

# Friedrich Cerha: Spiegel I-VII

<? echo \$this->teaser; ?>

---

## Friedrich Cerha on Spiegel I-VII:

The optical aspect played an essential part in all phases of creating the *Spiegel*. When writing down the scenic draft (1961) it was always clear to me that there cannot be a single, compulsory bracing of the optical and acoustical level; instead, the combination of both creates a field of overlapping in which various individual solutions are possible. The director and the choreographer should therefore feel as little bound or even patronised as possible, to have space to unfold their personal creativity.

### spiegel I

friedrich cerha

— = 4"

8" ← MD 1 → 12"

Violin I 2/1  
Violin II 2/1  
Viola 2/1  
Cello 2/1  
Double Bass 2/1  
Flute 2/1  
Clarinet 2/1  
Bassoon 2/1  
Trumpet 2/1  
Trombone 2/1  
Percussion 2/1  
Harp 2/1  
Piano 2/1

### Spiegel I

for large orchestra | 9'

5 4 5 4 - 8 4 7 1 - perc(6), hp(2), hpsd, pno, str

world première: 21.09.1968, Warsaw; Orchestre Symphonique de la Philharmonie National, cond. Andrzej Markowski

**spiegel II**  
für 55 strelcher (1960/61) friedrich cerha  
(\* 1926)

3 Schläge  
Schlag = 60

**Spiegel II**  
for 55 strings | 13'  
str(14 13 10 10 8)  
world première: 18.10.1964, Donaueschingen; SWF-Sinfonieorchester, cond. Ernest Bour

3 Schläge  
Schlag = 72

**spiegel III**  
1965/61  
friedrich cerha  
1926

rit. [5] Schlag = 52

**Spiegel III**  
for large orchestra | 9'  
5 4 4 0 - 6 4 4 0 - perc(4), hp(3), cel, cemb, pno, vln.I(35), vln.II(14), vla(4), vc(3), cb(2)  
world première: 19.11.1965, Stockholm; Kungliga Filharmoniska Orkestern, cond. Friedrich Cerha

**spiegel IV**  
für großes orchester (1960/61)

**friedrich cerha**  
(\* 1926)

2 Schläge  
Schlag = 80

Tempo: *ritard.*

↓ Schlag = 40

4 Perc. 1  
4 Perc. 2  
3 Perc. 3  
4 Perc. 4

Schlag

1. Klarinetten  
2. Klarinetten  
3. Klarinetten  
4. Klarinetten  
5. Klarinetten  
6. Klarinetten

40

20

**Spiegel IV**

for large orchestra and tape | 23'

5 4 4 2 - 4 4 6 2 - perc(8), t.sax, bar.sax, wagner tuba(2), str

world première: 26.10.1971, Weiz; ORF Radio-Symphonieorchester Wien, cond. Milan Horvat

**spiegel V**  
(1962)

**friedrich cerha**  
(1926)

5 Schläge à 60

1  
2  
3  
4  
5

Schlag

VI

60

60

**Spiegel V**

for large orchestra | 9'

5 4 5 4 - 8 4 6 2 - perc(12), pno, tape, str

world première: 13.12.1963, Munich; Orchester des Bayerischen Rundfunks, cond. Friedrich Cerha

### spiegel VI

für großes orchester (1960/61)

friedrich cerha

(\* 1926)

3 Schläge oder  $\frac{3}{4}$   
Schlag =  $\downarrow$  = 96 - 100

5

### Spiegel VI

for large orchestra | 6'

5 4 5 4 - 8 4 6 0 - timp(3), str

world première: 21.05.1968, Hamburg; NDR SO, cond. Friedrich Cerha

### spiegel VII

für großes orchester (1960/61)

friedrich cerha

(\* 1926)

2 Schläge

Schlag =  $\downarrow$  acc. 5

### Spiegel VII

for large orchestra | 17'

5 4 5 4 - 4 4 6 2 - perc(10), hp(2), cel, hpsd, pno, t.sax, bar.sax, wagner tuba(4), str

world première: 28.01.1972, Vienna; ORF Radio-Symphonieorchester Wien, cond. Friedrich Cerha

# spiegel I

friedrich cerha

— = 4"

8" ← MD 1 → 12"

Musical score for Spiegel I, featuring multiple staves with rhythmic markings and a central measure labeled MD 1.

## spiegel II für 55 Strelcher (1960/61)

friedrich cerha  
(\* 1926)

3 Schläge

Schlag = 60

acc. 5

VI

Musical score for Spiegel II, featuring two systems of staves with complex rhythmic patterns and dynamic markings.

## 3 Schläge

spiegel III  
1960/61  
friedrich cerha  
1926

Schlag = 72

rit. 5

Schlag = 52

FF

OL

BKS

FF

Musical score for Spiegel III, featuring multiple systems of staves with complex rhythmic patterns and dynamic markings.

**spiegel IV**  
für großes orchester (1960/61)

friedrich cerha  
(\* 1926)

2 Schläge  
Schlag = 80

↓ Schlag 40

Tempo:  
verläuft

1. Pic.  
2. Pic.  
3. Pic.  
4. Pic.

40

Schlag

1. Klarinetten  
2. Klarinetten  
3. Klarinetten  
4. Klarinetten  
5. Klarinetten  
6. Klarinetten

20

**spiegel V**  
(1962)

friedrich cerha  
(1926)

5 Schläge à 60

50

VII

**spiegel VI**  
für großes orchester (1960/61)

friedrich cerha  
(\* 1926)

3 Schläge oder  $\frac{3}{4}$   
Schlag =  $\frac{1}{4}$  = 96 - 100

5

spiegel VII  
für großes orchester (1960/61)

friedrich cerha  
(\* 1926)

The descriptive record of my own ideas seems to contradict that, and it is a procedure which can entail misunderstandings. Nevertheless I decided to do it to provide an image of impressions to be released. It is only the fundamental tendency of the process described in the draft which is binding. Looking at the overall concept, a number of rules for the presentation can easily be derived.

The isolated essence, its individual development, its destiny, is not the subject of presentation. Life always appears as a community; expressionistic accents are to be avoided. In a specific historical situation, obvious symbolic content should never be made plain with force. The inventory of classical ballet movements is unsuitable for executing the tasks presented in this piece. The actors' movements are often similar, but not identical; only in isolated, exceptional cases are they simultaneous. Similarity of movement and temporal coordination are stronger if the task is common to all.

Among its individual parts, the music comprises strong formal references, variants and varied reprises. These are likewise intended in the optical area, yet the two relational systems do not always cover each other, although the optical events are to be fundamentally developed from the music. The cooperation of the two levels is intended in this way to attain complexity in the relationships. It would be correct if – in analogy to the music – the optical aspect (proceeding from adequately chosen material) would reveal aesthetic and dramatic events as essential in the formally governed composition, acting in response to emotional and intellectual principles as the music does.

Friedrich Cerha