

Walter Kaufmann

String Quartet No. 11
edited by Simon Wynberg

Score and Parts

Streichquartett Nr. 11

herausgegeben von
Simon Wynberg

Partitur und Stimmen



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Doblinger

Walter Kaufmann was among the hundreds of European composers who were marginalised and forgotten in the wake of National Socialism and the massive societal upheavals that followed WW II. Born on 1 April 1907 in Karlsbad (now Karlovy Vary) in what was then the Austro-Hungarian Empire, Walter was the only child of Julius Kaufmann, who was Jewish, and Josephine Wagner, who converted when she married. Kaufmann received his initial musical training from his uncle Moritz, and later attended Berlin's Musikhochschule, where he studied under Franz Schreker and Curt Sachs, who introduced him to Indian music. In 1927 he enrolled at Prague's German University, meeting many of the city's leading musicians and intellectuals, as well as his future wife, Gerty Hermann, a niece of Franz Kafka.

Kaufmann left for Bombay (now Mumbai) in February 1934, and was appointed Director of European Music for All India Radio (AIR). He also established the Bombay Chamber Music Society which presented over 500 concerts during the course of Kaufmann's twelve-year stay in India. He immersed himself in the country's indigenous music, travelling as far as the Kingdom of Nepal. He also composed symphonic works, concertos, chamber music, incidental music for radio dramas, several film scores and, most famously, AIR's station ID theme, a melody that is still played every morning, and which has now been heard by literally billions of listeners.

Kaufmann had long dreamt of a Broadway or Hollywood career, and within three years of his arrival in Bombay he was writing to his friend, the physicist Albert Einstein, for advice – Einstein, an amateur violinist, had played duets with Kaufmann in Berlin. Despite Einstein's help and encouragement, Kaufmann was forced to wait until the end of the war before he was able to leave India. After a year in England, he moved to Canada where he became the first professional conductor of the Winnipeg Symphony Orchestra. In 1956, Kaufmann was invited to join the faculty at Indiana University's School of Music in Bloomington, and he remained here with his second wife, the Canadian pianist Freda Trepel, until his death on September 9, 1984. In Bloomington he was able to return to his musicological projects, and he completed several authoritative books on Indian and Oriental music which are still used today.

Kaufmann was admired not only for his abilities and achievements as a musicologist, teacher, conductor, instrumentalist and composer, but for his humour, compassion, and integrity. A retiring, modest man, he was revered by his students, and the final lecture of each semester invariably concluded with an appreciative ovation.

Most of Kaufmann's chamber music was written during his time in India; unique works which seamlessly unite Western and Hindu musical traditions. The Quartet no. 11 was completed in April 1939 and most probably premiered shortly afterwards in a live broadcast on All India Radio. The quartet would have been led by the violinist and pedagogue Mehli Mehta, father of the distinguished conductor Zubin Mehta. The ARC Ensemble gave the first modern performance of the work in Toronto on April 6, 2018, and have recorded the work for Chandos Records.

The present edition is based on Kaufmann's manuscript in the William & Gayle Cook Music Library at Indiana University's Jacob School of Music in Bloomington. No bowing or fingering indications have been added, some phrasing marks and slurs have been silently adjusted. Additions are indicated in square brackets.

Simon Wynberg

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I

Walter Kaufmann (1907 – 1984)
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Lento

1. Violine

2. Violine

Viola

Violoncello

pp

1. Vl.

2. Vl.

Va.

Vc.

11

1. Vl.

2. Vl.

Va.

Vc.

Allegro barbarico

1. Violine

2. Violine

Viola

Violoncello

4

1. Vl.

2. Vl.

Va.

Vc.

7

1. Vl.

2. Vl.

Va.

Vc.

10

1. Vl.

2. Vl.

Va.

Vc.

*tr **

tr

f

p

p

p

*) „ohne Ende“ (Oktavwechsel ohne Unterbrechung des Trillers) /
 “without ending” (octave change without a break of the trill)