

# Adolf BUSCH

## ORCHESTRAL WORKS, VOLUME ONE: MUSIC FOR CHAMBER ORCHESTRA

FIVE SONGS FOR HIGH VOICE AND CHAMBER ORCHESTRA, OP. 11B  
VARIATIONS ON A THEME OF FRANZ SCHUBERT, OP. 2  
VARIATIONS ON A THEME OF W. A. MOZART, OP. 41  
DIVERTIMENTO FOR 13 SOLO INSTRUMENTS, OP. 30  
CAPRICCIO, OP. 46

**SWR**  **KULTUR**

Lisa Wittig, soprano  
BuschKollegium  
Ulrich Wagner, conductor

INCLUDES FIRST RECORDINGS

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## ADOLF BUSCH Orchestral Works, Volume One

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<b><i>Divertimento for 13 Solo Instruments, Op. 30</i></b> (1925)	<b>17:40</b>
1 I <i>Alla marcia</i>	1:37
2 II <i>Andante</i>	3:04
3 III <i>Scherzo</i>	4:30
4 IV <i>Presto</i>	1:04
5 V <i>Andante cantabile</i>	3:05
6 VI <i>Allegro con spirito</i>	4:20

<b><i>Variations for Small Orchestra on a Theme of Franz Schubert, Op. 2</i></b> (1909, orch. 1910)* **	<b>11:00</b>
7 Thema: <i>Allegretto quasi Andantino</i>	0:45
8 Var. 1: <i>Langsamer als das Tempo des Themas</i>	0:51
9 Var. 2: <i>Doppelt so rasch</i>	0:34
10 Var. 3: <i>Andante</i>	1:28
11 Var. 4: <i>Allegro (non troppo)</i> –	0:39
12 Var. 5: <i>Allegretto (L'istesso tempo)</i>	0:45
13 Var. 6: <i>Allegretto</i>	0:52
14 Var. 7: <i>Andantino</i> –	1:18
15 Var. 8: <i>Tranquillo</i>	1:46
16 Var. 9: <i>Vivace</i>	2:02

<b><i>Five Songs for high voice and chamber orchestra, Op. 11b</i></b> (1919–20)* **	<b>9:19</b>
17 No. 1 <i>Das Leben draussen ist verrauschet</i> (Eichendorff)	2:37
18 No. 2 <i>Wie rauscht so sacht</i> (Eichendorff)	1:37
19 No. 3 <i>Der Einsame</i> (Wang-Seng-Yu)	2:03
20 No. 4 <i>Der Mond steigt aufwärts</i> (Sao-Han)	1:30
21 No. 5 <i>Wenn schlanke Lilien wandelten</i> (Gottfried Keller)	1:32

<b>Variations on a Theme of W. A. Mozart for Orchestra, Op. 41 (1928)* **</b>	<b>11:56</b>
22 Thema: <i>Andante grazioso</i>	0:53
23 Var. 1: <i>Un poco più adagio</i>	0:35
24 Var. 2: <i>Molto adagio</i> –	1:45
25 Var. 3: <i>Allegro vivace e amabile</i>	0:35
26 Var. 4: <i>Andante tranquillo</i>	1:10
27 Var. 5: <i>Molto tranquillo</i>	0:38
28 Var. 6: <i>Vivace assai, quasi Presto</i>	1:26
29 Var. 7: <i>Presto</i> –	0:31
30 Var. 8: <i>Andante sostenuto</i>	1:32
31 Finale: <i>Molto vivace – Andantino grazioso (Tempo del Tema)</i>	2:51
32 <b>Capriccio for Small Orchestra, Op. 46 (1931)* **</b>	<b>10:36</b>

**TT 60:33**

**Lisa Wittig, soprano** 17–21  
**BuschKollegium**  
**Ulrich Wagner, conductor**

\*FIRST RECORDINGS, \*\*LIVE

# ADOLF BUSCH: ORCHESTRAL MUSIC

## VOLUME ONE: MUSIC FOR CHAMBER ORCHESTRA

by Jürgen Schaarwächter

As a performer, Adolf Busch was famous for the intensity of his interpretations. Musical beauty as an end in itself was far from his mind – the depth of his penetration into musical substance is still considered exemplary. He was similarly uncompromising as a person – in his position against Nazi Germany, in his resolute dedication and commitment to what he believed in and what was important to him.

Busch, born in Siegen, Westphalia, on 8 August 1891, received his first violin lessons from his father when he was only two-and-a-half years old. He performed in public for the first time at the age of four, and the label of ‘child prodigy’ was not long in coming. From 1902 to 1909 he studied at the Cologne Conservatoire with Willy Hess, Bram Eldering and Fritz Steinbach. The conductor Fritz Busch describes his brother’s composition lessons with Steinbach as ‘seldom given [...], but all the more excellent’.<sup>1</sup> Large and smaller forms were explored, and Steinbach also provided his student with poems for song composition. He had little formal training as a composer; instead, Hugo Grüters, the general music director in Bonn and his future father-in-law, was an important source of advice. In 1909 Busch met Max Reger, who was enthusiastic about his playing, and the two subsequently gave many concerts together. Busch’s compositional development owes a good deal to this friendship. In 1912 Busch became leader of the Wiener Konzertvereins-Orchester and in 1918 was appointed a violin professor at the Musikhochschule in Berlin, which he gave up after only a few years. In Vienna he became leader of a string quartet, which was renamed the Busch Quartet in 1919.

Busch became more widely known as early as 1933, when – now living in Riehen, near Basel – he cancelled all his concerts in Germany because of the onset of the

<sup>1</sup> Letter from Fritz Busch to Otto Grüters, 5 June 1908; BuschBrothersArchiv in the Max-Reger-Institut, Karlsruhe: B 339.

Nazi regime and the beginning of its persecution of Jews. In 1938 he imposed a similar boycott on Italy, in response to Mussolini's anti-Jewish legislation. In Switzerland he was one of the founders of the Lucerne Festival and, under threat of cross-border kidnap to Germany, emigrated to the USA in 1939. There he co-founded the Marlboro School of Music in Vermont in 1950, and several of his descendants are still closely associated with its summer courses and the associated concerts today.

Busch's compositional development took place parallel to his brilliant career as violinist (and, latterly, conductor), even if his compositional activity had to be subordinated to concert performance. His output includes several symphonies, a violin concerto, a piano concerto and other orchestral works, organ and piano music,<sup>2</sup> songs, choral works and, above all, chamber music for a wide variety of instrumental combinations.<sup>3</sup> He experimented with an almost unmanageable number of different duo, trio or quartet formations, although one also finds a quintet for saxophone and strings, another for flute and strings and a string sextet. The fact that many of his works have long been forgotten is not least because of the difficulty in obtaining the music – most of his scores remained unpublished or have been long out of print. Some of the works for small orchestra presented here have not been heard for decades, with others known only to a small circle.

### ***Divertimento for 13 Solo Instruments, Op. 30 (1924)***

The *Divertimento for 13 Solo Instruments*, Op. 30, was written in the spring of 1924 and completed in Darmstadt on 16 May, two days before the wedding of his brother Hermann. The careful elaboration and examination of the concept behind the work is reflected in numerous corrections and improvements in the score. In its scoring for soloists, it corresponds particularly to the tendencies of the time towards economical 'orchestral treatment' (although Busch was also creating large orchestral works almost at the same time, and so one cannot speak of a fundamental aesthetic decision here,

<sup>2</sup> Busch's complete piano music can be heard, performed by Jakob Fichert, on Toccata Classics rocc 0245.

<sup>3</sup> Toccata Classics rocc 0089 and 0293 present a number of Busch's chamber works for clarinet, performed by the clarinetist Bettina Beigelbeck and the BuschKollegium.

but rather of a kind of experiment); it would be wrong to emphasise the influence of Ferruccio Busoni in particular here – other influences of the time, such as Stravinsky, can also be discerned. Busch originally thought of calling the work a Suite, not unlike other multi-movement chamber-music works he wrote, but the high demands the work makes, in terms of both playing technique and the complexity of the music itself, led to the change of title shortly before publication. An arrangement of the *Divertimento* for two pianos prepared by Busch himself has remained unpublished.

Since Busch was a rather reluctant letter-writer, there is no record of an exchange about the *Divertimento* with his brother Fritz, to whom he dedicated the work. The composition was in print by 1925 and had its premiere on 9 December 1926 in the Künstlerhaus in Dresden. It was placed between Beethoven's great F minor Quartet, Op. 95, and Schubert's D minor Quartet, D810 ('Death and the Maiden'), and was therefore oriented towards the Busch Quartet (Adolf Busch, Gösta Andreasson, Karl Doktor, Paul Grümmer), in addition to which, coordinated by Fritz Busch, several members of the Staatskapelle – Fritz Rucker, Johannes König, Karl Schütte, Wilhelm Beinebauer, Paul Blödner, a Herr Brantl, Eduard Seifert, Alwin Starke and Heinrich Knauer – took part. Hans Schnoor summarised the composition in the *Dresdner Anzeiger* as a 'work equipped with all the contrapuntal arts in the style of Reger',

a play with old forms, the intellectual substance of which is aligned with the foundations of a noble entertainment, not exactly drawing on real inspiration, but mastered by absolute connoisseurship. This divertimento is just as remarkable as a testament to an unwaveringly genuine artistic attitude as it is as a trace of a great virtuoso who thoughtfully walks through the realms of creative art.<sup>4</sup>

Eugen Schmitz commented further in the *Dresdner Nachrichten*:

In the Allegro movements it flirts with experimental linearity for moments, but thanks to the healthy mind of its author, it always quickly finds its way back into traditional channels. It is almost unnecessary to say that everything is designed with fine skill, not least in the sound of the instrumental colours.<sup>5</sup>

<sup>4</sup> Hans Schnoor, 'Das Busch-Quartett in Dresden. Künstlerhaus', *Dresdner Anzeiger*, 10 December 1926.

<sup>5</sup> Eugen Schmitz, 'Konzert des Busch-Quartetts', *Dresdner Nachrichten*, 10 December 1926.

Another critic, Karl Schönewolf, wrote in the *Dresdner Neueste Nachrichten*:

There is a quiet smile about this work, and at times flashes of bright humour. This cheerfulness makes the new composition particularly endearing. [...] The conductor wanted to repeat the last two movements. It only came to the pretty Andante. Then the humble composer put down his violin and ran away.<sup>6</sup>

The *Divertimento* achieved a small triumph in the relevant musical circles and had been performed eight times in Marlboro alone by 2010. Since then, though, it has been almost completely forgotten, not only there but also in Europe.

For a short-lived LP release of a live concert performance from Marlboro, the Italian-American pianist and musicologist Piero Weiss<sup>7</sup> provided extensive notes, including this description of the work:

Busch [...] opens his *Divertimento* briskly with an *Alla marcia* [1]; a veritable ‘Aufzugsstück’ or ‘Intrada’: that is, music to accompany the entrance of our imaginary banqueters into the dining room. The piece comes and goes with such fleetness that the listener is likely to feel fifty guests, not thirteen solo instruments, have just walked past, all festively attired and chatting with animation. That impression is created by the extraordinarily lively counterpoint (each instrument teeming with activity) and the equally lively rate of modulation: the home key, A major, readily yields to a wild profusion of other keys without, however, losing its ultimate poise. Two themes are prominent. The first, stated immediately at the outset by the flute with quiet elegance, is soon interrupted boisterously by the first tutti; its fragments, however, make up much of the material of the movement, and the theme itself will return triumphantly just before the close. The other theme, stated in unison by the lower instruments, strides in several times, each time in another key. When the brilliant procession has marched past and the festive noise died down, the flute gently intones a new theme, answered pianissimo by the other winds – apparently new, that is, for it is the second theme, transformed by augmentation. The music now fades away with gossamer lightness.

<sup>6</sup> Karl Schönewolf, ‘Adolf Busch und sein Quartett’, *Dresdner Neueste Nachrichten*, 11 December 1926.

<sup>7</sup> Weiss was born in Trieste in 1928, fleeing Fascist Italy with his (Jewish) family at the age of ten. Settling in New York in 1940, he studied piano with Rudolf Serkin and Isabella Vengerova, chamber music with Adolf Busch and composition and theory with Karl Weigl, a fellow refugee. Thereafter he followed a triple career, as pianist, musicologist and academic. He died in 2011.

The next movement [2], in C-sharp minor, transports us all at once into a different realm. It is the composer's own voice we now hear, in a moment of deeply felt emotion. Against a hushed background of string harmony, the clarinet plays a poignantly lyrical theme, whose opening two phrases are taken up later by the first violin in a high register; but the sequel, this time, is different, as the texture thickens with echoing fragments of the theme and the emotion wells up to a climax. This ebbs away, and the clarinet once more sings out its theme, seconded by flute and oboe. Sighing fragments gently float down from the flute's highest register, and the clarinet brings the movement serenely to a close in the major mode over the harmony of the strings.

The *Scherzo* [3] now bursts in, in the key of D minor. It features a quizzical augmented fourth in the main theme – a sign of restless intentions, which are realized in trills and other escapades in the individual instruments, and in a general tendency to modulate to unexpected keys. The latter is particularly evident with a waltz that enters in B minor and sits down comically in C major; its second strain leads to the return of the opening theme, with which it combines. A sudden *pianissimo* followed by a mighty *crescendo* leads to the abrupt conclusion. There is an *Andante (molto tranquillo)* by way of Trio. The key is a restful B-flat major and the theme a simple one, introduced in the strings and banded back and forth among the various instruments. The oboe introduces a triplet variation of it, the French horn and cello restate it gravely and unadorned, as do the flute, clarinet, and bassoon, three octaves deep. The oboe cadences gently. Then the *Scherzo* is heard *da capo*.

The fourth movement [4] is a lightning-quick interlude in B minor, too fast to be mistaken for another scherzo. Scurrying triplets form its major subject. The trumpet, muted, has a rhythmically intricate, syncopated theme, the timpani enter with a third idea, these all are combined, and it is all over in a moment.

The fifth movement, *Andante cantabile* [5], opens with a passage of gentle modulation from the dominant of B to the Divertimento's own tonic, A major. This serves as introduction to a consciously traditional, almost Mozartean movement (*Un poco più mosso*). Here Busch is in his neoclassical vein, and it is the serenade style he has in mind, the violin sweetly singing its song over the pizzicato of the other strings. It is a measure of Busch's command over his stylistic resources that this unabashedly simple movement – simple in theme, harmony, instrumentation – is so unmistakably perceived by the listener for what it is: a modern interpretation of a classical mood, no less poignant for being allusive, set off perfectly by what went before and by what follows.



The Finale (*Allegro con spirito*) [6] is by far the most fully developed of the six movements, approaching full-fledged sonata form and encompassing fugal processes of the utmost intricacy. The opening presents us with at least four distinct themes, not counting countersubjects, as the music proceeds slowly yet purposefully from its hushed, *staccato* bassoon theme to the *legato* response in strings and winds, to an urgent minor-major theme, to a sort of reveille-theme played first on the timpani before the trumpet takes it over, until at last the opening theme is sounded by the tutti, *fortissimo*. Here there is much modulating activity. Eventually the music settles in the dominant, E major, and there is a new theme (*pianissimo, grazioso*), introduced by the first violin and taken up, fugue-like, by the other instruments in turn. Nothing short of musical notation can illustrate the further adventures of this theme during the course of the movement. Among the techniques used are *stretto* and inversion. At the return of the opening procession of themes, it makes a last appearance. And the opening bassoon theme discovers that it, too, can play the game, as the group splits in two and performs the theme in close imitation. At the end, the spinning momentum relaxes, and the clarinet, motto-like, sounds the opening theme of the first movement, joined by the flute an octave higher. The festivity is over the next instant, and the timpanist shuts the door.<sup>8</sup>

### **Variationen für kleines Orchester über ein Thema von Franz Schubert, Op. 2 (1909/1910)**

The *Variations for Small Orchestra on a Theme of Franz Schubert*, Op. 2 – the theme being the opening of the second movement, *Allegretto quasi andantino*, of the Piano Sonata in A minor, D537, of 1817 – were initially (1909) created in a version for two pianos, which has also been performed several times and recorded.<sup>9</sup> Relatively little is known about the creation of both this first version with a final fugue and the orchestral version (1910) without it – the original version must have been written shortly after Adolf Busch met Max Reger in Cologne. Reger gave a concert with the Gürzenich Quartet on 26 January 1909, and on the morning of the same day Busch played Reger's Violin Concerto to the composer in his hotel – from memory, to Reger's astonishment. His piano partner

<sup>8</sup> Note for the Marlboro Recording Society LP release MRS 14.

<sup>9</sup> By Zsuzsanna Kollár and Gabriella Lång on Koch Schwann 2312302 (2007).

was his brother Fritz, an aspiring conductor, who at that time also gave concerts as a pianist and played on two pianos with Reger in the last chamber-music concert of his life – on 4 April 1916 in Aachen. It is easy to imagine that Reger and Fritz Busch tried out playing on two pianos in January 1909, at the time of Reger’s concert at the Cologne Gürzenich, but this assumption is not documented. It is, however, reported that Adolf Busch, then only seventeen years old, presented the visiting master with some of his own compositions; according to a report by Busch’s later brother-in-law, Otto Grüters, Reger expressed himself very favourably.<sup>10</sup> Adolf Busch must have known Reger’s *Variations and Fugue on a Theme of Beethoven*, Op. 86, for two pianos; later commentators described Busch’s Schubert Variations in the version for two pianos as modelled on Reger’s work.

External circumstances can also be taken into account for the orchestral version of the Schubert Variations. Adolf Busch was now performing as a soloist with various large orchestras, and Fritz had gained much experience as an orchestral conductor. Adolf spent the entire month of December 1909 with his brother, who had accepted the position of conductor at the German Theatre in Riga, and so it can be assumed that the orchestral version was created in close consultation with Fritz. By the time of the date marked on the end of the score – February 1910 – Adolf Busch was back in the family home in Cologne, with occasional concerts in The Hague, Bad Pyrmont and Dortmund. The decision not to orchestrate the final fugue but to write an entirely new ending (Variations 8 and 9) was perhaps in the hope of reducing the closeness of the work to Reger’s composition and bringing a new final effect into better focus. The premiere of the work took place from the manuscript on 25 February 1910 with the orchestra of the Cologne Conservatoire under the direction of Fritz Steinbach. After this performance, the work seems to have largely ended up in Adolf Busch’s drawer: the next known performance took place in Karlsruhe on 27 July 2022, with the BuschKollegium under the direction of Ulrich Wagner.

<sup>10</sup> Otto Grüters, handwritten notes and recollections on Adolf Busch’s life, shelfmark V 1990 in the BuschBrothersArchiv, Max-Reger-Institut, Karlsruhe.

The opening theme, cheerful and lyrical, is introduced, *Allegretto quasi Andantino* [7], in  $\frac{2}{4}$  metre by the flute and clarinet, accompanied by divided violas and cellos; the after-phrase is repeated as in Schubert. In the first variation, headed 'Slower than the tempo of the theme' [8], Busch maintains the accompaniment and gradually condenses the textures above it, with the central melody embellished by garlands. In the second variation, marked 'Twice as fast' [9], the textures are further concentrated – Brahms' influence is clearly noticeable in these first variations.

In the third variation, *Andante* [10], Busch switches to  $\frac{6}{8}$  and processes the thematic material (often in Brahmsian harmony) even more freely; the variation begins and ends *piano*. The fourth variation, *Allegro non troppo* [11], opens in clear contrast, *forte* (now in  $\frac{3}{4}$ ), and complicates the musical events through the use of triplets. The fifth variation, *Allegretto (L'istesso tempo)* [12], which is largely *piano*, returns to the light textures of the beginning, the woodwinds playing partly in thirds and partly coupled in octaves.

Busch opens a new page with his symphonic sixth variation, *Allegro* [13], even though he sticks to the variation length of sixteen bars each. In  $\frac{4}{4}$ , he now changes from the main key of E major to C major. In the seventh variation, *Andantino* [14], Busch moves further and further away from the original version for two pianos; almost all expressive parameters are now aligned with the 'new' orchestral version; the variation is characterised by unsteady changes between  $\frac{2}{4}$  and  $\frac{3}{4}$ ; the free-flowing melodic phrase, initially introduced *espressivo* in the violas, is hardly recognisable as related to the original theme.

The eighth variation, *Tranquillo* [15], may have been modelled on Reger's Mozart Variations, in which a 'reminiscent intermezzo' is also interpolated at a comparable point before the final fugue (which followed in the version of Busch's Schubert Variations for two pianos). Busch now returns to E major and offers an extensive intermezzo with trio, with wide *legato* arches in  $\frac{6}{4}$ , mostly *pp* and *piano*. With the final variation, *Vivace – Sostenuto* [16], he now also returns to the opening metre of  $\frac{2}{4}$  and offers an initially lively finale which, in the last 27 bars, with the reduction in tempo

and dynamics and the citation of the original theme ‘only in passing’, leaves the listener more pensive than overjoyed.

### **Five Songs for High Voice and Small Orchestra, Op. 11b**

In 1913, the Wiener Konzertvereins-Quartett (later the Busch Quartet) gave its first concert with the soprano Lilli Lehmann (1848–1929). The singer was so impressed by the young musicians that she immediately hired the quartet for two recitals in Berlin. There, she urged Busch and the cellist Paul Grümmer to accept the applause with her after the performance of a concert aria by Spohr. A short time later, Lehmann retired from the concert stage, so that the dedication of the Five Songs for high voice and piano, Op. 11a, and small orchestra, Op. 11b, no longer had a practical effect (Lehmann celebrated her 70th birthday in 1918); it was rather a token of gratitude for Lehmann’s early commitment to the Quartet. The songs were written in 1917 and orchestrated by the end of 1919 (the orchestration of No. 4 is dated 23 November 1919 in the manuscript). The version with piano was published in 1929, without ‘Das Leben draussen ist verrauschet’ (‘Life outside has passed away’) <sup>17</sup>, and only No. 1 (No. 2 in the orchestral version) bore a dedication to Lehmann; Busch dedicated the remaining songs to his wife Frieda. The orchestral version, Op. 11b, was not published, although ‘Das Leben draussen ist verrauschet’ (now as No. 1) did get as far as the proofing stage with the company N. Simrock in 1920. There is no evidence of a premiere, and since the dedicatee was no longer available, Busch may not have pursued further performance plans. It is quite possible that the orchestral version was not premiered until more than a hundred years later, in the concert by the BuschKollegium in Karlsruhe on 27 July 2022, under the direction of Ulrich Wagner and with the soloist Lisa Wittig.

Op. 11b opens with two Eichendorff settings. The first, ‘Das Leben draussen ist verrauschet’ <sup>17</sup>, a setting of ‘In der Nacht’ from Eichendorff’s *Geistliche Gedichte* (‘Spiritual Poems’),<sup>11</sup> is a typical night-poem, with even, flowing iambics. But Busch presents everything else but a quiet night-picture, with free text metrics and syncopations, together with widely wandering modulation, reflecting extremely lively

<sup>11</sup> The first three stanzas of ‘In der Nacht’ were published in 1818 and the fourth added in 1834.

inner feelings. On the reflective words 'was hast du in dem Spiel gewonnen' ('what did you achieve in the action') there is a switch in the orchestral textures and temperament, the brief first use of a solo string instrument (a violin) emphasising the subjectivity of the moment. Busch's rich harmonic growth leads to the beginning of the fourth verse ('O Herr!'), the spiritual transcendence so often found in Eichendorff, including a doubling of the tempo and the condensation of the textures (from quavers with occasional semiquaver triplets to continuous quaver-triplets), so that any sentimentality, even any introspective contemplation, is impossible.

The second Eichendorff setting, 'Wie rauscht so sacht' ('How gently sighs') [18], another 'night picture' with a transcendental ending, also comes from Eichendorff's 'Spiritual Poems', and like the first song, it has a home key of B major. The original text is far less uniform in metre, but Busch pursues the asymmetry of the singing voice less absolutely and more as complementary to instrumental lines in the orchestra, thus creating a kind of internal weft. The chromaticism that the singing voice sings in response to the words 'Nur der Mensch in Träumen' ('Only man in dreams') is extremely delicate, both musically and technically speaking, not least because Busch repeatedly breaks the natural metrical flow of the poem. He imbues the last words of the text with an allusion to Richard Strauss.

The following two texts, also 'night poems' of various kinds, come from the celebrated slim volume of poems *Die chinesische Flöte* ('The Chinese Flute'), which Hans Bethge had published with free adaptations from the Chinese in 1907 and which went through numerous editions in a very short space of time. Many composers used it as a source for song-settings, as did, on a larger scale, Gustav Mahler for *Das Lied von der Erde* and Bernard van Dieren for his *Chinese Symphony*. The simplicity of Busch's first setting, opening with the words 'Am dunkelblauen Himmel' [19], in the key of C minor, (almost consistently) clearly in  $\frac{6}{4}$  metre and, with the exception of two outbursts, occurring exclusively in the dynamic range of *piano* to *ppp*, begins clearly as a homage to Brahms' Lieder. The sudden change after the third line of the poem ('I weep, weep') deepens the emotion. The final lines, 'because you shall never comprehend how woeful I am, when I am not with you', are clearly realised as a confession, with an 'irregular'

<sup>9</sup>/<sub>8</sub> metre, the word ‘comprehend’ in the centre and a chromatic concentration of the following text.

The concept of keys in ‘Der Mond steigt aufwärts’ [20] (from B minor through A major and its dominant E major and subdominant D major along with the use of secondary harmonies and back to B minor) can be seen as another homage to Brahms. The poem, consisting of four regular couplets, seems directly to dictate the compositional form through their self-contained perspective. What is particularly significant here is the change in metre and dynamic (from *pp* to *mf*) in the last couplet ‘Ach, was sich zu vereinen ist geschaffen’ (‘Oh dear. Things created to be united’), from which Busch quickly returns to the intimacy of the beginning.

For the final song, ‘Wenn schlanke Lilien’ [21], Busch leaves the night and resorts to the Swiss poet Gottfried Keller, more precisely one of his *Gaselen*, with a kind of short three-verse song, which the form of the text almost automatically entails. Busch’s personal experience is particularly evident here; he leads the listener joyfully and optimistically in a kind of personal love-song to a happy, intimate conclusion of the cycle; the song also suggests his love of *Hausmusik*, which, performed together with family and friends, was an essential part of his private life.

### ***Variationen über ein Thema von W. A. Mozart für Orchester, Op. 41 (1928)***

The *Variations on a Theme of W. A. Mozart for Orchestra*, Op. 41, were completed in Basel in June 1928 (they are dated 15–29 June), and the anecdote goes that the inspiration for one of the two B minor variations came to Busch in the ‘smallest room of his flat’. As a theme he chose that of the second movement of the *Divertimento* in B major, K240, for wind instruments. The work is dedicated to the conductor Hans Weisbach (1885–1961) and was published by Breitkopf & Härtel as early as 1929 (many years later it was reprinted by the American publisher Harms, Inc.). Weisbach conducted the first performance in two concerts in Düsseldorf on 20 and 21 February 1929, and the composition proved so effective that numerous further performances followed up until the Second World War. In addition to performances under Ernst Wendel in Bremen, Günther Ramin in Leipzig, Rudolf Krasselt in Hanover and Leopold

Reichwein in Vienna, Arturo Toscanini brought the composition to New York at the end of October 1929, and Fritz Busch conducted it with the Dresden Philharmonic in Chemnitz and Nuremberg; he also directed the work in Buenos Aires and at the BBC in London. One of the last performances before the war was that in Edinburgh on 26 October 1935 with the Reid Orchestra under Donald Francis Tovey, who provided the extensive programme notes reprinted below. On 27 July 2022, the work was revived in Karlsruhe in cooperation with the Brüder Busch Archive at the Max Reger Institute, at which point Ulrich Wagner, the conductor of the performance in the ‘ZKM Cube’, pointed out that one notices in the composition ‘a mature compositional experience, but also a lot of practical performance knowledge that Busch acquired through his work as leader of important orchestras’. Occasionally these later (1928) Mozart Variations, Op. 41, which are set for the kind of classical orchestra one finds in the late works of Haydn and Mozart and the early and middle works of Schubert and Beethoven, were mistaken in the press and in concert schedules for Busch’s earlier Mozart Variations, Op. 19 (1918), for small orchestra, and for Reger’s Mozart Variations, Op. 132, which uses orchestral forces similar to those of Busch’s Op. 41.

The theme of these Variations [\[22\]](#) is one of the many witty tunes to be found in a comparatively early group of six tiny *divertimenti* by Mozart for two oboes, two horns and two bassoons. Busch states the theme in its original scoring and builds upon it eight variations and a finale. The variations are of Reger’s type, in which the theme is represented by its melodic figures rather than by its form as a whole. Where the melodic features of the theme are not recognisable you need not look for a general formal or rhythmic resemblance: sooner or later the melodic figures will appear quite clearly, though perhaps not in the original order; and what is not recognisable will be present by right of novelty, contrast, and fancy.

The theme is epigrammatic, and Mozart, who did not write variations on it, nevertheless presents it to Busch with an insistence on its figures that amounts to a deliberate invitation to his 20th-century colleague to do what he likes with it.

Ex. 1

The image shows two staves of musical notation in 2/4 time with a key signature of two flats (B-flat and E-flat). The first staff contains measures 1 through 7. Brackets labeled 'a', 'b', 'c', and 'd' are placed under specific phrases: 'a' under measures 1-2, 'b' under measures 3-4, 'c' under measures 5-6, and 'd' under measures 7-8. The second staff starts at measure 8 and contains measures 8 through 14. A bracket labeled 'd' is placed under a phrase in measure 10.

In the first variation [23] Busch preserves the course of the whole theme, but slackens the tempo in order to give room for the close contrapuntal work to which the melodic figures lend themselves. Any part of the theme combines beautifully with any other part, and each figure lends itself to easy and smooth imitation. Busch has neither need nor inclination to take modern short cuts to contrapuntal devices – his contrapuntal combinations are harmony, and have no affinity to that process by which accidentally selected themes are played simultaneously and the result accepted *de facto* with informations and penalties against anyone who has had the misfortune to show discomfort at it.

The harmonies of Var. I are deflected unexpectedly into C minor. Var. II [24] is in a very slow tempo, and, beginning with a bold but quite classical harmonic development of figure (d), weaves it and the other figures into a texture of romantic and solemn beauty covering a wide range of key ending in the home tonic.

The key of the next variation [25] is a major third lower (C flat = B natural). The tempo is lively (*Allegro vivace e amabile*), and the course of the whole theme is normal.

Var. IV (*Andante tranquillo*) [26] is again a major third lower. Figure (c) is 'diminished' as a flowing accompaniment in the treble to a slow dialogue on figures (a) and (b), starting in the bass and soon pervading the other parts.

Var. V (*Molto tranquillo*), in B minor [27], summarises the theme in its own length without repeats, in a mysterious, calm melancholy, or, as the poet Gray put it – leucocholy.

Var. VI (*Vivace assai quasi Presto*), in C major [28], is a lively independent movement in which Mozart's figures assert themselves gradually against a background (or through a foreground) of many inventions of Adolf Busch, all of which are developed together with much variety.



Var. VII [29] returns to the home tonic and, without direct allusion to the melodic figures, gives the form of Mozart's theme quite recognisably in spite of considerable boldness in harmonic matters. Up-to-date theorists may claim, if they like, that Busch is bi-tonal when his piccolo runs about in E flat in tenths above violins in C. But there is a logical explanation for every conflict in the result; and the effect is brilliant and stimulating exactly in proportion as mere bi-tonality is drab. The whole variation is over in a breath.

The variation runs headlong into a tragic *Andante sostenuto* in C minor, which constitutes Var. VIII [30]. This begins with passionately protesting new figures, from which allusions to figure (a) emerge. The passion subsides, but for subdued mutterings, into a calm and solemn polyphonic discussion of Mozart's figures in slow rhythms. At length this dies away on its C minor dominant, and the finale [31] breaks in. This is an independent developed movement in  $\frac{3}{4}$  time (scherzo time, one in a bar, *molto vivace*).

In Ex. 2, bars 5–8 approximate to the theme which forms itself out of its opening figures –

#### Ex. 2

Busch's figures have a certain unobtrusive relation to those of Var. VIII. Soon Mozart's figures combine with them and gain their ascendancy over the whims and tantrums of the *vivace*. The movement is highly developed, and there is more than one violent climax; but the inevitable end is that the kindred spirits of Mozart and Busch unite in a 'conflation' of Mozart's original figures in Mozart's tempo.<sup>12</sup>

### Capriccio for Small Orchestra, Op. 46

In spite of the brevity of its concert life, the *Capriccio for Small Orchestra*, Op. 46 [32], is probably Busch's most popular orchestral work, not least because it was also published as a study score in 1932 in the renowned Edition Eulenburg. It was written a

<sup>12</sup> Programme note for the Reid Concert of 26 October 1935, conducted by Tovey in the Usher Hall, Edinburgh, reproduced in Tully Potter, *Adolf Busch. The Life of an Honest Musician*, Toccata Press, London, 2010, pp. 1227–29, 2nd edition 2024, pp. 1231–32.

year earlier in Basel. Not much is known about its creation. It is dedicated to ‘My dear friend Volkmar Andreae’,<sup>13</sup> who, however, had to give up the premiere, which took place on 14 September 1932 as part of the International Music Festival in Venice, with the Dresden Philharmonic conducted by Fritz Busch. Hermann Scherchen and Arturo Toscanini were in the audience, but Adolf Busch himself was unable to attend, since he was on a concert tour in London. The *Capriccio* was enthusiastically received, and its publisher’s subsequent advertisement quoted from the reviews: ‘In a brilliant style, with transparent ideas. The sound is magnificent and sublime, the succession of thoughts is rapid and uninterrupted. The unusual liveliness of the ideas and the brilliant, extremely plastic instrumentation secured the work a stormy reception’.<sup>14</sup> The *Corriere della Sera* and numerous other newspapers highlighted the clarity of the ideas, the logical structure and the brilliant composition technique. The success in Venice subsequently led to numerous further performances.

However, it soon became clear to the publisher, Kurt Eulenburg, that Busch, now based in Switzerland and openly opposed to National Socialism, would not be beneficial to the spread of the composition in Germany; he wrote to Frieda Busch on 24 April 1933:

I have been promised performances from various places, but I believe that none of the places in question will stick to this once your husband’s declaration [that he will no longer appear in Germany as a performer because of the persecution of the Jews] becomes known [...]. There will no longer be conductors here who will perform works by composers hostile to Germany.<sup>15</sup>

These political implications caused interest in the composition to decline rapidly, although the humour of this one-movement composition – essentially a sonata first

<sup>13</sup> Andreae (1879–1962) was a Swiss composer and conductor, of the Tonhalle Orchestra in Zurich (1906–49), and Director of the Zurich Conservatoire (1914–39). He was highly enough regarded to be offered the chief conductorship of the New York Philharmonic in 1911, after the death of Mahler, but turned it down.

<sup>14</sup> Uncredited in the Eulenburg advertisement.

<sup>15</sup> Quoted in Otto Grüters, *Adolf Buschs Lebenslauf*, unpublished manuscript in five volumes (Brüder-Busch-Archiv im Max-Reger-Institut/Elsa-Reger-Stiftung, Karlsruhe), p. 370. Eulenburg himself was Jewish.

movement – makes it an ideal opening or closing piece of a concert evening. Again, Tovey provided programme notes for his Edinburgh concert performance, on 9 March 1933, which were published in the sixth volume of his *Essays in Musical Analysis*.

There is extant an old German play-bill of a tragedy which gives notice that ‘*Das Lachen ist verboten, da es ein Trauerspiel ist*’. This Capriccio is not a tragedy, and unless I am grievously mistaken, you are not forbidden to laugh in the right places. They are, of course, the places which make *me* laugh. But to point them out would be but a variant of the psychological error of the old play-bill.

Nevertheless I shall take the precaution of remarking that there is nothing funny about the beauty of the mysterious introductory adagio. The beauty is, of course, the foundation of all the humour; and the humour is perfectly compatible with the return of the adagio in a passage near the end of the work. Another harmonious element in this return is the fact that the adagio is and remains mysterious: if it had been more concrete or formal its return might have had a tinge of sentimentality or tub-thumpery; and against either of these qualities the atmosphere of Busch’s art is the strongest of antiseptics.

The adagio announces a pair of themes –

Ex. 1



Ex. 2



both of which will eventually take shape in the main body of the work. At present the key, F minor, is the harmonic antipodes of the B minor which is to become our tonic. Towards B minor the music drifts on a tide which is none the less cogent for its direction not being obvious; while the general tendency is that of a great crescendo. Of the two themes the more mobile, Ex. 2, soon combines contrapuntally with Ex. 1 over which it gradually

gains the ascendancy. A tendency to accelerate becomes evident, but is checked, until with the imminence of the destined key of B minor, the restraint is removed.

The presto gives Ex. 2 as its main theme, in two versions, a tirade –

Ex. 3

**Presto**



and a more formal measure.

Ex. 4



As my figures show, Ex. 4 at first appears at a different rhythmic angle from Ex. 3; but this displacement turns out to be only an illusion resulting from an odd bar. The listener will hear many more subtle displacements of this theme by half a bar or even by a single crotchet. The whole work is polyphonic, even when not actually in fugue, and there is no predicting how and when its several themes will combine. Soon Ex. 1 sails in, beginning in its original F minor, now infinitely remote but drifting with surprising ease to our B minor within the length of its own phrase. A new theme, in close fugato, shows some pugnacity –

Ex. 5



and with its development the Sirian warfare (if I may use my unauthorized analogy) is soon in full swing. But it collapses suddenly; and more complex strategies ensue in conspiratorial whispers in which old themes are busy around the following new figures.

Ex. 6



The council of the conspirators is soon broken by sudden loud indiscretions, which lead to an outburst of Ex. 3, fortissimo in D major. This works up to a climax, from which there is another dramatic collapse into a quiet central episode beginning in C major. The tempo does not change, but the rhythm becomes so broad that I find the new melody best displayed by giving my quotation another time-signature so as to throw two bars into one.

Ex. 7



With this episode the underlying romantic depth of the work appears on the surface. Perhaps I ought not to use the word 'romantic'. Long before modern art had definitely revolted from it, a great French critic, quoted by Matthew Arnold, had roundly declared that 'the romantic' was simply 'le faux'. And I confess to a violent dislike both of the

term and the thing when conceived as in opposition to ‘the classic’. But I have a not less violent objection to ‘the classic’ as conceived in such opposition; and when I use the word ‘romantic’ I beg to be understood as talking not history, but plain English. In plain English ‘romantic’ is just what this episode is, and it consists of not less adamantine fact than the rude remarks from Ex. 6, which eventually dispel it and lead to the return of Ex. 4 in a triumphant tonic major. Further developments of this, the main theme, now seem to go abroad again, Ex. 1 intervening in its own remote F minor; but the general tendency of all the modulations and new devices proves to be that of a peroration or coda, and the tonic asserts itself more and more, even though the final cadence of the work is a joke on the flat-supertonic topic (C natural to B). The reappearance of the actual tempo and material of the introductory adagio is as romantic as moonshine and as cosmic as Einstein; and the runaway end is as funny as the *x-te Streich* of the immortal creations of another Busch [Wilhelm, unrelated to Fritz or Adolf], Max and Moritz.<sup>16</sup>

*Dr Jürgen Schaarwächter is curator of the Busch Brothers Archive in the Max-Reger-Institut, Karlsruhe, as well as head of archive and publications at the Max-Reger-Institut from 1999. For fourteen years he was chairman of the Robert Simpson Society, for 25 years European Representative of the Havergal Brian Society and since 2001 has been the German Representative of the British Music Society. In addition to his many publications both on Reger and members of the Busch family, he has published on a diverse range of music, including the two-volume Two Centuries of British Symphonism: From the Beginnings to 1945 (Georg Olms Verlag, Hildesheim, 2015), books on Richard Strauss and the Symphony, on Havergal Brian and on Robert Simpson. He is a jury member of the Preis der deutschen Schallplattenkritik and a prolific writer of both concert-programme and album-booklet texts and a reviewer of books, printed music and recordings.*

<sup>16</sup> Programme note for Reid Concert of 9 March 1933, conducted by Tovey in the Usher Hall, Edinburgh, published in *Essays in Musical Analysis*, Volume Six, Supplementary Essays, Oxford University Press, 1939, pp. 96–100.

The soprano **Lisa Wittig** comes from Trier. She began her musical training at the age of four with piano lessons and had her first singing lessons at twelve. She studied for her master's with Christiane Libor and Stephan Klemm at the Karlsruhe Conservatoire, and now has regular lessons with Caroline Merz. She won the gold medal at the Berlin International Music Competition and was awarded scholarships by the Detmold Summer Academy and the Scherbaden Wagner Society.

She gained valuable musical advice on Lieder from Hartmut Höll (with whom she has already performed in song recitals), Christoph Prégardien, Dorothea Röschmann, Sybilla Rubens and others. For some years she has been devising thematically linked concert programmes and making guest appearances in chamber-music performances, at the song festival in Engadin and elsewhere.

Upon graduating she went straight to the Aalto-Theater in Essen where she has been a company member since the 2022–23 season, making her debut in a number of important roles, among them Susanna (*Le nozze di Figaro*), Pamina (*The Magic Flute*), Micaëla (*Carmen*) and Annina (*A Night in Venice* by Johann Strauss II), in which role she recently also made a guest appearance at the Meiningen State Theatre. In the 2023–24 season she appeared as Fiordiligi in *Così fan tutte*, Ella Littlejohn in *Geisterritter* (James Reynolds), Léontine in *L'amant anonyme* (Joseph Boulogne, Chevalier de Saint-Georges) and Lauretta in *Il Trittico* (Puccini).

The conductor **Ulrich Wagner** studied composition under Krzysztof Meyer and Mauricio Kagel and conducting with Volker Wangerheim at the Cologne Conservatoire. In 1995 he was appointed head répétiteur at the Krefeld-Mönchengladbach Theatre, later becoming Head of Music and staff conductor. There he conducted a broad repertoire, stretching from Monteverdi's *L'incoronazione di Poppea* and Handel's *Serse* through Classical and Romantic opera repertoire and various operettas, up to numerous twentieth-century works, including his own chamber opera *Yvonne*. He was also conductor of the Lower Rhine Concert Choir and directed the children's concerts of the Lower Rhine Symphony Orchestra.



Photograph: Rosa Frank



Photograph: Felix Grunschloss

In 2003 he moved to the Karlsruhe State Theatre, beginning as Head of Music, staff conductor and director of the opera studio. In addition to his conducting activities, he has been director of the Baden State Opera chorus and extra chorus since autumn 2009.

At the Karlsruhe State Theatre he has conducted numerous pieces already in the repertoire – since 2004 including the production of *Hansel and Gretel* – as well as the premieres of *Pimpinone* (Telemann), *Das Feuerwerk* (Paul Burkhard), *The Little Prince* (Philipp Münnich) and the world premiere of Michael Nyman's *Love Counts*. Since 2003 he has also conducted the Children's Concerts and the 'Nacht Klänge' ('Night Sounds') concert series.

His wide range of musical interests is also reflected in his work as guest conductor, appearing with such notable ensembles as the German Handel Soloists, The Beethoven Orchestra Bonn, Ensemble Modern and the WDR Radio Choir of Cologne.

This album owes its existence to a crazy time: from 2020 to 2022 events involving large numbers of people were not permitted; subsequently, there was generous funding available to revive artistic activities which had been put on hold. The 'Neustart Kultur' initiative provided the BuschKollegium with a fantastic opportunity. We were able to hire a full orchestra complete with conductor and soloist and to put on a concert in July 2022 for our tenth anniversary, in the renowned 'Kubus' of the Zentrum für Kunst und Medien (ZKM) in Karlsruhe, our home town. From that concert, four works for chamber orchestra – two of the scores edited for this occasion – by our namesake and role model Adolf Busch were recorded. The fifth piece here, the marvellous *Divertimento for 13 Solo Instruments*, was recorded in the studio to complete the programme.

We are grateful to Thomas Busch, volunteers from the association, our sponsors and all the musicians who worked on this project with such passion.

—Bettina Beigelbeck, BuschKollegium, Karlsruhe

## **Orchestra members, anniversary concert**

**2022**

*Flute*

Daniela Sanchez, Guilherme Brandão

*Oboe*

Antoine Cottinet, Petar Hristov

*Clarinet*

Bettina Beigelbeck, Markus Lindler

*Bassoon*

Ingo Aramburu, Anxo Fernandes Arias





Photograph: Jann Reuter

*Horn*

Georg Köhler, Fatima Mestre, Farzan Bijani

*Trumpet*

Michael Maisch, Roland Kopp

*Timpani*

Lucas Gerin

*Violin I*

Yasushi Ideue, Simon Breuer, Yuki Mukai,  
Alexander Kozarov, Florian Bachhofer, Anne  
Zadory, Cornelia Machuletz

*Violin II*

Leonidas Karampoulat, Uschi Zelt, Marc  
Bender, Veronika Wellis, Hanna Leonie Hauber

*Viola*

Fabio Marano, Silja Hofmann, Elisabeth Pape,  
Miguel Jiménez

*Violoncello*

Bernhard Lörcher, Hans Schroeck, Esther

Saladin

*Double bass*

Karl Jackl, Konstantin Bradatan

***Divertimento for 13 Solo Instruments***

*Flute*

Daniela Sanchez

*Oboe*

Petar Hristov

*Clarinet*

Bettina Beigelbeck

*Bassoon*

Seongchang Lee

*Horn*

Peter Bromig, Miriam Zimmermann

*Trumpet*

Michael Maisch

*Timpani*

Zeynep Nacarkahya

*Violin*

Yasushi Ideue, Leonidas Karampoulat

*Viola*

Sally Clarke

*Violoncello*

Bernhard Lörcher

*Double bass*

Constantin Bradatan

## ADOLF BUSCH: ORCHESTERMUSIK, FOLGE EINS

von Jürgen Schaarwächter

Als Interpret war Adolf Busch berühmt für die Intensität des musikalischen Zugriffs. Musikalische Schönheit als Selbstzweck lag ihm fern – die Tiefe seines Eindringens in die musikalische Substanz gilt immer noch als exemplarisch. Auch als Mensch war Busch ähnlich kompromisslos – seine Position gegen Nazideutschland, seine entschiedene Hingabe an und Einsatz für das, woran er glaubte und was ihm wichtig war, sind bis heute beispielhaft.

Schon im Alter von zweieinhalb Jahren erhielt Adolf Busch ersten Violinunterricht von seinem Vater, mit vier Jahren trat er erstmals öffentlich auf, und das „Wunderkind“-Etikett ließ nicht lange auf sich warten. Von 1902 bis 1909 studierte er am Kölner Konservatorium bei Willy Hess, Bram Eldering und Fritz Steinbach. Adolfs Bruder, der Dirigent Fritz Busch beschreibt den Kompositionsunterricht seines Bruders bei Steinbach als „zwar selten erteilt[...]“, dafür aber um so vortrefflicher[...]“. Große und kleine Formen wurden erkundet, außerdem versorgte Steinbach seinen Schüler mit Gedichten zur Liedkomposition. Von nicht zu unterschätzender Bedeutung für Buschs kompositorische Entwicklung war aber auch der städtische Musikdirektor in Bonn Hugo Grüters, sein zukünftiger Schwiegervater. 1909 lernte Adolf Busch Max Reger kennen, der von seinem Spiel begeistert war, und in der Folge konzertierten beide vielfach miteinander. Die kompositorische Entwicklung Buschs verdankt dieser Freundschaft viel, wenngleich später auch weitere Komponisten, etwa Ferruccio Busoni, ihre Spuren in Buschs insgesamt aber doch ganz eigenen Schaffen hinterließen.

1912 wurde Busch Konzertmeister beim Wiener Konzertvereins-Orchester und übernahm 1918 eine Professur an der Musikhochschule in Berlin, die er

aber nach nur wenigen Jahren wieder aufgab. Schon in Wien war er Primarius eines Streichquartetts geworden, das 1918 zum Busch-Quartett umbenannt wurde.

Am bekanntesten wurde Adolf Busch, weil er schon 1933 – mittlerweile in Riehen bei Basel lebend – alle Konzerte in Deutschland wegen der beginnenden Judenverfolgung absagte; 1938 zog er vergleichbare Konsequenzen in Folge von Mussolinis antijüdischer Gesetzgebung in Italien. Er gehörte zu den Begründern der Luzerner Festwochen und 1939 emigrierte in die USA. Dort war er 1950 Mitbegründer der Marlboro School of Music, und mehrere seiner Nachfahren sind den Sommerkursen und den dazugehörigen Konzerten heute immer noch aufs Engste verbunden.

Buschs kompositorische Entwicklung vollzog sich parallel zu seiner brillanten geigerischen Karriere, auch wenn sich seine kompositorische Tätigkeit dem Konzertieren unterordnen musste. In seinem Œuvre finden sich mehrere Sinfonien, ein Violinkonzert, ein Klavierkonzert und andere Orchesterwerke, Orgel- und Klaviermusik sowie Lieder, mehrere Chorwerke, vor allem aber Kammermusik in vielfältiger Besetzung. Busch experimentierte mit einer kaum überschaubaren Menge an unterschiedlichen Duo-, Trio- oder Quartettbesetzungen, doch finden wir auch etwa ein Quintett für Saxophon und Streicher, ein weiteres für Flöte und Streicher und ein Streichsextett. Dass viele seiner Werke seit längerer Zeit vergessen sind, ist nicht zuletzt der schwierigen Greifbarkeit der Noten geschuldet – der größte Teil blieb ungedruckt oder war lange vergriffen. Die hier vorgestellten Werke für kleines Orchester waren teils sehr lange, teils noch nie zu hören.

Das *Divertimento für 13 Soloinstrumente op. 30* entstand im Frühjahr 1924 und wurde am 16. Mai 1924 in Darmstadt abgeschlossen, zwei Tage vor der Hochzeit seines Bruders Hermann. Die sorgfältige Ausarbeitung und Auseinandersetzung mit dem Werkkonzept spiegelt sich in zahlreichen Korrekturen und Verbesserungen. In seiner solistischen Besetzung entspricht es besonders den Tendenzen der Zeit zu ökonomischer „Orchesterbehandlung“ (man bedenke, dass Busch fast zeitgleich auch große Orchesterwerke schuf, so dass wir hier nicht von einer ästhetischen Grundsatzentscheidung, sondern vielmehr von einer Art Experiment sprechen können); es wäre verfehlt, hier besonders den Einfluss Ferruccio Busonis hervorheben

zu wollen – viele weitere Einflüsse der Zeit wären zusätzlich erwähnenswert, im Falle des *Divertimentos* etwa Igor Strawinsky. Ursprünglich dachte Busch daran, das Werk Suite zu nennen, nicht unähnlich anderen kammermusikalisch besetzten mehrsätzigen Werken aus seiner Feder, doch der insgesamt hohe sowohl spieltechnische als auch musikalische Anspruch führte kurz vor Drucklegung zur Revision dieser Entscheidung. Eine eigenhändige Einrichtung für zwei Klaviere blieb ungedruckt.

Da Adolf Busch ein eher bequemer Briefschreiber war, ist ein Austausch mit seinem Bruder Fritz, dem er das Werk dedizierte, nicht überliefert. Die Komposition lag schon 1925 im Druck vor und erlebte ihre Uraufführung am 9. Dezember 1926 im Dresdner Künstlerhaus. Es war placiert zwischen Beethovens großem f-Moll-Quartett op. 95 und Schuberts d-Moll-Quartett D810 („Der Tod und das Mädchen“) und war mithin ausgerichtet auf das Busch-Quartett (Adolf Busch, Gösta Andreasson, Karl Doktor, Paul Grümmer), neben dem, koordiniert durch Fritz Busch, die Mitglieder der Staatskapelle Fritz Rucker, Johannes König, Karl Schütte, Wilhelm Knochenbauer, Paul Blödner, ein Herr Brantl, Eduard Seifert, Alwin Starke und Heinrich Knauer mitwirkten. Hans Schnoor fasste im *Dresdner Anzeiger* die Komposition zusammen als ein „im Stile Regers mit allen kontrapunktlichen Künsten ausgestattete[s] Werk“,

ein Spiel mit alten Formen, in der geistigen Substanz den Grundlagen einer vornehmen Unterhaltungskunst angeglichen, nicht eben aus wirklicher Inspiration schöpfend, aber von absoluter Kennerschaft gemeistert. Als Zeugnis unbeirrbar echter Kunstgesinnung ist dieses Divertimento ebenso beachtlich wie als Spur eines in den Gefilden schöpferischer Kunst nachdenklich einherwandernden großen Virtuosen.

Eugen Schmitz schreibt ergänzend in den *Dresdner Nachrichten*:

In den Allegrosätzen liebäugelt sie [die Musik] für Augenblicke mit neutönerischer Linearität, findet aber dank des gesunden Sinnes ihres Urhebers immer sehr schnell wieder den Weg in überlieferte Bahnen. Beinahe unnötig zu sagen, daß sie in allem mit feiner Könnnerhand gestaltet ist, nicht zuletzt im Klangspiel der instrumentalen Farben.

Und Karl Schönewolf in den *Dresdner Neuesten Nachrichten*:

Es liegt ein stilles Lächeln über diesem Werk, und zuweilen blitzt heller Witz auf. Diese Heiterkeit macht die neue Komposition besonders liebenswert. [...] Der Dirigent wollte die beiden letzten Sätze wiederholen. Es kam nur zu dem hübschen Andante. Dann legte der bescheidene Komponist seine Geige hin und lief davon.

Das *Divertimento* trat in entsprechenden Musikerkreisen einen kleinen Triumphzug an und wurde allein in Marlboro (Vermont) bis 2010 achtmal aufgeführt. Seither ist es nicht nur dort, sondern auch im europäischen Raum fast vollständig vergessen.

### ***Variationen für kleines Orchester über ein Thema von Franz Schubert op. 2***

Die *Variationen für kleines Orchester über ein Thema von Franz Schubert op. 2*, die die Eröffnung des zweiten Satzes von Schuberts Klaviersonate a-Moll D537 zum Thema haben, entstanden zunächst in einer Fassung für zwei Klaviere, die auch mehrfach aufgeführt und für CD eingespielt worden ist. Zur Entstehung sowohl dieser Erstfassung mit Schlussfuge als auch der Orchesterfassung ohne dieselbe ist verhältnismäßig wenig bekannt – die Originalfassung muss kurz nach der Begegnung Adolf Buschs mit Max Reger in Köln geschrieben worden sein. Reger konzertierte am 26. Januar 1909 mit dem Gürzenich-Quartett, am Vormittag desselben Tages trug Busch dem Komponisten dessen Violinkonzert im Hotel auswendig vor. Sein Begleiter war sein Bruder Fritz, der angehende Dirigent, der damals aber auch als Pianist konzertierte und mit dem Reger am 4. April 1916 in Aachen den letzten Kammermusikabend seines Lebens an zwei Klavieren bestritt. Ob Reger und Fritz Busch auch schon im Januar 1909, am Rande von Regers Konzert im Kölner Gürzenich, an zwei Klavieren probiert haben, ist gut vorstellbar, aber nicht dokumentiert. Es wird berichtet, dass der gerade 17-jährige Adolf Busch dem gastierenden Meister einige eigene Kompositionen vorlegte; laut dem Bericht von Buschs späterem Schwager Otto Grüters äußerte sich Reger sehr günstig. Adolf Busch muss Regers Beethoven-Variationen für zwei Klaviere op. 86 gekannt haben; spätere Kommentatoren haben Buschs Schubert-Variationen in ihrer Fassung für zwei Klaviere als ein Abziehbild von Regers Werk bezeichnet.

Auch für die Orchesterfassung der Schubert-Variationen kann man äußere Umstände in Betracht ziehen. Adolf Busch konzertierte mittlerweile als Solist mit verschiedenen großen Orchestern, und sein Bruder Fritz machte nicht minder intensive Erfahrungen als Orchesterdirigent. Den ganzen Dezember 1909 verbrachte Adolf Busch bei seinem Bruder, der in Riga den Posten eines Kapellmeisters am Deutschen Theater angenommen hatte. Es kann davon ausgegangen werden, dass die Erstellung der Orchesterfassung in enger Abstimmung mit seinem Bruder erfolgte. Der Schlussvermerk datiert das Werk auf den Februar 1910, als Adolf Busch zurück im Familienhaushalt in Köln war, mit gelegentlichen Konzerten in Den Haag, Bad Pyrmont und Dortmund. Der Verzicht auf eine Orchestrierung der Schlussfuge und Erstellung eines neuen Werkschlusses (Variationen 8 und 9) könnte auf die Überlegung zurückgehen, dass die Nähe des Werks zu Regers Komposition gemindert und ein neuer Schlusseffekt ins Zentrum gerückt werden sollte. Die Uraufführung des Werks erfolgte aus dem Manuskript am 25. Februar 1910 mit dem Orchester des Kölner Konservatoriums unter der Leitung Fritz Steinbachs – gleichzeitig also Buschs Kompositionslehrer. Danach scheint das Werk weitgehend in Adolf Buschs Schublade gelandet zu sein; die erste weitere bekannte Aufführung fand erst am 27. Juli 2022 in Karlsruhe durch das BuschKollegium unter der Leitung Ulrich Wagners statt.

1913 konzertierte das Wiener Konzertvereins-Quartett (das spätere Busch-Quartett) zum ersten Mal mit der Sopranistin Lilli Lehmann (1848–1929). Die Sängerin war von den jungen Musikern so angetan, dass sie das Quartett umgehend für zwei Liederabende in Berlin engagierte. Dort nötigte sie Busch und den Cellisten Paul Grümmer nach der Darbietung einer Konzertarie von Spohr, mit ihr zusammen den Applaus entgegenzunehmen. Schon wenig später zog sich Lehmann vom Konzertpodium zurück, so dass die Widmung der **Fünf Lieder für hohe Stimme und Klavier op. 11a bzw. kleines Orchester op. 11b** keinen praktischen Effekt mehr verfolgte (1918 feierte Lehmann ihren 70. Geburtstag), sondern vielmehr der Dankbarkeit um den frühen Einsatz Lehmanns für die Quartettformation geschuldet war. Die Lieder entstanden 1917 und wurden bis Ende 1919 orchestriert (die Orchestrierung der Nr. 4 trägt im Manuskript die Datierung 23. November 1919). Während die Veröffentlichung

mit Klavier 1929 ohne „Das Leben draussen ist verrauschet“ und nur in der Nr. 1 (der Nr. 2 der Orchesterfassung) mit einer Widmung für Lilli Lehmann erschien (die restlichen Lieder widmete Busch seiner Frau Frieda), zerschlug sich die Publikation der Orchesterfassung op. 11b, obschon „Das Leben draussen ist verrauschet“ (jetzt als Nr. 1) bereits 1920 bei N. Simrock in der Druckfahne vorlag. Eine Uraufführung ist nicht nachgewiesen, und da die Widmungsträgerin nicht mehr zur Verfügung stand, mag Busch weitere Aufführungsplanungen nicht verfolgt haben. Es ist gut möglich, dass die Orchesterfassung erst mehr als hundert Jahre später zur Uraufführung kam, in einem Konzert des BuschKollegiums Karlsruhe am 27. Juli 2022 unter der Leitung von Ulrich Wagner mit der Solistin Lisa Wittig.

Die **Mozart-Variationen für Orchester op. 41** wurden im Juni 1928 in Basel vollendet (datiert sind sie 15.–29. Juni), und es geht die Anekdote, dass Busch die Inspiration zu einer der beiden h-Moll-Variationen im „kleinsten Raum seiner Wohnung“ kam. Als Thema wählte er das Thema des II. Satzes des Divertimentos B-Dur KV 240 für Bläser. Schon 1929 erschien das dem Dirigenten Hans Weisbach (1885–1961) gewidmete Werk bei Breitkopf & Härtel im Druck, viele Jahre später wurde es durch den amerikanischen Verlag Harms Inc. nachgedruckt. Weisbach dirigierte die Uraufführung in zwei Konzerten in Düsseldorf am 20. und 21. Februar 1929, und die Komposition erwies sich als derart wirkungsvoll, dass zahlreiche weitere Aufführungen bis zum Krieg folgten. Neben Aufführungen in Bremen unter Ernst Wendel, in Leipzig unter Günther Ramin in Hannover, unter Rudolf Krasselt und in Wien unter Leopold Reichwein brachte Arturo Toscanini schon Ende Oktober 1929 Buschs Komposition in New York, und Fritz Busch dirigierte sie mit der Dresdner Philharmonie in Chemnitz und Nürnberg; auch in Buenos Aires und bei der BBC London brachte er das Werk zu Gehör. Eine der letzten Aufführungen vor dem Krieg war jene in Edinburgh am 26. Oktober 1935 mit dem Reid Orchestra unter Donald Francis Tovey.

Am 27. Juli 2022 wurde das Werk in Karlsruhe in Kooperation mit dem BüderBuschArchiv im Max-Reger-Institut wiederbelebt, und Ulrich Wagner, der Dirigent der Aufführung im ZKM-Kubus, hat darauf hingewiesen, dass man der Komposition „eine reife kompositorische Erfahrung, aber auch viel aufführungspraktisches Wissen

anmerkt, das Busch sich durch seine Tätigkeit als Konzertmeister bedeutender Orchester angeeignet hat“.

Gelegentlich sind die Mozart-Variationen op. 41, gesetzt für eine klassische Orchesterbesetzung, wie wir sie etwa von den späten Werken von Joseph Haydn und Wolfgang Amadé Mozart und den frühen und mittleren Werken Franz Schuberts und Ludwig van Beethovens kennen, in der Presse und in Konzertplanungen mit Regers Mozart-Variationen op. 132 (für ähnliche Orchesterbesetzung) und auch mit Buschs früheren Mozart-Variationen op. 19 (1918) für kleines Orchester verwechselt worden.

Das *Capriccio für kleines Orchester op. 46* ist trotz seiner Kurzlebigkeit im Konzertleben wohl Buschs populärstes Orchesterwerk, nicht zuletzt weil die Partitur 1932 in der renommierten Edition Eulenburg auch als Studienpartitur erschien. Entstanden war die Komposition im Vorjahr in Basel. Über die Entstehung des Werks wissen wir nicht viel. Es ist „Meinem lieben Freunde Volkmar Andreae“ gewidmet, der aber die Uraufführung abtreten musste, die am 14. September 1932 im Rahmen des Internationalen Musikfests in Venedig durch Fritz Busch und die Dresdner Philharmonie erfolgte. Im Publikum saßen Hermann Scherchen und Arturo Toscanini, Adolf Busch selbst war auf Konzertreise in London. Das *Capriccio* wurde enthusiastisch aufgenommen, die nächste Werbeanzeige des Verlags zitierte aus den Besprechungen: „In einem glänzenden Stil, mit durchsichtigen Gedanken. Prachtvoll und erhaben ist der Klang, schnell und ununterbrochen die Folge der Gedanken. Ungewöhnliche Lebendigkeit der Einfälle und die brillante, überaus plastische Instrumentation sicherten dem Werke eine stürmische Aufnahme.“ Der *Corriere della Sera* und zahlreiche andere Zeitungen hoben die Klarheit der Ideen, des logischen Aufbaus und die brillante Kompositionstechnik hervor. Der Erfolg in Venedig brachte in der Folge zahlreiche weitere Aufführungen mit sich.

Doch wurde dem Verleger Kurt Eulenburg bald klar, dass der in der Schweiz ansässige Komponist, der sich offen in Opposition zum Nationalsozialismus stellte, der Verbreitung der Komposition in Deutschland nicht zuträglich sei; an Frieda Busch schrieb er am 24. April 1933: „Noch sind mir von verschiedenen Stellen Aufführungen in Aussicht gestellt worden, aber ich glaube, keine der betr. Stellen wird dabei verbleiben, wenn die



Erklärung Ihres Mannes [dass er wegen der Judenverfolgung nicht mehr in Deutschland auftreten werde] bekannt wird [...]. Dirigenten, die Werke von Deutschland feindlichen Komponisten aufführen, wird es hier nicht mehr geben“. Politische Implikationen ließen das Interesse an der Komposition binnen kürzester Zeit also rapide nachlassen, obwohl der Humor der einsätzigen Komposition, essenziell eines Sonatenhauptsatzes sie zu einem optimalen Eröffnungs- oder Schlusstück eines Konzertabends macht.

*Dr Jürgen Schaarwächter ist Kustos des BrüderBuschArchivs im Max-Reger-Institut Karlsruhe.*

Die junge Sopranistin **Lisa Wittig** aus Trier begann ihre musikalische Ausbildung im Alter von vier Jahren mit Klavierunterricht, mit zwölf erhielt sie ihren ersten Gesangsunterricht. Im Master studierte sie an der Hochschule für Musik in Karlsruhe bei Christiane Libor und Stephan Klemm, jetzt erhält sie regelmäßig Unterricht bei Caroline Merz. Sie ist Preisträgerin des Musikwettbewerbs „Berliner International Music Competition“ (Golden Medal), sowie Stipendiatin der Detmolder Sommerakademie und des Wagner Verbandes Wiesbaden.

Wichtige musikalische Impulse im Liedbereich gewann sie unter anderem bei Dorothea Röschmann, Sybilla Rubens, Christoph Prégardien und Hartmut Höll, was mit letzterem bereits zu gemeinsamen Liederabenden führte. Seit einigen Jahren erarbeitet sie sich thematisch abgestimmte Konzertprogramme und gastiert mit kammermusikalischen Werken, u. a. bei den Liedfestspielen Engadin.

Direkt nach dem Studium führte es sie ans Aalto-Theater Essen. Dort ist sie seit der Spielzeit 2022–23 Ensemblemitglied und hat die Gelegenheit, wichtige Rollendebuts, wie Susanna (*Le nozze di Figaro*), Pamina (*Die Zauberflöte*), und Micaëla (*Carmen*) und Annina (*Eine Nacht in Venedig* von Johann Strauss II) zu geben. In dieser Partie war sie kürzlich auch als Gast am Staatstheater Meiningen zu hören. In der Spielzeit 2023–24 war sie als Fiordiligi in *Così fan tutte*, Ella Littlejohn in *Geisterritter* (James Reynolds), Léontine in *L'amant anonyme* (Joseph Bologne, genannt „Chevalier de Saint-Georges“) und als Lauretta in *Il Trittico* (Puccini) zu erleben.

**Ulrich Wagner**, Dirigent, studierte an der Musikhochschule Köln Komposition bei Krzysztof Meyer und Mauricio Kagel sowie Dirigieren bei Volker Wangenheim. 1995 wurde er als Solorepetitor, später Studienleiter und Kapellmeister ans Theater Krefeld-

Mönchengladbach engagiert. Er dirigierte dort ein breites Repertoire, angefangen von Monteverdis *L'incoronazione di Poppea* und Händels *Serse* über klassische und romantische Opern und verschiedene Operetten bis hin zu zahlreichen Werken des 20. Jahrhunderts, darunter seine eigene Kammeroper *Yvonne*. Zudem war er Dirigent des Niederrheinischen Konzertchors und leitete die Kinderkonzerte der Niederrheinischen Sinfoniker. 2003 wechselte er ans Staatstheater Karlsruhe und war dort zunächst als Studienleiter, Kapellmeister und Leiter des Opernstudios tätig. Seit Herbst 2009 ist er neben seinen dirigentischen Aufgaben Leiter des Badischen Staatsopernchors und des Extrachors.

Am Staatstheater Karlsruhe dirigierte er zahlreiche Repertoirevorstellungen – darunter seit 2004 die Produktion *Hänsel und Gretel* – sowie als eigene Premieren *Pimpinone* (Telemann), *Das Feuerwerk* (Paul Burkhard), *Der kleine Prinz* (Philipp Münnich) und die Uraufführung von Michael Nymans *Love Counts*. Seit 2003 ist er zudem Leiter der Kinderkonzerte und der Konzertreihe „Nacht Klänge“.

Seine vielfältigen musikalischen Interessen spiegeln sich auch in seinen Gastdirigaten wider: so stand er schon am Pult so namhafter Ensembles wie der Deutschen Händel-Solisten, des Beethovenorchesters Bonn, des Ensemble Modern und des WDR Rundfunkchors Köln.

Dieses Album verdankt seine Existenz einer verrückten Zeit: Weil von 2020 bis 2022 Veranstaltungen mit vielen Menschen nicht erlaubt waren, gab es derweil in Deutschland großzügige Förderungen mit der Intention, das kaltgestellte Kulturleben wieder zum Leben zu erwecken. „Neustart Kultur“ war für das BuschKollegium eine phantastische Möglichkeit. Wir konnten ein ganzes Orchester samt Dirigenten und Solistin engagieren und im Juli 2022 im renommierten „Kubus“ des Zentrums für Kunst und Medien (ZKM) ein Konzert zu unserem 10jährigen Jubiläum veranstalten. Vier Werke unseres Namensgebers und Vorbildes Adolf Busch für „Kammerorchester“ wurden dabei auch aufgenommen, zwei davon wurden für den Anlass erstmals ediert. Das fünfte Stück auf diesem Album ist das wunderbare *Divertimento für 13 Soloinstrumente*, das wir zur Vervollständigung im Studio eingespielt haben.

Wir danken Thomas Busch, den Helfern aus dem Verein, den Sponsoren und allen Musikern, die so leidenschaftlich an diesem Projekt mitgearbeitet haben.

— Bettina Beigelbeck, BuschKollegium, Karlsruhe

## **Orchestermitglieder Jubiläumskonzert 2022**

### *Flöte*

Daniela Sánchez, Guilherme Brandão

### *Oboe*

Antoine Cottinet, Petar Hristov

### *Klarinette*

Bettina Beigelbeck, Markus Lindler

### *Fagott*

Ingo Aramburu, Anxo Fernandes Arias

### *Horn*

Georg Köhler, Fatima Mestre, Farzan Bijani

### *Trompete*

Michael Maisch, Roland Kopp

### *Pauke*

Lucas Gerin

### *Violine I*

Yasushi Ideue, Simon Breuer, Yuki Mukai,

Alexander Kozarov, Florian Bachhofer, Anne

Zadory, Cornelia Machuletz

### *Violine II*

Leonidas Karampoulat, Uschi Zelt, Marc

Bender, Veronika Wellis, Hanna Leonie

Hauber

### *Viola*

Fabio Marano, Silja Hofmann, Elisabeth Pape,

Miguel Jiménez

### *Violoncello*

Bernhard Lörcher, Hans Schroek, Esther

Saladin

### *Kontrabass*

Karl Jackl, Konstantin Bradatan

## ***Divertimento für 13 Soloinstrumente***

### *Flöte*

Daniela Sanchez

### *Oboe*

Petar Hristov

### *Klarinette*

Bettina Beigelbeck

### *Fagott*

Seongchang Lee

### *Horn*

Peter Bromig, Miriam Zimmermann

### *Trompete*

Michael Maisch

### *Pauke*

Zeynep Nacarkahya

### *Violine*

Yasushi Ideue, Leonidas Karampoulat

### *Viola*

Sally Clarke

### *Violoncello*

Bernhard Lörcher

### *Kontrabass*

Constantin Bradatan

## Texts and Translations

### Five Songs for high voice and chamber orchestra, Op. 11b

#### [17] No. 1, Das Leben draussen ist verrauschet

Joseph von Eichendorff

Das Leben draussen ist verrauschet,  
Die Lichter löschen aus,  
Schauernd mein Herz am Fenster lauschet  
Still in die Nacht hinaus.

Da nun der laute Tag zerronnen  
Mit seiner Not und Lust,  
Was hast du in dem Spiel gewonnen,  
Was blieb der müden Brust? –

Der Mond ist trostreich aufgegangen,  
Da unterging die Welt,  
Der Sterne heil'ge Bilder prangen  
So einsam hochgestellt!

O Herr! auf dunkelschwankem Meere  
Fahr' ich im schwachen Boot,  
Treu folgend deinem goldenen Heere  
Zum ew'gen Morgenrot.

*Life outside has passed away,  
The lights are being extinguished;  
Shuddering, my heart hearkens at the window  
Quietly out into the night.*

*Now that the loud day has faded away  
With its adversity and joy,  
What did you achieve in the action,  
What remained for the weary breast? –*

*The moon has risen comfortingly  
As the world sank away,  
The holy images of the stars stand  
In resplendent solitude on high!*

*Oh Lord! upon a darksome rocking sea  
I travel in a flimsy boat,  
Faithfully following your golden host  
To the eternal sunrise.*

—English translation by Sharon Krebs

**[18] No. 2, Wie rauscht so sacht**

*Joseph von Eichendorff*

Wie rauscht so sacht  
Durch alle Wipfel  
Die stille Nacht,  
Hat Thal und Gipfel  
Zur Ruh gebracht.  
Nur der Mensch in Träumen  
Sinnt fort, was er bei Tag gedacht,  
Weiss nichts von dem Lied in den Bäumen  
Und von des Himmels Pracht,  
Der in den stillen Räumen  
Über Allen wacht.

*How gently sighs  
Through all the treetops  
The quiet night;  
It has brought to rest  
Valleys and mountain peaks.  
Only man in dreams  
Continues to ponder that which he thought by  
day,*

*Knows nothing of the song in the trees  
And of the splendour of Heaven,  
Which in all the quiet expanses  
Keeps watch above everyone.*

*—English translation by Sharon Krebs*

**[19] No. 3, Der Einsame**

*Wang-Seng-Yu*

An dunkelblauem Himmel steht der Mond.  
Ich habe meine Lampe ausgelöscht, –  
Schwer von Gedanken ist mein einsam Herz.

*Upon the dark blue sky there is the moon,  
I have extinguished my lamp,  
My lonely heart is heavy with thoughts.*

Ich weine, weine; meine armen Tränen  
Rinnen so heiß und bitter von den Wangen,  
Weil du so fern bist meiner großen Sehnsucht,  
Weil du es nie begreifen wirst,  
Wie weh mir ist, wenn ich nicht bei dir bin.

*I weep, weep; my poor tears  
Run so hotly and bitterly down my cheeks,  
Because you are so far away from my great  
yearning,  
Because you shall never comprehend  
How woeful I am, when I am not with you.*

*—German translation by Hans Bethge,  
Die chinesische Flöte,  
Insel Verlag, Leipzig, 1918, p. 15*

**20] No. 4, Der Mond steigt aufwärts**

*Sao-Han*

Der Mond steigt aufwärts, ein verliebter  
Träumer,  
Um auszuruhen in dem Blau der Nacht.

Ein feiner Windhauch küßt den blanken  
Spiegel  
Des Teiches, der sich melodisch bewegt.

O holder Klang, wenn sich zwei Dinge einen,  
Die um sich zu vereinen sind geschaffen.

Ach, was sich zu vereinen ist geschaffen,  
Vereint sich selten auf der dunkeln Erde!

—*German translation by Hans Bethge,*  
Die chinesische Flöte,  
*Insel Verlag, Leipzig, 1918, p. 16*

*The moon climbs upwards, a dreamer in love,  
in order to rest in the blue of night.*

*A gentle breath of wind kisses the clear mirror  
Of the pond causing a melodious movement.*

*Oh lovely sound, when two things come together  
which were created in order to be united.*

*Oh dear. Things created to be united  
rarely come together on this dark Earth.*

—*English translation by Malcolm Wren*

**21] No. 5, Wenn schlanke Lilien wandelten**

*Gottfried Keller*

Wenn schlanke Lilien wandelten, vom Weste  
leis geschwungen,  
Wär' doch ein Gang, wie deiner ist, nicht  
gleicherweis' gelungen!  
Wohin du gehst, da ist nicht Gram, da ebnet  
sich der Pfad,  
So dacht' ich, als vom Garten her dein Schritt  
mir leis erklingen.  
Und nach dem Takt, in dem du gehst, dem  
leichten, reizenden,

*If slender lilies went walking, gently swinging in  
the west wind,  
A gait like yours would not have had the same  
effect!  
Where you walk, there is no grief, the path is  
even,  
I thought, as your quiet steps sounded from the  
garden.  
And to the beat to which you walk, light,  
delightful,*

Hab' ich im Nachschaun, wiegend mich, dies  
Liedlein leis gesungen.

As I watched you pass, rocking gently I sang this  
little song.

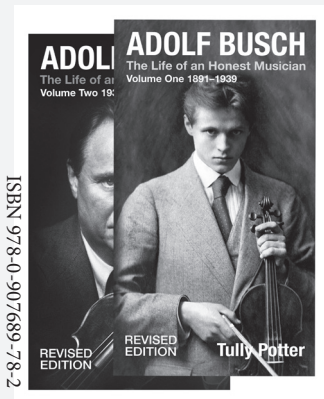
—English translation by Niall Hoskins

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Recorded on 27 July 2022 in the Kubus, Zentrum für Kunst und Medien (ZKM), Karlsruhe (*Variations for Small Orchestra on a Theme of Franz Schubert*, Op. 2; *Five Songs*, Op. 11b; *Variations on a Theme of W. A. Mozart*, Op. 41; *Capriccio*, Op. 46 – live recordings) and on 5 February 2024 in Studio 5, SWR, Baden-Baden (*Divertimento*)

Recording engineers: Anton Kossjanenko (ZKM), Wolfgang Rein (SWR)

Recording producers: Roland Kistner (ZKM), Florian Bitzer (SWR)

Editing and mastering: Florian Bitzer



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