

Friedrich Kreisler

1875–1935

Liebesfreud – Liebesleid

Love's Joy – Love's Sorrow

aus den Alt-Wiener Tanzweisen · from the Old Viennese dances

für Klavier, Violine und Violoncello
for Piano, Violin and Violoncello

Arranged by / Bearbeitet von
Wolfgang Birtel

ED 20010
ISMN M-001-14459-9

PREVIEW
Low Resolution

PREVIEW
Low Resolution

Vorwort

„Ein leises Mißbehagen erzeugte die etwas kühne Nebeneinanderstellung von Kreislers (wenn auch gewiß recht nettem Musikstück ‚Caprice viennois‘) und den Tänzen Lanners, diesen entzückenden, von Schubertischem Melos erfüllten Genreschöpfungen, die Spiegelbilder der guten alten Wiener Zeit sind und stürmische Rufe nach Vergabem weckten.“ – Die „Tänze Lanners“, die der Musikkritiker des Berliner Tageblattes im Vergleich mit des Geigenkönigs Caprice viennois lobte, waren nichts anderes als Fritz Kreislers (1875–1962) eigene Kompositionen Liebesfreud und Liebesleid. Sie gehörten zur Sammlung der Klassischen Manuskripte, die der Violinvirtuose die Jahre hindurch geschrieben, aber als Transkriptionen von Sätzen alter Meister wie Couperin, Pugnani, Vivaldi oder Dittersdorf herausgegeben hatte.

Doch während einige der Werke (wie Liebesfreud und Liebesleid) schon früh, nämlich 1910, als Kopien registriert, damit als Originalkompositionen Kreislers deklariert wurden, dauerte es für die beiden anderen, das Präludium und Allegro von Pugnani dreißig Jahre, ehe die wahre Urheberschaft zum Vorschein kam. Dies im neuen Katalog seines amerikanischen Verlegers selbst offenbaren zu lassen, kam ihm erst nach New Yorker Musikkritikers der New York Times zuvor, demgegenüber der Geigenkönig jedoch die Transkriptionen als seine eigenen Werke ausgab. Er war also nicht „ertappt“ oder überführt worden, sondern hatte die Preisgabe seiner Urheberschaft selbst geplant und zuvor aber schon auf andere Weise offenbart.

Der gebürtige Wiener Fritz Kreisler fühlte sich in den Café-Häusern seiner Heimat wohl, trat dort nicht nur die kulturelle Elite der Zeit, sondern sog auch die Unterhaltungs- und Volksmusik an. Kein Wunder, dass ihm der „Wiener Ton“ geläufig war, der sich in diesen Alt-Wiener Tänzen, die Schott-Verlag bereits 1910 veröffentlichte, widerspiegelt. Es sind hübsche Miniaturen, lebhaft und schwingend, das zweite auch ein wenig elegisch angehaucht – doch mit melodischer Wärme und musikalischer Eleganz. Und was Kreisler über sein A-Moll-Streichquartett einmal sagte, gilt in gleicher Weise für diese Miniaturen: „Es ist mein Bekennnis zu Wien!“. Er spielte sie selbst gerne als Zugabe, und bei vielen Solisten sind sie immer noch zum „musikalischen Konfekt“, mit dem man den Slikum des Konzertes süßlich überzuckert.

Wolfgang Birtel

„Slight uneasiness was created by the juxtaposition of Kreisler's 'Caprice viennois' (even if it is really quite a nice piece) and Lanner's dances, which are delightful, very full of Schubertian melody, reflections of the good old Vienna, which are delicious counterpoint." "Lanner's dances", which the music critic of the Berliner Tageblatt praised in 1910, were nothing other than the violinist's own 'Caprice viennois', were nothing other than Fritz Kreisler's own compositions 'Liebesfreud' [Love's Joy] and 'Liebesleid' [Love's Sorrow]. They belonged to the collection of manuscripts which the violinist also had written at the turn of the century but had published as transcriptions of works by old masters such as Couperin, Pugnani, Vivaldi or Dittersdorf.

While some of the compositions by Kreisler, such as 'Liebesfreud' and 'Liebesleid' were registered as copyright back in 1910 and intended to be his own works, it took thirty years for the true authorship of some of the other pieces, the 'Präludium und Allegro' by Pugnani to come to light. Kreisler, who intended to reveal this in his publisher's new catalogue, was forestalled by the investigations of a music critic of the New York Times, who the violinist however openly admitted that the transcriptions were his own works. So he had not been "found guilty" or "found guilty" but had himself planned to divulge that he was the composer and had revealed

himself as born in Vienna, felt at home in the coffee houses of his native city. There he not only met the cultural elite of the time but also absorbed the light music and folk music of that era. It was no wonder that he was familiar with the 'Viennese sound' which is reflected in the 'Alt Wiener Tanzweisen' [Old Viennese dance tunes], published by Schott as early as 1910. They are pretty miniatures, vibrant and catchy (the second one with a slightly elegiac colouring), but all have melodic charm and musical elegance. And what Kreisler once said about his A minor string quartet equally applies to these miniatures: 'It is my profession of allegiance to Vienna'. Fritz Kreisler himself liked to play them as encores and for many soloists they belonged and still do belong to the 'musical icing' which sweetens the end of a concert for the audience.

Wolfgang Birtel

Translation: Susan Jenkinson

Liebesfreud

Love's joy – Plaisir d'amour

Fritz Kreisler
1875 - 1962

Allegro

The image shows a musical score for three instruments: Violine (Violin), Violoncello (Cello), and Klavier (Piano). The score is written in 2/4 time and features a tempo marking of 'Allegro'. The key signature has one flat (B-flat). The Violine and Violoncello parts are marked with a forte dynamic (*f*) and a 'marcato' articulation. The Klavier part also features a forte dynamic (*f*) and 'marcato' articulation. The score consists of several systems of staves, with the piano part occupying the bottom two staves of each system. A large, diagonal watermark reading 'PREVIEW Low Resolution' is overlaid across the entire page.

19 *tr*

p

25 *tr* *più lento*

più lento

31 *p*

p

38

Musical score for measures 38-43. The top system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment. The vocal line contains several phrases with slurs and ties.

44

Musical score for measures 44-49. The top system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment. The vocal line contains several phrases with slurs and ties. The word *pizz.* is written above the piano part in measure 48, and *grazioso* is written above the vocal line in measure 49. The dynamic *p* is written below the piano part in measure 49.

50

Musical score for measures 50-55. The top system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment. The vocal line contains several phrases with slurs and ties.

56

Musical score for measures 56-60. The system includes a vocal line with a melodic line and a piano accompaniment with chords and arpeggiated figures.

61

Musical score for measures 61-65. The system includes a vocal line with a melodic line and a piano accompaniment with chords and arpeggiated figures.

Musical score for measures 66-70. The system includes a vocal line with a melodic line and a piano accompaniment with chords and arpeggiated figures.

73

Tr

p

p

This system contains measures 73 through 79. It features a vocal line with a trill (tr) in measure 75 and piano (*p*) dynamics. The piano accompaniment consists of chords and arpeggiated figures.

80

p *ritardando*

This system contains measures 80 through 86. It begins with a piano (*p*) and *ritardando* marking. The vocal line has a fermata in measure 81, and the piano accompaniment features sustained chords.

This system contains measures 87 through 93. The vocal line continues with a fermata in measure 88, and the piano accompaniment has a fermata in measure 89.

This system contains measures 94 through 100. The vocal line has a fermata in measure 95, and the piano accompaniment has a fermata in measure 96.