

FORGOTTEN ARTISTS 27
HERBERT ALBERT (1903-1973)
An occasional series by Christopher Howell

Readers who collected LPs in the 1960s may have vague recollections of early World Record Club issues in which the Mannheim National Symphony Orchestra conducted by Herbert Albert played Haydn's Symphonies 94 and 100 (T38), Brahms's 1st (T45) and Tchaikovsky's 4th (T40). If you wondered about the conductor – or the orchestra, for that matter – the sleeve notes offered no enlightenment, and that is about as far as Herbert Albert's reputation ever got in the United Kingdom.

If you delved a little further, you would have discovered that he was Principal Conductor of the renowned Leipzig Gewandhaus Orchestra for two seasons, from 1946 to 1948. Curriculums of that orchestra tend to remain silent about Albert's brief tenure. We have plenty of recordings of his predecessor, Hermann Abendroth, and his successor, Franz Konwitschny, but no aural testimony to Albert's work with the orchestra has survived.



To German or Italian readers, the name of Herbert Albert will ring much stronger bells. In Italy, I find, he tends to be remembered as a great conductor. Here, translated from an Italian blog, is a brief but vivid testimony:

“Youngsters” like me who attended the opera season of the Regio [of Turin], not yet rebuilt, at the Teatro Nuovo, will certainly remember him. In those days there was a Wagner opera every year and Herbert Albert came to conduct them between the end of the 1960s and the beginning of the 1970s. I remember his gestures, which were unusual. He conducted without a baton¹ and his movements were pretty animated. He seemed to conduct with his entire person and his eyes appeared to launch darts at the orchestra and singers².

So who was Herbert Albert?

Biography

The available facts of Albert's life are few and, as is often the case with semi-forgotten figures, the sources sometimes contradict each other. I have tried to piece together the story, choosing the most convincing version where discrepancies arise³.

¹ One of the illustrations to Lukas Neumann's article in Gewandhaus-Magazin 41 shows Albert holding a baton, so his decision to shed it may have come in later years. In the few televised performances I have seen, he conducts without a baton.

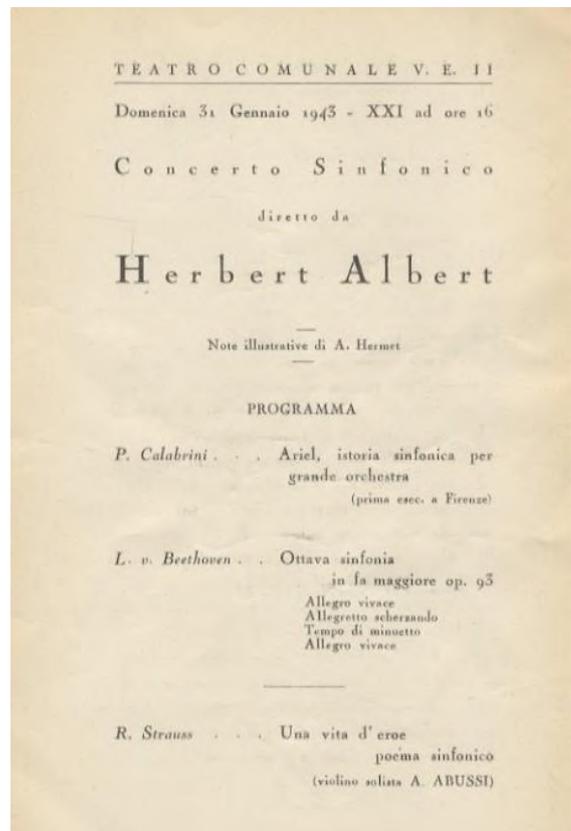
² <https://musicofilia.wordpress.com/2011/09/15/herbert-albert/>. The Teatro Regio di Torino was destroyed by fire in 1936 and reopened in 1973. All links in these footnotes were retrieved during January 2021.

³ Sources consulted include: <https://www.munzinger.de/search/portrait/Herbert+Albert/0/436.html>, https://de.wikipedia.org/wiki/Herbert_Albert, <https://musikalische-akademie.de/orchester/geschichte/>, https://en.wikipedia.org/wiki/Staatsorchester_Stuttgart,

Herbert Albert was born on December 26, 1903 in Bad Lausick (Saxony). His father was the town Music Director and gave Herbert his first lessons. He studied piano, violin and composition in Bremen, Hamburg and Leipzig with Karl Muck, Hermann Grabner and Robert Teichmüller. Some sources add Manfred Gurlitt to his roster of teachers, and others again name Furtwängler. More plausibly, he is said to have attended Furtwängler's rehearsals at the Gewandhaus. By the time he was eighteen, he had appeared as pianist and conductor in Borkum, Bad Tölz, Rudolstadt, Kaiserslautern and Wiesbaden.

He was appointed General Music Director of Baden-Baden in December 1933, following the dismissal from the post of Ernst Mehlich, a Jew, by the National Socialist Party. Albert took up his position formally in 1934, with the reopening of the Baden-Baden Casino. The orchestra was renamed the Kur-und-Symphonieorchester Baden-Baden. Albert remained until 1937, when he was succeeded by Gotthold Ephraim Lessing. Soloists during his tenure included Wilhelm Kempff and Gaspar Cassadó. In 1936, he organized the first Festival of Contemporary Music in Baden Baden. During the Festival, Werner Egk conducted his own works, Jean Françaix appeared in his Concertino for Orchestra and Stravinsky and his son played the Concerto for Two Pianos⁴.

In 1937, Albert became General Director of Stuttgart State Opera, Württemberg, in 1937, remaining until 1942. He conducted a production of *Rienzi* in Karlsruhe on 10 September 1939 and, as Appendices 1, 2 and 3 show, he began to appear regularly in Italy from 1939 (see Florence programme opposite). In spite of several brushes with the Nazi authorities over his programming of suspect contemporaries and his collaboration with "unacceptable" soloists, his career continued. Following Württemberg, he was appointed to what was then called Breslau (now Wrocław). All theatres were closed in Germany in 1944, so he did not have time to achieve much, but his Beethoven performances apparently inspired the young Kurt Masur to become a conductor⁵. Some time in 1944 he fled from Breslau and spent the rest of the war in a military hospital in Grimma, a small town not far from Leipzig. He then settled in Stuttgart with his wife and family. The end of the war, then, found him unemployed, with a first wife and a child to support⁶.



Leipzig

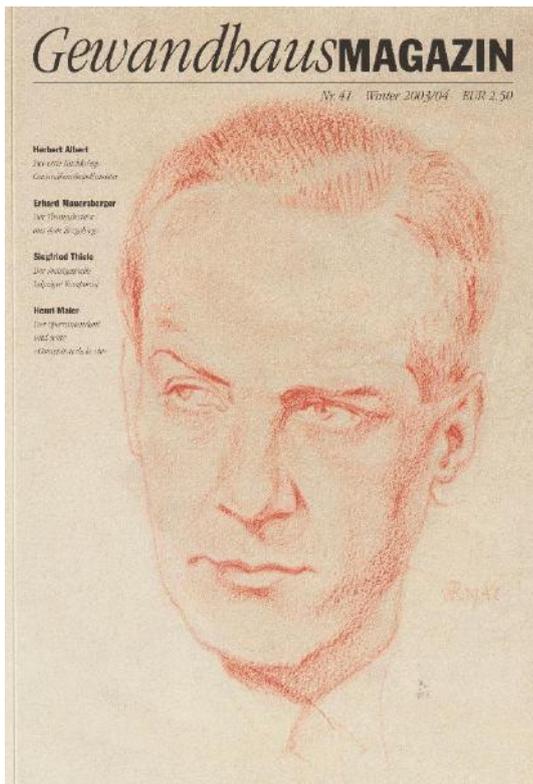
The end of 1945 also saw the Leipzig Gewandhaus Orchestra without a Kapellmeister, since in November of that year the Soviet authorities had ordered the destitution of Hermann Abendroth on grounds of his Nazi associations. The season was completed with guest conductors, while unsuccessful attempts were made to interest Hermann Scherchen in the post. One of the guest conductors was Albert, who conducted two concerts in April and May⁷. The orchestra, the press and Leipzig music lovers were bowled over and urged the Oberbürgermeister Erich Zeigner – the Mayor – to engage Albert forthwith. One person who needed no

⁴ <https://philharmonie.baden-baden.de/geschichte-1900-1999/>

⁵ https://en.wikipedia.org/wiki/Kurt_Masur

⁶ For this information and the following account of Albert's period in Leipzig, I am grateful to the excellent article by Lukas Neumann in *Gewandhaus Magazin* no.41, Winter 2003/4.

⁷ See Appendix 5.



persuasion was Rudolf Hartig, Director of the Municipal Cultural office, who made contact with Albert. Albert convincingly argued that his Nazi party card had been forced upon him and pointed to his tiffs over repertoire and soloists as evidence of his anti-Nazism. Zeigner, who as Mayor was also Curator of the Gewandhaus and so had the last word, was more circumspect. The conductor he really wanted was Joseph Keilberth, but Keilberth was irrevocably tied to Dresden. In the end, therefore, Zeigner proposed a three-year contract to Albert, which was signed on 10th August 1946. As well as some fairly normal stipulations, such as that he was to conduct from ten to twenty-one concerts per season and that he was free to guest conduct providing this did not affect his Leipzig commitments, the small print contained a couple of clauses that Albert may not have fully taken into account. One was that he should conduct two operas per year with subsequent repeat performances. The other – which became the real sticking point – was that he should move his residence to Leipzig.

Perhaps we should take a look at Erich Zeigner (1886-1949), who risks being seen as the villain of this particular piece. Originally a lawyer, Zeigner became a leading politician in the German Social Democratic Party. In 1923, he served briefly as Prime Minister of the Free State of Saxony, but was deposed after he introduced Communist party members into his government. Over the next years, he alternated periods of imprisonment with such odd jobs as he could pick up, concluding the war in the concentration camps of Sachsenhausen and Buchenwald. He was appointed Mayor of post-war Leipzig in 1945 by the Soviet Military Administration, a position confirmed by elections the following year. Though his curriculum was impeccable from the Soviet standpoint, he had ideas of his own and, as we shall see in the present case, did not give way automatically to every dictate by the occupying forces.

Ostensibly, Albert's appointment began brilliantly. The critics – including the influential Hermann Heyer of the *Leipziger Zeitung* – were ecstatic, demand for tickets was so high that several concerts had to be repeated and the orchestra was delighted. Storm clouds were nevertheless brewing.

One issue was Albert's supposed absenteeism. On the face of it, this seems strange. The concert list in Appendix 5 shows that he conducted a total of thirty-six concerts during his two years as Kapellmeister. In the world of today, a Chief Conductor's commitments are often so "soft" as to allow two such conductorships to be held simultaneously, with plenty of time left over for guest appearances on both sides of the Atlantic. Moreover, the Gewandhaus site reveals that Albert's successor, Franz Konwitschny, conducted nine concerts in 1949, fifteen in 1950 and fifteen in 1951. Vaclav Neumann conducted thirteen in 1964, twenty-two in 1965. Kurt Masur conducted fourteen in 1970, twenty-four in 1971 and twenty-eight in 1972. Contrary to modern trends, the present incumbent, Andris Nelsons, conducted thirty-two in 2018 and thirty in 2019. The ghost of Erich Zeigner must have rested peacefully at last. So what were the Leipzigers complaining about?

Albert, it seems, came and went and, when not actually rehearsing or conducting the Gewandhaus concerts, was as often as not the other side of the East-West border, partly to be with his second wife and family, who remained in Stuttgart, and partly to guest conduct. For two months in spring 1947, it was stated, he was away conducting other orchestras. Indeed, it can be seen that he conducted no Gewandhaus concert between 17th April and 19th June. How serious a misdemeanour this was, depends on what a Kapellmeister is expected to

do. As shown above, Albert conducted as many concerts in his two seasons as any other conductor to hold the post, excepting only Nelsons. The old fashioned view of a Kapellmeister's duties, however, was that he should dedicate himself in a general way to organizing the musical life of the city, as his father had in Bad Lausick, remaining available for consultation, and not merely conducting his set number of concerts and disappearing between whiles. This was evidently the purpose behind the contractual obligation to take up residence in Leipzig, an obligation Albert seems to have not taken sufficiently into consideration before signing.

Another complaint was that he demanded an extra fee for conducting opera, even though the contract, and relative salary, made provision for two operas. It is true that the preparation of a new opera production involves a lot of work with the singers even before the orchestra is brought into action, and this extra work should reasonably be paid. Maybe Albert did not read the contract thoroughly. In the end, he conducted a revival followed by a run of performances. It seems, too, that the Cultural Office adopted the mildly harassing tactic of bombarding Albert with little notes about this and that, to which he was supposed to reply.

Just before the beginning of the 1947-1948 season, further cause for complaint arose. Albert, so the press reported, had contemporaneously taken up conductorship of the Bamberg Symphony Orchestra. Albert denied this, stating that he had simply been a frequent guest there. For the moment, all this remained under the surface. Orchestra, press and public remained enthusiastic.

This apparent calm was soon to break. In November, the concertmaster Gerhard Manko resigned, complaining that Albert had been cold-shouldering him, denying him solo engagements which went, instead, to the other two concertmasters, Kurt Stiehler and Max Kalki. Appendix 5 shows that Manko played no concerto with Albert, while Stiehler performed those of Brahms, Dvořák and Reger, and Kalki appeared in the Brahms Double. Since none of the three violinists have left any great mark, it is difficult to know whether Albert acted out of pure bitchiness or whether he considered Manko an ineffective soloist. According to Manko, moreover, other musicians were ready to walk out on Albert. Lastly, Manko claimed, Albert was brazenly enticing Gewandhaus players to defect to his "other" orchestra, the Bamberg Symphony. Albert denied this, stating that he had merely engaged two wind players in Bamberg as extras for a brief period, with the full knowledge and approval of the orchestra board. However, his involvement with the Bamberg Symphony Orchestra as their new Chief was no longer denied. With all this brewing up, Ziegner privately sounded out Keilberth's willing to replace Albert forthwith – to no avail.

Things now started to go public. The influential critic of the *Leipziger Zeitung*, Hermann Heyer, until shortly before an ardent admirer of Albert's work, published an article in which he stated that the post of Gewandhaus Kapellmeister required intellectual acumen as well as artistic capacities, and Albert lacked this. From this point on, his reviews of Albert's concerts were resoundingly negative. Evidently Heyer was the sort of convenient critic (for some) who would provide praise or blame on tap, according to the political winds. The Director of the Municipal Cultural office, Hartung, remained solidly behind Albert, but prospects for his third season looked bleak.

At this point the Soviet authorities intervened, demanding that Albert's contract be renegotiated. The result was a "soft" approach. Higher salary, more freedom, but the Bamberg conductorship would be relinquished. The residence clause was left vague. The storm seemed to be over, but Zeigner was not content and added a clause at the last moment stating that Albert would move his residence to Leipzig from 31st August 1948. At this point, Albert held back, declaring that he would have to consult his family. Meanwhile, Zeigner continued his policy of mental harassment. Albert's contract clearly stated that the choice of guest conductors for the six concerts he would not be directing himself was his responsibility. He duly proposed an impressive line-up including Klemperer and Scherchen. Zeigner insisted, on the contrary, that as Mayor he

had the last word, and engaged Keilberth for all six. This might have been the straw that broke the camel's back, but it also coincided with the beginning of the Berlin blockade. Albert could have realistically foreseen that, if he signed himself into a job east of the border, he might have been stuck there for ever – with his wife and family the other side. Subsequent events suggest he just wanted an excuse to walk out on Leipzig. Further invitations by Zeigner – pushed by the Soviet authorities – to resume negotiations simply produced the response that Albert was unwell and could not come. The suspicion that his illness was “political” seems founded when we note that he conducted at La Scala, Milan, on 30th October 1948, though in truth the other appendixes below do not show a high level of activity in the second half of that year.

Zeigner's summing up was that “everybody wants something different”. So what did they all want?

Zeigner's curriculum suggests he was an old-style, true-believing Communist. He expected the conductor of the Gewandhaus to be a moving spirit within the community, building up the city's music in the widest sense, not just conducting its orchestra. He seems not to have been above some fairly backhanded manoeuvres in order to obtain what he wanted. Whether his obsession with Keilberth as the answer to his prayers was well-founded was not put to the test.

The Soviet authorities were unconcerned with artistic niceties, but very much concerned with power and appearances. With the Berlin blockade under way, the power part seemed buttoned up. As for appearances, at a time when German musicians based in the east were all getting out while they could – Keilberth relinquished his Dresden appointment in 1950 – they were anxious to keep the Leipzig Kapellmeister on their side of the border.

Albert himself wanted to get his career started again, to be identified internationally with a leading orchestra and to use this as a springboard to obtain guest appearances the world over. The international reputation of the Gewandhaus was not in doubt, but it was the wrong side of the cold war border.

It may seem strange that no mention has been made so far of the conductor who eventually succeeded Albert and whose name, for a certain generation of record collectors, was synonymous with the Leipzig Gewandhaus orchestra – Franz Konwitschny. Once it was clear that Albert had no intention of remaining in Leipzig, Zeigner concluded that his hero Keilberth's last refusal had been too recent to warrant a further try. He opened negotiations with Hermann Scherchen, but the residence clause was problematic. On 5th April 1949, moreover, Zeigner died. Scherchen withdrew definitively and attempts were made to enlist Leopold Ludwig. Once again, the residence clause proved fatal. So, at the last moment, somebody plucked from his hat the one name who was willing to move residence to Leipzig – Franz Konwitschny. The orchestra were furious, voting a hundred to four against him and reminding the authorities that their choice was Ludwig. An inauspicious start to what eventually became a successful relationship.

It is difficult, in the absence of a single recording, to judge the effectiveness of Albert's tenure. He certainly introduced a lot of contemporary music to Leipzig, leaving a substantial list of local premières. These included German composers, in whom Albert always showed an interest – Pfitzner, Stephan, Hindemith, Von Einem and the world première of Blacher's Paganini Variations. But they also included Shostakovich (the recent 8th and 9th Symphonies), Khachaturian, Britten, Piston and Barber, an area of the repertoire that Albert seems to have subsequently dropped. This took place against a backdrop of standard classics. A study of his programmes, listed in Appendix 5, suggests they were both well balanced and enterprising.

On a sourer note, we also know that, in 1948, Ralph Kirkpatrick visited Leipzig and played two Bach concertos with members of the Gewandhaus Orchestra⁸. He recalled that “The concert with the Gewandhaus was received with jubilation but, in my opinion, it was a disaster. It was the first bad orchestra and the first poor conductor that I encountered on the entire tour”⁹. The editor of Kirkpatrick’s reflections suggests that the unnamed “poor conductor” may have been Albert. This seems unlikely, since the concert took place in July, a month after Albert had conducted his last concert on 20th June. Even so, we have to note that at least one fine musician found the orchestra, after two years of his stewardship, a “bad orchestra”. Given the events surrounding Albert’s departure, however, orchestral morale was likely to have been low.

Bamberg

Now that Lukas Neumann’s article has satisfactorily accounted for the Leipzig adventure, what about Bamberg? Most accounts of the orchestra, including its own site, make no mention of Albert at all¹⁰.

The Bamberg Symphony Orchestra was originally the Prague German Philharmonic Orchestra, which performed in occupied Czechoslovakia from 1940 to 1945 under the conductorship of Joseph Keilberth. The musicians were expelled from Czechoslovakia after the war and reconstituted in the Bavarian town of Bamberg, from which they took their new name. From the start, the goal was to have Keilberth back as Chief Conductor and, after achieving that in 1949, the orchestra proceeded to eliminate the brief interregna of Albert and Georg-Ludwig Jochum from its curriculum. So, if Albert easily relinquished his position after a year, supposedly in order not to lose Leipzig, it was probably because he foresaw there was no future for him in Bamberg.

Graz

Following his departure from Leipzig, Albert was soon conducting again in Italy (see Appendices 1, 2 and 3). His first permanent appointment, though, was with the Graz Philharmonic orchestra, which he conducted, according to most sources¹¹, from 1950 to 1952. This was a newly created group, resulting from a merger between the *Städtische Orchester* and the *Funkorchester der Sendergruppe Alpenland*. It made its debut on September 1st 1950, conducted by Albert, in the Grazer Stefaniensaal. Appendix 7 shows that Albert conducted four further concerts during the 1950-1951 season¹². This sounds like more absenteeism, but this was an opera orchestra and it gave only five concerts per season¹³. If Albert was still nominally their Kapellmeister during the following season, however, the Graz authorities had a real cause for grievance, since he conducted no further concerts with them at all. It seems that Graz was, to some extent, Leipzig in reverse. It was the right side of the East-West border, but the setup was a size too small for Albert, who preferred to spend his time guest conducting with the aim of landing something bigger. The experience may have soured

⁸ Information Bulletin, Magazine of the US Military Government in Germany, July 13 1948, p.14.

https://www.europeana.eu/it/item/08547/sgml_eu_php_obj_p0004547. Evidently, the concert was not part of the regular season, since the Gewandhaus site does not list it.

⁹ Ralph Kirkpatrick: Reflections of an American Harpsichordist, ed. Meredith Kirkpatrick, University of Rochester Press, 2017, p.25.

<https://books.google.it/books?id=JK5cDgAAQBAJ&pg=PA25&lpg=PA25&dq=leipzig+gewandhaus+herbert+albert&source=bl&ots=sr7TX7Dg9k&sig=ACfU3U1V7hiLP6IznyX37wtnQHmImfifSQ&hl=en&sa=X&ved=2ahUKewjRk8qzt4zuAhXFC-wKHRoOAYo4FBDoATAJegQICRAC#v=onepage&q=leipzig%20gewandhaus%20herbert%20albert&f=false>.

¹⁰ This French site is the only source to do so: <https://catalogue.bnf.fr/ark:/12148/cb139017903>. This 183-page

https://www.bamberger-symphoniker.de/fileadmin/user_upload/pdfs/Bamberger_Symphoniker_Broschu_re2021.pdf makes no mention of Albert at all and several times describes Keilberth as its first Chief Conductor.

¹¹ For example, https://de.wikipedia.org/wiki/Grazer_Philharmonisches_Orchester

¹² See also Harald Kaufmann: 150 Jahre Musikverein für Steiermark - eine bürgerliche Musikgesellschaft, p.120.

¹³ https://www.musiklexikon.ac.at/ml/musik_G/Grazer_Philharmonisches_Orchester.xml.

the Graz orchestra towards the idea of a permanent conductor – they did not appoint another till 1960, when Berislav Klobučar took over.

Mannheim

On 21 July 1952, the Mannheim City Council unanimously appointed Albert General Music Director of the Mannheim National Theatre and Music Director of the Academy Concerts. He held the position – his major post-war appointment – for eleven seasons, until 1963. This period saw the opening, in 1957, of the new theatre and opera house – the old theatre had been destroyed in 1943. Though Mannheim may not seem, from outside Germany, a high profile appointment, the Opera House had always enjoyed a good reputation. Albert could number Weingartner, Furtwängler and Erich Kleiber among his more distant forerunners, while his immediate predecessor was Eugen Szenkar. He was succeeded by Horst Stein¹⁴. In any case, he seems to have accepted that this was the best he could get for the moment, and took his duties seriously. An examination of the state of play with the major West German orchestras, moreover, shows that the most prized positions were unlikely to fall vacant in the near future. In Munich, Fritz Rieger had taken over the Philharmonic in 1949, Eugen Jochum had been appointed to the newly formed Bavarian Radio Symphony Orchestra in that same year, while Rudolf Kempe succeeded Georg Solti with the Bavarian State Orchestra in 1952. Günther Wand had been firmly ensconced in Cologne since 1945 and Keilberth took over the Hamburg State Orchestra in 1951. Furtwängler had been allowed back to Berlin in 1952 and it was clear that his successor would be either Celibidache or Karajan. Hans Rosbaud and Hans Schmidt-Isserstedt were in unassailable positions with two of the most celebrated radio orchestras, but so was Kurt Schröder in Frankfurt, while the Cologne radio orchestra worked only with guest conductors. An appointment in Stuttgart might have suited Albert for family reasons, but Hans Müller-Kray had been in charge of the radio orchestra there since 1948. Perhaps Albert reached these same conclusions.

Appendix 4 shows that Albert conducted, during these years, 44 Academy Concerts – there were eight per season – and 27 new opera productions. In addition, the orchestra stood duty at various official municipal events and contributed out-of-season concerts ranging from contemporary music to popular concerts aimed at raising funds for the building of the new theatre. A pattern emerges that contemporary works, frequent in the earlier years, were gradually reduced in number, while visits by internationally known soloists, initially rare, increased. We might guess that this was not so much Albert's doing as an insistence by the city authorities, who had to foot the bill, that the theatre should pay its way. While one hopes that the good Mannheimers flocked in their droves to hear Blacher's *Preußisches Märchen* and Krenek's *Pallas Athene weint*, it seems likely that Mozart, Beethoven, Wagner and Richard Strauss made better box office, while the extra cost of engaging the likes of Cassadó, Schneiderhan, Arrau, Magaloff or Szeryng were doubtless rewarded with a full house.

Many of the opera productions during Albert's Mannheim years were directed by Hans Schüler who had been the Theatre Manager since 1951 and was, curiously, another victim of Zeigner. Schüler had been Opera Director in Leipzig from 1933 and director of all Leipzig's theatres from 1939. He was arrested by the Nazis after the assassination attempt in 1944 but released for lack of evidence. His anti-Nazi credentials looked strong, therefore. He was left in his post after 1945 and officially de-Nazified in 1946. Zeigner nevertheless sacked him the following year on the grounds that he was "politically compromised".

In 1963, Albert, now 60, decided to concentrate on guest conducting. Some sources also state that he worked as a pianist, but I have traced no appearances in this role since his Leipzig years. His presence in Italy, slightly reduced during his Mannheim period, intensified. According to one of the Radio Corriere issues consulted,

¹⁴ https://en.wikipedia.org/wiki/Mannheim_National_Theatre, <https://musikalische-akademie.de/orchester/geschichte/>

he performed in America and Japan. His recording, with the young Salvatore Accardo, of three violin concertos in which he conducted the Padeloup Orchestra, implies at least some presence in Paris. He died at Bad Reichenhall on 15 September 1973. Death must have come quickly, for a film of his last appearance in Naples on 22 July, conducting Haydn's "Military" Symphony, less than two months earlier, shows him in apparently fine fettle. A street, the Herbert-Albert-Strasse, has been named after the conductor in Mannheim.

Albert in Italy

The ease with which the archives of several major Italian institutions can be searched online risks inflating the role played by Italy in Albert's career – though significant, it was presumably not preponderant. Nevertheless, from 1939 he became a familiar figure with Italian radio listeners through his concerts with the EIAR and Santa Cecilia Orchestras. His last wartime engagements of which I have found traces were in Florence and Bologna – see above – in January and April 1943.

Leipzig and Bamberg seem to have kept him busy for the first post-war years, but once that episode was over he was back in Rome in March 1948, while on 30 October of that year he conducted the Orchestra of La Scala in Cherubini's Anacreonte Overture, of which he seems to have been extremely fond, Khachaturian's Violin Concerto (with Wanda Luzzato) and Tchaikovsky's Fifth Symphony. This was the only time he conducted at La Scala post-war¹⁵, but on 28 September 1963 he took part there in the jury, presided by Giorgio Federico Ghedini, for the "Premio Cantelli", an international conducting competition. The other jury members were Franco Abbiati, Franco Ferrara, Anatole Fistoulari, Antonio Janigro, Giuseppe Pugliese, Nino Sanzogno and Antonino Votto. The finalists were Dalia Atlas Sternberg, Sylvia Caduff, Bruno Martinotti and Elisha Inbal. The first prize was awarded to Inbal.



Apart from the appearances listed in Appendices 1, 2 and 3, other Italian engagements have been traced in 1949 (*Lohengrin* at the Arena di Verona), 1950 (Handel's *Giulio Cesare* in Pompei), 1951 (an orchestral concert at the Carlo Felice, Genoa), 1953 (*Orfeo e Euridice* at the Teatro Verdi, Trieste, with Stignani), 1954 (*Parsifal*, Teatro Verdi, Trieste), 1962 (*Orfeo e Euridice* in Cagliari with Dominguez) and 1970 (*Der Fliegende Holländer* in Catania with Taddei). Considering that this is not a complete list, but limited to what emerges via internet, Albert was clearly a strong presence in Italy in these years, strong enough to inspire a terracotta bust (see below) in 1965 by the painter and sculptor Eugenio Amadori¹⁶. Amadori was also a professional violinist, for many years a member of the orchestra of the Comunale di Bologna, and depicted many visiting *maestri*.

¹⁵ The online archives of La Scala <https://www.teatroallascala.org/archivio/ricerca.aspx> do not currently extend further back than 1948, so I am unable to say if he had conducted there previously.

¹⁶ For a detailed description see <https://collezioni.genusbononiae.it/products/dettaglio/33137>. The previously mentioned article in *Gewandhaus-magazin* 41 reproduces several other drawings of Albert by Amadori.



Nevertheless, it looks as if the most glittering prizes slipped from Albert's fingers even here. Of the two internationally renowned Italian orchestras, his sole post-war engagement with La Scala in 1948, as we have seen, was not followed up, while Santa Cecilia invited him back only once after 1962. The crowning glory of a Wagner conductor's career must surely be a complete "Ring". This had eluded him in Mannheim, where he managed only "Das Rheingold". The Bologna cycle, which might have been the summation of his operatic achievement in Italy, got as far as "Die Walküre" in 1967, but he was replaced for the other two operas by Suitner ("Siegfried", 1968) and Matačić ("Götterdämmerung", 1969). Whatever the story behind this, he never conducted in Bologna again.

Recordings

During his period in Baden Baden, Albert recorded Thomas's *Mignon* Overture and J. Strauss's *Kaiserwalzer* for an obscure label called Elton. I have been able to hear the latter. Despite the murky recording, it is evident that Albert obtained a good standard of playing, with a little more string portamento than we would expect today. The piece is slightly cut to fit two sides and there is a suspicion that he was briefed not to dawdle for the same reason – the opening is particularly brisk. It is very much an interpretation for dancing, with slight easings into each new section but otherwise pretty straight – though some elegantly turned phrasing prevents it sounding rigid. It is a *Belle époque* interpretation rather than a nostalgically Austrian one. In the coda, however, Albert relaxes to give a few moments of real poetry. Here, at least, we can recognize the conductor who emerged post-war.

Albert's first post-war recordings were made in Italy¹⁷, with the RAI Turin orchestra for Cetra. First came "*Tre quadri di vita veneziana – Suite sinfonica op.32*" by Neglia, set down on 11 December 1948¹⁸. Also recorded was Dukas' *L'Apprenti sorcier*. More importantly, Tchaikovsky's Sixth Symphony – "*Pathétique*" – was set down on 9, 10, 12, 15, 16 and 17 February 1949¹⁹, followed by Beethoven's Third – "*Eroica*"²⁰.

That a German conductor should have recorded a work by the little-known Italian composer Francesco Paolo Neglia (1874-1932) is not as surprising as it sounds, for the one really successful period in Neglia's life was spent in Hamburg from 1901 to 1913, where he obtained recognition as composer and conductor and founded a school of music. On his return to his native Enna, in Sicily, his compatriots were unwilling to recognize this man with a German wife and two German-looking children as one of their own and ostracized

¹⁷ Information collated from Gray's catalogue, visible at CHARM, WERM I, also visible at CHARM and [http://en.tchaikovsky-research.net/pages/Symphony No. 6: Recordings](http://en.tchaikovsky-research.net/pages/Symphony_No._6:_Recordings)

¹⁸ Matrix 2-71210-3, catalogue no. CB 20462-3.

¹⁹ Matrix 2-71219-30, catalogue no. BB 25257-62.

²⁰ Catalogue no. BB 25265-70. I have not been able to establish the date or matrix numbers of this recording, which was issued on LP as part of a 5-disc box "Your treasure chest of transcriptions, Series C", Tempo Classics MTT 2070, 2072, 2074, 2076, 2078. See NYPL listing <http://catalog.nypl.org/record=b16153083~S1>.

him. During the war years, his post was seized and searched on the grounds that he might be a spy. Things went only slightly better after the war, when he moved up and down Italy in search of a base, perhaps finding one in Legnano, Lombardy, shortly before his death.

For all the human sympathy this story arouses, it would need more than this dimly recorded Suite²¹ to establish whether Neglia might be a plausible transition figure between Martucci and Sgambati and the 80s generation that followed. The first movement makes little impression, but the second, a “Serenade on the Canal Grande”, has a sinuous elegance reminiscent of Wolf-Ferrari and the first section of the concluding “In Piazza San Marco” has a delicate poetry swept away, unfortunately, by the bombastic conclusion. Albert does it very well and the orchestra was evidently a fine one in those days.

The “Eroica” deserved much wider circulation. It again testifies to the fine state of the Turin orchestra at that time, but it must be at Albert’s insistence that the horns eschew their customary vibrato to produce a firm, Beethovenian sound. The trumpets, too, produce a ringing timbre without bugle-like vibrato. String articulation is rigorously clean and the wind band is well balanced. There is plenty of dynamic shading. The interpretation is fiery but unhurried in the first movement, ebullient in the Scherzo and the main part of the Finale. Liberties are few. Rallentandos are considerable in second subject territory in the first movement, but not many conductors, especially in 1949, have found it possible or desirable to barge unyieldingly through these chordal passages in strict time. The tempo is held back for the Trio of the Scherzo, but Albert does not draw out the later stages as Furtwängler did.

Countering the dynamic treatment of the faster movements is the extremely broad, truly elegiac *Marcia funebre*. The phrasing here is richly eloquent and Albert holds his tempo through the major key episodes to gripping effect. The final pages have a slightly slower tempo, but Albert maintains a sense of line even as the music disintegrates. He also opts for a very broad treatment of the *Poco andante* section of the Finale but here, too, his sense of line prevents the music from falling apart.

The lack of a first movement repeat is hardly a surprise – Erich Kleiber may have been the first conductor to include it on disc. The omission of the second repeat in the Scherzo – that of the Trio is given – was probably dictated by the need to fit the movement onto a single 78 side. There are the Weingartner-derived alterations to the trumpet parts customary at the time. Despite certain dated aspects, this must be among the finer Eroicas of its day. The sound is remarkably good.

Though the sound of the Pathétique is more constricted, the performance is fascinating. Set down over six days, the Turin orchestra achieves levels of colouring, dynamic shading and articulation that might lead the unsuspecting listener to identify it as a more celebrated band.

Albert is not alone, especially among earlier conductors, in starting the *Allegro non troppo* of the first movement below tempo. He is exceptional, though, in letting it slide in barely any faster than the not especially slow – but powerfully brooding – Adagio introduction. He then accelerates rapidly, but then returns almost to his original slow tempo, as though the first statement had been a false start and he now trying again. Much of what follows is fast and furious, but later in the movement, he returns to this slow tempo as



²¹ Available on YouTube in an excessively denoised version.

he approaches the recapitulation. Moreover, his slow tempo for the second subject is not actually so very much slower than this initial tempo for the *Allegro non troppo*. In this way, Albert presents the movement with an inexorable structural logic, though it can well be argued that this is not the structural logic written in the score. As for the famous second subject itself, Albert applies much agogic freedom, but succeeds in expressing a sense of universal grief and longing, as opposed to the morbid drooling of the equally wilful Silvestri, who reduces the music to an expression of his own megalomania.

Albert offers a graciously flowing second movement, but succeeds in conveying the idea that this is a memory of waltzes from the past, something now unattainable. The third movement is swift and finely controlled. Like practically everyone at that time, he makes a big *rallentando* for the last appearance of the march theme – he makes it sound like a brutal army coming in to take control. A situation he must have experienced at first hand in Nazi Germany, and maybe post-war Leipzig too. The finale is richly eloquent. Here, too, Albert is able to express universal, not merely personal, emotions.

The wilfulness of this reading may suggest Mengelberg, but Mengelberg's own Concertgebouw recording, unlike his enthralling Berlin Fifth, is disappointingly slack. Moreover, among older recordings, Albert's Turin orchestra sounds more authentically Russian than Furtwängler's Berlin Philharmonic. Indeed, a blindfold listener might guess that this is some old-style Russian maestro working on home territory. By all accounts, it is among the finest recorded performances of this symphony.

With these two symphony recordings – and the brilliant *L'apprenti sorcier*, of which I have been able to hear only the first side – Albert, the Turin orchestra and Cetra set down a bid to be reckoned with on the international stage as purveyors of standard repertoire. It did not happen, and these are some of the least known recordings of these two symphonies²². What went wrong?

During the pre-war and early wartime period, Cetra had set down a notable series of recordings, not by any means limited to Italian repertoire, mainly with Italian conductors but also with guests such as Carl Schuricht. I have discussed some of these in my article on Willy Ferrero, concluding that the EIAR orchestra, as it was then called, was an impressive band in those days. These recordings, too, are little known, and it is perhaps understandable that there was little appetite in the wider world for anything coming from Fascist Italy. In the early post-war period, Cetra seemed set to start again from where it left off, though the best-known recordings made by the orchestra, such as Mario Rossi's Mendelssohn Italian Symphony²³, were made for Decca. Not long after 1949, in any case, the decision was made to dedicate Cetra exclusively to opera and light music.

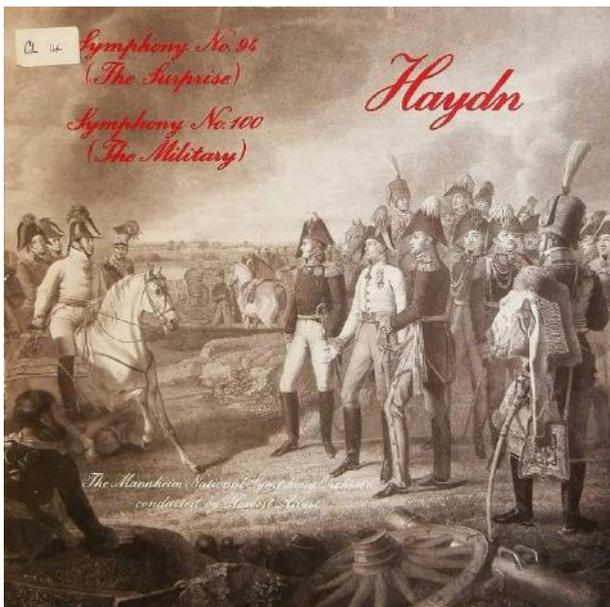
Likewise, the Turin RAI orchestra, in its earliest years after Rossi's appointment in 1946, undertook a number of foreign tours, aimed at establishing an international presence. From 1949 or thereabouts, RAI seems to have decided that it was to be a "radio orchestra", that is to say a general dogsbody orchestra that could play new Italian music, Italian premières of new foreign works and little known repertoire, in and out of the studio, on a weekly basis. Its long-serving conductor, Mario Rossi, proved eminently able to handle this type of situation, but we might just wonder if the undoubtedly valuable work of this "radio orchestra" prevented both it and its conductor from regularly attaining the highest artistic level of which they were potentially capable. This, however, is to deviate from the Albert story.

²² Eric Grunin, whose mammoth "Eroica Project" (not currently visible on Internet) aimed to give timings for every single Eroica ever issued, had to admit that this was one of only two earlier recordings he had failed to track down.

²³ This was once available on a Decca Ace of Clubs LP, coupled with the Campoli/Van Beinum Mendelssohn Violin Concerto. This recording was made in Kingsway Hall during the orchestra's tour of Great Britain.

As for Albert himself, the problem may have been the lack of any immediate follow-up. Two recordings by a scarcely-known conductor, with an orchestra and a recording company not associated with this repertoire, are easily ignored. A steady stream of them over the next decade should have made their mark. But, as we have seen, a different destiny was decided for both Cetra and the orchestra. Moreover, Italy was an unlikely base for this sort of operation by a German conductor. Italian orchestras and audiences were always ready to welcome foreign guests to their podiums, but for many years, the feeling remained that the principal conductor of each orchestra should be an Italian. RAI itself did not appoint a foreign conductor to a permanent post until 1977, when the Rome orchestra was briefly headed by Thomas Schippers, who died a few months later, and 1978, when the solidly prepared but not especially inspiring Zoltan Pesko became Bruno Maderna's successor in Milan.

Albert next entered the recording studios in the later 1950s, when the American Livingston company, which specialized in reel-to-reel tape issues and was a pioneer in early stereo recordings, provided a brief testimony to his work with the Mannheim National Theatre Orchestra, dubbed the Mannheim National Symphony Orchestra for recording purposes. Some of these, as was mentioned above, were taken up by World Record Club. Apart from the Haydn 94 and 100, Brahms 1 and Tchaikovsky 4, a Tchaikovsky 5 and the Overture to Mozart's "Le nozze di Figaro" were set down and some can be heard on You Tube, transferred from the reel-to-reel tape.



We can hardly judge a conductor on the "Figaro" Overture, but as far as it goes, it is good news. It is lightly-boiled-egg performance, just a couple of seconds over four minutes, and shows fine articulation from the strings, with just a few suggestions that the wind may not all be up to the same standard. There is plenty of light dynamic shading in the elegantly turned second subject and the whole thing is devoid of heaviness.

The Haydn 94th – I have not been able to hear the 100th²⁴ – confirms that Albert was very good in this repertoire and, once again, there is notably fine articulation from the strings. The Robbins Landon edition of this symphony did not appear till 1965, so we have to forgive Albert his use of the old Breitkopf score, affecting the third movement most notably. The

earliest recording of the cleaned-up score I have found was by Leslie Jones in 1968. We may also have to forgive Albert, or the engineers, for keeping the trumpets and drums well in their place, since we had to wait for Märzendorfer, more than a decade later, to hear them ring out unashamedly. Nonetheless, Albert manages a better lilt in the third movement than Jones and indeed, his one-in-a-bar landler strikes a happy medium between Furtwängler's attempt, effective in its way, to turn it into a Beethoven scherzo, and the pompousness of many earlier conductors, and some later ones. Strangely enough Dorati, usually to be relied upon for the limpest minuets on the market, actually hurries this one. Albert's second movement, with all repeats, may seem a tad slow, but it is nicely poised while the outer movements spin along with plenty of

²⁴ While the World Record Club and Camelot issues state that Albert is the conductor for both symphonies, an issue by Period Showcase of what looks like the same recording names Hans Wolf as the conductor of no.100, still with the Mannheim orchestra. A collector I know has a copy of this latter autographed by Wolf himself, so there would seem no doubt that Wolf conducted on the disc that bears his name. I have not been able to ascertain whether the other issues contain the same performance.

good-humoured bonhomie and airy textures. There is no repeat in the first movement, but this wholly engaging reading is still one of the better old-school recordings.

Listeners to the Tchaikovsky Fourth may be disconcerted by a Rosenkavalier-style horn whoop near the beginning, repeated a couple of times later on, but otherwise the orchestral standards are high for a provincial orchestra.

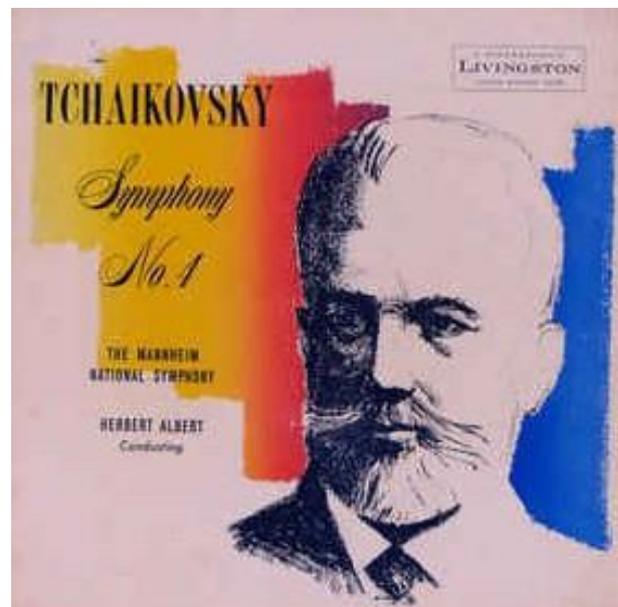
Eyebrows may also be raised by two deviations from the interpretative norm, though one of them, on examination, proves actually to be as per the score. Albert approaches the second subject of the first movement with a considerable (marked) *rallentando*, and as the clarinet takes up the theme with a rising scale, we get the impression this is going to be a steady reading. Instead, over the page the tempo suddenly quickens. Tchaikovsky does, in fact, mark the new tempo to start here, but most conductors prefer to sidle in and gather speed gradually. Albert's interpretation of "Moderato assai, quasi Andante" is faster than we often hear, which makes the effect all the more abrupt. Still, this is what the score says, and it is ultimately less disconcerting than the strange manipulations (unjustified by the score) that Markevitch applied around this point.

The other surprise is in the second movement. Albert takes his time over the transition to the central section – nothing unusual about that – and for the first two bars of the "Più mosso" we get the impression this will be a gravely paced reading. Instead the conductor accelerates steeply so that the music dances along as fast as I have ever heard it. This takes some getting used to.

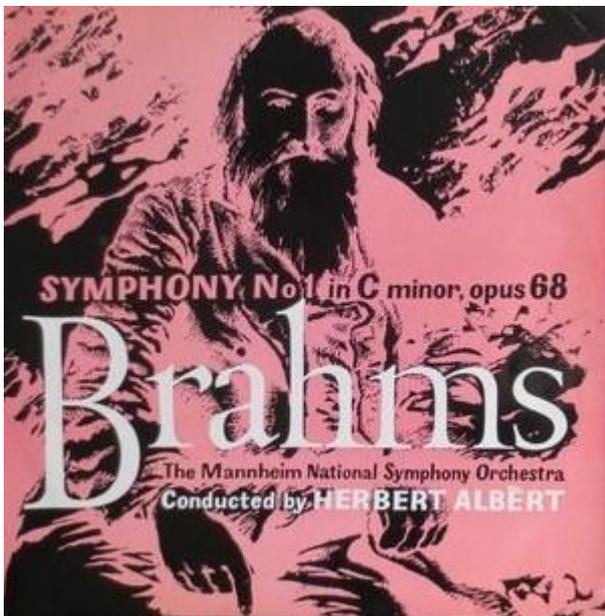
These two points apart, Albert plays the score rather faithfully. He does not, for example, slow down markedly as many conductors do in the Finale, when the "leafy birch tree" theme returns on the strings at letter E.

There is, however, one actual departure from the score. Towards the end of the first movement, six bars after the second-time double bar, Albert adds a cymbal crash – Tchaikovsky himself kept this instrument in reserve for the finale. The only other conductor known to me – but there may be others – who does this is Carl Schuricht. Interestingly, our knowledge of Schuricht's interpretation derives from a live 1954 performance in Stuttgart, which Albert could possibly have heard, though he does not otherwise emulate the quite extraordinary frenzy of Schuricht's reading.

Nevertheless, while this is not, in general, a strongly personalized account, it comes across as a highly personal one. Partly, this derives from the conductor's obvious engagement with the music. In the first movement, he takes unusual care to see that all the various countermelodies and rapid exchanges between the instruments are well-balanced and clear. It helps that the recording is in surprisingly good stereo for the period. Albert unerringly balances the elements of passion, elegance, desolation and compassion that make up Tchaikovsky's complex personality. This is particularly important in the massive first movement. It may be that Mravinsky, for example, pushed Tchaikovsky's extremes still further, but this is a performance of some stature.



More so, I feel, than the Fifth. Albert's interpretative points are not exclusively his own – many of them are familiar from Furtwängler's performance – but this in itself makes the effect a little less personal. After a suitably brooding introduction, the first theme begins very slowly indeed. Albert whips things up later, sometimes excitingly, but there are times when the proceedings assume a rather stately gait. The second movement has its heart in the right place while the third is taken pretty slowly, though a certain elegance is achieved. It is in the Finale that I have my strongest doubts. The opening is very broad, after which the Allegro is taken dashing while quite steadily. Then, when the motto theme returns at the end of the exposition, Albert reduces the tempo, creating a slightly pompous effect. Much of the ensuing development is very exciting, but as the climax is reached Albert starts broadening too soon. Maybe he is aiming at grandeur, but the most effective performances of this movement seem to be those where the conductor keeps going inexorably till he crashes into the motto theme at the end. Having mentioned Furtwängler, I should assure readers that Albert plays this movement uncut, but Furtwängler (like Mengelberg) nevertheless creates a seething tension that Albert does not manage. Albert has his successful moments, but it is the Fourth that is likely to convince listeners that he was a conductor to be reckoned with. Ultimately, though, the Turin "Pathétique" remains Albert's major contribution to the Tchaikovsky discography.



There are a few wilful touches in Brahms's First Symphony. As early as bar 8, Albert makes an unmarked drop to *piano*, enabling him to make a big (marked) crescendo in the next bar. This means of highlighting a crescendo is used again later in the movement. The tempo is held back before the return of the first theme in the second movement. The second subject in the first movement is a famous case, like that of the "Eroica", where even the strictest of strict-time conductors realize they have to yield. Albert is by no means extreme here, and handles the winding down very naturally. He follows this, though, by accelerating to beyond his original tempo. Another key moment is in the Finale where, before the reprise of the second subject, Brahms, after a syncopated passage, has a crashing return of the "bell" motive originally heard on the horn

in the introduction to the movement. An attempt by Hermann Scherchen to play this passage in strict time only proved – at least to my ears – that it is not a good idea. Albert's broadening is within the norm, and very effective. Moreover, unlike many conductors, he does not make any unmarked acceleration in the central section of the third movement, playing it warmly and naturally. He does, though, make an emphatic *ritenuto* before the return of the first theme. At the end of the symphony, he broadens for the return of the chorale theme, but I have heard other conductors draw this moment out still more. Not, then, an especially personalized interpretation.

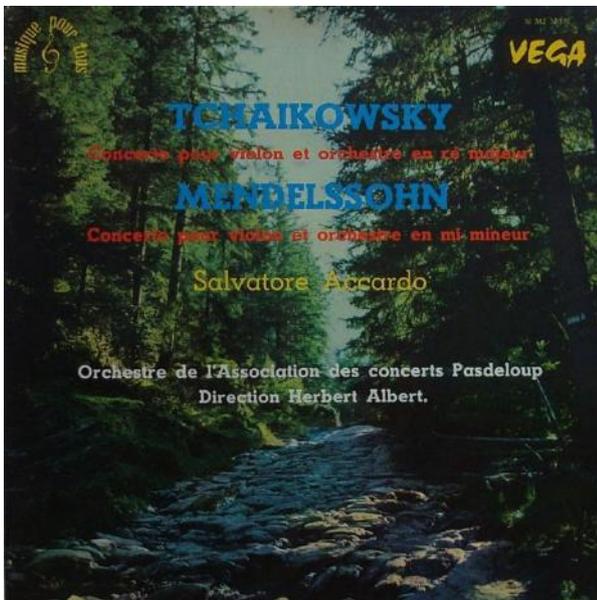
It is, however, a highly satisfying one, full of warmth and conviction. Albert sees that there is always a richly resonant bass line. In many parts of this symphony, the cellos and basses are playing a mirror image of the upper strings' line, and I have rarely heard this so clearly. The sound, too, is not thick in a traditionally romantic way, but somewhat lean *à la* Weingartner. The richness comes from the detail and the very forward wind band. Perhaps because of this, while the stopwatch tells us it is a fairly broad performance, it actually sounds like a rather dynamic one. Livingston produced a good stereo sound, though a little short on *pianissimos*. Definitely a Brahms First to keep in mind.

Albert's Mannheim recordings, like his Cetra recordings, scarcely impinged on the general consciousness. Reel-to-reel tapes were not widely purchased and World Record Club, in its earliest years, was a smallish members-only outfit. This is another case where a steady stream of recordings over a decade or so might have put the Albert-Mannheim partnership on the international musical map. This was a time, though, when people expected the standard repertoire to be recorded by the orchestras of the great capitals. Provincial bands were branded as cheap alternatives.

One live recording gives us a glimpse of Albert and the orchestra in action. This is a performance of Brahms's First Piano Concerto given in 1962 by a 79-year-old Elly Ney – indomitable and full-toned if a little splashy – at her Brahms Festival in Tutzing. The first movement can be heard on You Tube – the entire performance apparently exists – in passable piano sound but with a rather backward orchestra. This performance has aroused some interest²⁵ as a possible testimony to a past style of performance common in Brahms's own day. It would be simplifying things to say that Albert has established three tempi even before Ney enters – a broad two-in-a-bar *maestoso*, a much slower tempo for the gentle rocking theme and a full-speed-ahead tempo for the following *tutti* – to which Ney adds a fourth for the chorale-like second subject. The tempo shifts are subtle, not abrupt and, rather than creating a series of episodes, the overall line of the music is upheld, while unfolded with great improvisatory freedom. The extreme naturalness of it all, something evidently felt equally by both artists, would be difficult to reproduce in our own day. An attempt to mimic the outward gestures of this manner would sound very disjointed indeed.

Though Albert seems clearly to identify with Ney's way of playing Brahms, this is nevertheless a concerto not a symphony, so we must ask ourselves how he might have conducted the work with a soloist who took a strictly classical view.

The question may find a partial answer in the recording he made of Mendelssohn's Violin Concerto with the young Salvatore Accardo, conducting the Padeloup Orchestra in Paris in 1959²⁶. In the outer movements



there is little inclination to dawdle along the way, beyond a few traditional moments of flexibility, and there is an unusually passionate surge to the performance that seems to stem from the conductor as much as from the soloist. In the central movement, Accardo spins the classically pure tone we would expect of him while life is brought to the music by the ebb and flow of Albert's accompaniment. This might sound like a clash of sensibilities but instead, Accardo is inspired to a degree of commitment that is not always present in his playing.

The Tchaikovsky Violin Concerto and the Lalo *Symphonie Espagnole* call for less comment. Albert provides punctual and sympathetic support, but these are not works that tell us a lot about the conductor.

²⁵ See, for example, the thesis by Pozzi and Monteiro: "Tempo flexibility in Johannes Brahms: historical testimonies and analysis of two recordings of his first concerto op. 15 for piano and orchestra", São Paulo 2014: https://www.researchgate.net/publication/269463589_Tempo_flexibility_in_Johannes_Brahms_historical_testimonies_and_analysis_of_two_recordings_of_his_first_concerto_op_15_for_piano_and_orchestra Language Portuguese

²⁶ The exact date is hard to come by. What seems a detailed site http://en.tchaikovsky-research.net/pages/Violin_Concerto_Recordings gives 1959 as the date for the Tchaikovsky concerto and I presume this applies to the Mendelssohn and Lalo as well.

Admirers of Accardo will like to know that here, too, he is committed as well as technically and stylistically impeccable. He gives the Tchaikovsky with the cut finale and various alterations, presumably from Auer, to the solo part – in 1975 he recorded the original version, uncut – but he plays all five movements of the Lalo. One point to note is that the orchestra does not sound at all French – hear the opening of the fourth movement of the Lalo, where the piquant sounds of old-style French playing might have been expected. It seems that Albert, with the Padeloup as earlier with the Turin orchestra, was adept at persuading brass players to set aside their habitual vibrato.

Live from Italy

Albert's work in Germany only occasionally led him to conduct radio orchestras. Appendix Six lists the few items held by the various German radio stations. To these may be added a recording of Stephan's *Musik für orchestra* surviving from the Graz period. Their paucity only proves that our best chance of hearing him live comes from Italy. This means, principally, the RAI archives, but before discussing such items as I have heard, a word about two operatic retrievals.

A performance of Handel's *Giulio Cesare*, with Renata Tebaldi and Cesare Siepi, given in Pompeii by the Naples San Carlo company on 6 July 1950, has been issued on LP²⁷ and CD²⁸. Jonathan Woolf has reviewed the Walhall issue for MusicWeb International²⁹ and his description of the sound quality suggests this is not something for the fainthearted. Two extracts from this performance can be heard on You Tube and I have the impression these are from a different source. Jonathan describes a broadcast performance with frequent interference from other stations, crackle and the like, while these extracts seem from an in-house recording. At the end of each section a voice about six inches from the microphone (and excellently recorded) contributes an enthusiastic "brava" while the individual claps from the ensuing applause can be heard. The recordist is apparently sitting on the front row next to the double basses, with very bottom-heavy effect – the recording almost makes it sound as if a trombone has been added. The voices come and go according to where they are on the stage and Tebaldi's top notes blast. Opera Depot provide a brief sample from their version and this seems a little better. The orchestra still sounds lumpy but Tebaldi is clear and her top note does not blast. As for the performance itself, I might be willing, under listenable circumstances, to take guilty pleasure in a mangled and thoroughly unauthentic version with the likes of Tebaldi and Siepi, but Albert's contribution remains too subfusc for proper judgement. His allegros seem anything but sprightly, I must say.

Another guilty pleasure could be Giuseppe Taddei singing Wagner's *Der fliegende Holländer* in Italian. This performance, given at the Teatro Massimo Bellini of Catania on 4 May 1970, can be heard on You Tube. Though considerably more recent than the Handel, the overloaded sound in the overture suggests that the art of the amateur in-house recordist had developed little in the intervening years. However, the sound settles down and the orchestra blasts more than the singers, who come across reasonably well. As historical retrievals go, this is a listenable affair. Readers are warned that the You Tube version, after the Overture, suddenly inserts a few minutes of Act Two before proceeding with Act One. The section in question is missing from Act Two itself, so you will need to download the file and put the offending passage into its proper place.

The guilty pleasure extends beyond Taddei's splendid voice and humane portrayal. The language lends an unexpectedly Verdian air to this early Wagner, helped by plenty of *slancio* from Albert – the duet with Senta in Act Two is a highlight. By and large, the rest of the cast fits into this conception. Surprisingly, the exception is the one other singer whose name is remembered at least a little – the tenor Pier Miranda Ferraro (1924-

²⁷ EJS 372 (1966), HRE 378 (date not given), information from <https://www.operadis-opera-discography.org.uk/CLHAGIUL.HTM#1>.

²⁸ Walhall WL CD 0024 (2004) and Opera Depot OD 1888-2 (2013) <https://operadepot.com/products/handel-giulio-cesare-siepi-tebaldi-nicolai-albert>.

²⁹ http://www.musicweb-international.com/classrev/2004/dec04/Handel_Giulio_Cesare.htm.

2008), who provides a rather hectoring Erik. Perhaps he thought that, since this is Wagner not Verdi, it should be barked not sung. Silvano Pugliuca (1933-2014), on the other hand, is an excellent Daland, and his voice contrasts well with that of Taddei. The Spanish soprano Angeles Gulin (1939-2002) has a powerful, gleaming voice and throws herself into the part of Senta with all the necessary heft. Unfortunately, her intonation sometimes suffers, with the plentiful top Bs inclined to go sharp.

Albert conducts the three-act version, with traditional cuts – the last act is reduced to 25 minutes. Judged by provincial standards, the orchestra is fairly good, though there are some ungainly sounds from the brass here and there. The choir is ragged, especially the ladies. Nevertheless, it can be heard that Albert was a highly effective Wagner conductor. The overture seethes with tension and he keeps things on the move, while creating tension of a more ominous kind in the slower, quieter sections. Only Senta's Ballad seemed to me on the slow side, particularly in such a fast-moving context.

Moving now to the RAI material³⁰, the earliest recording I have heard is a performance of Schubert's Ninth Symphony – the "Great" C major – from 9 February 1960. As in the Brahms concerto with Ney, this is a fascinating blast from the past, a testimony to a former way of doing things. This is not just a matter of traditional ploys, still not uncommon in 1960, such as the very slow introduction with an acceleration into the main Allegro, the reduction of speed for the first movement's second subject and the considerable broadening at the end of that movement. In this first movement, Albert almost out-Furtwänglers Furtwängler in his gradual winding down of tension towards the end of the first movement development, after which he brings in the recapitulation as if from afar, at a slower speed. A Furtwängler clone? On paper, it may sound like this, but sheer mimicry could never produce convincing results. This is clearly a performance conducted by a man who feels the music this way, who can move in and out of his different tempi with complete naturalness, and can carry the listener with him. In the second movement, too, Albert allows himself a certain improvisational freedom. Moments of transition are fundamental – there is the hand of a master in the way he ushers in the recapitulation of the first theme.



Herbert Albert dirige il concerto sinfonico

By and large, the orchestra follow Albert very well, but they are caught out in the Scherzo the first time round by some of his extreme gestures. Apart from a delayed upbeat before bar 16, the entry of the more lyrical contrasting theme is preceded by a considerable *rallentando*, after which the theme itself immediately proceeds in tempo. By the second time round, the orchestra have realized what he wants. To 21st century ears this will sound very mannered³¹. It is to be hoped that 21st century ears will also note that Albert's tempo is a very good one, poised between a steady but vibrant scherzo and a swift landler. His tempo for the finale is very good, too, creating a whirlwind of excitement – but here, as in the first movement, he allows himself a long and gradual winding down towards the end of the development. Also of note is his treatment of the four repeated forte unison notes – urgent near the beginning of the movement, but deliberately holding up the proceedings as the end heaves into sight. Not, then a Furtwängler clone, but a masterly performance by a conductor for whom past methods still had meaning and life.

³⁰ The photo opposite and the following two are from the Radio Corriere.

³¹ This way of introducing with a notable *rallentando* a secondary theme that then enters in tempo may once have been a normal practice. Stanford can be heard doing it in a 1916 recording of his own Shamus O'Brien overture – the score itself has no such marking. Since Stanford belonged spiritually among his older contemporaries such as Brahms and Dvořák, this may be an important piece of evidence.

This concert was completed with a performance of Dvořák's Cello Concerto by Zara Nelsova. Albert does not take undue liberties over the orchestral introduction, and was perhaps concerned not to upstage Nelsova, whose playing becomes increasingly free as the work proceeds. In the finale, especially, she sometimes crosses the fine line between expressive freedom and sheer manipulation. Albert follows her rhapsodic utterances adroitly.

A concert with the Naples Scarlatti Orchestra on 15 January 1964 had as its centrepiece the Suite from Richard Strauss's *Le Bourgeois Gentilhomme*. The performance is strongly characterized, embracing cheeky vivacity, elegance and lush nostalgia. The execution is not completely immaculate – the arch-disciplinarian Rodzinski showed in 1958 that something like perfection could be wrested from this orchestra. Rodzinski's interpretation is rather one-sided, almost strait-laced, concentrating only on the elegance of the score. Albert is freer, though not beyond the bounds of what might be considered reasonable in music of this kind. He conveys a greater sense of enjoyment and a more variegated experience.

On 15 April 1965, another concert in Naples opened with Antonio Lotti's *Dies Irae*. This work has been published by Universal Edition in 2001 as the larger part of a Requiem in F³². Since the *Dies Irae* is in C minor, Albert and the editor, Giuseppe Piccioli, may have been right to consider it an independent work, but this question need not detain us here.

Requiem settings, from Mozart onwards, have accustomed us to an urgent, dramatic treatment of the *Dies Irae* sequence. Lotti spreads himself in a leisurely way, setting each line of text as a separate movement. Some of these movements, nineteen in all, are brief, a few are relatively extended. The entire work, in this performance, amounts to thirty-nine minutes. Choral movements are interspersed with solo contributions. For a work that almost certainly preceded Pergolesi's *Stabat Mater*, this *Dies Irae* come much closer to modern conceptions of what a sacred work should be. To some extent, this may result from the combined efforts of Piccioli and Albert. The opening movement, for example, begins forte in the Universal edition. The modern recording by Thomas Hengelbrock takes it as its word, with strident original-instrument timbres. Whether the forte marking is original or editorial, I have no idea, but Albert opens with a mood of hushed awe, taking us straight into the nineteenth century. Throughout he applies maximum dynamic shading and indeed, his control of the fading diminuendos, in particular, demonstrates a master conductor at work. Purists will already have decided what to do with this recording, but taken on its own terms it is convincing and moving. Doubters should try the *Qui Mariam* movement, where a solo violin combines with the solo voice to ethereally beautiful effect, far more affecting, to my ears, than the relatively humdrum modern recording.

This concert was completed by Beethoven's Violin Concerto, with David Oistrakh as soloist. Oistrakh-hunters have tended to zoom in on this violinist's other RAI performance in Milan, five years earlier, with the more widely-known Vittorio Gui on the podium. The earlier traversal is undoubtedly a fine one, but, very marginally, the Naples performance seems to have the edge. There is a suspicion that Gui was loyally supporting an interpretation which would not have been his own, and just occasionally he tries to move things on a bit. Oistrakh and Albert, on the other hand, seem kindred spirits, at one in their spacious unfolding of the work. There is real dialogue here, and much artistry in the exchange of phrases between soloist and orchestra. This is not to say that this is an indulgent performance - though a moment like the G minor episode in the first movement is as slow as I have heard it. Rather, both artists are so natural in their shaping of the music that the pulse is stretched but not disturbed. Albert also obtains very good playing from the orchestra, precise, nuanced and well-balanced.

³² <https://www.universaledition.com/antonio-lotti-2451/works/requiem-8371>

On 1st April 1966, Albert was back in Turin to conduct another major classical-romantic Symphony – Brahms’s Second. As with the Schubert, this performance provides valuable evidence of past methods – methods which, in Brahms’s case, take us back to his own times.

“Flexibility”, today, implies taking first and second subjects at different tempi and indeed, in this symphony, not many conductors play the second subject of the finale without some relaxation. Albert starts both outer movements steadily, and in both movements he has the second subject flow at about the same speed. In the case of the finale, he actually presses on quite urgently at this point. Where he does allow flexibility is in bridge passages and development sections. After his relaxed opening to the first movement, he urges on as the music itself becomes more agitated, relaxing in time for the second subject. In the development section, having initially whipped things up, he allows the persistent two-note motive, first heard on the horns at the beginning of the symphony, to dam up the flow, threatening to grind things to a halt, but not quite doing so – the recapitulation arrives as a moment of release. He also draws out the horn solo in the coda romantically, but has the ability to get things moving again before he has actually stopped. Likewise, he begins the finale quite sedately but then, with the first forte outburst, preceded, if I have heard aright, by a stomp on the podium, he throws caution to the winds and what follows is fast and furious. As observed, he keeps the second subject moving while, at the end of the development, in the triplet passage, he proves again the master of the gentle winding down, allowing the recapitulation to seep in below tempo, reminding us of his similar ploy in the Schubert.

At the beginning of the second movement, it is worth studying Albert’s phrasing – moulded yet natural. The third movement presents another “case”. Bar 23 is preceded by a corona (pause). Brahms does not indicate a preceding *rallentando* and some conductors keep going, treating the corona as just a hiccup in the rhythm. Did Brahms mean this, or was it obvious to him that a corona implies a preceding *rallentando*? Albert thought the latter and makes a considerable *rallentando*, after which the corona is given the value of at least a full beat. Both solutions have their logic.

If we remember that Brahms walked out of a performance of one of his symphonies under Hans Richter because the pulse was too rigid, it would seem that, even in his own day, conductors were divided between the classically strict and the romantically free. A performance based on an even pulse, if the phrasing itself is unconfined and the characterization imaginative, can prove inspiring in its own right. Most post-war performances, following the example of Toscanini, have conformed to this pattern. Albert gives us a masterly late example of a freely romantic performance. But not an undisciplined one. The direction of the music is always clear. We always know whether the music is winding down after the last climax, building up to the next one or marking time before the next big event arrives. Albert’s “freedoms” derive from within the music, they are not applied to it in cold blood, as might happen if someone tried to mimic this manner.

Still in Turin, 5 January 1967 found the young Maurizio Pollini playing a concerto which has not subsequently been associated with him – Prokofiev’s Third. This performance was televised and can be seen, in fairly viewable form, on You Tube. The cameras naturally concentrate on the pianist, but there are several opportunities to study Albert’s batonless technique. I would not go so far as to say he conducts with his eyes, as some have said, but they do rove continually around the orchestra. Nor would I go so far as to say he conducts with his whole body, but conductorial acrobatics have taken many leaps ahead – literally – since those days and he may have seemed more extravagant back then. His gestures are always spot on and produce immediate results. Go to the end of the second movement to see him mould slow, expressive music, while the final build-up of the last movement shows him driving the players firmly and vigorously. Pollini dealt in poetry as well as technique in those days, and this is an excellent performance.

In May 1967, RAI organized a series of five concerts in Turin involving all four of their orchestras. The founder-conductor of the Alessandro Scarlatti Orchestra, Franco Caracciolo, had been transferred in 1964 to the Milano RAI orchestra – temporarily as it turned out – and the Naples orchestra’s contribution to the series, on 23 May, was conducted by Albert.

The programme opened with Haydn’s Symphony no.101 – the “Clock” – and Albert proved again to have a genuine feeling for this composer. The introduction, taken very slowly, sounds a note of real depth, while the Allegro part of this movement, as well as the Finale, has plenty of vitality, with clear textures and generally crisp articulation. As with the Mannheim “Surprise”, the Andante is on the slow side but kept afloat by elegant phrasing, while the Menuetto has a good one-in-the-bar lilt, far removed from the pompous interpretations of many old-school maestros.



This was followed by Prokofiev’s Second Violin Concerto, in which the soloist was the orchestra’s leader, Giuseppe Prencipe. Prencipe concentrated on the lyrical aspects of the concerto and, while he certainly does not lack agility, he perhaps lacks bite at times, particularly in the finale. The applause, in fact, suggests an audience that was appreciative rather than knocked for six. Albert showed, as with Pollini earlier in the year, that, while he was apparently uninterested in Prokofiev’s purely orchestral music, he was ready to accompany the concertos sympathetically.

No doubt the next work was closer to his heart. This was Wagner’s Siegfried Idyll, a performance that can stand as a touchstone of all that is most enduring in his art. The ever-fluctuating tempo does not seem manipulative. Rather, each moment is free to express itself at its fullest, yet to take its place in a fluid narration. This piece, which in many hands seems to run out of steam about two thirds of the way

through, emerges both shapely and involving right to the end.

The evening ended with the Overture, Scherzo and Finale from Mendelssohn’s Midsummer Night’s Dream music. Albert’s tempo for the overture is a little below the norm, but he achieves great clarity in the fairy scamperings, while moving on slightly for Bottom’s braying, avoiding heaviness. The gentle second theme is beautifully phrased and he manages one of his characteristic windings-down at the end of the development and again at the end of the piece. The Scherzo, too, is slightly slower than the norm, but very clear and light. Albert points up much detail and is able to hint, here and there, at sinister goings-on in the dark wood.

The Nocturne is yet another “case”. The opening is very slow and phrased with deep feeling. When the violins take up their melody, Mendelssohn marks no change of speed, but he does say “agitato”, prompting Albert to increase the tempo considerably. For the following clarinet phrase, marked pianissimo, he lets the pulse slacken, then on again, back again and so forth. The horn theme, on its return, flows a little faster than at the beginning. All this, described in cold blood, may have the reader bristling with horror, but Albert succeeds in making it sound perfectly natural. Once again, he is representing a past interpretative method that evidently still had meaning for him. In the case of Mendelssohn, though, it is more difficult to say whether such a method can be traced back to the composer’s own day.

My last glimpse of Albert comes from 22 July 1973 when, again with the Naples orchestra, his programme included Haydn’s 100th – “Military” – Symphony. This has been preserved in video and, as I remarked above, he seems in fine shape although he was to die less than two months later. A comparison with the 1967

Prokofiev video shows, however, that he had lost some weight in the intervening years and his face has become more furrowed. It is now the face of an old man. The video offers further scope to study Albert's batonless conducting technique. The last stages of the finale are particularly interesting. It can be seen that, as with Stokowski, conducting without a baton results in substantial parity of the hands. Beat, cues and expression come equally from right or left, whereas most conductors who eschew a baton nevertheless retain the preponderance of the right hand as the principal time-beater.

The performance is vivacious, humorous and tough as required. The Capodimonte acoustic makes for a somewhat close, rough sound and it may be for this reason that I enjoyed the performance slightly less than that of the "Clock". I have to register a couple of doubts, though. The Minuet is trenchantly played and the Trio is most affectionate, but there are some rallentandos which sound fine the first time. That of the Minuet, though, comes round three times. My other query is that Haydn's three "military" instruments are reduced to one fairly restrained pair of cymbals. The shock tactics of Henry Swoboda's recording – just to remain with earlier practitioners – are avoided and the jangling triangle is sorely missed.

Final thoughts

A casual reading of the Albert story – a series of glittering prizes glimpsed before falling back on worthy provincial posts – might presume the failed career of a musician competent enough to be considered for the top jobs but without the grit to hold them. A relative nonentity who could do useful work outside the big centres. The recorded evidence does not really support this. The standards he achieved with the Mannheim National Theatre Orchestra, at least on record, were high for a provincial band, while in Italy the Naples orchestra, in particular, consistently played above their average level for him. His Mannheim recordings, and even more so his live performances for RAI of Haydn, Schubert,



Il famoso direttore d'orchestra tedesco Herbert Albert

Mendelssohn, Brahms, Wagner and Richard Strauss, show a strong personality at work. Whatever you think of his baroque style in Lotti, he had the imagination to bring to life music that had lain dormant for a couple of centuries. He was an excellent concerto partner with David Oistrakh and the many great artists who came to play with him in Mannheim presumably knew they were in reliable hands. Clearly, then, he was neither incompetent nor merely competent in a staid Kapellmeisterly way. Did he have rehearsal methods that pleased some orchestras and irked others? Did he have, like Perlea, Tibor Paul and Delman, just to remain with artists discussed in this series, the sort of square-peg-in-a-round-hole personality that was bound to clash with orchestral and theatre managements sooner or later? Nothing has so far emerged at all regarding Albert the man, though the Leipzig episode contains a few hints.

What emerges from the recordings is that he represented, as did the similarly sidelined Tibor Paul, a style of interpretation that, by the 1960s, had gone right out of fashion. When I first started to collect LPs in those years, almost all of Furtwängler's records, apart from Tristan, not to speak of those of Mengelberg, were out of the catalogue. Critics occasionally referred to them as virtually unlistenable, full of the sort of arbitrary quirks that Toscanini had banished for ever. Examples of how not to play Beethoven and Brahms. The rediscovery of Furtwängler's art began in the 1970s. It can be imagined that if Albert had conducted his interpretations of Schubert 9 and Brahms 2 in London in the 1960s, he would have got a rough ride from the

critics. So it may be that talent scouts from the top orchestras were aware of Albert, but did not want him. Italy, on the other hand, has always had an open mind towards artists who present a personal view, provided they do it with feeling and “slancio”. A decade after Albert, it was the turn of Juri Ahronovitch, followed by Vladimir Delman, while the unpredictable Peter Maag was always a welcome figure. Bruno Maderna, too, was a master of the seemingly improvised interpretation. Albert, therefore, remains an enigmatic but fascinating figure. The live recordings I have heard are maybe not sufficient to prove the Italian claim that he was a great conductor, but they are enough to make it plausible. We can only hope more survives and will emerge one day.

© Christopher Howell, 2021

Appendix 1: Italian broadcasts

The following information was obtained from the RAI’s OSN and Radio Corriere sites³³. It may not be absolutely complete, since the search function of the latter site depends on text recognition and is sometimes “thrown” by poorly conserved copies or words hyphenated between lines.

The Radio Corriere did not always indicate whether a concert was broadcast live. Where there is doubt, I have indicated that the date is that of the broadcast (br). Repeat broadcasts are not listed, but their frequency, even from the earlier days, shows that discs/tapes existed once.

As for the current preservation of this material, I have no definite information beyond the performances I have heard and discussed above. General experience suggests that, with regard to performances by the RAI’s own orchestras, performances previous to 1950 are highly unlikely to survive, conservation of those from the 1950s was selective, while those from 1960 onwards usually exist.

The broadcasts from Bolzano and Trieste were by local stations which, though under the RAI umbrella, operated autonomously. They have their own archives but seem reluctant to reveal what, if anything, they still hold.

For other non-RAI orchestras, such as the Santa Cecilia or Comunale di Bologna, anything that survives is more likely to be held by the organizations themselves than by RAI. Things occasionally emerge from these archives.

1940 January 28, Teatro Adriano, Rome
Orchestra Stabile della Reale Accademia di Santa Cecilia
Corelli: Concerto Grosso op.6/8 “Christmas”
Mozart: Eine kleine Nachtmusik
Stephan, Rudi: Music for Orchestra
Brahms: Symphony no.2

1940 November 29
Stagione sinfonica dell’EIAR (orchestra and venue not specified)
Cherubini: Anacreonte: Overture
Franck: Symphonic Variations (Soloist: Maria Luisa Faini)
Stephan, Rudi: Music for orchestra
Brahms: Symphony no.2

1941 February 2, Teatro Adriano, Rome
Orchestra Stabile della Reale Accademia di Santa Cecilia
Paisiello: La scuffara: Overture

³³ <http://www.osn.teche.rai.it/> and <http://www.radiocorriere.teche.rai.it/Default.aspx>.

Brahms: Symphony no.3
Stephan, Rudi: Music for Orchestra
Strauss, R: Till Eulenspiegel

1941 November 21, Stagione sinfonica dell'EIAR (orchestra and venue not specified)
Bach, JC: Sinfonia Concertante in b flat
Egk: Georgica
Strauss, R: Till Eulenspiegel
Brahms: Symphony no.4

1943 January 31 (br), Teatro Comunale Vittorio Emanuele III, Florence
Programme not shown

1948 March 14, Teatro Argentina, Rome
No other information

1949 April 26 (br), Conservatorio San Pietro a Majella, Napoli
Orchestra da Camera Alessandro Scarlatti
Programme unknown

1949 May 13, Conservatorio Giuseppe Verdi di Torino
Orchestra Sinfonica di Torino della RAI
Mozart: Symphony no.38 – "Prague"
Dukas: L'Apprenti sorcier
Tchaikovsky: Symphony no.5

1949 September 30
Orchestra Sinfonica di Roma della RAI
Wagner: Der fliegende Holländer: Overture
 Lohengrin: Prelude Act I
 Tristan und Isolde: Prelude & Liebestod
 Siegfried Idyll
 Parsifal: Good Friday Music
 Tannhäuser: Overture

1949 November 22 (br)
Orchestra Sinfonica e Coro di Roma della RAI (Chorus Master: Gaetano Riccitelli)
Wagner: Tannhäuser (Soloists: Luciano Neroni, Giovanni Ugolotti, Carlo Tagliabue, Mario Carlin, C. Platania, Paolo Caroli, Omero Del Marzo, Renata Tebaldi, Jolanda Magnoni, Beatrice Preziosa)

1949 December 16 (br), Conservatorio Giuseppe Verdi di Torino
Orchestra Sinfonica di Torino della RAI
Beethoven: Coriolan
Debussy: Nocturnes (Chorus Master: Bruno Erminero)
Strauss R: Till Eulenspiegel
Brahms: Piano Concerto no.2 (soloist: Wilhelm Backhaus)

1954 July 25, Basilica di Massenzio, Rome
Orchestra e Coro dell'Accademia di Santa Cecilia (Chorus Master: Bonaventura Somma)

Haydn: Symphony no.101 – “Clock”

Orff: Carmina Burana (Soloists: Bruna Rizzoli, Antonio Pirino, Filippo Maero)

1954 August 8 (br), Radio Trieste, no details

1955 August 12, Basilica di Massenzio, Rome

Orchestra dell'Accademia di Santa Cecilia

Schubert: Symphony no.8 – “Unfinished”

Strauss, R: Tod und Verklärung

Tchaikovsky: Symphony no.4

1960 February 9, Auditorium di Torino

Orchestra Sinfonica di Torino della RAI

Schubert: Symphony no.9 in C

Dvořák: Cello Concerto (Soloist: Zara Nelsova)

1961 January 14-15, Teatro Comunale di Bologna

Orchestra Sinfonica e Coro del Teatro Comunale di Bologna

Martha Mödl (soprano), Sebastian Feiersanger (tenor)

Wagner: Der fliegende Holländer: Overture, Spinning Chorus, Sailors' Chorus

Die Meistersinger: Preislied

Die Walküre: Concluding duet, Act I

Tristan und Isolde: Love Duet, Act II, Prelude & Liebestod

Tannhäuser: Romerzahlung, March

Shown on TV in two instalments, 10 and 17 December 1961

1961 May 11 (br)

Orchestra Haydn di Bolzano e Trento

Vivaldi: Concerto grosso op.3/8 (soloists: Giannino Carpi, Renato Biffoli)

Haydn: Symphony no.101 – “Clock”

Beethoven: Symphony no.1

1962 April 19, Augusteo-Theater, Bolzano

Orchestra Haydn di Bolzano e Trento

Weber: Oberon: Overture

Tchaikovsky: Violin Concerto (soloist: Giannino Carpi)

Wagner: Parsifal: Good Friday Music

Tristan und Isolde: Prelude und Liebestod

Tannhäuser: Overture

1962 August 9 (br)

Orchestra Haydn di Bolzano e Trento

Sammartini: Symphony no.3

Haydn: Symphony no.100 – “Military”

Wagner: Siegfried Idyll

1964 January 15

Orchestra Alessandro Scarlatti di Napoli della RAI

Boccherini: Serenata

Strauss R: Le Bourgeois Gentlehomme: Suite
Beethoven: Piano Concerto no.3 (Soloist: Hans Richter-Haaser)

1965 April 15
Orchestra Alessandro Scarlatti di Napoli della RAI
Coro dell'Associazione Alessandro Scarlatti di Napoli (Chorus master: Gennaro D'Onofrio)
Lotti: Dies Irae (Soloists: Ester Orell, Bianca Bortoluzzi, Ennio Buoso)
Beethoven: Violin Concerto (Soloist: David Oistrakh)
The Beethoven was also shown on TV

1965 May 7, Meraner Kursaal, South Tyrol
Orchestra Haydn di Bolzano e Trento
Hindemith: Mathis der Maler Symphony
Schubert: Symphony no.9 in C

1965 May 21, Teatro Comunale "Giuseppe Verdi", Trieste
Orchestra del Teatro Verdi, Trieste
Beethoven: Egmont: Overture
Piano Concerto no.2 (soloist: Enrica Cavallo)
Symphony no.7

1965 November 28 (TV br)
Orchestra Sinfonica Siciliana
Bach-Vuataz: The Art of Fugue
Auditorium dei SS. Salvatore, Palermo, Settimana di Monreale

1966 January 22 (br)
Orchestra Sinfonica di Roma della RAI
Schubert: Fierrebras: Overture
Rössler (formerly attributed to Beethoven): Concerto movement in D (soloist: Franco Mannino)
Bruckner: Symphony no. 7
The Bruckner was shown on TV on September 18 1966

1966 April 1, Auditorium di Torino
Orchestra Sinfonica di Torino della RAI
Bach: Suite no.1
Hindemith: Kammermusik no.6 (Soloist: Bruno Giuranna)
Brahms: Symphony no.2

1966 May 25, Teatro Comunale "Giuseppe Verdi" di Trieste
Orchestra del Teatro Verdi, Trieste
Gluck: Iphigénie en Aulide: Overture
Beethoven: Violin Concerto (Soloist: Ricardo Odnoposoff)
Tchaikovsky: Symphony no.4

1967 January 5, Auditorium di Torino
Orchestra Sinfonica di Torino della RAI
Bach, JC: Symphony in B flat op.18/2
Prokofiev: Piano Concerto no.3 (Soloist: Maurizio Pollini)

Brahms: Haydn Variations
Strauss, R: Don Juan

1967 January 29 (br)

Orchestra Sinfonica e Coro di Milano della RAI (Chorus Master: Giulio Bertola)

Schumann: Paradise and the Peri (Soloists: Gundula Janowitz, Luciana Ticinelli Fattori, Julia Hamari, Anna De Luca, Ursula Boese, Lajos Kozma, Enrico Buoso, Robert El Hage)

1967 May 23, Auditorium RAI di Torino

Orchestra Alessandro Scarlatti di Napoli della RAI

Haydn: Symphony no.101 "Clock"

Prokofiev: Violin Concerto no.2 (Soloist: Giuseppe Prencipe)

Wagner: Siegfried Idyll

Mendelssohn: A Midsummer Night's Dream: Overture, Nocturne & Scherzo

This was part of a series of five concerts in Turin involving all the RAI orchestras.

1967 May 24 (br)

Orchestra Haydn di Bolzano e Trento

Weber: Euryanthe: Overture

Hindemith: Nobilissima Visione

Beethoven: Symphony no.3 – "Eroica"

1967 October 18 (br), Auditorium RAI di Torino

Orchestra Alessandro Scarlatti di Napoli della RAI

Rossini: L'Italiana in Algeri: Overture

Berger, Theodor: Rondino giocoso for strings op.4

Mendelssohn: A Midsummer Night's Dream: Overture, Nocturne & Scherzo

Beethoven: Violin Concerto (Soloist: Leonid Kogan)

1968 January 12

Orchestra Sinfonica e Coro di Milano della RAI (Chorus Master: Giulio Bertola)

Haydn: The Seasons (Soloists: Teresa Stich-Randall, Peter Schreier, Victor von Halem)

1969 June 11 (br)

Orchestra Alessandro Scarlatti di Napoli della RAI

Stravinsky: Pulcinella – Suite

Honegger: Symphony no. 2

Haydn: Symphony no.88

1970 January 14 (br)

Orchestra Haydn di Bolzano e Trento

Rossini: L'Italiana in Algeri: Overture

Wagner: Siegfried idyll

1970 April 23, Conservatorio di Bolzano

Orchestra Haydn di Bolzano e Trento

Mahler: Kindertotenlieder (soloist: Hertha Töpfer)

Bruckner: Symphony no.1

1972 August 7 (br), Luglio Musicale di Capodimonte
Orchestra Alessandro Scarlatti di Napoli della RAI
Mozart: Le nozze di Figaro: Overture
Haydn: Cello Concerto in D (soloist: Amedeo Baldovino)
Mozart: Symphony no.38 – “Prague”

1973 July 22
Beethoven: Prometheus: Overture
Saint-Saëns: Cello Concerto no.1 (Soloist: Radu Aldulescu)
Haydn: Symphony no.100 “Military”

Appendix 2: Appearances in the Teatro Comunale di Bologna

From the online archives of the theatre³⁴.

1941 May 22
Rossini: L’Italiana in Algeri – Overture
Mozart: Eine kleine Nachtmusik
Strauss, R: Don Juan
Tchaikovsky: Symphony no.4

1943 April 4
Brahms: Haydn Variations
Violin Concerto (Soloist: Gioconda De Vito)
Symphony no.1

1949 June 2
Guerrini: 7 Variazioni sulla Sarabanda di Corelli
Strauss, R: Tod und Verklärung
Tchaikovsky: Symphony no.5

1949 June 8
Beethoven: Piano Concerto no.5 (Soloist: Walter Giesecking)
Symphony no.9 (Soloists: Winifred Cecil, Elena Nicolai, Giacinto Prandelli, Boris Christoff)

1949 November 3
Wagner: Tristan und Isolde (Soloists: Günter Treptow, Alois Pernerstoefer, Anny Konetzni, Andreas Boehm, Dino Del Signore, Rosette Anday, Erminio Benatti, Gilberto Fogli)

1950 April 8
Cherubini: Anacreonte: Overture
Strauss, R: Don Juan
Tchaikovsky: Piano Concerto no.1 (Soloist: Aldo Ciccolini)
Brahms: Symphony no.1

1950 April 18
Brahms: Piano Concerto no.2 (Soloist: Pietro Scarpini)
Schubert: Symphony no.8 – “Unfinished”

³⁴ <http://www.tcbo.it/il-teatro/archivio-storico/>

Wagner: Siegfried Idyll
Die Meistersinger: Overture

1951 February 16
Haydn: Symphony no.101 – “Clock”
Mozart: Piano Concerto in Dm K466 (Soloist: Arturo Benedetti Michelangeli)
Strauss, R: Till Eulenspiegel

1952 February 19
Rossini: Stabat Mater (Soloists: Lucia Kelton, Miriam Pirazzini, Gianni Raimondi: Sesto Bruscantini)
Zecchi: 2 Preludi
Tchaikovsky: Symphony no.6 – “Pathétique”

1953 May 6
Weber: Oberon: Overture
Mendelssohn: Symphony no.4 – “Italian”
Brahms: Symphony no.2

1956 December 14-18
Borodin: Prince Igor (Soloists: Giuseppe Valdengo, Elisabetta Barbato, Ferrando Ferrari, Raffaele Arié, Rina Corsi, Alfredo Mariotti, V. Pandano, Lola Pedretti, J. Valtriani)

1961 January 14-15
Martha Mödl (soprano), Sebastian Feiersanger (tenor)
Wagner: Der fliegende Holländer: Overture, Spinning Chorus, Sailors' Chorus
Die Meistersinger: Preislied
Die Walküre: Concluding duet, Act I
Tristan und Isolde: Love Duet, Act II, Prelude & Liebestod
Tannhäuser: Romerzahlung, March
Shown on TV in two instalments, 10 and 17 December 1961

1961 November 5
Beethoven: Symphony no.4
Leonora no.3
Symphony no.3 – “Eroica”

1962 November 3
Cherubini: Anacreonte: Overture
Haydn: Cello Concerto in D (Soloist: Benedetto Mazzacurati)
Strauss, R: Don Quixote (Soloists: Benedetto Mazzacurati, Mario Bitelli)

1967 February 24-28
Wagner: Das Rheingold (Soloists: Heinz Imdohl, Halfons Herwig, Eugene Tobin, Richard Holm, Heiner Horn, Thomas O' Leary, Werner Franz, Horst Ruether (Mime), Maria Graf (Fricka), Colette Lorand, Margarethe Bence, Liane Dubin, Christa Bergmann, Claudia Hellmann)

1967 March 8-15

Wagner: Die Walküre (Soloists: Eugene Tobin, Thomas O' Leary, Heinz Imdahl, Sigrid Kehl, Liane Synek, Maria Graf, Gabriella Oxenstiernn,,Gisela Neuner, Liane Dubin, Claudia Helmann, Christa Bergamnnn, Yvonne Helveg, Alma Erbe, Maria Graf)

Siegfried and Götterdämmerung were staged in 1968 and 1969 but were conducted, respectively, by Suitner and Maticic.

Appendix 3: Appearances with the Orchestra dell'Accademia Nazionale di Santa Cecilia

From the online archives of the Accademia Nazionale di Santa Cecilia³⁵

1939 22 January, Teatro Adriano, Rome

Corelli: Concerto grosso op. 6/1

Trapp: Concerto for orchestra no.1 op. 32

Weber: Oberon: Overture

Brahms: Symphony no.1

1940 28 January, Teatro Adriano, Rome

Corelli: Concerto grosso op. 6/8 "Christmas"

Mozart: Eine kleine Nachtmusik

Liszt: Tasso

Brahms: Symphony no.2

1940 31 January, Teatro Adriano, Rome

Cherubini: Anacreonte: Overture

Szymanowski: Violin Concerto no. 2 (Soloist: Carlo Felice Cillario)

Strauss, Richard: Don Juan

Schumann: Symphony no.4

1941 2 February, Teatro Adriano, Rome

Paisiello: La modista raggiratrice: Overture

Brahms: Symphony no. 3

Stephan, Rudi: Music for Orchestra

Strauss, Richard: Till Eulenspiegel

1941 5 February, Teatro Adriano, Rome

Rossini: L'italiana in Algeri: Overture

Tchaikovsky: Piano Concerto no.1 (Soloist: Tito Aprea)

Beethoven: Symphony no.3 "Eroica"

1949 23 January, Teatro Argentina, Rome

Cherubini: Faniska: Overture

Stravinsky: Violin Concerto (Soloist: Arthur Grumiaux)

Strauss Till Eulenspiegel, poema sinfonico op. 28

Brahms Sinfonia n. 4 in mi minore op. 98

1949 26 January, Teatro Argentina, Rome

Haydn: Symphony no.73 "La chasse"

³⁵ <http://bibliomediateca.santacecilia.it/bibliomediateca/cms.find>

Bossi: Variazioni su un tema popolaresco
Tchikovsky: Symphony no. 4

1949 18 August, Basilica di Massenzio, Rome
Rossini: L'italiana in Algeri: Overture
Beethoven: Piano Concerto no. 1 (Soloist: Maria Tipo)
Brahms: Symphony no.1

1949 24 August, Basilica di Massenzio, Rome
Wagner: Rienzi: Overture
Der fliegende Holländer: Overture
Lohengrin: Prelude Act 1
Tristan und Isolde: Prelude & Liebestod
Siegfried Idyll
Götterdämmerung: Siegfried's Rhine Journey
Tannhäuser: Overture

1950 3 May, Teatro Argentina, Rome
Bach: Brandenburg Concerto no.3
Brahms: Haydn Variations
Beethoven: Symphony no.6 "Pastorale"

1950 12 July, Basilica di Massenzio, Rome
Beethoven: König Stephan,: Overture
Piano Concerto no. 4 (Soloist: Aldo Ciccolini)
Symphony no. 5

1950 14 July, Basilica di Massenzio, Rome
Beethoven: Egmont: Overture
Piano Concerto no. 2 (Soloist: Rina Rossi)
Symphony no.6 "Pastoral"

1951 21 February, Teatro Argentina, Rome
Bach: Brandenburg Concerto no.1
Petrassi: Concerto per orchestra no.1
Mozart: Symphony no. 38 "Prague"
Stravinsky: The Firebird: Suite

1951 8 August, Basilica di Massenzio, Rome
Coro dell'Accademia Nazionale di Santa Cecilia (Chorus Master: Bonaventura Somma)
Soloists: Amedeo Berdini, Armando Dadò, Mario Petri
Wagner: Parsifal: Prelude Act I
Journey to the Grail and Sacred Feast
Good Friday Music

1952 3 August, Basilica di Massenzio, Rome
Coro dell'Accademia Nazionale di Santa Cecilia (Chorus Master: Bonaventura Somma)
Soloists: Gabriella Gatti, Giuseppina Salvi, Charles Rosenthal, Leo Pudis
Handel: Messiah

1952 6 August, Basilica di Massenzio, Rome

Tenor: Amedeo Berdini

Wagner Lohengrin: Prelude Act 1

Lohengrin: In fernem Land

Lohengrin: Mein lieber Schwan!

Die Meistersinger von Nürnberg: Prelude Act 3

Die Meistersinger von Nürnberg: So rief der Lenz in den Wald

Rienzi: Overture

Eine Faust Overtüre

Tannhäuser: Hör an, Wolfram! Hör an

Tannhäuser: Overture

1953 22 July, Basilica di Massenzio, Rome

Coro dell'Accademia Nazionale di Santa Cecilia (Chorus Master: Bonaventura Somma)

Soloists: Bruna Rizzoli, Antonio Pirino, Filippo Maero

Beethoven: Symphony no. 8

Orff: Carmina Burana

1954 25 July, Basilica di Massenzio, Rome

Coro dell'Accademia Nazionale di Santa Cecilia (Chorus Master: Bonaventura Somma)

Haydn: Symphony no. 101 "Clock"

Orff: Carmina Burana (soloists?)

1954 28 July, Basilica di Massenzio, Rome

Cherubini: Anacreonte: Overture

Strauss, Richard: Don Juan

Wagner: Tristan und Isolde: Prelude & Liebestod

Siegfried Idyll

Tannhäuser: Overture

1954 19-20 December, Teatro Argentina, Rome

Coro dell'Accademia Nazionale di Santa Cecilia (Chorus Master: Bonaventura Somma)

Soloists: Bruna Rizzoli, Luisa Ribacchi, Herbert Handt, Ivan Sardi

Mozart: Symphony no. 38 "Prague"

Haydn: Missa Cellensis in honorem Beatissimae Virginis Mariae

1955 10 August, Basilica di Massenzio, Rome

Coro dell'Accademia Nazionale di Santa Cecilia (Chorus Master: Bonaventura Somma)

Soloists: Ester Orell, Amedeo Berdini, Nestore Catalani, Antonio Cassinelli

Wagner: Tannhäuser: Overture

Tannhäuser: Prelude Act 3.

Der fliegende Holländer: Overture

Der fliegende Holländer: Summ und brumm, du gutes Rädchen

Der fliegende Holländer: Prelude Act 3

Der fliegende Holländer: Steueremann, lass' die Wacht!

Die Meistersinger von Nürnberg: Prelude Act 3

Die Meistersinger von Nürnberg: Finale Act 3

1955 12 August, Basilica di Massenzio, Rome
 Schubert: Symphony no.8 "Unfinished"
 Strauss, R: Tod und Verklärung
 Tchaikovsky: Symphony no. 4

1956 25 July, Basilica di Massenzio, Rome
 Haydn: Symphony no. 100 "Military"
 Hindemith: Mathis der Maler, Symphony
 Beethoven: Symphony no. 7

1956 29 July, Basilica di Massenzio, Rome
 Coro dell'Accademia Nazionale di Santa Cecilia (Chorus Master: Bonaventura Somma)
 Mozart: Requiem (soloists?)

1957 3 August, Basilica di Massenzio, Rome
 Schubert: Symphony no. 8 "Unfinished"
 Strauss, R: Don Juan
 Brahms: Symphony no. 1

1957 6 August, Basilica di Massenzio, Rome
 Weber: Der Freischütz: Overture
 Mozart: Symphony no. 38 "Prague"
 Dukas: L'apprenti sorcier
 Beethoven: Symphony no. 7

1960 13 July, Domiziano al Palatino, Rome
 Haydn: Symphony no. 88
 Strauss, R: Till Eulenspiegel
 Brahms: Symphony no. 2

1962 31 January, Auditorio Pio, Rome
 Scarlatti, A: Symphony no. 5
 Bruckner: Symphony no. 8

1972 26-27 November, Auditorio Pio, Rome
 Coro dell'Accademia Nazionale di Santa Cecilia (Chorus Master: Giorgio Kirschner)
 Schumann: Der Rose Pilgerfahrt (Soloists?)
 Brahms: Violin Concerto: (Soloist: Zino Francescatti)

Appendix 4: Concerts and operas in Mannheim

This list³⁶ is presumably complete as regards concerts, though information about the works played is sketchy. The operas are all new productions. Since this was a repertory theatre, previous productions would have alternated during the season, with the probability that Albert conducted a fair portion of them.

³⁶ Obtained from

https://www.marchivum.de/en/chronikstar?text_op=contains&text=herbert+albert&cstitle_op=contains&cstitle=herbert+albert&field_beschlussdatum_value%5Bmin%5D=&field_beschlussdatum_value%5Bmax%5D=&chronikstarkat=All&sort_by=field_beschlussdatum_value&sort_order=DESC&jahr_von=&jahr_bis=

1952 21 July

Albert unanimously appointed General Music Director of the National Theatre and Director of the Academy Concerts

1952 10 September

Festive concert for inauguration of the new organ of the Musensaal

Soloist: Arno Landmann

1952 6 October

Musensaal des Rosengarten

1st Academy Concert

1952 12 November

National Theatre

Wagner: Lohengrin (Producer: Hans Schüler)

1953 11-12 May

8th Academy Concert

Beethoven: Symphony no. 9

1953 17th May

Opening concert of the Schwetzingen Festival, organized by Süddeutscher Rundfunk

1953 31 May

Musensaal des Rosengarten

Festive concert following AGM of Mannheim branch of the Richard Wagner Association

1953 8 July

National Theatre

Blacher: Preußisches Märchen, ballet-opera (Producer: Joachim Klaiber)

1953 5 July

National Theatre

Leo Justinus Kauffmann: Das Perlenhemd (chamber opera, Producer: Joachim Klaiber)

1953 11 September

Opening of winter season of Vereinigung zeitgenössisches Geistesleben

Chamber concert of contemporary works

1953 29 September

Musensaal des Rosengarten

1st Academy Concert

1953 4 October

National Theatre

Verdi: Otello

1953 17 October
National Theatre
Blacher-Egk: Abstract Opera no.1 (Producer: Hans Schöler)

1953 14 December
Musensaal des Rosengarten
Concert for students of Mannheimer Berufsschüler

1954 5 April
7th Academy Concert
Brahms: Violin Concerto (Soloist: Frances Magnes)

1954 23 April
Musensaal des Rosengarten
Ceremony for anniversary of National Theatre and award of the newly established Schiller Prize of the City of Mannheim.
Kurpfalzstrasse
Hindemith: Mathis der Maler (Producer: Joachim Klaiber)

1954 4 May
8th Academy Concert
Soloist: Gertrude Pitzinger (soprano)

1954 9 May
Musensaal des Rosengarten
Tage der Jugend, organized by Stadtjugendring Mannheim
Concert following speech by Mayor

1954 15 May
National Theatre, as part of the Schwetzingen Festival
Mozart arr. R. Strauss: Idomeneo

1954 18 June
Musensaal des Rosengarten
Handel: Saul (staged version, Producer: Mary Wigman)

1954 18 June
Ceremony for laying of the foundation stone of the new National Theatre, with contribution from the National Theatre Orchestra

1954 18 September
National Theatre
Strauss, R: Arabella (Producer: Joachim Klaiber)

1954 11 October
Festive Academy Concert for opening of 175th season
Soloist: Lubko Kolessa (piano)

1954 29 November

3rd Academy Concert

Soloist: Enrico Mainardi (cello)

1954 6 December

Musensaal des Rosengarten

Contemporary composers (Violinist: André Gertler)

1955 21-22 March

6th Academy Concert

Tchaikovsky: Violin Concerto (Soloist: Ricardo Odnoposoff)

1955 18-19 April

7th Academy Concert

Tchaikovsky, R. Strauss

Mozart: Piano Concerto K.271 (Soloist: Conrad Hansen)

1955 9 May

Musensaal

Beethoven: Symphony no.9

Conclusion of day-long celebration of Schiller

1955 16-17 May

8th Academy Concert, conclusion of 175th anniversary winter programme

Beethoven: works including Violin Concerto (Soloist: Thomas Magyar)

1955 3 June

Mozartsaal, Rosengarten

Chamber concert of contemporary works organized with the "Vereinigung Zeitgenössisches Geistesleben"

1955 2 July

National Theatre

Orff: Catulli Carmina, Carmina Burana (staged versions, Producer: Mary Wigman)

1955 17 September

National Theatre, opening of 177th season

Mozart: Le nozze di Figaro (Producer: Hans Schüler)

1955 3-4 October

1st Academy Concert

Karl Höller: Symphonic Concerto for Violin and Orchestra (first performance) (Soloist: Justus Ringelberg)

1955 28-29 November

3rd Academy Concert

Beethoven: Triple Concerto (Soloists: Wolfgang Bartels (violin), Hans Adomeit (cello), Magda Rusy (piano))

1955 4 December

Chamber concert by National Theatre orchestra organized by the municipality and the "Vereinigung Zeitgenössisches Geistesleben". Contemporary works were played

1955 26 December
National Theatre
Mozart: Die Entführung aus dem Serail (Producer: Joachim Klaiber)

1956 17 January
Mozart: Idomeneo
The beginning of a cycle of all Mozart's operas

1956 20-21 February
5th Academy Concert
Mozart: Violin Concerto K.216 (Soloist: Justus Ringelberg)

1956 3 March
"Immortal Melodies", a popular opera concert in aid of the National Theatre raffle

1956 16-17 April
7th Academy Concert
Soloist: Friedrich Wührer

1956 6 May
National Theatre
Tchaikovsky: The Queen of Spades

1956 7-8 May
8th Academy Concert
Soloist: Pierre Fournier

1956 11 June
Musensaal des Rosengarten
"Great Opera Concert" for the benefit of the National Theatre raffle

1956 2 July
National Theatre
Monteverdi arr. Orff: Orfeo
Stravinsky: Oedipus Rex

1956 24-25 September
1st Academy Concert
Sutermeister: Cello Concerto (Soloist: Albert Ludwig Hoelscher)

1956 15-16 October
2nd Academy Concert
Soloists: Annelies Kupper (soprano), Oskar Landeck (oboe), Cord Wüpper (clarinet), Jakob Hanf (bassoon), Clemens Dannhausen (horn)

1956 29 October
National Theatre
Krenek: Pallas Athene weint (Producer Joachim Klaiber)

1956 5-6 November
3rd Academy Concert
Brahms: Violin Concert (Soloist: Gioconda De Vito)

1956 24 November
Schauberg, National Theatre
Strauss, R: Ariadne auf Naxos (Producer: Joachim Klaiber)
This was the last new production in the Schauberg before the opening of the new National Theatre in January

1957 12 January
Grosser Haus, National Theatre
Weber: Der Freischütz (Producer: Hans Schüler)
This was part of a series of ceremonies for the inauguration of the new National Theatre

1957 11-12 February
5th Academy Concert
Jean Rivier: Piano Concerto
Franck: Symphonic Variations (Soloist: Monique de la Bruchollerie)

1957 19 March
Grossen Haus, National Theatre
Strauss, R: Der Rosenkavalier (Producer: Joachim Klaiber, cast included Kurt Böhme)

1957 25-26 March
7th Academy Concert
Soloist: Bronislaw Gimpel (violin)

1957 14 April
Grossen Haus, National Theatre
Wagner: Parsifal (Producer: Hans Schüler)

1957 6-7 May
8th Academy Concert
Chopin: Piano Concerto no. 2 (Soloist: Alfred Cortot)

1957 24 May
Musensaal, Reiss Museum
Albert and the Orchestra contribute to public meeting which includes the presentation of a copy of the Bible illustrated by Chagall as a gift from the city of Ludwigshafen on the occasion of the Mannheim city anniversary.

1957 June 9
National Theatre
Bizet: Carmen (Producer: Joachim Klaiber)

1957 September 11
Kleinen Haus, National Theatre
Special concert during the "Tagen der Zeitgenössischen Kunst".

Hans Vogt: Lyrische Suite, Masken (Soprano: Eva-Maria Goerges)

1957 September 14

National Theatre, opening of 179th season

Mozart: Le nozze di Figaro (new production by Hans Schüler)

1957 November 18-19

2nd Academy Concert

Included Beethoven: Violin Concerto (Soloist: Wolfgang Schneiderhan)

1957 November 26

National Theatre

Strauss, R: Elektra (Producer: Joachim Klaiber)

1957 December 2-3

3rd Academy Concert

Included Mahler: Lieder eines fahrenden gesellen (Soloist: Ernst Gutstein)

1957 December 25

Grossen Haus, National Theatre

Wagner: Tannhäuser (Producer: Hans Schüler)

1958 March 3-4

5th Academy Concert

Henze: Suite from the Ballet Ondine nach Giraudoux (first performance)

Rachmaninov: Piano Concerto no.2 (Soloist: Edith Farnadi)

1958 March 11

National Theatre

Berg: Wozzeck (New production by Joachim Klaiber)

1958 April 14-15

7th Academy Concert

Included Dvořák: Cello Concerto (Soloist: Gaspar Cassadó)

1958 May 5-6

8th Academy Concert

Beethoven: Symphony no.9

1958 June 8

The National Theatre orchestra and Herbert Albert performed at a public meeting in the Musensaal des Rosengarten for the 18th Volksbühnentag

1958 June 22

Grossen Haus, National Theatre

Wagner: Die Meistersinger von Nürnberg (New production. Producer: Hans Schüler)

1958 October 14

1st Academy Concert

Handel: Music for the Royal Fireworks
Petrassi: Concerto per Orchestra no.1
Brahms: Violin Concerto (Soloist: Wolfgang Schneiderhan)

1958 October 26
National Theatre
Wagner: Tristan und Isolde (Producer: Hans Schüler)

1958 November 4
2nd Academy Concert
Bruckner: Symphony no.8

1959 February 23
5th Academy Concert
Haydn, Beethoven, Weber, Stravinsky (Soloist: Astrid Varnay)

1959 October 5
1st Academy Concert
Beethoven (Soloist: Elly Ney)

1959 November 2
2nd Academy Concert
Mahler, Dukas, Mozart (Soloist: Ilse Hollweg)

1960 January 12
4th Academy Concert
Frescobaldi-Ghedini, Khachaturian, Brahms (Soloist: André Navarra)

1960 February 2
5th Academy Concert
Rezniček, Brahms, Schubert (Soloists: Justus Ringelberg, violin, Hans Adomeit, cello)

1960 April 5
7th Academy Concert
Kodály, Dvořák, Schumann (Soloist: Vasa Přihoda)

1960 June 9
Grossen Haus, National Theatre
Beethoven: Fidelio (new production)

1960 October 10-11
1st Academy Concert
Egk, Liszt, R. Strauss (Soloist: Claudio Arrau)

1960 October 31
2nd Academy Concert
Schubert: Symphony no.8 – “Unfinished”
Bruckner: Symphony no.7

1961 January 09

4th Academy Concert

Mozart: Symphony no.38 – “Prague”

Ravel: Rhapsodie espagnole

Dvořák: Slavonic Dances

Donizetti: Lucia di Lammermoor: Aria (Soloist: Erika Köth)

Strauss, J II: Frühlingstimmen

1961 April 18

7th Academy Concert

Brahms: Tragic Overture

Haydn Variations

Piano Concerto no.1 (Soloist: Elly Ney)

1961 May 4

Grossen Haus, National Theatre

Verdi: Otello (new production)

1961 May 9

8th Academy Concert

Vivaldi, Beethoven, Haydn, Mainardi (Elegy for cello and strings) (Soloist: Enrico Mainardi)

1961 September 27

3rd International Competition for Women Composers, final ceremony, Musensaal des Rosengarten

Works by Sonja C. Eckhardt-Gramatté (Canada) and Ilse Fromm-Michaels (Germany)

1961 October 2-3

1st Academy Concert

Bach, Beethoven (Soloist: Magda Rusy)

1961 October 14

Grossen Haus, National Theatre

Wagner: Das Rheingold (new production)

1961 October 31

2nd Academy Concert

Poulenc, Polasek, Reger (Soloist: Hans Geog Gitschel, organ)

1962 January 8-9

4th Academy Concert

Weber, Liszt, Shostakovich, Tchaikovsky (Soloist: Richard Lasug)

1962 April 10

7th Academy Concert, Musensaal des Rosengarten

Margola, Stravinsky, Tchaikovsky (Soloist: Nikita Magaloff)

1962 October 10

1st Academy Concert, Musensaal des Rosengarten

Weber, Mozart, Beethoven (Soloist: Jörg Demus)

1962 November 12
3rd Academy Concert, Musensaal des Rosengarten
Stölzel, Bruckner

1963 March 4
6th Academy Concert, Musensaal des Rosengarten
Fortner (who conducted his own work), Mozart, Dvořák

1963 May 6-7
8th Academy Concert, Musensaal des Rosengarten
Beethoven, including Violin Concerto (Soloist: Henryk Szeryng)
Albert's last concert as General Music Director. At the end of the May 7 concert, Albert was presented with the Schiller Plaque of the City of Mannheim by the Mayor, Dr. Hans Reschke.

Appendix 5: Concerts with the Leipzig Gewandhaus Orchestra

List from the Leipzig Gewandhaus site³⁷

1946 25 April, Filmtheater Capitol
Rudi Stephan: Musik für Orchester
R. Strauss: Till Eulenspiegels lustige Streiche
Brahms: Symphony no. 4

1946 9 May, Filmtheater Capitol
Cherubini: Anacreonte. Overture
Debussy: Nocturnes: Nuages, Fêtes
Smetana: Ma Vlast: Vltava
Beethoven: Symphony no. 5

1946 5 September, Filmtheater Capitol
Bach: Brandenburg Concerto no. 3
Bruckner: Symphony no. 7

1946 12 September, Filmtheater Capitol
Hindemith: "Nobilissima Visione" - Suite
Haydn: Symphony no. 101 "Clock"
Glazunov: Violin Concerto (Soloist: Helmut Zernick)
Berlioz: Le carnaval romain

1946 16 September, Filmtheater Capitol
Stravinsky: The Firebird – Suite (1945 version)
Lalo: Cello Concerto (Soloist: Tibor de Machula)
Tchaikovsky: Symphony no. 4

1946 7 November, Filmtheater Capitol

³⁷ <https://www.gewandhausorchester.de/archiv/>

Shostakovich: Symphony no. 8
Brahms: Symphony no. 1

1946 14 November, Filmtheater Capitol
Dukas: L'apprenti sorcier
Schumann: Piano Concerto (Soloist not named, possibly Herbert Albert)
Beethoven: Symphony no. 3 "Eroica"

1946 19 December, Filmtheater Capitol
Corelli: Concerto grosso op. 6/8 "Christmas" (Soloists: Edgar Wollgandt, Gustav Link, violins, Willy Rebhan, cello)
Francesco Rossi: Mitrane: Ah! rendimi quel core
Mozart: La Clemenza di Tito: Deh per questo istante solo
Wolf: Nun, wandre Maria; Die ihr schwebet um diese Palmen; Ach des Knaben Augen; Zum neuen Jahr; Epiphany (Soprano: Gertrude Pitzinger)
Brahms: Symphony no. 3

1946 31 December, Filmtheater Capitol – New Year's Eve Concert
Mitglieder des Riedelchores, Chor der Oper Leipzig, GewandhausChor
Beethoven: Symphony no. 9 (Soloists: Edith Laux, Dorothea Schröder, August Seider, Willi Schwenkreis)

1947 1 January, Kongresshall am Zoo, Leipzig – New Year's Day Concert
Mitglieder des Riedelchores, Chor der Oper Leipzig, GewandhausChor
Beethoven: Symphony no. 9 (Soloists: Edith Laux, Dorothea Schröder, August Seider, Willi Schwenkreis)

1947 9 January, Filmtheater
Stravinsky: Symphony in C
Mussorgsky: Songs and Dances of Death (Contralto: Lore Fischer)
Beethoven: Symphony no. 8

1947 23 January, Filmtheater Capitol – Concert in memory of Arthur Nikisch
Beethoven: Coriolan
Bruckner: Symphony no. 8 (1890 version)

1947 6 February
Britten: Peter Grimes: Four Sea Interludes
R. Strauss: Don Juan
Schubert: Symphony no. 9 in C

1947 6 March, Kongresshalle am Zoo, Leipzig
Weber: Oberon: Overture
Barber: Violin Concerto (Soloist: Helmut Zernick)
Mendelssohn: A Midsummer Night's Dream: Nocturne, Scherzo
Tchaikovsky: Symphony no. 4

1947 13 March, Kongresshall am Zoo, Leipzig
Mendelssohn: The Hebrides
Khachaturian: Piano Concerto (Soloist: Gerhard Puchelt)
Berlioz: Symphonie fantastique

1947 27 March, Kongresshall am Zoo, Leipzig

Beethoven: Egmont: Overture

Piano Concerto no. 4 (Soloist: Anton Rohden)

Symphony no. 7— Overture zu Goethes Trauerspiel "Egmont" op. 84

1947 17 April, Kongresshall am Zoo, Leipzig – 50th anniversary of Brahms's death

Brahms: Variations on s Theme of Haydn

Violin Concerto (Soloist: Kurt Stiehler)

Symphony no. 2

1947 19 June, Kongresshall am Zoo, Leipzig

Borodin: In the Steppes of Central Asia

Dvořák: Violin Concerto (Soloist: Kurt Stiehler)

Tchaikovsky: Symphony no. 5

1947 3 July, Kongresshall am Zoo, Leipzig

Hindemith: Symphony in E flat

Beethoven: Symphony no. 5

1947 28 August, Kongresshall am Zoo, Leipzig

Bach: Das Musikalische Opfer: Ricercare a 6 (arr. Edwin Fischer for string orchestra)

Schönberg: Verklärte Nacht

Brahms: Symphony no. 4

1947 4 September, Kongresshall am Zoo, Leipzig

Glinka: Ruslan and Ludmilla: Overture

Piston: Concertino for piano and chamber orchestra (Soloist: Gerhard Puchelt)

Beethoven: Symphony no. 3 "Eroica"

1947 18 September, Kongresshall am Zoo, Leipzig

Bach: Suite no. 1

Mozart: Piano Concerto K.491 (Soloist: Walter Bohle)

Beethoven: Symphony no. 6 "Pastoral"

1947 25 September, Kongresshall am Zoo, Leipzig

Hindemith: Sinfonische Metamorphosen über Themen von Carl Maria von Weber

Ravel: Piano Concerto in G

Mozart: Piano Concerto K.450 (Soloist: Branka Musulin)

Beethoven: Symphony no. 1

1947 2 October, Kongresshall am Zoo, Leipzig

Pfitzner: Fantasie op. 56

Brahms: Double Concerto (Soloists: Max Kalki, Willy Rebhan)

Schumann: Symphony no. 4

1947 23 October, Kongresshall am Zoo, Leipzig

Brahms: Piano Concerto no. 2 (Soloist: Hugo Steurer)

R. Strauss: Ein Heldenleben

1947 9 November, Kongresshall am Zoo, Leipzig
Mendelssohn: A Midsummer Night's Dream: Overture, Nocturne, Scherzo
Piano Concerto no. 1 (Soloist: Herbert Albert)
Symphony no. 4 "Italian"

1947 13 November, Kongresshall am Zoo, Leipzig
Reger: Sinfonischer Prolog zu einer Tragödie a-Moll op. 108
Mahler: Kindertotenlieder (Soloist: Gertrude Pitzinger)
Mozart: Symphony no. 40

1947 27 November, Kongresshall am Zoo, Leipzig
Blacher: Orchestervariationen über ein Thema von Paganini op. 26 (first performance)
Stravinsky: Violin Concerto (Soloist: Rudolf Schulz)
Tchaikovsky: Symphony no. 6 "Pathétique"

1948 15 January, Kongresshall am Zoo, Leipzig
Wagner: Eine Faust-Ouvertüre
Wesendonck Lieder (Soloist: Margarete Bäumer)
Bruckner: Symphony no. 9

1948 22 January, Kongresshall am Zoo, Leipzig
Roussel: Symphony no. 3
Rachmaninov: Piano Concerto no. 3 (Soloist: Hans Beltz)
R. Strauss: Till Eulenspiegel

1948 12 February, Kongresshall am Zoo, Leipzig
Handel: Organ Concerto op.7/4
Bach: Toccata and Fugue in D minor (Soloist: Günther Ramin)
— Präludium und Fuge (Toccata) d-Moll BWV 565
Bruckner: Symphony no. 1

1948 8 April, Kongresshall am Zoo, Leipzig
Reger: Violin Concerto (Soloist: Kurt Stiehler)
Brahms: Symphony no. 1

1948 22 April, Kongresshall am Zoo, Leipzig
Shostakovich: Symphony no. 9
Haydn (orch. Ernst Frank): Arianna a Naxos" (Soloist: Camilla Kallab)
Symphony no. 88

1948 25 April, Kongresshall am Zoo, Leipzig
Shostakovich: Symphony no. 9
Haydn (orch. Ernst Frank): Arianna a Naxos" (Soloist: Eva Fleischer)
Symphony no. 88

1948 13 May, Kongresshall am Zoo, Leipzig
Von Einem: Capriccio op. 2
Reger: Piano Concerto (Soloist: Eva-Maria Kaiser)

Schumann: Symphony no. 1 "Spring"

1948 20 May, Kongresshall am Zoo, Leipzig

Trapp: Sinfonischer Prolog op. 44

Mozart: Symphony no. 38 "Prague"

Scriabin: Le poème de l'extase

R. Strauss: Tod und Verklärung

1948 3 June, Kongresshall am Zoo, Leipzig

Handel: Concerto a due cori in B flat

Bruckner: Symphony no. 5

1948 20 June, Kongresshall am Zoo, Leipzig

Weber: Oberon: Overture

Mozart: Symphony no. 40

Brahms: Symphony No. 1

Appendix 6: Recordings held by German radio stations

Reger: Piano Concerto

Eduard Erdmann, Hessian Radio Symphony Orchestra

3 October 1951

Milhaud. 5 Etudes for piano and orchestra

Monique Haas, Hessian Radio Symphony Orchestra

4 March 1955

Albert Jung: Variations and Fugue on a Romantic Theme

Hessian Radio Symphony Orchestra

20-21 May 1955

Handel: Acis and Galatea

Dermot Troy, Petrina Kruse, Chor des Nationaltheaters Mannheim, Sinfonieorchester des Süddeutschen Rundfunks

27 May 1959

Haydn: La Canterina

Petrina Kruse, Gertrude Schretter-Petersik, Sinfonieorchester des Süddeutschen Rundfunks

30 May 1959

Appendix 7: Concerts given during Albert's tenure in Graz

Albert's first concert was in September 1950. Details of the programme are not available. Albert would also have conducted at least one opera during this period. Again, details are not available.

1950 2 October

Bach: Brandenburg Concerto no.3

Stephan: Musik für Orchestra

Tchaikovsky: Symphony no.4

1950 6 November

Brahms: Symphony no.4

Veretti: Piano Concerto (soloist: Marcelle Meyer)

Wagner: Tannhäuser Overture

1951 12 March

Handel: Overture (no details)

Hindemith: Cello Concerto (soloist: Enrico Mainardi)

Haydn: Symphony no.101 "Clock"

R. Strauss: Till Eulenspiegel

1951 9 April

Bach: Brandenburg Concerto no.1

Shostakovich: Symphony no.9

Brahms: Piano Concerto no.1 (soloist not named: maybe Albert himself?)

Beethoven: Leonora no.3