



# 100 Years Remembered

A history of the theatre and music publishers

Josef Weinberger

Vienna Frankfurt am Main London

1885-1985



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## FOREWORD

**T**his story of the years 1885 to 1985 is not only the history of a music publishing house. It is also, by association, the history of changes in the public's appreciation of music in many forms and, to some extent, that of the social and political developments which underlay those changes.

Most of all, however, it is a history of two exceptional men: Josef Weinberger, the house's founder, and his nephew and successor Otto Blau. Their active careers encompassed together all but five of these past hundred years. The flourishing organisation of 1985 is testimony to the valuable heritage which each of them has handed down.

This little book is dedicated to their memory.

We wish to thank the present managements of the Vienna, Frankfurt and London houses for their contributions and reminiscences. Editorial assistance in the preparation of this English version has also been given by Michael Hardwick, to whom our thanks.



# I

In 1885 the Austro-Hungarian empire was a formidable power in Central Europe. From its El Dorado-like capital city, Vienna, the Hapsburg monarchy ruled absolutely over a widely-scattered nation of many languages and cultures.

After the abdication in March 1848 of Chancellor Metternich, a hated symbol of repression and dictatorship, the city seemed to breathe freely again. A few years later, on 25 December 1857, the 27-year-old Emperor Franz Josef published his famous 'Christmas Message' in the *Wiener Zeitung* decreeing 'the removal of the walls and fortification of the inner city, as well as the surrounding moats' and designating the area 'building land'. It provoked an immediate rush of artisans and craftsmen from outlying provinces to work on the magnificent tree-lined ring road, the Ringstrasse, and the elegant buildings bordering it.

The population explosion — from 500,000 in 1860 to two million by 1910 — made Vienna a major metropolis. Love of the arts, particularly music, assumed a prominent rôle in the cultural ambitions of the prospering middle classes.

Among those who arrived into this heady atmosphere in the mid-1860s was Samuel Weinberger, a Jewish goldsmith from Lipto St. Miklos in Moravia, the central region of Czechoslovakia, with his young family. The eldest child was Josef, born on 6 May 1855. Little is known of his early years, other than that he was an accomplished pianist and had a fine singing voice. His singing ensured him a welcome by several choral societies. Large numbers of these had sprung up after the abdication of Metternich, who had been at pains to suppress such 'dangerous' organisations, because 'all that which accustoms people to collective endeavour and deeds encourages freedom, whether directly or indirectly'.

Vienna and music have long been inseparable. Composers, singers, performing artists and conductors of international renown lived, studied and performed there. The Vienna Philharmonic had been founded in 1842. The Court Opera, largely sustained from the Emperor's private purse, opened in 1869 with *Don Giovanni* and was one of the first major buildings to grace the Ringstrasse. During the twenty years between the Weinbergers' arrival in Vienna and the

founding of the publishing house in 1885, the variety and excellence of the music to be heard there was impressive indeed: Verdi conducting *Aida* and his *Requiem* in 1875, Wagner producing and conducting *Lohengrin* the next year, Brahms conducting his *Deutsches Requiem* in 1879 ... and the new offshoot of the musical theatre — operetta.

The origins of true operetta — light opera with spoken dialogue — had been in Paris during the 1850s. It was a form ideally suited to the Viennese temperament, and it took the capital by storm from 1860 onwards. On 24 November that year Franz von Suppé's one-act *Das Pensionat* (The Finishing School) launched Viennese operetta as a genre, with Suppé as its father figure. Inevitably in Vienna the waltz became a vital ingredient of operetta, whose frivolously romantic stories it suited ideally. The Waltz King himself, Johann Strauss II, established himself as a master of the form with the great *Die Fledermaus*, 1874, *Cagliostro in Wien* (Cagliostro in Vienna), 1875, *Eine Nacht in Venedig* (A Night in Venice), 1876, and *Der Zigeunerbaron* (The Gipsy Baron), 1885.

Sheet music sales associated with all these and lesser operettas became a booming industry. Smart dance halls, cafés and 'établissements' vied with each other to engage members of the casts to perform their numbers out of costume, accompanied by the principal dance orchestras, whose conductor-composers enjoyed fame and rewards comparable with those of today's pop stars.

In such an atmosphere it was hardly surprising that young Weinberger, whose education had been for commerce, should follow his musical interests, rather than join his father as a goldsmith, and in 1885 he and a partner founded the firm of Josef Weinberger and Carl Hofbauer. It had a good central address, appropriately near to the Court Opera House. The formal entry in the Lehman Address Directory of 1886 reads 'Josef Weinberger and Carl Hofbauer, 1st District, Kärntnerstrasse 34; public company since 1 November 1885... Art and Music Dealers.'

It was a modest start, though, providing new light repertoire for the choral society movement with which Weinberger was associated. No company records have survived, but an entry in the March/April 1886 issue of the standard Hofmeister monthly catalogue of published

the original text of this page was published in 1985

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Opposite: Josef Weinberger





musical works reads 'Viennese Burglars' March, comic parody for male voice choir and piano, by Louis Lackenbacher. Vocal Score 1.20 Mark, voice parts (set of 8) 1.20 Mark'. That early Weinberger and Hofbauer publication was soon joined by many others.

At first they were printed in Vienna. The Berne Convention, the first international copyright agreement, came into force in 1886, but without Austro-Hungarian participation. Germany was a member, however, so publication there would secure Austrian works international protection. Weinberger began to print in Leipzig and set up a company there in 1889, together with Carl Günther, owner of Hofmeister Verlag and a prominent publishing personality. It began a lifelong friendship which outlasted Weinberger, who appointed Günther as professional adviser in his will.

At this time the sale of music in sheet form was virtually the only income to be derived from it. The chief exception was from the theatrical performance of operas, operettas and ballets. Perhaps it was the Berne Convention, with its regulation of international markets, that gave the young publisher the impetus to obtain a licence as 'theatrical publisher, dealing with the performing right in musical and dramatic works'. It was granted in August 1887, and it set Weinberger on the road towards a famous future.

By a curious, and perhaps significant co-incidence, Vienna had witnessed two important musical events in the very days of the firm's foundation. On 25 October 1885, Johann Strauss II celebrated his 60th birthday and on the previous evening his *Der Zigeunerbaron* received its première at the Theater an der Wien. We may speculate a little as to whether the fledgling publisher Weinberger might have dreamt that this work would ever grace his catalogue: if we do, everything we know and have heard about him leads us to an emphatic "yes". Like all born publishers, he possessed the ability to turn dreams into reality. He had an enthusiastic yet discerning appetite for music. His business sense was acute and far-seeing. He combined qualities of leadership with an ability to understand the personalities and needs of the composers he published.

Weinberger was not, however, the type to work happily in a partnership. After four years he and Hofbauer split up and on 1st January 1890 Weinberger opened his own firm at Kohlmarkt 8-10,

*Opposite: Kohlmarkt ca. 1890*

near the Hofburg Palace. He was becoming well known in his own right. The souvenir album of the prestigious 1892 International Music and Theatre Exhibition in Vienna appeared under his imprint (the profits being entirely devoted to charity) and included pieces by such composers as Brahms, Bruckner, Goldmark, Suppé and Johann Strauss II. That same year Weinberger applied for Austrian citizenship, and two years later swore the oath as an Austrian citizen.

The time was exactly ripe for a period of rapid expansion by acquisition. In 1894 the last heir of the famous Artaria publishing family had died. Their catalogue, adorned with the names of Haydn, Mozart, Beethoven and Rossini, had gradually run down after the end of the classical period. They had ceased publishing new music as long ago as 1856. Weinberger enriched his stock by buying the firm and its list. The following year he acquired some of the works from the Kratochwil catalogue, and then the vast theatrical Kratz catalogue of over 1,500 works.

This was another important bridge to the world outside Austro-Hungary, for the Kratz catalogue included a number of works with foreign performing rights. The logical next step was to found a subsidiary in France. In 1896 Editions Weinberger France et Belgique opened its doors in Paris at 78 rue d'Anjou, a few minutes' walk from the Opéra. The declared intention was to promote Austrian composers and their music in the all-important French territory, where copyright protection was more developed than elsewhere.

Around this time Weinberger acquired certain rights in the operas of his compatriot Smetana from the composer's heirs. He published vocal scores in German of *Dalibor* in 1893 and *The Secret* two years later. His efforts to get the works staged outside Austro-Hungary eventually led to the French-language première of *The Bartered Bride* at the Théâtre de la Monnaie in Brussels in 1907.

The year 1897 was a significant one for musical life in Vienna, and also in the growth of the young publishing house. On 11th May, a guest conductor from Hamburg conducted *Lohengrin* at the Opera, filled in for the Director, Wilhelm Jahn, during the summer, and by October had been confirmed as Artistic Director. Gustav Mahler had arrived.

## II

Mahler immediately found a publisher in Weinberger. In that same year of 1897 the vocal and orchestral scores of *Lieder eines fahrenden Gesellen* appeared under Weinberger's imprint and the orchestral score of Symphony No. 2 was published jointly by Weinberger and Hofmeister in Leipzig. These were followed in 1899 by the four-handed version of the symphony arranged by Bruno Walter, one of Mahler's greatest exponents, and the orchestral scores of Symphony No. 1 and Symphony No. 3, the latter partly subsidised by the Society for the promotion of German Science, Literature and Art in Bohemia.

Mahler's *Das Klagende Lied*, a much earlier work whose gigantic performance requirements had conspired against it until February 1901, when it was first given in Vienna's Grosser Musikvereinsaal, was added to Weinberger's catalogue in vocal and full score in 1902. A critic had commented of the first performance, 'compared with the collapse of the castle in this ballade, *Die Götterdämmerung* is just a local event...' Richard Heuberger, the waspish critic and occasional composer, whose operetta *Der Opernball* (The Opera Ball) is still played today, remarked, 'Unfortunately, everything is aimed at creating unmusical results by unmusical means'.

Weinberger's coming to be Mahler's publisher was possibly due to the energetic Gustav Lewy, Mahler's agent. He was also proprietor of a major theatre and concert agency, to which he had added an impressive theatrical catalogue. From 1878 to 1892 he published a lively fortnight magazine, *Lewy'sche Correspondenz*, listing his artists, who were the leading singers, actors and conductors, with notes of all their engagements. 'His' theatrical works (including all those of Johann Strauss II, Millöcker and many others) were also given prominent space, with the invariable stipulation 'rights available exclusively through me'.

By the time of Mahler's advent, Lewy was ageing and becoming anxious to ensure the future of his catalogue and his clients. In selling the entire catalogue to Weinberger in 1897 he achieved impeccable timing. Within two years both Strauss and Millöcker were dead, and Lewy himself followed in 1901.

With the purchase of the Kratz and Lewy properties Weinberger's



direction in publishing had completed a decisive change, in twelve years, from general all-round publishing house to lyric-theatre specialist. Paradoxically, this transformation made Josef Weinberger a leading figure in precisely the other side of the industry. As a theatre-publisher he came to recognise that although royalties were paid for each performance of an operetta or opera, composers of other music, whether played in concert halls, cafés, dance-halls or parks, had nobody to collect fees on their behalf. Since 1852 a society had existed in France for this purpose—a group of composers had refused to pay a café proprietor for their coffee until the orchestra paid for playing their music, and had scored a famous victory in the ensuing court case.

No other country offered such protection until a new copyright statute in Austria at the beginning of 1896, which specifically gave protection to the public performance of music, enabled a performing right society to be formed there. Weinberger was a leading figure in its foundation. At the inaugural meeting on 5th December 1897 he was elected president of the Gesellschaft der Autoren, Komponisten und Musikverleger in Wien (Society of Authors, Composers and Music Publishers in Vienna).

The beginning was a hard struggle. Concert cafés and dance halls reacted violently against the idea of paying for music performed there and tried to boycott all music by members of the young society, in what was referred to, in the report to members at the first general meeting, as “a veritable crusade against the society”. Nevertheless, by June 1899, Weinberger was able to report that over 1,000 contracts had been made in the first complete year of the now so-called AKM’s existence and that more than 13,000 Florins had been collected (despite the “specially low fees for Choral Societies, so that these important performers and friends of popular music can have open access to modern repertoire”, a concession perhaps manoeuvred by AKM’s singing President!)

From its inception AKM had the welfare of its composers very much in mind and at the 1899 general meeting Weinberger announced the formation of a pension and welfare fund. The Vienna Philharmonic had given a lucrative special concert towards it, at

*Opposite: Mahler Symphony No. 1  
Title page from the original edition published by Josef Weinberger in 1899.*



12-16

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WIEN, am 20. September 1899.

P. T.

Auf Grund des mit Frau Adèle Strauss, als Rechtsnachfolgerin des verewigten Meisters Johann Strauss geschlossenen Vertrages, welchem die theilhaftigen Textautoren beigetreten sind, beehre ich mich anzuzeigen, dass mit 20. September d. J. die nachstehend verzeichneten Bühnenwerke von

## Johann Strauss

und zwar:

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Der lustige Krieg,  
Prinz Methusalem,  
Der Carneval in Rom,  
Ritter Pazman,  
Indigo,

Der Zigeunerbaron,  
Eine Nacht in Venedig,  
Cagliostro,  
Das Spitzentuch der Königin,  
Fürstin Ninetta,  
Simplicius,  
Blinde Kuh,

*Tabulka*

welche bisher von der Firma Gustav Lewy vertrieben wurden, meinem Bühnen-Verlag übertragen wurden und ich somit nunmehr allein berechtigt bin, über das Aufführungsrecht dieser Werke zu verfügen.

Sie werden demnach höflichst eingeladen, mit mir über diese Werke, falls Sie sich die Rechte der Aufführung in ungestörter Weise sichern wollen, so bald als möglich neuen Vertrag zu schliessen und gewärtig ich darüber Ihre werthen Mittheilungen schon in den allernächsten Tagen.

Alle Aufführungen der Anfangs verzeichneten Werke, welche vom 20. September d. J. ab stattfinden, sind an mich zu honoriren; Zahlungen, welche für Aufführungen von diesem Tage ab nicht an mich gelangen, müssten als nicht geleistet betrachtet werden.

Mittheilungen über die inzwischen an meine Firma übergegangenen

## Novitäten aus dem Nachlass von Johann Strauss,

welche noch in der laufenden Saison zur Erstaufführung gelangen werden, erfolgen mittelst späterer Anzeige.

Hochachtungsvoll  
**JOSEF WEINBERGER.**

Die Richtigkeit der vorstehenden Publication bestrittigt:

**Frau Johann Strauss**

which Mahler, Humperdinck, Kienzl and Siegfried Wagner conducted newly-written works. In 1898, acting at AKM's request, the Ministry of Culture and Education established a council of experts on musical matters with a six-year brief. Weinberger served on it with such practising musicians as Mahler, Kienzl and Richard Heuberger.

Weinberger's next public task was to prepare a report for the Ministry of the Interior on the advisability of Austro-Hungary joining the Berne Copyright Convention. Then, at the request of the Ministry of Justice, he carried out research personally in Paris into all decrees and laws concerning copyright and related subjects since the French Revolution.

Evidence that Weinberger's judgement was highly valued did not only come from high ministerial places, but from the source that perhaps gave him the greatest satisfaction: Johann Strauss II himself. Franz Jauner, the Carltheater director, had long been trying to induce Strauss to write an operetta for his theatre and offered him a promising libretto outline by the successful team of Victor Léon and Leo Stein. But Strauss was ageing, tired and indecisive, until Léon hit on the idea of compiling the score from the Master's existing dance tunes. The composer finally yielded to the combined pressure of his wife, Jauner and Josef Weinberger, whom Strauss then asked to re-acquire the necessary rights from various publishers. The burden of orchestrating *Wiener Blut* was too much for Strauss to face and it was entrusted to Adolf Müller, the conductor at the Theater an der Wien. The work had its première at the Carltheater on 26 October 1899. It became a favourite and remained one. Strauss had not lived to see it performed: he died on 3 June that year. Within several months, Weinberger had realised what must long have been his cherished dream by acquiring from Strauss' widow Adèle the exclusive theatrical rights in all the great composer's works, and a copy of his proud announcement of this has survived (opposite).

An interesting proof of his commitment to Johann Strauss is given by Weinberger's letter of 27 January 1900 to Mahler, then Director of the Court Opera. Weinberger had offered him Strauss' only ballet — 'Aschenbrödel' — left unfinished at the composer's death and

*Announcement by Josef Weinberger of his administration of Johann Strauss' operettas. See page 11.*

completed and orchestrated by Josef Bayer, the Court Opera's ballet conductor. Mahler had evidently retracted, in a personal discussion, an earlier intention of performing the work, with the remark "there is nothing that can be done with it". Weinberger commented stiffly in his letter "my clients find that the present attitude of the Court Opera is contrary to the agreement you yourself previously made with Johann Strauss and, moreover, that the production contract discussed with me last December, your handwritten notes of whose terms and conditions I still have, has been repudiated" and thereupon withdrew the work. It was first performed in Berlin in 1901 and had to await Mahler's successor, Felix Weingartner, before being seen at the Court Opera in Vienna in October 1908. It then slipped virtually into oblivion, until it was triumphantly revived, nearly eighty years after its première, by the Northern Ballet Theatre in Manchester (England) in December 1979.

Weinberger's letter to Mahler was written from a new address, 11 Maximilianstrasse (later to be appropriately re-named Mahlerstrasse) to which he moved at the turn of the century. The old Kohlmarkt offices had become inadequate to house the hundreds of theatrical works, countless sheet music editions of dances, marches, "Character-Stücke", choral works, Wilhelm Kienzl's celebrated collection of old German folk-songs, the symphonic works of Mahler, violin pieces by the popular Czech Franz Drdla, and much more, as well as the residual stock of Artaria Edition. A move to bigger offices seemed an auspicious way to start the twentieth century.

### III

Although the Austrian monarchy was already showing 'cracks in the rafters', as the press of the time remarked, Vienna still set the fashion in the world of music. But since the unity of the principalities under Bismarck, the newly federated Germany was increasingly asserting itself in industrial and commercial spheres.

Leipzig, for many decades a leading musical centre, particularly in publishing, now strengthened in international markets by Germany's adherence to the new Berne Copyright convention, had become a serious threat to Vienna's supremacy. The long-established and formidable firm of Breitkopf and Härtel was in Leipzig; so was Peters Edition, whose vast classical catalogue had a dominant position in the Austrian market.

Since 1896 Weinberger, together with Bernhard Herzmansky of Ludwig Doblinger, and Adolf Robitschek, had been planning an edition of universal appeal to challenge Peters and secure for Vienna the unquestioned title of the world's music publishing capital. The plans crystallised in 1900 with the creation of the Universal Edition, with a primary target of 1,000 volumes, predominantly the popular classics, but interspersed with new works. Weinberger and other publishers licensed it to reprint some of their works or transferred rights against payment. In order to ensure the livelihood of the new edition, Josef Weinberger himself guaranteed the purchase of substantial quantities. He helped put together a consortium of like-minded people to finance the edition: the Austrian Länderbank was the principal member, and placed an order with the printer Eberle and Co for the main body of the edition, a massive total of 65,000 printing plates. The edition was of excellent quality and by July 1901 the catalogue already consisted of 250 volumes.

Universal Edition's first offices were at Weinberger's in Maximilianstrasse, and he was appointed chief administrator. The new enterprise flourished. The financial implication of no longer having to spend currency on imported goods was not lost on the Ministry of Education, which issued an edict in July 1901 to all music schools and conservatoires, prescribing the use of the new publications.

Published also in English and French, the edition quickly won

recognition abroad. The classical repertoire was covered within a year and modern composers' works began to be added. Weinberger ceded to it almost all his Mahler publications, (to the subsequent bitter regret of his successors!) and in 1904 he arranged for Universal to buy the Munich house of Josef Aibl, the publisher of Richard Strauss' early works. But perhaps his greatest contribution to the new enterprise was his secondment of one of his senior employees, Emil Hertzka, to be Universal's general manager. This bearded giant was to become one of the greatest, almost visionary, music publishers of all time, to Universal Edition's enduring benefit.

Weinberger's responsibilities in managing the vast new edition, being a government consultant on copyright, acting as President of AKM, and continuing to expand his own publishing house, did not preclude his taking every opportunity to seek out new composers. His discovery of the prolific Edmund Eysler is a good example.

Born in 1874, Eysler had enrolled at the Vienna Conservatoire at an early age. He wrote, without much success, chamber-music, piano works, an opera and a ballet. His brother-in-law, a well-known journalist, decided to help him find an opera libretto and approached Ignatz Schnitzer, the distinguished author and librettist of Johann Strauss' *Der Zigeunerbaron*. Schnitzer was reluctant: in his opinion, the last of the great theatre composers had died with Strauss, but as a favour he agreed to audition Eysler. What he did not reveal was that he had asked Weinberger to be sitting in the next room, with the door left ajar. After two hours' playing, Eysler was amazed to be confronted by Weinberger, full of congratulations and enthusiasm. On his recommendation, Schnitzer entrusted Eysler with a libretto he had written for Johann Strauss, who had not liked it.

The composition of *Der Hexenspiegel* (The Witch's Mirror) was greatly helped by a monthly retainer from Weinberger. Act One was sketched within a fortnight and the vocal score was ready shortly afterwards. Weinberger took the work into his catalogue, continued the retainer while the orchestration was done — and then found the work turned down by every theatre to which he offered it.

But Josef Weinberger was nothing if not tenacious; he had faith in Eysler's talent and came up with the idea of rescuing the best elements of the score and incorporating them into an operetta. He knew that an ideal libretto for the purpose existed. It was by Moritz West, librettist of most of Carl Zeller's operettas, but unfortunately he

produced, with little faith and less expense, at the Theater an der Wien on 30 December 1905 with the rather outrageous title of *Die Lustige Witwe* (The Merry Widow).

Weinberger was not the only one to have misjudged what was to become the most popular of all operettas. In spite of the lapse, Franz Lehár and the house of Weinberger were destined to rejoin forces later in a notable association which endures still.

## IV

The year 1902, like 1897, had brought important additions to the Weinberger repertoire. At the end of January, Josef travelled to Bremen to see the German première of another *Aschenbrödel*, this time an opera by the 26-year-old German/Italian Ermanno Wolf-Ferrari. The opera had been a disaster when premièred in 1900 at the Fenice Theatre in Venice, but Weinberger was so impressed with the composer's talent that within five days he had signed a contract with him, drafted according to Wolf-Ferrari's wishes and in his own handwriting. There resulted three delightful operas, elegant and Mozartian in texture but contemporary in musical language: *Die Neugierigen Frauen* (The Inquisitive Women), Munich 1903; *Die Vier Grobiane* (The School for Fathers), Munich 1906; and *Susannens Geheimnis* (Susanna's Secret), Munich 1909, a one-act piece which still delights in the opera house, on record and on television. *Der Schmuck der Madonna* (The Jewels of the Madonna), Berlin 1911, was Wolf-Ferrari's only attempt at the full-blooded 'Verismo' style. It featured for a time in repertory at major opera houses like the Metropolitan in New York and London's Covent Garden, and has recently been revived.

The changing tastes of the opera-going public after the 1914-18 war were indifferent to Wolf-Ferrari's later works. After the failure of *Das Himmelskleid* (The Garment of the Sky) at the National Theatre in Munich in 1927, he ended his association with Weinberger. He had previously complained bitterly about his lack of exposure: in 1925 he wrote to Weinberger, 'All the world knows about it when (Richard) Strauss clears his throat: I can cough as much as I like and no-one hears it! Posterity? What's the use of that?' His last operas, composed and published in Italy where he died in 1948, have also received little recognition, but *The School for Fathers* and *Susanna's Secret* at least are still frequently produced.

The first years of the 20th Century brought Josef Weinberger public honours. The coveted title of 'Kaiserlicher Rat' (Imperial Councillor) was conferred on him by the Emperor Franz Josef on 2 February 1903. In April 1908 Kaiser Wilhelm II invested him with the order of the Prussian Eagle. Two decorations from the Italian Government commemorated his services to Italian music as



personified in Wolf-Ferrari and the now largely forgotten opera composer Antonio Smareglia (1854-1929).

An honour which surely must have touched him most was that conferred by his peers, shortly after his publishing house's 25th anniversary in 1910. A general meeting of AKM resolved 'To declare our President, Kaiserlicher Rat Josef Weinberger, an Honorary Member in grateful recognition of his outstanding services in the foundation and growth of AKM'. As a leading music journal declared: 'His work as a publisher alone would possibly be enough for any lesser individual, who would be only too glad to use his little spare time for rest and relaxation. Not so Weinberger: he seems to thrive on hard work; the more demands made on him, the better he seems to function, the keener becomes his intellect.'

It was a point well made. One of the only surviving catalogues of the early years dates from 1909, and consists of over 100 closely-packed pages of published works — no fewer than 784 piano editions, over 600 each of orchestral sets and vocal titles, nearly 100 editions for military band, and, still available at that time, 632 published from the old Artaria catalogue.

This catalogue contains a new name: Leo Fall. Like Lehár, he was a bandmaster's son, and the two played at the same violin desk in Lehár's father's orchestra when they were young. His early stage successes were in Germany, but when he won a competition with the one-act operetta *Brüderlein fein* in 1909 and Josef Weinberger published it, Austria took him to her heart and he became as sought-after as Lehár. Internationally, perhaps his best-known operetta is *Die Dollarprinzessin* (The Dollar Princess), 1907, though *Die Rose von Stambul*, 1916 ranked for many years as second only to *The Merry Widow* in performances at the Theater an der Wien. Fall died in 1925 at the early age of 52.

## V

At the time of the firm's 25th anniversary Josef Weinberger was 55. An employee later recalled, 'His appearance was very dignified: always immaculately dressed, clean-shaven except for his side whiskers, and sporting a toupée (which slipped from time to time). He was a very heavy cigar smoker.'

He also described the office and staff: 'There was Josef the messenger, carrying sheet music in his green satchel, Johann (who was more a private servant, flitting between the office and the villa), the book-keeper, the cashier, and first and foremost the correspondence office, the heart of the business, as it was here that all the theatre contracts were made. Foreign language-speaking personnel were very much in demand here, and the work was particularly interesting, partly because Weinberger administered the rights in practically all the classical operettas and one could follow the progress of touring companies by knowing what contract they were making, and partly because this office doubled as a reception area, where one got to know all the house's composers, while they waited to see the chief.'

In the spring of 1908 the coffee-houses of Vienna had been buzzing with talk of a new composer, Imre Kálmán, who had scored a great success in Budapest. Wilhelm Karczag, director of the Theater an der Wien, (who, on hearing the first play-through of *Die Lustige Witwe*, is said to have grumbled, 'That's not music!'), was prudent enough to take Leo Fall as musical adviser on a hasty trip to Budapest to hear the 26-year-old Kálmán's *Tatarjaras*. Kálmán was flattered that Fall, whose music he admired, gave warm and unselfish praise to this first effort, on the strength of which Karczag signed up the work for his theatre. It appeared in Vienna on 22 January 1909 under the title *Herbstmanöver* (Autumn Manoeuvres), starring Louise Kartousch and Max Pallenberg. Its success was immediate.

Weinberger was not involved with the work, but before the next 'Kálmán', he had secured the composer for his catalogue. Imre (which he Germanised to Emmerich) Kálmán, born in Siofok, Hungary, had had ambitions to be a concert pianist, but over-practice led to a hand injury which prevented this. He studied law instead, but also attended the Budapest Conservatoire, where he was

a contemporary of Bartok, Kodaly and Leo Weiner. For a time he was music critic on a Budapest newspaper where the playwright Ferenc Molnar was a colleague. When success as a composer of serious music eluded Kálmán he is said to have declared to his fellow composers, 'If it goes on like this, I shall write an operetta!'

The success of *Herbstmanöver* brought him to Vienna, and his first Viennese operetta, which Weinberger published, *Der Zigeunerprimas* (The Gipsy Violinist) was played for the first time on 11 October 1912, with Girardi in the title role. The story of the ageing gipsy and his equally talented but musically more advanced son was very much to the contemporary taste, and gave Kálmán another success. Several numbers, such as the 'Dorfkinder' waltz and the Primas's nostalgic 'Mei' alte Stradivari' were soon published in arrangements for numerous instrumental combinations.

The outbreak of the First World War spelt an abrupt end to the Weinberger publishing house's plans. Wolf-Ferrari's newly-completed opera *Das Liebesband der Marchesa* could not be premièred (it had to wait until 1925) and performances of French and Italian operas were only permitted if their composers were dead. (Even then, Verdi's first name had to be changed to Josef). Immediately war began, all theatres were closed, a measure which was promptly rescinded when it was realised that people needed some diversion from the serious realities of life.

The government insisted, though, that only 'hits' were played. Weinberger's latest composer, Kálmán, duly obliged with *Die Csardasfürstin* (The Gipsy Princess). It ran for over 500 performances after its première at the Johann-Strauss-Theater on 17 November 1915 (postponed from the 13th at the urgent request of the superstitious and pessimistic Kálmán) and subsequently for two years in Berlin.

That this was the greatest hit of the war years in Central Europe was due not only to the superb score — it is one of very few Viennese operettas in which every number is memorable — but also to the book by Leo Stein and the witty Bela Jenbach. They evocatively portrayed the pre-war world of nightclubs, stage-door Johnnies and chansonettes for whom bright lights at night were preferable to the light of day. While war raged, theatre audiences could dream wistfully of a world gone by. One of the principal songs, especially

poignant and prophetic, was '*Mag die ganze Welt versinken, hab'ich dich*' (Let the whole world go to blazes, I still have you).

Once again Weinberger's publishing catalogue was enriched with countless editions of the music of *Die Csardasfürstin*; but professional success was tragically offset when his only son Franz was killed at the front in May 1917. Josef never fully recovered from the blow, with its attendant risk to the publishing house, for Franz Weinberger had already served his apprenticeship with Carl Günther at Hofmeister in Leipzig, in preparation to succeed his father. His death left Weinberger with no successor; his two daughters were not interested in the firm, and time was pressing, for Weinberger was now in his sixties.

## VI

Otto Blau, born in 1893, was the elder son of Weinberger's sister-in-law Flora. He served only a short time in the war, being seriously wounded and invalided out in September 1914, with the Silver Medal for Courage. He qualified at Vienna University with a doctorate in law in 1919, and joined his uncle's publishing house three years later, a decision which turned out to be the shrewdest and most far-sighted that Weinberger had ever made. Blau rapidly absorbed the details of the business and became Einzelprokurist (company secretary), his legal training and a natural flair for languages standing him in particularly good stead.

International activity was the coming growth area, Weinberger recognised. He had correctly predicted that the end of the Austro-Hungarian Empire would urgently necessitate the development of foreign contacts. The events of 1914-18 had literally decimated Austria, from 60 to six million people. Vienna's international importance had vanished, though its cultural influence remained undeniably strong and there was certain to be renewed demand on its rich resources of escapist shows and music.

Two of the major post-war successes in Viennese operetta, both published by Weinberger, proved immensely successful abroad. Kálmán's *Das Hollandweibchen* (The Little Dutch Girl) 1920, travelled quickly from Vienna to Berlin and throughout Germany, then to London, the United States and other countries. Lehár, who had been publishing elsewhere for some years, returned for one more occasion to Weinberger with his *Frasquita*, 1922, which enjoyed particular success in London and Paris. Austria had in the meantime joined the Berne Convention, so that copyright protection for its nationals' works was internationally secured.

The Austro-Hungarian settings which had been a tradition of Viennese operetta seemed to have lost their automatic appeal (*Das Hollandweibchen* was set in Holland, *Frasquita* in Spain.) Also, the supply of new operettas which Weinberger could acquire was drying up. All the new productions at the Theater an der Wien, the principal source, were contracted to Karczag's own publishing house, and the

*Opposite: Otto Blau*





newer composers whose pieces were available did not bring Weinberger success. However there was still his favourite, Johann Strauss II. He had been entrusted with the theatrical rights in all the Master's operettas. But the change in public taste meant that some pieces needed modifying.

In 1923, acting on behalf of the Strauss family, Weinberger commissioned two young and talented writers to overhaul *Eine Nacht in Venedig*. It dated from 1883 and had never managed to maintain a place in the repertoire because of its chaotic and weak book, which Strauss is said not even to have read until after he had written all the songs. The two adaptors were Ernst Marischka, who skilfully improved the book and added two new lyrics. The brilliant composer Erich Wolfgang Korngold found attractive numbers buried in other completely forgotten Strauss operettas to suit the additions perfectly, and completely re-scored the rest of the work.

The result, premièred at the Theater an der Wien on 25 October 1923, was a triumph, not least for the young tenor Richard Tauber. As the philandering Duke of Urbino he had both the new songs, '*Sei mir gegrüsst*' and '*Treu sein, das liegt mir nicht*', which stand out in this most successful of several adaptations of the work.

Any theatre publisher has a dream — to own a theatre where he can introduce his new works. Josef Weinberger's dream came true when he bought the Theater am Schiffbauerdam in Berlin jointly with Cesare Adami of Rome, when the post-war inflation in Germany was at its height. The price was irresistible, but the project was a bitter disappointment. Adami, who managed the theatre, fell out with Weinberger, and the distance between Berlin and Vienna, much greater than the number of miles that separated them, was an obstacle to success. To try to exercise closer control on his theatre investment, Weinberger opened a Berlin office in 1927, but this only served to increase costs and it was closed within a year. Somehow the theatre kept going until 1934, by which time political developments in Germany had made its future impossible.

The failure of this project cast a shadow over Josef Weinberger's last years. He had, with minor setbacks, experienced only success for over forty years, and it must have gone hard with him to see his dream

*Opposite:*

Gustav Mahler  
Franz Schmidt

Ermanno Wolf-Ferrari  
Erich Korngold



turn into a nightmare. He died on 8 November 1928. The performing right society, AKM, which he had helped to found and which had elected him its President of Honour on his 70th birthday in 1925, was foremost in the many tributes and erected a commemorative tablet which still graces its Vienna offices. The tribute from Johann Strauss' widow Adèle speaks for many: 'A man has passed away who achieved great distinction through the creation of the AKM. His work will live on and will bear lasting witness to him as a sensitive human being'.

In his will, Josef Weinberger gave explicit directions for the firm's continuation and management. He established the Weinberger Fund to be used by AKM for 'the help and furtherance of young composers with talent but no means.' We also catch a glimpse of the private life of this man, always so preoccupied with public service: 'My remains are to be interred in the family crypt, to lie there with my beloved son Franz, who departed life so early. My heirs shall tend the crypt at all times with fresh flowers, especially on the day when my beloved son died a hero's death.'

## VII

The firm's future now lay in the hands of Otto Blau, whose own outstanding talents were going to be called on in full measure in the difficult years ahead. The beginning was hard enough: all important business decisions had to be agreed to by Weinberger's widow, for whom her eldest daughter Margarethe (who was also a partner in the Leipzig firm) could act. This proved a serious constraint when quick decisions were needed, particularly since neither mother nor daughter had any experience of publishing or business matters.

Furthermore, the world economy suddenly took a sharp plunge. The Wall Street Crash of October 1928 and the ominous political clouds forming over Central Europe affected everyone. The business of music publishing was also decisively changed by the rapid development of the sound film industry, to which leading artists flocked, deserting the theatre for the prospect of richer rewards. Composers found it more lucrative to write for films than for the theatre, while songs from films started to become more widely popular than those from operetta.

The Weinberger catalogue of 1930 bears some evidence of this; songs and instrumental pieces are listed with their durations and 'moods', together with indications of their suitability for inclusion in films, an interesting foreshadowing of the Company's development of background-music libraries thirty years later. New operettas still appeared, though none made a lasting impression, with the possible exception of Erik Charell's lavish revue-style *Casanova*, for which Ralph Benatzky used Johann Strauss's music. This filled the Grosses Schauspielhaus in Berlin from September 1928, subsequently scoring notable success in London and other centres.

At this time there came an important development in the copyright field, in which Blau, a trained lawyer, had become an expert. Unlike the original Berne Convention countries, Austria gave not 50, but only 30 years' copyright protection after death. Johann Strauss had died in 1899: his influential widow Adèle made great efforts to forestall the lapse of protection after 1929 and after a long battle with the legislature she succeeded in obtaining a general two-year extension, while a new copyright statute could be prepared. This

extension, referred to as 'Lex Johann Strauss', was only a palliative: Adèle died in the spring of 1930 and the two-year period lapsed at the end of 1931, without a new statute having been enacted.

Strauss' music falling into the public domain was not yet the end of the story, however. All the creators of a work with words and music are entitled to copyright protection, generally measured from the death of the last survivor. Now, the libretto of Strauss' masterpiece *Die Fledermaus* had been based on a French comedy *Le Réveillon* by Ludovic Halévy and Henri Meilhac, the librettists of *Carmen* and many other notable works. Halévy had not only survived Strauss by nine years, but France gave 50 years' copyright protection, in his case until the end of 1958. The only problem was that Halévy and Meilhac had bitterly opposed the making of an operetta out of *Réveillon* and had refused to be named as source authors. In fact, the music of *Die Fledermaus* had had to be set to a totally different story and lyrics, in order to be performed in France. (This piece, *La Tzigane*, is to receive its first production in German at Graz in 1985 in a version acquired by Weinberger, thus neatly closing the circle).

The task of persuading Halévy's widow to 'legitimise' *Die Fledermaus* at this extremely late stage, by agreeing to allow his name to figure as co-author, fell to Otto Blau. His excellent French and legal skills were required to the full in delicate negotiations in Paris, the result of which was the continued copyright protection of *Die Fledermaus*, to the benefit of both Austrian and French interests. A full-scale challenge to this protection was immediately mounted by the German 'Theatres' Association, whose members were to be thwarted of the eagerly-awaited prize of performing one of the most popular of all operettas without paying royalties, and a lawsuit was brought against the Weinberger firm, as representing the Strauss family. The Theatres' Association was victorious in the lower court, but Blau, against all advice, appealed, and won a significant victory for the principle of reciprocal copyright protection between states, a cornerstone of the Berne Convention.

The depression in the theatre world continued. A poignant proof of the changed times was the conversion into a cinema in 1934 of the Johann Strauss Theater, where *Die Csárdasfürstin* had first been seen.

*Opposite: Playbill for the first performance of Johann Strauss II's Die Fledermaus.*

# K.k. priv. Theater an der Wien.

Unter der Direction

Geißinger & Steiner.

Sonntag den 5. April 1874.

## Die Fledermans.

Romische Operette in 3 Akten nach Meißner und Falcon's „Revueen“, bearbeitet von G. Hoffner und Richard Strauß. Musik von Johann Strauss.

Tänze arrangirt von der Balletmeisterin Frau Theres v. Ritzmann.

Die neuen Dekorationen des ersten und zweiten Aktes von Herrn Alfred Moser. — Die neuen Kostüme angefertigt vom Obergarbierherrn Schulze.

Möbel von Hsg. Ritzsch's Geben (Rudolf Ritzsch), I. I. Hoflieferant.

Gebrüder von Eisenstein, Rentier	.	.	.	Fr. Eyla
Moslimbe, seine Frau	.	.	.	Marie Geisinger.
Krant, Gesangs- und Chorist	.	.	.	Dr. Griefe.
Prinz Delafels	.	.	.	Hrl. Kittinger.
Alfred, sein Gesangslehrer	.	.	.	Dr. Rudinger.
Dr. Halse, Vater	.	.	.	Dr. Gebrecht.
Dr. Hund, Advokat	.	.	.	Dr. Koll.
Adèle, Stubenmadchen Moslimbe's	.	.	.	Fr. Charles Hirsch a. G.
Alf. von, ein Ggänger	.	.	.	Dr. Homani.
Samulin, Geliebter des Alf. von	.	.	.	Dr. Jager.
Murrah, Amerikauer	.	.	.	Dr. Verbold.
Carlson, ein Marquis	.	.	.	Dr. Tschobly.
Lore, Mädchen	.	.	.	Dr. Hant.
Baron Adler	.	.	.	Dr. Melin.
Gräfin, Gerichtsdienner	.	.	.	Dr. Schneider.
Joan, Kammerdiener des Prinzen	.	.	.	Dr. Varter.
Ida,	.	.	.	Hrl. Juich.
Melanie,	.	.	.	Hrl. Kopf.
Helene,	.	.	.	Hrl. Schindler.
Eidi,	.	.	.	Hrl. Terzag.
Minni,	Gäste des	.	.	Hrl. H. Grünfeld.
Pauline,	Prinzen	.	.	Hrl. A. Grünfeld.
Silvia,	Delafels	.	.	Hrl. Kängler.
Gabine,	.	.	.	Hrl. Stuber.
Vertha,	.	.	.	Hrl. Steinburg.
Paula,	.	.	.	Hrl. Donner.
Greter,	.	.	.	Fr. Homani.
Greter, Diener des Prinzen	.	.	.	Dr. Buchner.
Ein Kammerdiener	.	.	.	Dr. Rischke.
Herren und Damen, Masken, Bediente.	.	.	.	Dr. Schwallat.

Die Handlung spielt in einem Badeort, in der Nähe einer großen Stadt.

### Vorkommende Tänze:

1. **Spanisch**, aufgeführt von Hrl. Grölich und 8 Damen vom Ballet.
2. **Schottisch**, Hrl. Geraldini, Fechter, Wolfshad, Weiser und West.
3. **Russisch**, Hrl. Angelina Voss, Hrl. Stubenroth, Kogelshmidt, Omeltseff, Gubz, Schmidt und Grölich.
4. **Polka**, Hrl. Walter, Hrl. Raab und Anna Thoren.
5. **Ungarisch**, aufgeführt von Hrl. Benda und Herrn Couqui.

**Anfang 7 Uhr.**

E. I. Hoflieferant-Druckerei.

(S. R. St. G.)

Diese Reproduktion des Original Theatertextes der Aufführung der „Fledermans“ wurde über Genehmigung des Journalisten- und Schriftsteller-Vereins „Concordia“ anlässlich der zum hundertjährigen Jubiläum dieses Werkes am 4. April 1914 veranstalteten Jubiläumsschau hergestellt und den Besizern dieser Vorstellung gewährt.



Even Hubert Marischka, the son-in-law and successor of Wilhelm Karczag at the Theater an der Wien, was forced to close, and his associated publishing house faced immediate bankruptcy. The way this was avoided had repercussions on the fortunes of Josef Weinberger which still apply, 50 years later.

Two of the Karczag house's main creditors were its principal composers, Franz Lehár and Emmerich Kálmán. Rather than foreclose on Marischka, both asked for the return of their copyrights, and then went totally different ways about dealing with them. Kálmán turned to a fellow Hungarian for help: Victor Alberti had made a good name for himself in Budapest as a very young publisher, in the years before the war, when he was a partner in the important firm Rozsavoelgyi. After 1918 Budapest was too restricting an environment for him. He moved to Berlin, where he directed an imposing publishing group: such names as Ufaton, Dreiklangverlag and Dreimaskenverlag are part of Germany's modern musical history.

As the political situation deteriorated, Alberti had to make new plans. He was in Prague in the spring of 1933, at the première of *Die Blume von Hawaii* (The Flower of Hawaii) by Paul Abraham, when he received a warning not to return to Berlin. He travelled instead to Budapest, but by 1935 he had left there to settle in Vienna, where he took on those works which Kálmán had recovered from the Karczag firm. With these and other operettas he managed to save from the Karczag wreckage he founded the Octava Verlag catalogue in Zurich.

Franz Lehár, on the other hand, decided to found his own publishing house, in order to have the greatest possible control over the performance of his works and their availability. He incorporated Glocken Verlag in the Theobaldgasse, off Vienna's Mariahilferstrasse, on 15 February 1935. Then he set about adding to his own repertoire works whose rights he had sold to publishers other than Karczag. It cost him dearly, but there were few publishers whom he trusted and from whom he made no attempt to recover his rights. One exception was Otto Blau and the house of Weinberger, which Lehár allowed to retain *Frasquita* and the few other works it had

Opposite:	Johann Strauss II	Franz Lehár
	Emmerich Kálmán	Edmund Eysler

acquired. He also made Blau a tempting offer to manage his new publishing house, which was refused, but a friendship between them grew, with important later consequences.

In fact, 1935 was proving a busy but anxious year for Blau. He managed to acquire some of the few remaining works of value from the Karczag catalogue, notably Heuberger's still popular *Der Opernball*, Leo Fall's *Rose von Stambul*, *Das Dreimäderlhaus* (Lilac Time), based by Heinrich Berté largely on Schubert's music — and somewhat less on an episode in his life — and *Walzer aus Wien*, the first operetta using Johann Strauss' music to appear after the composer went into the public domain, graced by Erich Korngold's distinguished musical contribution.

These works were all the more valuable to Weinberger's repertoire because the current crop of new lyric stage works was so mediocre; but there were yet more pressing demands on Blau's time. Josef Weinberger's widow died in May 1935, and, with the political situation worsening rapidly, priority had to be given to ensuring the firm's safety. There was certainly no time to celebrate its 50th anniversary that November.

## VIII

The Nuremberg Race Laws of 1935 prohibited performances of works of Jewish composers. The ban affected Kálmán, Leo Fall, Oscar Straus, Eysler, Korngold and many more. As a precautionary measure, Blau established the firm of Josef Weinberger Limited in London on 29 June 1936, and to it were transferred 'all present and future rights of copyright, performing right and utilisation rights' of both the Vienna and Leipzig houses. The London firm was managed by Hugo Golwig, an uncle of Blau's. He was an accountant, who had emigrated a number of years before. He rented two rooms over an old furniture shop in the Baker Street district as the premises of London's latest music publishing house.

Immediately after the Anschluss in March 1938, Blau took measures to stave off the inevitable. He started negotiating with Carl Günther, of Hofmeister in Leipzig, in an attempt to bring about a fictitious sale of the company. This was consented to by an employee who had been appointed 'commissioner' by the Nazis. Only two days later the 'commissioner' received a letter from a Berlin publisher who informed him that *he* had the personal permission of the Minister for 'propaganda and national enlightenment', Josef Goebbels, to start private negotiations to buy the firm, but without the commissioner being present. The letter made it clear that, if all went well, the vital permission to emigrate and take currency out of Austria would be forthcoming from the Reich authorities.

In this way, and under this duress, the firm was sold to an 'Aryaniser', approved by 'higher authority', for a derisory sum (the then equivalent of £14,000), instead of being placed in the care of a loyal friend, as had been planned. Blau was forced to assist the new owner with publicity and exploitation of the repertoire, and the new London firm had to agree to relinquish all its properly-acquired rights in so-called 'Aryan' works. In return, Josef Weinberger Limited was graciously permitted to exploit the catalogue outside Germany, Italy and Czechoslovakia for 20 years, (or for Dr. Blau's lifetime, whichever should be the shorter), but had to refund large proportions of its earnings, even from the much-despised 'non-Aryan' works. In the Autumn of 1938 Blau came to London, accompanied by Hans



Golwig, a jeweller and brother of the Hugo who was looking after the London company.

Over the years, Josef Weinberger had privately bought some shares in various works, and these were excluded from the sale, to provide a living for his daughters. Blau tried for years to get the two ladies to England, but all his attempts foundered and eventually they were taken away by the Nazis and put to death in 1941.

In October 1938, AKM, Weinberger's second 'child', was annexed by the German Society STAGMA and was struck off the register of companies in Vienna. So was the Josef Weinberger firm, in February 1941, having been moved to Berlin in the meantime.

The events of this period defy all description. One rare happy reminiscence concerns Erich Korngold. He had been lucky enough to settle in Hollywood with his family, but his manuscripts were all still at his home in Vienna. He turned to his friends at Weinberger to mount a rescue operation. Although the flat had been sequestered and was occupied by the Gestapo, two employees managed to break in and rescue the manuscripts. The volumes then had to be disbound into 8,000 single sheets and smuggled out to America, little by little, hidden among sheet music that was being officially exported. In this way they were all saved and are now in the Library of Congress in Washington.

The successful work of over fifty years, embodied in Weinberger's repertoire of valuable theatrical copyrights and many hundreds of publications, seemed to have been effectively wiped out when the war came. How it was to survive was hard to guess.

During the war, the London company could have only a marginal existence and had to fight hard to survive. As an Austrian national and therefore an 'enemy alien', Blau was interned on the Isle of Man and later deported to Australia, which did not stop him carrying out successful negotiations by cable for stage and film productions.

Particularly noteworthy was the English version of a brilliant adaptation of *Die Fledermaus* made by Max Reinhardt and Erich Korngold in 1929, which ran on Broadway for 502 performances in 1942/43 under the title *Rosalinda*, supervised by Reinhardt himself and starring Ludmilla Tcherina and Mel Ferrer. A film version was followed by a stage production under the same name in London's Palace Theatre, where *A Night in Venice* and *The Gipsy Princess* were also staged, although both with only moderate success.

In Australia, Otto Blau met Victor Alberti, whom he had known in Vienna. Alberti had been on the last ship to leave Europe for Australia, having failed to reach England in time, although he had transferred his Octava Verlag to London in 1939. Their shared knowledge and experience gave rise to a relationship of trust, and after the war, Alberti having died in Melbourne in 1942, his heirs entrusted the management of Octava Music to Blau.

## IX

At the war's end, things looked grim indeed for the publishing house. The 'Aryanised' firm, moved to Berlin in 1941, had been bombed out in 1943, with the loss of irreplaceable documents, manuscripts and performance materials. Such material as remained in Austria was removed by the 'Aryaniser' and when he was interned by the American forces he appointed a manager in his stead. This person was the unwitting cause of the rebirth of the firm in Vienna: he was still refusing to supply music by Jewish composers such as Kálmán and Eysler for performance and a complaint from a music programmer on the American radio station in Austria *Rot-Weiss-Rot* came to the notice of a young colleague there called Johann Michel. Michel, who before 1939 had worked for the leading Viennese publishing house Ludwig Doblinger, made contact at his superior's request with the U.S. Forces' cultural officer, who authorised him to collect and store part of the material at the Salzburg Mozarteum.

Weinberger could hardly recommence business in Salzburg, so Michel resigned from *Rot-Weiss-Rot* and illegally crossed the demarcation line to reach Vienna. His former employer there, Bernhard Herzmasky of Doblinger, made representations on his behalf to the Ministry of Education and Culture. The resulting ministerial edict of 16th January 1946 enabled Michel to start Weinberger's post-war existence in Vienna.

The first step was to transfer the dispersed stock back to Vienna. Once there, it was stored in a cellar that had previously been Weinberger's, after the swift removal of its wartime occupier, a shipper with Nazi sympathies. The single street-level room above the cellar became the temporary Vienna office of Josef Weinberger, managed by Johann Michel and his former colleague and close friend from Doblinger, Ernst Schebella. Thanks to the re-establishment of the AKM, Josef Weinberger's 'second child', the firm was able to draw a modest advance of performing right income to finance its activities. Contact was made with Otto Blau, who had arrived back in London from Australia in November 1945, and who confirmed Michel in his post.

The task of rebuilding was formidable. Stocktaking revealed that both sheet music and orchestral parts of the long-banned Jewish

composers had survived to a limited extent, other than Leo Fall's editions, which had been stored separately and destroyed by the S.S. There was, ironically, no music by 'Aryan' composers; it had been taken to Berlin and destroyed there in the bombing.

The demand for sheet music, especially by composers proscribed for over a decade, was enormous. Its sale greatly helped finance the urgent programme of reprinting works which had been allowed to go out of print.

In May 1947 the firm, which had been under 'public administration' since 1945, was reconstituted as a limited company, with Hans Golwig, now returned from London, as its director. The old offices were re-acquired from the wartime occupiers, and it was heartening to see the street name 'Mahlerstrasse' restored back from 'Meistersingerstrasse'. All new works were contracted to the newly constituted company; for the time being, those 'Aryan' works that had been acquired between 1938 and 1945 were still under public administration and had eventually to be restored to the usurper's firm.

A vital question hung over operetta: could its frothy escapism have endured yet another world war? It seemed so. The need for relaxation and diversion was great. European audiences seized happily on the beloved operettas which had been denied them for so long, and Kálmán, Eysler, Oscar Straus and others experienced a massive revival. Kálmán himself returned to Austria from the USA in 1951 and was rapturously received; he settled in Paris, where he died in October 1953, having completed his last operetta *Arizona Lady*, but without seeing it performed.

This revival of long-forbidden operettas was accompanied by a series of successful new versions of classical operettas, mainly by Johann Strauss, specially created for the Vienna Volksoper under the musical direction of Anton Paulik.

Weinberger Vienna optimistically tried to expand its stage repertoire by adding newly-composed works by the now elderly generation and others by younger teams. The results were disappointing. The Viennese composing tradition still lived, though, but more among songwriters than in the theatre. The triumvirate of Johann Michel, Ernst Schebella and Hans Golwig at Weinberger quickly built up a catalogue of popular Viennese songs by such composers as Hans Lang and Karl Föderl. One of Föderl's most

popular songs, a true reflection of the times, was '*Wein' nicht Mutterl', schau, i' bin ja wieder da*' (Don't cry, mother, see, I'm home again), a greeting from a soldier returning from the Russian front, overheard by Johann Michel at the Ostbahnhof railway station, which he quoted to the composer. Film composers like Anton Profes, who wrote the music for the three internationally successful 'Sissy' films, in which Romy Schneider became a star as Emperor Franz Josef's wife Elizabeth, had their scores added to Weinberger's repertoire; succesful efforts were made by Otto Blau to acquire American and British songs for the German-speaking countries, several of them still included in the catalogue.

Other types of music were not overlooked. In the first pre-war years, a volume of songs by Hugo Wolf edited by Josef Marx appeared under the Weinberger imprint; so did an interesting series of classical sacred music edited by Prof. Louis Dité, then organist and director of the Hofmusikkapelle. Many years previously, Josef Weinberger himself had published Franz Schmidt's opera *Fredigundis*; now Johann Michel succeeded in acquiring from the composer's widow two organ works and the three important quintets originally written for the one-armed pianist Paul Wittgenstein. Skilfully and unobtrusively re-scored for two-hand piano by Friedrich Wührer, these works have enjoyed a growing audience and appreciation since their publication in the mid-1950s, and are at last finding their way into the regular ensemble repertoire.

A few years later Weinberger started a long association with the noted pianist Friedrich Gulda, whose developing talent as a highly original composer first came to light when Weinberger published, and Walter Berry first sang, *Sieben Galgenlieder* (Seven Gallows Songs) to poems by Christian Morgenstern. Other works by Gulda, showing an intriguing mixture of jazz and expressionist influences, have subsequently been published by Weinberger and its subsidiary Papageno Verlag.

The rapid progress of the Viennese firm and its success throughout the German-speaking countries owed something to the fact that Austrian publishers had comparatively more freedom of movement in trade and money matters than was the case in Germany, where the occupying forces' regulations were particularly restrictive. However, after the June 1948 monetary reform in Germany, conditions

improved and works were acquired from there and from the Moritz Rosengarten recording and publishing group in Zurich.

In 1951 Otto Blau and Rosengarten, together with a film-producing company, combined to found a popular-music publishing house in Germany. Frankfurt was the chosen centre, and the firm of Melodie der Welt, with Johann Michel as manager, was incorporated on 1st November that year. The outstanding success of this house which, apart from its own impressive repertoire, also represents as sub-publisher many leading American and British songwriters and publishers, is well-known; its close links with the house of Weinberger, in the persons of both Otto Blau, its founding partner, and Johann Michel, who has managed both firms for over thirty years, give continuing strength to both sides.

The early success of Melodie der Welt and the rapid rate of recovery in Germany made another decision urgently necessary. The German firm of Josef Weinberger GmbH was incorporated in Frankfurt on 8 July 1953, to develop its own publishing and promotional activity in the Federal Republic. It meant that Johann Michel had to leave Vienna and settle in Frankfurt with his young family. They left just after Emmerich Kálmán had been brought back to Vienna to be buried in the Zentralfriedhof at the end of October 1953. In more than one way, another chapter in the history of Josef Weinberger Vienna had been emphatically closed.

## X

Starting up again in occupied Vienna had been laborious, but it had been achieved. The situation in London, when Otto Blau returned from Australia in November 1945, must have seemed well-nigh hopeless. The new company had no real substance, because the restoration of its rights would still have to be fought for in the Court of Restitution; it had hardly any finances, because all royalties earned during the war years were blocked; it had little repertoire of any significance, since valuable works such as Kálmán's *Csardasfürstin* had long ago been contracted to English sub-publishers.

Contact had also to be re-established with Franz Lehár, who was then living in Zurich, 76 years old and ailing, and no longer able to take care of his Glocken Verlag in beleaguered Vienna. To protect the repertoire world-wide, Lehár founded a Glocken Verlag limited company in London with Weinberger's Otto Blau as manager. Blau assumed responsibility for virtually the whole of Lehár's repertoire throughout the world, except Austria and several Central European countries, which stayed with Glocken Verlag Vienna. Lehár died on 24 October 1948 and, as Blau expressed it at the funeral at Bad Ischl, 'was laid to rest like a King'. His will confirmed Blau ('who knows precisely my artistic and business wishes') as manager of the entire Glocken Verlag enterprise, and named him as one of three executors. This expression of trust and confidence has characterised the relationship between Glocken Verlag and the Weinberger concern ever since.

A similarly close association exists between Weinberger and Octava Music, dating from Blau's friendship with his fellow-exile Victor Alberti in wartime Australia. Alberti's daughter Susan Gabor still lives in Melbourne, and, as with Glocken Verlag, personal friendship underlies the business relationship.

The co-ordination of the activities in Vienna, Frankfurt and London, and the vital step of recovering the firm itself by restitution, were greatly assisted by Blau's securing the services of a young accountant, Hans Dominik, whom he met in Wiesbaden in 1947. His expertise in financial and fiscal matters, and loyal friendship (exemplified in his appointment as one of Blau's executors), remain of great value to the publishing house and its management.

The recovery of the firm and its valuable copyrights proved a formidable task, and was attended by many legal difficulties and delays. The ruling of the Court of Restitution in Würzburg, obtained at last on 23rd June 1949, led to the release of the sequestered royalties and enabled the international management of all the firm's copyrights to be re-organised. At last Blau could devote more time to developing the London firm. Among those who had proved a good and helpful friend to him from his first days in London in 1936 was Fred Benson, manager of one of the companies in the Feldman publishing group. He was well-loved in the British music industry for his engaging personality and highly respected for his encyclopaedic knowledge of the publishing field, acquired since he had entered the Feldman company as a boy of 15. He brought this much-needed expertise to Weinberger, when he joined in 1954, and immediately set about building a repertoire on a very slender base.

Benson's great strength was exactly what was needed at that time — developing publishing possibilities from very modest resources. The first publications were small choral arrangements and simple two-stave organ books, while to earn performance fees Benson concentrated on the light music performed by radio orchestras. He became aware that some of the most successful composers of this were also writing for companies specialising in recorded background music for the film and television industries, the great expansion of which was making this type of music increasingly attractive from a music publishing standpoint.

The opening of independent commercial television in Great Britain in September 1955 gave added impetus, and under Benson's direction the first recordings in the 'JW Theme Music' series appeared in October 1957. Within a year a competitor came up for sale, and thanks to the intercession of the composer Ronald Binge (of *Elizabethan Serenade* and *The Watermill* renown), who had contributed to both catalogues, Weinberger acquired it and so added the important catalogue of 'Impress' recordings to its own series.



## XI

The era of supremacy of the American musical in Great Britain saw operetta largely neglected, except by the many amateur societies. Unfortunately, the Weinberger repertoire existed mainly in the original versions, demanding operatically-trained voices and a large orchestra, and often lacking English translations. All three disadvantages were met head-on and overcome by the creation of a series of carefully re-scored adaptations and translations: a start was made with Johann Strauss' *Gipsy Baron* and *A Night in Venice*, and received an encouraging response. Of Lehár's works, *The Land of Smiles* was first adapted in this way: then in 1957, a lawsuit was fought to recover the rights in *The Merry Widow*: this case, in which Blau's expert copyright knowledge was put to the ultimately successful test, represented an important breakthrough in the interpretation of the UK 1911 Copyright Act and is still quoted in legal commentaries.

The result was not only a new and outstandingly successful adaptation for the amateur stage, but also the first English version closely faithful to the original *Die Lustige Witwe*. It was premièred by Sadler's Wells Opera on 20 January 1958, in a translation by Christopher Hassall, and has endured well in hundreds of performances in many countries. It may be fairly said that the Sadler's Wells production heralded a triumphant revival of operetta in the English-speaking theatre and an appreciation of it as a companion to opera in the repertoire.

The stage catalogue was systematically built up over the succeeding years. Of particular note were five Offenbach operettas, as well as an increasing representation of American and British musicals. An unassuming piece, *Viva Mexico!*, based on Latin-American folksongs and written specially for the catalogue in 1972 by the team of Philip Park and Ronald Hanmer (who had been responsible for many of the operetta adaptations), became one of the most successful shows ever published by Weinberger, achieving nearly 500 separate productions in its first ten years.

Apart from vocal scores and libretti for the new theatre catalogue, the London firm's publication programme was greatly enlarged from 1956 onwards by an extensive series of new music for the Anglican liturgy. The starting point was a *'20th Century Folk Mass'* by

Fr. Gerard Beaumont, an amiable and enlightened priest, whose work cheerfully embraced the influences of jazz and popular music. It had been rejected by four publishers when its composer was introduced to Fred Benson and the gamble was taken. The Mass was an instant success and was followed by anthems, settings of the liturgy and countless hymn tunes, some with new words expressing contemporary attitudes to religion, by Beaumont and a group of like-minded and musically-trained priests, including the Rev. Patrick Appleford. In 1960 a record label, TOWER, was founded in London to enhance the popularity of the religious music series.

During a recording session for the TOWER label in the autumn of 1961, Weinberger's religious-music manager Douglas Foss (who had originally introduced Gerard Beaumont to the firm) met a young Australian composer, Malcolm Williamson, who had written several small works in that genre, apart from more weighty compositions. Weinberger first published several of Williamson's smaller choral works, which gave indisputable proof of a versatile talent, and since then most of his large output has appeared under Weinberger's imprint.

Williamson's music embraces most forms: foremost are perhaps his operas, which exhibit clearly his dramatic sense and extraordinarily strong instinct for the voice. His first opera, *Our Man in Havana*, 1963, has been heard also in Germany, Belgium, Hungary, Sweden, Australia and the U.S.A. In 1966 Sadler's Wells Opera commissioned *The Violins of Saint Jacques*, which scored considerable success and was in their repertoire for four consecutive seasons, a unique recognition for a new commission. His orchestral music to date includes seven symphonies, keyboard concerti (which he has performed and recorded as soloist) and a violin concerto recorded by Yehudi Menuhin. There is much chamber and organ music and, most particularly, music for children, of which the series of mini-operas for audience participation has proved an important element in musical education. Recently he has given much commitment to the use of music in therapy for the physically and mentally handicapped. In 1975 Malcolm Williamson succeeded Sir Arthur Bliss as Master of the Queen's Music.

Weinberger's connection with Williamson led to yet another new publishing direction, the creation of a catalogue of serious concert

music. A notable inclusion is Wilfred Josephs, whose *Requiem*, a setting of the Hebrew mourner's prayer, won the international La Scala Composition Prize in 1963 and has subsequently been performed in New York, London, Paris, Chicago, and other musical capitals under the direction of such eminent conductors as Carlo Maria Giulini and Charles Mackerras. Other contemporary composers featured in this catalogue include Paul Patterson, whose first works were published by Weinberger when the composer was only 18, David Ellis, Morris Pert, and André Tchaikowsky, of whom much was hoped and whose opera *The Merchant of Venice*, still unperformed, shows great maturity and sureness of dramatic instinct. The sudden death in 1982 of this gifted and likeable artist was a tragic blow.

These various new enterprises meant that the offices in Crawford Street, long since expanded from the original two rooms to occupy the whole house, were outgrown and in September 1967 the firm moved to Rathbone Street in the West End. Otto Blau himself had retired to Switzerland in 1962, but the firm continued to benefit from his guidance.

Fred Benson retired at the end of 1970, after fifty-five years in music publishing, the last sixteen of them with Weinberger. His deputy, Richard Toeman, a cousin of Otto Blau's wife, who had joined the company in 1958, succeeded him as director of the thriving organisation which the London firm had become during Benson's term of office.

## XII

The activities of the Frankfurt house had at first been concentrated on meeting the re-awakened demand for publications which had been banned for over a decade. An extensive reprint programme was put in hand. Live music in hotels, restaurants and parks has a long tradition in Germany, and this revived after the war. Orchestras' libraries had been destroyed or depleted, calling for the publication of many sets of arrangements of popular numbers. Other welcome ventures were four books of accordion music and a long series of folk-type *Blasmusik* (brass ensemble) editions, similar to a collection then being published in Vienna.

From the beginning of Germany's economic and social recovery in the early 1950s until the rise of television a dozen years later the entertainment film industry flourished and featured versions of some classic operettas, with popular stars. *Die Fledermaus*, *Der Zigeunerbaron*, *Die Csardasfürstin*, *Das Land des Lächelns*, *Schön ist die Welt* — even a film 'biography' of Kálmán, dubbed *Der Csardaskönig* — all carried operetta to a new generation. Sheet-music albums were marketed to tie in with each new release, and the fresh wave of enthusiasm stimulated attendance at live theatre presentations.

The same occurred in the first half of the 1970s, when the powerful Beta Film-Unitel production firm, with which Blau had made a major contract covering the whole repertoire, produced a series of operetta films for television. Yet, even though audiences could now stay at home and watch singers of the calibre of Anna Moffo, René Kollo and Teresa Stratas, they also continued to flock to performances at the local Städtische Bühne — and still do so.

By the early 1960s Josef Weinberger in Frankfurt was strong enough to begin expanding. In 1962 the German theatrical and publishing representation of the important Milan publisher Sonzogno was acquired by Otto Blau for his Frankfurt house. This enriched the catalogue with such operas as Giordano's *Andrea Chénier*, *Adriana Lecouvreur* by Cilea, and *Sly* by Wolf-Ferrari.

The next year a Glocken Verlag company managed by Weinberger was opened in Frankfurt. It has contributed significantly to the popularity of Lehár's music in Germany, with new editions and independent record production. Of particular importance have been

the sub-publication rights of *Die Lustige Witwe*, acquired by the efforts of Johann Michel thanks to his long-standing connection with Doblinger, the original Viennese publisher.

The making of records has been a particular strength of Weinberger Frankfurt's activity, largely due to Johann Michel's deputy Adolf Wilms, a musician whose considerable talent as a record producer showed notably through the labels Golden Ring (for Ring Musik, founded in 1964) and Happy Records, started nine years later. These two labels are primarily dedicated to easy-listening orchestral music, but include some productions intended for use on film tracks.

In the first two post-war decades, a relationship with the German Democratic Republic proved difficult to achieve. The old type of operetta was frowned on there politically, and there was a chronic shortage of currency to pay fees to Western copyright owners. Even so, there was a substantial flowering of production talent in the new country, and the name of Walter Felsenstein is still revered, particularly through the later international fame of his pupils like Goetz Friedrich. In 1958 Felsenstein created a watershed production of Offenbach's *Tales of Hoffmann* at the Berlin Komische Oper. World rights were acquired by Weinberger and it was performed later that year in Paris by the Komische Oper Company, was successfully filmed, and has been staged by other companies in several countries.

In the mid-1960s a workable arrangement for the propagation of the Weinberger theatrical repertoire in the GDR was achieved. It coincided with and did much to stimulate a re-awakening of interest, not only in operetta, but in all music from the West. In this development, the Vienna firm has played an active part, and has indeed been very much in evidence outside its own country for a number of years now. After the absorption of several small firms in the early 1960s, more spacious premises were needed in Vienna, and in 1970 a move was made to the Neulerchenfelderstrasse, just outside the Gürtel in the 16th Bezirk. At the same time, a printing works in the adjoining building was acquired and has since coped with an ever-expanding demand for printed music. Much of this is distributed to professional musicians to help promote performances, a vital contribution to Weinberger Vienna's current leading position as sub-publisher for many major international popular-music

catalogues. The success of this active promotion for performance is shown by Weinberger Vienna's current position as highest-earning publisher in AKM.

Josef Weinberger Vienna, like its sister firms, is also involved in record production. Wiener Musikproduktion, started in 1971, specialises in regional *Blasmusik* and has also made successful incursions into the popular-music field.

Among all these activities, there had been fewer original theatre works: as in popular music, the post-war direction had been from the USA and Great Britain towards Germany and Austria. Otto Blau had made his first efforts for Weinberger in this market in the mid-1950s with Leonard Bernstein's *Wonderful Town* and Irving Berlin's *Annie get your Gun*, but Germany was not yet ready for the musical.

Since 1969, though, the firm has seen increasing success with American musicals in the German-speaking theatre. Foremost has been Jerome Kern's *Showboat*, for many years a dream of Blau's, which he finally acquired in 1969. Its première in Freiburg on 17 October 1970 was the first-ever staging in German; it has since had 50 separate productions, in East and West Berlin, Vienna, Leipzig, Hamburg, and most other major cities. Other shows introduced by Weinberger to the German language include Cole Porter's *Silk Stockings*, (Klagenfurt, 1978); *Kismet* (from Borodin's music, adapted by Wright & Forrest, Koblenz, 1977); Cy Coleman's *Barnum* (Berlin, 1983) and *I love my wife* (Vienna, 1980); Sammy Fain's *Calamity Jane* (Karl-Marx-Stadt, 1967), Tony Hatch's *The Card* (Dresden, 1979) and, most recently, Lionel Bart's *Oliver* (Salzburg, 1985).

An outstanding exception to this direction has been the one-woman show by Georg Kreisler *Heute Abend: Lola Blau* (Tonight: Lola Blau) which came into the Weinberger catalogue in 1978 after its original great success at Vienna's Josefstädter Theater. This autobiography of a young Jewish actress during the war years, moving and funny by turns, has proved a major success throughout Europe and in Australia, where it featured in the 1980 Adelaide Festival and later toured the state capitals.

Since 1972 the firm in Vienna has been managed by Thomas Albrecht, with Johann Michel continuing as adviser. The house's expansionary phase culminated in two important additions in 1981;

the musical theatre catalogue of another leading Viennese publisher, Thomas Sessler, came under Weinberger's administration, and with it the principal works of the last master of Viennese operetta, Paul Abraham (1892-1960), whom Lehár had dubbed 'the Crown Prince of operetta'. His *Viktoria und ihr Husar*, *Die Blume von Hawaii* and *Ball im Savoy*, had barely had time to establish themselves in the early '30s before Abraham's music was proscribed. Since the war, the public's affection for the composer has been re-kindled, thanks to many irresistibly attractive songs. Together with these and Abraham's other operettas in the Sessler catalogue are a number of other pieces from 1930-1950, now being evaluated and revived for contemporary audiences.

The other acquisition was the long-established Solisten-Verlag Riedelmayer, in which educational publications rub shoulders with typically Viennese songs. Both are in line with Weinberger's commitment to a fully diversified and flexible catalogue to face the challenges of today's fast-changing music industry.

The high status in Austrian musical life enjoyed by the Vienna firm is exemplified by the award to Johann Michel, on his seventieth birthday in 1984, of the Golden Order of Honour for services to his country.

The publishing house's close connection with the industry's service organisations, stemming from Josef Weinberger's initial involvement with AKM, has remained a characteristic feature of its subsequent history. Otto Blau gave distinguished service as Treasurer of AKM during the 1930s, Johann Michel served on its Board from 1949 to 1951 and subsequently, for a number of years after the founding of the Frankfurt firm, on committees of GEMA, the German Society. In London, Richard Toeman was Chairman of the PRS Council from 1979 to 1982 and remains a member of it, while also serving on the Board of MCPS; of the present-day Vienna management, Thomas Albrecht serves on the Council of Austro-Mechana and his colleague Hans Granzer on that of AKM. This tradition, dating from Weinberger himself in 1897, is thus still very much in evidence today.



## XIII

The first half of the 1970s found the London firm much occupied with matters concerning Franz Lehár. 1970 saw the celebration of his centenary with a definitive biography *Gold and Silver — The Life and Times of Franz Lehár* by his long-time friend Bernard Grun, published in both German and English. The composer's heir, his sister Emilie Paphazay, presented Otto Blau with a gold record of Lehár's music to mark the centenary, and her son Francis (the present heir) dedicated it with the words 'in recognition of your achievement in fulfilling the wishes of my uncle...'.<sup>1</sup>

In 1973, the twenty-fifth anniversary of Lehár's death meant that many works reverted to his heirs for the United Kingdom and British Commonwealth, so that, at last, virtually all his music was finally secured in the Glocken Verlag catalogue. This was the signal for an intensive publishing programme, including the making of several new English translations. Over the next few years, collections of songs in German and English from no fewer than fourteen Lehár operettas were published, together with a number of vocal scores, libretti and books of duets.

In November 1975, history was made when the Australian Ballet presented a full-length ballet of *The Merry Widow*. Extremely intricate negotiations had resulted in the consent of all the heirs, who had previously strongly opposed all such requests. Directed by Sir Robert Helpmann, the ballet broke box-office records and earned great critical acclaim, not only throughout Australia but wherever it has subsequently toured.

All these developments in the expansion and continued popularity of Lehár's repertoire had been guided and supervised by Otto Blau, with the especial interest that he always showed in fulfilling his responsibility to the composer and his family. At the end of 1979, Blau's health deteriorated rapidly, and he died on 27 January 1980, shortly before his 87th birthday.

Over the nearly 60 years of his involvement in theatre and music publishing he had seen his company develop and flourish greatly, despite the setbacks of the war years. To his accomplishments as a lawyer and man of business he had joined a personal warmth and generosity and a sure instinct for guiding and encouraging those who worked for him. Their loyalty to him and to his firm were his reward.



## XIV

Weinberger in London made substantial efforts during the 1970s to strengthen its own catalogue of publications. The renowned clarinettist Jack Brymer edited a series of recital pieces for clarinet and piano, a number of them specially commissioned. In 1975 the firm took on the selling agency for the United Kingdom of Edizioni Curci of Milan, which features some important classic reprints, notably Artur Schnabel's editions of the Beethoven piano sonatas.

In 1976 Wolf-Ferrari's centenary was commemorated, particularly by a BBC radio production of *The Jewels of Madonna* under Alberto Erede's direction. The opera also received its first theatrical performances for many years, notably at the Wexford Opera Festival in Ireland.

The production of recorded music for film and television continues actively, to keep pace with the market's constant demand for change in styles and instrumentation: about one hundred and fifty titles are currently added to the series each year. A series of recorded classical music was added in 1981, responding to a growing demand in television advertising and in the developing audio-visual production field.

A year earlier the 'new technology' had made its appearance in the firm, with the acquisition of a Fairlight Computer Musical Instrument, which provides complex musical sound pictures tailored to the specific needs of users of functional music, and forms a useful adjunct to the recorded music library itself.

In all of this activity, the London house has by no means neglected the theatrical field in which its roots lie. The number of productions in the amateur field more than doubled during the 1970s. There was an enthusiastic expansion of performing activity in schools, and a number of new musical shows for children, in particular those created by David Nield and Jeremy James Taylor for the Children's Music Theatre, have recently been added to the repertoire.

A development of great importance at the beginning of 1981 was the appointment of Weinberger in London as a leasing agent for Music Theatre International, New York. This impressive catalogue, founded by Frank Loesser (*Guys and Dolls*, *Most Happy Fella* and many other hit shows) contains not only his own works but also those of

Stephen Sondheim, including *Sweeney Todd*, *A Little Night Music* and *Company*, and of other leading American writers. It is in great favour in the amateur movement and with professional repertory theatres throughout Great Britain.

Yet another theatrical addition to the Weinberger repertoire has been the worldwide representation of Opera Rara. This series of almost-forgotten operas from the Bel Canto period, resurrected and edited by the musicologists Patric Schmid and Don White, has created worldwide interest, and works by Donizetti, the brothers Ricci, Pacini and Meyerbeer have consequently received their first performances for over a century.

To cope with the demands of this expanded field of operation, yet another search for new offices became imperative. A recently-built property in Mortimer Street, near the outgrown Rathbone Street premises, was acquired and occupied in December 1981.

In 1982 the company was involved in the many activities of Kálmán's centenary year. This happened to coincide with the founding of the New Sadler's Wells Opera Company, which presented a wider range of operetta than had been seen in London in many decades. It took advantage of the anniversary to stage successful revivals of Kálmán's *The Gipsy Princess* and *Countess Maritza*, and recorded the latter in English for the first time. This unexpected upsurge of interest in Viennese operetta, also proved by the triumphant first US tour of the Volksoper company in Spring 1984, is some evidence of the unpredictability that lends excitement to any form of publishing, particularly of music. Any undertaking that hopes to survive and flourish must try to anticipate public taste and demand, rather than merely to follow it; and if this has been achieved to some reasonable degree in the past, it gives confidence for the future.

Such confidence is, perhaps, needed even more in 1985 than in 1885. Despite great advances of technology and the development of new markets for music, there is currently a perceivable social tendency to attack and downgrade the value of the private right, which the creation of intellectual property represents. Nevertheless, music is an irreplaceable part of the pattern of our lives, and a publisher with the determination to foster it and make it available, in whatever form, has still a positive and continuing contribution to make. In striving for this, the present-day companies acknowledge

the precept and example handed down by Josef Weinberger himself and Otto Blau, whose joint creation and enduring memorial is the publishing house of today and the future.

