

## **Pseudonyms: Alfred Scholz and the South German Philharmonic**

**By John F. Berky**

Nothing challenges the work of a discographer more than the issue of pseudonyms.

Record catalogues are filled with fictitious conductors where the record producer did not have the rights to the actual performance tape or he thought that a different name (real or otherwise) would help sell the recording.

Orchestras are often mis-labeled for the same reason although there are many cases where a producer contracts a group of musicians and gives the orchestra a name simply to be able to call it something better than a pick-up orchestra. Columbia Records used the name Columbia Symphony Orchestra for all sorts of pick-up ensembles. In the case of Bruckner recordings, it was the name used for the stereo recordings made by Bruno Walter at the end of his career. In this particular case, most of the musicians were actually members of the Los Angeles Philharmonic.

In the music of Anton Bruckner, the pseudo-orchestra with the most performances under its belt is the Sueddeutsche Philharmonie or South German Philharmonic Orchestra.

The South German Philharmonic Orchestra was the invention of Alfred Scholz. It was "created" before 1968 and it consisted mainly of members of the German Philharmonic in Prague who were expelled from Czechoslovakia after World War II and later became the core of the Bamberg Symphony Orchestra.

Alfred Scholz is an interesting character. He was a conductor/producer working in Germany. In his attempt to market his South German Philharmonic recordings, he would resort to the use of fictitious conductor's names and in many cases, the name of his conducting professor, Hans Swarowsky. In fact, Swarowsky is not known to have conducted Bruckner in any of Scholz's productions. Legally there was no way to stop this misrepresentation and Scholz usually sold these tapes many times over to different labels often changing the names of the performers. Erika Hitzler has prepared a listing of Bruckner performances known to have been conducted by Hans Swarowsky.

Most of the South German Philharmonic performances are analog recordings made between 1968 and 1970 for Polyband and Primaton and by the Austrian Radio (ORF) and Sudwestfunks (SWF) prior to 1977. The recordings by the Austrian Radio were sold in 1977 to Premis, a company owned or controlled by Mr. Scholz. As of this writing, we do not know if the SWF recordings were licensed or stolen. The Southwest German Radio Symphony Orchestra has been identified in some of the Scholz Bruckner Productions, but credit was never given to them.

The catalog subsequently passed into the ownership of Musikfoerderung (Verein zur Foerderung der musikalischen Beziehungen zwischen Oesterreich und seinen oestlichen Nachbarlaendern) and is now owned by Point Productions, a company controlled by Wilhelm Mittrich until he was

forced to resign in 2004. Scholz (and later Point Productions) licensed these recordings to any company looking to put out inexpensive classical recordings for the mass market or for production music. While the orchestra's name usually stayed the same, the conductors did not. Names such as Alberto Lizzio, Cesare Cantieri, Denis Zsoltay suddenly appeared, but so did real conductor's names such as Hans Zanotelli and Hans Swarowsky.

The recordings are listed in this discography under the name of the conductor listed on the cover of the recording. The recording will be underlined indicating that there is a comment present. Click on the recording to read the comment. Almost all South German Philharmonic recordings have comments suggesting that the conductor's name is a pseudonym.

As of this writing, the following Scholz-produced Bruckner recordings can be properly identified:

- Symphony No. 2 – Erich Schmid / SW German Radio Symphony Orchestra (rec. 25.09.65)
- Symphony No. 5 – Probably Michael Gielen / SW German Radio Sym. Orch. (rec.18.01.68)
- Symphony No. 9 – Stanislaw Skrowaczewski / SW German Radio Sym. Orch. (rec. 14.01.65)
  - The Symphony No. 9 was never issued correctly. In every production, the movement sequence was III – II – III. The first movement was always missing.

While we do not know the source for the Symphonies Nos. 4 and 6, we do know that they did not come from any German radio stations.

Other more individual examples of pseudonyms (Meichnen , Tubbs, Rubahn, etc.) are dealt with at the appropriate listing.

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**ADDENDUM** (March 12, 2013)

**The following biography of Alfred Scholz was taken from “Conductors On Record,” by John Holmes; Greenwood Press; Westport, CT; 1982**

**Scholz, Alfred** (b. 1920). Born in Braunau. Czechoslovakia. Scholz studied the violin in Prague with Kalliwoda and Schwejda and gave over 300 recitals in Germany and abroad. He then studied conducting with Swarowsky in Vienna, conducted in Kapstadt and Johannesburg and at the Mozarteum in Salzburg.

In 1960 he founded his own studio in Schloss Klessheim. and since then, has been mainly involved in conducting for records, and in the last eight years has produced over 300 discs. These include:

Haydn’s Symphonies Nos. 94 and 101, Mozart Symphonies Nos. 35, 38, 40 and 41. Schubert's Symphony No. 8 and Les Preludes (with the South German Philharmonic Orchestra for BASF).

Capriccio Italien (with the Munich Symphony Orchestra for Intercord).

The ballet music from Faust (with the Salzburg Mozarteum Orchestra for Opp).

Les Carnival des Animals (with the Munich Symphony Orchestra. issued by Pye).

The Schumann Piano Concerto (with Groeschel), the Brahms Violin Concerto (with Schneider) and Piano Concerto No. 2 (with Goldmann. and the Munich Symphony Orchestra for Intercord ).

Mendelssohn's Symphony No. 4 and overture Die Heimkehr aus der Fremde and the Nutcracker suite (with the South German Philharmonic Orchestra for Intercord).

Brahms' Tragic Overture (with the Nuremberg Symphony Orchestra for Intercord).