

# Afterword

## Biographical Notes

"Professor Reinecke enjoys in Germany and the rest of Europe a reputation as an outstanding musician, a talented composer in the style of Mendelssohn, and an experienced conductor who maintains the tradition of the world-famous Leipzig concerts with dignity albeit without notable brilliance. I say 'without notable brilliance' because there are many people in Germany who would dismiss Herr Reinecke's talent as a conductor and would prefer to see in his stead a more temperamental musician with a more decisive character. Be that as it may, Reinecke remains one of the most important and influential personalities in German musical life."<sup>1</sup> Thus was Carl Reinecke (1824–1910) evaluated in 1888 by no less a master than his eminent colleague Tchaikovsky.

Reinecke's musical career covered an unusually long period of time, which began with his personal acquaintance with Schumann and Mendelssohn and ended at the threshold of modernity in the early 20th century. It is perfectly plausible that he heard the world premiere of Richard Strauss's *Elektra* in Dresden on 25 January 1909. Even the first steps into atonality were undertaken by Schoenberg (3 Piano Pieces op. 11), Webern (Songs op. 3) and Berg (Piano Sonata op. 1) during his lifetime.

As a composer, Reinecke felt obligated to his icons Schumann and Mendelssohn. His oeuvre, which comprises more than 288 works, is multi-faceted and ranges from children's songs to opera, and from piano pieces to large symphonies. A striking number of his works – including the well-known flute sonata *Undine* op. 167 – were inspired by the fairy-tale world of de la Motte-Fouqué and Schwind. Until his retirement in 1902, Reinecke also taught at the Leipzig Conservatory, which was then the leading institution of musical education in Germany. There he passed on his rich experience to students such as Janáček and Grieg (although Grieg was unable to appreciate this knowledge and later claimed to have learned nothing in Leipzig). Bearing witness to his pedagogical interests are a great number of piano reductions of works by the great masters fashioned by Reinecke, as well as various writings on musical topics.

## Schwedler and the Schwedler Flute

During his tenure at Leipzig's Gewandhaus, Reinecke met two flutists who inspired him to compose specifically for them. They were Wilhelm Barge (1836–1925) and Maximilian Schwedler (1853–1940), who were hired to the Gewandhaus Orchestra under Reinecke.

The sonata *Undine* op. 167, published in 1882, is dedicated to Barge, who was principal flutist at the Gewandhaus Orchestra from 1867 to 1895. In the preface of his *Praktische Flötenschule*, published by Forberg in 1880, Barge explains the dilemma that had been preoccupying flutists since Theobald Böhm's invention of the cylindrical flute in 1847. There he shows himself to be a champion of the traditional conical-bore flute. For the newly created post of an additional solo flute the audition was held at the Altes Gewandhaus in September 1881 and, revealingly, the winning candidate was the 28-year-old Maximilian Schwedler who also rejected the cylindrical Böhm-flute.<sup>3</sup> In 1885 he collaborated with the Erfurt flute maker Wilhelm Kruspe to produce an improved model of the traditional conical-bore flute. This instrument, called the Schwedler-Kruspe flute, passed its first major test when Schwedler played it at the first Leipzig performance of Brahms's Fourth Symphony in February 1886. Brahms, who was conducting, "was so delighted with Schwedler's performance of the variation in the last movement of the symphony that he came to him during the rehearsal and favored him with friendly words of gratitude."<sup>4</sup> The Schwedler-Kruspe flute was patented in 1895 and awarded a gold medal at the 1897 Leipzig Exhibition.<sup>5</sup> Emboldened by his success, in 1898 Schwedler introduced to the public the *Deutsche Reformflöte*, which featured additional improvements. In 1912 he added the "F mechanism" to it. Schwedler left the Gewandhaus Orchestra in 1917.<sup>6</sup> He passed on his musical experiences as a teacher at the Leipzig Conservatory, where he was described by his students as a great personality.

## The Piano Score

Reinecke completed the present Flute Concerto in D major op. 283 presumably in October, but at the latest by November 1908.<sup>7</sup> Breitkopf & Härtel published the work in January 1909, limiting itself, however, to the piano reduction that had no doubt been made by the composer himself. Here, Maximilian Schwedler is named as the dedicatee of the work. Whether he or Reinecke was the active force behind the composition of this work remains a matter of speculation, along with many other aspects of the concerto. The publishers, who were initially wary of the considerable expenses involved in printing the score and orchestral parts, apparently based their decision on their belief that a chamber version of this virtuoso flute concerto would have better chances of dissemination. The autograph manuscript of the piano score is no longer extant, a fate shared by the majority of Reinecke's manuscripts.

The world premiere of the concerto took place on 15 March 1909, shortly after the piano score was first printed, during a spring concert held by the Leipzig men's chorale *Konkordia* in the large festival hall of the Zoologischer Garten: "Leipzig's acknowledged flute virtuoso Maximilian Schwedler, principal flutist of the Gewandhaus Orchestra and teacher at the Leipzig Conservatory, performed a flute concerto dedicated to him, one of the most recent works by the senior master Karl Reinecke. It is a very gratifying work and smartly suits the sparkling character of the instrument, which Mr. Schwedler played brilliantly with a lovely, broad tone in the cantilena and a truly virtuoso polish in the figurations." In an additional note, however, we learn that this performance was not accompanied by an orchestra but "by Mr. Oswin Keller ... at the piano." That same year, music journals showered the work with excellent reviews.<sup>8</sup>

## The Orchestral Versions

Reinecke's autograph orchestral score was apparently delivered to Breitkopf & Härtel with the purchase of the work. But since the performance material was not printed right away, the publisher offered handwritten scores and orchestral parts on hire for performances with orchestra. The first performance with orchestra took place in London on 4 September 1909 with the Queen's Hall Orchestra under the direction of Henry Wood and with Albert Fransella (1865–1934) as soloist, as part of the Queen's Hall Promenade Concerts.<sup>9</sup> A handwritten orchestral material located today in the library of the "Felix Mendelssohn Bartholdy" Hochschule für Musik und Theater Leipzig, and which probably comes from the estate of Carl Reinecke, transmits an "Urfassung," or original version, of the concerto, which has a shorter stretta in the finale and various structural differences in the accompanying material.

We have included the stretta of the original version in the appendix of this edition as an alternative ending, but have not taken the structural differences into consideration. This orchestral material proves very enlightening, especially in dubious cases, which is the reason why it is often mentioned in the Critical Notes.

## The Edition

One major, avowed goal of this new edition was to uncover the work's fascinating, multi-faceted body of source material in order to satisfy those desirous of information while not frightening away the practice-oriented musician. Since the divergences between the sources were enormous in quantity but slight in significance, we have decided not to adapt the authorized sources to one another. Accordingly, the new edition of the score (PB 5393) follows the autograph orchestral score, and the new edition of the piano reduction (EB 8735) follows the first edition. In view of the different possibilities of performance, two solo parts have been included with the piano reduction. The first reproduces the text of the solo part following the autograph orchestral score; this part is recommended for a performance with orchestra. The other solo part follows the music text of the enclosed solo part of the piano reduction of the first edition and should be used for chamber performances. Finally, a third, equally authorized solo part is found in the flute part printed above the piano staff in the reduction and which follows the piano score of the first edition. In this manner, the user is allowed an enlightening comparison of the authorized variants and readings as a basis for working out his own interpretation. At the same time, this relieves the "Kritischer Bericht"

(Critical Notes). After comparing the different versions, the flutist may well decide to mix them together in an individual but cogent manner.

As is customary in source-critical editions, the editor's addenda are signalized in the music text by brackets (e.g. accidentals and dynamics), broken lines (slurs) and small print (notes). Triplet numbers were tacitly added whenever there is no doubt that triplets and not sextuplets are intended. Further, accidentals that are incontestably missing were for the most part tacitly added. Detailed information on the sources and their divergences can be found in the "Kritischer Bericht."

## Notes on Performance Practice

**Agogics:** The flute concerto is permeated with tempo markings that consistently differentiate between conditions (*animato* – *tranquillo*) and developments (*accelerando* – *ritardando*). In this context, the only marking that seems problematic is the abbreviation *rit.*, which can stand for either *ritardando* or *ritenu-to*. Reinecke does, however, use the abbreviation *ritard.* as well. Markings are often softened by an *un poco* or even *un pochettino*, and, more rarely, intensified by, for example, the subsequently added *molto* in *Allegro molto moderato*. One should also note the composer's reference to the flute concerto, which is placed in front of the score.

**Scoring:** It is interesting to note that the string parts of the original version foresaw only a small section of 3.3.2.2.2 strings. On the other hand, the wind section with four horns is comparatively luxurious in comparison.

For their support in this substantial project I wish to extend my heartfelt thanks to Dr. Ute Schwab, Prof. Werner Berndsen, Prof. Erich List, Stefan Schönknecht, the library of the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig and not least to Christian Rudolf Riedel.

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- 1 Peter Tchaikovsky, *Musikalische Essays und Erinnerungen*, Berlin, 2000, p. 399.
- 2 See also Katrin Seidel, *Carl Reinecke und das Leipziger Gewandhaus* (= *Studien zur Musikstadt Leipzig*, vol. 2), Hamburg, 1998. Details of the Preface relating to Reinecke and the Gewandhaus are mostly based on her publication.
- 3 See Hans-Joachim Nösselt, *Das Gewandhausorchester*, Leipzig, 1943 (= Nösselt), p. 180; Henrik Wiese, *Die merkwürdige Leipziger Erstaufführung der Flötensonate op. 167 von Carl Reinecke*, in: *Tradition und Innovation im Holzblasinstrumentenbau des 19. Jahrhunderts*, ed. by Sebastian Werr, Augsburg, 2012, pp. 49–80.
- 4 Erich Maske, *Allerlei von der Entwicklung und der Entstehung der Schwedler-Flöte bis zur Reform-Flöte mit F-Mechanik*, in: *Zeitschrift für Musik*, vol. 88 (1921), pp. 544f.
- 5 Nancy Toff, *The Development of the Modern Flute*, New York, 1979, p. 83.
- 6 In 1923 he was belatedly appointed an honorary member of the orchestra. He was also awarded the Knight's Cross Second Class from the Albrecht Order for his "achievements in the culture of musical instruments" and the title of professor. See Nösselt, pp. 226, 228.
- 7 *Mitteilungen der Musikalienhandlung Breitkopf & Härtel – Leipzig*, November, 1908, p. 3850. The copy deadline for these communications must have been several weeks earlier, however. See footnote 9.
- 8 *Signale für die musikalische Welt*, Leipzig, 25 August 1909, vol. 67, No. 34, p. 1203. *Der Klavierlehrer*, Berlin, 1 September 1909, vol. 32, p. 268.
- 9 Personally communicated on 27 September 2000 by Robert Parker, British Library London. This English premiere was announced in the *Mitteilungen der Musikalienhandlung Breitkopf & Härtel – Leipzig* of October 1909 (p. 3952), even though the performance had already taken place on 4 September 1909.

The "Kritischer Bericht" (Critical Report) of the full score PB 5393, which is referred to in the Afterword and in the music text, can be downloaded from [www.breitkopf.com](http://www.breitkopf.com). There one can also find the full version of the Preface.