück, daß ich mich ergötzen darf, diese großen Meisterwerke zu diesen großen Festen meiner liebsten und geliebten Gattin mitzubringen zu können.

Ich habe über 60 Jahre lang, daß 13 hervorragende Klavierstücke beigetragen im deutschen Musikleben meine kleine Kammer mit der Musikanten, 50, daß ich in Leipzig größtenteils Organist unter Orgelmeister Wegen meiner Frau in vollendeter Klängeffektivität gewiß, bis unter der großen Schuch neuerweltlicher Zerstörung die Reihe von so bildlichen Musikformen: Faust, Salome, Elektra und Rosenkavalier bringen.

Der mein Organ schaffen nicht zählet sich in anfertigten
Leistungen der Regatta seiner Pflichten folgende verdankt
das die Fälle der gewöhnlichen Formierung eines Künstlerischen
Lebens zu sein in Klänge dieser Klavierwerke hat
von ihnen Gefallen empfunden den Herrn und Besondere
auf, mit dem ich jedes Mal zuteil in Juni 1944
mit dem geliebten Herrn ist.

Klänge in ein reichhaltigen Leben in den Jahren mein
Tuberkulose zum Bewusstsein haben, der Herr Regatta
Güte, Tugend und meine Lobens bleiben, aber bündig
400 zehnjährigen Jahren!

In aller meine Aufregung ist

Richard Strauss

The high esteem in which Strauss held the Dresden orchestra is best expressed in the letter in which he uttered his congratulations on its 400th anniversary. There it reads:

Pontresina, 25/7/48

To the Honourable Members of the Dresden Staatskapelle!

Far from my native land, in the asylum of Richard Wagner, the information has reached me that the Dresden Staatskapelle, also honoured by the great master, celebrates its 400th anniversary, probably a unique jubilee in musical history. I deem it a rare pleasure that it still is granted me to be able to offer this magnificent society of artists my sincere and most cordial congratulations on the occasion of this beautiful celebration.

It is probably more than 60 years ago, that thirteen outstanding players of wind-instruments in this orchestra stood sponsor to my small serenade in the Dresden professional musicians' society, fifty years ago, that in Semper's splendid opera-house, under orchestra conductor Hagen, I enjoyed my 'Don Juan' in the most consummate beauty of tone, until under the ingenious Schuch's tireless magic wand began the succession of his representative premières: 'Feuersnot', 'Salome', 'Elektra' and 'Rosenkavalier', to which my opera works owe their finest successes, not least through the devoted performance on the part of the orchestra. From the abundance of the most glorious recollections of my artistic career, the sounds of this master-orchestra constantly awaken anew feelings of the most fervent gratitude and admiration with which each time, the last time in June 1944, I withdrew from the beloved theatre. May the Staatskapelle have joy, prosperity and new laurels, equal to its 400-year fame, in the newly erected house, in which already my 'Intermezzo' had its première.

In old faithful attachment,

Dr. Richard Strauss

Schuch, who had still stood sponsor in Dresden to "Parsifal" which had become "free" in 1913 and thus could now be played also outside of Bayreuth, no longer had to experience the decline of the world which he also as artist had given its character.

On April 23rd, 1914, he stood for the last time before his orchestra.

On May 10th, 1914, he died in his house in the Lössnitz. It was 6 o'clock p. m. In the opera, at the same time, the prelude to "Die Meistersinger von Nürnberg" rang out, at all times and up to now a brilliant piece of the Wagner-Strauss orchestra, of the Dresden Staatskapelle.

On May 14th, Schuch was buried in the Kötzschenbroda cemetery.

On January 7th, 1915, Strauss conducted a symphony concert in memory of Schuch.

It was necessary, first of all, to bring opera and orchestra over the confusions of the world war. Who should assume the direction? It was the wish of the orchestra that again a man of great authority be called. Muck had been considered; however, at first a young, very talented orchestra conductor was fetched to Dresden in 1914: Fritz Reiner, who came from the Budapest National Opera, convinced Dresden of his extraordinary ability and was called as guest conductor to Hamburg, Berlin and Vienna. After a short pause occasioned by the outbreak of the war, on September 5th the court theatre began to perform again, the

*The Dresden Opera
under Fritz Busch*

opera somewhat later. Foreign works (for example, the "fashionable operas by Puccini", as one chronicler called them) became the victims of a highly engendered nationalism. Only German operas could be performed. Naturally the war also caused gaps in the personnel. Nineteen members of the orchestra were conscripted; in 1916 fifteen members of the court theatre had fallen. As expression of the anti-Semitism smouldering in the people, resistance to Reiner who was a Jew, rose in the ensemble. However, he knew how to stand his ground. Thus are owed to him the carrying out of a Strauss Week and the Dresden (and there-with German) première of Richard Strauss' opera "Frau ohne Schatten" (1919), an important work which could not be lacking in the repertoire of the Strauss theatre at Dresden. (In 1921 Reiner went to Rome, then to America, where still today, much esteemed, he is active.) At his side and for a long time thereafter, Hermann Kutzschbach was orchestra conductor, having returned home from Mannheim, greatly esteemed by the orchestra on account of his reliability, his great professional knowledge, who developed an uncommonly prosperous activity as pedagogue, in the conservatory as well as in the musical life on the whole (through introductory concerts). In a contemporary judgment it is said "that the Dresden Opera for a long time had not shown such activity as in the years from 1915 to 1918."

Fritz Reiner conducted the 700th performance of the opera "Freischütz", even "Euryanthe" was again staged. As contemporaries, Korngold, Schreker, Graener, Siegfried Wagner and Brandts-Buys were given a hearing.

In the beginning the concerts more than the opera suffered under the difficulties brought about by the war. Only gradually were the concerts resumed. Reiner and Kutzschbach, who had to restrict themselves to German and Austrian music, now turned to Bruckner's work with great devotion. It was in that time, too, that the Dresdener Paul Büttner was discovered, a composer closely connected with the working class. In 1916 his third symphony was performed, in 1917 his second symphony under Kutzschbach. The second symphony was taken up in the programme of the orchestra's guest performance in the Berlin Philharmonic.

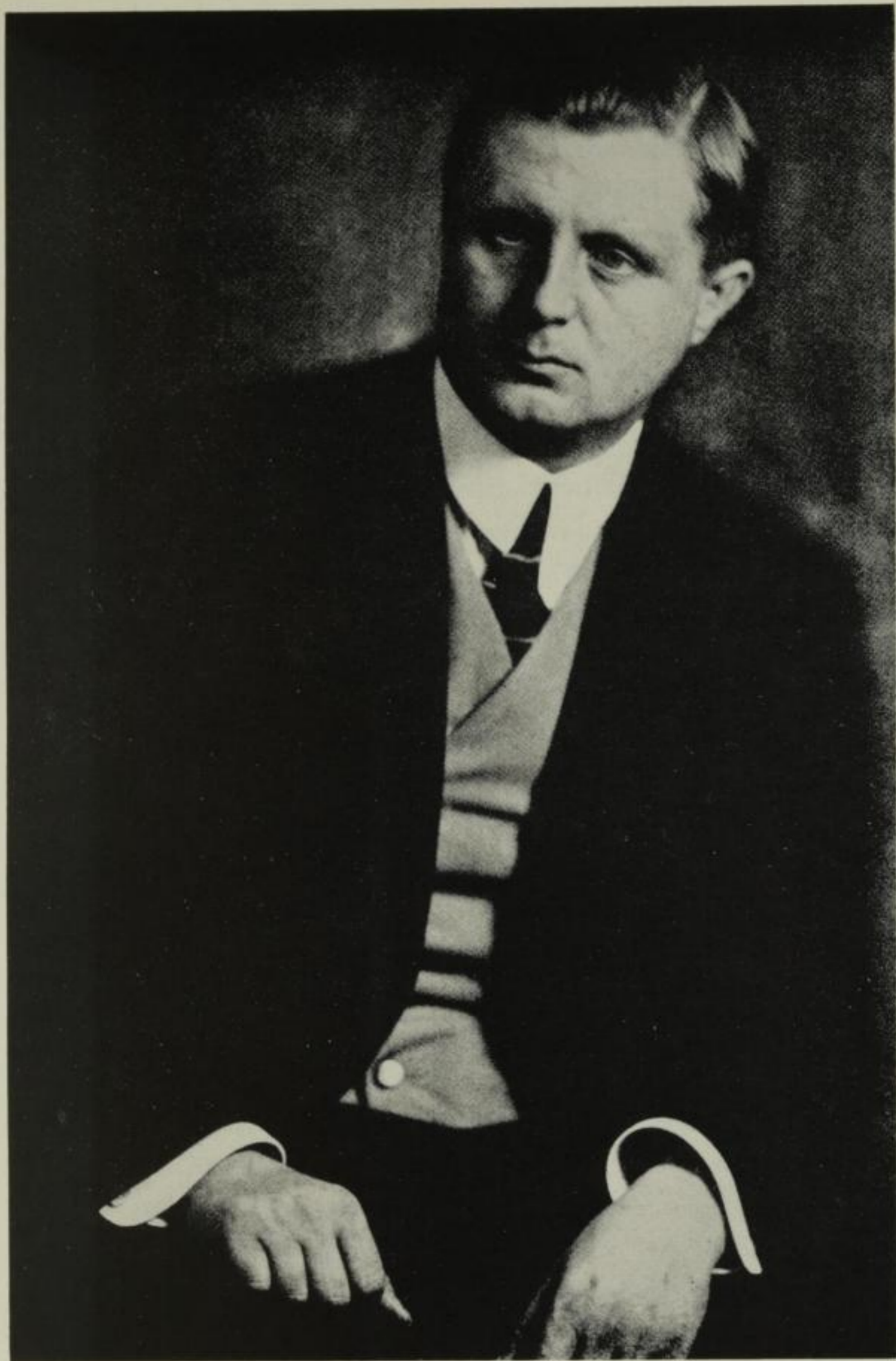
In this activity of his is reflected the transformation of Dresden musical life in the period after the first world war. It was characterized by the democratic principles which became determining for many musicians, as Leo Kestenberg attempted, through a reform of musical instruction from kindergarten to university, to make musical education accessible to the broadest circles, as Paul Bekker in his book "Das deutsche Musikleben" (German Musical Life) asked "to replace the *epicurean* compre-

hension of art by an *active* one". Bekker called this the "fundamental thoughts of sociological aesthetics".

And the Frankfurt critic, who was first of all an important former of cultural policy, in the preface to the second edition of his book in August 1919, could confirm with satisfaction "that things which seemed to me as fantastic whims and had been expressed in complete consciousness of their unrealizability – that these things, under the impression of the happenings of November 1918, two years after the appearance of this book, suddenly gained reality." We know that his dreams of perfection matured as little as those of all the people who had expected of the Weimar Republic the abolition of German imperialism.

The wish of the orchestra for a surpassing conductor personality now was to be fulfilled. After the Stuttgart general music director Fritz Busch had stood before the orchestra in concerts several times, and swiftly had won the sympathies of the orchestra, he entered office on August 1st, 1922, as Dresden general music director. A new general manager, Dr. Alfred Reucker, was at the head of the institution. On August 13th, Busch opened the season with Beethoven's "Fidelio". He was an outstanding opera conductor as well, which was to be confirmed time and again.

Against all difficulties of the economic crisis – involuntarily one thinks of the activity of Heinrich Schütz in an equally difficult period of emergency – he succeeded in confirming and strengthening anew the world-renown of the Dresden opera and the Dresden orchestra. In a joint statement with Dr. Reucker, Busch expressly avowed "to continue the great tradition of the Schuch era", and so the orchestra with him was confronted with great new tasks. It stood the test not only as a "Strauss orchestra" in the Strauss premières conducted by Busch, of "Intermezzo" (1924) and – on the 60th birthday of the composer – of "Ägyptische Helena" (1928), but assisted in expanding the repertoire and in making its content interesting. That was accomplished through the inclusion of contemporary works. Already in Stuttgart Busch had been interested in the operas of Busoni, Schreker, Braunfels and Schoeck and had discovered Paul Hindemith with the première of two one-act pieces, "Mörder, Hoffnung der Frauen" and "Das Nusch-Nuschi". In Dresden he conducted the première of Busoni's "Doktor Faust" (1925), Kurt Weill's "Protagonist" (1926), Hindemith's "Cardillac" (1926) and Schoeck's "Penthesilea" (1927), the first performance of Stravinsky's "Petrouchka", Busoni's "Arlecchino" and Hindemith's "Mörder, Hoffnung der Frauen". So many works, so many styles, and always the adaptability of the orchestra stood the test splendidly. However, Busch also gave attention to the neglected composers of the past. He made Mussorgsky's "Boris Godu-



Fritz Busch

nov" (1923) familiar on the German stage; also a performance of "Khovanshchina", the second "musical folk-drama" of Mussorgsky, caused a justified sensation in the year 1927. It is thanks to Busch and the orchestra that the influence of the Russian composers, in particular that of Mussorgsky, on West European music began. With new stagings of "Trou-

badour", "Othello", "La Forza del Destino" and "Falstaff", Busch introduced a Verdi-renaissance which was effective far beyond Dresden. In spite of all the new and renewed old music the great German music heritage did not fall short during the era of Busch. In 1926 the "Frei-schütz" had its 800th performance, "Tannhäuser" the 500th and the "Fliegender Holländer" the 400th performance. The Beethoven year 1927 was festively celebrated. Richard Strauss conducted the Ninth Symphony. On February 13th, 1933, the 50th anniversary of Richard Wagner's death, the master again stood before the orchestra as conductor of the memorial performance of "Tristan und Isolde".

New members of the orchestra contributed their share to maintaining the old splendour and renown. The concert masters Gustav Havemann, Adolf Schiering and Jan Dahmen are no longer among the living, as well as Heinrich Knauer, "the best kettle-drummer of the world", according to an authenticated statement of Toscanini, who had learned to know and esteem him at Bayreuth, and Alwin Starke, greatly esteemed as double-bass. Concert master Max Strub is active today as esteemed pedagogue at the Northwest German Music Academy at Detmold.

The following members from the Busch period are still active today in the Staatskapelle, and therefore they are mentioned in representation of the present members: Arthur Tröber who has acquired great merit as faithfully solicitous "father of the orchestra", Karl Schütte and Fritz Rucker, the one as clarinetist, the other as flutist unexcelled.

Thus, the concert activity of the orchestra then received a new impetus. At first Busch shared the direction of the concerts with Scheinpflug and Schillings. It is noteworthy that Busch also assisted the cultivation of Schütz in Dresden. He participated in the Heinrich Schütz festival, arranged in Dresden in 1922 on the occasion of the 250th anniversary of the death of the master, and, indeed, with a morning ceremony in the opera-house. He presented his brother Adolf Busch anew in a concert arranged in a hall of the Gewerbehaus (house of trade), not only as master of his instrument but also as composer, who more and more freed himself from his great idol, Max Reger, to achieve a style with individual character, which he demonstrated with his violin concerto played by him in Dresden and the piano concerto which had its première in Dresden in 1925. Also abroad, the renown of the orchestra was confirmed through concert tours which Busch already in 1923 undertook to Leipzig and Berlin.

During the period of Busch's activity in Dresden, the members of the orchestra appeared more and more as soloists and players of chamber music. Thus, as already mentioned, the professional musicians' society had received in 1914 in the person of the young Theo Bauer a chairman

who, like the head of the orchestra, courageously championed the contemporaries. His principle was, "to smuggle into the programme one novelty after the other, carefully packed between the known and the favourite". Thus, for example, in the first winter of the war, Schönberg's sextet "Verklärte Nacht" was heard. Chamber-music societies were formed, thus the Gustav Havemann Quartet, the Max Strub Quartet and the Jan Dahmen Quartet, to which wind-instrument ensembles still were added. In the meantime, the masters of the past did not fall short, especially so as, owing to the stimulus emanating from the Mozart researcher Prof. Ernst Lewicki, the chairman of the Dresden Mozart Society, a loving cultivation of Mozart commenced in Dresden. New honorary members had been added to the old: the list now goes (to name only some names up to the present time) from Bülow, Joachim, Clara Schumann, Brahms and Liszt to Richard Strauss and Joseph Haas. It is noteworthy that the professional musicians' society solicited a new audience beyond the circle of experts with evenings of folk-art. Besides this society, the orchestra members Striegler, Rokohl and Schilling had long since rendered a service to the broadened effect also of chamber music, with the arrangement of popular evenings.

To educate its own young generation, and for other orchestras, too, members of the orchestra founded the orchestra school of the Dresden Staatskapelle in the year 1923. Fritz Busch had the artistic management, outstanding representatives of the orchestra were in the board of directors. The institution, popularly called the "OSK" for short, quickly received a great impetus and became a perceptible competitor to the conservatory, which had gone over into the private possession of the Krantz family. Later, in the year 1937 – that may be anticipated here – the two institutions were merged as the "Conservatory of the State Capital Dresden (Academy of Music and Theatre)". The best musicians of the orchestra continued to be the instrumental instructors.

In January 1933 the Busch era came to a humiliating end. With the help of German monopoly capitalism, Hitler fascism had seized power. Deep night sank over artistic life. Middling talents believed – unfortunately with good reason – that their time had come. An artist like Fritz Busch was a thorn in their side. The baiting against him increased more and more, until his opponents, encouraged by the "seizure of power", proceeded to action. On March 7th, 1933, as he advanced to the conductor's desk to direct Verdi's "Troubadour", Fritz Busch was forced to leave the house by hooting and rowdyish SA-men who had occupied the parquet and the first tier. Dr. Reucker declared his solidarity with Busch who went abroad, and thus the grotesque happened that the new opera by Richard Strauss, "Arabella", which was dedicated

to Alfred Reucker and Fritz Busch, had its première in Dresden without the bearers of the dedication. Clemens Krauss, an expert with surpassing ability, could be obtained for the musical direction. The splendid première on July 1st, 1933, opened the triumph of the work which in importance frequently is named next to "Rosenkavalier".

In a short interim Hermann Kutzschbach stood the test, as on previous occasions he frequently did as proxy for Busch, until success was had in calling to the head of the institution in the person of Karl Böhm again a conductor maturing to master in the work with the Dresden orchestra.

*Karl Böhm
as Keeper of the
Traditional Level*

Karl Böhm



With his conducting of a performance of "Tristan", the Hamburg general music director gained the respect of the orchestra, which then increased during an eight-year activity to a cordial relation, sustained by mutual respect, existing still today. Although at first the focal point of Böhm's activity was more in the theatre, nevertheless the concert work did not fall short, and also in the concert-hall one experienced culminating points of Dresden musical life. Again an orchestra conductor demanded of the orchestra the greatest versatility. Next to a dramatically accented Wagner, Böhm placed a finely chiselled Mozart. Naturally he continued the Strauss tradition. There were premières of the "Schweigsame Frau" (1935) and of "Daphne" (1938). The gratitude of the master who gladly stayed in Dresden in these years and constantly took occasion to praise the high level of the Staatskapelle under Böhm was expressed in his dedication of "Daphne" to Karl Böhm. The "Schweigsame Frau" was prohibited immediately after the première, since the librettist, Stefan Zweig, was a Jew; its eulogists had made themselves equally as suspect as, more than ever, the conductor, and thus the first germ of disagreement between Böhm and the fascist rulers was laid, which in 1942 induced him to accept a call to the Vienna State Opera. In his typical sponsoring of the contemporaries, Böhm, like Busch previously, found staunch adherents in the orchestra. He became the discoverer of Rudolf Wagner-Régeny whose "Günstling" which had its première in Dresden in 1935 entered upon a truly triumphal procession from here across German stages and still today stands the test as an opera of quality. Also the Swiss Heinrich Sutermeister could give evidence in Dresden of his talent for the opera-stage, with "Romeo und Julia" in 1939 and with "Zauberinsel" in 1942. Thereby, these young composers always have recognized gratefully that during the preparation of the Dresden performance they could still receive many a stimulus.

A further stumbling-block which was laid in Böhm's path was the opera "Die Wirtin von Pinsk" (première 1938), since the composer had refused to separate from his Jewish wife. In spite of it, Böhm sponsored this work with all the warmth and power of conviction of an artist convinced of his task. Othmar Schoeck, too, for whose stage-works the Dresden State Opera had always been the preferred place for première, could thank Böhm and his assistants for an exceedingly high-spirited performance of his "Massimilla Doni" (1937), equally Robert Heger whom Böhm let hear on the stage ("Der verlorene Sohn", 1936) and in the concert-hall.

Karl Elmendorff became the successor of Böhm and directed the Dresden opera up to its closing in 1945. An impressive performance of the "Fliegender Holländer" permitted cognizance of the hand of the Bayreuth conductor; the Strauss tradition was continued with the première

Sächsische Staatstheater Opernhaus

Montag, am 24. Juni 1935

Anfang 6 Uhr

Außer Anrecht

Uraufführung

Die schweigsame Frau

Romische Oper in drei Aufzügen

frei nach Ben Jonson von Stefan Zweig

Musik von Richard Strauß

Musikalische Leitung: Karl Böhm

Inszenierung: Josef Gieren

Personen:

Sir Morosus		Gelebrich Pfafsche
Seine Haushälterin		Selene Jung
Der Barbier		Matthieu Adlersmeyer
Henry Morosus	Komödianten	Martin Kremer
Aminta, seine Frau		Maria Lebotari
Isotta		Erna Sack
Carlotta		Marion Gunde
Danzzi		Kurt Böhme
Jarfallo		Ludwig Ermold
Morbio		Rudolf Schmalnauer

Chor der Komödianten und Nachbarn

Ort der Handlung:

Zimmer des Sir Morosus in einem Vorort Londons

Zeit: etwa 1780

Chöre: Karl Maria Pembaur / Tanz im dritten Akt: Werner Stammer

Bühnenbild: Adolf Mahnke Einrichtung: Georg Brandt Trachten: Leonhard Santo

Pausen nach dem ersten und zweiten Akt

Krank: Liesel von Schuch, Hermann Kunschbach, Gerst Halle

Sämtliche Plätze müssen vor Beginn der Vorstellung eingenommen werden

Lehrbücher sind für 1,00 M. vormittags an der Kasse und abends bei den Türschließern zu haben

Gekaufte Karten werden nur bei Änderung der Vorstellung zurückgenommen

Einlaß 5 $\frac{1}{2}$ Uhr

Anfang 6 Uhr

Ende geg. 9 $\frac{1}{2}$ Uhr

Programme for "Die schweigsame Frau"

of "Capriccio" (1944). A grandiose plan to present in a cycle the evolution of German opera, including also forgotten, misunderstood works and those so far little known could not be completely carried out because of the unpropitiousness of the time. More and more the artistic life

Sächsische Staatstheater Opernhaus

Sonnabend, am 13. April 1940

Anfang 7 Uhr

Außer Anrecht

Uraufführung

Romeo und Julia

Oper in zwei Akten (7 Bildern) von Heinrich Sutermeister

Musikalische Leitung: Karl Böhm

Inszenierung: Max Hofmüller

Personen:

Escalus, Herr von Verona	Serge Smirnow
Montague } Häupter zweier Adelshäuser	Hermann Blasig
Capulet }	Kurt Böhm
Romeo, Sohn des Montague	Kudolf Dittrich
Nathasar, Roméos alter Diener	Jan Kittel
Julia, Tochter des Capulet	Maria Lebotari
Gräfin Capulet, ihre Mutter	Inger Karén
Die Amme	Margarete Herbst
Graf Paris, ein junger Edelmann	Gino Tieppach
Der Bediente	Heinrich Tefmer
Vater Lorenzo, ein Franziskaner	Sven Nilsson
Der Sittenknecht	Garry Mayer

Die vier verliebten Paare: Carl Gänke,

Selene Bloß-Reerheim, Katharina Müller, Edith Dietrich, ~~Elisabeth Schmitt~~, Jakob Schaaf, Jan Kittel,
Carl Sagemann, Hans Löbel

Verwandte beider Häuser, Mägde, Bürger und Bürgerinnen von Verona, fürstliches Gefolge, Getolde, Diener,
Maßen, Tänzer und Tänzerinnen, Stimmen der Nacht, Stimmen aus der Tiefe, Knechte der Montagues,
Stimmen aus der Höhe

Ort: Verona — Zeit: Anfang des 14. Jahrhunderts

Ausführende der Tänze im dritten Bild: Silke Schlieben, Hanna Schlenker-John, Linnie Ferrif, Charlotte
Schmieder, Robert Mayer, Fritz Schulz, Heinz Dittrich, Till Rentore und die Tanzgruppe

Chor: Ernst Ginze — Tanz: Valeria Kratina

Bühnenbild: Adolf Madule — Trachten: Elisabeth von Auenmüller

Technische Einrichtung: Georg Brandt

Mit Ausnahme einer längeren Pause nach dem vierten Bild wird die Oper völlig pausenlos durchgespielt

Krank: Ludwig Arnold

Sämtliche Plätze müssen vor Beginn der Vorstellung eingenommen werden

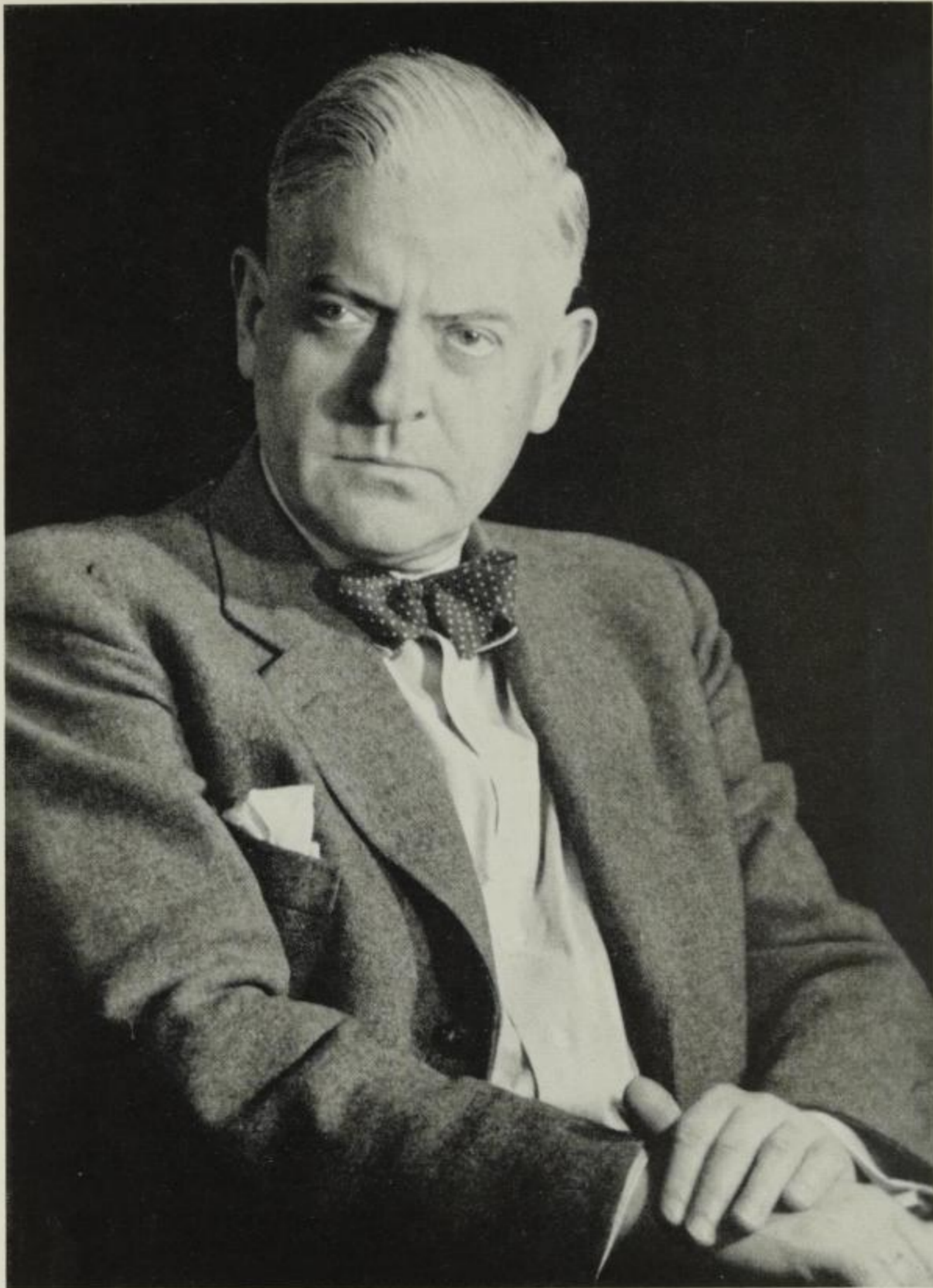
Terztickets sind für 0,60 RM vormittags an der Kasse und abends bei den Türschließern zu haben

Gekaufte Karten werden nur bei Änderung der Vorstellung zurückgenommen

Kassenöffnung 6 Uhr Einlaß 6 $\frac{1}{2}$ Uhr Anfang 7 Uhr Ende geg. 9 $\frac{1}{2}$ Uhr

Programme for "Romeo und Julia"

came under the machinery of the fascist war. Nevertheless, there was still a splendid vindication of honour of the "Widerspenstige" by Goetz and a première of the exquisite comic opera "Die Hochzeit des Jobs" by Joseph Haas.



Karl Elmendorff

It was, on July 2nd, 1944, the last première in the Semper structure. A few days thereafter, the theatre was closed in the course of the "total war" proclaimed by Goebbels. In the night from the 13th to 14th February, 1945, the Dresden opera-house, the place where so many important works of world opera-history had their première, became a heap of ruins under the deadly weight of American bombs. The artists were scattered

to the four winds. Never again, so it seemed to us remaining ones, would the art-city Dresden be able to recover from the blows of this dreadful night. The old poet Gerhart Hauptmann who had experienced the night of horror, expressed our thoughts in the words: "Who has forgotten how to cry, learns it again at the destruction of Dresden. This bright morning star of youth has lighted the world till now, and I have experienced personally the destruction of Dresden under the Sodom and Gomorrha roar of English and American airplanes. If I insert the word 'experienced', then is it even now a miracle to me. I do not consider myself so important as to believe that Saturn expressly reserved this terror for me just at this place in the almost most beloved part of my world. I stand at the departing place of life and envy all my lofty intellectual companions who were spared this experience . . . I cry . . ." And the succeeding words of Hauptmann are true also of the Staatskapelle and its activity: "From Dresden, from its exquisitely uniform cultivation of art in music and word, magnificent streams have flowed through the world and also England and America have drunk thirstily therefrom. Have they forgotten?"

*A New Golden Age
after 1945*

Dresden again has become a city of art. The Dresden Staatskapelle has entered upon a new golden age.

The members of the orchestra escaped the February death of Dresden. New squadrons of bombers with fatal loads were to be expected. Concert activity in the city, destroyed to the foundation, was not to be thought of. The city had become silent, its people lived miserably and surrounded by danger. Under these circumstances, the efforts of the orchestra conductor then charged with the direction, Kurt Striegler, were successful in bringing about the evacuation of the orchestra in April to the hospital-towns Bad Elster and Bad Brambach. With their performances the Dresden artists could give solace to the wounded, strengthen their will to live. Here, too, they experienced the entrance of the American troops who immediately advanced their demands for music. Half-starved, the musicians played, frequently for the then saleable honorarium, cigarettes and bread. Finally the efforts on behalf of a return were successful, in June a lorry was chartered, and now with bag and baggage and instruments they returned home where they were awaited with yearning.

At that time Joseph Keilberth, one of the most talented young German orchestra conductors, coming from Prague, had made a stop in Dresden. After the orchestra previously had been in contact with him, the orchestra director Arthur Tröber now succeeded in obtaining him for the or-



Joseph Keilberth

chestra. Thereby he could count on the support of those “activists of the first hour” from the ranks of the working-class who at this difficult time – since they had set themselves the goal to bring the life of the city again in motion, to provide for work and bread – let art also have its rights, even set it vital tasks. Among others and above all, it was Hermann Matern, as first secretary of the Communist Party of Saxony, who

approved of the engagement of Keilberth and defended it against petty scruples.

The musical life of the city of Dresden received swift impetus under the direction of Keilberth, despite all difficulties. At first music was performed at the periphery of the city. The dance-hall of the "Kurhaus Bühlau" became a theatre and concert-hall. At that time an article much referred to was called "The opera in the barn". It was an advantage that the terminus of the tram was in front of the building. Now the singers rode out there, the musicians rode there, the visitors of the opera performances and of the concerts rode out there, big crowds of people clustered round the entrance doors, they all wanted to go along, no one let such inconvenience hinder him from hearing music. On July 16th, 1945, the "First Symphony Concert of the Dresden Staatskapelle" took place there, with works by Ludwig van Beethoven. "And the city which does not exist any longer, in which the people go with starved faces, ashy, aged: the city goes on, to make gifts with tired, lean arms", with this the article closed.

The Dresden Opera-house





Das Grosse Haus (the big theatre)

Progress was made with giant strides. The people no longer had to starve, not even for music which was offered to them abundantly and excellently through the Staatskapelle. Soon the State Opera had two houses, which previously had never been the case, the reconstructed playhouse for big operas and big plays, the concert-hall as small house for intimate theatre and chamber opera. In the concert-hall, on August 10th, 1945, the curtain for an opera had gone up for the first time, after "Fidelio" previously had been performed in concert form. There could have been no better beginning than "Le nozze di Figaro" with the revolutionary undertone in text and music. The "Grosses Haus" was placed at the disposal of the orchestra as concert-hall in the year 1948, when it celebrated its 400th anniversary.

Before the destruction of fascism the orchestra comprised one hundred and twenty-seven members. In 1945 its rebuilding began with approximately ninety musicians. Now and then their number was increased

through repatriated soldiers rejoining the orchestra. Beginning with May 1st, 1946, the strength was fixed at one hundred members. After the increase of artistic tasks and the moving into the "Grosses Haus" an expansion of the orchestra became urgently necessary. As a consequence, additional sixteen posts were granted at the end of 1952.

Mozart, Wagner and Strauss ("Salome", staged still in the "culture barn" by Heinz Arnold, made a great stir through the novel manner in which conductor and stage-director interpreted the work) were the three stars of the repertoire newly built up by Keilberth. He did not neglect, however, to bestow the sensuous splendour of his orchestra, which was completely devoted to him, on a performance of "Bohème" or to give the romantic ecstasy of Dvořák's "Rusalka" ravishing expression.

Das Kleine Haus (the small theatre)



From Keilberth's repertoire are to be mentioned as supplement (it can be only a selection): in the opera works by Mussorgsky, by Boris Blacher and Carl Orff; in concert works by Glinka, Mussorgsky, Tchaikovsky, Mendelssohn Bartholdy, Schumann, Weber, Mahler, Prokofieff, Khatchaturian, Milhaud, Hindemith, Mohaupt, Fidelio F. Finke, Otto Reinhold, Britten, Stravinsky, Bartók, Fortner, Egk, Haas and others.

In the festival concert on the occasion of the orchestra's jubilee, he offered Strauss' "Alpensinfonie" (dedicated to the orchestra), Carl Maria von Weber's "Concert Piece for Piano and Orchestra" and the Prelude to the "Meistersinger". The high esteem which the orchestra enjoyed in the whole world was expressed in innumerable congratulations. Thus, Fritz Busch wrote from New York: "The performance of the Dresden

Rudolf Kempe



orchestra and its significance for the musical life of the world continues imperishably, when much other that is irreplaceable, which human hands over generations had created, today lies in ruins and ashes . . . To the Staatskapelle which was not destroyed with its old homestead I cordially wish that it may live hundreds of years further with a new Dresden.” Karl Böhm from Vienna: “The Dresden Staatskapelle has a special place among all the orchestras of Europe. It combines German precision with a quite unusual warmth which otherwise is only to be met with in more southerly latitudes.” Walter Giesecking from Rio de Janeiro: “The concerts with the Dresden Staatskapelle are among the most imperishable recollections of my artistic career . . . to be permitted to express the wish that the grandiose past may be followed by an equally glorious and successful future.” Richard Mohaupt from New York: “Here in America where I have become acquainted at first hand with the brilliance and sound technique of the large orchestras . . . through performances of my music, I have established that the Dresdeners can stand comparison with the most famous orchestras of the world. I spoke about this with Fritz Reiner, the conductor of the Pittsburgh Symphony Orchestra, with whom I am on friendly terms, who was conductor at the Dresden State Opera from 1914 till 1921 and who completely agrees with my opinion.”

Keilberth's successor in 1949 was the young Rudolf Kempe, who ushered in the Strauss tradition with his new staging of “Daphne”, and with the first performance of “Liebe der Danae” in 1952 led it to a culminating point. During the period of his activity, until he finally went to Munich (for a time the two State Operas had to share him), occurred the remarkable German première of “The Scholars of Cracow”, an opera of the important Polish composer Tadeusz Szeligowski, under the direction of the Warsaw conductor Zdzislaw Górczyński, a welcome guest of the orchestra also in concert; the first performance of the charming comic opera “Die pffiffige Magd” by Julius Weismann and the première, conducted by Kempe, of the opera “Amphitryon” by the Swiss Robert Oboussier. One would have to resort to a mere enumeration, if one wished to give a general view of the copiousness of the repertoire, which characterized also the concerts under Kempe. Old and new were mixed in beneficently and constantly acknowledged fashion.

In 1953, Franz Konwitschny, conductor of the Leipzig Gewandhaus Orchestra, came to the head of the orchestra, now active in a responsible double function involving much work. Shortly after taking over the direction, he confessed that it was an honour for him “to stand in the significant lineage Schütz – Hasse – Weber – Wagner – Schuch – Busch. It is, however, also that attraction of the colourful element, in

its landscape southerly influenced, which I carry within me as a native Austrian. It is the magnetic attraction to this peculiar combination which has always met me in Dresden in all outward artistic forms – the synthesis of the southern will to live in beauty, coupled with the northern self-obligating austerity towards the work.

The smallest architectural ornament, the sight of the Sistine Madonna in retrospect arousing in one a mood of melancholy, a Verdi opera under Busch, the Strauss era, the playing of the Staatskapelle in the finest blending of dynamic degrees and colour values, such as scarcely another orchestra possesses – all that subsists on fertile soil which, solitary, individual, carries within itself the formative powers, like the content of a genuine work of art . . .

In Dresden, the opera is a necessity. Like in its place of birth in Italy, it has as a result of its history become that for which, in many other places, spasmodic efforts to win the audience are made with the aid of

David Oistrach (left), Karl Laux (centre), Franz Konwitschny (right)





Franz Konwitschny

abstract ideologies, financial means and attempts to give the opera new form. In Dresden it is the opera of the people and a national theatre. It pertains to the essence of the city. Truly, therefore have I come to Dresden!”

Thus, opera again had captivated Konwitschny and – as the chronicler reports – under his direction “the ‘Zauberflöte’ and ‘Don Giovanni’, the ‘Meistersinger von Nürnberg’ and the ‘Walküre’ and not least, the



Zwinger concert under the direction of Franz Konwitschny

'Rosenkavalier' which had its birthplace on the Elbe, became genuine Dresden manifestations of opera, borne by the culture of the more than 400-year-old orchestra." The ties of Konwitschny and his orchestra with Richard Strauss found their expression in 1954 in the performance of "Daphne" and "Liebe der Danae". The fact that a general music director of rank was being sought for the German State Opera in Berlin, was the cause for Konwitschny's departure from Dresden, much to the regret of the orchestra. It is gratifying that his work with the Dresden orchestra has been recorded on gramophone disks, especially as in the meantime an all too early death put an end to his many-sided activity.

Since 1953, the pupil of Abendroth, Rudolf Neuhaus, had worked at the side of Konwitschny, who had made a name for himself in Schwerin as general music director as well as opera and concert conductor. Up to the calling of Matačić and then again in the interim period 1958–60, he directed the destinies of the Dresden State Opera and the Dresden Staatskapelle. Neuhaus was assigned important tasks also at the side of Matačić and then next to Suitner. Above all, it was he who found staunch followers in the orchestra when it was necessary to present new works for discussion.

Neuhaus was entrusted with the first performance of the ballet by Egk, "Abraxas", and Egk's opera "Der Revisor". Under him, for the first time in Germany, the entire ballet-music of "Romeo and Julia" by Prokofieff was heard, for the first time in Dresden the operas "The Love of Three Oranges" and "Simeon Kotko". One can get an idea of the lively programme of the Dresden opera and of the versatility demanded of the orchestra when it is established that also the premières of Fidelio F. Finke's "Zauberfisch", Britten's version of "The Beggar's Opera", Hanell's "Dorian Gray" and "The Soldier Schwejk" by Robert Kurka, not counting the numerous premières in the evening performances of the orchestra, are placed to his account.

The years 1956–58 during which Lovro von Matačić was the responsible conductor of the orchestra suffered under constant fluctuation of conductors. The concerts were conducted by Matačić himself (who also conducted the tour performances in England, Switzerland and the German Federal Republic), by Knappertsbusch, Kempe, Fritz Rieger, Hans Schmidt-Isserstedt, Kurt Striegler, Wilhelm Schleuning who, coming from Hamburg, was active in Dresden for two years, by Rudolf Neuhaus and the young Siegfried Kurz who in the meantime has made a name for himself not only as conductor but also as composer. That made itself evident in a certain arbitrariness in the programme arrangement, above all, the cultivation of contemporary music retired somewhat in the



Kyrill Kondraschin (left) and Rudolf Neubauss (right)

background. In this period the honoring of Mozart in opera and concert was gratifying. The new staging of Gluck's "Orfeo ed Euridice" under the direction of Matačić could be characterized as an important evening not only for the Dresden State Opera, but also for the German music-theatre. It was his first opera première, for which he was also responsible as stage-director. In the Staatskapelle he found complete preparation and mastery for this unusual task. With a new staging of "Rheingold" Matačić also gave the signal for the "Ring" revival. He relinquished the function of general music director of the orchestra in the autumn of 1958. At that time Vilmos Komor from Budapest was a frequent guest. With good reasons Hans Böhm, the assiduous chronicler of Dresden musical life, could demand in the journal "Musik und Gesellschaft" (Music and Society): "It is high time that the responsibility in the direction of this first-class German orchestra be clarified.

Then German composers will have someone to whom they can offer their justified proposals and requests. Not the first comer, but the best – or a collective of the best – is just good enough for the Dresden Staatskapelle.” As already stated, the task fell to Rudolf Neuhaus to fill the gap until then.

In 1960 the Dresden Staatskapelle sought a new head. Otmar Suitner stood as guest at the desk of Schuch, Busch, Böhm. How would he succeed? It was a “love at first sight”. Suitner pleased. Suitner filled the orchestra and the listeners with enthusiasm, and so in 1960 the thirty-eight-year-old Austrian Otmar Suitner, countryman of Schuch and Böhm, became Dresden general music director.

Two seasons have passed meanwhile. They were filled with distin-

Guest performance under the direction of Lovro von Matačić on September 30th, 1956 in Munich





Otmar Suitner

guished opera performances and splendid concerts, generally admired also by guests from the German Federal Republic and from abroad. Suitner continued the Dresden tradition when he enriched the Strauss



Otmar Suitner at rehearsal

repertoire with a performance of "Rosenkavalier" which aroused real delight (in memory of the première fifty years ago), and a new staging of "Arabella", but also when, thanks to the high standards of the orchestra, he threw new light on Puccini's "Tosca" score. He saw in it a matter of honour to produce in an exemplary performance the "Freischütz" of Carl Maria von Weber, his predecessor in the office of Dresden general music director. Respect for the great classical heritage bade him to undertake the performance of "Figaro", "Fidelio" and "Tristan".

The concert programmes which Suitner has arranged are uncommonly arresting. In addition to the cultivation of the classical heritage, he has set himself as goal the promotion of contemporary music. Thus, under his direction Ernst Hermann Meyer's Symphony for Strings, Siegfried Kurz' Second Symphony, Dallapiccola's "Canti di Prigionia", Martinů's "Concerto for Cembalo and Small Orchestra", Henze's "Five Neapolitan Songs" could be heard. Here, too, the work of Strauss was more than once taken into consideration; the concert performance of "Elektra" which let the brilliant qualities of the Dresden orchestra appear with

Otmar Suitner and Dieter Gerbard Worm at a disk recording





The Dresden Staatskapelle under the direction of Otmar Suitner, 1962

particular distinctness formed a culminating point of the concert life. Even now it can be established that with the "Suitner era" a new auspicious period in the history of the Dresden Staatskapelle has been introduced, which was confirmed on concert tours and through disk recordings.

The tasks of the musician are not yet concluded with the activity in the orchestra itself. After 1945, upon the initiative of Arthur Tröber, who therewith continued the work of Theo Bauer, the task of the earlier professional musicians' society was taken over by the organization of the "Chamber Music of the Staatskapelle". Thus, immediately in the first year (season 1952-53) eight performances of chamber music took place, in which, according to the tradition of the professional musicians'



Arthur Tröber

society, old and new was offered in colourful and stimulating mixture. In the meantime these performances of chamber music have become a permanent part of Dresden musical life.

A further sphere of tasks for the members of the orchestra is their activ-

ity as educators of the young generation. Here, too, tradition is being continued when in the "Academy for Music and Theatre", founded in 1945 and remodelled in 1952 to a "School of Music", they act as instructors for strings and wind-instruments and are highly esteemed. Karl Böhm once expressed what that means to the orchestra itself: "The sound of this orchestra is so typically 'Dresden-like' that every musician not trained in this city seems somewhat like a foreign body at the beginning. Therefore I always could acquire the best among the young generation from the orchestra school, where exclusively instrumentalists of this orchestra were active as instructors." Besides, numerous pupils of the Dresden orchestra school sit at the first desks in many first-class orchestras.

Members of the Dresden Staatskapelle as chamber music group (from left to right: Immanuel Lucchesi, Hans Otto, Otto Karl Hempel, Kurt Mahn)





The Rudolf Ulbrich Quartet (from upper left to lower right: Joachim Zindler, Rudolf Ulbrich, Clemens Dillner, Wolfgang Bülow)

The young generation presents itself (from left to right: Manfred Wünsche, Walter Stellmacher, Manfred Krause, Dieter Buschner, Hans Peter Frank, Siegfried Teubel)

Reference already has been made to the fact that the Staatskapelle very soon after the war went touring again. The concert at the Trade Fair in Leipzig on March 7th, 1947 was followed by – to select only several – a further guest performance at the Fair in March 1948, a Richard Strauss memorial concert in the Festival Playhouse at Bayreuth on October 9th, 1949 (the orchestra took this occasion, on the morning of the day of the concert, to lay a wreath on the grave of Richard Wagner, in proud con-

Tours in the Home Country and Abroad

*The prize-winners of the international competition
in Geneva 1954 (from left to right:
Kurt Mahn, Horst Wiedner, Gerhard Starke)*



sciousness that the master once stood at the head of the orchestra); an orchestra concert on the occasion of the German Bach celebration in 1950 in Leipzig, a concert as part of the German honouring of Beethoven in March 1952 in Berlin.

Already for many years individual members of the orchestra as well as soloists of the opera had been collaborators of the Bayreuth Festival. The first Dresden musicians appeared in the orchestra thirty-five years after the opening of the Festival Playhouse. In 1911, as first member, the famous kettle-drummer Heinrich Knauer was engaged, who belonged to the Bayreuth orchestra for thirty-three years. In constantly increasing numbers, he was followed chiefly by wind-instrument players. Since 1951, the Dresden Staatskapelle, with sixteen members, has by far the greatest share sent by a German orchestra to Bayreuth. Thus, Bruno Knauer as violinist can look back on a membership of twenty-five years, Gerhard Schneider had taken over the post as leading player of the second violin; for many years the senior of the orchestra musicians gathered together in Bayreuth was the solo double-bass of the Dresden orchestra, Alwin Starke. Time and again it was confirmed that the colouring of the wind-instruments conjured up in Bayreuth the sound of the Dresden orchestra. That is understandable when one reflects that the present members of the orchestra Fritz Rucker, Alfred Tolksdorf, Herbert Dressler, Wilhelm Simon, Alfons Orpky and Heinz Forker were active in the leading parts. Flute, oboe, horns, trumpets and tubas therewith were in Dresden hands. The ensemble was completed through the kettle-drummer Hans-Peter Sondermann and the harpist Inge Ludwig.

The Dresden Staatskapelle above all acquired international esteem with consummate disk recordings of the operas "Salome" and "Rusalka" under Keilberth; they even convinced the western world reaching far off to North and South America, of the old level of performance of the Dresden orchestra. In order to fulfil an American commission, the disk recordings could be continued successfully with "Die Meistersinger von Nürnberg", the "Rosenkavalier" and the "Freischütz" under Rudolf Kempe. Soon thereafter the orchestra had the opportunity to present itself to the world.

The orchestra under the direction of Franz Konwitschny had its first foreign success in Paris in 1954. The press called the orchestra a "master instrument which has preserved until today its traditional well-balanced tone, the scintillation, the elasticity as well as the vigorous grandeur". At a press conference, the chairman of the "Society for Literature and Art" expressed the wish to be able to welcome the excellent Dresden orchestra in Paris soon again. He characterized Franz Konwitschny as one of the "most distinguished conductors of the present time". With a concert

before 3,000 enthusiastic listeners the Dresden Staatskapelle, under the direction of Franz Konwitschny, ended in Hanover this successful tour through West Germany and to Paris.

Not less great was the success which the Dresden Staatskapelle achieved in England and Switzerland in 1956. In the Royal Festival Hall the Dresden Staatskapelle, under the direction of Lovro von Matačić, had to play the Prelude to the "Meistersinger" as encore before 4,000 people, something quite unusual in English concert practice. In Geneva, Carl Schuricht, an old friend of Dresden, stood at the head of the orchestra and expressed himself enthusiastically about its qualities. The concert in the

Placard for the guest performance in England in 1956

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Programme for the guest performance in Florence 1957

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Ente Autonomo

AMICI DELLA MUSICA

DOMENICA 24 NOVEMBRE 1957 - ORE 17.15

CONCERTO SINFONICO

**DRESDNER
STAATSKAPELLE**

PROGRAMMA

MOZART - Sinfonia n. 40 in sol min. (K. 550)
Allegro molto
Andante
Minuetto (Allegretto)
Allegro assai

STRAUSS - Morte e trasfigurazione - poema sinfonico

BEETHOVEN - Sinfonia n. 3 in mi bem. magg., op. 55 ("Eroica")
Allegro con brio
Marcia funebre (Adagio assai)
Sch-zzo (Allegro vivace)
Finale (Allegro molto)

Direttore
LOVRO VON MATAČIĆ

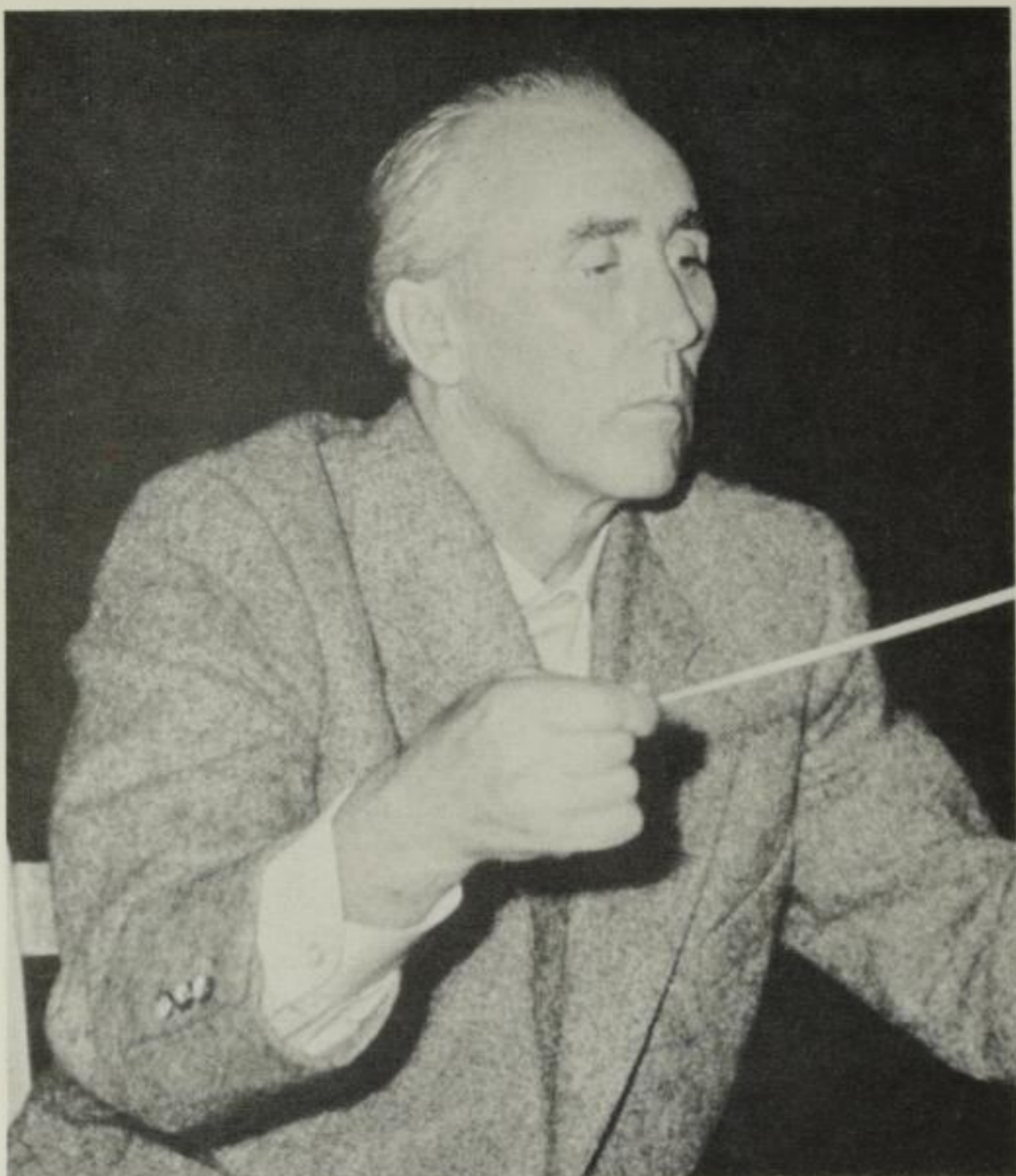
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In caso di necessità l'Ente Autonomo del Teatro Comunale si riserva il diritto di modificare il presente programma.



Werner Egk



*Lovro von Matačić (left),
Werner Egk (centre) and
Eberhard Sprink (right)
at a reception after the
concert in Munich on
September 30th, 1956*



Václav Neumann in conversation with members of the orchestra

Karel Ančerl in conversation with members of the orchestra



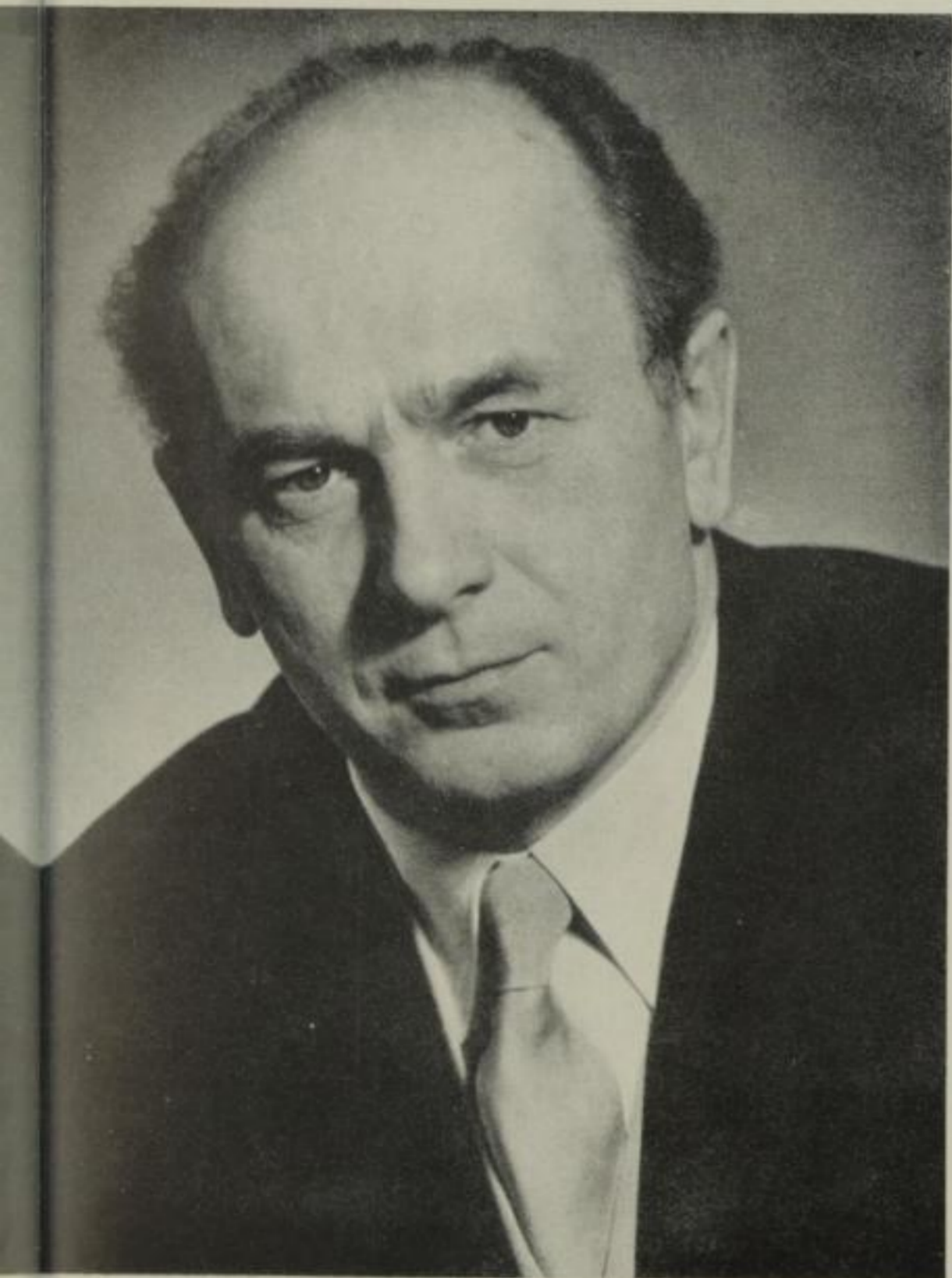


Kurt Striegler

hall of the German Museum in Munich was a new triumph. The "Süd-deutsche Zeitung" gave its concert review the heading "The orchestra of international rank from Dresden". And if this leading bourgeois daily newspaper of Munich not only devoted a detailed review, but also a commentary on the first page, to the concert of the Dresdeners under the direction of Lovro von Matačić, this says plenty concerning the significance of this tour. The commentary and criticism of the Munich newspaper may stand for many similar voices. Among others, it is said there: "Whoever is acquainted with the Dresden Staatskapelle a long time, whoever heard it this time, will ask himself how it is possible that here, through decades, the cultivation of an orchestra unequalled was able to be preserved, indeed, even to be improved . . . Simultaneously it produces an incomprehensible and consoling effect that the Dresden orchestra has preserved its secret beyond the bombing night of February



Hans Schmidt-Isserstedt

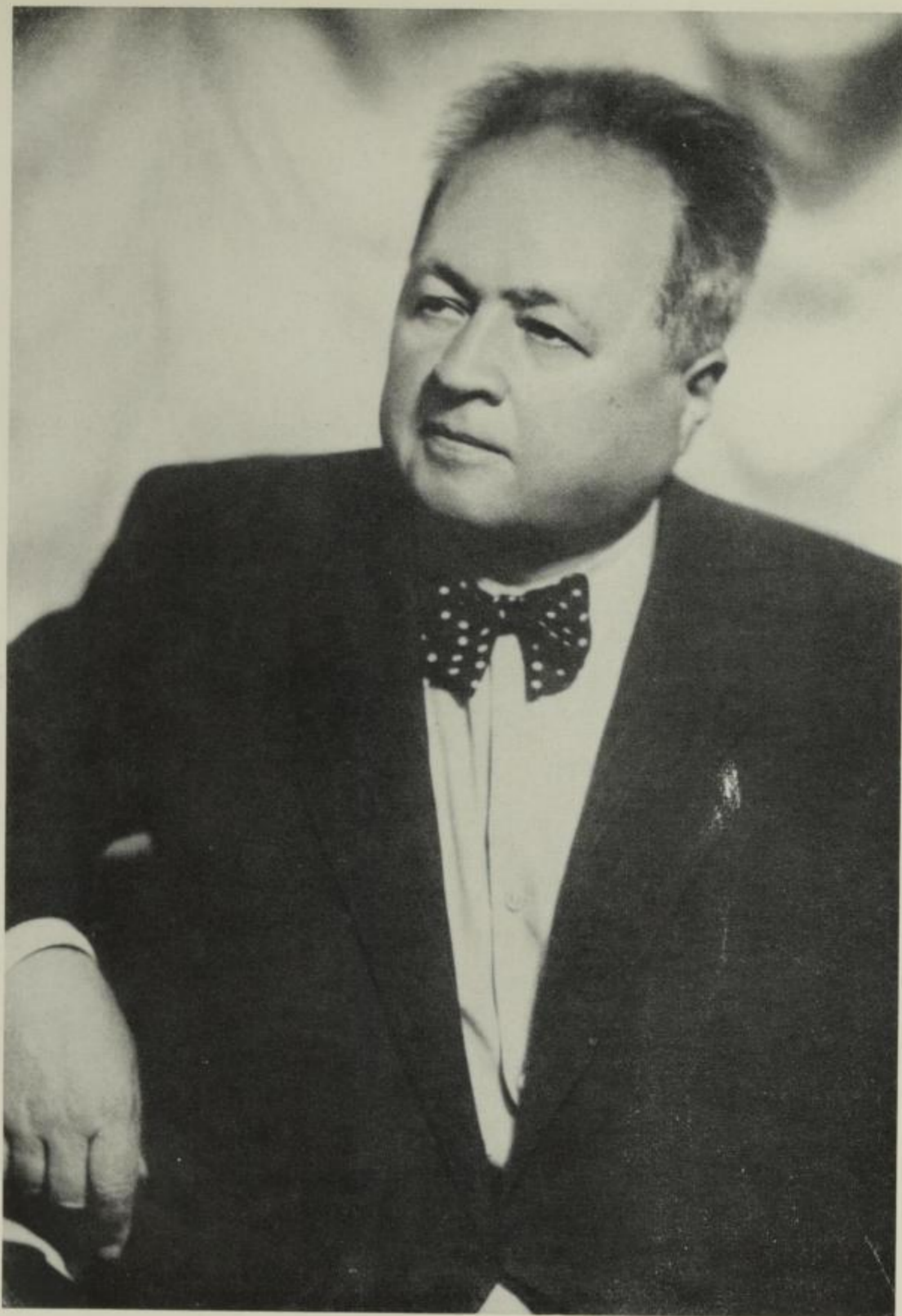


Fritz Rieger



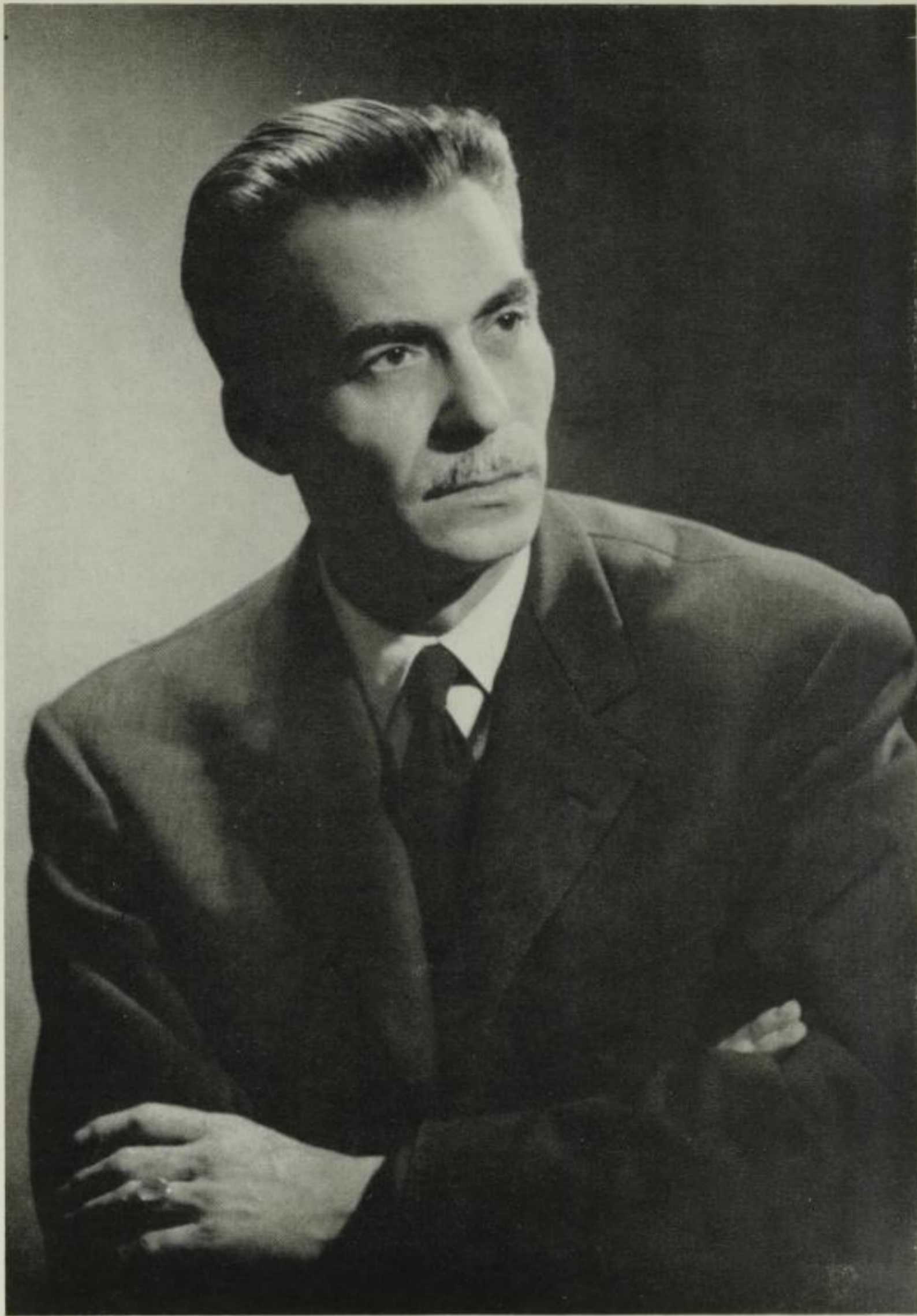
Vilmos Komor

13th, 1945 and the difficult post-war years. The Dresden orchestra, moreover, is one of the oldest orchestras. Nevertheless, tradition alone in no way explains the secret. Perhaps, however, this: that this orchestra, remote from every drill as ever, plays with an enthusiasm, an inner devotion which is experienced only among people who know what it



Alexander Gauck

means to play music. That has been nearly forgotten by many other large, and at least in the West, still more famous orchestras . . .” In the proper concert criticism this tone is maintained. “The Dresden Staatskapelle has given our audience a notion of standard of splendour and glory, technique and soul, level and possibilities of a tonal organism.



Mario Rossi

This guest performance in Munich in the half-occupied Museum hall marked a high point of musical culture such as perhaps no other German orchestra attains . . .”

In 1957 the orchestra played for the first time after the war in Hamburg and Kiel, under the direction of Rudolf Kempe. “Event in picture



Carl Garaguly

and sound”, Siegfried Scheffler headed his criticism in the “Hamburger Anzeiger”: “A great evening, the Dresden Staatskapelle, rich in tradition, remained faithful to itself in its level of performance, had appeared in Hamburg . . . This cultivated playing, every desk of the more than ninety-musician orchestra occupied by a master, deserves not only East



Hermann Abendroth



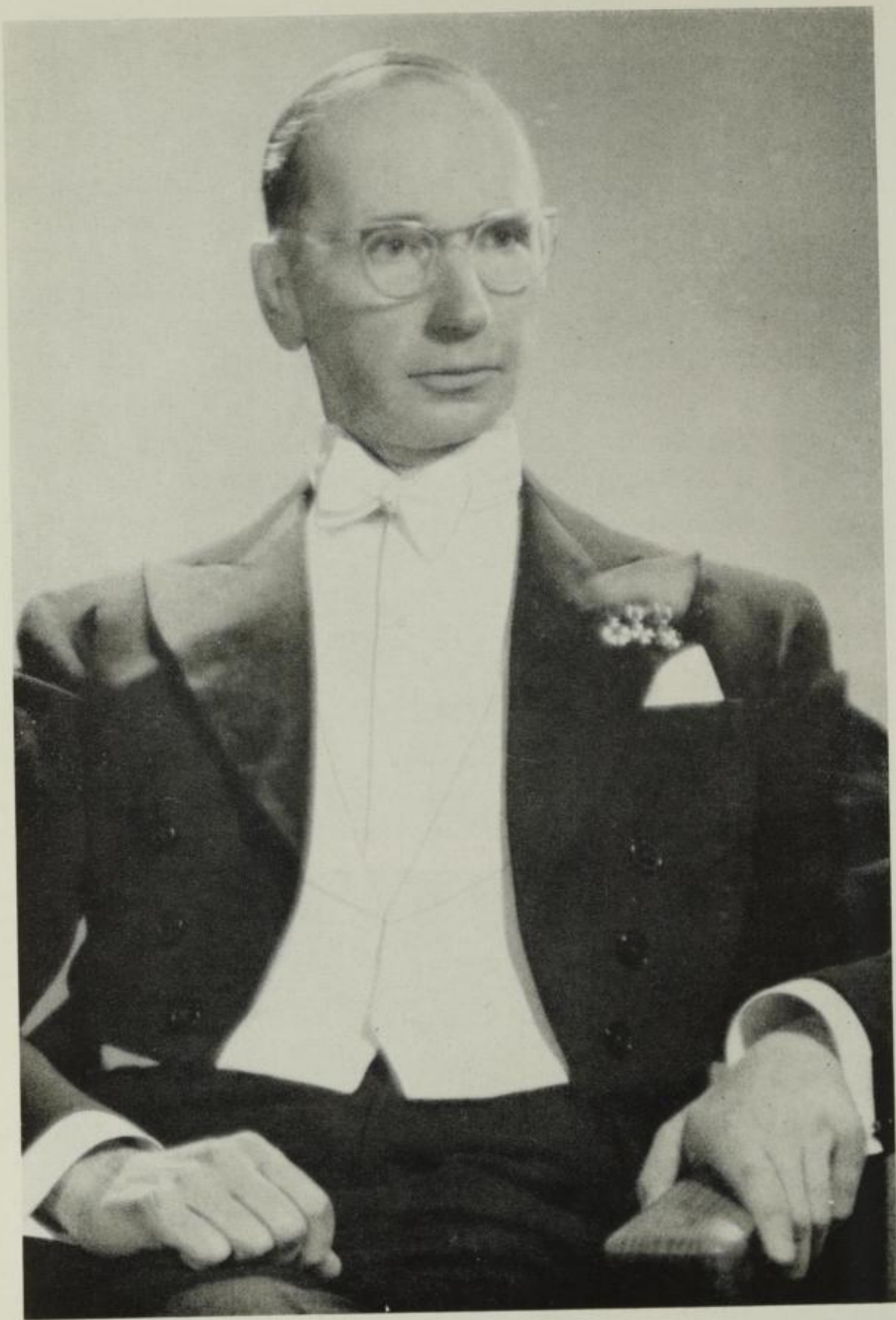
Kurt Sanderling

or West German, but certainly world-wide recognition." In February 1957 the Dresden Staatskapelle gave a successful guest performance under Karl Böhm, in West Berlin.

In 1959 a tour led the Dresden Orchestra to Italy. Concerts were given in Brescia, Genoa, Reggio Emilia, Perugia where a wreath was laid on the grave of Morlacchi, court orchestra conductor in Dresden from 1810–1840, Florence, l'Aquila and Rome. We quote these sentences from a review of the conservative "La nazione": "The magnificent orchestra played yesterday evening in Florence and gave evidence of the great tradition of the glorious organization which especially distinguished itself in the disciplined playing of the whole, but also in the solo performances of the wind-instruments as well as in the tutti onsets of the strings." Time and again Italian criticism showed itself impressed by the balance and the reserve forces of orchestral tone.

Ernest Borsamski





Kazimir Wilkomirski

An important event was the collaboration of the Dresden Staatskapelle with the Vienna Festival Weeks in 1959. Concerning it we read in the newspaper "Die Presse" (Vienna): "The Dresden Staatskapelle whose development represents a chapter in the musical history of the whole of Europe, belongs in the front rank of top orchestras. Above all, the

batteries of wind-instruments had an imposing effect, in their certainty of intonation, in the rounding off of the tone, which even in the fortissimo never becomes a 'braying', as well as the perfect pitch in the ensemble playing of the individual groups. A particular compliment is further due to the flutists and clarinetists, who presented themselves

Nils-Eric Fougstedt





Karel Ančerl

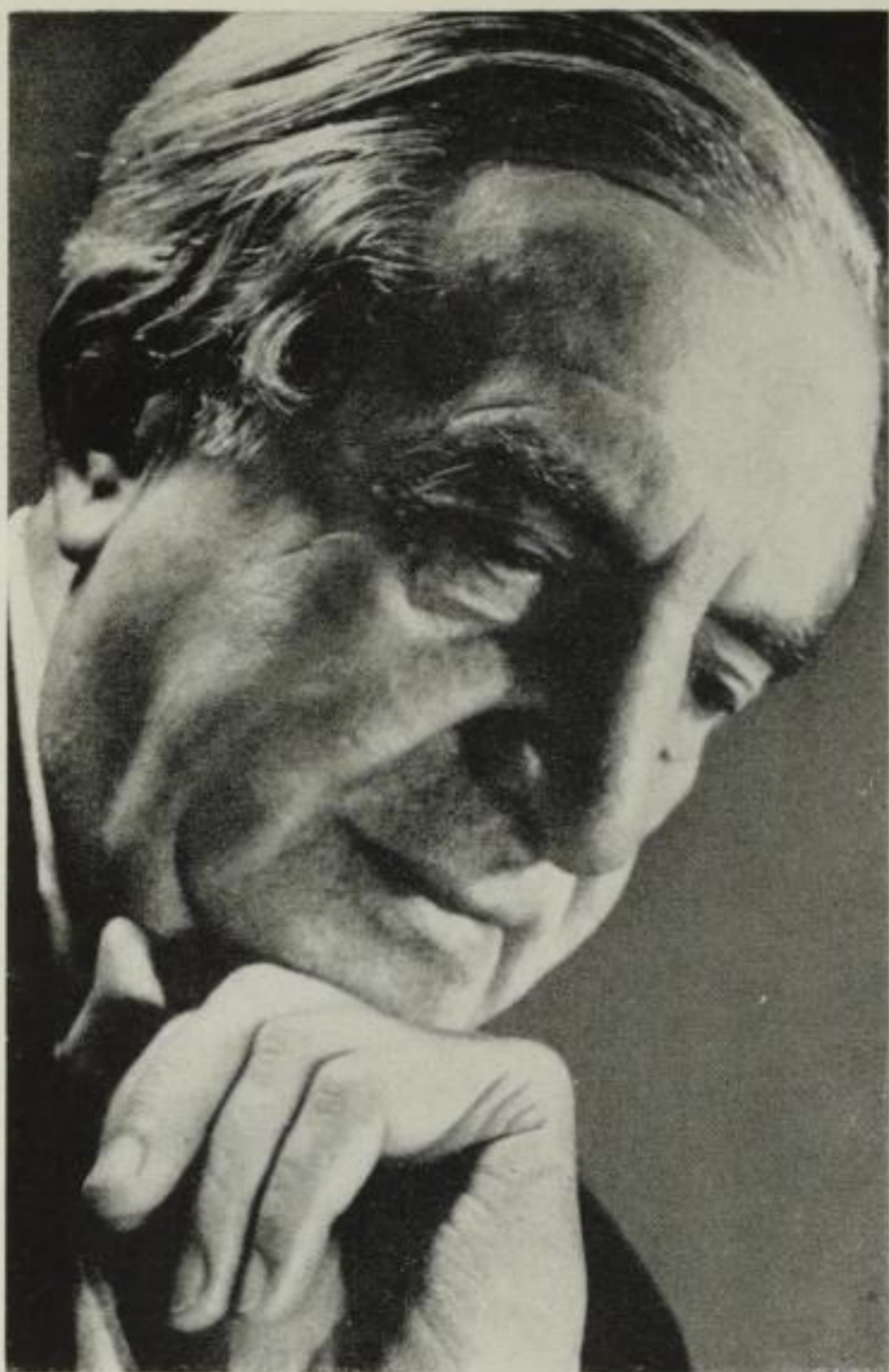
as virtuosos of their instruments in the 'pierced work' of the variation technique of Reger and in Dvořák's Fifth Symphony. That the illustrious guests placed Reger's Hiller Variations in the programme was very deserving . . . This Reger performance bore the stamp of extreme perfection."

Likewise in the "Suitner era" the Staatskapelle could verify its reputation abroad. In 1961 the Dresden orchestra for the first time was guest of the "Prague Springtime". The Smetana hall, in which both concerts

of the orchestra took place was sold out long before. The expectations were at a high point. It was demonstrated that not too much had been expected of the famous orchestra. The first evening it played under Otmar Suitner works of Mozart (A Major Symphony, KV. 201), Boris Blacher (Paganini Variations) and Brahms (Second Symphony). The previous day the orchestra had appeared with the same programme at Mariánské Lázně. Concerning the Prague concert the critics wrote: "Suitner had the Mozart symphony played with small orchestra. Already in this work the Dresden Staatskapelle had full opportunity to show what it has in it... The interpretation of the effective Paganini Variations by Blacher then became a firework of orchestral bravour and virtuosity. And the Brahms symphony, finally, in the sovereign rendering of the taut drama as well as the expressive lyricism of the work, showed con-

Erich Kleiber and Heinrich Allmeroth during a rehearsal of the "Freischütz"





Bernhard Paumgartner



Otto Matzerath



Zdeněk Chalabala

ductor as well as orchestra as masterly interpreters who are able to do justice even to works of complicated substance. There was stormy applause. And it increased after the encore, the no less consummately played 'Freischütz' Overture."

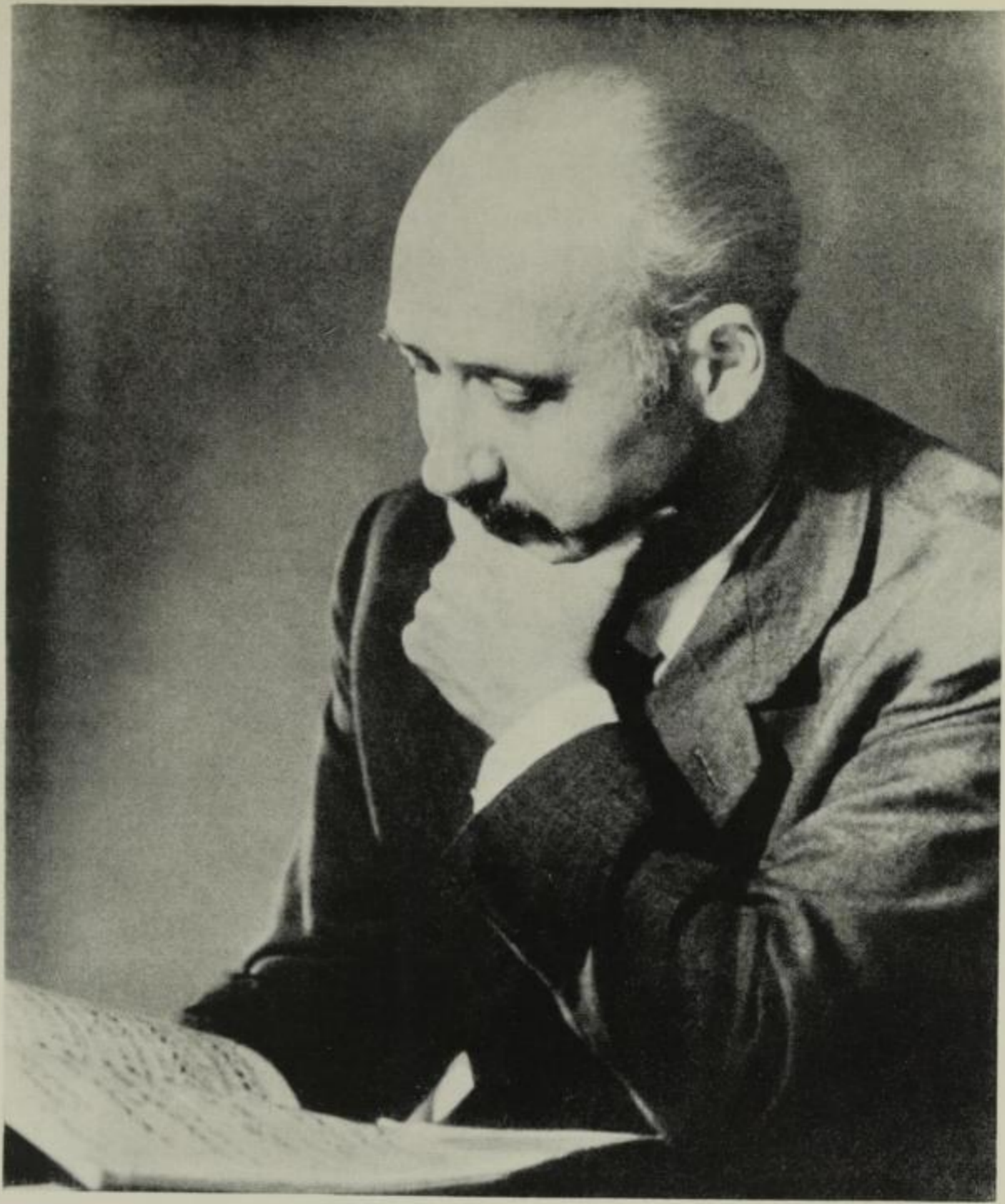
As in every year, so in 1961, the performance of Beethoven's Ninth Symphony formed the conclusion of the Prague Festival. Here the orchestra joined with the choruses of the Czechoslovak Philharmonic and of the broadcasting station, as well as a Czech solo-quartet, to form an

ensemble of unusual level. Franz Konwitschny stood at the conductor's desk.

In the same year, the Dresden orchestra was invited to participate in the Salzburg Summer Festival. It therewith relieved the Berlin Philharmonic which a year previously had given concerts in Salzburg next to the

Hans Knappertsbusch





Carlo Zecchi

Vienna Philharmonic. Within ten days the orchestra had to perform five concerts with five different conductors and programmes. That signified strenuous rehearsal work to which the Dresdeners submitted with great discipline and enthusiasm. The conductors were Franz Konwitschny, the Hungarian George Szell active in the USA, Joseph Keilberth with whom there was an especially cordial reunion, the Greek Miltiades Carides, and finally Karl Böhm who therewith once again stood before "his" orchestra. Each time there was enthusiastic homage of the international audience, enthusiastic applause, which at the first concert reached

its climax through the loud "bravo" of Herbert von Karajan, who had attended the concert in his box. "Here in Vienna even we could not play the 'Domestica' better," he declared afterwards to Konwitschny, whose disk recording with the Dresdeners had won recognition in the whole world. Here the words of the noted Soviet conductor Kyrill Kondraschin are also fitting: "I have travelled in many countries and directed numerous famous orchestras. Yet the joint musical performance with the Dresden Staatskapelle is for me always a great pleasure and at the same time an exciting experience. Eleven years ago I worked together with this famous orchestra for the first time. Since then I look forward with great impatience to each new meeting, which is the source of deep artistic satisfaction."

Thus, the Dresden Staatskapelle carries the fame of the old musical city Dresden and the reputation of the young German Democratic Republic out into the world. It feels united to this Republic, to this Workers' and Peasants' State in which art enjoys such surpassing furtherance which it demonstrates on innumerable occasions, namely, on the holidays of the Republic and otherwise. This unity received its expression with the awarding of the Order of Merit in silver to the Dresden orchestra.

After 1945, in addition to the subscription concerts, came the orchestra's participation in the "Dresden Days of Music" with the already mentioned German première of the opera "The Scholars of Cracow" in 1958 and a special concert. In 1957, moreover, four concerts for the reconstruction of the opera-house took place. In the Dresden educational concerts which became exemplary for the whole Republic the orchestra participated, too. In 1953 the Dresden opera participated in the Handel Festival at Halle – always again: it is identical with the Staatskapelle – with a remarkable performance of Handel's "Ariadne".

In the autumn of 1962 the Dresden orchestra took part prominently in the first Dresden Socialist Days of Music. It could be confirmed that with this the old Dresden tradition described here is being continued. In Dresden, at one time, the transition from the courtly cosmopolitan opera to the bourgeois German national opera was effected in token of the activity of Johann Gottlieb Naumann and Carl Maria von Weber, conductors of the Dresden orchestra. An important contribution to the founding of a socialist German national culture also should be made in Dresden, a national culture which does not seclude itself from the world, but in union with the progressive people of all continents pursues one aim: to create a new world in which, to quote once more the words of Carl Maria von Weber, "art and science partake of fresh life and movement, as the first lovely blossoms of peace".

Rudolf Neuhaus directs a gallery concert



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Translated from the German by Lena Jaeck

Sources of illustrations:

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Set and print: Druckerei Volksstimme Magdeburg

Typographic composition and cover design: Walter Schiller

Liz. 600/31/64 · Printed in the German Democratic Republic

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Handwritten musical score on 15 staves. The notation includes various note values, rests, and bar lines. The manuscript is written in a historical style, possibly from the 18th or 19th century. The paper is aged and shows some staining.

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