

# Tony Schultze: Nikos Skalkottas's First Violin Teacher<sup>1</sup>

**Nina-Maria Wanek**

University of Vienna

nina-maria.wanek@univie.ac.at

## Introduction

The life of Nikos Skalkottas (1904–49) has become quite well researched during the past twenty years. More details have come to light than ever before. In particular, his violin studies in Berlin with Willy Hess and his subsequent composition studies with Arnold Schoenberg hold an unwavering fascination for his researchers.<sup>2</sup> His early years in Athens, however, have not received such a high degree of attention: in Skalkottas's biographies, they are rather regarded as an intermediate stage that is usually dealt with in two or three sentences. Thus, next to nothing is known about Skalkottas's first violin teacher at the Athens Conservatoire—which he attended from age ten to sixteen<sup>3</sup>—Tony Schultze. Although

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- 1 My thanks go to Stella Kourmpiana and Gianna Papageorgakopoulou from the Athens Conservatoire Historical Archives, who helped me find and gather most of the material on Schultze presented in this article. Furthermore, I would like to thank Myrto Economides from the Manolis Kalomiris Society Archive for her help to unearth documents from Schultze's time at that institute.
  - 2 For further reading on Skalkottas, together with bibliography, see, among other sources: Kostis Demertzis, *Η Σκαλκωτική ενορχήστρωση* [The Skalkottian Orchestration] (Athens: Papazisi, 1998); Judit Alsmeier, *Komponieren mit Tönen: Nikos Skalkottas und Schönbergs Komposition mit zwölf Tönen* (Saarbrücken: Pfau Verlag, 2001); Nina-Maria Jaklitsch (Wanek), *Manolis Kalomiris (1883–1962), Nikos Skalkottas (1904–1949): Griechische Kunstmusik zwischen Nationalschule und Moderne* (Tutzing: Schneider, 2003); Nancy E. Bargerstock, "Nikos Skalkottas (1904–1949), Greek Modernist Composer: Biography and a Critical Annotated Bibliography" (PhD diss., University of North Carolina at Greensboro, 2004); Nina-Maria Wanek, ed., *Nikos Skalkottas (1904–1949) zum 100. Geburtstag: Akten des Wiener Internationalen Symposions vom 10. Dezember 2004* (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2006); Haris Vrontos, ed., *Nikos Skalkottas. A Greek European* (Athens: Benaki Museum, 2008); and Eva Mantzourani, *The Life and Twelve-Note Music of Nikos Skalkottas* (Farnham: Ashgate, 2011).
  - 3 A detail regarding his age should be mentioned here: in the student registers of the Athens Conservatoire, one finds Skalkottas's name first mentioned for the school year 1914/15. The last mention of Skalkottas's name in the student registers is found in the lists for the school year 1918/19, that is, his fifth year. However, Skalkottas's birth year, mentioned both in the student registers and in the Conservatoire's reports, is 1903 and not 1904. Taking a look at the register of births in the online archive of Chalkida, however, the entry "Skalkottas, Nikolaos" under no. 116 registers 1904 as the birth year. Thus, one can only guess: was it Skalkottas's father who registered him at the Conservatoire, making his son a year older in order to be able to enrol him there as a student? Haris Xanthoudakis corroborates this possibility: "It seems

Schultze is counted among the most famous violinists and regarded as one of the best and most sought-after teachers in Athens during the first half of the twentieth century, his life has remained under-researched and many biographical details seem to have been lost in recent decades.

This article aims to put into the limelight a man who was surely of paramount importance to Skalkottas and who bestowed on him the best possible violin technique in those times. In fact, Schultze was the teacher who brought Skalkottas to such a high level of competence as to enable him to pass the entrance exam of the Berlin Hochschule der Künste. Willy Hess, Skalkottas's teacher, could not believe that such good violin players existed in Greece; in a letter recently discovered in the Athens Conservatoire Historical Archives (Figure 1), Skalkottas writes to the secretary of the Athens Conservatoire on 23 November 1921: "Sorry for my stylistically disordered letter, but I am so enthusiastic, above all because he [Hess] asked me: But do such violinists exist in Greece?"<sup>4</sup>

During the research for my PhD thesis, it became obvious that Tony Schultze was an unknown figure. I even got his nationality wrong, assuming that he was of German descent due to his German surname, whereas he was actually Dutch.<sup>5</sup> Having made this mistake about Schultze's nationality, I also jumped to the wrong conclusion that it might have been Schultze who induced Skalkottas to take up higher studies in Berlin.<sup>6</sup> Therefore, I would like to use the opportunity to correct these assumptions and to dedicate this article to Tony Schultze, whose life is as good as forgotten today.

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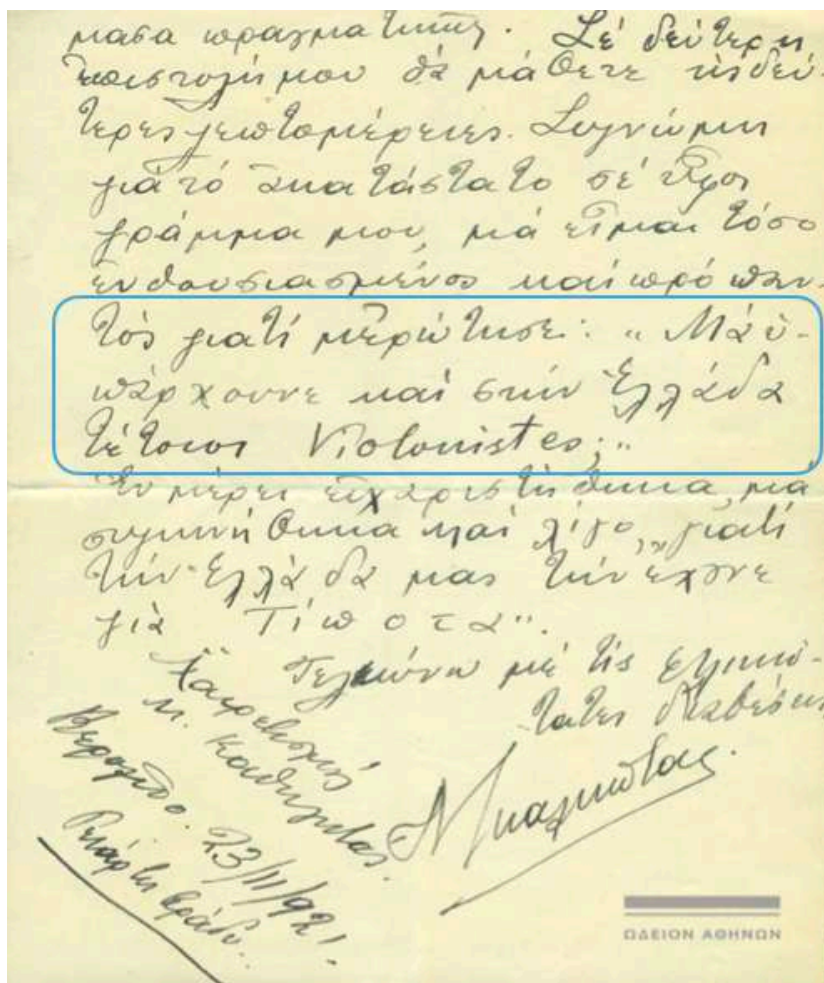
that little Skalkottas, whose parents declared 1903 as his year of birth, [...] did not make it for the school year 1908–1909, so he studied one to two years in a private school" [Φαίνεται ότι ο μικρός Σκαλκώτας, του οποίου οι γονείς δήλωσαν ως έτος γέννησης το 1903, δεν πρόλαβε το σχολικό έτος 1908–1909, έτσι, έκανε ένα με δύο χρόνια σε ιδιωτικό σχολείο]. Haris Xanthoudakis, "Δεκαεπτά κρίσιμοι μήνες από τη ζωή του Νίκου Σκαλκώτα" [Seventeen Critical Months in the Life of Nikos Skalkottas], *Νέος μουσικός ελληνομνήμων* [New Musical Hellinonmimon] 1 (2018), 100f, n. 143. See also, Stella Kourmpana, "Nikos Skalkottas, Student at the Athens Conservatoire," in *The Multifaced Nikos Skalkottas: Proceedings of the Nikos Skalkottas Conference, Athens, July 17–18, 2019* (forthcoming).

4 Unpublished letter at the Athens Conservatoire Historical Archives (folder "Skalkottas Correspondence"): "Συγγνώμη για το ακατάστατο σε ύφος γράμμα μου, μα είμαι τόσο ενθουσιασμένος και προ παντός γιατί με ρώτησε: Μα υπάρχουνε και στην Ελλάδα τέτοιοι Violonistes." Unless otherwise noted, all translations are my own.

5 Cf. Xanthoudakis, "Δεκαεπτά κρίσιμοι μήνες," 95.

6 Jaklitsch, *Manolis Kalomiris (1883–1962), Nikos Skalkottas (1904–1949)*, 141. Xanthoudakis, "Δεκαεπτά κρίσιμοι μήνες," 95.

Figure 1. Excerpt from Nikos Skalkottas's letter to the secretary of the Athens Conservatoire, 23 November 1921 (Athens Conservatoire Historical Archives).



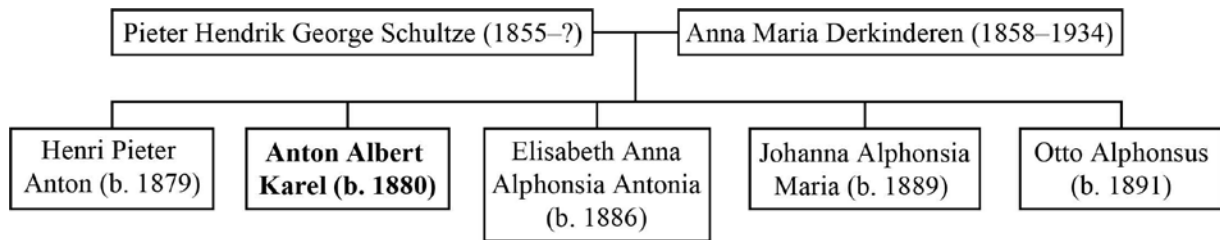
## Youth in Holland

But who actually was Skalkottas's first violin teacher? Takis Kalogeropoulos's dictionary dedicates a short lemma of twenty-nine lines to Schultze, giving 1880 as his year of birth in Amsterdam and 1954 as his year of death in Athens.<sup>7</sup> Of Schultze's first nineteen years, nothing is known; neither of where, when, or with whom he might have started to play the violin in his hometown Amsterdam. However, the online birth registers of Amsterdam provide the following details (Figure 3): Schultze's father was the merchant Pieter Hendrik George Schultze and his mother, Maria Anna Derkinderen, was the sister of the Dutch painter Antoon Derkinderen. He had four siblings: one older brother named Henri, a younger brother named Otto, and two younger sisters. According to the online population

7 Takis Kalogeropoulos, *To λεξικό της ελληνικής μουσικής* [The Dictionary of Greek Music] (Athens: Yalleli, 1998), 5:458.

register of Amsterdam,<sup>8</sup> an Anton Albert Karel Schultze was born on 4 June 1880; this fact is confirmed by Schultze's student card at the Royal Conservatoire in Brussels.<sup>9</sup>

Figure 2. The family tree of Tony Schultze.



Tony seems to have grown up in a well-educated bourgeois family, interested in the fine arts, not only because of his painter uncle Antoon Derkinderen, but also because of his father Pieter (Figure 3).

Figure 3. Portrait of Henri and Tony Schultze by Antoon Derkinderen (© Gemeentemuseum Den Haag, The Hague, inv./cat.nr 107-30).<sup>10</sup>



8 Available at <https://bit.ly/2Xas0pr>.

9 Olivia Wahnou de Oliveira, librarian of the Brussels Conservatory, email message to author, 10 May 2019.

10 The catalogue of the RKD – Nederlands Instituut voor Kunstgeschiedenis gives 1880 as the date of the portrait (available at <https://bit.ly/2XK9raC>). This cannot be correct, however, as Tony was only born in 1880.

In an article on the Dutch painter Jan Toorop from the year 1898, a reference to Schultze's father can be found as "a very literate and musical man."<sup>11</sup> Pieter Schultze was a friend of Jan Toorop, who painted his daughter – Tony's sister – Elisabeth, called Betsy, in 1898, when she received first communion (Figure 4).<sup>12</sup> Unfortunately this is all the information available so far on Tony's background.

Figure 4. *Communicante (Betsy Schultze) (The Communion Girl [Betsy Schultze])* by Jan Toorop, 1898 (© Kunstmuseum Den Haag, no. 1005397, available at <https://bit.ly/2ZUrUnw>).



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11 Philippe Zilcken, "Jan Toorop," *Elsevier's Geïllustreerd Maandschrift* 8 (1898): 110, available at <https://bit.ly/2XEeWrm>: "een zeer geletterd en muzikaal man."

12 In the nineteenth century, children usually received first communion when they were between twelve and fourteen years old and not at the age of eight, as they do nowadays.

## Studies in Brussels

Information about the next step in Schultze's education is provided by his student card.<sup>13</sup> This mentions that he entered the Royal Conservatoire in Brussels in September 1899, at the age of nineteen, to study violin with the Belgian violinist César Thomson, who had succeeded his compatriot Eugène Ysaÿe as professor at the Conservatoire the year before. Thomson was famous both as a violin virtuoso and as a teacher. He studied with Hubert Léonard, Henri Vieuxtemps, Henri Wieniawski, and Lambert Massart.<sup>14</sup> Thomson was thus well trained in the Franco-Belgian violin school, a tradition of violin performance of which Tony Schultze would also become an exponent. It is reasonable to assume that Schultze must have passed on the skills he acquired during his studies with Thompson to his own pupils, including Skalkottas.

There does not exist an account by Schultze himself of his studies in Brussels. However, a near contemporary of his, the violinist Rosa Alba Viëtor, who studied with Thomson in 1904, remembers as follows:

the Conservatoire was in a beautiful building on the Rue de la Regence. Thomson's class was in a big room with a grand piano. The master sat in the middle with his violin, often playing for students, holding the bow with a big cigar between his fingers and providing his commentary in French, Italian or German, depending on the student's nationality – we were a cosmopolitan student group [...] César Thomson, was not only a great musician but also a hugely cultured man. His comments touched upon subjects across all the arts as well as science, history and psychology.<sup>15</sup>

From the *Annuaire du conservatoire royal de musique de Bruxelles* we know that Schultze took part in competitions during his studies. In 1900 he won the second prize in the *concurs public* with the first solo of the Seventeenth Concerto by Giovanni Battista Viotti. In 1901 he gained the first prize with distinction, playing the first movement of the Second Concerto by Henri Wieniawski.<sup>16</sup>

A 1900 issue of the *Leidsch Dagblad* provides an account of a *soirée musicale* in a hotel at the seaside resort Katwijk-aan-Zee on 18 July. As mentioned in the newspaper, this was a charity concert organized by the painter Jan Toorop. Tony Schultze played together with his brother Henri (the Violin Concerto, Op. 64 in E minor by Felix Mendelssohn-Bartholdy and a

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13 My thanks go again to Olivia Wahnnon de Oliveira, who told me about the student card at the Royal Conservatoire in Brussels, which stated that a student named Antoine Schultze, born in Amsterdam on 4 June 1880, had entered the institute to study violin in September 1899.

14 Patrick Peire, "Thomson, César," in *Grove Music Online, Oxford Music Online*, edited by Stanley Sadie and John Tyrell, available at <https://doi.org/10.1093/gmo/9781561592630.article.27882>.

15 Alba Rosa Viëtor, Hendrik W. Viëtor, and Mary van Veen-Viëtor, *The Story of Alba Rosa Viëtor. Violinist and Composer 1889–1979* ([Netherlands]: Alba Rosa Viëtor Foundation, 2009), 34–35, available at HYPERLINK "https://bit.ly/3evA9uv"htt.

16 *Annuaire du conservatoire royal de musique de Bruxelles* (Brussels: Conservatoire royal de musique de Bruxelles, 1901), 116; *Annuaire du conservatoire royal de musique de Bruxelles* (Brussels: Conservatoire royal de musique de Bruxelles, 1902), 100, available at <https://bit.ly/2XLhcgv>.



*Romance* by Christian Sinding) and a now-obscure female singer by the name of Munniks de Jongh. The newspaper recounts that Tony Schultze had just received the aforementioned second prize. The reviewer also mentions that Schultze had made great progress since he had heard him play in a concert the year before in The Hague.<sup>17</sup>

Apparently, Tony Schultze's siblings also received musical training, a typical habit of the educated classes of the nineteenth century. From an entry in the periodical *Le guide musicale*, we learn that, on 14 January 1905, Tony gave a concert with his sister Betsy on the violoncello and his brother Henri on the piano in Brussels' Salle Erard.<sup>18</sup> The Trio Schultze performed works by Ludwig van Beethoven, Luigi Rodolfo Boccherini, Frédéric Chopin, Moritz Moszkowski, Johann Sebastian Bach, and Felix Mendelssohn-Bartholdy.<sup>19</sup>

According to Olivia Wahnou de Oliveira, librarian at the Royal Conservatoire in Brussels, Schultze is also cited in the register of employees of the Conservatoire as a *moniteur de violon*, that is, a teaching assistant, from October 1902 until 1905. Does that mean that, after only three years of studies, Schultze was already teaching at the Conservatoire? A 1909 issue of the Greek periodical *Παναθήναια* (Panathenaea) confirms that this is indeed the case: in an article dedicated to Schultze, Theophrastos Sakellaridis (1883–1950) writes that Schultze distinguished himself so much that his teacher César Thomson appointed him as his teaching assistant for the preparatory classes.<sup>20</sup>

## Teacher in Athens

The next step in Schultze's career concerns his move to Athens. It is again Sakellaridis who throws light on the question as to why Schultze came to Athens in 1905, writing as follows: "The Lottner Conservatoire, having set out to find a worthy violin teacher for three years, immediately wrote to Thomson in order to get his enlightened opinion. Thomson recommended his top student and, since then, he has been employed by the Lottner Conservatoire."<sup>21</sup> Schultze was not the first student Thomson had recommended to Athens;

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17 "Soirée musicale te Katwijk-aan-Zee in Hôtel du Rhin op 18 Juli," *Leidsch Dagblad*, 20 July 1900, available at <https://bit.ly/2MhDD7Y>. See also the announcement of the concert: "Kunstnieuws," *Leidsch Dagblad*, 14 July 1900, available at <https://bit.ly/2yL5euW>.

18 In 1902, the violinist Nella (Petronella) Gunning (1876–[?]) founded the Haagsch Dames-Trio together with the pianist Nora Boas (1875–1963) and Betsy Schultze as cellist. Betsy was part of the Trio until 1906, when Kato (Cato) van der Hoeven (1877–1959) became the cellist of the ensemble. *Europäische Instrumentalistinnen des 18. und 19. Jahrhunderts*, s.v. "Gunning, Nella, Petronella, (Adriana)," available at <https://bit.ly/36Nk1C6>.

19 See the entry "Samedi 14 janvier" in *Le guide musical. Revue internationale de la musique et de théâtres lyriques* 51, no. 2 (January 1905): 40, available at <https://bit.ly/3ew7GEU>.

20 *Theophrastos Sakellaridis*, "Tony Schultze," *Παναθήναια* [Panathenaea] 202 (February 1909): 298, available at <https://bit.ly/3gAYMHT>.

21 *Sakellaridis*, "Tony Schultze," 298, available at <https://bit.ly/3gAYMHT>: "Το Ωδείο Λότνερ προτιθέμενον προ τριετίας να προσλάβη καθηγητήν του βιολιού καλλιτέχνην αξίας, έγραψεν απ' ευθείας προς αυτόν τον Τόμπσον, ζητούν την φωτισμένην γνώμην του. Ούτος συνέστησε τον αριστούχον μαθητήν του κ. Τόνου Σούλτσε και έκτοτε εις το Ωδείο Λότνερ προσληφθείς ως καθηγητής [...]."

in 1904, he had already sent his other pupil, the Basque José de Bustinduy,<sup>22</sup> as a violin teacher to Georgios Nazos's Athens Conservatoire. Bustinduy was a friend of Schultze's since his studies in Brussels. They had both been studying there with Thomson and—according to their joint concerts and a dedication by Schultze to Bustinduy (see below)—they seem to have remained close friends throughout their lives. Of course, Bustinduy's role in convincing Schultze to relocate to Athens seems like a compelling plausibility, but, once again, there are no sources to substantiate this claim.<sup>23</sup>

Sakellaridis goes on to tell us that Schultze's pupils are living proof of his talented teaching. Schultze, however, did not only want his pupils to play in concerts, but went on to perform himself as a soloist or in chamber music concerts until his death. Sakellaridis informs us that on 14 February 1909 Schultze performed Bach's Suite in E major in a concert, devoting one whole paragraph to the merits of Schultze's performance. Schultze also played Mendelssohn's Violin Concerto, the *Romance* by Ferdinand Ries, the Mazurka by Antonín Dvořák, and *L' Abeille* by Franz Schubert—quite a big solo program indeed, which was, according to Sakellaridis, performed in a hall full to bursting.

Information on concerts with Schultze is also provided by Nikolaos Vergotis, who wrote a series of articles entitled "Τα μουσικά μας ιδρύματα 1871–1924" (Our Musical Institutions 1871–1924) in the periodical *Ελληνικός ταχυδρόμος* (The Greek Post) between 1928 and 1929, which was published in a 2016 book by Yannis Belonis and Yanna Papageorgakopoulou.<sup>24</sup> Vergotis too refers to Schultze as having been employed at the Lottner Conservatoire after having taught at the Royal Conservatoire in Brussels. He recounts that Schultze played a violin concert in his first year at the Lottner Conservatoire. Furthermore, Vergotis tells us that Schultze was part of the Trio Conservatoire Lottner together with Carl Bemmer (violoncello) and Lina von Lottner (piano). The Trio had established itself in 1906 and played a great number of concerts until about 1910. The teachers involved also gave educational concerts at the Lottner Conservatoire itself.<sup>25</sup>

Thus, already in his early years in Athens, Schultze laid stress on his career as a concert violinist and not only as a teacher. He is mentioned again and again in periodicals of the time, as, for example, in a 1910 issue of *Παναθήναια* (Panathenaea), in which a notice for a concert with the singer Nina Foka (1870–1955) in Parnassos Hall can be found (Schultze is

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22 See the entry on "Μπουστίντουι, οικογένεια" [Bustinduy, family] at the Greek Archives Inventory, available at <https://bit.ly/2ZOfkq4>.

23 Unfortunately, Bustinduy's files at the Hellenic Literary and Historical Archive in Athens (no. A.E. 27/00, 15/98, available at <https://bit.ly/2ZQx0RW>) do not contain any information on Schultze.

24 Nikolaos Vergotis, *Τα μουσικά μας ιδρύματα: Η ιστορία μιας πενήκονταετίας (1871–1924)* [Our musical institutions: The history of a fifty-year period (1871–1924)], ed. Yannis Belonis and Yanna Papageorgakopoulou (Athens: Edition Orpheus, 2016).

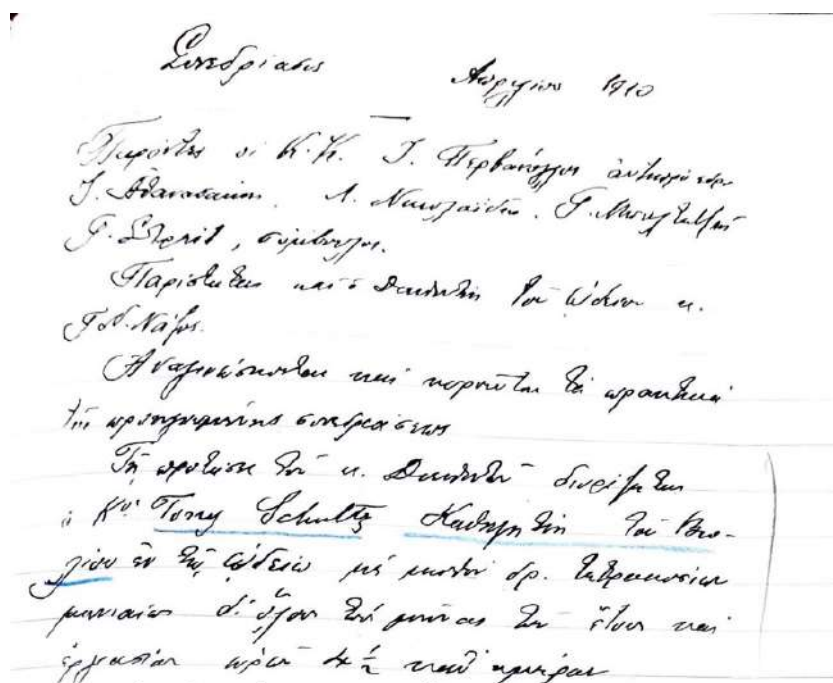
25 Vergotis, *Τα μουσικά μας ιδρύματα*, 117, 151. See also "Ωδείο Λότνερ: Πρώτη συναυλία καθηγητών" [Lottner Conservatoire: First Teachers' Concert], *Σκριπ* [Skrip], 15 November 1906; "Συναυλία" [Concerts], *Σκριπ* [Skrip], 22 November 1906; "Η συναυλία Λότνερ" [The Lottner concert], *Εμπρός* [Forth], 7 December 1906; and "Εις το Ωδείο Λότνερ" [At the Lottner Conservatoire], *Εμπρός* [Forth], 21 January 1908.



also mentioned to have performed a violin solo in the first part of this concert). He is then mentioned again as having taken part in a chamber music concert at the Lottner Conservatoire (February 1912), performing, among other works, a string quartet by Joseph Haydn together with Johannes Schäfer, Weinrich (unknown first name), Carl Bemmer, and Eichler (unknown first name).<sup>26</sup> Vergotis also mentions, among other concerts, a highly acclaimed one with Schultze, Lina von Lottner, Nina Foka, and Carl Bemmer, in which they performed the Trio in F minor by Dvořák.<sup>27</sup>

Schultze remained employed at the Lottner Conservatoire for five years, until he was enticed away to Nazos's Athens Conservatoire in 1910. The minutes of a board meeting in April 1910 are preserved at the Athens Conservatoire Historical Archives (Figure 5), in which it is stated that Schultze was appointed violin teacher at the Conservatoire with a salary of 400 drachmas for four and a half hours of teaching per day.

Figure 5. Athens Conservatoire board meeting in April 1910 (Athens Conservatoire Historical Archives).



From another board meeting on 14 June 1910, we learn that Schultze received 300 drachmas compensation for a journey as well as a payment in advance of 300 drachmas as a loan. Four years later, Schultze was still earning the same (Figure 6).

26 "Ωδειον Λόττνερ: Η Α΄ του κουαρτέττου" [Lottner Conservatoire: The Premiere of the Quartet], Παναθήναια [Panathenaea] 274 (February 1912): 285, available at <https://bit.ly/3co0x8l>.

27 Vergotis, *Τα μουσικά μας ιδρύματα*, 120.

Figure 6. Schultze among the teachers of the Athens Conservatoire, ca. 1916/17.<sup>28</sup>



Schultze remained employed at the Athens Conservatoire for ten years until the summer of 1920,<sup>29</sup> when he left with other fellow teachers, who were dissatisfied with Nazos's regime, and started teaching at the Hellenic Conservatoire. This had been founded in June 1919 with Manolis Kalomiris as director joined by eleven teachers from the Athens Conservatoire. Schultze's decision seems to have come at a very short notice before the beginning of the new term; the reports of the Athens Conservatoire include an account of a meeting on 10 June 1920, concerning the exams of that year, in which Schultze is still listed among the teachers (Figure 7). This was also the meeting at which Skalkottas's grades for his final year were conveyed: excellent in all subjects.

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28 Ibid., 166.

29 Ibid., 218.

Figure 7. Athens Conservatoire board meeting on 10 June 1920, with Schultze listed among the teachers (Athens Conservatoire Historical Archives).

Συνεδρίασις  
10 Ιουνίου 1920

Συνεδριον 10 Ιουνίου 1920, ημεραν  
βραδην η ηραν το αρ. συνεδριου ταυτην συνεστει-  
ασαν οι καθηγηται του ιδιου παρα αποβυτων  
η εν ο τω προσεδραν του συνεδριου κ. Γ. Νεϊφου  
συμφωνησεν εις εφωδε 85 του Κανονισμου, οτι ενδον  
των εσορευματων των ημερων διατηρηθησιν  
η Μηχανη Σφραγιδων.

Παριστασαν οι καθηγηται: Μ. Βεγαυδου, L. Wassenhoren  
M. Naudin, J. Freeman του Καλομυριου, Jose  
de Bustinduy, Tony Schultze, η Γ. Βουλου - Μουδου,  
η Βουλου, ημαρ. Πουδου, η. Βρασαναζου του Μουδου,  
P. Καδερβουζου; εφ. Παοαδουμου του Βρασαναζου του  
Καδερβου του συνεδριου; Βρασαναζου, η M. Wassen-  
horen του Αραου, η. Παοαδουμου του Βρασαναζου,  
η Κουδου, η. Βρασαναζου του Βρασαναζου, P. Βρασανα-  
ζου; η M. Βρασαναζου του Βρασαναζου, η. Βρασαναζου  
του Βρασαναζου, η Βρασαναζου του Βρασαναζου; η Βρασαναζου  
του Βρασαναζου η - Α. Μαρσιου η ο Βρασαναζου  
η Βρασαναζου η Κ. Βρασαναζου.

Αναγνωρισθησεν η εισηγησις τα ερωτηματα η)  
ερωτηματα συνεδριου

How did Schultze reach the decision to teach at the Hellenic Conservatoire? His friend Bustinduy did not join Kalomiris but stayed on at the Athens Conservatoire. The only information we have pertains to a curt letter in French, dated 5 August 1920, in which Schultze informs the president of the Music and Drama Association of the Athens Conservatoire that he “cannot collaborate with the director of the Athens Conservatoire anymore” (Figure 8).

Figure 8. Schultze's resignation letter of 5 August 1920 (Athens Conservatoire Historical Archives).

ATHENS CONSERVATOIRE  
ΜΟΥΣΙΚΟΣ ΚΑΙ ΔΡΑΜΑΤΙΚΟΣ ΣΥΛΛΟΓΟΣ

Athènes le 5 Août  
1920.

ΑΡΙΘ. ΠΡΟΤ. 3  
ΠΑΡΑΦΗ ΤΗ: 2/9/1920

Monsieur le Président,

Ne pouvant plus  
collaborer avec la  
Direction de l'Odéon  
d'Athènes, j'ai l'honneur  
de vous soumettre ma  
démission comme profes-  
seur de violon et membre  
de l'orchestre de l'Odéon  
d'Athènes.

Avec l'expression de  
mes sentiments très  
distingués,

Jules Torny Schultze

At a board meeting of the Music and Drama Association on 7 October 1920, board members were informed that Schultze had expressed his wish to leave the Conservatoire and that it had been granted. From then on, until his death in 1954, Schultze worked as a teacher at the Hellenic Conservatoire (Figures 9 and 10).



Figure 9. Undated photograph of Tony Schultze from his time at the Hellenic Conservatoire (Manolis Kalomiris Society Archive, "Ελληνικόν Ωδείου Α.Ε. Δελτίον Α΄. Πενταετίας 1919-1924" [Hellenic Conservatoire S.A. Bulletin Α΄. Quinquennium 1919-1924], n.p.).



Figure 10. Tony Schultze as concert master of the orchestra of the Hellenic Conservatoire (Manolis Kalomiris Society Archive, "Ελληνικόν Ωδείου Α.Ε. Δελτίον Α΄. Πενταετίας 1919-1924" [Hellenic Conservatoire S.A. Bulletin Α΄. Quinquennium 1919-1924], n.p.).

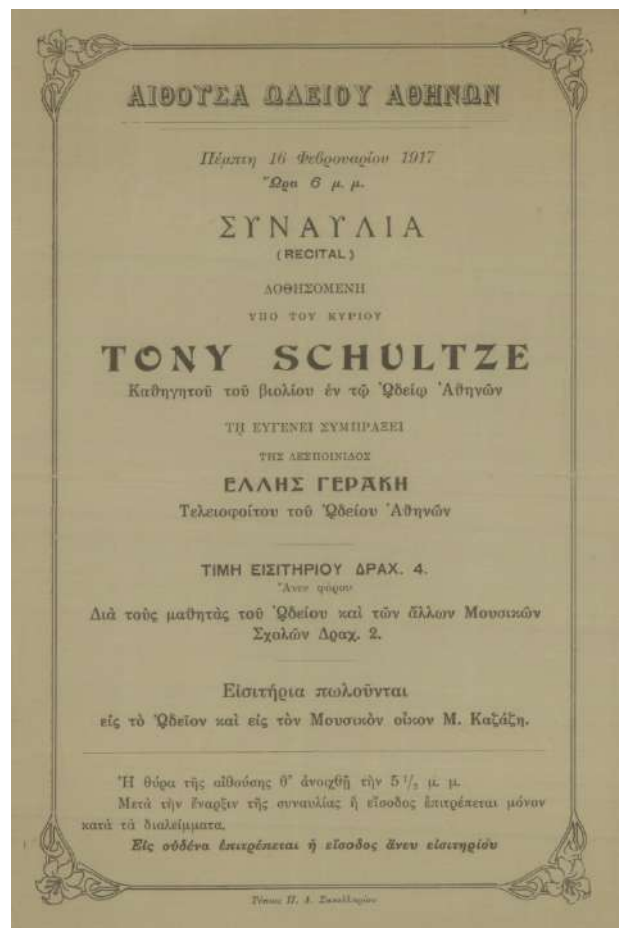




## Concerts

About forty concert programmes that name Schultze as a performer survive in the Athens Conservatoire Historical Archives and/or at the Music Library of Greece "Lilian Voudouri." These date primarily from between 1911 and 1932. The number of concerts in which Schultze performed must have exceeded this number many times, however. Furthermore, the surviving programmes show us that Schultze was indeed a prolific performer, sometimes playing in as many as three concerts in one month. He gave solo recitals, accompanied colleagues at their recitals, took part in orchestra concerts, in which he was both a member of the orchestra among the first violins as well as a soloist, and played chamber music in various ensembles. For example, there are programmes of solo recitals from February 1916, 1917, and 1919, in which he performed with the pianist Elli Geraki (unknown dates); this seems to have been an annual recurrence (Figure 11). According to reviews in the Greek musical periodicals of the time, Schultze played from his first years at the Lottner Conservatoire onwards right up to his death in 1954.

Figure 11. Announcement of one of Tony Schultze's and Elli Geraki's recitals on 18 February 1917.<sup>30</sup>



30 The concert programmes shown in this article are kept at the Athens Conservatoire Historical Archives as well as at the Music Library of Greece "Lilian Voudouri" at the Megaron Athens Concert Hall.

As Takis Kalogeropoulos writes in his lemma, Schultze was regarded as one of the very first musicians to promote chamber music in Athens.<sup>31</sup> This information is taken from Antiochos Evangelatos's obituary of Schultze in a 1954 issue of the periodical *Μουσική κίνησις* (Musical Activity).<sup>32</sup> Furthermore, Schultze taught chamber music at the Athens Conservatoire, where Skalkottas was one of his pupils for three years. That Schultze did indeed promote chamber music is also demonstrated in a great number of concert programmes and reviews over the next decades. Vergotis recounts that, around 1914–15, "besides the concerts of the orchestra, many recitals were given by the [Athens] Conservatoire's professors. Especially chamber music was cultivated."<sup>33</sup> He goes on to name two chamber music ensembles, one of them a string quartet consisting of Armand Marsick (1877–1959), Tony Schultze, José de Bustinduy, and Carl Bemmer, who used to play at Parnassos Hall.<sup>34</sup> Vergotis cites Schultze as a member of another chamber music ensemble, a piano trio with Schultze and Bustinduy alternating on the violin, and with Ludwig Wassenhoven on the piano. According to Vergotis, this group gave concerts of the highest standard. Vergotis goes on to sing the praises of Schultze and tells us that, in those times, Schultze was primarily admired as a performer.<sup>35</sup> Schultze also founded the so-called Quatuor/Quartetto Schultze, consisting of himself, his former student Georgios Lobianko, Alfred Prestreau,<sup>36</sup> and the cellist Alekos Antonopoulos (Figure 12).<sup>37</sup>

For about ten years, Quatuor Schultze gave many concerts, until it was included in the chamber music concerts of the Hellenic Conservatoire and was renamed Quartet of the Hellenic Conservatoire. This quartet consisted of the same musicians, except for Lobianko, who was replaced by Silva Kyprioti-Rosenkranz.<sup>38</sup> In 1925, the periodical *Εθνική φωνή* (National voice) published a report of the second concert of the Greek Quartet Schultze (Schultze, Prestreau, Kyprioti-Rosenkranz, and Antonopoulos) at the Hellenic Conservatoire on 8 January, performed after the supposedly great success of the first concert.

The year 1920, Skalkottas's last year at the Conservatoire, was an exciting year for Greek musical life: French composer Camille Saint-Saëns visited Athens. On 9 May, the concert hall

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31 Kalogeropoulos, *Το λεξικό της ελληνικής μουσικής*, 458.

32 Antiochos Evangelatos, "Τόνυ Σούλτσε" [Tony Schultze], *Μουσική κίνησις* [Musical Activity] 74 (December 1954): 5.

33 Vergotis, *Τα μουσικά μας ιδρύματα*, 101: "Εκτός των συναυλιών αυτών της ορχήστρας, εδίδοντο και πολλά ρεσιτάλ υπό των καθηγητών ιδίως του Ωδείου. Κυρίως εκαλλιεργείτο πολύ η μουσική δωματίου."

34 Ibid.

35 Ibid., 106.

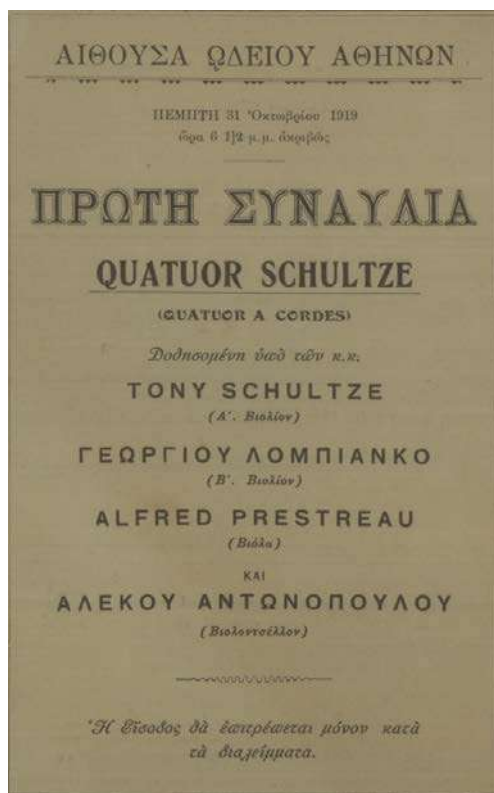
36 George Constantzos, Thomas Tamvakos, and Athanasios Trikoupis, *Hellenes Composers of Thrace* (Alexandroupolis: Region of East Makedonia and Thrace 2017), 185.

37 See also Yannis Belonis, *Η μουσική δωματίου στην Ελλάδα στο πρώτο μισό του 20ού αιώνα: Η περίπτωση του Μάριου Βάρβογλη (1885–1967)* [Chamber Music in Greece during the First Half of the 20th Century: The Case of Marios Varvoglis (1885–1967)] (Athens: Hellenic Music Centre, 2012), 153. Belonis states that the first concert of the Quartetto Schultze took place at the hall of the Athens Conservatory on 31 October 1919 with works by Haydn, Beethoven, and Dvořák.

38 Belonis, *Η μουσική δωματίου*, 155.

of the Athens Conservatoire saw a performance by Saint-Saëns, Bustinduy, and Achilleas Papadimitriou<sup>39</sup> (Figure 13).<sup>40</sup> The same evening, Schultze gave a chamber music concert together with Bustinduy, Georgios Eustathios-Lykoudis, and Papadimitriou, with works by Saint-Saëns (he was the soloist for the Second Sonata for Violin and Piano, Op. 102)<sup>41</sup> and on 15 May, Saint-Saëns played two mazurkas at the concert hall of the Athens Conservatoire.<sup>42</sup>

Figure 12. Announcement of a concert of the Quatuor Schultze on 31 October 1919.




39 For Achilleas Papadimitriou, Charkiolakis mentions: "So we learn that the cellist Achilleas Papadimitriou returned to Greece from Paris after two years of study, after having received the Averof scholarship, and was then immediately appointed cello professor and member of the Symphony Orchestra of the Athens Conservatoire" [Μαθαίνουμε λοιπόν ότι ο Αχιλλέας Παπαδημητρίου, βιολοντσελίστας, επέστρεψε στην Ελλάδα από το Παρίσι μετά από διετείς σπουδές ύστερα από χορήγηση Αβερώφειου υποτροφίας και διορίστηκε αμέσως καθηγητής βιολοντσέλου και μέλος της Συμφωνικής Ορχήστρας του Ωδείου Αθηνών]. Alexandros Charkiolakis, "Το Ωδείο Αθηνών ως καθοριστικός φορέας πολιτισμικής διαμόρφωσης" [Athens Conservatoire as Defining Factor of Cultural Formation], in *Continuities, Discontinuities, Ruptures in the Greek World (1204–2014): Economy, Society, History, Literature: Proceedings of the 5th European Congress of Modern Greek Studies of the European Society of Modern Greek Studies*, vol. 5, ed. Konstantinos A. Dimadis (Athens: European Society of Modern Greek Studies, 2015), 575.

40 Vergotis, *Ta μουσικά μας ιδρύματα*, 215.

41 Sabina Teller Ratner, *Camille Saint-Saëns, 1835–1921: A Thematic Catalogue of his Complete Works*, vol. 1, *The Instrumental Works* (Oxford: Oxford University Press, 2002), 205.

42 *Ibid.*, 201, 34.

Figure 13. Announcement of a concert with works by Saint-Saëns on 9 May 1920.



ΑΙΘΟΥΣΑ ΩΔΕΙΟΥ ΑΘΗΝΩΝ

Σάββατον 9 Μαΐου 1920 ὥρα 6 μ. μ.

ΣΥΝΑΥΛΙΑ ΕΡΓΩΝ  
MUSIQUE DE CHAMBRE

**SAINT-SAËNS**

ΑΙΤΑΟΜΕΝΗ  
Τῆ ΕΥΓΕΝΕΙ ΣΥΜΠΡΑΞΕΙ  
ΤΟΥ ΜΕΓΑΛΟΥ ΚΑΙ ΕΝΔΟΣΕΟΥ ΜΟΥΣΟΥΡΓΟΥ Κ.

**CAMILLE SAINT-SAËNS**

ΚΑΙ ΤΩΝ ΚΑΘΗΜΗΤΩΝ ΤΟΥ ΩΔΕΙΟΥ ΑΘΗΝΩΝ  
ΚΥΡΙΩΝ

JOSÉ DE BUSTINDUY Βιολίον  
TONY SCHULTZE  
ΓΕΩΡΓΙΟΥ ΕΥΣΤΑΘΙΟΥ-ΛΥΚΟΥΔΗ  
ΑΧΙΛΛΕΩΣ ΠΑΠΑΔΗΜΗΤΡΙΟΥ Βιολοντσέλλον

ΤΙΜΗ ΕΙΣΙΤΗΡΙΟΥ ΔΡΑΧ. 15.  
Μετά φόρου

In 1921, another big celebration took place, this time at the Hellenic Conservatoire<sup>43</sup>—two concerts for the 150th birthday of Beethoven:<sup>44</sup> 1) an orchestra concert on 4 April 1921, where the first movement of the Ninth Symphony was performed in Greece for the first time (in this concert, Schultze played Beethoven's Violin Concerto, accompanied by the Conservatoire's orchestra); and 2) a chamber music concert on 10 April 1921, where Schultze played, together with Lobianko, Prestreau, and G. Konstantinidou, Beethoven's String Quartet in F major as well as the Trio in Bb major (the last one also a Greek premiere). These concerts are mentioned in the French periodical *Le ménestrel*.<sup>45</sup> The reviewer here regrets that the performance of Beethoven's Ninth Symphony was only mediocre due to Kalomiris's lack of talent as a conductor. He goes on to say that this was even more deplorable because Schultze, as the soloist of the violin concerto, was visibly disorientated by Kalomiris. The second part of the festival was dedicated to chamber music and—the reviewer goes on to tell—was of greater interest, as Schultze was able to perform faultlessly there. The reviewer

43 Vergotis, *Τα μουσικά μας ιδρύματα*, 191.

44 Although this was a year late, as Beethoven was born in 1770.

45 Jean Chantavoine, "Athènes," *Le ménestrel*, 27 May 1921, available at <https://bit.ly/3grpUJs>.

is also very harsh about Konstantinidis on the cello, calling his gesticulations and head movements "intolerable."

A similar impression is given by both Vergotis, in an article in the periodical *Νέα φόρμιγγξ* (New phorminx),<sup>46</sup> and Skalkottas, who wrote a review in *Μούσα* (Muse) in May 1921 (Figure 14). Skalkottas tells us about his former teacher, "who played the concerto in D and who once again proved to be a perfect artist [...], [and not only] a simple violin-player, [but] a music teacher of the very few – in our region."<sup>47</sup> Skalkottas then goes on to write, much like the aforementioned review from *Le ménestrel*, that Kalomiris was not able to conduct the orchestra in a satisfactory way, which therefore rolled like a ship in high seas. Skalkottas states that this is a common fact at the orchestra concerts of the Hellenic Conservatoire; he goes on to ask rhetorically: "who is to be blamed for that?" This goes to show that Skalkottas had a very high opinion of his former teacher and his qualities as a performer and that – having already moved to Berlin – he still remembered him fondly.

In one of his articles in *Ελληνικός ταχυδρόμος* (The Greek Post),<sup>48</sup> Vergotis also writes about various other chamber music concerts, some of them in connection with the stay of Gabriel Pierné (1863–1937) in Athens from 27–30 May 1924: three concerts were organized by the Hellenic Conservatoire under the direction of Pierné in the Theatron Olympia<sup>49</sup> and, on 30 May, the Quintetto Pierné, with Pierné himself together with Schultze, Papadimitriou, Prestreau, and Lobianko, gave a concert (Figure 15).<sup>50</sup>

According to Antiochos Evangelatos's obituary,<sup>51</sup> Schultze was awarded the Silver Cross of Our Saviour of the Order of the Knights in 1921, a medal that, for example, José de Bustinduy, his fellow violin teacher at the Athens Conservatoire, had received for his musical and didactical merits in 1910 (Figure 16).<sup>52</sup>

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46 Nikolaos Vergotis, "Συναυλίες Μπετόβεν" [Beethoven Concerts], *Νέα Φόρμιγγξ* [New Phorminx] 5, 6, 7 (1923): 10ff.

47 Nikos Skalkottas, "Η 150ετηρίδα του Μπετόβεν κι οι συναυλίες του Ελληνικού Ωδείου" [One Hundred and Fifty Years of Beethoven and the Concerts of the Hellenic Conservatoire], *Μούσα* [Muse] 10 (May 1921): 167 (reprinted in: *Νέος Μουσικός Ελληνομνήμων* [New Musical Hellinomnimon] 4 [2019], 36ff.): "[...] που έπαιξε το κονσέρτο en re και που δείχτηκε άλλη μια φορά απόλυτος καλλιτέχνης [...], [και όχι μόνο] απλός παίχτης του βιολιού, [αλλά] μουσικός δάσκαλος απ' τους λίγους – στον τόπο μας."

48 Vergotis, *Τα μουσικά μας ιδρύματα*, 202ff.

49 For a description of the concerts' programme, see "Τρεις μουσικά εορταί υπό την διεύθυνσιν του διασήμου διδασκάλου Gabriel Pierné [sic]" [Three Music Fests under the Direction of the Famous Teacher Gabriel Pierné], Digital Collections of the Music Library of Greece "Lilian Voudouri," available at <https://bit.ly/3eyhSg1>.

50 See also Belonis, *Η μουσική δωματίου*, 140.

51 Evangelatos, "Τόνυ Σούλτσε," 5. Kalogeropoulos also takes this up in his lemma, see Kalogeropoulos, *Το λεξικό της ελληνικής μουσικής*, 458.

52 *Καλλιτεχνική επιθεώρησις* [Artistic Review] 9 (December, 1910), n.p.



Figure 14. Skalkottas's review of the concert with Beethoven's Ninth Symphony on 4 April 1921.<sup>53</sup>

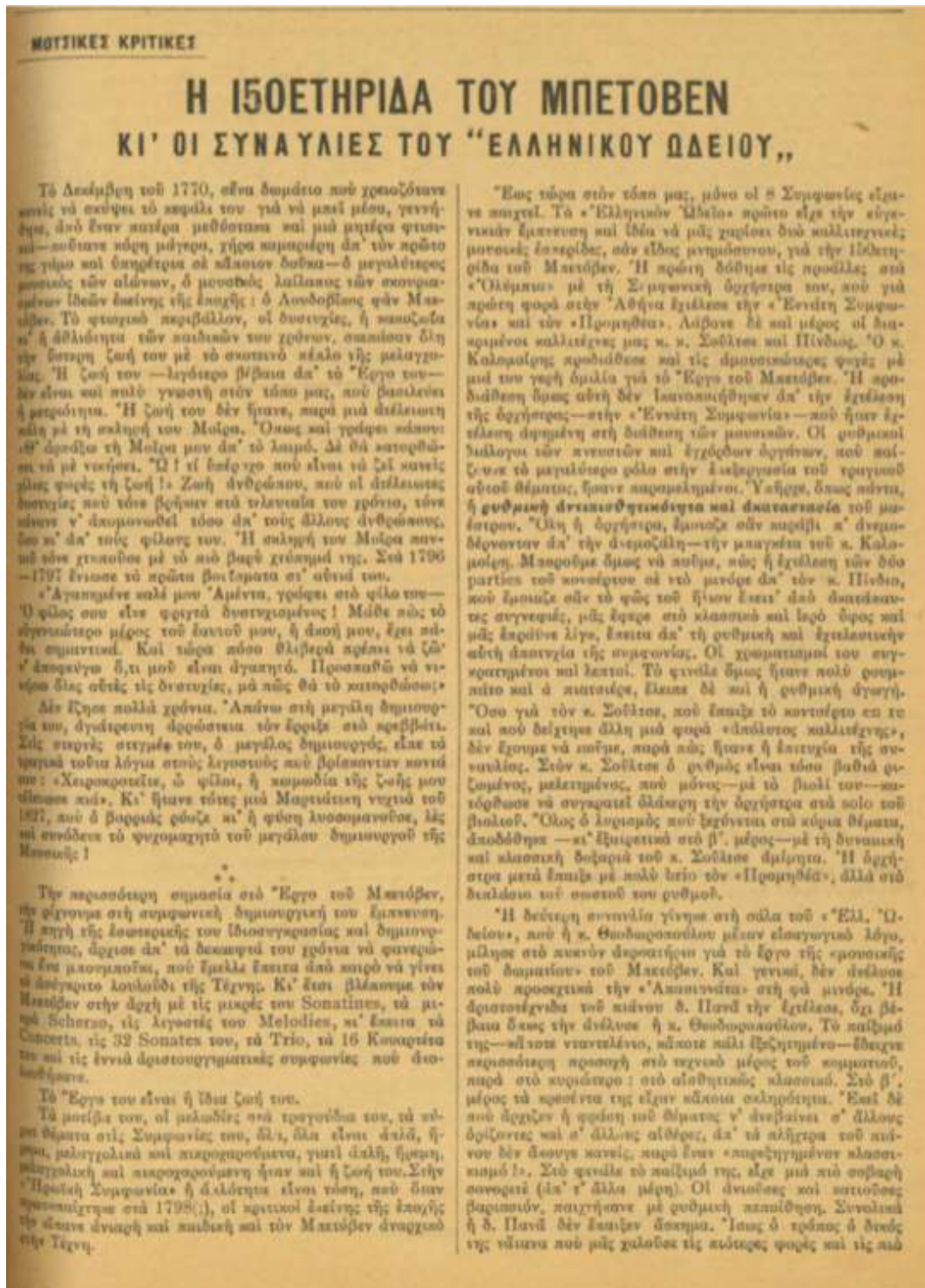


Figure 15. Quintetto Pierné in 1924 (Manolis Kalomiris Society Archive, "Ελληνικόν Ωδείο Α.Ε. Δελτίον Α'. Πενταετίας 1919-1924" [Hellenic Conservatoire S.A. Bulletin Α'. Quinquennium 1919-1924], 168).

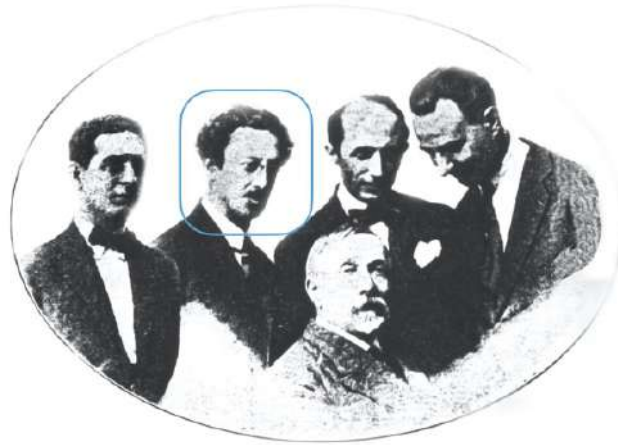


Figure 16. Silver Cross of Our Saviour of the Order of the Knights (Bustinduy's files at the Hellenic Literary and Historical Archive [no. A.E. 27/00, 15/98, available at <https://bit.ly/2ZQx0RW>]).



In 1930, Schultze was also among those who took part in the first trial radio broadcast at Parnassos Hall, together with other teachers from the Hellenic Conservatoire, namely, Alekos Antonopoulos, Spyros Maggos (flute), and Ivi Pana (piano). They performed the *Greek Rhapsody* by Athanasios Kokkinos.<sup>54</sup>

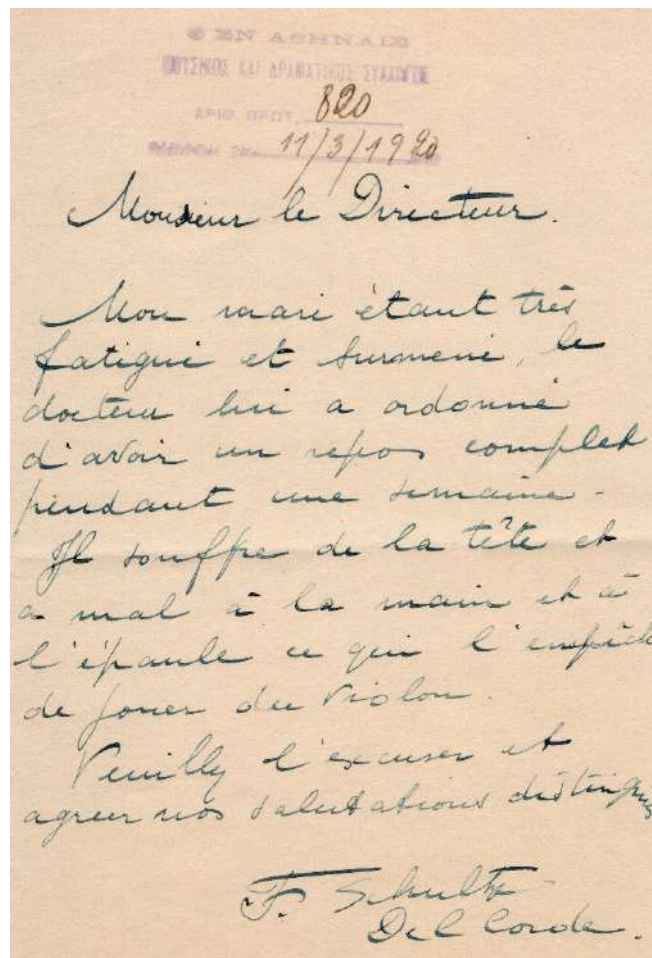
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54 "Δοκιμή ραδιοφωνικού πομπού" [Radio Transmitter Test], *Μουσικά χρονικά* [Musical Chronicles] 14-15 (February-March 1930): 94. See also Belonis, *Η μουσική δωμάτιου*, 112, n. 225.

## Personal Life

Looking at the concert programmes and then at Schultze's teaching activities at the various conservatoires, it appears that he must have had to deal with a very big workload. No wonder there has come down to us a letter from his wife F[anny?] Delcorde to Georgios Nazos, dated 3 March 1920, in which she tells him that her husband is very tired and overworked, and that his doctor has ordered him to rest for a week (Figure 17). She goes on to say that her husband also suffers from headaches and that a pain in his hand and shoulder prevents him from playing the violin. Perhaps Schultze was already dissatisfied a couple of months before resigning from the Athens Conservatoire. However, considering his many obligations, it does not come as a surprise that he was suffering from typical string-player ailments.

Figure 17. A letter of Schultze's wife to Georgios Nazos (Athens Conservatoire Historical Archives).



Hardly anything is known from Schultze's personal life and not much from his wife's either. This is the only letter signed by her. Could "F" stand for Fanny? According to the Conservatoire in Brussels, a Diane Delcorde, born around 1877, studied there solfège and



violin.<sup>55</sup> Could that have been a sister? Unfortunately, as so many others in Schultze's life, this is another dead end. However, a Fanny Schultze is named among the second violins of the Symphony Orchestra of the Concert Association for the years 1925–26 (Figure 18).

Figure 18. A list of the members of the Symphony Orchestra of the Concert Association for 1925/26.<sup>56</sup>

ΟΝΟΜΑΣΤΙΚΟΣ ΚΑΤΑΛΟΓΟΣ ΤΩΝ ΜΕΛΩΝ ΤΗΣ ΣΥΜΦΩΝΙΚΗΣ ΟΡΧΗΣΤΡΑΣ ΤΟΥ ΣΥΛΛΟΓΟΥ ΣΥΝΑΥΛΙΩΝ ΚΑΤΑ ΤΗΝ ΠΕΡΙΟΔΟΝ 1925-1926				
<b>A' Βιολία.</b>				
1	Βολωνίης Φρειδ.	} Σολιστ	9	Περδικίδου Ντανιό.
2	Schultze Τονη		10	Λάζαρος Ν.
3	Μπαμμέρος Εύθ. Κορίδα 'Αντιγόνη		11	Κοσκινᾶς Σ.
4	Μπουσιάντση 'Ελένη		12	Περσιότης Στελ'
5	Λομπιάγκο Γεώργ.		13	Ροχάτσκα 'Ιωσ.
6	Ζαρεφοπούλου 'Ασπ.		14	Νικολαΐδης 'Αριστ.
7	Μαρκέτιου Τζέννυ.		15	Γαβρηλίδης Μιχ.
8	Λενκιάδου-Καθβάδα Μ.		<b>Βιόλαι</b>	
9	Καθβάδας Θεόδ.		1	Βολωνίη-Μασιέ Μαργ.
10	Χαμουδάπουλος Δ.		2	Πρεσιτρώ 'Αλφρ.
11	Βολωνίης Ν.		3	Μπραουνβίτσερ Φρ.
12	Παπαχριστοδούλου 'Αλκ.		4	Φωτιάδου 'Ιουλ.
13	Καραμπευάν Κ.		5	Πρεσιτρώ Μάριος
14	Ψύλλας Γεώργ.		6	Λομπιάγκο Χρ.
15	Κολάσης 'Αλ.		7	Αελλιγιάννης Β.
16	Παρίδης Γεώργ.		8	Πέκος Π.
			9	Πιερούσης 'Εσθ.
<b>B' Βιολία.</b>				
1	'Αθαιάγγελος Σπύρος		<b>Βιολοντσέλλα</b>	
2	Καλαμπούση Ναταλ.		1	Charidon Yves
3	Λεμπιχόβας Σ.		2	Παπαδημητρίου 'Αχ.
4	'Αργυρόπουλος 'Αθ.		3	Mme Charidon
5	Αύλωνίης Βασ.		4	Πισση Μαρία
6	Σούτσιας Φανή.		5	Λάμπρου Λοικᾶς
7	Βολωνίης Σπ.		6	Γεωργανῆς Σπ.
8	Τίβερης 'Αλφ.		7	Φαρανιάτου 'Ελ.
			8	Λομπιάγκο Μάρ.
			9	'Αντωνίου Γ.

A year earlier, in 1924, the members list of the orchestra mentions a Fanny Kaouri. This must be the same person, because a Fanny Schultze-Kaouri is also included in the files of the Hellenic Conservatoire. For 1925, there is a list of the members of the Concert Association as well, where Fanny Schultze is mentioned as a student in the final year of her studies at the Hellenic Conservatoire. It seems odd, however, that Schultze's wife should have been studying violin at the Conservatoire; the possibility of her being his daughter is rather far-

55 *Annuaire du conservatoire royal de musique de Bruxelles* (Brussels: Conservatoire royal de musique de Bruxelles, 1897/98), 122, available at <https://bit.ly/2zLMPi8>.

56 "Συναυλία της συμφωνικής ορχήστρας του Συλλόγου Συναυλιών της περιόδου 1925–1926: Τρίτη συνδρομητών" [Concert of the Symphony Orchestra of the Concert Association of the 1925–1926 Period: Third Subscription Concert], Europeana Collections, available at <https://bit.ly/2MgNlli>.

fetched, since she seems to be too old to be his daughter. Might she have been a second, younger wife of Schultze? The Greek surname Kaouri might suggest something along these lines, but this has to remain a hypothesis until further details emerge.

In all relevant articles or reviews about Schultze, he is praised as an excellent, even outstanding teacher. There are also programmes of student concerts, preserved at the Athens Conservatoire Historical Archives, in which one can see that his advanced students performed pieces that are still mandatory in the curricula of today's conservatoires. For instance, in a student concert of 22 April 1917, Skalkottas played the *Scherzo-Tarantella* by Wieniawski; on 13 January 1918, the Violin Concerto by Saint-Saëns; and on 6 March 1918, a Violin Sonata by Oskar Nedbal (1874–1930).

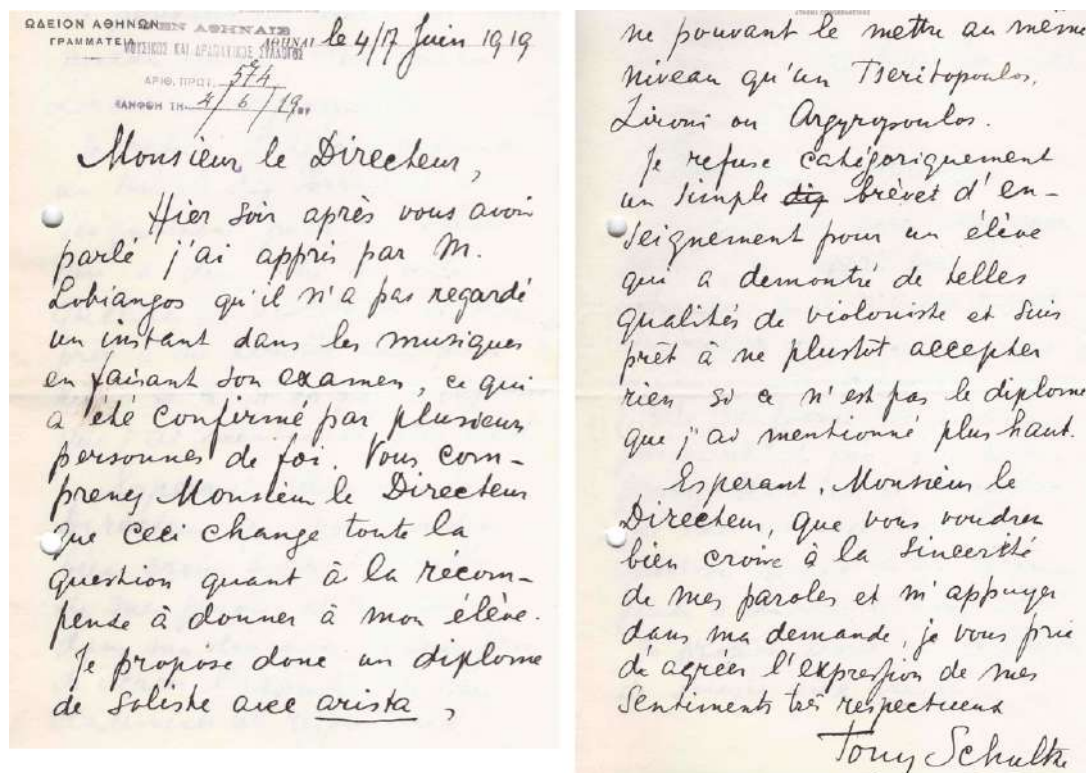
Unfortunately, no personal letters of Schultze have come down to us. However, there are four official letters from June 1919 that portray Schultze as a teacher who cared deeply for his students. In these, Schultze stands up for his student Georgios Lobianko, with whom he later performed together in chamber music ensembles (see above). On 3 June 1919, Schultze asks for a leave of absence on 4 June, explaining that he will therefore not be able to attend the meeting concerning the exams results. In the letter he proposes Lobianko for a prize. He goes on to assert the qualities of Lobianko, which the student unfortunately cannot exhibit very well due to his great nervousness. Schultze hopes that his colleagues will take into account such an important detail. A day later, on 4 June 1919, Schultze stresses the importance of awarding Lobianko a soloist diploma with the grade excellent (Figure 19).<sup>57</sup> He strictly refuses to award Lobianko only a simple diploma. The letter shows that Schultze seems to have been very loyal to his students, sure of their merits and qualities, and that he was prepared to take a stand, even towards the director himself. Later, on 16 September 1919, Schultze supports Lobianko's request to become his teaching assistant, as he has shown the highest qualities. At times in his letters Schultze appears strict, but always polite. These letters are the most "personal" documents that have come down to us so far.

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57 At the Athens Conservatoire Historical Archives, there is a preserved copy of Lobianko's diploma exams of 3 June 1919, with Lobianko receiving the soloist diploma, having played works by Mozart, Tartini, Martini, Couperin, and Wieniawski, as well as the Saint-Saëns violin concerto.



Figure 19. Schultze's letter of 4 June 1919 about his pupil Lobianko (Athens Conservatoire Historical Archives).

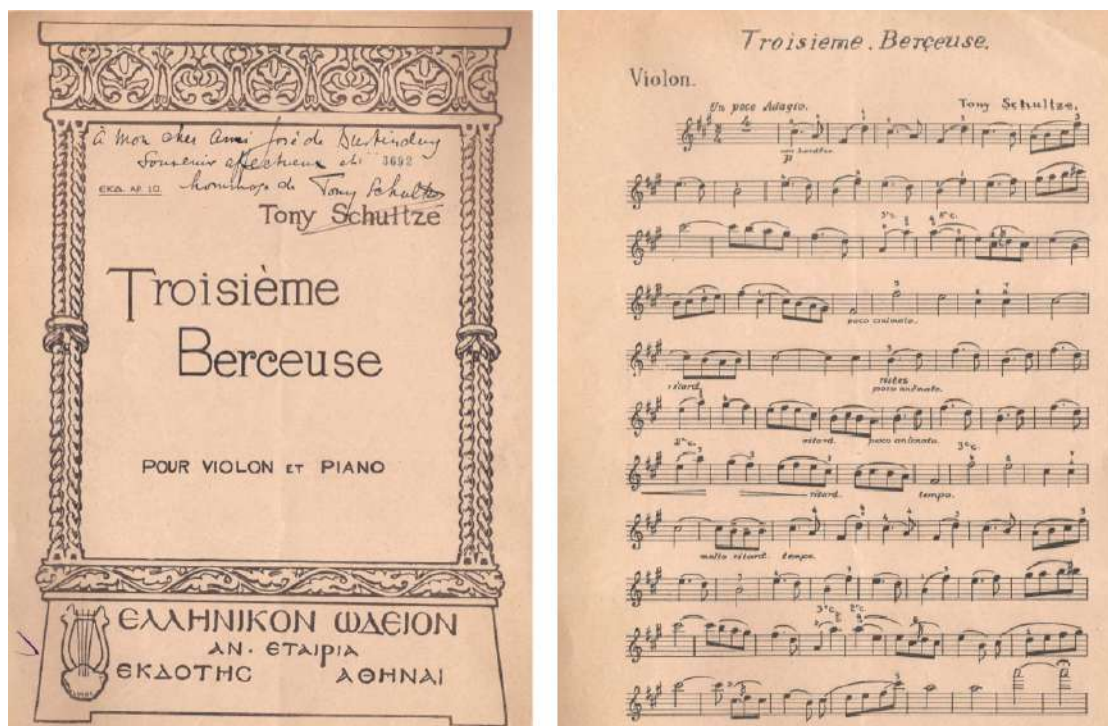


Apart from the fact that he was an outstanding violinist and teacher, his activities must have also included composing. His only known composition is entitled *Troisième Berceuse*.<sup>58</sup> Can one therefore assume that there are two more lullabies, or that Schultze composed other pieces? At the top of the first page, a dedication that reads: "À mon cher ami Josè de Bustinduy. Souvenir affectueux et hommage de Tony Schultze" (Figure 20). Schultze and Bustinduy had known each other since their studies at the Conservatoire of Brussels with César Thomson (both from 1899–1902; see above). Unfortunately, the edition does not name a date for the composition, but, as it was printed by the Hellenic Conservatoire, the year 1920 can be taken as a *terminus post quem*. The *Berceuse* was performed, among other times, in a student concert on 23 January 1922 by Schultze's student Olga Kanavariotou.<sup>59</sup>

58 Unpublished material from the Athens Conservatoire Historical Archives.

59 "Ελληνικόν Ωδειον. Σχολικόν Έτος 1922–1923" [Hellenic Conservatoire: School Year 1922–1923], 21.

Figure 20. Schultze's composition *Troisième Berceuse* with the dedication to Bustinduy (Athens Conservatoire Historical Archives).



Apparently, Schultze also used to occasionally compose pieces for his students. In a programme for an orchestra student concert at the Hellenic Conservatoire, there is listed, among other pieces, a *Marche Triomphale* by Schultze<sup>60</sup> and, for a student concert on 3 February 1922, it is mentioned that his pupil, Silva Kypriotou, played a *Nocturne* and a *Caprice/Fantaisie Hongroise* by Schultze (also on 15 and 22 December 1921, as well as on 17 January and 2 February 1925). Schultze even played these pieces himself in a concert on 19 December 1921.<sup>61</sup> The *Berceuse* seems also to have been sung in a concert of Nina Foka's class on 25 June 1923.<sup>62</sup> Schultze thus seems to have re-worked some studies by Rodolphe Kreutzer and Federigo Fiorillo, as mentioned in the programme of Olga Kanavariotou's diploma exams on 9 February 1923.<sup>63</sup>

## Writings

From 1951 and 1952, that is, three and two years before his death, respectively, five articles written by Schultze can be found in the periodical Μουσική κινήσις (Musical Activity): "Οι δεξιοτέχνες κι η κλασική μουσική" (Virtuosos and Classical Music, 1951), "Σκέψεις πάνω στα κλασικά κοντσέρτα" (Thoughts on Classical Concerts, 1951), "Η μουσική δωματίου" (Chamber Music, 1952), "Jacques Thibaut" (1952), and "Το στοιχειωμένο καράβι" (The

60 Ibid., 16.

61 In this concert, *Caprice/Fantaisie Hongroise* appears as *Fantaisie Hongroise*.

62 "Ελληνικόν Ωδείο. Σχολικόν Έτος 1923-1924," 42.

63 "Ελληνικόν Ωδείο. Σχολικόν Έτος 1923-1924," n.p.

Haunted Ship, 1952).<sup>64</sup> These are all educational articles, typical of their time, in which Schultze expresses his ideas on virtuosity, compares classical compositions to architectural works, explains the different forms of chamber music, presents a eulogy of the violinist Jacques Thibaut, and gives background information on the topic of Wagner's Flying Dutchman. After only five articles, however, this series of thoughts by someone who had been a performer himself and a lifelong teacher, accustomed to explaining complex issues in easy terms, seems to come to an end.

## Conclusion

What kinds of conclusions can be drawn from these painstakingly unearthed small and smallest details of someone who, very clearly, did not (want to?) leave anything personal behind? Schultze was an artist who lived for his music, for the present moment, and very much for his audience and his pupils. The concert programmes attest to him having mastered the difficult pieces of his trade and the reviews confirm that furthermore in most cases he showed great artistry and knew how to enchant his listeners. Playing on stage seems to have been a lifelong passion for Schultze, more than writing articles in newspapers or composing.

Schultze's letters, as well as the information provided in various reviews and articles, depict him as a very gifted teacher, who was remembered and revered by many long after all his personal details and his life story had been forgotten. He seems to have cared deeply for his students, once he was convinced of their abilities. It can therefore probably be taken for granted that he cared deeply for Skalkottas too, his most gifted student.

Is it thus possible to evaluate Schultze's influence on Skalkottas? As a teacher, as well as a performer, surely; Schultze acquainted Skalkottas with the violin literature he needed in order to pass the entrance exams in any given European conservatoire. More than that, we can be sure that he served as a model, both as a performer and as a teacher. Schultze must have passed on his mastery of playing the violin, as he had learnt it from his teacher César Thomson and as Thomson had learnt it, in his turn, from Vieuxtemps or Wieniawski. Schultze was firmly rooted in the Franco-Belgian violin school and must have passed on his knowledge to Skalkottas. No wonder, perhaps, that Willy Hess, Skalkottas's first violin teacher in Berlin, was not that happy about his technique of the bow hand; maybe a clash of the Franco-Belgian and German violin schools?

The question of the extent of Schultze's influence on Skalkottas's choice of conservatoire is more difficult to answer. As Haris Xanthoudakis has elaborately shown in a recent article,<sup>65</sup> Skalkottas would have selected Paris for his future studies, not Brussels. Athens, however, seemed to have had a close connection to the Royal Conservatoire in Brussels, having recruited Bustinduy and Schultze from there. Antigone Kopsida, Bustinduy's student, and Dimitri Mitropoulos had selected Brussels for their higher education. Mitropoulos, though, had left Brussels for the richer musical life of Berlin. This is easily comprehensible: regarding

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64 *Μουσική κίνησις* [Musical Activity] 29 (March, 1951): 6; *Μουσική κίνησις* [Musical Activity] 34 (August, 1951): 4; *Μουσική κίνησις* [Musical Activity] 42 (April, 1952): 12; *Μουσική κίνησις* [Musical Activity] 43 (May, 1952): 6; *Μουσική κίνησις* [Musical Activity] 44 (June, 1942): 6.

65 Xanthoudakis, "Δεκαεπτά κρίσιμοι μήνες," 94–105.

musical life in the 1920s, not Brussels but Berlin comes to mind first. Also, Thomson, Schultze's own teacher, was soon to leave Brussels for Paris in 1921 (according to a piece of information by de Wahnnon; the dictionaries, however, say he had already left in 1914).<sup>66</sup>

What remains to be said is that Schultze had a substantial impact on musical life in Athens, both as a teacher and, possibly even more so, as a performer. Avra Theodoropoulou wrote accordingly about one of Schultze's recitals with works by, among others, Bach and Beethoven in 1945: "the brilliant artist and violin teacher [...] From beginning to end his program was outstanding [...] He performed the masterpieces [...] with deep understanding, nobility and austerity."<sup>67</sup>

Let us close this article with the apt words of Schultze's former student, Antiochos Evangelatos:

[Athens has lost] the humble, stoic but also heroic figure of the polite Dutch aristocrat, who dedicated his whole life to the development of a musical tradition and the advancement of the art of music [in Greece]. Wherever he was, he worked with youthful enthusiasm and purity, with a moving devotion to his ideal of real art, always guided by his religious worship of and belief in Music [...] which he held upright until his last breath. Either as a soloist with his profound interpretations of the big classical works or as a concertmaster in the orchestra [...] or with the hundreds and hundreds of pupils he had throughout the years [...] he always and everywhere gave himself completely.<sup>68</sup>

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66 Peire, "Thomson, César." See also Robin Stowell, ed., *The Cambridge Companion to the Violin* (Cambridge: Cambridge University Press, 1992), 65.

67 Avra Theodoropoulou, "Μουσική: Ρεσιτάλ και συναυλίες" [Music: Recitals and Concerts], *Νέα εστία* [New Hearth] 428 (1945): 202: "[...] ο λαμπρός καλλιτέχνης και καθηγητής του βιολιού [...] Από την αρχή ως το τέλος το πρόγραμμά του στάθηκε στις κορυφές [...] Τα αριστουργήματα [...] τα απέδωσε με βαθειά κατανόηση, με ενγένεια και λιτότητα."

68 Evangelatos, "Τόνου Σούλτσε," 5: "[Η Αθήνα έχασε] την στωϊκή αλλά και ηρωϊκή μορφή του ευγενικού Ολλανδού Ευπατριδη, που αφιέρωσε ολόκληρη τη ζωή του για την δημιουργία μουσικής παραδόσεως και γενικά για την πρόοδο της μουσικής Τέχνης στον τόπο μας. Πνατού όπου ετάχθη, εργάστηκε με νεανικό ενθουσιασμό και αγνότητα, με μια συγκινητική προσήλωση στο ιδανικό της αληθινής τέχνης, οδηγημένος πάντα από τη Θρησκευτική του λατρεία και πίστη στην Μουσική που την κράτησε λαμπράδα άσβυστη [...] ως τη στερνή του πνοή. Είτε σαν σολίστας, με τις βαθειές ερμηνείες του των μεγάλων κλασικών, είτε σαν εξάρχων βιολιστής της Ορχήστρας [...] με τις εκατοντάδες των μαθητών που είχαν την τύχη να δεχθούν τη [...] διδασκαλία του [...] παντού και πάντοτε έδωσε ολόκληρο τον εαυτό του."

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## Abstract

Nikos Skalkottas has become quite a well-researched composer throughout the last two decades. In particular, his studies in Berlin with Willy Hess (violin) and subsequently with Arnold Schoenberg (composition) hold an unwavering fascination for his researchers. His early years in Athens though have not received such a high degree of attention. Thus, little is known about Skalkottas's first violin teacher at the Athens Conservatory: Tony Schultze. Although counted among the most famous violinists and regarded as one of the best and most sought-after teachers in Athens during the first half of the 20th century, Schultze's life

remained unresearched until today and many biographical details seem to have got lost during the last decades. This article aims to put a man who was of paramount importance to Nikos Skalkottas, in the limelight. Schultze bestowed on Skalkottas the best violin technique possible in those times and thus made it possible for him to continue his studies in Berlin.

### **About the Author**

Nina-Maria Wanek has been doing research on Byzantine music for over twenty years. In 2006 she was awarded her habilitation for Historical Musicology at the University of Vienna. Her areas of expertise are Byzantine and Modern Greek music from the Middle Ages until today, Western plainchant, and twentieth-century Austrian music. From 2015 to 2020 she was principal investigator of a major research-project on the "Cultural transfer of music between Byzantium and the West." The results of this project will be published as a monograph by Brill in 2022. Since 2020 she has been the leader of another research project at Vienna University about "Psalm Composition in Middle and Late Byzantium". Wanek regularly teaches at the Institute of Musicology (Vienna University) as well as abroad. For her full publication list, see her website: [www.byzantinemusicology.com](http://www.byzantinemusicology.com).