



DUX 1217 / 2015

**Eine Jugendfreundschaft
Ludwig Thuille und Richard Strauss**

- THUILLE** : Waldeinsamkeit Op.12 No.1
STRAUSS : Die erwachte Rose
THUILLE : Nächtliche Pfade Op.7 No.5
STRAUSS : Waldesgesang
THUILLE : Ich wollt ein Sträusslein binden Op.24 No.3
THUILLE : Spinnerlied Op.19 No.5
STRAUSS : Das Rosenband Op.36 No.1
STRAUSS : Rote Rosen
THUILLE : Gruss Op.4 No.1
THUILLE : Sommermittag Op.19 No.2
STRAUSS : Begegnung
THUILLE : Die Kleine Op.19 No.1
STRAUSS : Wir beide wollen springen
THUILLE : Es klingt der Lärm der Welt Op.5 No.3
STRAUSS : Heimkehr Op.15 No.5
STRAUSS : Schlagende Herzen Op.29 No.2
THUILLE : Lied der jungen Hexe Op.15 No.3
STRAUSS : Meinem Kinde Op.37 No.3
THUILLE : Sommermorgen Op.5 No.2
STRAUSS : Wie sollten wir geheim sie halten Op.19 No.4
THUILLE : Am Heimweg Op.7 No.7
STRAUSS : Nebel
THUILLE : Die Verlassene Op.4 No.2
STRAUSS : Madrigal Op.15 No.1
THUILLE : Klage Op.5 No.1
STRAUSS : Weihnachtsgefühl
THUILLE : Mein Engel hüte dein Op.36 No.1
THUILLE : Allerseelen Op.4 No.4
STRAUSS : Wer hat's getan
THUILLE : Komm, süßer Schlaf Op.36 No.3

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A MEETING of YOUNG MINDS: LUDWIG THUILLE and RICHARD STRAUSS

Ludwig Thuille is one of the most important composers in the music history of Tyrol. As an influential and respected teacher of composition and professor at the Royal School of Music in Munich, this native of Bolzano was the embodiment of an entire generation of musicians and composers. With his opera *Lobetanz*, Thuille achieved considerable success. This masterpiece was performed everywhere from Zurich to Riga and from Vienna to New York and established his renown throughout the world.

The accompanying CD is dedicated to his oeuvre of Lieder that mostly remains unknown. Thuille and Strauss's friendship provided the inspiration for this CD. Their relationship was formed during their adolescent years, as their many interesting and touching letters to each other testify. As Thuille's Lieder are not usually included in the international concert repertoire, it was an exciting artistic challenge to bring together some of his Lieder with those of Strauss, thus juxtaposing them and letting them engage in a "friendly dialogue" on CD. After all, Strauss is a titan whose works and his Lieder in particular have established their unassailable position in the music and concert world. When contrasting Strauss's works with those of his friend and contemporary, it is therefore all the more satisfying to note that Thuille's compositions can assume their rightful place alongside those of Strauss.

The GEMS of a MINOR COMPOSER

The friendship between Richard Strauss (1864-1949) and Ludwig Thuille (1861-1907) has been the subject of numerous research projects. While musicologists have focused primarily on the life and work of the Bavarian composer, less is known about his friend, Thuille, who has been regarded as a minor figure in music history. The Lieder selected for this recording date from a time when the two composers had a very close and profound relationship. As can be heard in the present anthology, a comparison between the two personalities shows an intimacy on a personal level, yet they are quite far removed from each other from an aesthetic point of view.

The son of a bookseller and antique dealer from Bolzano, Thuille received his first music lessons from his father and his extraordinary talent was immediately evident. After first being schooled at Kremsmünster Abbey, the young Thuille was enrolled at a secondary school in Innsbruck, where he studied the violin, piano and organ. It is not known when or where Ludwig Thuille met Richard Strauss, but he probably moved to Munich on the recommendation of the latter and began studying with Joseph Rheinberger in 1879. As several musicologists have pointed out, Thuille's extensive use of counterpoint is the result of Rheinberger's influence. This compositional technique permeates not only Thuille's early works; its traces can be found in the Lieder he wrote throughout most of his life. Thuille's predominantly syllabic settings and his rare use of melisma can also be attributed to Rheinberger.

Juxtaposing the Lieder of Strauss and Thuille in the selection on this CD is not intended as a comparison between a master and a minor figure. It is rather meant to stimulate interest in the different directions the composition of Lieder took in Southern Germany at the end of the 19th century. Although both composers tended to select similar poetry for their settings, their musical aesthetics were entirely different. In comparison to Strauss, Thuille's musical language is more rigid and introspective. While Strauss valued formal cohesion and employed idyllic and onomatopoeic elements with delightful melodies, Thuille used a more rigorous style characterized by chromaticism. *Die Verlassene* Op.4 No.2 (1886), *Klage* Op.5 No.2 (1889) and *Waldeinsamkeit* Op.12 No.1 (1898) come to mind in this regard. Strauss only adopted this kind of chromaticism several years later. Instead, Brahmsian roots and the influence of late Romanticism are apparent in *Sommermorgen* Op.5 No.2 and *Am Heimweg* Op.7 No.7. Both these works date from 1889 and are

based on texts by Karl Stieler.

The fact that Thuille wrote an important manual of harmony most likely accounts for the particular attention he paid to musical form. In this regard, his Lieder reflect the debate around the role, importance and complexity of Art Songs at the end of the 19th century. Thuille makes few concessions to the listener. His settings are always motivated by textual or metric details, as can be seen in *Ich wollt' ein Sträusslein binden* (Op.24 No.3). This song makes obvious reference to Mozart's *Das Veilchen* K.476. Clemens Brentano's text takes its inspiration from Goethe, whereas the music recaptures the tradition of the German Baroque chorale. In a lighter and more popular vein, the *Spinnlied* Op.19 No.5 is a joyful rondo with a lightheartedness not often encountered in Thuille's Lieder.

For purposes of comparison, this selection also includes two songs by Strauss and Thuille inspired by the poetry of Otto Julius Bierbaum: Strauss's *Schlagende Herzen* Op.29 No.2 (1895) and Thuille's *Lied der jungen Hexe* Op.15 No.3 (1899). Here, for once, the musical language of the Thuille seems to approximate that of his friend and colleague.

Unlike Strauss, Thuille shows a preference for a musical language devoid of descriptions of nature in his Lieder. Instead he relies on the expressive power of harmonic progressions to describe the psychological state of a character. Compared to the Lieder of Strauss, Thuille's works can be seen as songs in the true sense of the word. His Lieder are in condensed form and contain little development of the musical material. They reflect the tradition of Hugo Wolf and are strongly influenced by the chromatic style of Wagner. Compared to other composers, Thuille was a generation ahead of his time. With his Lieder Ludwig Thuille reached the pinnacle of his musical achievement and this explains why he was considered as a role model for other composers.

Giacomo Fornari