

Table of Contents

List of Figures	IX
Acknowledgements	1
First Period 1871-1895	11
The Mengelberg family	11
Youth in Utrecht: 1871-1888	18
Studies in Cologne: 1888-1892	26
Music Director in Lucerne: 1892-1895	41
The Concertgebouw Orchestra prior to 1895	54
Vacancy at the Amsterdam Concertgebouw	62
Second Period 1895-1904	69
Music Director in Amsterdam	69
Repertoire	74
Soloists	82
Reviews	86
Position at the Concertgebouw	92
Discipline	96
Salaries	100
Increased stature	101
Franz Wüllner	103
Nikisch, Strauss, and Richter	107
Conductor of the Toonkunstkoor	114
Netherlands Music Festival 1902	124
Parsifal, 1902	127
Concerts Abroad	133
Tensions Mount	140
Hutschenruyter's Dismissal	147
Conflict Resolved	155
Filling the Vacancies	161
Personal Life: 'Being together is the best for mankind'	172
Third Period 1904-1911	185
Artistic Policy	185
The Hague Orchestra Question	195
Guest Conductors	201

Tensions between Mengelberg and the Board	207
'Will Frankfurt usurp him?'	213
Abroad I: America	220
Abroad II: Invitations, Conditions, Ovations	228
Abroad III: Russia, 1909-1910	239
Entr'acte 1: Gustav Mahler and Richard Strauss	247
'The only one whom I trust with my work with complete confidence'	247
'Freund und Mitstreiter': friend and comrade	264
'Hotel Mengelberg'	273
'After all, I know your music through and through': Strauss and Mengelberg	278
'Stand your ground, do not waiver'	286
Fourth Period, 1911-1920	299
Repertoire: passing interests	299
Schoenberg	303
Mengelberg and music from The Netherlands	308
Diepenbrock	310
The Netherlands Music Festival 1912	314
'Maestro'	320
'Aufschwung' (booming) in Frankfurt	327
'Des Helden Widersacher' I: Paul Bekker	341
'A world Conductor': Berlin, London	351
The First World War	358
Engagements, opera	378
Vienna	381
'Des Helden Widersacher' II: Matthijs Vermeulen	388
A 'coup' by Evert Cornelis	397
Farewell to Frankfurt	404
Exploring engagements in America; a final concert in Frankfurt	409
A major <i>fête</i> : Mengelberg's 25th anniversary	413
Entr'acte 2: Personal life	433
The relationship between Willem and Tilly	433
Chasa Mengelberg in Switzerland: 'favored by the gods'	440
Interests in the arts	447

Fifth Period 1920-1930	451
Amsterdam, 1920-1921	451
Developments, 1920	451
After the Mahler Festival: on to Zuort	454
Rudi, Tilly, Willem, Nora	462
Schoenberg, 'Composer in Residence', 1920-1921	465
Tensions: Hendrik Freijer-Rudi Mengelberg, Autumn, 1920	470
In Amsterdam at last, November 1920	473
To America, December 1920	476
New York, 'conquering America', 1921	479
At work	479
First concerts with the National Symphony Orchestra	485
Novelties	489
'Willem Mengelberg and Clarence Mackay have conquered the old fortress', February-March 1921	493
Farewell and Evaluation, March 1921	500
Amsterdam, 1921	503
A colleague for Mengelberg: Karl Muck in Amsterdam	503
Back in The Netherlands, April 1921	508
On tour to Spain and Italy, May 1921	511
Wonderful Zuort, 1921-1923	516
The Schäfer Incident, October 1921	525
New York, 1922-1924	530
Hectic New York	530
'Mahleritis Under Control'	536
Programming	540
Mengelberg's Manager: Sam Bottenheim	543
Deems Taylor: 'The Greatest of All is Undoubtedly Willem Mengelberg', Spring, 1922	547
Permanently in Charge at the New York Philharmonic	551
Amsterdam 1921-1925	555
Concerts in Amsterdam: 'How Willem elaborates a new work is fabulous'	555
French Music Festival, September-October 1922	557
Finances, 1923	561
Trip to Paris, May 1924	564
Negative Repercussions for Amsterdam, a Crisis Concerning Mengelberg's Contract, 1923-1924	567
Mengelberg and Monteux: Mutual respect	572
Revitalized in Zuort	576

New York, 1924-1925	578
The Philharmonic is Nearly Perfect	578
'The high-water mark in the annals of the Philharmonic has been reached': Mengelberg, Furtwängler and Toscanini at the Philharmonic	586
Amsterdam, 1925-1930	593
Rudi Mengelberg's ambitions to become Artistic Manager	593
Loyal to the Concertgebouw	595
Concert Tours	598
An Extensive Conflict with Dutch Tax Authorities, 1929	602
New York, 1927-1930	608
At any price: Toscanini in New York, 1927-1928	608
Honorary Doctorate from Columbia University	612
Merger with the New York Symphony Orchestra, June 1928	615
A European Tour? 1929	620
A Last Appearance in New York, December 1929-January 1930	625
The relationship with the New York Philharmonic ends, 1930	628
Reflection	632
Health	633
Sixth Period 1930-1933	639
Disappointed, overwrought and overworked	639
Conductor in London, 1930-1931	639
Problems with Taxes: A Question of Prestige?	642
Audiences with the Pope and Mussolini, 1930	646
Inundated with Honors, 1930-1932	647
Edna Richolson Sollitt: <i>groupie avant la lettre</i>	652
Huge Bill for Back Taxes, 1932	655
Absent from Amsterdam, 1933-1934	661
An End to the Tax Question, 1933	664
Entr'acte 3: Interludes	667
St. Matthew Passion: sacred practices with the Toonkunstkoor	667
Mahler's unfinished Tenth Symphony, 1923-1924	675
Mengelberg, Stravinsky, Respighi, 1922-1933	680
Mengelberg and Toscanini according to Sargeant and Saminsky	689
Repertoire	692
The Museum-Theater, 1925-1929	699
Plans for an Opera House, 1925-1926	699
Conductor of the Wagner Society? 1926	702

Strauss and Mengelberg, a significant difference in views, 1928	704
Finale, 1928-1929	706
Tilly's vacation home in Krefeld	711
Performing for Grammophone and Radio	714
Filming at Epinay-sur-Seine, 1931	717
Recordings for Telefunken	721
Toscanini to Amsterdam?	723