

MUSICA OLYMPIACA

THE FORGOTTEN COMPOSERS OF THE OLYMPIC ART COMPETITIONS

by Bernhard Kramer

The Olympic Art competitions were performed seven times between 1912 and 1948. From 153 possible medals altogether only 124 (i.e. 81%) were distributed. The percentages in the different categories are: Architecture 84%, Literature 69%, Painting 84%, and Sculpture 84%. In Music 39 were possible, but there were only 17 medals, 5 gold, 6 silver and 6 bronze. The percentage in music is 43.5%, by far the worst result within the five art categories.

Altogether five medals (two gold, two silver and one bronze) were distributed in the five music competitions in Stockholm 1912, Antwerp 1920, Paris 1924, Amsterdam 1928 and Los Angeles 1932. Then the situation seemed to improve. In Berlin and London 1948 twelve music medals were awarded (three gold, four silver and five bronze).

However, none of these works has left a trace in the history of music; none has gained any reputation, because their quality was not at all Olympian. Indeed, neither concerning their quality nor quantity were the music competitions of any cultural or artistic relevance. Probably only the compositions which were awarded Olympic medals in Berlin 1936 met some artistic demands, because composers like Werner EGK, Paul HÖFFER, Kurt THOMAS or Harald GENZMER won Olympic medals, honors, which especially Werner EGK did not like to be reminded of later.

COUBERTIN'S dream that one day a great composer might create an important symphony of sport has not been fulfilled.

In the seven Olympic Music Competitions of Stockholm, Antwerp, Amsterdam, Los Angeles, Berlin and London (there was no music medal in Paris 1924) the following 17 composers from eight different countries were awarded with medals: BARTHÉLEMY (ITA), MONIER (BEL), RIVA (ITA), SIMONSEN (DEN), ŠUK (TCH), EGK, THOMAS, HÖFFER, GENZMER (GER), LIVIABELLA (ITA), KRICKA (TCH), BIANCHI (ITA), WEINZWEIG (CAN), LAURICELLA (ITA), TURSKI (POL), TUUKANEN (FIN) and BRENE (DEN).

If any interested reader would like to study the notes or listen to recordings of the medal-winning compositions of the Olympic Games he would be at a loss. Are there recordings at all? There are.

In the German *Bielefelder Katalog*¹, enlisting all available recordings, from the above composers we only find the names of SIMONSEN, ŠUK, EGK,

THOMAS, GENZMER and TUUKANEN. And in two cases even the 'Olympic' compositions are said to be available on record:

1. Rudolf SIMONSEN (1889-1947), „Sinfonien - Nr. 2 a-moll, (1921) Hellas, Grondal/Dan. ISA DA CORD 3701371”
2. Josef ŠUK "Ins Neue Leben op. 35c Marsch z.T. Sokolfest": In this case the catalogue offers three recordings, two Czech Supraphon (Kubelik/Tschech.Philh. Prag KoSup 01911-2/Neumann/Tschech. Philh. Prag KoSup 00624-4) and one American (Kunzel/Cincinnati Pops Orch InaTe 80122).

The catalogue does, however, not mention the names of BARTHÉLEMY, MONIER, RIVA, HÖFFER, KRICKA, BIANCHI, WEINZWEIG, LAURICELLA, TURSKI or BRENE. But there are available recordings of compositions by Kurt THOMAS (e.g. *Sanctus* from his *Mass in C.* op. 1), Harald GENZMER, Werner EGK (e.g. *Geigenmusik with Orchestra* 1936), Liviabella (*Three Pieces for Flute and Harp*) and Kalervo TUUKANEN (e.g. *Concerto for violin and Orchestra* op. 45 and *Symphony No. 3 op. 36*), unfortunately not the 'Olympic' ones.

During the Berlin Games compositions by EGK, HÖFFER, THOMAS and LIVIABELLA were performed and recorded during the concert². Parts of them appeared on shellac.³

Though all in all there seem to be only two commercial recordings of the medal-winning compositions from seven Olympic music competitions, some radio stations may have tapes of "missing" works in their archives. Polish, Czech and Danish, however, did not answer my questions. Radio Finland informed me about the existence of an LP recording (1950) of TUUKANEN "Karhunpyynti" (Silver medal London 1948). The catalogue number of the record, which is long since out of print, was Fenrdca SS 5. It was performed by the Finlandia Orchestra, conducted by the composer.⁴

And the Radio Archives department of CBC RADIO-CANADA has a recording of "Divertimento 1 for Flute Solo and Strings", composed by Jean WEINZWEIG In 1946. It was performed in Toronto at the Royal Conservatory of Music by soloist Gordon DAY and the Chamber Orchestra and recorded live on Ma 16, 1951 as part of a "Musical Tribute to Jean Weinzweig".⁵

The situation of scores and notes of the honored compositions is also lamentable.

Among GUEGOLD'S list of the Musical Scores (Appendix B) there is none.⁶ But there are printed scores.

BARTHELEMY'S manuscript of 1912 exists.⁷ But it is doubtful whether the "*V^eme Olympiade Marche Hymne*" has ever been performed publicly, let alone recorded.

There are obviously no scores of the compositions by MONIER and RIVA (gold and silver medal 1920).

For the works after 1920 the following Olympic compositions appeared in print:⁸

SIMONSEN (Raabe & Plothow Berlin), SUK, (Hudebni Matice Prague), HÖFFER (Litloff Braunschweig), THOMAS (Breitkopf & Hartel Leipzig), LAURICELLA (Boosey London) KRICKA (Supraphon), LIVIABELLA (Ricordi Rome), TURSKI (Polskie Warsaw) and WEINZWEIG (Hawkes & Son London).

In the wake of the Berlin Games the Olympiacompositions of the German composers THOMAS and HÖFFER appeared in print, but are no longer available. The handwritten score of the "*Olympische Festmusik*" by EGK is in the archives of *Schott's Sohne* in Mainz.

Results of the Olympic Music Competitions

1.1912 Stockholm

Gold medal: Richard BARTHELEMY, ITA
"V^eme Olympiade Marche Hymne"

Silver medal: none awarded

Bronze medal: none awarded

Most of the mysteries concerning Richard BARTHELEMY, winner of the first Olympic gold medal in music, have been solved.⁹ But beside BARTHELEMY'S "*Olympic Triumphal March*" there was a second Olympic march in Stockholm 1912.

GUEGOLD¹⁰ gives the piano-score of an "*Olympic Triumphal March*" by a certain Dr. H. ALEXANDERSSON (1886 -) with the information that this composition received the first prize of the Swedish Olympic Committee and should not be mixed up with that composition, which was awarded the gold medal in the "*Concours d'Art*".

This Alexandersson composition was subject of an inquiry At the IOC-Meeting at Stockholm 1912 COUBERTIN had informed the assembly that on page 17 of the programme there was an advert of a march, which was part of a Swedish competition and that he regarded this composition as an unnecessary rivalry with the Olympic March of the International Competition. Count Carl Clarence von ROSEN, the Swedish IOC-Member, explained the respective Swedish Olympic March was completely independent of the Olympic Art Competitions.¹¹

Historically the music competitions of Stockholm were as meaningless as all the successors. But the Olympic Games created an extraordinary musical boom in Sweden. LYBERG names more than a dozen compositions, created for the reason of the Olympic Games, from a "*Marathon-Polka*" by Herman LUNDBERG (honoring the long-distance runner John SWANBERG) to the one-step "*Karina*", by which the composer Theodor PINET honored his yacht.¹²

According to LYBERG COUBERTIN was deeply surprised and overjoyed by the musical soirees framing the Games, and in an interview he described the performances as the most impressive he had ever seen.¹³

2.1920 Antwerp

Gold medal: Georges MONIER, BEL
"Olympique"

Silver medal: Oreste RIVA, ITA
"Epinicion" (Victory Song)

Bronze medal: none awarded

The Belgian composer Georges MONIER (* 1892) was born in Anderlecht. His victory at the Antwerp Games was his first major success.

He was leader of a group of avant-garde Belgian composers "Polyneaire" and co-editor of a theoretical study of harmony. Among his works there are motets, 2 big orchestral works (Poemes musicales), sonatas, a quintet, 2 big choral works, numerous songs, 3 string quartets and also an Opera buff a "*La femme fatale*". Concerning the medal winning work the Belgian *Dictionnaire des Musiciens*¹⁴ gives only vague information: "VIII. [sic!] Olympique de Pindare; Jeux olympiques, soli, récitants, 3 choers et 3 orchestres." Obviously it was a composition of bigger dimensions. Certainly the three choirs and orchestra were placed at different sites of the arena, supported by soloists and recitators to present extracts from PINDAR'S odes.

This was a kind of music COUBERTIN had always had in mind to decorate sports events.

It is doubtful whether MONIER'S "VII Olympiade" was ever performed in public. It was impossible to find a trace of the score, if there was ever a print of it. According to the Belgian *Sportimonium* it is "*jammer genoeg onvindbaar*".¹⁵

Neither can notes, score or a recording of the "Victory Song" of the forgotten Italian composer Oreste RIVA (1860-1936) be presented. RIVA is one of the few Olympic medallists who obstinately resist every unveiling of person and work.

3.1924 Paris

Gold medal: none awarded
 Silver medal: none awarded
 Bronze medal: none awarded

Seven composers from Australia, Belgium, France, Great Britain and Norway took part.¹⁶ The chairman of the jury was Charles Marie WIDOR. According to the *Official Report*¹⁷ all first-class musicians were members of the Jury. There can be no doubt that this enumeration was only a list of wishes, which the organizing art committee had arranged under the leadership of the Marquis de POLIGNAC to give the competition a greater international esteem. Most certainly the participating composers were more frightened than encouraged by such a high-rank jury: For who would not have failed in the presence of Bela BARTOK, Nadja BOULANGER, Gustave CHARPENTIER, Emile JAQUES-DALCROZE, Paul DUKAS, George ENESCU, Manuel de FALLA, Gabriel FAURE, Arthur HONEGGER, Vincent d'INDY, Francesco MALIPIERO, Ildebrando PIZZETTI, MAURICE RAVEL, Albert ROUSSEL, Florent SCHMITT, Cyril SCOTT, Igor STRAWINSKY and Karol SZYMANOWSKI?

So it is small wonder that none of the three possible medals was awarded to any of the amateur composers, who participated:

L. RUBY REYNOLDS-LEWIS, AUS

"Chasse a courre"

Suzanne DANEAU, BEL

"Jeux Funeraire"

GERRY, FRA

"Hymne aux Sports"

H. MASQUILLER THIRIER, FRA

"Ludus pro Patria"

J. RICHARD, FRA

"Marche Sportive pour piano"

G. BAMBER, GBR

"The Land Where the Rose is Grown" and

"O Vigila, new let the games begin"

M. MOARITZ, NOR

"Ski-Sporten".¹⁸

No dictionary of music has got the name of any of them.

A certain Jules HUBERT wrote his composition *"Les Jeux Olympiques"* especially for the Paris Games.

4.1928 Amsterdam

Like in the other arts in Amsterdam the music competitions were subdivided into sections: Vocal, Instrumental and Compositions for Orchestra.

In comparison with Paris 1924 the number of participants increased considerably. There were composers from nine countries, who altogether

presented 22 works: five vocal, eight instrumental and nine compositions for orchestra.

The Catalogue of the Art Exhibition contains details about the music competition and its participants. With the exception of SIMONSEN mostly unknown composers represented their countries.

In the categories A. *"Compositions pour chant"*, B. *"Compositions pour un instrument"* and C. *"Compositions pour orchestre"* the following countries took part:

Allemagne.

B. *Suite avec des Motives Sportives*

Peter Schmitz

Belgique.

B. *Marche Olympique*

'Sijoma'.

C. *Marche des Sportsmen*

L. Vandeput.

Danemark.

C. *Symphonie Nr. 2, Hellas*

R. Simonsen.

Jabiru T-Doxe

K. Rüsager.

France.

A. *Chant Olympique*

motto „chant olympique”.

Monaco.

C. *La Course des Torches*

Marc-Cesar Scotto.

Norvège.

A. *Chant de Sport*

M. M. Ulfstad

Chant de Sport

M. M. Ulfstad

B. *Le Jour d'Holmenkollen*

M. M. Ulfstad

Regate

M. M. Ulfstad

Le Boxeur

M. M. Ulfstad

Pays-Bas.

A. *Olympisch Lied*

Jan Andenne

C. *Marche Triomphale*

Jac. Jansen

Pologne.

C. *Orzel Bialy, Marche Militaire*

Kasimir Kresowiak

Swisse.

A. *Chantez Athletes!*

Roger Moret

B. *Au Seuil des Jeux*

Roger Moret

Sporting

Simon Frey

Marche des Dieux de L'Olympe

Motto "ixe olympiade amsterdam"

C. *Le Cirque*

Alexandre Denereaz

L'Olympe vous salue

Motto "ixe olympiade amsterdam"

Trilogie sur la Musique du Mouvement

*B. Bosserdet*¹⁹

Strangely enough, in the cases of France and Switzerland only the titles of the compositions, not the names of the composers are given. Nonetheless a few details could be found. Peter SCHMITZ (* 1895) was conductor in Meiningen 1920-1927 and later in Trier. Marius ULFRSTAD (ULVESTAD) (*1890) studied in Oslo and Berlin. Alexandre DENEREAZ (* 1875) was born in Lausanne and Knudage RIISAGER (1897-1974; not RUSAGER) lived and worked in Copenhagen.²⁰

Again the jury under the chairmanship of IOC-members Count Justinien de CLARY (Paris) and Prince Kazimierz LUBOMIRSKI (Warsaw) consisted of notable celebrities of composers and musicians: the Dutch Willem PIJPER and Wilhelm MENGBERG, the French Gabriel PIERNE and Max von SCHILLINGS from Berlin. Another member of the jury was the Swiss composer Gustave DORET, who had participated in the first Olympic music competition in Stockholm in 1912.

After the jury had studied the musical compositions

*"the opinion of the expert members was so clearly defined that it was unnecessary to compel all the members to undertake the journey to Amsterdam. [...] On the whole, the impression made by the entries was a disappointing one. Consequently there was absolute unanimity as regards the withholding of the majority of the awards. Only one single work succeeded in obtaining the average number of marks which had been laid down as the minimum."*²¹

a. Vocal:

No medal awarded

b. Instrumental:

No medal awarded

c. Compositions for Orchestra:

Gold medal: None awarded

Silver medal: None awarded

Bronze medal: Rudolf SIMONSEN, DEN "Symphony No. 2, Hellas"

Though there was a remarkable improvement of quality of the contributions in the other arts, the musical section of the Olympic art competitions was again a failure. Among the 22 compositions the jury had to assess, only one work was regarded as good enough to be worthy of an Olympic bronze medal.



Rudolph
Simonsen
(30.03.1889-
28.03.1947)

The question has been asked why not one of the many composers of international esteem took part. Why do we not find names like STRAUSS, PFITZNER, STRAWINSKY, JANACEK, KRENEK, HINDEMITH, BERG, HONEGGER, MILHAUD, MALIPIERO, RAVEL, RESPIGHI, SCHÖNBERG, WEINBERGER and WEILL among the competitors? In 1928 E. MÜNCH wondered if such artists had no relationship with sport, *"in order to come to a sounding form from his experience"* The critic comes to the conclusion that the failure of the music competitions is due to a narrow understanding of sport combined with an *"over estimation of the idea of fighting in sport at the cost of the possibilities of a musical shaping from experience and motion"*.²² Thus the aspect was left out of consideration, where there were *"the closest points of contact between sport and music"*.²³

Rudolf SIMONSEN (1889-1947) was composer and an excellent pianist, who had studied with Teresa CARRENO. From 1916 on he taught at the Royal Conservatory in Copenhagen. After the death of Carl NIELSEN he was appointed its director in 1931. He wrote songs, choral works, chamber music and four symphonies, *"whose titles bespeak his broad cultural and historical interests"*.²⁴ No. 1 "Zion" (1915), No. 2 "Hellas" (1921), No. 3 "Roma" (1923) and No. 4 "Danmark" (1925).

The score (49 pages) of the second symphony appeared in 1925 in Berlin with *Raabe und Plotzhow*²⁵. "Grove" especially mentions the composer's philological background and his writings about literature, philosophy and music.

Not only the score, even a recording is available. SIMONSEN'S medal-winning symphony appeared under the label DACACD 370/371. It is on the first of the two CDs of a set *"Danish Symphonies of the late Romantic Period"*. In the respective

recording from September 1954 Launy GRONDAHL conducts the *Danish Radio Symphony Orchestra*.

The symphony is relatively short and lasts only 20:10 minutes. It consists of three parts: 1. Orestien. The Orestie, Allegro moderato, 2. Ensomhed ved Templerne. Solitude by the temples, Andante tranquillo, 3. Sejersgudinden Pallas Athene. Pallas Athene, The goddess of Victory Poco maestoso. Allegro.

The CD-booklet gives the following analysis of the symphony:

"Symphony no. 2 'Hellas' 1921: 'Dedicated in the friendly Gratitude to my honored teacher Th. A. Muller.' [...] The 'Hellas' symphony is in the three movements which follows the plan fast slow fast. Thus there is no scherzo-movement. The main key is A minor.

The first movement starts with a melodious phrase in the two oboes above and A in the kettle-drum. Despite many 'accidentals' the key is plainly A minor. The theme is taken over by the strings supported by the piccolo and oboe, and more instruments join in gradually. The brass intone in a massive, chorale-like theme which is embellished upon by the triplets of the string and woodwind, and later a new theme is introduced by the woodwind accompanied by the furioso demisemiquaver figures of the strings. The main theme reappears for full orchestra, and the movement dies out with a pianissimo.

The second movement is introduced by the flutes, who play a long tune in D minor which is eventually taken up by the strings. The whole movement exudes calm and repose.

The final is heralded by a brass fanfare. The key is A minor, but at the allegro mark the strings embark in unison on a rhythmically marked theme in A major. In the following A minor section this theme becomes the subject of a far-reaching polyphonic development. The symphony closes with a triumphant hymn for full orchestra in the key of A major.

The score is published by Borups Musikforlag."

A composition "*Op ter Olympiade*" by a certain Joh. P. KOPPEN was performed at Olympic ceremonies in Amsterdam.²⁶

5. 1932 Los Angeles

Fourteen nations took part in the Los Angeles art competitions. Musicians from COL, CUB, DEN, FRA, GER, HAI, AT, MON, NED, OR, POL, SUI, TCH, USA presented their compositions. Perhaps it was a mistake to cancel the subdivision introduced in Amsterdam (with nine possible medals) and to invite entries just for "*Music*".

The jury consisted of the New York musicians Ernest SCHELLING, Rubin GOLDMARK, Sigismund STOJOWSKI and Carl ENGEL and also the Latvian JURGELIONIS.

Compositions for Orchestra:

Gold medal: none awarded

Silver medal: Joseph ŠUK; TCH

'Into a new Life'

Bronze medal: none awarded

The Czech composer Josef ŠUK (1874-1935) was the first composer of high standing who participated in the Olympic music competitions, which were here organized for the fifth time. ŠUK, a disciple of DVORAK'S (and later his son-in-law), was also an excellent violist. He is especially known as a lyricist and favored intimate colors in his many compositions. Rarely does his music revel in splendidly surging sounds.

The extract below was gratefully put at the author's disposal by *Narodni Muzeum Prague*. The first page presents the beginning of the piano-voice, the next one the male voices with the main theme of the composition. They intone the words: *"There burns a clear flame from Blanik into the dark forest on the quiet field round Blanik, into the wide field, into the beloved surroundings of Blanik."*²⁷

The medal-winning march, which John WILLIAMS has called "*a dandy little piece*" lasts less than six minutes. For SUK it is an untypical symphonic march. It begins with three striking opening fanfares (ff), repeated three times always a half tone higher: A-flat to B, A to B and B-flat to C-major, each time interrupted by poignant drum-whirls. These introduce the main march theme, a descending melodious line with a definitely Hungarian touch reminding the listener of Hungarian/Slavic dances by BRAHMS or DVORAK. The "*Leitmotif*", coinciding with the words *"Sleh' plamen jasny od Blanika"*, is derived from the song "*V novy zivot*", according to a score (for male voices) by Josef SUK, "*Sborova uprava: JAR. Kricka*".²⁸

The central middle section is marked by a not easily remembered melodic line, which pressures powerfully into the effective finale, in which piccolo and drums prevail.

The march is part of a "*War Tryptic*", written immediately before World War One.²⁹ So the title has got more than just a sportive-Olympic allusion.

The composition is one of the rare Olympic compositions, which are available on record. There is a Supraphon recording by the Czech Philharmonic and an American TELARC CD (CD-80122) "*Pomp & Pizzazz*" with Erich KUNZEL conducting the Cincinnati Pops Orchestra. There are 11 marches on this recording, among these ELGAR'S

V nový život
(Petr Křička)

JOSEF SUK
Sborová úprava: JAR. KŘICKA

Slavnostné a jásavé (fanfry) Živé a veselé

Tenori Bassi

Tacent

Mužský sbor

unis.

Sleh' plamen jas - ný od Bla-ni - ka.
Do le - sa tma-vé - ho,
do po - le ří - ré - ho,
do po - le ti - ché - ho kol Bla-ni - ka;
do kraje mi - lé - ho kol Bla-ni - ka. Šleh-la va - tra,
za - plá - la do - ko - la, pro - bu - di - la mla - dé - ho so - ko - la. Sver -

* Snaží se znění: jen spodní noty. Podobně u takto 425. a 128.



"Pomp & Circumstance No. 1", FUCIK'S "Entry of the Gladiators" and SOUSA'S "Stars and Stripes Forever". As highlights for us track 1 is John WILLIAMS' "Olympic Fanfare" [composed for Los Angeles 1984] and track 2 Josef SUK'S "Towards a New Life, Op. 35c".

Material for the performance can be obtained with *Supraphon*.

6.1936 Berlin

The organizational implications of the Berlin Music Competitions proved as extremely complicated. Only five from the 69 compositions presented to the jury were accepted for the next round. But even these do not seem to have met jurors' expectations. So it was decided to give a composition order to ten of the most appreciated German composers. And this offer was accepted by Hans Ludwig BREHME (1904-1957), Harald GENZMER (*1909), Karl GERSTBERGER (1892-1955), Otmar

GERSTER (1887-1969), Paul HÖFFER, Armin KNAB (1881-1951) and Kurt THOMAS. Finally only compositions by Paul HÖFFER, Kurt THOMAS and Harald GENZMER chosen to be presented to the international jury. As in the meantime 30 musical works by 28 co-competitors from eight nations had been submitted, Werner EGK was also asked to take part with his festival composition "Olympische Festmusik", especially written on behalf of the Organizing Committee for the festival "Olympische Jugend": The Berlin jury consisted of Generalmusikdirektor Peter RAABE (1872-1954), director of the Berlin Music High School Fritz STEIN (1886-1951), who conducted BEETHOVEN'S Ninth Symphony in the frame of the closing ceremony and the festival, Georg SCHUMANN (1866-1952) and Max TRAPP (1887-1971). There were also Heinz IHLERT (secretary of the "Reichsmusikkammer"), Gustav HAVEMANN (1882-1960; Violinist) and Heinz TIESSEN (1887-1971; Composer). Originally Kurt THOMAS had been designated for the jury. But as he

took part in the competition, he was replaced by TIESSEN. In order to ensure an international jury, the Italian Gian Francesco MALIPIERO associated these German musicians. He took RESPIGHI'S part, who had died in April 1936 and the Finish master of songs Yrjo KILPINEN.

Originally Richard STRAUSS had also been designated for the jury. But due to disagreements with some party leaders about his opera "Die Schweigsame Frau" and its librettist Stefan ZWEIG the composer of the Olympia-Hymn retired and was replaced by Peter RAABE. Especially for this committee the Berlin Philharmonic Orchestra, conducted by Bruno KITTEL, performed some of the compositions of the competition.

The results were published on the occasion of the opening of the Olympic Art Exhibition at July 30 1936. Among the six medallists were four German composers.

The regulations of the art competitions had de-

Josef ŠUK
"Into a New Life"
(Main theme of
the march)



Advert for
"Festmusik
Olympia
1936"

manded that only such works could be presented, which "in the broadest sense a relation with the Olympic Idea".³⁰ So eleven of the 32 compositions presented to the jury had the name of Olympia in their title: the German medallists EGK, HÖFFER and THOMAS, the Japanese Saburo MOROI ("Olympi-*piade*"), the Austrians Karl ETTI ("Olympische *Hymne*"), Hans LUCKASCH ("Olympiade *Siegesfanfare*-*Marsch*"), Heinrich SCHMIDT ("Grufl an Olympia"), Herbert WIENINGER ("Olympische *Hymne*"), the Czech Jan PESTA ("Olympische *Spiele*") and the Americans Quincy PORTER ("Symphonic *Ode*") and Robert L. SANDERS ("Olympia"). The renowned American composer Roy HARRIS participated with "When Johnny comes Marching home".

In Berlin the music competitions were again subdivided into: a. Solo- and Chorus, b. Instrumental c. Orchestral.

a. Solo and Chorus Compositions:³¹

Gold medal: Paul HÖFFER, GER

"Olympischer Schwur für
Chor, Solo und Orchester"

Silver medal: Kurt THOMAS, GER

"Olympische *Kantate*" op. 28

Bronze medal: Harald GENZMER, GER

"Der Läufer"

The "Olympic *Vow*", which Paul HÖFFER (1895-1949) wrote in 1935, opened the period of his artistic output.

After a short orchestral introduction the soloist (bass) intones words adapted from classical Greek:

"After you have undergone the trouble,
As it is required by those,

who want to enter Olympia,
If you have not done anything reckless or igno-
ble,
Then come bravely confiding.
But those who have not prepared well,
Go, wherever he will."³²

After these words by the leader of the games to the competitors a long orchestral interlude forms a transition to an Allegro-part in which a mixed choir sings - fortissimo - the following vow:

"We swear,
to be honorable fighters in the Olympic Games
And to obey the rules of the Games.
we participate
In chivalrous spirit,
for the honor of our countries
And for the glory of sport.
we swear."³³

Here HÖFFER does not follow an antique pattern, but uses the text of the modern vow. The line "we participate In chivalrous spirit" is repeated seven times. Here the female and male voices are blended into an impressing and extremely effective unity. The following baritone-solo represents a Greek herald, summoning the start of the competitions:

"The contest begins!
the bringer of beautiful prizes,
the moment calls, no longer hesitate.
But you, who have perceived the herald's
call,
Awake! Line up for the event,
the victory, though, will God bestow"³⁴

A broadly composed march leads to the climax of the cantata: the repeated vow. Of the mixed choir. In its final part the vow is composed in a kind of fugue closing with the words "Zum Ruhme des Sports".

According the preface to the *Collection Litoff* 2852 the work was not thought of "as functional music for a certain plot but as a pure concert piece."

The extract presented here begins with the entry of the chorus with the beginning of the vow.

At the first performance in Berlin the bass solo was sung by the renowned bass Rudolf WATZKE.

At the time of the Berlin Games the composer HÖFFER taught at the "Hochschule für Musik". In 1948 he became the head of this institution.

Kurt THOMAS (1904-1973) won the silver medal. Later he was "Thomaskantor" in Leipzig from 1957-1960. His "Olympic *Cantata*" for chorus in two voices is his opus 28.

THOMAS is regarded as renovator of the German protestant church music. His a-minor Mass (op.1)

from 1925 was a milestone in the history of church music. Until 1931 it was performed more than seventy times.

The text of the cantata was by Karl BROGER (1886-1944). This working-class poet, whose relation with the Nazis always remained reserved, had published emphatic war-poetry after World War One and afterwards emphasized the self-sacrificed devotion of the working classes for the defense of Germany, thus appealing to the country's gratitude. This selection of themes combined with a simple stereotyped but extremely emphatic and cultic language volunteered to the fascist ideology, of course.

According to the *Zeitschrift für Musik* this cantata glorifies the sentiments of the Olympic-champions, the torch-run, the Olympic bell and the most important branches of athletics, "in connection with warning concerning the health of the body and a symbolic interpretation of the Olympic rings".³⁵

The instrumentation aims at mass-suggestion, Besides the choir (in for voices) with up to one thousand singers THOMAS demands an orchestra of double woodwind, brass, if possible two wind choirs of 2 trumpets, 3 French horns, 3 trombones and tuba, strings and drums with timpani, big and small drum, cymbal, triangle and tom-tom.

For HERZFIELD this cantata is "an extremely serious, introspective and spiritual work. [...] Strictly speaking this is a broad instrumental motet, which drew its best inspiration from the protestant choral".³⁶

But, he held, this was no Open-air music. On the contrary. He felt physically, that it longed for the "consistency of the Gothic church room".³⁷

In his report of the "Olympic Concert" W. HERZOG criticizes THOMAS brittle and cool work severely because of its "backwards-oriented style". He calls it a "superfluous confession of the past." To him the only effective rhythmical inspiration is the episode of the torch-bearer.³⁸ In this evaluation the author obviously follows the instructions of the propaganda ministry.

The "Olympic Cantata" consists of seven parts: *Prelude*, *Song of the Fighters*, *The torchbearer*, *Call of the Bell*, *The competition*, *Holy, the healthy body* and *The Five Rings*.

The first part is reserved to the orchestra and leads over to the *Song of the Fighters*. The choir intones the following verses by Karl BROGER:

*"We don't come for bloody struggle,
and not for hate and discord,
we fight boldly side by side,
to a premeditated plan.
A sky vaulting above us,
with the sun laughing brightly,
no man-murdering swarming,
rages below us and no battle.*

*Surely are we sworn to fight,
and test us with all our power,
but here the best is crowned,
and not carried off by chance./*

*And after wrestling for days,
the jubilee sounds for the winners,
wishing to embrace the whole world,
crowning in its best."³⁹*

The following lines are from the third part "Call of the Bell":

*"A bell rumbles from sea to sea,
Her voice sounds sublime,
I call for the youth of the whole world,
I call for the best on the green fields,
On blue waves and rough track,
to fight and victory, come on, come on"*

The score of THOMAS' Cantata appeared with Breitkopf & Härtel in Leipzig in 1936.

The bronze medal went to Harald GENZMER. Born in 1909, he was then only 26 years of age. The disciple of HINDEMITH lives in Munich and is one of the last surviving Olympians of the Berlin Games. He is regarded as an elder statesman of music and an important representative of moderate modern music. His many works are often found on concert programs and on the radio. On 09 February 2004 *Radio Bavaria 4* broadcast a two-hour program with his music under the title "Music should be vital, artful and understandable"⁴⁰. His medal-winning work "Der Laufer" (The Runner) is a cantata for soprano and baritone solo, big choir and orchestra.

GENZMER composed it upon words by Paul SCHMIDTMANN (* 1867). According to the *Deutsches Theaterlexikon* SCHMIDTMANN was "singer, tenor and director at the Berlin State Opera, later he was an assistant professor for stage-management at the High School for Music in Berlin".⁴¹

GENZMER'S composition is unprinted and according to a personal information of the composer it was performed only once at an internal event during the Games.

Even the composer himself cannot remember any details of the work. Stylistically he puts it into beside his early sonata for viola.⁴²

b. Instrumental Music.⁴³

Though there were five contributions, no medal was awarded. Gabriele BIANCHI, who was to win a bronze medal for his "Inno Olimpico" twelve years later at the 1948 London Music Competitions, received an honorable mentioning for his "Due Improvisi".

c. Compositions for Orchestra:⁴⁴

Gold medal: Werner EGK, GER

"Olympische Festmusik 1936"

Silver medal: Lino LIVABELLA, ITA

"Il vincitore" (The Winner)

Bronze medal: Jaroslav KRICKA, TCH

"Bergsuite" (Horacka suite) op. 6

Honorable mentioning went to:

Gian Luca TOCCHI, ITA

"Rekord" and

Bunya KOH (1890-1883), JPN

"Tanz aus Formosa"⁴⁵

Together with his teacher Carl ORFF (1895-1982) Werner EGK (1901-1983) had composed the music for the Festspiel "Olympische Jugend" (Olympic Youth), for which Carl DIEM (1882-1962) had written the words. EGK'S contribution to this were the parts "Festlicher

Werner Egk
"Olympic Festival
Music"
(Transcription A.
Riethmuller)

"Willkommruf" (Ceremonial Welcome), "Einzug der Junglinge" (Entrance of the Young Men), "Fahnenmarsch" (Entrance of the Banners), "Hymne" (Hymn) and "Heldenkampf und Totenklage" (Heroic Fight and Dirge). EGK arranged parts of his music for the Festspiel in the form of a suite and presented this compilation for the art competition. The suite consisted of the parts, "Aufzug der Jünglinge/Fahnenmarsch" (Pageant of the Young Men/Entrance of the Banners), "Waffentanz" (Dance of Arms), "Totenklage" (Dirge), "Hymne" (Hymn) and "Walzer" (Waltz). At the opening-ceremony the Waltz was replaced by a composition of Joseph LANNER, because it was "too differentiated for a performance in the stadium"⁴⁶.

The "Olympische Festmusik 1936", which EGK had composed at the age of 35, has com-

pletely disappeared from music-life. There is not even a printed score. The handwritten manuscript is with the *Schott-Verlag* in Mainz.

Only the movements "Dirge" and "Dance of Arms" have attained some propagation. This may be attributed to *Telefunken* records of those two parts.

The Festspiel was choreographed by the ballet-stars of those days: Mary WIGMAN - EGK had written the "Dirge" especially for her - and Harald KREUTZBERG and Gret PALUCCA.

In the "Hymn", which forms the final part of the suite, the choir is added, emphasizing the monumentality by the use of unison singing. Carl DIEM'S text of the hymn is found in his volume *Ewiges Olympia*:

"Fight of power

Fight of Arts



2 [Fanfare-Vorläufe]

Hrn. 1-4 Trp. 1-5 Pos. 1, 2 Schlagz.

Chor Trp. 1, 2 Pos. 1, 2 Vi. 1, 2 Br.

Fl. Ob. Clar.

Hrn. 1-4 Trp. 3-5 Schlagz.

Bar. 1, 2 Tba. Vc. Cb.

① ben cantato

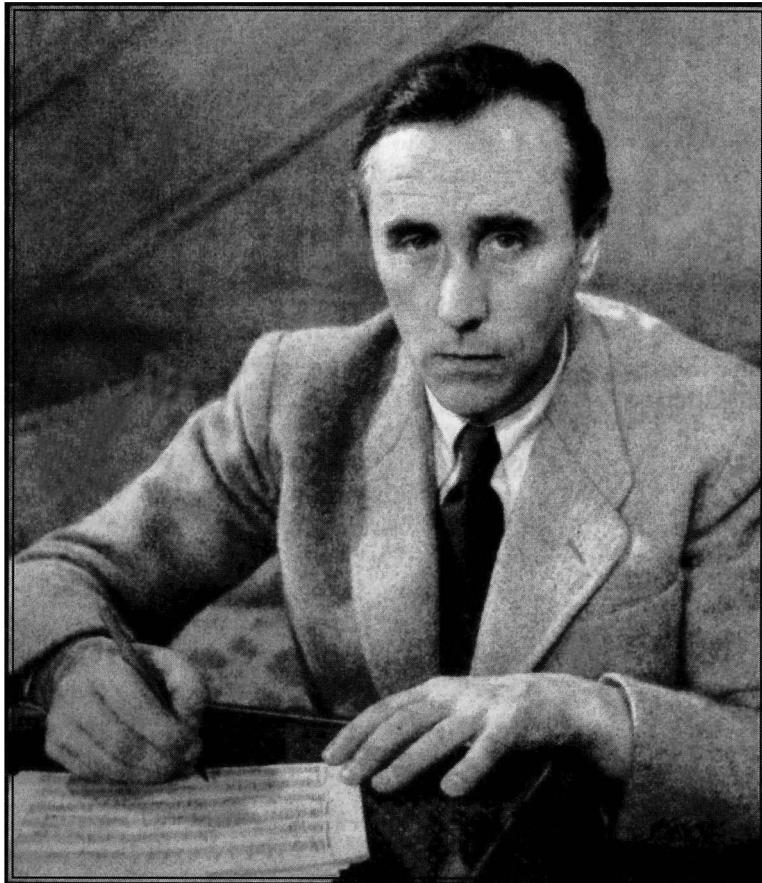
Kampf der Kräfte, Kampf der Künste, Kampf um Ehre, Vaterland.

⑤ / ⑫

Friede, Freude, Fest der Jugend, Fest der Völker, Fest der Tugend.

⑨ / ⑯ ben cantato

Winges Olympia



*Fight of honor, fatherland,
Peace, Joy/Feast of Youth,
Feast of peoples,
Feast of virtue,
Eternal Olympia!
May your flame blaze on,
Firebrand of young souls,
through the times,
kindling belief and overcoming feud,
Eternal Olympia!⁴⁷*

The "Olympische Festmusik 1936" was first performed on August 1, 1936 with the composer conducting during the opening ceremony.

In 1936 this composition was praised as a milestone of German music and analyzed as a "completely new kind of music-making".⁴⁸

From our point of view it is nothing but an unimportant kind of functional music, composed for the embellishment of a Nazi-festival. A. RIETHMULLER (in a detailed analysis of the hymn) calls EGK'S composition a "a monstrously accompanied arranged chorale"⁴⁹ and the Hymne by Richard STRAUSS "a consecutively composed miniature-Gloria in huge instrumentation"⁵⁰ EGK'S "Hymn", which last only little more than half a minute, is according to RIETHMULLER the "transition from a national anthem to an advertising spot accompanied by music".⁵¹ The manuscript of the unprinted score is

with the SCHOTT Verlag in Mainz.

The stage-manager of the Festspiel "Olympische Jugend" was Dr. NIEDECKEN-GEBHARDT. Upon his request EGK, at that time a conductor at the Berlin State Opera, had decided to take part in the Olympic music competitions. NIEDECKEN-GEBHARDT had literally beseeched him to submit his composition belatedly "because one had no choice".

This situation proves that also this part of the Olympic programme was under the motto "medals for Germany at any price". The place value of the art competitions in the eyes of the organizers becomes evident in EGK'S own description (in his biography) of the medal-giving ceremony, which - like the sportive events - was carried out solemnly with flags and hymns in the stadium:

"On the day of the victory-ceremony in the stadium I stood as a gold-child between silvery Liviabella and bronze Höffer. As soon as the loudspeaker had announced 'die Sportart Kunst' the higher SA-leader and his assistants left their box. The huge oval of the stadium was empty abruptly and the audience fled like fleas from a dead cat. Instead charwomen entered in columns. Olympia girls pressed oak-wreaths upon our heads and put flowerpots into our hands. While the anthems were sounding from the loudspeakers we did not see a deeply moved crowd but the backsides of scrubbing charwomen."⁵²

Werner Egk

Whether EGK was mistaken with the names of the winners or whether the third of the competition, the Check composer KRICKA was not present at the ceremony and was really replaced by the German HÖFFER, gold-medallist in "Solo- and Chorus Compositions", is questionable.

Second in the branch "Orchestral Music" was the RESPIGHI-disciple Lino LIVIABELLA (1902-1964). His fellow-countryman and member of the jury, the renowned G.F. MALIPIERO, seems to have pleaded for him.

LIVIABELLA first taught composition at the conservatory of Palermo; at the time of the Berlin games he had a teaching assignment in Venice. He spent his final years as head of the Bologna conservatory.

His artistic output comprises most musical branches, even four operas.

His medal-winning composition is a symphonic poem in which the composer definitely follows the descriptive style of RESPIGHI.

According to W. HERZOG "The winner" is a "rhythmically highly individual dispersed kind of opera music, which has been made up with skillful sound direction"⁵³ In the opening motif Fritz STEGE found "an obvious spiritual relationship with our German Olympic fanfare"⁵⁴.

The score of LIVABELLA'S composition appeared with Ricordi. The work lasts ca. six minutes.

"Il vincitore" was part of the Olympic concert, which was given on August 15th, 1936. The tapes have survived. They and the shellacs are treasured by the *Deutsches Rundfunkarchiv* (DRS) in Frankfurt.

The bronze medal in "Orchestral music" was won by the known Czech Jaroslav KRICKA (1882-1969). According to PRIEBERG a sympathizer of the Nazi regime.⁵⁵

In fact KRICKA was a musical lyricist, a low-voiced composer who was so much appreciated especially for his humorous tales for singing voice and piano that he has been called "the classical composer of the Czech children's song". The Nazis however preferred music of the cultic, monumental, heroic, pugnacious character. This was the kind of music normally found in KRICKA'S work.

After studies at the Prague conservatory (1902-1905) he continued his education in Berlin (1905-1906), where he formed a friendship with HUMPERDINCK and PFITZNER. From 1909 he lived and worked in Prague, mainly with the Prague Glagol choir. In 1918 he was appointed professor of composition at the Prague conservatory. Later he became its rector and held this office during the German occupation. After the liberation he became a Merited Artist of the Czech Republic.

Remarkable for his music are the influences of DVORAK, MUSSORGSKY and its closeness to folk music.

KRICKA'S medal-winning "Mountain Suite" (Highlander Suite) consists of four movements: "Preludes", "Pastorale", "Chanson populaire", "Finale de skieurs". The musical transposition of ski-runners in the final part is one of the rare examples of compositions dealing with this topic.

According to FARISH the "Horacka Suite op. 67" [sic!] appeared in print.⁵⁶

Obviously because of political reasons was the suite not part of the Olympic Concert. KRICKA'S absence at the victory ceremony has already been mentioned.

The composition is not among the recordings treasured by the *Deutsches Rundfunkarchiv* in Frankfurt, though there are the Olympic works by EGK, LIVABELLA and THOMAS in the form of a "concert recording" from the Dietrich-Eckart-Freili-

cht-Buhne of August 15, 1936. It is also possible that the work was not included in Berlin, because it had been performed by Radio Copenhagen at September 8, 1935 and in Berlin only premieres were thought to be appropriate. According to HERZFELD "the work with its instrumentation of soft colors might have produced little effect on the Dietrich-Eckart-Buhne with 200.000 people".⁵⁷

Examples from the scores of LIVABELLA and KRICKA are not available.

Since October 1935 it was clear that a concert with the medal-winning compositions would be presented at the Dietrich-Eckart-Opem-Air-Theater - a novelty in the history of the Art competitions. This concert, with the works being conducted by the respective composers, took place on August 15th, 1936 and was broadcast by *Deutsche Welle* on the same day from 20.30 - 22.00.

The compositions by GENZMER and KRICKA, which had been awarded bronze medals, were not - because of lack of time? - parts of the program.

The program, broadcast be the *Deutschlandsender* consisted of the following works: "Olympische Hymne" by Richard STRAUSS, "Il Vincitore" by Lino LIVABELLA, the "Olympische Kantate" by Kurt THOMAS, the "Olympische Festmusik" by Werner EGK and the "Olympischer Schwur" by Paul HÖFFER.

Most of the shellac records and tapes of this Olympic event are treasured by the *Stiftung Deutsche Rundfunkarchiv* (DRA) in Frankfurt/Main.

The following works are stored there:

1. EGK, Werner Hymne (Aus: *Olympische Festmusik (Ballettmusik zum Festspiel "Olympische Jugend" für Chor und Orchester. Textanfang Kampf der Kräfte der Hände. Text/Autor: DIEM, Carl. Mitwirkende: Berliner Solistenvereinigung, Orchester unter der Leitung von Bruno SEIDLER-WINKLER. [Electrola A088]*)
2. EGK, Werner (*Olympische Festmusik (Ballettmusik zum Festspiel "Olympische Jugend" für Chor und Orchester). Recording incomplete: Entrance of the young men (1) missing. Recording of the concertane premiere. Composition order of the National Olympic Committee. Choir: Bruno Kittelscher Chor; United choirs of the German Singgemeinschaft; Pankower Oratorienverein; Thomas Kantorei; Erkscher Männergesangverein; Neuköllner Lehrergesangverein; Berliner Erk-Jugendchor; NS-Frauenchor. Choir: LEITNER, Ferdinand and LAMY, Rudolf Orchestra:Philharmonisches Orchester Berlin; Orchester der Staatlichen Hochschule für Musik, Berlin (Bläsergruppe); Conductor EGK, Werner. Recording date: 1936-08-15 Place of recording: Dietrich-Eckart-Freilicht-Buhne, Reichssportfeld Notes: Schott. Matrizen Nr.: 32583-32588 (6 shellac recordings, No. 32582*)

missing). Publication time: 1933-1945. Individual titles: 1 *Dance of arms* 2 *Dirge* 3 *Hymn* 4. Total playing time: 19'26". broadcasting: Deutsche Welle 1936-08-15 20.30-22.00.

3. LIVIABELLA, Lino, *In vincitore* (Olympisches Konzert für Bläser und Orchester); recording incomplete; finale missing; Composed for the Olympiad 1936 Berlin; Silver medal in the composition competition. Orchestra: Orchester der Staatlichen Hochschule für Musik Berlin (Bläsergruppe,; Philharmonisches Orchester Berlin. Conductor: LIVIABELLA, Lino. Obviously the recording was on a 30-cm shellac recording (No. 32571/32572; No. 32573 is missing in the DRA-Archive. Broadcasting: Deutsche Welle 1936-08-15 20.30-22.00.

4. THOMAS, Kurt, *Kantate zur Olympiade 1936* (für Chöre, Orchester und Bläser). Recording incomplete, opening missing. The performers and dates are the same as with EGK'S Festmusik. Thomas' composition has survived on 8 shellac recordings (No. 32574-32581; No. 32573 is missing. Broadcasting: Deutsche Welle 1936-08-15 20.30-22.00.⁵⁸

7. 1948 London

The judging of the competition works was headed by the renowned British composer Sir Arnold BAX. He was assisted by four fellow-countrymen: George DYSON, Stanley MARCHANT, Eric CUNDELL and the famous conductor Sir Malcom SARGENT. To complete the juries there were the two French musicians Paul LEROI and Bruno ROGHI.

For the first time in the Olympic Art competitions now there were medals for works in which the relationship with sport was not directly recognizable. This did not match with the regulations that the works presented "should be devoted to a specific idea, such as an *ode* or *symphony to the Olympic Games*". A summary of the contents was to illustrate this relationship for the jury. But obviously the London jury did not follow these recommendations, when they awarded medals for works like "*Divertimenti for Solo Flute and Strings*" or a "*Toccata per Pianoforte*".

This could have been a starting-point for a revival of the Olympic Music Competitions. The broadmindedness of the jury would certainly have made the event a lot more attractive. In addition to that the fact the 36 compositions had been submitted could have been a signal. But it was all to no avail. In Helsinki 1952 there were no art competitions, only an exhibition without medals.

a. Vocal

Gold medal: none awarded
 Silver medal: none awarded

Bronze medal: Gabriele BIANCHI, ITA
 „*Inno Olimpionico*“ (Olympic Hymn)

The Irish composer Ina BOYLE (1889-1967) received an Honorable Mentioning for her "*Lament for Bion*".

Gabriele BIANCHI, born in Verona in 1901, was a disciple of MALIPIERO and was at the head of the conservatory of Venice since 1960. The "*Inno olimpionico e alti pezzi per voce e orch*" was composed in 1947. Other information about life, work, score or recordings are not available.

b. Instrumental and Chamber

Gold medal: none awarded
 Silver medal: John Jacob WEINZWEIG, CAN
 "Divertimenti for Solo Flute and Strings"
 Bronze medal: Sergio LAURICELLA, ITA
 "Toccata per Pianoforte"
 Honorable mentioning:
 Jean Coulthard ADAMS, CAN
 "Sonata for Oboe and Piano" and
 Mario PANUNZI, ITA
 "Quartett in D".

John Jacob WEINZWEIG (* 1913), according to the "New Grove" "one of the first Canadians to employ and champion 20th-century compositional techniques". He studied at the music faculty at the University of Toronto where he studied counterpoint, orchestration and harmony. Later he received instruction in composition at the Eastman School. In 1938 NBC radio network broadcast his "*Suite for Orchestra*". From 1941 on the CBS commissioned him to write original music for radio dramas.

"His scores often combine folk tunes or ethnic musics appropriate to the background of persons and stories concerned, with 12-note compositional techniques".

"As a military band instructor during World War II Weinzwieg began composing *Divertimento no.1*, the first in a series of divertimentos. In these pieces he develops a musical dialogue between a featured timbre and a larger ensemble. The divertimento no.1 (1946) for flute and strings won the highest medal given for chamber music at the 1948 Olympiad. Eleven more divertimentos were completed by 1998".⁵⁹

In 1951 he formed the Canadian League of Composer and was instrumental in the planning of the Canadian Music Center, an important resource library for performers and researchers.

His oeuvre comprises most musical branches. Especially worthy of note are his Violin Concerto (1951-1954), *Wine and Peace* (after CALDERON; 1957), dedicated to the *United Nations* and a Harp Concerto (1967).

In 1978 the CBC issued five records of his music to initiate the series Anthology of Canadian Music.

His medal-winning composition was published with *Boosey & Hawkes* in London in 1951. In 1978 there was even a pocket score (No. 913).

The work lasts ca. 7 minutes.

The Italian composer Sergio LAURICELLA (1921-?), who won the bronze medal with his „*Toccata per Pianoforte*”, was a student of PIZZETTI and PETRASSI. He was a professor for composition in Genoa.

c. Choral and Orchestral

Gold medal: Zbigniew TURSKI, POL
"Olympic Symphony"

Silver medal: Kalervo TUUKANEN, FIN
"Karhunpyynti" (Bear Hunt)

Bronze medal: Erling BRENE, DEN
"Vigueur" (Power)

There were six honorable mentionings:
Yves BAUDRIER, FRA

"Le Grand Vailier"

Maurice THIRIET, FRA

"Le Serment d'Athlete"

Jan KAPR, TCH

"Marathon Scherzo"

Stanislav WIECHOWICA, POL

"Olympic Harvest Cantata"

Grazyna BACEWICZ (1909-1969), POL

"Olympic Cantata",⁶⁰

Einar ENGLUND (1916-1999), FIN

"Epinikia for Orchestra".

ENGLUND'S "Hymn for the Honor of the Winner" is part of the music of the official Olympia-Film by Hannu LEMINEN.

The Polish composer Zbigniew TURSKI (1908-1979) was editor and musical manager at the Polish Radio from 1936-1939. After the war he was conductor of the Danzig Philharmonic (1945/1946) and from 1957-1959 president of the Polish Composers' Association.

Most of his work perished during the Warsaw Ghetto Revolt in 1944, among them the first symphony and a piano concerto.

He is especially appreciated for his stage music, in which he wrote the score for works by IONESCO, OSBORNE or SARTRE. MGG (1966) notes that his work was for the stage and film (animated cartoons, doll- and children's films).⁶¹ "Orchestral Music in Print" characterizes his medal-winning composition as "Sinfonia Olimpica" and fixes 25 minutes as time of play. It also gives the exact instrumentation (in the customary order): 4.4.4.4;4.3.3.1; perc, cel, 2 harp, strings.⁶² Performance material is available with *Polskie* in Warsaw.

According to the Catalogue of the Exposition "Olimpijskie Konkursy Sztuki 1912 - 1948" in Warsaw in 2004 the composition which gained the

subtitle Olympic only after forwarding it as an entry to the competition in London "was performed in September 1948 during the competition in London; the BBC Symphony Orchestra was conducted by Grzegorz Fitelberg".⁶³

And I owe Richard STANTON the information that in 1990 the British record company Olympia published the record with his *Olympic Symphony*, using the archival recording by *Polskie Radio*. STANTON'S illustrated catalogue contains the title page of the partitura (WPM) and the first page "Andante ma con moto".

In all his compositions the Finn Kalervo TUUKANEN (* 1909), a disciple of Leevi MADETOJA, remained faithful to an idealistic national romanticism. RINGBOM criticized that he "did not censure structure and development of his themes strictly enough".⁶⁴

After studies in Helsinki (Mag. Phil, in 1933) TUUKANEN taught at Viipuri, was a conductor in Pori (1942-1944). After that he lived and worked as a composer, teacher and choir-conductor in Helsinki. His autobiography *Musiikin tietokirja* appeared in Helsinki in 1948.

His compositions include five symphonies (1944-1961), seven symphonic poems, two violin concertos, choral works, songs, music for the theater and radio.

"Karhunpyynti" (Bear Hunt) is symphonic poem for male chorus and orchestra is the composer's Opus 31.

The composition was published on an LP recording in the 1950s. Unfortunately it is long since out of print. The catalogue number of the record was Fennica SS 5. It was performed by the Finlandia Orchestra, conducted by the composer.⁶⁵

The example - in the composer's manuscript - shows the opening and entry of the male voices. The *Finnish Music Information Centre* in Helsinki made the material available.

The composition is based on a text by Aleksis KIVI (1834-1872).

1. Miesjoukko urhea metsä hän hiihtää,
A brave band of hunters skis in the forest
pyssyil ja kirkail keihäil

Carrying guns and bright spears.
kahleissa seuraa reijuvalt koirat silmillä lei muvilla
Dogs on the leash press eagerly forward
from their bonds strain to be freed.

2. Kosk aamun koi otsalt taivahan pois
Sol throws off night in the half light pale,
viskasee synkeän kosk aamun koi ja aurinko kii-
rensaan nostaa.

He bears the broad forehead of heaven and
raises his head to the dawn.

3. Pohjoseen kulkevi ampus Jain retki humisten
hanki kanteel,



Northwards the journey of hunters and
bearhounds over the snow skis swishing,
Härmäset hiuk set hartioil liehui vaudissa
vinkuvassa

Hoar-frosted hair flaps on their shoulders
steadily forward the go
Ja harjanteilt tuuli tuimakäy ja laaksoja si-
iviläns lyö,

And from the ridges high comes the heavy
wind The valleys he heats with his wings
Ja Metsola luminen pauhau.

And roars through the kingdom of for-
ests.⁶⁶

The Danish composer Erling BRENE (1896-1980) is closely appreciated in the new MGG.⁶⁷

After studies at *Det Koneglige Danske Musik-konservatorium* (main subject violin) he worked with the experimental theater *Forsøgsscenen* and wrote two school-operas, among them ("Peter Pan" 1952). The catalogue of his works comprises

vocal music, operas, ballet-music, music for the theater (e.g. for BRECHT'S "Drums in the Night" 1930), Orchestral works including three symphonies (1941, 1947/48, 1963), numerous instrumental concerts, chamber and piano music.

The ascetic and sober style of his early compositions shows definite influences by HINDEMITH and WEILL and Neo-classicism of French music. Later he took up the ideas of the European avant-garde and even experimented with twelve-tone music and more comprehensive musical forms. This development culminated in the Opera "Besøgeren" (The Visitor, 1964), his opus 66. The last compositions mentioned are vocal works "Vor Frue" (Op. 90, 1975) and "Pompeji" (Op. 94, 1977-1979), in which the Baroque sound is melted with modern instrumentation.

His "Vigueur" bears the opus number 40 and was composed in 1943. In the year of the London Games BRENE wrote his second symphony, which is thematically related with the subject of the medal-winning composition.

It bears the subtitle "Homo invincible" (The invincible man). Obviously there are no recordings of the work.

Endnotes

- ¹ Bielefelder Katalog, Klassik. 49(2001), Karlsruhe/Stuttgart 2001.
- ² On 20.01.2001 Deutschlandradio Berlin broadcast a feature (by Katja GEISSLER and Karsten HEINZER "Die Musikwettbewerbe bei den Olympischen Spielen Berlin 1936". In this production there were extracts from the Olympic Compositions by THOMAS ("Olympic Cantata"), LIVIABELLA ("Il vincitore") and HÖFFER ("Olympic Vow").
- ³ Die Ernte. Hauptverzeichnis der Telefunkenplatten 1937/38.
- ⁴ My thanks to Pekka GRONOW, Manager of the Radio archives of YLE. (E-Mail 27 January 2004).
- ⁵ My thanks to Cameron CRAWFORD of CBC Radio-Canada. (Letter 22 May 2004).
- ⁶ GUEGOLD, W.K., 100 Years of Olympic Music and Musicians of the Modern Olympic Games 1986-1996, Newport 1996.
- ⁷ KRAMER, B., Die Olympischen Kunstwettbewerbe von 1912-1948. Ergebnisse einer Spurenreise, Weimar 2004.
- ⁸ BALCHIN, L., (ed.) The Catalogue of Printed Music in the British Library to 1980, London 1987 and FARISH, M.K.,

Kalervo Tuukanen
"Karhunpyynti"
(Bear Hunt)
Fourth page
of the score in
the composer's
handwriting)

Orchestral Music in Print, Philadelphia 1979.

⁹ KRAMER, B., "Richard Barthélemy: Gold Medallist in the first Olympic Music Competition at Stockholm 1912 - Enrico Caruso's accompanist", in: *Journal of Olympic History* 11(2003)2, pp. 11-13.

¹⁰ GUEGOLD, Years, p. 22.

¹¹ CIO Procès Verbaux Stockholm 1912, p.25. LYBERG was able to unveil the composer of this strange march. His name was Helmer ALEXANDERSON, a young student, who had studied in Berlin. He was said to have been a child prodigy on the violin. For his march he received 250 crowns. *Olympic Message* (1996)4/5/6, pp. 45-46. According to SCHLÜSSL, E.A.L., *Zur Rolle der Musik bei den Eröffnungs- und Schlussefeiern der Olympischen Spiele von 1896 bis 1972*. Köln 2000. [unpublished], p. 171. ALEXANDERSON'S March accompanied the athletes leaving the stadium in Stockholm. *Olympic Message* (1996)4/5/6, p.46-47.

¹² *Olympic Message* (1996)4/5/6 p. 46.

¹³ VANNES, R., *Dictionnaire des Musiciens (Compositeurs)*. Brüssel 1947, p. 283.

¹⁴ N.N., "Een nieuw licht op de Olimpische kunstprijskampen te Antwerpen 1920", in: *Sportimonium. Nieuwsbrief van het Sportmuseum Vlaanderen & Vlaamse Volkssport Centrale* (1996)3, p. 51.

¹⁵ According to Marc MAES composers from eight countries took part. *Olympic Message* (1996)4/5/6, p. 50.

¹⁶ Comité Olympique Français (ed.) *Les Jeux de la VIII Olympiade Paris 1924. Rapport Officiel*, Paris 1924, p. 604.

¹⁷ Comité Olympique Français, *Jeux*, p. 604.

¹⁸ IX Olympiade Amsterdam (ed.), *Concours et Exposition d'Art Olympique Catalogue de l'Exposition au Musée Municipal d'Amsterdam. Concours de Musique*. No pages. [Original in layout and spelling]

¹⁹ The Bielefelder Katalog (1996)2 offers two compositions by RIIISAGER, one is his "Divertimento op. 42."

²⁰ Netherlands Olympic Committee (Committee 1928) (ed.), *The Ninth Olympiad being the Official Report of the Olympic Games of 1928 Celebrated at Amsterdam*, Amsterdam 1929, p. 869.

²¹ "Überbewertung des Kampfgedankens des Sports als Erlebnis auf Kosten der Möglichkeiten der musikalischen Gestaltung aus dem Erlebnis und der Bewegung heraus." Translation by the author.

²² "die engsten Berührungs punkte zwischen Sport und Musik ergeben." SCHWARZER, B., *Die Olympischen Kunstwettbewerbe 1928-1948*. Thesis at the University of Cologne, Cologne 1983. Translation by the author.

²³ ANDREASEN, M.W., *Danish Symphonies of the Late Romantic Period* (Booklet of DACOCD 370), p. 10.

²⁴ BAILLIE, Catalogue, Vol. 52, p. 257. According to ANDREASEN, Symphonies, the score is published by Borups Musikforlag.

²⁵ According to Leo van der RUIT the sung march "Op ter Olympiade" was composed by Gerrit van WEEZEL, cp. KIDANE, F. (ed.), "The Olympic Games and Music" *Olympic Message* (1996)3/4/5, p. 54. Here is also the text and the first page of the piano score.

²⁶ Blanik is the title of the last of the six symphonic poems by SMETANA, of which the most famous is "The Moldau". In the mountain Blanik the Hussite warriors are said to have taken refuge after their defeat "in heavy sleep for the moment at which they would be called to aid for their country". I thank Narodni Muzeum Prague for the score.

²⁷ GUEGOLD, Years, p. XXI.

²⁸ "im weitesten Sinne eine Beziehung zur olympischen Idee haben." Translation by the author.

²⁹ Olympia-Pressedienst 30(20.04.1936), p. 1 gives all participants: GER: Paul HÖFFER ("Olympischer Schwur"), Harald GENZMER ("Der Läufer"), Kurt THOMAS ("Kantate zur Olympiade 1936"); AUT: Karl ETTI ("Olympische Hymne"), Heinrich SCHMIDT ("Gruß an Olympia"), Herbert WIENINGER ("Olympische Hymne"); TCH: Jaroslav KRICKA ("Fliegermarsch"); JPN: Shukichi MITSUKURI ("Gesunder Sommer").

³⁰ "Wenn ihr euch der Miihen unterzogen habt, / Ganz so wie es gefordert wird von denen, / Die Olympia betreten wollen, / Wenn ihr nichts Leichtfertiges und Unedles getan habt, / So kommt mutig vertrauend. / Wer sich aber nicht vorbereitet hat, / der gehe, der gehe wohin er will." Translation by the author.

³¹ "Wir schwören, i Bei den olympischen Spielen ehrenhafte Kampfer zu sein i Und die Regeln der Spiele zu achten. i Wir nehmen teil i In ritterlichem Geiste, i zur Ehre unserer Lander /Und zum Ruhme des Sports. i Wir schwören." Translation by the author.

³² "Es beginnt der Wettkampf! / Der Bringer schöner Preise, / Der Augenblick ruft, nicht länger zaudern. / Ihr aber, die ihr meinen Heroldruf vernommen habt, / Auf! Stellt euch zum Wettkampf / Den Sieg aber wird Gott verleihen". Translation by the author.

³³ STEGE, F., "Berliner Musik. I. Musik zur Olympiade.", in: *Zeitschrift für Musik*, (1936)9, p. 1113.

³⁴ "ungemein ernstes, innerliches und geistiges Werk [...] Im Grunde haben wir es hier mit einer weit gespannten Instrumental motette zu tun. Die Kraft des protestantischen Chorals hat die besten Eingebungen gespendet." Translation by the author.

³⁵ "die Geschlossenheit der gotischen Kirchenraumes ersehnt." *Allgemeine Musikzeitung* (1936)63. Translation by the author.

³⁶ "Ihr rückwärts gewandter Stil ist absolut voregestrig und in der gewollten Kargheit und Primitivität ein überflüssiges Bekenntnis zu einer verflossenen Zeit. Als gelungener rhythmischer Einfall ist die Episode des Fackelläufers hervorzuheben." *Die Musik* 28(1935/36), pp. 516/520.

³⁷ "Wir treten nicht zu blutigem Streite / und nicht zu Haß und Hader an, / wir kämpfen mutig Seit an Seite /nach einem vorbedachten Plan / Es wölbt sich über uns ein Himmel, / daran die Sonne strahlend lacht, / kein männermordendes Gewimmel / tobt unter uns und keine Schlacht. // Wohl sind wir auch dem Kampfe verschworen / und pru'fen uns aus voller Kraft, / doch wird der Beste hier erkoren, und nicht vom Zufall hingerafft. // Und wenn nach tagelangem Ringen /den Siegern unser Jubel font, / will sich darin die Welt umschlingen, / die sich in ihren Besten krönt" Translation by the author.

³⁸ "Musik soll vital, kunstvoll und verständlich sein". Translation by the author.

³⁹ KOSCH, W. (ed.), *Deutsches Theaterlexikon*, Berlin 1993, Vol. III, p. 2039.

⁴⁰ Letter to the author 09.08.1980.

⁴¹ According to *Olympia-Pressedienst* 30(20.04.1936), pp. 1-2 there were the following contributions: ITA: Gabriele BIANCHI ("Due Improvvisi"), Dante d'AMBROSI ("Danza Ginnico-Rurale"); JPN: Saburo MOROI (Three pieces "Olympiade"); YUG: N.N. ("Sport und Musik"); AUT: Ludwig MULLER ("Aus der Heimat").

⁴² Two Thirds of the contributions referred to sub-section C: GER: Werner EGK ("Olympische Festmusik"); NED: A.A. LANGEWEG ("Marcia Campione"), Marius MONNIKENDAM ("Im Anfang war der Rhythmus"); ITA: Lino LIVIABELLA ("Il vincitore"), Renzo MASSARANI ("Squilli e danze atletiche"), Gian Luca TOCCHI ("Recorde"); JPN: Bunya KOH ("Tanz Formosa"), Kosaku YAMADA ("Marsch"), ITO-NOVOL ("Sport Nippon"); YUG: Demetry ZEBRÉ ("Cours"); MON: Marc-Cesar Scorro ("Hercule offre les Jeux aux peuplades de Monaco"); AUT: Hans LUCKASCH ("Olympiade-Siegesfanfare-Marsch"), Norbert SPRONGL ("Tanz-Suite"), Karl PILES ("Festliches Vorspiel"); USA: Robert L. SANDERS ("Composition for Orchestra"), Roy HARRIS ("When Jonny comes marching home") [The score appeared 1939 with G. SCHIRNER in New York "for four-part chorus of mixed voices a capella"], Quincey PORTER ("Symphonic Ode").

⁴³ Details about this Taiwanese musician are found in: STANTON, *Competitions*, pp. 306ff.

⁴⁴ According to a personal information by the composer in a letter to the author 17.07.1981.

⁴⁷ "Kampf der Kräfte / Kampf der Kunste / Kampf um Ehre, Vaterland, / Friede, Freude, / Fest der Jugend, / Fest der Völker, / Fest der Tugend, / Ewiges Olympia! // Deine Flamme / lohe wetter, / jünger Seelen Feuerbrand, / durch die Zeiten, / Glauben zündend / und die Zwietracht / überwindend, / Ewiges Olympia." Translation by the author.

⁴⁸ F. HERZFELD in: *Allgemeine Musikzeitung* 63(1936).

⁴⁹ "monströs begleiteten arrangierten Strophen-Choral". Translation by the author.

⁵⁰ "ein durchkomponiertes Miniatur-Gloria in großer Besetzung." RIETHMÜLLER, A., "Komponisten im Deutschen Reich um 1936", in: *Archiv für Musikwissenschaft*, 38(1981)4, p. 266. Translation by the author.

⁵¹ "Übergang von der Nationalhymne [...] zum musikbegleiteten Werbespot". Translation by the author.

⁵² "Am Tag der Siegerehrung stand ich im Stadion als Goldkind zwischen dem silbernen Liviabella und dem bronzenen Höffer. Kaum sprachen die Lautsprecher von der "Sportart Kunst" verschwand der oberste SA-Führer mit seinen Paladinen aus seiner Loge. Das riesige Oval des Stadions leerte sich blitzschnell und die Zuschauer ließen weg, wie die Flöhe von einer toten Katze. Dafür zogen die Putzkolonnen ein. Die Olympiagirls drückten uns einen Eichenkranz auf den Kopf und einen Blumentopf in die Hand. Während die Nationalhymnen aus den Lautsprechern tönten, sahen wir keine ergriffene Menge, sondern nur die Hinterteile schrubbender Futzweiber." EGK, W., *Die Zeit wartet nicht*, Bercha 1975, p. 258.

⁵³ "mit geschickter Klangregie aufgemachte, dabei rhythmisch eigenwillig aufgelockerte Opernmusik". HERZOG, W., in: *Die Musik* 28(1935/36), p. 921. Translation by the author.

⁵⁴ "sogar eine deutliche geistige Verwandtschaft mit unserer deutschen Olympia-Fanjare." STEGE, E., "Berliner Musik. I. Musik zur Olympiade", in: *Zeitschrift für Musik* 9(1936), p. 1113. Translation by the author.

⁵⁵ PRIEBERG, F.K., *Musik im NS-Staat*, Frankfurt 1982, p. 274. Here the composition is called "Euch Fliegen". Also the *Olympia Pressedienst* of April 20/1936 speaks of "Jaroslav Kricka mit einem Fliegermarsch" (p. 1).

⁵⁶ FARISH, *Music*.

⁵⁷ "wäre das Werk mit seiner in zarten Farben gehaltenen Instrumentation auf der immerhin 200.000 Menschen umfassende Dietrich-Eckart-Bühne auch nicht ganz zur Wirkung gekommen." HERZFELD, *Musik*, pp. 495/96 and 515/516.

⁵⁸ I owe a debt of gratitude to Jörg WYRSCHOWY (Stiftung Deutsches Rundfunkarchiv Frankfurt am Main) for this information. (Letter 20 January 2004)

⁵⁹ BLOM, E. (ed), *Grove's Dictionary of Music and Musicians*, London 1954, Vol. 27, p. 245.

⁶⁰ Grazyna BACEWICZ (1909-1969) was an important Polish violinist and composer. Cf. STANTON, *Competitions*, pp. 164-267.

⁶¹ BLUME, F. (ed.) *Die Musik in Geschichte und Gegenwart*, Kassel 1966, Vol. 13.

⁶² FARISH, *Music*, p. 845.

⁶³ ZABLOCKI, W./STANTON, R. (eds.), *Olimpijskie Konkursy Sztuki. 1912 - 1948. Olympic Art Competitions 1912 1948. Exhibition Historic Museum Warsaw May 17th - June 30th, 2004*, Warsaw 2004, p. 107.

⁶⁴ RINGBOM, N.E., in: *Die Musik in Geschichte und Gegenwart* (MGG), Kassel 1949ff., p. 1004. Translation by the author.

⁶⁵ I owe a debt of gratitude to Pekka GRONOW, manager of the Radio Archives of YLE, for this information about the recording (E-mail from 27.01.2004).

⁶⁶ English translation by Justin BROOKE [Transcription from the score].

⁶⁷ FINSCHER, L. (ed.), *Die Musik in Geschichte und Gegenwart*, Vol. 3, Kassel 1999, p. 840-842.