

Biography of Karl Friedrich Wilhelm Fitzenhagen (1848 - 1890) (revised and extended version)

Fitzenhagen is such an artist, with the acquisition of whom we can only congratulate the Conservatory, especially if we recall that generally there are not too many cellists, particularly good ones, in the world.

Herman Laroche⁴

Karl Friedrich Wilhelm Fitzenhagen (1848 - 1890) was a prominent German violoncello player whose name is associated with one of the most celebrated pieces of the violoncello repertoire: Tchaikovsky's *Variations on a Rococo theme*, Op. 33. He is known both as the dedicatee and first performer of this virtuosic work. Fitzenhagen was one of the founders of the Russian violoncello school in Moscow together with Karl Davydov in Saint Petersburg. He was engaged by the Imperial Russian Musical Society (IRMS) as a soloist, chamber music player and professor at the Moscow Conservatory (1870 - 1890). He was also known as a composer, music director and editor.⁵

Karl Friedrich Wilhelm Fitzenhagen was born in Seesen am Harz⁶, near Braunschweig, on 15 September 1848, into the family of the town's music director. From a very early age he learned to play several orchestral instruments including woodwind, and on occasion joined his father's orchestral performances, filling a vacancy where it arose. As a child he acquired musical skills which would serve him well in later life. Fitzenhagen received his first regular cello lessons from the ducal

⁴ The 'Modern Chronicle № 4,' 1871; Herman Laroche (1845 - 1904), Russian music and literary critic, teacher, and longstanding friend of Tchaikovsky; read further: http://en.tchaikovsky-research.net/pages/Herman_Laroche.

⁵ Note that further in this thesis the Imperial Russian Musical Society is abbreviated as 'IRMS'; Fitzenhagen was a music director of the Moscow Musical Circle from February 1885.

⁶ Seesen is a town and municipality in the district of Goslar, in Lower Saxony, Germany, Fitzenhagen's birthplace.

chamber musician Plock, in Brunswick, where he also made progress in both piano and violin.⁷

He was 14 years of age when his studies of the violoncello started in earnest. In October 1862 he became August Theodore Müller's pupil. Three years later, Fitzenhagen played a solo concert at the Théâtre Royal for the Duke of Brunswick. This debut was so pleasing to the Duke that, in order to advance young Fitzenhagen in his artistic career, he released him entirely from military service.

Aristocratic patrons soon supplied him with the means of pursuing his cello studies under Friedrich Grützmacher⁸ in Dresden, starting in May 1867. A year later, in spite of his youth, he was made a member of the Saxon Hofkapelle (the Court Chapel). From that time he frequently appeared as a soloist. He took part in the Leipzig general musical gathering in 1869 and in the Beethoven Festival in 1870.

That year Fitzenhagen received two attractive offers simultaneously: the first one came from Franz Liszt who invited him to become an orchestral soloist at the Grand Ducal Chapel in Weimar. The second was from N. Rubinstein, the director of the Moscow Imperial Conservatory, to replace Bernhard Cossmann, the eminent cello virtuoso and professor, to teach violoncello classes and participate actively in the musical and cultural scene in Moscow (see Figure 1). It is important to mention that the latter position would help Fitzenhagen avoid being drafted into the Franco-Prussian War. Thus, Fitzenhagen enthusiastically accepted Rubinstein's invitation. He was twenty-two years old when he moved to Moscow with his newly wedded wife Louise Fitzenhagen (née Büttner).⁹

Fitzenhagen's professional debut took place on 6 November 1870, in a Symphonic Assembly of the Moscow branch of the IRMS. He played Grützmacher's

⁷ The chamber musician Plock was mentioned by von Wasielewski (1894), p. 133, then by van der Straeten (1915; reprint 2008) p. 451, later we find him in Ginsburg, *'The Violoncello art history,'* p. 278; see also the Bibliography and Reference section.

⁸ Grützmacher, Friedrich Wilhelm Ludwig (1832 - 1903). German cellist and composer. In 1860, Rietz brought Grützmacher to the Dresden Hofkapelle. In 1864 he replaced Kummer as solo cellist. Later he was appointed as Kammervirtuos to the King of Saxony. He remained at Dresden for over 40 years, making frequent tours through Europe and Russia as a soloist and chamber music player, and becoming an esteemed and influential teacher. Alexanian, Becker, Fitzenhagen, Gérardy and Hegar were among his most notable pupils. In the most recent and complete work on Grützmacher, Kate Bennett Wadsworth wrote: 'The broad outlines of Grützmacher's career also place him at the heart of a 19th-century German musical tradition, referred to at the time as 'classical,' that included the musical circles of Mendelssohn, Schumann, and Brahms; see also: MacGregor, *Grützmacher.*

⁹ Franco-German War, also called Franco-Prussian War, (July 19, 1870 - May 10, 1871), war in which a coalition of German states led by Prussia defeated France.

Concerto (in G minor) and the *Sarabande* and *Gavottes* from one of Bach's suites for violoncello solo, probably № 6 in D major (see Figure 2 below). Later on he performed – as a soloist of the IRMS' assemblies – concertos by Rubinstein (both Anton and Nikolay), Servais, Molique, Raff, Lindner, Eckert and Vieuxtemps, as well as his own compositions (see Figure 14). Alongside his own works he also performed pieces by K. Davydov, A. Rubinstein, P. Tchaikovsky, G.F. Handel, P. Locatelli, W.A. Mozart, F. Schubert, R. Schumann, D. Popper, F.X. Neruda and others.

He was one of the German teachers who played a significant role in specialised music education in Russia. Together with his Russian, Italian and Czech colleagues, they ensured that the two conservatories, in Moscow and Saint Petersburg, achieved world fame. Fitzenhagen gave his heart and soul to his newly adopted country where he lived and worked over a 20-year period. It is well known that he refused numerous teaching invitations purely because he did not want to leave Russia. His colleagues and students Russianised his name, turning it into Vasily Fyodorovich.¹⁰ He did not publish a violoncello Method but his nine years program together with his compositions for studying the violoncello confirm the strength of his pedagogical system.¹¹

As first cellist of the IRMS Orchestra, chamber musician, music director, composer and professor at the Moscow Conservatory, Fitzenhagen enjoyed a high status in the Moscow music scene. He devoted himself to the Conservatory and actively participated in the development of local musical life. During this time the technical skills of his graduates improved enormously. Fitzenhagen encouraged his students to garner experience on stage and often invited them to participate in the IRMS chamber music concerts. The names of Fitzenhagen's most famous students such as Anatoly Brandukov, Ivan Saradzhev, Pyotr Danilchenko and Joseph Adamowski are also worth mentioning in this context.

Wilhelm Fitzenhagen can be counted among Tchaikovsky's close friends. As an outstanding interpreter, Fitzenhagen inspired the composer to write his first original work for cello: *Variations on a Rococo theme*. The work, created in December 1876 - January 1877, was dedicated to Wilhelm Fitzenhagen who was

¹⁰ See, for instance, 'Report of the Moscow Branch, 1883 - 1884,' p. 74.

¹¹ See Appendix III b.: Nine-year program of violoncello classes at the Moscow Imperial conservatory; Lomtev (1998), pp. 189-190.

actually its first editor and performer. The premiere of the orchestral version took place on 18 November 1877 in Moscow under the baton of N. Rubinstein.

Combining pedagogic activity with performance practice, Fitzenhagen frequently participated in solo, chamber and symphonic concerts, and regularly toured in Russia and abroad. Davydov treated Fitzenhagen with great respect and on several occasions invited him to play in Saint Petersburg. The first performance took place in N. Rubinstein's concert in 1873, in which – besides his own works – he performed compositions by Servais and Popper. In a concert review we read:

The name of this virtuoso is quite known in Saint Petersburg's musical spheres. The only thing lacking was to hear him play in public and we must confess that Fitzenhagen justified the reputation that he has in Moscow. His playing is very solid, the tone is beautiful and the technique is very satisfactory. In addition, Mr. Fitzenhagen is an excellent musician, whose musical phrasing is performed with great taste.¹²

Fitzenhagen played in trio with pianists such as Anton and Nikolay Rubinstein, Sergei Taneyev, Vasily Safonov, violinists Ferdinand Laub, Jan (Ivan) Hřimalý, Adolph Brodsky, and in duo with N. Rubinstein, Paul (Pavel) Pabst and Safonov. He performed Beethoven's *Triple Concerto*, Op. 56 with N. Rubinstein and Hřimalý in 1878, and the Moscow premiere of Brahms' *Double Concerto*, Op. 102 with Hřimalý in 1888. One of the Moscow reviewers informs us that 'an interesting canon from a Bach sonata, transcribed by Fitzenhagen for the violin and the violoncello with contrabass accompaniment' was performed as an encore.¹³ While playing abroad he contributed to the popularisation of Russian music, especially works by Tchaikovsky – who was one of his favourite composers – at a time when the composer was not very well known. In 1872 a correspondent of the 'Musical Leaflet' reported:

In Cassel, in one matinée of the *Allgemeine deutscher Musikverein* festivities, cellist Fitzenhagen (the Moscow Conservatory professor) dared to play an Adagio from a string quartet of our talented composer

¹² 'Musical Leaflet' № 22, p. 349.

¹³ 'Moscow register № 316,' p. 278.

Tchaikovsky, that was transcribed for the cello with fortepiano accompaniment and, of course he made an impression on the assembled small but musical audience. It is gratifying to hear that the Germans finally enjoy Russian music by a good composer. They still do not know our composers and do not have the slightest confidence in them.¹⁴

(see Figures 3 and 4)

Tchaikovsky highly appreciated Fitzenhagen's talent, his musical and instrumental skills, especially his warm and full violoncello tone, strong virtuosic technique and the subtle excellence of his phrasing. In a concert review for the Moscow newspaper *Russian register* № 59, published on 18 March 1873, Tchaikovsky wrote:

This artist has irrefutable merits: his playing is carefully thought through and enhanced by his proficient and strong technique. Furthermore, in his own compositions Mr. Fitzenhagen shows himself to be a fine musician, brought up on the classic masterpieces of the German musical school.

Mr. Fitzenhagen's new work, his *Concert fantastique*, testifies to the great strides made by this virtuoso in the field of composition. Its melodic ideas, its form, and also its marvellous instrumentation are all such that this *Concert fantastique* deserves to be mentioned with great praise. What I like especially is that Mr. Fitzenhagen is evidently trying to get away from the generally accepted, routine forms that are normally used in compositions of this kind. The combination of cello and harp in the central episode of this concerto struck me as particularly felicitous, and likewise the merging of the two main themes in the Finale, which allowed the author to demonstrate his considerable skill in counterpoint.¹⁵

¹⁴ Kassel, a town in Hesse, Germany, spelled Cassel until 1928; see: '*Musical Leaflet*' № 1, p. 10 and '*Neue Zeitschrift für Musik*,' Band 68, Januar bis December (sic), 1872.

¹⁵ *Cello Concerto № 2 in A minor*, Op. 4 (*Fantastique*) dedicated to K. Davydov and *Ballade*, Op. 10, a concert piece dedicated to N. Rubinstein (see Appendix I: Fitzenhagen's personal list of his own compositions); Tchaikovsky's concert review is translated by Luis Sundkvist. (http://en.tchaikovsky-research.net/pages/The_Second_Week_of_the_Concert_Season)

In the *Russian register* № 13, published on 16 January 1874, Tchaikovsky wrote:

Mr. Fitzenhagen, who appeared in a two-fold role at this concert, as both composer and performer, achieved great success. Mr. Fitzenhagen's *Ballade* testifies to the great progress he has made as a composer since he played us his first violoncello *Concerto* some three years ago – a work that was formally very awkward and also poor in content. In his *Ballade* there are many highly interesting details and beautiful melodic ideas, of which I particularly liked the energetic and passionate theme of the *Allegro*, which is then elaborated on with great care by the author. Mr. Fitzenhagen thoroughly overcame the technical difficulties of his own work and played with such verve and enthusiasm that he was rewarded with unanimous applause at the end.¹⁶

In the *Russian register* № 271, published on 17 December 1874, and later, № 252 published on 23 November 1875, we find other reviews by Tchaikovsky on Fitzenhagen's performances:

Mr. Fitzenhagen's playing was distinguished by such intelligence, understanding, talent, feeling, and at the same time such magnificent technique.¹⁷

The soloist that evening was Mr. Fitzenhagen, who gave a very successful performance of Raff's *Concerto*. I am very glad that our public is beginning to appreciate this wonderful virtuoso as he so rightly deserves. Mr. Fitzenhagen's technique is tremendous, he has a mellow, soft sound and a fine sense of measure in his phrasing—what more could one ask of a virtuoso? As for the actual work he performed, like all of Raff's compositions it is intelligent and elegant, it shows an impeccable facture and is noble and beautiful from beginning to end. True, the themes are not particularly original, but in view of the shortage of works specifically for

¹⁶ Idem; (<http://en.tchaikovsky-research.net/pages/Articles>); Tchaikovsky, *Musical feuilletons and notes*, p. 167.

¹⁷ Idem; p. 234.

the cello this is not a flaw which we need lament too much. The fact alone that it gives the soloist a chance to unfold and exhibit the many-sided qualities of his virtuosity is in itself a sufficient recommendation for the work. The orchestration has been done very thoroughly and delicately, so that the solo instrument is not drowned out anywhere.¹⁸

Together with other conservatory and Music Society colleagues Fitzenhagen performed at the premières of all three of Tchaikovsky's string quartets and of the *Piano Trio*, Op. 50. The cellist made transcriptions for violoncello and fortepiano of several of Tchaikovsky's pieces: *Nocturne* № 4, Op. 19, *Song without words* № 3 from *Souvenir de Hapsal*, Op. 2, *Andante cantabile* from the first Quartet, Op. 11, *Barcarole* № 6 from *The Seasons*, Op. 37.¹⁹

In a review after Fitzenhagen's performance of the *1st Violoncello Concerto* by A. Rubinstein with the IRMS orchestra under the baton of N. Rubinstein we find the following text:

Fitzenhagen's technique leaves nothing to be desired; all kinds of difficulties that we find in Rubinstein's *Concerto*, especially in the last (third) movement, the artist managed with real skill. Mr. Fitzenhagen's performance, full of charm and gentleness, is the accomplishment of a complete and large virtuoso; conscientiousness, with which he balances such ungrateful and difficult passages as those in the third part of the concert of A. Rubinstein, is decisively worthy of astonishment.

In a daily newspaper, the *Moscow register* № 272 of 1888, we read that:

Fitzenhagen, a famous professor of the Moscow Conservatory, became music director of the *Moscow Musical Circle* in 1885. Thanks to his name, deep knowledge and understanding of music, his experience, taste, fostered in the style of strict classicism, and, most importantly, thanks to

¹⁸ Idem; p. 303; Raff, (Joseph) Joachim, *Violoncello Concerto № 1 in D major*, Op. 193 (1874); see also in the Supplement below Fitzenhagen's letter to Tchaikovsky dated June 13, 1879, Seesen am Harz.

¹⁹ Tchaikovsky's *Nocturne* in Fitzenhagen's transcription is an obligatory piece for cellists – participants of the Tchaikovsky International Competition, Moscow, Russia.

his love for work, he managed to create a well sounding amateur orchestra. Thanks to Fitzenhagen, many of the leading performers visited orchestral assemblies and introduced subtleties of their phrasing and interpretation.

It is also worth mentioning that Fitzenhagen was made a Third Degree Chevalier of the Order of Saint Stanislaus.²⁰ It is well known that after several years of working in Russia the most common award that was granted to foreign musicians was degree II or III of the Order of Saint Stanislaus. Reception of this honour was a prestigious event particularly for persons who kept their foreign citizenship.²¹

Fitzenhagen's work includes over 60 compositions and arrangements, including four cello concertos, two string quartets and a quartet for four cellos, suites for cello and orchestra, vocal compositions, chamber music, exercises and pedagogical pieces that are of value even today. Fitzenhagen regularly participated in Moscow's Lutheran church concerts and also wrote pieces for these occasions.

Fitzenhagen's *Fourth Concerto* (published in 1889 and dedicated to Robert Hausmann) was reviewed positively by Bruno Weigl, who appreciated the effective presentation of the violoncello and colourful instrumentation. Nikolay Kashkin wrote positively about Fitzenhagen's *Suite*, Op. 62 for cello and orchestra that was performed by Fitzenhagen in 1888.²²

It is noteworthy to mention Fitzenhagen's virtuoso *Dämon-Fantasy*, Op. 34 based on themes from A. Rubinstein's opera *Der Dämon* as well as a *Collection of arrangements (Pièces célèbres)*, Op. 65 for cello and fortepiano.²³ This collection comprises transcriptions of compositions by J.S. Bach, Lotti, R. Schumann, G. Bizet, A. Simon, P. Tchaikovsky, M. Erdmannsdörfer, H. Wieniawski, H. Vieuxtemps, A. Arensky, A. Durand, and was very popular amongst Russian amateur musicians.

²⁰ 'Report of the Moscow Branch, 1883 - 1884,' pp. 69-70.

²¹ Lomtev, 'German Musicians in Russia,' p. 77.

²² Fitzenhagen, Wilhelm, *Suite for violoncello*, Op. 62 (Introduction et Gavotte, Elégie, Sérénade et Scène d'Amour), Berlin, Fr. Luckhardt, February 1889.

²³ Op. 34 was published in 1883 by Bartholf Senff in Leipzig and in 1897 by Vasily Bessel in Moscow and Saint Petersburg; Op. 65 was published in 1889 by Jurgenson in Moscow.

Fitzenhagen's obituary states that:

he was praised for his exceptional musicality. Not everyone knows that the Moscow composers – including such a prominent master as Tchaikovsky – did not publish their scores without Fitzenhagen's advice. They strongly believed in his musical sensitivity, therefore a number of their compositions were altered and rewritten according to his advice. He was always genuinely happy about the success of his comrades, without any jealousy or malevolence.²⁴

Karl Friedrich Wilhelm Fitzenhagen died at the age of 42 on 2 February²⁵ 1890 in Moscow. He was buried at the Vvedenskoye cemetery, a burial ground for the Catholic and Protestant communities of the city, principally ethnic Germans, and thus it was also called the German Cemetery. Today, to our regret, his tomb remains unidentified. He left behind his wife and four children: three daughters who stayed in Russia and a son who emigrated to the west with his family in the early 1920s.²⁶

²⁴ Fitzenhagen's *Obituary*, periodical 'Bayan,' Russia, 1890, № 2.

²⁵ 14 February [O.S.].

²⁶ See additional information about Fitzenhagen's children in the Supplement below, footnotes of Fitzenhagen's letter to Tchaikovsky of 29 April 1879, Moscow.

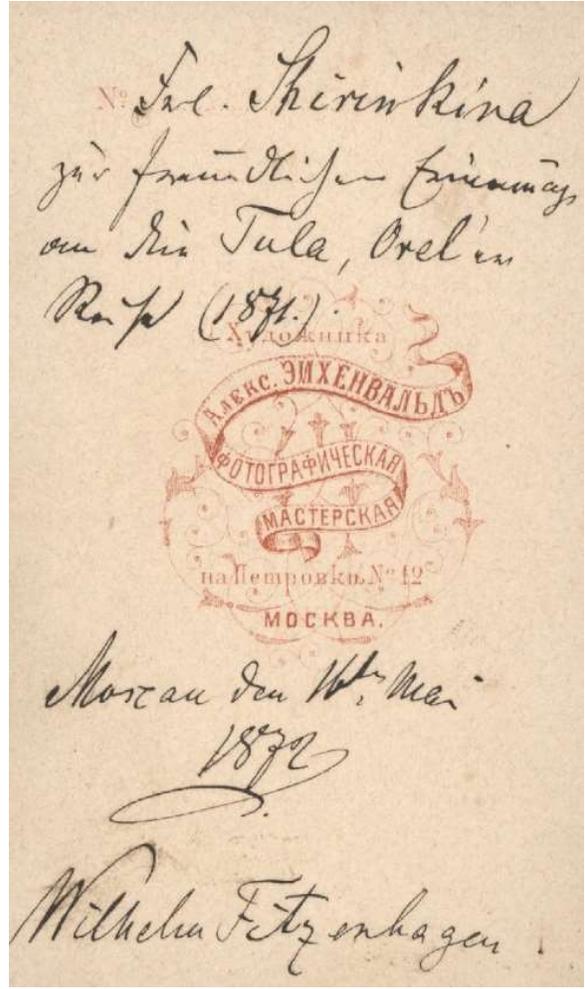


Photo 1
Karl Friedrich Wilhelm Fitzenhagen (c. 1871)
Eichenwald, Alexander photograph Moscow
The Russian State Archive of Literature and Arts, Moscow



Figure 1

Fitzenhagen's Military Passport 1868

Herzoglich Braunschweigisches Infanterie-Regiment Nr. 92
Online collection of the RNMM: (<http://89.175.96.254:5556/>)

ПРОГРАММЫ МУЗЫКАЛЬНЫХ СОБРАНИЙ.

а) *Симфонические:*

1-е

1. Симфонія вторая (Op. 36, D-dur). Бетховена.
2. Концертъ для ф. п. (Op. 54, A-moll) Шумана.
(исполнилъ А. Г. Рубинштейнъ)
3. Увертюра къ оперѣ: Нюрнбергскіе
пѣвцы
(Die Meistersinger von Nürnberg) Вагнера
4. а) Variations serieuses Op. 54. для ф. п. Мендельсона - Бар-
тольди,
б) Этюды (Cis-moll, As-dur, A-moll) Шопена
(исполнилъ А. Г. Рубинштейнъ).

2-е

1. Симфонія (C-dur, Юпитеръ), Моцарта.
2. Концертъ для віолончели (G-moll). Грюнмахера
(исполнилъ Г. В. Фитценхагенъ).
3. Арія XVII столѣтія („O del mio dolce“). Страделла.
исполнила Г-жа Калашова)
4. а) Sarabande для віолончели соло І. С. Баха.
б) Gavotte для віолончели соло І. С. Баха.
(исполнилъ Г. В. Фитценхагенъ).
5. Арія изъ оперы Орфей (l'ai perdu mon
Euridice) Глюка
(исполнила Г. Калашова)
6. Увертюра „Римскій карнавалъ. Берліоза.

Figure 2

Fitzenhagen's first performance in Moscow

Report of the Moscow Branch (IRMS)

years 1870 - 1871

Programmes of musical assemblies

The Second Symphonic Assembly



Example 1
Fitzenhagen's cadenza for the Eckert *Violoncello Concerto*, Op. 26
 RNMM
 Fund № 280-116-1-2

зыки, — собранныхъ изъ всѣхъ главнѣйшихъ городовъ Германіи, Франціи и Россіи.

Въ Касселѣ, во время празднествъ Общества «Algemeine deutscher Musikverein», въ одномъ музыкальномъ утреннемъ собраніи виолончелистъ *Г. Фиценгагенъ* (профессоръ московской консерваторіи) рѣшился съиграть адажіо изъ струннаго квартета, нашего талантливаго композитора *Г. Чайковскаго*, передоженного для виолончели съ аккомпанементомъ фортепіано, и, конечно, произвелъ впечатлѣніе на собравшуюся небольшую, но музыкальную публику. Какъ отрадно слышать, что нѣмцамъ, наконецъ, понравилась русская музыка хорошаго сочинителя. Они, досихъ поръ, не знаютъ нашихъ сочинителей и не имѣютъ къ нимъ нисколько довѣрія.

Г-нъ Гаель съ супругою вернулись въ Парижъ и намѣрены провести тамъ зимній сезонъ.

Г-нъ извѣстный сочинитель танцевъ и капельмейстеръ *Иванъ Страусъ* принялъ, на весьма выгодныхъ условіяхъ, предложеніе продиржировать двѣнадцать концертовъ въ Мадридѣ, въ предстоящую зиму. *Иванъ Страусъ* окончилъ сочиненіе новой оперетты «Венеціанскій-Карнавалъ».

Въ Парижѣ готовятъ новую оперу *Эве* «Alice de Nevers».

Въ театрѣ «Folies dramatiques» готовятъ оперетту *Гг. Дюлюи* и *Фурии*, подъ названіемъ «Мазена».

Хорошо извѣстный Петербургской публикѣ теноръ *Маріо*, предпринялъ недавно (онъ отплылъ изъ Ливерпуля 12 Августа), путешествіе въ Америку.

Въ Берлинѣ, 26 Августа, была назначена большая зоря, послѣ параднаго спектакля, въ честь пріѣзда Его Величества Государя Императора, въ которой участвовали военные хоры 22 корпусовъ (всего 1075 музыкантовъ) подъ управленіемъ капельмейстера *Заро*.

Въ Италіи начинаютъ давать оперы нѣмецкихъ сочинителей: въ Болоньѣ готовятъ: «Тангейзера», въ Миланѣ (въ театрѣ della Scala) *Фрейшютца* и *Лоенгринна*.

Въна. Композиторъ *Гольдмаркъ*, окончилъ сочиненіе оперы, подъ названіемъ «Königin von Laba» (на либретто *Мозенталя*). Опера эта будетъ предложена для постановки въ придворномъ оперномъ театрѣ.

Figure 3

‘Musical Leaflet’ № 1, Saint Petersburg, 1872, p. 10.

[‘Музыкальный листок’ № 1, Санкт-Петербург, 1872]

Bekanntmachung des Allgemeinen Deutschen Musikvereins.

Behufs der unter Munificenz Sr. Majestät des Kaisers und Königs Wilhelm vom 27. bis mit 30. Juni abzuhaltenden **Tonkünstlerversammlung in Cassel**

hat sich in letztgenannter Stadt ein Localcomité gebildet, welches durch Herrn Oberbürgermeister **Nebelthau** zusammenberufen worden ist und unter dem Ehrenpräsidium der Herren:

Generallieutenant v. Selchow, Excell., Commandant der Residenzstadt Cassel, Major Streccius, Director der Königl. Kriegsschule, Rittmeister Baron von Carlshausen, Intendant der Königl. Schauspiele, Dr. jur. Weigel, Beigeordneter des Hrn. Oberbürgermeisters, steht. — Ausser den Genannten gehören bis jetzt dem erwähnten Comité folgende Herren an: Dr. Altmüller, MD. Lehrer Brede, kgl. Musikdir. Hempel, Stadtrath Heutze, Privatier Hochstetter, königl. Theaterbaumstr. Koch, Dr. Koffka, Generalstabsarzt D. Kukro, Musikalienhdl. G. Luckhardt, kgl. Theatermaschinist Tottenborn, königl. Theaterkassirer Pötter, Vicebürgermeister Pinnhardt, kgl. Hofcapellmeister Reiss, Pianofortefabrikant Scheel, Stadtrath Wentzell, Concertmstr. Wippinger und Oberregisseur Wohlstadt.

Das **Programm**, soweit es bis jetzt festgestellt werden kann, ist folgendes:

Ankunft der fremden Zuhörer Mittwoch, den 26. Juni; Abends Generalprobe zum ersten Concert.

Donnerstag, den 27. Juni Abends halb 7 Uhr im kgl. Theater *Liszt* Oratorium „Die heilige Elisabeth.“

Freitag, den 28. Juni Abends halb 7 Uhr Orchesterconcert im kgl. Theater: 1. *Volkman*, Ouverture zu „Richard III.“ *Zopff*, Concertgesänge, *Spohr*, Violinconcert, *Lessmann*, Lieder, *Søendsen*, „Sigurd Slembe“. 2. *Erdmannsdörfer*, „Prinzessin Ilse.“ Lieder, *Liszt*, Adur-Pianoforteconcert. 3. *Raff*, Waldsymphonie.

Sonnabend, den 29. Juni Vormittags 11 Uhr Kammermusikauflührung. U. A. *Rheinberger*, Pianoforte-Quartett, Lieder, *Brahms*, Pianoforte-Quintett. Abends Kirchenconcert: 1. *Frescobaldi*, Passacaglia, *Leclair* und *Frieden. Bach*, Violoncellosoli, *H. Schütz*, die 7 Worte. 2. *Voigtmann*, Orgel-Präludium, *Willner*, Miserere, *Rheinberger*, Altsolo, *Müller-Hartung*, Psalm 42.

3. *Bach*, Orgelcomposition, *Bach*, Cantate „Ach wie flüchtig“ Instrumentalsolo, *Liszt*, Ave Maria und Ave maris stella. **Sonntag, den 30. Juni** Abends halb 7 Uhr im königl. Theater: 1. *Mihalovich*, „Geisterschiff“, Gesang, *Raff*, Violinconcert. 2. *Lassen*, Musik zu Hebbel's Nibelungen. 3. Instrumentalsolo, Lieder, *Wagner*, Huldigungsmarsch.

Von Solisten sind bis jetzt zu nennen: Frä. M. Breidenstein, Concertsängerin aus Erfurt, Herr Professor Fitzenbagen aus Moskau, Frau Hempel-Kristinus, Concertsängerin aus Cassel, Herr Concertmeister Jacobsohn aus Bremen, Herr Violoncellist Lorleberg aus Cassel, Frau Dr. Merian-Genast aus Weimar, Herr Kammer Sänger von Milde und Herr Opersänger Müller aus Weimar, Frau Müller-Berghaus aus Chemnitz, Herr Hofpianist Th. Ratzenberg aus Düsseldorf, Frau Raff-Genast, Herr Hofpianist Kundnagel aus Cassel, Herr Pianist Urspruch aus Frankfurt a. M., Herr Organist Voigtmann aus Sangerhausen, Herr Professor Wilhelmj aus Wiesbaden, Herr Concertmeister Wipplinger aus Cassel.

Leipzig, Jena und Dresden im Mai 1872.

Das Directorium des Allgem. Deutschen Musikvereins.
Prof. C. Riedel, Vorsitzender; Justizrath Dr. C. Gille, Sekretair;
Musikalienhändler C. F. Kahnt, Cassirer; Prof. Dr. Ad. Stern.

Figure 4

Neue Zeitschrift für Musik, Band 68, Januar bis December (sic) 1872, p. 244.