

## Latest publications/ performances:

- CD 1999 „Anton Urspruch Songs“  
Heike Hallaschka, soprano  
Michael Biehl, piano  
MDG 603 0869-2
- Concert recording for  
HR/Deutschlandfunk, 9. April 2000  
HR Sendesaal Frankfurt/Main  
"German Dances op.7,  
piano trio B-Major op.12,  
6 songs op.15" etc.

## The „Urspruch 2007“ project

The aim of the project its not only to make Anton Urspruch more accessible to the world of music, but also to promote him as an artistic personality in the cultural and historical context of his own time: Urspruch seen as a representative of a period of great changes in which tradition was being confronted with new approaches, not only in music, but in all fields of cultural life.

Frankfurt was Urspruch´s main place of activity and therefore particular emphasis will be laid on Frankfurt´s cultural history

## Contact

Prof. Dr. Veronica Kircher  
Propsteistr. 34  
48145 Münster  
Germany

## Plans for the future:

- Research on Urspruch and his enviroment with emphasis on Frankfurt/Main.
- Concerts including Urspruch´s published works and possibly also his manuscript compositions
- Further extension of a homepage on Urspruch which is already available on web:  
[www.antonurspruch.de](http://www.antonurspruch.de)
- A special performance of one of his great works for choir in Frankfurt and Weimar in 2007 on the occasion of the 100th anniversary of Urspruch´s death

## Members of the project

- Thomas Bracht  
(Dramaturgy,  
musical advisor)
- Christoph Busch  
(Publicity,  
development of the concept)
- Prof. Dr. Peter Cahn  
(Musical science advisor)
- Prof. Dr. Veronica Kircher  
(Project management)
- Matthias Rietschel  
(Marketing, development of the concept)



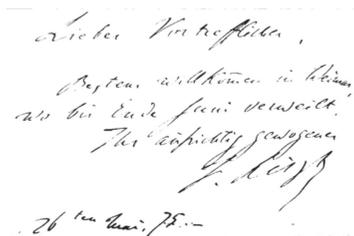
**URSPRUCH**  
2007

## Anton Urspruch

In its edition no.68 of March 1901 the "Frankfurter Zeitung" (Frankfurt newspaper) wrote with regard to a performance of Urspruch's „Frühlingsfeier“ (spring celebration):

„... it is a musical work that - in spite of some noticeable influence of famous patterns of thematic invention - has its very own stand in form and substance and may very well claim its own exceptional position in German choir music ...“

The works of the Frankfurt Composer Anton Urspruch (1850-1907) were highly appreciated and performed by some of the most important musicians of his time: Felix Mottl, Leo Blech, Gustav Kogl and many others.



Lieber Vortrefflicher,  
Besten willkommen in Weimar,  
wo bis Ende Juni verweile!  
Für die herzlichste Begrüßung  
F. Liszt  
26. Mai 1875

Dear "Vortrefflicher" (most admirable)

Most welcome to weimar,  
where I remain until the end of June.

Yours sincerely, well disposed

F. Liszt

26th of may 1875

Extract from a letter from Franz Liszt to Anton Urspruch who was his pupil in the years 1871-1875 .

Today Urspruch is not even well known among experts. But those who are now re-discovering him are fascinated by his original style that does not imitate the great master Liszt, but adapts and assimilates the various trends of the 19th century.



Anton Urspruch, Composer of the late romantic era

- Pupil of Franz Liszt
- Teacher at the Hoch'Conservatory Frankfurt/Main
- Married to Emmy Cranz, daughter of the music publisher A. Cranz
- Friendly relations with Clara Schumann and Joachim Raff
- One of the initators of the revival of Gregorian chant

An example of Urspruch's personal style: his Op. 7, Vienna 1882 (21 German dances): an interesting parallel to Brahm's op. 39 (16 Waltzes) for all piano duets.

Although Urspruch was a pupil of Liszt's, his early compositions were thoroughly based on Schumann's and Brahm's aesthetics. In comparison with the Laendler/Waltz cycles, composed at a distance of 25 years, Urspruch's Waltz seems richer, more enthusiastic, and more pleasant than the rather stern, serious and matter-of-fact Brahm's waltzes. In this respect Urspruch appears to be rather like a „Dvorák without a Bohemian colouring“.

Frau Doris Raff-Genast gewidmet.

## DEUTSCHE TÄNZE

für das Pianoforte componirt  
VON  
**ANTON URSPRUCH.**

Op. 7.

<p><b>1<sup>tes</sup> Heft.</b></p> <p>Präludium B dur. N<sup>o</sup> 1. B dur. Elegante. 2. D dur. Con grazia leggiera. 3. D dur. Tempo giusto. 4. B dur. Allegrissimo scherzando. 5. A dur. Con grazia e molto moderato.</p> <p><b>2<sup>tes</sup> Heft.</b></p> <p>N<sup>o</sup> 6. D dur. Forte. 7. F dur. Un poco lento. 8. D dur. Con spirito. 9. G dur. Leggiero e grazioso. 10. E dur. Dolce e tranquillo.</p>	<p><b>3<sup>tes</sup> Heft.</b></p> <p>N<sup>o</sup> 11. E moll. Energico. 12. H moll. Tranquillo. 13. H moll. Listesso Tempo. 14. H moll. Listesso Tempo. 15. F dur. Piano.</p> <p><b>4<sup>tes</sup> Heft.</b></p> <p>N<sup>o</sup> 16. B dur. Brillante. 17. Es dur. Espressivo. 18. B dur. Presto giocoso.</p> <p><b>5<sup>tes</sup> Heft.</b></p> <p>N<sup>o</sup> 19. E dur. Cantabile. 20. A moll. Lento. 21. A dur. Elegante ed amabile.</p>
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Ausgabe zu 2 Händen.  
N<sup>o</sup> 1. Pr. N<sup>o</sup> 1.00. N<sup>o</sup> 2. Pr. N<sup>o</sup> 1.00. N<sup>o</sup> 3. Pr. N<sup>o</sup> 1.00. N<sup>o</sup> 4. Pr. N<sup>o</sup> 1.00. N<sup>o</sup> 5. Pr. N<sup>o</sup> 1.00.  
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Urspruch webadress

<http://www.antonurspruch.de/>