

ARVO

PÄRT "I seek a common denominator"

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LUCIANO

BERIO Experiment and discourse

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WOLFGANG

RIHM "Art is a radically individual matter"

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DAVID

FENNESSY "A bedrock for your voice"

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CRISTÓBAL

HALFFTER "I hear the silence here"

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MAURICIO

SOTELO "Opening a window onto resonance"

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KURT

WEILL Der neue Orpheus

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ALEXANDER

ZEMLINSKY "He had a singular voice"

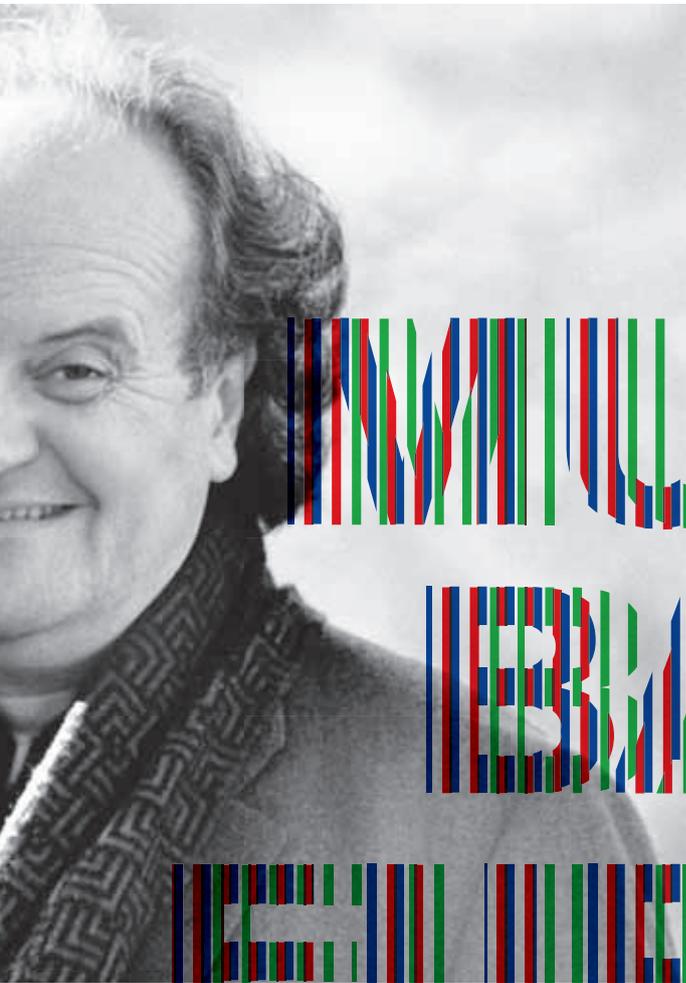
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RICHARD

WAGNER "Das Rheingold" in a reduced version

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16. MÄRZ –  
6. APRIL 2012



MUSIK  
BRAUT  
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**WOLFGANG  
RIHM**

21. EUROPÄISCHE KULTURTAGE  
KARLSRUHE



Dear music lovers,

We were very happy about the positive reaction to the first edition of *Musikblätter*; we saw it as a sign that there is a great need for thorough and more substantial information, and in the future we will be following this newfound path by providing you with material to help you plan the events you wish to attend. As usual, the service section contains comprehensive summaries of our publishing activities: new editions, scheduled première performances, discoveries, new additions to our catalogue, CDs and DVDs, as well as a selection of important concerts.

The editorial section includes interviews in which no fewer than four of our composers speak their minds:

**Arvo Pärt** candidly recounts the difficulties and harassment he had to put up with in his homeland Estonia at the outset of his career before he became a success in the West. He also explains why he developed the Tintinnabuli style and the artistic crises he had to overcome: "The truth is that I matured very late."

**Wolfgang Rihm** (who turns 60 on 13 March) provides information on the conditions affecting the composing process: "Art is a radically individual affair which always harbours human freedom as its starting point and its objective." Celebrated Rihm interpreters have supplied us with very personal birthday wishes.

As for the countries topic, Spain is the focus in this issue. **Cristóbal Halffter**, doyen of Spanish composers, recalls the times when he suffered under the Franco dictatorship in his homeland and muses on the regime's effects on the artistic scene. He also speaks about his newest opera project *Schachnovelle*, based on the novel by Stefan Zweig.

**Mauricio Sotelo**, who celebrated his 50<sup>th</sup> birthday on 2 October, allows us a look into his workshop. It is utterly fascinating to learn how he discovered a new aesthetic through his friendship with great flamenco performers. His latest opera project is devoted to the novel *El público* by Federico García Lorca.

We also include a closer look at **Zemlinsky**, featuring contributions from **James Conlon** and **Antony Beaumont**, who regard Zemlinsky as a confidante they never knew. A work analysis is devoted to **Luciano Berio's** *Sequenze*; we present the new critical edition of **Kurt Weill's** cantata *Der neue Orpheus*, while **Eberhard Kloke** reports on his reduced version of **Wagner's** *Das Rheingold*, and with **David Fennessy** we present the newest UE arrival from Ireland.

Enjoy this issue of *Musikblätter*!  
The UE Promotion Team  
promotion@universaledition.com



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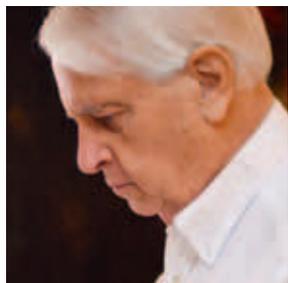
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ARVO  
PÄRT

*"The truth is that I matured  
very late." Arvo Pärt*

NORA AND ARVO PÄRT

INTERVIEW

## “I Seek a Common Denominator”

Enzo Restagno, the Italian musicologist, conversed extensively with Arvo Pärt and his wife Nora, in the course of which Pärt spoke very candidly about his roots and his life in Soviet Estonia, his emigration, his artistic odyssey and his world view. The entire conversation was published in book form in 2010 (*Pärt im Gespräch* [“Interviews With Arvo Pärt”]) by Universal Edition. English, French and Russian editions are in the pipeline.

### Beginnings – Twelve-Tone Music – Collage Technique

*Your involvement with music goes back to when you were very young – you were only seven. Why and when did you resolve to become a musician?*

**Arvo Pärt:** I can’t say. You are who you are, but no one knows who they will become – and least of all a child. I can certainly not claim that I had the feeling back then that I wanted to become a musician. But I do believe a vague consciousness of that gradually formed during my first attempts at composition. Sometimes I imagine that I already had the premonition back then that I could compose and produce something similar to what I heard on the radio or at concerts.



© Kaupo Kikkas

But the truth is that I matured very late and that I was not yet able to find the path which should have led me to what I was seeking. My severe longing to find that path expressed itself later on in my far too enthusiastic commitment to twelve-tone music. After that, I drew back, because I was seeking something else. It was one of several attempts to find my way and my world.

*In 1964 you wrote pieces using the collage technique. These compositions are clear evidence of your intention to break with your musical past.*

**Arvo Pärt:** The *Collages* are a kind of transplantation; when you feel like you have lost your skin, you try to take strips of skin from anywhere you can find them and use them to cover yourself. With time, those strips modify and become a new skin. I wasn't sure where the *Collages* trial would have led me – but in any case I had the impression that I had a living organism in my hands, a living substance I had not found during the twelve-tone music period. Yet it is not possible to carry on indefinitely with the transplantation technique; it reached its limits in *Credo*. At that time, and in the condition I was in, despite being finished once and for all with the numbers in twelve-tone music, I was not able to write a melodic line without numbers. That was not the case with Gregorian chant; its lines had soul.

Today I am more tolerant regarding that style as well. It is not the twelve tone's fault "per se", it all depends on the composer and on the way he uses those twelve tones. It's a question of whether he wishes to produce honey or poison – Webern, for instance, never produced poison.

*"The critiques of my works were good in the West."* ARVO PÄRT

*Your Credo for piano, chorus and orchestra, written in 1968, is one of your most important compositions; its premiere was a scandalous success. But what I find so extraordinary about it is that the outrage was provoked by the work's middle section, where the dodecaphonic technique is used serially, culminating in a violent mimesis of Chaos.*

**Arvo Pärt:** At the time – and perhaps even somewhat earlier – it seemed to me that I was in the process of discovering what I would call a new beginning. The most

important thing for me when I was confronting the new work was the text – the words I wanted to set; the Gospel passage most distinctly expressing the teaching of Jesus. It is the place where he responds to the Old Testament "oculum pro oculo, dentem pro dente" [an eye for an eye, a tooth for a tooth] by saying, "Autem ego vobis dico: non esse resistendum injuriae" [But I say unto you, you shall not resist evildoing]. I literally broke that sentence down into notes and numbers so that every word corresponded to the orchestral resources I used.

I structured the dodecaphonic framework by placing fifths – the purest and most innocuous interval – next to each other, and so on and so forth until the orchestral expansion was as great as possible. The juxtaposition of the fifths creates an ever-denser texture, a true saturation of the sounds, to imitate chaos and destruction. Only then come Jesus' words, "But I say unto you ... " and everything gradually disintegrates into its parts. It is like the collapse of the Soviet regime; someone could have interpreted it that way and felt frightened.

*You said that your emigration to Western Europe prompted you to decide to leave Tallinn for good. Do you recall how you reached that decision?*

**Arvo Pärt:** A great many things were happening at that time – but the decisive factor was the government's attitude toward me. They let me know that they would find nothing amiss if my wife and I left the country. I had practically no chance anymore of surviving as a composer, since the functionaries – on whom my life depended – were behaving with increasing animosity toward me. In their view, the performances of my works abroad had become too frequent. Yet it would have been deemed a scandal if the composer were not in attendance at a world premiere, so they were obliged to let me go. The critiques of my works were good in the West, but that just made things worse. The situation soon became unbearable for [Nora] and me.

**Nora Pärt:** A leading member of the Central Committee visited us at home in autumn 1979; he recommended that we leave the country. It was supposed to look like a voluntary decision – but in fact it was an expulsion which, at that time, was irreversible; we boarded the train to Vienna shortly afterwards.

## Tintinnabuli

*You used the dodecaphonic method until 1968, although not very strictly. Every composition reflects the typical unease of those who have not yet found an independent language as a solution to their problems. But after those fitful attempts there came a long period of quiet, from which an original, personal perspective finally emerged.*

**Arvo Pärt:** I was convinced at that time that I simply could not go on with the means available; there was not enough material, and so I simply stopped writing music. I would have liked to come into contact with something living, simple and not destructive. I just wanted a simple musical line, internally alive and breathing, the way it had existed in the song of distant epochs, and still does in today's folk music; an absolute monody, a naked voice from which everything ensues. I wanted to learn how to lead the melody, although I had no idea how that worked.

I had only one book on Gregorian chant, a "liber usualis", which I received from a church in Tallinn. I began to sing and play those melodies with the same feeling I would have if I were having a blood transfusion – and somehow I was successful in connecting with that music. But I never used that proximity as a quotation – apart from one piece (*Statuit ei Dominus*) which I wrote for the cathedral in Bologna.

**Nora Pärt:** What he wanted to do was to develop a new way of hearing, so he avoided listening to any other type of music during that time. Arvo wanted to find his way into that mysterious source and let the sounds emanate freely. He laboured away at reading the Psalms – and right →



*"I wanted to learn how to lead the melody, although I had no idea how that worked."  
Arvo Pärt*

after that, he tried to write a melodic line with no caesura, no “control,” as if he were blind, in order to better be able to transform the nuances of the text directly into music.

**Arvo Pärt:** I returned to the rules with the Tintinnabuli style. Basically, the concept was one comparable to what normally happens when one is learning to play the piano; the left hand keeps playing the same chord while the right hand develops the melody. In my case there are a melody and three pitches – but every note of the melody is associated with one of the three pitches in accordance with very precise rules – and vice-versa, of course. Obviously, unexpected dissonances ensue, but there is a logic in the uppermost melody, just as there is one in the three accompanying pitches, even if it is rather concealed.

*Please tell me more about Cantus. I was truly moved by Steve Reich’s enthusiasm when he told me about it on several occasions. For this reason, my first question would be, “Why ‘In Memory of Benjamin Britten?’”*

**Arvo Pärt:** I had already completed the drafts for the piece when I happened to hear of Britten’s death on the radio. Some of his pieces were broadcast for that occasion; their tenderness and a certain transparency moved my wife and me deeply – they evoked the atmosphere of the ballades by Guillaume de Machaut. That was the moment when I decided to finish my piece and dedicate it to Britten. I had wished to meet him and get to know him for a long time – but the news dashed that idea.

*Cantus* is simply a prolation or mensural canon consisting of one scale. The five different entries are extended at each repetition until all the voices fall together “at home” like in a cadence.

*Yet the work’s mere structure, as you describe it, does not explain the audience’s enthusiasm at every performance.*

**Arvo Pärt:** I think it is due to the clarity and simplicity of the construction, the absolutely clear order, which we all perceive, consciously or not. In my opinion, it is oscillations which entail a type of resonance. That is music’s secret – the secret of every kind of music.

*In my opinion, one of the key concepts of your music lies in the existence of these simultaneous tempi. Sometimes, a moment in your music expands as if it were unhinging the temporal element.*

*“I had only one book on Gregorian chant, a ‘liber usualis’, which I received from a church in Tallinn. I began to sing and play those melodies with the same feeling I would have if I were having a blood transfusion”* ARVO PÄRT

**Nora Pärt:** I could name several examples of that. The last chord of *Cantus* refuses to end; it stays there, without increasing or diminishing. It is something achieved and which no one wants to give up. The substance of the entire work strives toward that point. Once the cadential plateau is reached, the chord refuses to end. The same thing occurs in *Tabula rasa* at the end of Part One; again, that final chord appears, wishing to prolong itself into Infinity.

*How do you explain the success of your music?*

**Arvo Pärt:** Perhaps it is that people who follow my work with interest hope to find something in it. Or perhaps they are people who, like me, are seeking something and feel they are moving in the same direction when they hear my music. Also, there is the fact that I work with simple numbers which are agreeable to see and hear; I seek a common denominator. I strive toward a music which I could call universal, in which many dialects intermingle.

**Nora Pärt:** In any case, what counts most for Arvo is the will to reach music’s roots, to discover the core cell, as it were, and to be musically reborn with it. I think that that cell, that deep root can produce many different fruits – and many very different people see themselves reflected in them for that reason.

**Arvo Pärt:** I believe that we should accept the fact that people in our time feel there is a need to exhale, not just keep inhaling. √

*Interview: Enzo Restagno*

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Musicologist **Enzo Restagno** was born in Turin in 1941. He and his promoter’s careful programming (e. g. “MiTo Settembre Musica”) have had a lasting influence on Italian musical life in recent decades.

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*These photographs were taken in Verona in 2011 during the exhibition "AD LUCEM", which was dedicated to Arvo Pärt.*



*"Perhaps it is that people who follow my work with interest hope to find something in it. Or perhaps they are people who, like me, are seeking something and feel they are moving in the same direction when they hear my music."* ARVO PÄRT

DAVID JAMES

INTERVIEW

## “As purely, cleanly and simply as possible”

**David James and the Hilliard Ensemble have given the first performances of many major choral works by Arvo Pärt. The singer describes their interpretative approach in an interview, raising many interesting pointers for performers of Pärt’s music.**

*The Hilliard Ensemble perform a lot of early music. Do you use a different vocal technique for Arvo Pärt’s music?*

**James:** As far as performing Arvo’s music and the required vocal techniques go, I can only speak from our experience. After all, we started as an early music group and we applied the principles that guide good ‘early music’ singing – at least the ones we adhere to – to Arvo’s music. Fundamentally, we in the Hilliard have always tried to sing as purely, cleanly and simply as possible. Therefore, all the vowels must be as purely coloured as possible. And this helps good intonation, singing in tune – which is likewise critical in Arvo’s music, because there’s no hiding: in his music, you can’t cover up singing that’s out of tune. And this comes from early music.

And you find, if all the elements of a chord are absolutely in tune, then the harmony is what we call ‘locked in’, or ‘in tune’. And suddenly, in what seems to be a very small,

simple chord ... the overtones start, it blossoms, it becomes a much larger sound, you get these ringing tones, the harmonies start to resonate. Arvo never writes a note or changes it unless it means something, and that’s why I admire him so greatly. Why use ten notes when you can use one to say what you want to say? And that is, at least to my mind, what really sums him up for me, because one note can do it all, if you write it in the right way.

*Does Pärt’s Passio play a central role for you and the Hilliard Ensemble?*

**James:** Yes, *Passio* has a very important place in our musical heritage as the Hilliard Ensemble. It was really the defining moment that introduced us fully to Arvo Pärt’s music. And it was performing *Passio*, coming to know and understand *Passio*, that sort of sealed our relationship

– the realisation that this is really something unique. If you look at the score of *Passio* and analyse it, it is very, very spartan, very sparse in the sense that there are actually only three keys used. And then at the very end, just for the very end, at the critical moment

when Christ is on the cross and is about to die, suddenly, the four Evangelists come together on one unison A-note. And then there’s this silence, this death – he gave up the

*“Why use ten notes when you can use one to say what you want to say?”*

DAVID JAMES

ghost, we'd say, his spirit isn't in him, he gave up his spirit. And then there's this extraordinary moment when the choir and everybody comes in, in D-major. So this chord comes in and it just goes right through your body! It's an amazing moment – every time, it sends shivers down my spine. It's like the richest Brahms you've ever heard, and you realise that there is life afterwards. This is the most important moment, the death, but it's actually looking forward, it's for a reason, it's a positive thing, and I think that this last page is the most stunning page of music you could ever wish to hear.

*How do you deal with the fact that in Pärt's scores there aren't many notes, and how do you make sure that it doesn't fall apart?*

**James:** Well, as you say, on first encounter it is not easy to work out how you are going to perform Arvo's music – or how you're going to maintain the intensity from beginning to end. And it is very, very important – and I say this to choirs – to realise that Arvo's music always exhibits a structure, one massive arch. No matter where in the piece you start, there is some connection to the end, because the beginning has a connection to the end. And you must have that in mind; it's utterly critical. Keep that in mind – it's an overriding sort of feeling, from beginning to end. If you lose that, if you make too much of a stop between the sections, it could very easily fall apart. It's all about intensity and keeping that focus from beginning to end. And I should point out here that this applies very much to silence, as well. In Arvo's music, there are a lot of bars of rests, of complete silence, and I know that a lot of choirs look at this and are scared. So many singers and choirs, particularly, are scared of silence, and so are so many conductors: when they have a bar's rest, they'll cut it short because they're nervous; that insecurity then relays itself to the audience, so they will then start to move around. If you're insecure yourself, then the people listening will become insecure.

Of course, the acoustics of the building help tremendously: if you're in a wonderful cathedral, where the sound resonates, then it's easier, because those wonderful chords can hang on and then you go to the next.

*How would you explain Arvo Pärt's music to singers and musicians who aren't as experienced with his music?*

**James:** If you try to describe Arvo's music to choirs or conductors, it is very difficult to put into words. But there is this feeling of floating in the air. And that is very much his music; it's not 'grounded', and you never feel that you're being pulled in a direction or forced. It is always hovering, hanging, and sort of 'above' something. It has this ethereal quality, this sort of really almost unworldly feel to it. And a related but slightly different point is this:

where Arvo's music doesn't work is in those many cases when people – conductors, choirs – try to put in too much emotion, try to 'perform' the music too much, as if they were doing Romantic music. A lot of Romantic music from the 19<sup>th</sup> century requires one to actually emote – change speeds, do rubato, add this or that effect. That is exactly the opposite of what you need to do in Arvo's music, because it's all there: if you try to perform or over-perform it, it won't work. Everything is written into the music, and you mustn't try to put your own personality into it, because the music will just die. I believe that it requires a lot of courage to do this, because you really are exposed: I've described it as being naked, performing naked. You've got nowhere to hide.

So when people are going to perform a piece, I make sure to say: "Look, please, can you make sure that the choir is really well prepared?" And by 'well prepared', I don't mean just knowing the notes. It is better, with Arvo's music, to sing maybe just 15 minutes each week, in a rehearsal – and that's all, to sing it once through – rather than spend one rehearsal doing it for two hours. That won't have an effect. This music is something that has to become part of you, almost in your body, in your being, and you have to live with and grow into this music. And suddenly it starts to make sense. When you rehearse it gradually, spread over a month or two, it goes into you, and you begin to really appreciate what's there.

*Could you say what this music has done for you?*

**James:** Well, meeting Arvo and encountering his music was without a doubt the defining moment of my music appreciation career. When I first saw Arvo's music, I was like many of these conductors and many of these choirs: I looked at the paper and was so dismissive! I'm so ashamed of myself now.

And it changed my whole approach to music: I realised that what you see is not necessarily what you get. As soon as you start performing it, it has a life of its own; it takes on a completely different character. It transports you somewhere that a lot of other music does not. You're lifted into this sort of atmosphere, into the air, floating ... and it grips you, it won't let you go. ♪

*Interview: Eric Marinitsch*

STEFAN DREES

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## EXPERIMENT AND DISCOURSE: LUCIANO BERIO'S "SEQUENZA"

**This season's concerts by the Berlin Philharmonic include a "sprinkling" of individual *Sequenze* by Luciano Berio. In these works Berio established a new understanding of virtuosity and positioned himself as a profoundly inventive magician of sound who integrates elements of theatrical action.**

Since the beginnings of instrumental music, unaccompanied performance by a soloist has repeatedly been misconceived as a monologic situation in which the musician uses his skills to establish a relationship with the listener in an instrumental or vocal discourse. Unlike any other 20<sup>th</sup>-century composer, the Italian Luciano Berio has continually explored the possibilities of this situation over a period of more than four decades, and has created a series of fourteen compositions with the same name throughout: *Sequenza*. Contrary to its original meaning – namely in the sense of a melodic elaboration at the end of the medieval "Hallelujah" or as a repetition of melodic or harmonic elements at different pitches – Berio decided to

perceived progression using melodic means", whereby an "impression of polyphonic hearing" should be created "that is partially based on the rapid alternation between different characters and their simultaneous interaction".

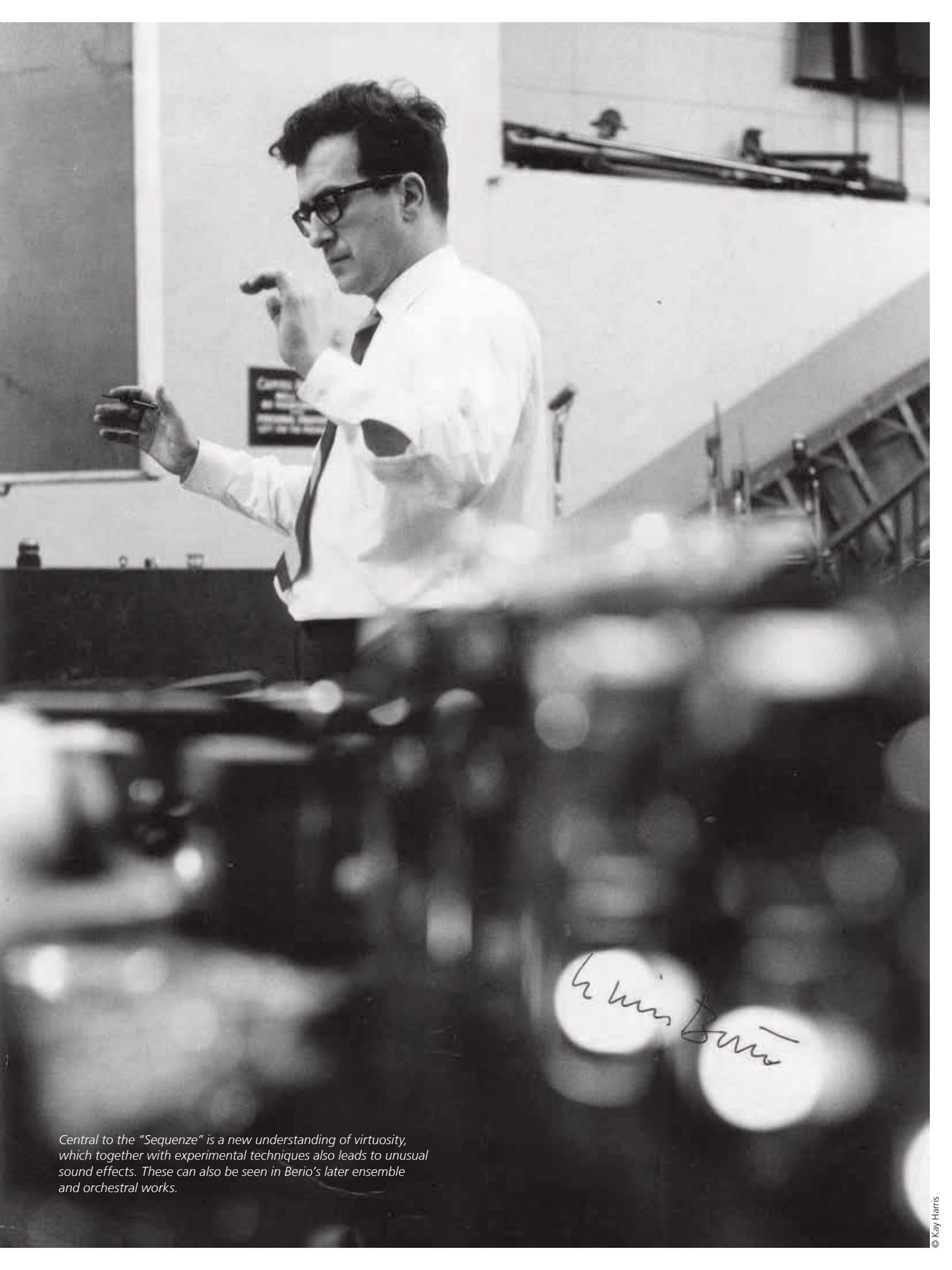
"Polyphony" is – in particular with the tone generators that normally remain primarily monophonic – understood in a figurative sense and refers to the presentation and superimposition of diverging modes of action and different musical characters.

### "Virtual polyphony"

This idea of a quasi-"virtual polyphony" is implemented by Berio, for example, in *Sequenza I* for flute (1958), by contrasting primary and secondary notes, tones and noise sounds, registers, timbres and expressive gestures with one another and at the same time superimposing conflicting actions such as the crescendo of the valve sound and the decrescendo of pitches. A comparable contrast is found in *Sequenza XI* for guitar (1987/88) as the collision of two levels that are different both technically and musically: differentiated specifications for strumming, plucking or fingering techniques, percussive elements and details such as the integration of optional re-tuning are important elements of a precisely considered choreography of hand and finger movements used by Berio to achieve a confrontation between two different instrumental, gestural styles – playing in the flamenco tradition and the "classical" method of performance. In contrast, in *Sequenza XIV* for violoncello (2002) the composer integrates rhythmic passages that draw on Kandyan drumming from Sri Lanka and are characterised by a polyphonic confrontation between tone production on the strings and percussive sound generation on the body of the instrument, in addition to extremely heterogeneous melodic sections. →

*"Berio places himself in the significant tradition of solo composition."* STEFAN DREES

choose this name as a reference to the constructive idea that every piece is based on a series of harmonic fields from which all remaining musical functions are derived. According to the composer, almost all of the *Sequenze* therefore aim "to elucidate and develop a harmonically



Luigi Berio

Central to the "Sequenze" is a new understanding of virtuosity, which together with experimental techniques also leads to unusual sound effects. These can also be seen in Berio's later ensemble and orchestral works.

However, the leaning towards “virtual polyphony” is most clearly discernible in the *Sequenze* where Berio incorporates theatrical action. For instance, in *Sequenza III* for voice (1965/66) he uses elementary forms of expression such as humming, whispering, speaking, breathing and mouth sounds in addition to singing that is driven to exaltation, and adds a wealth of associative performance instructions. The densely packed alternation between relevant shading lends the performance scenic qualities because mimic modes of expression and hand or body movements must be utilised for sound production, thus creating superimposed action that is perceived as imaginary theatre.

Berio works in a similar manner in *Sequenza V* for trombone (1966), where he not only explicitly dictates theatrical elements, but also integrates breathing into or across the instrument as a specific musical action and makes the musician sing; the playing is altered by the sound of certain vowels and a two-part dialogue is created for long periods, including vocalisation of the instrument and instrumentalisation of the voice in equal measure.

### Staccato techniques

Only two compositions also divide the polyphonic approach across several tone generators: in *Sequenza VII* for oboe (1969) Berio writes a quiet, unchanging bourdon sound on the note B natural, which should be played by a different sound source (such as a tape recording) and should function as a sound centre from which the instrumental part develops and to which it returns at the end. Ultimately, *Sequenza X* for trumpet in C and piano resonance (1984) even specifies the use of an electronically amplified piano which serves as a resonator for the melody instrument. A second instrumentalist must therefore press down the corresponding chords silently and operate the sustaining pedal, thus creating different spatial areas of harmony which are fuelled by the trumpeter and subsequently resonate. This is a particularly clear example of the extent to which Berio was thinking in “harmonic processes” when he wrote for a monophonic melody instrument because the melody part is always accompanied by harmonic shading.

A key element of the *Sequenze* is a new understanding of virtuosity that leads to the integration of experimental techniques of sound production. As a result, many of the works were composed for musicians who contributed towards redefining the boundaries of their individual instrument with newly developed techniques, and thus also decisively influenced the modification of compositional

access to the instrument. The *Sequenze* investigate such technical aspects and can even be occasionally understood as musical comments during which the latest instrumental techniques are initially isolated and subsequently subjected to a process of transformation that lends them musical expression and thus enables their useful integration into the repertoire of technical interpretation.

This kind of approach is found, for example, in the oboe *Sequenza* which was composed for Heinz Holliger and whose technical demands – such as harmonics and double harmonics, multiphonics, double trills, trill-glissandi, harmonic or double harmonic trills – reflect the specific skills of the oboist and incorporates the player into an arching musical discourse.

In a very similar manner, in *Sequenza XII* for bassoon (1995), written for Patrick Gallois, Berio uses a multitude of unusual techniques such as long glissandi to connect registers that are far apart, or widely varying staccato techniques. Lasting almost twenty minutes, this work is not only the longest composition in the *Sequenza* series; in view of the fact that the composer aims to achieve a continuous sound and the piece must therefore be performed without pausing for breath, with “double circular breathing”, the artist is also confronted with unusual physical strain.

### Lyric moments

The compositional examination of playing techniques with regard to their aesthetic relevance is also to be attributed to Berio’s turning against the conventions of the tone generators used, which have become musical clichés. For instance, in *Sequenza II* for harp (1963) he focuses in particular on the unfamiliar, harsher sound of the instrument by incorporating clusters to be played with the palms of the hands, Bartók pizzicati, glissandi using strings or pedals, or percussive sounds. Comparably, in *Sequenza VI* for viola (1967) he contradicts its image as a doleful string instrument by writing predominantly chordal tremolos to be played triple forte, for which the performer requires a great deal of strength and stamina. Lyrical moments only appear in the course of the piece, as a counterpoint and to a certain extent parallel to the gradual physical exhaustion of the instrumentalist, which join together towards the end to form a calm melody.

The fact that Berio knew how to use the idiomatic peculiarities of the tone generators, despite such enormous technical demands, is shown not only by the passages from the guitar *Sequenza*, whose harmony is taken from the string tuning, or the accompanying structures in *Sequenza XIII (Chanson)* for accordion (1995), in which the arrangement of the accordion bass notes reflects the circle of fifths. This is also clear in the conventionally composed *Sequenze*: in *Sequenza IV* for piano (1965/66), the composer dispenses with any kind of experimental components such as the preparation of piano strings or playing inside the piano and instead explores polyphonic conception that is primarily linked to the keys. And the structure of *Sequenza IXa* for clarinet in B flat (1980), also published in a rearrangement as *Sequenza IXb* for alto saxophone (1981), was described by Berio himself as a “long melody” which, “like most melodies, displays redundancy, symmetries, transformations and repetitions” and is subordinated to a context of developmental logic that leads to a process of disintegration and ultimately leaves behind mere fragments of its origins.

#### Extended historical perspective

Regardless of the manner in which Berio displays the technical possibilities of the tone generators, he always creates a certain relationship between the performer and his instrument, and therefore its history. In the earlier compositions such as *Sequenza III* and *Sequenza V*, this is achieved by requiring the musician to perform at a theatrical level and therefore causing the forms of conventional interpretation to be completely modified, whereas performers of the later works are frequently confronted with the tensions between traditional stimulus and contemporary composition within an extended

rate worlds by combining – as suggested in the subtitle *Chanson* – “echoes of folk, workers’ and cabaret songs, Argentinian tangos and jazz” with classical elements, thus reflecting the history and technique of the instrument, i. e. integrating the rich tradition of various usages and the resulting sound typing as a “legacy of specific musical milieus” (Teodoro Anzellotti).

#### Basic experimental outlook

In accordance with the postponement of the immanent theatrical moment for the examination of historical details, despite their general similarities the individual *Sequenze* can also be interpreted as representatives of a gradual transformation of Berio’s aesthetic perceptions. This is directly illustrated by the change in notation and ranges from “space notation” in the early works with its quantitative, yet still approximative duration specifications which extricate the performers from the thicket of conventional rhythmic notation, to the integration of notation into the matrix of the bar structure in the later *Sequenze*; this assumption is also recognised in the fact that during the nineties Berio began to transfer individual early works – such as *Sequenza I* – to conventional notation. Nevertheless, the examination of the solo tone generator remains a significant constant in Berio’s creative oeuvre.

*“I am absolutely fascinated by the slow and dignified development of instruments and instrumental (and vocal) techniques throughout the centuries. This might also be the reason why I never attempted in any of my Sequenze to change the genetic make-up of an instrument nor to use it contrary to its individual nature.”*

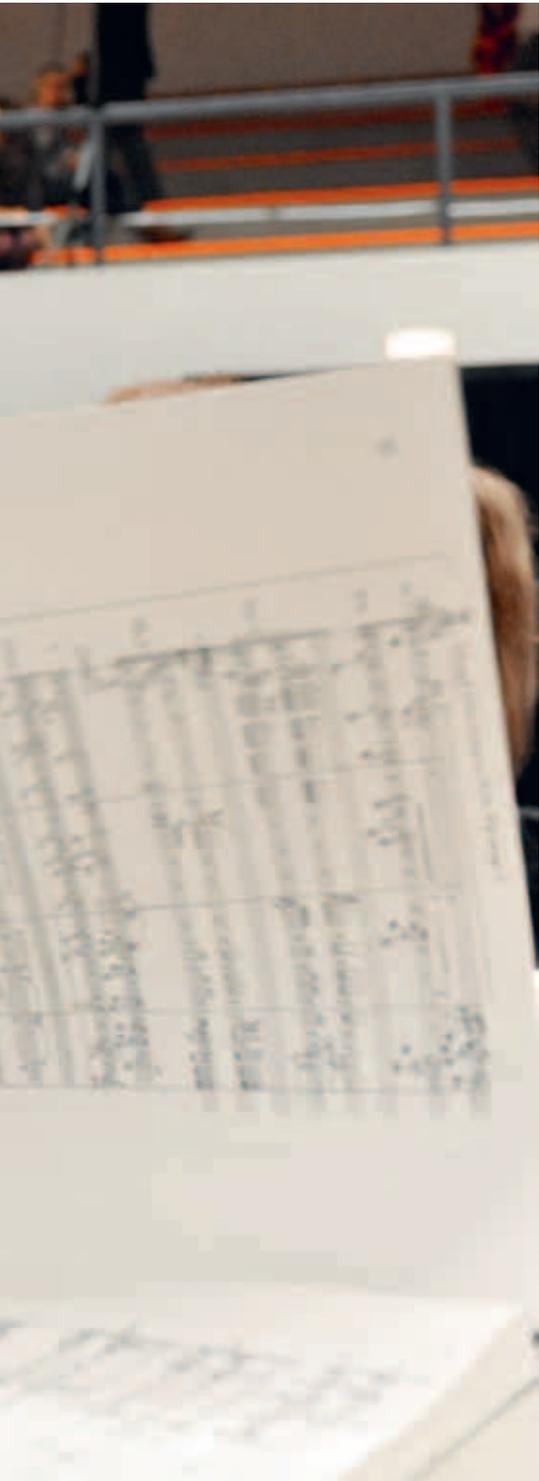
LUCIANO BERIO

historical perspective. *Sequenza VIII* for violin (1976/77) is characteristic of this, where Berio – based on the principle of ostinato variation, as realised in the Chaconne from Bach’s D minor Partita BWV 1004, for example – takes quasi-variative repeating elements, namely the tones A and B natural, as a starting point which runs through the entire composition like a common thread. Comparably, in the accordion *Sequenza XIII*, he conveys musically dispa-

With a basic experimental outlook, he repeatedly scrutinised the discourse of the soloist and – by all means in line with the traditional perspective – designed it as a monologue. From this viewpoint, it is understandable that Berio firmly emphasises his affinity with the historical continuity of instrumental (or vocal) techniques and thus positions himself in a distinguished tradition of solo composition. ◀



*Wolfgang Rihm at a rehearsal for the world première of "Séraphin"-Symphonie at the Donaueschingen Festival 2011.*



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WOLFGANG  
RIHM

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*"I want to be moving – and be moved."*

*This avowal, which Wolfgang Rihm formulated very early in his career, is still valid today; his works have never slid off onto foreseeable paths. Rihm's music represents a type of creativity which formerly bore traces of protests in the interest of humane issues; today, his sense of the unpredictable is more astonishing than ever.*

*He will be 60 years old on*

*13 March 2012.*

WOLFGANG RIHM

INTERVIEW

## “Art is a radically individual matter”

**As a general rule, Wolfgang Rihm prefers not to comment explicitly on his works. “My comments on my works are my works”, he says. It’s a different case though when talking about the creation of art, the conditions of art, and questions on the categorisation of his music.**

*Mr. Rihm, you don’t drive, you don’t have a computer or Internet, you write your scores by hand. Is that a political attitude toward life? Is your approach to music a political one, like Luigi Nono, Helmut Lachenmann and other Germans?*

**Rihm:** The truth is very simple; I write quicker by hand because I never learned to use a typewriter. I find the internet very intriguing, but I never have time to use it. I never learned to drive a car either, but I don’t regret it. I don’t associate any of that with a political stance, and certainly not in relation to music – except, perhaps, that art is a radically individual matter which always has human liberty as the points of departure and arrival at its heart.

*Serenity, violence, seriousness, humour, tradition, modernity, etc. – your music has so many moods. Is that a reflection on your personality, too?*

**Rihm:** Perhaps. But I think that every person is “complex” (to use that currently fashionable word). But one thing is certain; one cannot deliberately desire to be eclectic in art. It doesn’t work, especially when one is not like that in the

first place. And one can’t know whether one is like that or not. So let’s leave it up to other people to find out.

*Do you think such diversity of moods and styles is somehow responsible for many of the reviews you have had in the course of your career? If people cannot easily categorise an artist they find it somewhat unsettling – and that might perpetrate harsher reviews.*

**Rihm:** Criticism – that is, differentiation – is an art, and art means hard work, as Karl Valentin said. Up to now, I’ve always been able to learn something from every critical remark about my work; I’ve also bottled up unjust and incorrect commentaries inside me until I developed an inner counterforce that strengthened me – a fortunate disposition, if you will. But that does not mean that the furious attacks on me – especially during my early phase – did not confound me and leave me at a loss in a depressed state. But I knew I had the strength to pull through. Above all, I was strengthened and encouraged again and again by support from truly important artists to go my own way. Workaday critics have other priorities, of course.

*One of those critics says that your music is too expressive to be German and too difficult to be Finnish. Is your music in a kind of no-man’s-land? If so, does that have anything to do with your concept of art as “placelessness”?*

**Rihm:** “Placelessness” is the Socratic stance. It’s impossible to strive for it deliberately, of course. I used to describe music as “the foreign place within us,” having experienced

that the more we try to localise music using words and concepts, the more we are obliged to realise that music evades any linguistic approach. But it is precisely this phenomenon which always demands new attempts at clarification using language. Actually, "understanding" music means accepting the fact that music is not comprehensible – as a phenomenon of the human spirit which the human mind can't entirely keep pace with, in the intellectual sense. But then, music definitely plays a decisive role, in Germany, just like in Finland, even if it is a transient presence at the time – or so I believe.

*Critics and your own colleagues vehemently criticised your music at the outset of your career. Would you please describe that situation and how you remember it?*

**Rihm:** Hmm – that sounds as if I should report on some especially exciting skirmishes at a veterans' reunion. I think that a lot of people were simply peeved back then – almost 40 years ago – because I wrote the kind of music they would have liked to write, but couldn't, because it was forbidden in Darmstadt, etc. I had been in Darmstadt since 1970; then, nothing at all was forbidden; everyone was just enormously willing to be subordinate, and that surprised me. When Stockhausen harrumphed, so did everybody else. And that's how it has stayed – it is easy to add the names of the ones who came later and harrumphed and those who imitated them.

And actually, I always had the most productive contacts with them. But the imitators – they are relentless in the self-hatred they project. And who creeps so conspicuously past that? – let us drop the subject. Stockhausen wrote to me back then, ". . . follow your inner voice entirely." In that early phase he was one of those who always encouraged me – although there was never any doubt that he was not avid about everything I did. In Kürten I had the feeling that I was supposed to take on the job of the "prodigal son." Of course he noticed that I didn't have Sirius in my sights, but it was clear that his – Stockhausen's – artistic strength would become formative in my life.

*Back then, your music opposed the establishment. Now you belong to the establishment, but younger composers don't oppose what you write; they just do what they please, although you might be considered*

*an example to them, if we take into account the new wave of expressivity. Do you feel you are a kind of mentor to the new generation?*

**Rihm:** Actually, the impetus for doing something artistic should be to create something the artist truly wants to make. Every one of them must break away from the shell of their time – and not only so they will be taken seriously. In the past, they liked to justify their work by citing historical necessity and acting accordingly – as if that demand could only be met with their works. Today we can be more equable about that – history goes forward one way or another anyway. Not even "the end of time" can really stop it – so we can feel reassured and turn to the qualities of artworks created and yet to be created, because these alone determine whether an artistic work will prevail over time. Today, composers do not fumble about with posturing as much as they attempt to create quality music. That sounds simpler than it is, because quality in music does not stem from writing everything "correctly" – it's more a case of something being created which cannot be neatly pigeonholed. And if there is only one artist who tries to

create something "that can't be categorised," then he has already lost. A fine injustice prevails here – but real talent will always win through, as it always has.

*You are often described as a post-modernist. Do you agree with that label? Do you agree with labels at all? You often speak about your own music, so you must use labels too, in order to describe it.*

**Rihm:** The use of the term "post-modern" is never unbiased. Sometimes it is intended as praise, sometimes as scorn – so we have to know *who* is using it. Otherwise, I am indifferent to the terms used to describe my work. The terms, the "labels," should not intrude into the foreground. Unfortunately, they do, for the most part, because they apparently should be a relief – relief from experiencing the artwork itself, because that experience requires energy – and talent. If I do comment on my own work, it is →

*"Enjoy? Yes, enjoy – I envision a holistic type of experience in which no specific human capacity – thinking, for example – would need to be reduced in 'favour' of another – feeling, for instance."*

WOLFGANG RIHM



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almost never voluntarily. It is more of a weakness, because I can't say *no* when I'm asked for information in a nice way. And so my remarks sound accordingly facile, compared to the works into which I put all my ability and love. I'm never satisfied with that – especially if I'm asked about what I said about a work “back then,” 25 years after I wrote it. If only I had kept my mouth shut! But that would be pointless as well, as silence is commonly taken as a highly interesting statement. In general, then, I would say that my works are the best commentaries on my works.

*Offene Enden* [“Open Ends”] is the title of the book you published some years ago in which you set out some of your thoughts about contemporary music. Is it necessary nowadays for composers to write about music and its significance? In this book, you wrote about “musical freedom” with regard to composers like Busoni and Varèse. What does this musical freedom mean for you today?

**Rihm:** Of course it is not at all necessary for composers to write texts about their works. We can confidently dispense with that notion. I have not dispensed with it – it is a weakness (as I mentioned), but it is also a certain strength, since I was able to create a body of text which developed its own life along with the works. It is another channel for my creative energy. But no one need take it as true, and certainly not as a substitute for involvement with the main act: my compositions. I think most people know that; no one needs to gnaw their way through self-written theory fodder in order to enjoy my music. Enjoy? Yes, enjoy – I envision a holistic type of experience in which no specific human capacity – thinking, for example – would need to be reduced in “favour” of another – feeling, for instance. Only there can one find freedom. “Musical freedom” is meant this way; independence from

*“Cycles form themselves.  
I do not plan them.  
Suddenly, they are  
finished.”* WOLFGANG RIHM

systems and schooling – perception is primary – the aural experience, in the case of music. But that does not need to be specially stipulated anymore today – it was different 35 years ago.

*How do your music and musical thoughts relate to those of Luigi Nono? What influence did Klaus Huber and Karlheinz Stockhausen have on your music and aesthetics?*

**Rihm:** How do you learn from a master? Surely it is a dual process – we absorb something while at the same time offering constructive criticism. That is also how we learn historical music, of course – the full dissolving and remoulding process happens with those steps. Specifically, what I learned from Nono was to radically simplify events while simultaneously heightening the differentiation of their acoustic manifestation. The critical impulse involved the quasi stationary rhythmical declamation; I imagined that to be more mobile, so the melodic flux gains a stronger flow.

Stockhausen showed me how to develop one thing out of another. The critique? Not to systematise that development; otherwise the organic motion retains a wooden trait.

Eclecticism and the historical implications of the material played a large part in Klaus Huber's teaching. I wanted to have these breaks appear in a sonic setting, but only to the extent that the result is independent – completeness occasionally overloads the event, causing it to fray at the edges. Diffuse zones can change into whispering shades of grey. You see – it is not a question of primarily "new" or "old" material; it is about ways of moving forward.

*You are a very prolific composer. Does a successful modern composer such as yourself expect his works to be included in the canon of masterpieces in the history of music? Do you think that canon is still in effect? Does*

*contemporary music have its own canon? You have also written several cycles – why does this kind of approach to composition interest you?*

**Rihm:** Cycles form themselves. I do not plan them. Suddenly, they are finished. Sometimes they meld into one another, the pieces overlap, a single event-flux is formed. Sometimes they maintain the lacunae, the spaces from state to state. We can happily forget about that part of a canon. Whoever needs one will get one. There's nothing bad or good about it. For the most part, canons are drafted by people who have produced nothing but lists of canons. Every person as he is able. History will remember them. When we consider how much in the arts was and is canonical, then forgotten, then remembered, canonical again and then rejected anew – it's dizzying. Surely Schubert got out of bed one morning and decided, "Today I shall start my Unfinished." Antiquity should certainly not become antiquated – how chilling. √

*Interview: María Santacecilia*



*"I learned from Stockhausen how to develop one thing from another."  
Wolfgang Rihm*

ULRICH MOSCH

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## Wolfgang Rihm's Orchestra



Rihm had a tendency for impetuous gestures and vehement eruptions in his early orchestral works.

The sumptuous palette of the orchestra's colours, the multitude of their uses and combinations, from the slightest gossamer wisps of sound to sheer, unchained force, have been recapturing Wolfgang Rihm's imagination all his life, since the days of his youth when he discovered the richness of their scope. It was no accident that his artistic breakthrough was thanks to the Donaueschinger Festival in 1974, where his *Morphonie* for orchestra and solo string quartet (1972) was performed. Other works for large ensembles followed in close succession, among them *Dis-Kontur*, *Sub-Kontur* and the *Third Symphony*. A deep involvement with the orchestra and its resources has remained a constant in his compositional work to this day.

Fundamental to Rihm's pieces for orchestra was his decision to refrain from transforming the orchestra into a large, structurally controlled "sound generator" and from reinventing the ensemble by taking the approach of reorganising it according to "internal, social" assumptions – a co-op effort of equally entitled individuals or a self-regulating social and musical system, for instance. Despite experimentation with the scoring as each occasion arose, Rihm remained true to the orchestra as an instrumental entity in its traditional, ripened form. Accordingly, the traces of convention still clinging to the orchestral resources, such as the choice of range or tessitura – were no hindrance to Rihm, as they were for many others; he

integrates them into his work. The traditional orchestra's potential for use and development is still a long way from being exhausted in Rihm's direct compositional accessing of sound, founded on the "poetics of tactility."

### Distinctive bulkiness

Rihm's decision to work with matured orchestral forces was influenced by the fact that, in his orchestral work, further aspects of composition come into view far beyond the palette and its innumerable options of mixture and graduation. The special physicality of the orchestral sound – the palette of qualities in this regard extends from sheer bulk and weight to diaphanous gossamer, irrespective of how the instruments are played and the number of performers – or the options of energetically loading the orchestral mass, of expressing varying states of excitement, whether tensely anticipatory or in full charge, of deliberately playing with the interdependence of pitch and tone-colour ... Arnold Schönberg addressed this phenomenon on the final pages of his *Harmonielehre* (published by Universal Edition in 1911), finding in it special musical potential for the future.

Ultimately, the orchestra is responsible for the spatial arrangement of the sound, since the ensemble becomes sonically expansive in different ways according to its size. Therefore, composing for orchestra always means composing sonic motion in space. Rihm's deployment of the orchestra often reflects that directly, as when he scores for multiple doublings and works with orchestral groups as in *Im Anfang* ["In the Beginning"] (1998/2000).

If Rihm had a tendency for impetuous gestures and vehement eruptions in his early orchestral works of the 1970s, his music in the following decade leaned more toward the objective, the sculptural (exemplified by *Klangbeschreibung III* ["Sonic Description III"] [1984–87]), before his interest again changed in the early 1990s to become more attentive to other aspects of composition, and not just orchestral works – his focus increasingly turned to line, texture, layering and overlapping simultaneous incidents – to polyphony, in short.

As an example of his work with sonic superposition, take the repeated "overpainting," a complex, multilayered process in *Vers une symphonie fleuve IV* (1997–98) (taken from *et nunc I* for wind and percussion, 1992), in which Rihm differentiates the genetically various, elder layers again and again, not neglecting the variety of the timbral qualities within their sonic ranges. His newest, the "*Séraphin*"-Symphonie (scheduled for its premiere soon at Donaueschingen), some of which is based on material already frequently reworked from his musical-theatre piece *Séraphin* (1993–94), is derived from a double over-writing of *Séraphin III* (2006–07), most recently with the new addition of a layer for large orchestra.

*"Rihm's orchestral works are still receptive to the grand orchestral tradition."* ULRICH MOSCH

Now, whether it is a layer – with a wide brush, as it were – or a more or less compact stroke made with a fine "painting tool" – the line and thus the togetherness, the dialoguing or opposition of simultaneously occurring events is one of Rihm's compositional "obsessions" (as he himself it) of the past few years, especially in music for orchestra. His newly written *Nähe fern 1* is a good example of this.

### Saturated with the present

Since Rihm uses the customary forces with all their inherent historical aspects in his work for orchestra, they are still receptive to the grand orchestral tradition. This approach allows him to work with orchestral inflexions and play a complex game of deception. That becomes especially evident where there have been direct points of reference in composing; his one-act *Das Gehege* ["The Compound"] (2004–05, libretto by Botho Strauß), written to complement Richard Strauss' *Salome*, contains many allusions to that scandal-rouser with its luxurious orchestration of 100 years earlier.

Other recent works could be named in this connection, including the "opera-fantasy" *Dionysos* (2009–10), with its many Wagnerisms and allusions to Strauss, as well as *Nähe fern 1*, a newly-begun cycle of orchestral "responses" to the symphonies of Johannes Brahms. To date, Rihm's work for orchestra testifies again and again to the options opened to him by "inclusive composing" (rather than "exclusive") – composing which "achieves a result saturated by the present by integrating and encompassing all areas touched and revealed by imagination and economy of work" (Rihm, 1978, at the Darmstadt Summer Courses in New Music). ♫




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**Ulrich Mosch** is a curator and member of the academic staff of the Paul Sacher Foundation in Basel. He is the editor of Wolfgang Rihm's written publications.

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PERFORMERS

ON WOLFGANG RIHM

## “Optimistic generosity”

**Every composer depends on his performers. This has never been more true than for the composers of our time. Wolfgang Rihm challenges his performers again and again, but he is also a keen listener and is very encouraging – something for which his performers are very thankful.**

I have always been full of admiration for Wolfgang Rihm – for his unflinching urge to study – indeed, to plumb the depths – of every musical, artistic and human aspect of life. Many years ago, Luigi Nono told me about a highly talented young composer named Wolfgang Rihm, and so I began my involvement with him and started performing his music. We founded the *Wien Modern* festival in 1988 in Vienna, initially presenting works by Ligeti, Kurtág, Nono and Boulez; the young Wolfgang Rihm was also invited. Since then and to this day it has been my good fortune to conduct many world premieres of his pieces. √

*Claudio Abbado*

I think Rihm is a string-quartet-composer depending on which quartet he is writing for. I've heard orchestral works that are very classically orientated, and that don't sound like the same composer. I remember hearing *Mnemosyne* for soprano and orchestra, which was written for the Berlin Philharmonic, and that's a very classically orientated

piece, and I suppose that the fourth quartet written for the Alban Berg Quartet and the ninth, written for the Emerson Quartet, are more classical than the ones he wrote for us; more lyrical, more harmonic content.

The Arditti Quartet inspires composers to go to the limits of their creative desires, so in some ways he's not restricted by technical limitations, and I think that's very true of most of the pieces that Wolfgang has written for us. They're very energetic pieces, very difficult pieces. The fifth quartet is a very complex 25 minute one-movement driving piece that takes quite a lot of energy to perform. The fifth was a departure for him I think. √ *Irvine Arditti*

I still clearly remember my first encounter with Wolfgang Rihm's musical poetry; it was my first CD, a recording of Alban Berg's Violin Concerto and Rihm's *Gesungene Zeit* with Anne-Sophie Mutter. At the time, I was still a very keen violin pupil – and I was enchanted by Rihm's art from the very first moment I heard it. It was inconceivable then that I would one day meet him in person and even give the premieres of some of his pieces – but in 2004 I had the great good fortune to present the first performance of three of his settings of Hölderlin at the *Alpenklassik* Festival in Bad Reichenhall, and I was even able to meet him in person.

For me, it is a great privilege to be an interpreter of his works. It is difficult to describe the richness of his music's colour in words; when I sing it, sounds and

colours arise in me which I would call spheric, shimmering, interwoven with blood-red light, earthen, mellifluous, sensual and powerfully physical. His sonic language has a direct, sensual, fascinating effect on me; there is nothing abstract about it.

I am also ineffably grateful for the trust Rihm has often placed in me by including me in the first performances of his works, even writing expressly for me and my voice in pieces such as *Fremdes Licht* (Bavarian Radio, 2006), the monodrama *Proserpina* (Schwetzingen, 2009) and the opera-fantasia *Dionysos* (Salzburg Festival, 2010). I am surprised and moved every time by how well he knows my vocal capabilities, how fittingly his sonic language harmonises with my personality and, moreover, how I can entrust my soul to his music.

Of course, it is always a great challenge to approach and embrace a new Rihm composition; indeed, there have been moments when I was not sure that I was up to their demands. At such times I was always very grateful to sense the warm-heartedness and trust he expressed for me, his optimism and benevolence, which gave me new energy, confidence and strength.

Dear Wolfgang, I wish you all the very best, with all my heart, on your sixtieth birthday; may you continue to inspire all of us, the world, with your warm-heartedness and your fantastical art for many years to come. ↵

Mojca Erdmann

Everything he writes is part of his biography. In that sense, he is part of the same tradition as someone like Schönberg. His work is always autobiographical.

He writes for the player he's writing for. I clearly remember when I premiered the Cello Concerto. He gave me the music in a restaurant in Basel; my wife says I turned ashen. I said, "Wolfgang, forget it, it can't work, it's impossible." The whole way through, the piece is nothing but fast notes, sixteenths, *fortissimo*, almost everything in the lowest register. After 10 minutes, you feel as if your arm is falling off. And he said, "No, no – you can do it." He has the feeling, "I want to write this for *him*." Just as *Gesungene Zeit* is a piece for Anne-Sophie Mutter, it's the same for many other pieces. ↵

Lucas Fels

I remember very well my first meeting with Wolfgang Rihm. It was in 2002, in the Orangerie, Darmstadt. ensemble recherche was about to play his *Musik für drei Streicher*. (Melise, Barbara and Lucas's performance was, I have to say, simply unforgettable – remarkable in its exemplary balance between precision and expressive richness.)

Reeling from the impact of both piece and performance, I asked Wolfgang (idiotic question) "How did you do it, at such a tender age?" He shrugged his shoulders, and seemed to share my bewilderment. He reminded me of the captain of a ship, looking back on the many patterns and shapes

caused by his ship's wake, with curiosity but distance from the outcome of his journeying.

This sense of distance from his profoundly personal output manifests itself in other, more critical, ways. In rehearsal for a performance of *Sotto Voce II* – the piece Wolfgang wrote for the Busoni Competition, and which I had the honour of premiering – he provided an exemplary example of at least one kind of performer-composer relationship. At one point the conductor turned to Wolfgang and asked (over my head, literally and figuratively) whether I was "allowed" to play a certain phrase in the way I was choosing to. Without hesitation, Wolfgang said "He's the interpreter: he can do what he wants." Wolfgang's gesture was a hugely important one for me: it was an expression of trust, and curiosity about what I would produce.

His trust in performers is a sign of wisdom: it allows him to join in the process of discovering his music in performance, hand-in-hand with his performers. This makes working with him a special and pleasurable experience.

Happy Birthday, dear Wolfgang, and thank you for your company, friendship and – now above all is the time to say it – for your wonderful music. ↵

Nicolas Hodges →

*"His sonic language has a direct, sensual, fascinating effect on me; there is nothing abstract about it."*

MOJCA ERDMANN

*“I am profoundly grateful for his patient and optimistic generosity when dealing with the likes of us mortal musicians.”* ANNE-SOPHIE MUTTER

I am overjoyed that I was the one to give the premiere performances of three of Rihm’s works so far: *Gesungene Zeit* (1992), *Lichtes Spiel* (2010) and *Dyade for violin and double bass* (2011) – although that good fortune is shadowed by great self-doubt, especially in the phase of working out his compositions; in view of his almost overpowering esprit and charm, I was constantly asking myself how I could meet the challenge and contend with him and his works.

Rihm’s unique poetry, the weightless transparency of his heavenly harmonies – indeed, his absolutely unfettered imagination in dealing with the traditional capabilities of the violin – are a liberation from laws previously considered ironclad – and he does it, apparently, without effort. Succinctly said, he discovers the violin anew each and every time, dismissing its limitations in every work he writes for my instrument.

As an interpreter of his great works, I not only owe Rihm my deepest thanks – I am also profoundly grateful for his patient and optimistic generosity when dealing with the likes of us mortal musicians.

To Wolfgang Rihm, whom I cannot esteem too greatly, all my very best wishes for his 60th birthday – for myself, I hope that I may assist him as midwife as often as possible in the future. ♪ *Anne-Sophie Mutter*

I cannot remember the first time I heard his name at all. Was it when my father directed *Die Hamletmaschine*? – or was it in one of the stories my late friend Richard Salter told? – Wolfgang composed several leading roles for him.

There was also a world premiere in Berlin for Claudio Abbado’s 75<sup>th</sup> birthday in 2009 – *Mnemosyne*, a work made of crystal, as subtle as it is emotional; the metre is regular, but the bar lines blur like sunbeams on the water surface. I was very happy to sing the soprano part. I met “Herr Rihm” for the first time during rehearsals in the Philharmonie, and it was clear at once; a genius can also be a human being – and what a wonderful one! ♪

*Anna Prohaska*

Wolfgang Rihm and the clarinet: we had no idea back then that our meeting in 1998 would result in about 10 (more or less) extensive works for clarinet being written for me. Rihm was my teacher then and we are still close friends, even though our friendship – he, the composer, I the interpreter – is extraordinary – like his music.

In actual fact it was 1999, summertime, when the score of *Music for Clarinet and Orchestra (Über die Linie II)* landed in my mailbox. Looking through it curiously, I was initially shocked – it was 40 minutes of almost uninterrupted song through all the instrument’s ranges, including the highest, stratospheric ones. No one had ever written for the clarinet that way before. Well: how was I supposed to play it?

First, I quit smoking (although I unfortunately started again on the evening of the world premiere). A kind of athletic training was also necessary to meet the extreme challenges to physical fitness, strength and control. I fell in love with the piece at once – the only other composer who wrote in such a *cantilena* way, all but precluding mere virtuoso passagework, was Johannes Brahms (Rihm described him as having “wound virtuosity down to the point of unplayability”) – pure sound, pure song, without decorative elaboration – and Rihm’s piece was equally difficult to play. Or else, consider Schumann’s *Fantasiestücke* Op. 73, which disregard the player’s need to breathe (and heart rate) over three *cantabile* movements played *attacca*. Thus Rihm’s Clarinet Concerto equals about thrice three *Fantasiestücke*.

I notice in the development of Rihm’s music for clarinet during the past 12 years just how closely he has listened to me. By that I do not mean my comments on playing technique (e.g. the time when I jokingly remarked on the telephone that, instead of changing an impossible *glissando*, he should “help it along with voice *if need be*” – that suggestion is reflected in the printed UE score) – I mean my playing itself.

Over and over again, he has always been capable, sensitive and eager to interact with his interpreters, to make ever new demands on them and himself, to arrive at new realms of expression, colours and sounds; all this has led to his most beautifully crafted compositions for clarinet. I hope and wish – and I am sure – that they will endure. ♪ *Jörg Widmann*

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Read the full versions of these comments at [www.universaledition.com/rihms-performers](http://www.universaledition.com/rihms-performers)

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DAVID FENNESSY

NEW AT UE

## “A BEDROCK FOR YOUR VOICE”

*“For me music has a unique ability to follow a kind of emotional narrative that finds a tiny crack; a split second in time; an instant, and sinks further and further into itself – where time seems to seep out from the centre in all directions. In this way, the shape of the music acts as a kind of ‘freeze frame’, looking continuously at the same moment but always zooming in to higher degrees of magnification so that what can appear to be, for instance, a smooth edge can also be revealed to have the most intricate topography.”*

DAVID FENNESSY



David Fennessy was born in Ireland in 1976. He studied music in Dublin and then composition with James MacMillan at the Royal Conservatoire of Scotland in Glasgow, where he lives today.

Following a first contract with UE for his orchestral work *This is How it Feels (Another Bolero)*, Fennessy has now signed a major agreement for a list of works going back to 2004, covering the broad variety of his works. Included are works for mixed ensembles such as *PPP* for seven instruments and electronics (2004), *The sound inside a sea-shell is not really the sea* for six instruments and electronics (2007) as well as solo works like *The first thing, the last thing and everything in-between* for piano (2009) and *rosewood* for guitar (2010). A fruitful collaboration with Ensemble Modern led to his composing *13 Factories* for large ensemble as part of the *into ...* project, and continued in 2011 with the world premiere of *La Rejouissance. La Paix*, conducted by Franck Ollu. He has just finished writing the score for *Pass the Spoon*, a music-theatre collaboration with the visual artist David Shrigley, which will be premiered in Glasgow in November 2011.

On his own music, he says: “I think each piece has its own individual technique but what people *hear* is something much deeper and profound and long lasting. It’s the thing they recognise as a composer’s voice. Of course it does manifest itself in technical things like intervals, but there’s some kind of bedrock on which your voice is built.”

Jonathan Irons

See [www.universaledition.com/fennessy](http://www.universaledition.com/fennessy) for a list of works, audio excerpts and programme notes.

CRISTÓBAL HALFFTER

INTERVIEW

## “I hear the silence here”

**Cristóbal Halffter became involved with opera relatively late. His [first,] *Don Quijote*, which premiered in 2000 in Madrid, is a setting of the most renowned work in Spanish literature. After that came *Lázaro* (Kiel Opera, 2008), followed by *Schachnovelle* (premiere slated for Kiel Opera in 2013), after the book by Stefan Zweig. Halffter explains the link between the three works in this interview.**

*A simple question to begin with: why Stefan Zweig’s Schachnovelle?*

**Halffter:** It was chance. Some things in life are very difficult to analyse. Anna – she’s married to my son Pedro – gave me the idea. She sent me the book, I read it in the afternoon on a free day, and the opera was finished that evening – I still had to write it down, but it was finished. I conceived everything while I was reading.

*At what point did you become hooked?*

**Halffter:** You can play football alone, if you play against a wall – you can play cards alone – but it is very, very difficult to play chess against yourself. You need two brains. You have to be A and B – at the same time. That really fascinated me. That was the only way for Dr. Berger, the main character (Dr. B) to carry on living. For a short time, during the Nazi interrogations, he argues even more clearly and sharply for what instills that respect [in the Nazis]. But ultimately he goes crazy, because it’s impossible to maintain that schism for long.

And then there is this coincidence – Dr. B. emigrates from Vienna to Buenos Aires after the liberation, and he loses his memory. He finds himself on the same ship as the world champion Czentovic and he briefly relapses into his old “chess poisoning” by playing against him. That is very exciting. And of course there is Stefan Zweig’s way of writing, which is always very fine.

*Someone survives because he is creative.*

**Halffter:** That’s right. One can be a physical wreck, but mental deterioration is the worst. He struggles against that total mental deterioration by playing a game. That is the great thing – that playing a game is so important.

*Yet at the same time Dr. B. is an idealist; he fights for his ideals.*

**Halffter:** Of course; that was also an important reason for writing the opera. The material expresses that everyone must fight – not always with weapons; there are other ways to fight. He fights violence, and the aggression that he experienced at the hands of the Nazis in Vienna.

Czentovic, who manages to escape a small village by playing chess and subsequently becomes world champion, is defined via another kind of playing; he earns a lot of money, whereas his opponent plays the same game – but not for money. These two ways of playing chess express a lot. That is another important aspect.

*That notion of the opposing pair seems very important to me; the idea traces through your entire operatic oeuvre; Dr. B. and Czentovic, Lázaro and Judas – there are even elements of it in Don Quijote, although one of the characters is always fictitious.*

**Halffter:** I think that can stand as a constant in my work. Don Quijote is a hero, a mythical figure who never existed, except in the mind, in Cervantes’ legend – and now his renown is worldwide, although he never existed. The case of Lázaro is similar – no one knows whether he ever lived – opinions differ – some say he was a “Pre-Christ,” since he, too, was resurrected; the spirit was again victorious.

*If I understand you correctly, the theme of the victorious spirit is common to all three of your operas.*

**Halffter:** Precisely. That is a fundamental principle I discovered in my youth. Perhaps it was just chance that I received a book about Ghandi when I was 13 or 14 years old. His expressive spirit had a profound impact on me, and has stayed with me all my life. The notion that you lose your rights if you try to assert your ideal with violence impressed me deeply. Many of my friends have led very different lives – my brother and my father, for instance, were big-time industrialists.

My brother is older than I am, and I lead my life on a completely different principle – perhaps only because I just happened to read that book. Of course it is difficult sometimes, the impulse toward violence can be overwhelming – as Wozzeck says, “sometimes nature just wells up” – but this is followed by an apology, of course. →

*"I did not experience the Spanish war. It was in August 1936, one month after the war began, that my father, my mother, my brother and I arrived in Germany – we were of German descent – we lived in Germany from 1936 to June 1939 – that's where I went to school and learned German." Cristóbal Halffter*



Wozzeck also says that “man is an abyss.” You experienced the abyss in Spain under Franco’s dictatorship.

**Halffter:** I did not experience the Spanish war. It was in August 1936, one month after the war began, that my father, my mother, my brother and I arrived in Germany – we were of German descent – we lived in Germany from 1936 to June 1939 – that’s where I went to school and learned German.

That was the time when Nazism was blossoming. It was palpable everywhere, even in school. “You must do this, you must do that, you must speak like this!” For me, it was like an inoculation against any kind of dictatorship – I did not want to live in such countries.

Then we went to Spain, in 1939. It was a very difficult time until about 1970. I found culture and sensitivity only at home – never outside.

To what extent did your time in the Spanish dictatorship affect your thought?

**Halffter:** Spain was a dictatorship – but it was a Mediterranean dictatorship. I was able to do things under Franco’s dictatorship that would probably never have been possible in East Germany without getting thrown into prison. I wrote the *Requiem por la libertad imaginada* (“Requiem for Imaginary Freedom”) – but nothing happened except the piece wasn’t played anymore.

There was also the *Elegias a la muerte de tres poetas españoles* (“Elegy on the Deaths of Three Spanish Poets”): Machado in exile in 1939, Hernandez in prison in 1942 and Lorca, shot down in 1936 – that was how poets died during Franco’s dictatorship. It was my denunciation. The piece was played, sometimes there were small disturbances ...

Did it ever occur to you to leave Spain?

**Halffter:** No, no ... now, there is a lot written about Franco, he was a very complex man – he had that kind of militarism deep within him – against the Freemasons, against Communism, for instance – and he was completely indifferent to culture. Those small dictators under him, they were the bad ones – many of them forcibly established prohibitions. Nevertheless, painters could still produce abstract work; musicians had it easier than poets and writers, theatre makers and filmmakers. Everything that expressed something clear and easily definable was forbidden – so, from that viewpoint, music was not important.

Spain experienced terrible things in the 18<sup>th</sup> and 19<sup>th</sup> centuries, much worse than in a dictatorship. The Spanish ended up separated from the rest of Europe. We had no scholars, no philosophers. The music that was used for nationalism came along in the late 19<sup>th</sup> century –

but that was not good. Isaac Albeniz, Enrique Granados and Manuel de Falla did not come along until later.

You began by establishing a new musical language in Spain. How did the classics of the modern era influence that?

**Halffter:** In tonal music, Stravinsky and Bartók. Otherwise, Schönberg, Webern and Alban Berg influenced me – in that order. My Uncle Rodolfo, who was a good musician and a great intellectual, emigrated to Mexico.

I was 12 or 13 – it was 1942/1943, when he asked my father to send his library to Mexico. But that was not easy – there were scarcely any ways of sending parcels to Mexico. Later on, he wrote another letter; according to which I, his nephew, was allowed to have everything [from his library] that I wanted. Of course he knew that I liked music.

So I went to his apartment, where I found many things which were like suddenly stepping into the light for me – Schönberg’s *Pierrot Lunaire* and the Op. 31 *Variations*, string quartets by Webern, lots of Stravinsky – I was allowed to keep all of that. I chose about 20 scores and played them on the piano, in my still very rudimentary way of reading music. So by the time I was 16, 17, I had a background which my colleagues could never have had, as those scores were not to be found in Spain. They were not imported – in fact they were forbidden – yet I had them there at home!

Schönberg was in Barcelona – actually, there was a tradition – or perhaps a tradition had begun which was suddenly cut off.

**Halffter:** Yes, it was cut off. There was a small group who were together with Schönberg in Barcelona, but that was broken off.

It’s speculating – but if that had continued for another 10 or 15 years, how would musical life in Spain look today?

**Halffter:** Completely different. We had great luck in having the finest guitar, piano and cello soloists – although most of them were absolutely opposed to new music. Apparently, Pablo Casals once wrote that he had received a letter from Schönberg in which he alleged that everything in his music was wrong – but no one other than Casals ever saw that letter. If one commits a sin, then one must atone – and he thought that Schönberg had to atone, confess his guilt. That was in the 1940s.

“Spain was a dictatorship – but it was a Mediterranean dictatorship.”

CRISTÓBAL HALFFTER

*Leonard Bernstein says the same thing in his Harvard Lectures; he says that Schönberg ultimately became a tonal composer again.*

**Halffter:** Utter nonsense. The guitarist Andrés Segovia was also strongly opposed to new music, like many others. When the IGNM Festival took place in Barcelona in May 1936, Casals was the conductor – that was where Berg’s Violin Concerto was first performed. Casals had tried to forbid the performance – Webern came to Barcelona to conduct the piece. But a piece by Webern was also on the programme, so Casals instructed his musicians to work against Webern. That was when they called in Hermann Scherchen.

*Although Webern did say that the orchestra was not good enough, and that he was leaving ...*

**Halffter:** Yes, Webern did say that. But the musicians said to him, “We can’t play this music – it’s too awful. And you conduct badly. We can’t understand it, the music is terrible, we don’t want to perform this music.” They flew Scherchen in so they wouldn’t have to cut the Berg from the programme. That was the mood back then.

Had there been 15 more years, much would have changed. Manuel de Falla’s Harpsichord Concerto is the first step toward a new way of musical thinking. It was still very neoclassical, but it was already atonal, too. That type of atonal neoclassicism opened a window to let the light in. For my generation – or for me, at least – that Harpsichord Concerto is a beginning, and I worked a lot in that style when I was writing my first works.

*It is the reverse of Stravinsky’s path – he actually began in a more contemporary way ...*

**Halffter:** ... before he arrived at Neoclassicism. *Apollon musagète* is incredibly conservative.

*Did you ever meet Stravinsky in person?*

**Halffter:** Yes; I gave him a massage once. He had come to Madrid; I went to a rehearsal and talked with him. After the rehearsal, he asked me if I could massage him. The small of his back was very broad. I said to him, “Maestro, at this moment I am massaging musical history, *la historia de la música!*” He negated that – he was very intelligent, very clever and quick.

I experienced something similar with Paul Hindemith. There were many conductors and some composers coming to Spain, but almost no one in my milieu could speak English or German – so I acted as translator. That gave me the opportunity to get to know those musicians.

That was the situation I was in when I met Ataúlfo Argenta. He was the first to conduct Mahler in Spain – that was in the 40s. He was committed to new music, but he died when he was 48, cutting short his career and plunging Spain back deep into the mire. I am convinced the music scene in Spain would have been much different had he lived longer. Argenta was also the conductor of

the Spanish National Orchestra – yet in 1954, four years before he died, he wrote a fantastic article about Spanish composers – he lost his job as a result!

*So it was quite dangerous in Spain?*

**Halffter:** Yes.

*It is interesting that Spain was always just on the verge of discovering modernity – but something always happened to set it all back.*

**Halffter:** Yes, a counter-reaction. The years between 1930 and 1936 – that is, before the World War – are called “the silver epoch” here. We had everything we wanted on all levels – and it all suddenly disappeared in 1936.

*For example?*

**Halffter:** Ortega, Picasso, Dalí, Lorca – it was the same for the sciences – attorneys were also very prominent. But that was only a small section of society, and there was not time for it to take deep enough root for the two societal levels to be able to understand each other.

*When did modernity arrive in Spain – when did it begin?*

**Halffter:** I believe it was in the 70s, during the last years of Franco’s dictatorship. It was mainly music and the fine arts that were affected, including painters and sculptors. There is a picture in my scores made especially for me by Manuel Rivera. It was abstract, so it was not a threat to the government. We took advantage of that chance right up to the end. It was the beginning, the impulse.

*What did the audiences think?*

**Halffter:** The audiences were very much against new music in the early 60s, but they gradually began to accept it. A year ago I received this *carta blanca*; the National Orchestra performed 12 concerts of my music and the audience applauded. That would certainly not have been the case 30 years ago – but today it is possible.

*Music always takes longer than painting, doesn’t it?*

**Halffter:** Yes – you have to hear it, and you need time to do that. And the time, the silence audible here [i. e. Villafranca, a place in Northwest Spain – ed.] are also very important for music. I always say, “I hear the silence here.”

*Webern said, “Rests sound good.”*

**Halffter:** Yes – fantastic! ♪

*Interview: Wolfgang Schaufler*

*"Artistic recollection and oral  
tradition are key words for me."  
Mauricio Sotelo*



MAURICIO SOTELO

INTERVIEW

## “Opening a Window onto Resonance”

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**Mauricio Sotelo (who celebrated his 50<sup>th</sup> birthday on 2 October), has been very successfully exploring uncharted musical territory with his combination of traditional flamenco song and the sonic universe of modern music – but in this interview he reveals why he does not wish to remain tied to that aesthetic.**

*Why has flamenco come to play such a large part in your music – how did that happen?*

**Sotelo:** My musical biography begins in Vienna. When I was a young musician and composer still living in Madrid, I rejected everything which had anything to do with

any kind of nationalism – that included flamenco, even though I did play the guitar.

But despite my aversion, flamenco always fascinated me, as it does so many people. It is very genuine-sounding music. Although I always enjoyed new music concerts, I sometimes thought, “That says nothing to me. I know the technique, but there is nothing behind that language.”

I was certainly not interested in flamenco the way an ethnomusicologist or musicologist would have been. I was thinking that I, as a musician, could create a kind of radiography, I could examine what was vibrating behind that mask. I began to go my own way.

→

*“The rhythmic finesse of the dancers is unbelievable.”* MAURICIO SOTELO

Later on, Luigi Nono motivated me; he said I had to go back to Spain and adjust my ears to the music of the cathedrals and flamenco groups.

I often talked with him about oral tradition, the magical art of recollecting 15<sup>th</sup>-century Venice, about Giordano Bruno and the problem of notation in music, the problem of hearing – that was a very important topic to Nono. He also addressed the Hebrew tradition and the tradition of the gypsies in Andalusia – the latter constituted one of the few oral traditions or heritages still living in Europe. It is a question here of the magical art of recollection, which began with the Greeks who were dealing with the problem of notation and writing.

*And how did your attitude toward flamenco change, then?*

**Sotelo:** Artistic recollection and oral tradition are key words for me. I perceived a different world-music *Anschauung* – an intuition leading me to go beyond the written notes and “go into the music directly.”

*But then it took a long time before you were accepted in those circles.*

**Sotelo:** I must say that it was initially very difficult; I was spurned even in places where the great masters and artists would gather – Enrique Morente, Paco de Lucía and Camarón de la Isla. Now I am on the programme of *Suma Flamenca*, Madrid’s largest flamenco festival; almost everyone accepts me now.

*Did it surprise you to advance into that territory?*

**Sotelo:** I would say that I am traversing virgin territory, as it were. My investigations are strongly influenced by the French spectral school; I have used computers for my analyses – *AudioSculpt* software, for instance – to analyse the voices of elder flamenco singers. The whole thing is a very long process which is difficult to summarise in only

a few words – despite all the pleasure it brings – but it is certainly not a superficial approach to a folkloric music; it is a very profound involvement and investigation.

*Are there problems with form?*

**Sotelo:** Schönberg already said that the problem with folk music is not with the small forms, but with the large ones. It is fantastically evident in Mahler – an expression of another dimension of thinking, hearing, being. That also happens with Mozart; it is virtually miraculous that he was able to keep such huge constructions as *Don Giovanni* in his head. I am convinced that he was a composer able to grasp those incredible sonic structures at a single glance. That is intuition, not construction; it is not composed and assembled – it was thanks to his unbelievable, profound compositional intuition that he was able to grasp that huge dimension in a single moment.

That is the most important thing for me. I want to transfer the quality and the expressive power living in a *seguidilla* and in small flamenco forms onto a larger architecture – that is, to start small and make a sonic cathedral.

In terms of the purely technical aspect, the issue of resonance arises for me. Even if we are speaking of *expression*, I do not wish to directly display what I want to *express*; I prefer to open a window of possibilities onto that resonance. And that is why my music is modern – I am no subjugated gypsy; I cannot express that I am oppressed or in prison. I do not want to show that I suffer – I want to let all that strength radiate in the resonating sound-box, so that everyone in the auditorium senses it and identifies with something we all experience and which is part of ourselves.

Recently, you even used a flamenco dancer as a kind of instrument.

**Sotelo:** I decided to incorporate an additional element in my last two works – a percussive element, a percussion instrument having incredible visual strength – and that in the form of a female flamenco dancer. The dancers know that their rhythm is absolutely precise; their rhythmical refinement, precision and strength are unbelievable. I was very circumspect with that element, since the idea that the audience thinks, “Aha, here comes someone from Spain” immediately suggested itself to me. But I must say that it worked, at least at that moment. The texture of my music probably became even livelier and more interesting because of that.

The sonic world with which you confront flamenco is also the result of spectral analysis of old songs. Can you explain that technique?

**Sotelo:** The actual sonic image we hear is the result of spectral analyses of old flamenco songs and voices, assisted by software from IRCAM, such as *AudioSculpt*, processed via *OpenMusic* and, recently, *Orchidée*, a programme helpful with instrumentation. You can also imagine it as an x-ray of a sound. I obtain a new sonic world from it; regarding instrumental techniques, I have certainly been greatly influenced by Helmut Lachenmann and Salvatore Sciarrino.

When Arcángel, that phenomenal flamenco singer, sings his part, you write it down after it has been recorded. How do those melody lines occur? Do they exist and you compose something additional, or are they a cooperative effort?

**Sotelo:** Work with Arcángel begins with a musical construction. That is, we talk about that old tradition – about the *Soleá*, one of the flamenco forms, for instance. We talk about the old song forms and suddenly we find a certain musical profile together which intrigues us. Sooner or later we arrive at the point where we can say, “Good – let’s record it and work on it. What have we got – what’s growing here?” Then we begin to work microscopically.

After that, Arcángel receives a transformed version – but one which has lost none of its flamenco characteristics; on the contrary, we search as if we were hunting through the grass and finding tiny flowers. We think about how we can tear off little, typical portions on which we can work even more deeply. It is like a filtering process; three or four times, we use something I have recorded for it, including the transformed voice. He learns that, we meet again later on – and somewhere along the line a profile has developed, a line like a flamenco costume – but by then, we’re already somewhere else.

What themes does flamenco deal with?

**Sotelo:** Predominantly death, suffering, love, of course – flamenco always deals with death, but has no fear of it – the two are always in juxtaposition. But there is always eternal hope. It is not heroic; it is utopic-melancholy, bittersweet – light and darkness.

You are heading in a new direction – where is it leading?

**Sotelo:** I am *en route*. Some of the upcoming pieces are very remote, more abstract – but flamenco remains in my heart and soul.

Gerard Mortier has commissioned me to write a new opera, *El público*, by Federico García Lorca. It was actually a lost manuscript of an unfinished work. I find it intriguing to observe Lorca’s development. He used a very

clear language, a unique “Lorca language” – a poetic landscape he abandoned after his trip to New York. *El público* was written around that time; it is incredibly surrealistic, avant-garde and modern, yet it is still Lorca. All the main themes such as gypsies and love have suddenly disappeared, but Lorca’s soul remains – it is Lorca’s unmistakable language. √

*Interview: Wolfgang Schaufler*

*“Flamenco always deals with death, but has no fear of it – the two are always in juxtaposition.”*

MAURICIO SOTELO

ELMAR JUCHEM

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## “... PRESSING FORWARD TOWARD ‘ME’ ...”

**Although Kurt Weill’s creativity evolved for the most part in the world of musical theatre, where he proved to be a hugely productive and groundbreaking innovator, he also left behind a small number of works written for the concert hall.**

He composed the cantata *Der Neue Orpheus* [“The New Orpheus”] Op. 16 for soprano, solo violin and orchestra, a setting of the eponymous poem by Ivan Goll (1891–1950), in the summer of 1925. (In May of that year, he had moved in with his girlfriend Lotte Lenya). He had completed *Der Protagonist*, his first operatic work, shortly before that; the piece is in one act, to a libretto by Georg Kaiser, who apparently introduced Weill to Goll.

Weill initially mentioned the composition in a brief postscript to a letter to Universal Edition dated 7 July 1925: “I am currently working on a cantata for soprano & small orchestra (for Lotte Leonard).” Although he called it a cantata then, when he finished the short score six weeks later he used the designation “Concertino for Soprano, Violin and Orchestra;” but then, on the cover page of the full score (finished in mid-September), he returned to the term “cantata,” which was the name used when Universal Edition published the piano-vocal score (by Arthur Willner) in March 1926 (publication no. UE 8472).

Weill could not help but be excited by the libretto; Goll’s poem has the singer come from Thrace to 1920s Berlin, where he meets “Eurydice [representing] unredeemed humankind” at the Silesia Train Station (the

“Ostbahnhof” today). But no one heeds his voice, since the crowd is already “pressing back to the underworld, everyday life, and suffering.” In his desperation, Orpheus wrings his heart asunder, alone in the waiting room.

The collision of Greek mythology and contemporary metropolitan life, along with lofty style and concision, harboured great, artistically rewarding potential for conflict. In addition, there were suggestions of musical situations which simply begged to be composed. In view of the poem’s subtextual comic aspect, Weill’s music seems somewhat severe; it appears to attempt no expressive reflection over large stretches in the piece. The musical language avails itself of a vastly extended tonality which it only surrenders in the middle section (bars 170–292) in favour of a seemingly comprehensible language. This is the point where the text describes how Orpheus finds an opportunity for musical affirmation, acceptance, in the modern world – as a piano teacher, a cabaret and circus musician, choirmaster of war-veteran clubs, organist, conductor of subscription concerts and the pit pianist in a suburban cinema.

Accordingly, Weill subdivides this section into seven variations – without, however, an evident theme before them. Yet the variations can be heard as “idiom variations,” prescribed by the text; on the other hand, Weill could also have hidden quotations in each of them. At least, the Irish folksong “Gone Are the Days” is distinctly audible in the first variation (it was common in piano-teaching methods at the time), the final variation contains a short reference

to the Pilgrims' Chorus from Wagner's *Tannhäuser* and, at the end of this section, Weill gives the solo violin a quote from *Che farò senza Euridice* from Gluck's *Orfeo ed Euridice*, almost like a sly wink.

Weill himself noticed the change in his musical language; he informed his parents a month after finishing the composition: "I need to master an expression which is still new to me. And I find, to my delight – as I had already discovered with *New Orpheus* – that I am gradually pressing forward toward 'me' – that my music is becoming much surer, much freer, much simpler & more flexible. That also has to do with the fact that I have outwardly become more independent, sure, cheerful and less tense. Naturally, life together with Lenja plays a large part in that."

#### Trained soprano voice

Contrary to Weill's hopes, the premiere performance of *Der neue Orpheus* with Lotte Leonard did not happen. Most renowned internationally for her singing of the Bach-Händel repertoire, the celebrated concert singer was also committed to contemporary music (her performance of Weill's *Frauentanz* Op. 10 in Salzburg in August 1924 was greatly acclaimed).

When other options for performance (with Hermann Scherchen and Otto Klemperer, among other possible conductors) failed to materialise, Weill combined the cantata's premiere with the first performance of his second one-act opera *Royal Palace*, which he had written immediately after *Der neue Orpheus* (the libretto also by Goll).

In a letter to the world premiere's director, Weill described the cantata as a study for the opera (a situation similarly complicated as that between his musical *Mahagonny* and his opera *Aufstieg und Fall der Stadt Mahagonny*), adding that *Der neue Orpheus* "is a new genre, somewhere between aria and chanson."

Thus the concept of a "subspecies" becomes discernible for the first time, one which was to become a common thread throughout his works; *Der neue Orpheus* ultimately oscillates among the styles of cantata, cabaret number, concertino and chanson, concert aria and orchestra song.

The work had its world premiere on 2 March 1927 (Weill's 27<sup>th</sup> birthday) in Berlin's State Opera; Erich Kleiber conducted, Delia Reinhardt sang and Rudolf Deman, the concertmaster, was the solo violinist.

*"Ivan Goll has just written to me from Paris, saying that he talked extensively with Diaghilev about Royal Palace and Orpheus and that he gave him the piano scores of both of them. The affair seems promising and Goll suggests that you and I take up a kind of 'general offensive' on Diaghilev."*

KURT WEILL TO UE, JUNE 1927

The work is scored for symphony orchestra with double wind, although Weill omits horns and violins other than in the solo. Instead, he writes for the violas *divisi*, corresponding to the usual division of the violins into 1st and 2nd (and thus necessitating thought about the strings' seating arrangement for performance). At the time, Weill suggested that the singer could augment her performance with "small gestures, somewhat in the style of Yvette Guilbert;" that fabulous chanson singer had already made an impression on composers including Verdi and Gounod (even Busoni found her performance style remarkable) – as well as facial expressions, she also used small gestures with her arms and shoulders in particular for extra dramatisation.

Nevertheless, the vocal part of *Der neue Orpheus* requires a trained soprano voice capable of contending with a large orchestra. (Alongside Mozart, Delia Reinhardt also sang Wagner and Strauss operas). In the summer of 1927, Weill made a highly intriguing suggestion when, together with Goll, he proposed that the cantata be performed in Paris by Serge Diaghilev's Ballets Russes; this did not come to pass, for reasons undisclosed.

At a later date, Weill stated that the cantata's performance time was 18 minutes. ↵



Kurt Weill (1900–1950)

ALEXANDER  
**ZEMLINSKY**

1871-1942



*Alexander Zemlinsky,  
lithograph by Emil Orlik*  
© Horst Weber

*“Alexander Zemlinsky – I owe almost all my knowledge of the technique and problems of composition to him. I always firmly believed he was a great composer, and I still believe it strongly,” wrote Arnold Schönberg in 1949. Combining the recalcitrant style tendencies of his time, Zemlinsky attained a mastery only being recognised now in all its quality; ‘The Mermaid’, the ‘Lyric Symphony’ and the one-act operas ‘The Dwarf’ and ‘A Florentine Tragedy’ have all gained a firm hold in the repertoire, and Zemlinsky’s place among the greats of his time is now a certainty.*

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JAMES CONLON

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## *He had a singular voice*

In an age of show business, popular art, and the commercialisation of classical art, many serious artists’ voices are lost in a sea of noise. Exactly a century ago, on the eve of the First World War and the disintegration of the European world order, it was very different. High art still enjoyed an exalted status, and although artists still competed with each other, it was with the seriousness characteristic of its time.

Alexander Zemlinsky was born into that environment, lived and developed in it, but he spent the last part of his life exiled from it. He wrote his music, practiced his multidimensional art, and lived his life. The fact that his music met with less public success than that of others

rests as much with his personality as with the confused and turbulent times. He was ignored after the Second World War because of the massive destruction perpetrated by the Third Reich.

### **Beauty and opulence**

I recount my experiences with Zemlinsky’s music, not in the spirit of autobiography, but to offer some insight into the phenomenon of forgotten music. My knowledge of the composer’s music started at zero, like the majority of musicians and music lovers. I had spent my entire student years and approximately the first two decades of my professional life knowing only his name and, initially,

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having a vague notion of his proximity to Mahler and later to Schönberg. Never having heard any of his music, he meant no more than any other unknown figure from the past. Now, as I look back, it is a part of the tragedy of this lost music that, even I, as a practicing musician, who had spent every day since the age of eleven learning the most diverse music, from Bach to contemporary, had never heard his music nor even met a person who suggested studying it. Mine is a common experience amongst both musicians and the listening public.

Toward the late eighties and early nineties, I heard Zemlinsky's name more often, especially in Germany. I noted the name, but nothing more.

And then, by a lucky accident, after a performance at the Cologne Opera I switched on my car radio while driving home. I was so struck by the beauty and opulence of what I heard that I was afraid to turn it off for fear of not learning what the piece was; its loss would have haunted me like the lost chord. The announcement was to impact the next decades of my professional life: *Die Seejungfrau* by Alexander Zemlinsky!

So, I thought, *that* is Zemlinsky. I began poring over his scores, mesmerised, fascinated. When the recording label EMI asked me what I might want to record, *Die Seejungfrau* was my first suggestion. The *Sinfonietta* was next: the length was perfect and the balance between an early and a late work ideal. I then focused on *Der Zwerg*.

### A reserved personality

Three live performances and two "patch" sessions later, the CD was ready. It was released and very well received. EMI then decided to record the entire output of orchestral works and as many operas as possible. At the end of my thirteen-year tenure in Cologne, all of the orchestral works (including lieder and choral music) were done, as

esting in such a way that one thinks, "Now I really begin?" Or is deciphering the mechanism and structure the end of the process? The answer is a matter of personal preference. For me, Zemlinsky's music deserved more than occasional performances, it deserved regular ones.

This last point is important. Classical musical institutions that depend on selling concert tickets with well-known music consistently resist unknown music. Zemlinsky, like others, fell victim to the marketplace and clichés of our time: "If you haven't heard of it, it can't be good" (or, worse) "There are no lost masterpieces.", etc.

Nonsense. Although it is an axiom of our market-oriented society to assume that the best product will always rise to the top, it simply does not apply to art. I invite anyone who thinks that there are no lost masterpieces to meditate on the ravages of war: culture and humanity destroyed together. Would they propose, for example, that the Pre-Columbian art that we happen to know is better than that of which we are deprived? There are no lost masterpieces?

Unplayed music is the equivalent of lost art. That a manuscript exists, or a score is published, is irrelevant if the music is not heard. Music lives in performance and grows with repeated hearings. Zemlinsky was a significant figure in his time, equally adept as a composer, conductor, pianist and teacher. He struggled for recognition as a composer. He did not always get it, and his reticence, or indifference to self-promotion, contributed to his difficulties. But throughout history the "struggling artist" has been the norm rather than the exception. The intrinsic value of the music should be our only criterion for judgment, and this requires its acquaintance through performance.

### A marriage of word and music

Why did Zemlinsky's music meet resistance? Reductionism and categorisation played a powerful role in the twentieth century, and his music was hard to categorise. He had a singular voice, to which he remained obstinately faithful. Too modern for conservatives, too resistant to the avant-garde, he did not fit into convenient categories. No artist or work of art is obliged to conform; the only requirement is to be consistent with its essence. If that is confusing to others, so be it. Judging a category of works, or judging a work by its category, is to do a fundamental injustice.

Zemlinsky passionately loved the human voice and the marriage of word and music. His works reflect this. When one counts the lieder, the operas, the choral works, the orchestral song cycles, one sees that apart from the string quartets (which are among his greatest works), little

*"Zemlinsky passionately loved the human voice."*

JAMES CONLON

well as three of the eight operas. What happened to me, delving deeply into Zemlinsky's music, could happen to anyone. His music so permeated me that I needed to hear more, the way I did with Mozart, Mahler and Wagner. It fulfilled at least two of the most important elements of what, in my mind, constitutes any classical art: it had transcended its time, and its acquaintance bred a desire to hear it again.

For the musician, difficult pieces present an interesting challenge. Mastering them provides great satisfaction and then raises an important question. Is the piece still inter-



remains. He paid a price. His music could not be used as a vehicle for success. He wrote no piano literature, no concerti, and few pieces for orchestra without singers. The *Lyrische Symphonie*, his masterpiece, requires two great soloists, which might have discouraged some conductors from performing it. His publishers urged him to produce a work for orchestra alone so that, in their words, "conductors too vain to share the stage with others might champion him." The resulting *Sinfonietta*, the only work performed and broadcast in America during his lifetime, was performed by Dimitri Mitropoulos and the New York Philharmonic in Carnegie Hall. By then, unfortunately, the composer was too ill to attend the performance.

Certain great twentieth-century composers were virtually unknown except for one or two pieces. Sibelius was, for many, the composer of *Finlandia*. His name and music travelled the world with the violinists who played his concerto. More than half the century had passed before his prolific output was universally recognised. Had Zemlinsky written a concerto, his story might have been different. Had he written more symphonies or orchestral pieces, it might have been different. Had he had a better business sense, or talent for self-promotion, it might have been different.

One thing is sure; the Nazi regime's suppression of Jewish composers finished him. The post-war years, for a variety of reasons, did not revive his music.

### A non-conformist life

For musicians and musicologists, the complexity of Zemlinsky's music, its technical structure and motivic development, are worthy of study. Like his Viennese contemporaries Schönberg, Berg, Schreker and, in their different ways, Mahler and Strauss, he threaded the needle of the Brahms/Wagner polemics with his own synthesis. The compositional discipline of Brahms and the harmonic, theatrical and dramatic aspects of Wagner's genius were in no way lost on him. Schönberg himself, towards the end of his life, stated that Zemlinsky understood musical theatre better than anyone else in the twentieth century.

I admire and love the richness of his music, as I do his honesty and courage in refusing to conform. He was avant-garde at the time it was consistent with *his* nature. But when the avant-garde turned one way, he went another. It is not that he couldn't continue in the same direction as Schönberg (he certainly had the compositional mastery to do so); he *would* not. He was to pay for his convictions, both in his lifetime and, above all, in the post-war period of compositional orthodoxies.

Those post-war prejudices are past. Now is the time to hear Zemlinsky's music. With its deep humanity, passion, eroticism, fearless portrayal of ugliness and beauty, it captures the seismic (Adorno's metaphor) turbulence of his times and renders it meaningful today. Judgments, if they must be made, should be based on a deep knowledge of his works, not on superficial acquaintance, a casual hearing or *a priori* opinions. Tokenistic performances of his works are useless. Passionate, committed ones will eventually make the point.

Mahler's famous remark, that his "time will come," is echoed by Schönberg's assessment of Zemlinsky. I am convinced that, though it may take another generation, his music will gain the position it deserves. Greater familiarity with his vocabulary will facilitate this. In my experience, certain works (*Lyrische Symphonie*, *Die Seejungfrau* and, above all, *Der Zwerg*), make their point powerfully, even on a first hearing. My mission is to beat the Zemlinsky drum and help rescue his music from the wreckage of the twentieth century. His admirers are multiplying as the movement gains momentum. To the skeptical, I answer Schönberg and Berg deeply admired Zemlinsky; it is only a matter of time before the classical music world catches up to them. ↵

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This essay is adapted from James Conlon's Afterword in the book, *Alexander Zemlinsky: A Lyric Symphony* by Marc D. Moskovitz, published by Boydell Press, August 2010. **James Conlon** is Music Director of the Los Angeles Opera, the Ravinia Festival and the Cincinnati May Festival.

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ANTONY BEAUMONT

## *Zemlinsky's Mermaid: a new critical edition*

**One of the most fascinating works from the orchestral repertoire of the 20<sup>th</sup> century is being reborn. Antony Beaumont is working on a new critical edition and surprises us with an as yet unknown scene.**

In 1976, the orchestral score of an untitled piece by Zemlinsky came to light in a private Viennese collection. Four musicologists involved at that time in Zemlinsky research (Alfred Clayton, Peter Gülke, Keith Rooke and Horst Weber) independently identified it as Part I of *The Mermaid*, and confirmed that a folder in the Zemlinsky Collection at The Library of Congress contained the autograph score of the remaining two movements. Once the two manuscripts had been brought together and collated, the work was performed – for the first time in 75 years – by the Austrian Youth Orchestra conducted by Peter Gülke.

Like all other early champions of *The Mermaid*, Gülke was obliged to conduct from a facsimile of the autograph score: a challenging task at the best of times, exacerbated in this instance by Zemlinsky's diminutive handwriting, numerous erasures, corrections and other blemishes. These problems also affected the performing materials. Newly copied for the occasion, they have since been updated several times.

It was announced that Gülke would prepare a new edition of the score, but the project came to nothing. As a stopgap, Universal Edition prepared a handwritten copyist's score of Parts II and III. With regard to legibility, this score was a distinct improvement, but unfortunately it was marred by numerous errors and omissions. The facsimile of Part I was replaced in 1997 by a computer-engraved score, prepared for the personal use of James Conlon and subsequently acquired by Universal Edition. Unfortunately the engraving was completed in a rush, the score diverged in certain respects from notational norms, and proved to be rather less than reliable. Over the years,

most of the errors and omissions in this composite hire-score have been identified and rectified. Nevertheless, over a century after the world première, the need still remains for a fully integrated critical edition, available also as a study score.

### **A protective shield against critics**

Zemlinsky first envisaged *The Mermaid* as a through-composed symphony in two movements, each subdivided into two sections. During the process of composition (February 1902–March 1903) he recast the work into three separate movements. The first of these follows the well-known story by Hans Christian Andersen from a murky opening ('at the bottom of the sea') to the moment where the Mermaid rescues the shipwrecked Prince from drowning. The second, in extended ternary form, focuses on a subsidiary scene in Andersen (a ball in the palace of the Mer-king) before moving on to the crucial confrontation between the Mermaid and the Mer-witch. The third depicts the Mermaid transformed into a mortal, her anguish, suicide and transfiguration.

As a protective shield against conservative critics, Zemlinsky chose a subtitle that left his options open. Rather than categorising the work as a 'symphonic poem', which would have placed him squarely in the camp of the so-called 'Neu-Töner', at the world première on 25 January 1905 he billed it simply as a 'phantasy for orchestra'. So which came first, the programme or the music? Several lines of Andersen, retold in Zemlinsky's own words, are included in the sketches for Part I. Already in Part II, however, he reduces the programme to a few key-words. And although Part III still adheres closely in spirit to the original story, it includes no further key-words at all. In the full score, all that remains of Andersen is the title itself, together with an isolated expression mark, 'wie hilferufend' ('as if calling for help'), over a phrase for solo clarinet (Part I, measure 303).

Considering that Zemlinsky's earlier music had been strongly influenced by Brahms and Wagner, *The Mermaid* was quite a radical departure. Since the death of Brahms, he had found inspiration in the music of Richard Strauss, indeed no work stands conceptually closer to *The Mermaid* than *Ein Heldenleben*. Yet Zemlinsky detected weaknesses in that score and determined that his own music should never make concessions to logic for the sake of effect. In his youth he had mastered the technique of variative development. Although his perspectives had since shifted, he saw no reason to abandon that craft. As a conductor he remained an ardent advocate of Strauss; as a composer, he soon realised that it was Mahler who looked more penetratingly into the future, while the aesthetic of Strauss led ultimately to stagnation.

Zemlinsky's opera *Der Traumgöрге*, composed between 1904 and 1906, bears witness not only to this new-found influence of Mahler, but also to an intensified interest in contemporary French music, notably that of Ravel and Dukas, and an on-going commitment to the experiments of Schönberg, whom he followed (if at times reluctantly) in his search for 'air of another planet'. Hence, by the time *The Mermaid* received its first performance, together with Schönberg's *Pelleas und Melisande*, Zemlinsky evidently regarded his score as snow of yester-year.

### Variative development

Although his work received enthusiastic reviews in the Viennese press, Zemlinsky evidently considered it a failure. In his handwritten *curriculum vitae*, submitted to Universal Edition in December 1910, he made no mention of it, although it had meanwhile been performed with some success in Berlin (December 1906) and Prague (September 1908). In 1914, having negotiated a long-term contract with Universal Edition, he suggested several earlier works for publication, but *The Mermaid* never crossed his mind.

Posterity has shown that Zemlinsky was wrong. Of all his compositions, *The Mermaid* has established itself as the most popular. Hence the time has come to impose order on the jungle of errata lists accumulated over the years, and to take a fresh look at those passages which Zemlinsky decided to eliminate.

In the autograph score of Part I, the pages containing the Bacchanal are glued together. Often enough, glue crumbles with age and can be removed with relative ease (as was the case, for instance, with the Paris autograph of Verdi's *Don Carlos*). In this case, any attempt to prise the pages apart would cause irreparable damage. Fortunately,

the first three measures of the *Fernorchester* are included on the preceding page, where they have been struck out. These reveal that the Bacchanal was scored for an oboe, an E-flat clarinet, two horns, two trumpets and a tambourine, and that the entry was underpinned (at least initially) by a timpani roll in the main orchestra. In theory, this information would suffice to reconstruct the entire passage, following the text of the short score. In practice, Zemlinsky worked this passage over several times, but left nothing definitive or even complete. It is also unclear how he dovetailed the music for *Fernorchester* into the surrounding entries of the main orchestra. Rather than forcing the issue, the idea of reconstructing this section was therefore abandoned.

### Mer-witch episode

In the case of the Mer-witch episode, Zemlinsky simply removed the pages and set them aside. All but the opening measures are preserved at

The Library of Congress. The missing passage linked the Trio with a mystic sequence of brass chords, identified in the score as the motif 'of the immortal soul' ('von der unsterblichen Seele'). These were pitched in F-sharp major, then reiterated at the close of the episode in E-flat major. Hence Zemlinsky merely needed to modify his transition so as to arrive at E-flat rather than F-sharp major. He then orchestrated the new bars and pasted them over the older ones. Since the original transition is included in the short score, it was possible to restore it with no palpable loss of authenticity, taking the orchestration of the revised version as a model.

In the new edition, scheduled for publication in 2013, the two versions of Part II will appear side by side, enabling performers to choose freely between them. The original version builds to a wild climax, bordering on hysteria, and disrupts the formal balance of the entire work. The revised version passes elegantly over the agony and ecstasy of Andersen's tragic story, as if to say, 'The rest is silence'. Which version will win the greater acceptance? ↵

*"The Mermaid is a radical departure from Brahms and Wagner."*

ANTONY BEAUMONT

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**Antony Beaumont** is a British musicologist and conductor, whose interest focuses on Busoni, Mahler and Zemlinsky. For UE he has edited numerous works of Zemlinsky, including *A Florentine Tragedy*, *The Dwarf* and the *Lyric Symphony*. He also completed the orchestration of Zemlinsky's last opera, *Der König Kandaules*.

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EBERHARD KLOKE

— ON DAS RHEINGOLD IN A REDUCED VERSION —

## A NEW PERSPECTIVE ON WAGNER

**With four scenes and lasting around two-and-a-half hours, *Das Rheingold* is the shortest evening of Richard Wagner's *Ring des Nibelungen*. To enable the preliminary evening of the *Ring* tetralogy to be staged by smaller companies, Eberhard Kloke has produced a reduced version for 54 instrumentalists and 11 soloists. Here he describes his working criteria:**

My life-long conceptual and practical research into Richard Wagner's work and the impact it has had over the years led me to investigate how the score of *Das Rheingold* could be reduced and condensed for a smaller orchestra.

This led to my discovery of the "Coburg version", which Wagner acknowledged and allegedly authorised (this does not exist as a score, but only as altered individual parts). An ad hoc arrangement for small orchestra, it dispensed with the classic *Ring* instruments and would not be regarded as an "authentic transcription" by today's standards.

*Das Rheingold* was written for conventional opera houses with an open orchestra pit rather than for a hidden orchestral sound (see Bayreuth's hidden orchestra pit). It should always be borne in mind that, ever since the invention of audio recording and amplified sound, the "mystical abyss" (hidden, invisible orchestra) has been a

Owing to technological developments, the notion of sound has increasingly moved away from mixed, hidden/covered and disguised sound towards:

- a) open sound structures
- b) analytically conceived and tested sounds
- c) highly detailed sounds, enabling musical clarification of a clearly visible and directly audible (spatially discernible) orchestral sound

### **In short: "separated sound" instead of "mixed sound"**

However, this does not mean that a performance is better or more authentic the further it moves away from the original recording medium or the original character of the piece. Instead, the perspectives of a work, the production (performance!) and thus also the reception of music are altered by the aforementioned changes and developments.

My main reason for producing a new transcription of Wagner's *Das Rheingold* for 11 soloists (including doubling) and 54 instrumentalists was therefore to offer an alternative version of the piece that would be practical to perform, while essentially remaining true to Wagner's score. However, this attempt should not be confused with the concept of historically accurate performance – see the Orchestra of the Age of Enlightenment's recent experience with *Das Rheingold*.

This transcription changes the soundscape and therefore the sound structure within the orchestra, as well as the balance between the stage and the orchestra to no small degree.

I have counteracted the supposed loss of the "grand opera" character by adding a radical compositional and tonal depth and substance, with a fine balance between the soloists and the considerably smaller orchestra.

This version will have an impact on the practical aspects of opera performance, offering variable casting alternatives with more streamlined voices to deliver the words more clearly. Clarity of text and transparency of sound will increase the importance of the stage performance, in keeping with Wagner's idea of music theatre.

In this context, mention should be made of Wagner's "last words" to the singers before the world première of

*"A work of art exists only through its manifestation."*

RICHARD WAGNER

kind of anachronism: the concept of an indirect orchestral sound (*Parsifal* was of course written for the acoustics of the Bayreuth Festspielhaus) has been overtaken by technological progress. Mention must also be made of the great improvements in instrument making over the past 125 years. In Wagner's day, one of the main reasons for having a "hidden" orchestra was to eliminate any distracting, unintentional sounds produced by the instruments!

the *Ring* in 1876: "Enunciation! The big notes will take care of themselves; the small notes and the text are what matter."

### Alternative performance possibilities

The transcription process, which I have now completed, has enhanced and "modernised" the range of orchestral expression through increased differentiation on the one hand and the introduction of new instruments on the other.

This enables both a broader sound, as well as a more condensed sound, especially as the classic *Ring* instruments, such as the Wagner tuba, bass trumpet and contrabass trombone, have been integrated into the transcribed version. The new instruments – alto flute, heckelphone, contrabass clarinet, contrabassoon (passages) and cimballo (as a link between the tubas and trombones) – play an especially important role, adding drama and psychological depth.

Brief mention should be made of the following notation problem: some of the notation for the transposing instruments – particularly the Wagner tubas – was left in an experimental state in *Das Rheingold*. Wagner was inconsistent in his notation for these instruments, sometimes using and sometimes not using a key signature. This meant I had to verify when, where and for how long the versions with or without a key signature should be used, based on the storyline and dramatic flow. With a key signature: Walhall (Valhalla): the "innocence" of the natural instruments is missing after the curse; closing tableau: at the end, everything is finally resolved in the "redeeming" key of E flat major. Without a key signature: Prelude: pastoral scene, so a natural sound without a key signature.

The current transcription of *Die Walküre (The Valkyrie)* offers another way of opening up Wagner's music drama for new and alternative venues, as well as for new styles of performance. √

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**Eberhard Kloke**, born in 1948, former chief conductor (in Ulm, Bochum, Nuremberg), composer and author ("Wieviel Programm braucht Musik?")

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The transcription is for 54 instrumentalists

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### Instrumentation:

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#### 11 soloists

(doubling of the parts of Woglinde and Freia, Mime and Froh, Fasolt and Donner)  
 Wotan, Donner (Fasolt), Froh (Mime), Loge  
 Fricka, Freia (Woglinde), Erda  
 Alberich, Mime (Froh)  
 Fasolt (Donner), Fafner  
 Woglinde (Freia), Wellgunde, Floßhilde

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#### Orchestra

2 2 2 2 - 4 2 3 1 - 3 timp-perc,  
 hp - string quartet (10 8 6 5 4 = 33)

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#### Woodwind: 2 2 2 2 = 8

1st fl (picc),  
 2nd fl (alto fl, picc),  
 1st oboe (c.a.),  
 2nd oboe (c.a., hph),  
 1st clarinet in Bb (in A, in C, bass cl in Bb),  
 2nd clarinet in Bb (in A, bass cl in Bb+A, cb.cl in Bb),  
 1st bassoon, 2nd bassoon (cbasn)

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#### Brass: 4 2 3 1 = 10

1st horn in F (Wagner tuba in Bb),  
 2nd horn in F (Wagner tuba in Bb),  
 3rd horn in F (Wagner tuba in F),  
 4th horn in F (Wagner tuba in F),  
 2 trp in Bb (in E flat),  
 3 tenor-bass trb (1st also bass trp in E flat/C,  
 3rd also contrabass trb);  
 1 cimballo/contrabass trb  
 – 2 timp+perc, 1 hp = 3

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#### String quintet: 10 8 6 5 4 = 33

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**Tutti:** 54 musicians

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*Arvo Pärt at rehearsals  
with the "Virtuosi Italiani"  
in Verona, October 2011*

© Universal Edition/Eric Marinitich

# What's new at Universal Edition?

 World Première

The following pages present information on the latest notable projects at Universal Edition: recent new editions or arrangements of established works, interesting finds and discoveries, as well as the most recent projects by our contemporary composers. The diverse nature of our activities is reflected here.

## ORCHESTRA

### **BADINSKI, NIKOLAI (\* 1937)**

**Concerto for Violin and Orchestra No. 3** (1970–1972)

for violin and orchestra | 23'

2 2 2 2 - 4 2 2 0 - timp, perc, str

prem. 15.11.1980 <sup>↗</sup> Berlin, Berlin Philharmonic, cond. Cristóbal Halffter, Christiane Edinger, vln

*This violin concerto is a real discovery. Nikolai Badinski, a native Bulgarian and a trained violinist, wrote a soloist's concerto virtually unsurpassable in its wealth of ideas and temperament. The technical difficulty of the solo part stems from an inherently musical approach making the work seem fresh, neoteric. A new repertory piece?*

### **BERG, ALBAN (1885–1935) / KARA EW, FARADSCH (\* 1943)**

#### **Violin Concerto**

for violin and chamber orchestra | 22–25' arranged by Faradsch Karaew (2009)

1 1 3 1 - 2 1 1 1 - timp, perc, hp, vln(2), vla, vc, cb

prem. 24.03.2010 <sup>↗</sup> Vienna, ensemble reconsil, cond. Roland Freisitzer

*Berg's masterpiece, his Violin Concerto "In Memory of an Angel", as arranged by Azerbaijani composer Faradsch Karaew for a chamber orchestra of solo instruments; his reduction of Schönberg's Erwartung is also available in UE's catalogue.*

### **BORISOVA-OLLAS, VICTORIA (\* 1969)**

**New Work** (2011) 

for orchestra

prem. 2014 <sup>↗</sup> Gothenburg, Gothenburg Symphony Orchestra

*Borisova-Ollas' strong reputation in Sweden is reflected by this new commission from the Gothenburg Symphony Orchestra, with which she expands her catalogue of orchestral works, which includes Angelus, Open Ground, The Kingdom of Silence and Wunderbare Leiden.*

### **CERHA, FRIEDRICH (\* 1926)**

**Paraphrase über den Anfang der 9. Symphonie von Beethoven** (2010)

for orchestra | 14'

3 2 2 3 - 4 2 3 0 - timp, perc(3), str

prem. 06.10.2011 <sup>↗</sup> Gewandhaus Leipzig, Gewandhaus Orchestra, cond. Riccardo Chailly

*This work was commissioned by the Leipzig Gewandhaus Orchestra. Lasting 14 minutes, it is intended to evoke the beginning of Beethoven's Symphony No. 9: "This 'Paraphrase' is in fact a large-scale effort, gripping and stringent in its development and lucent, flamboyant in its colours. Many of us would have liked to hit the repeat button," wrote Vienna's Die Presse. Cerha wrote the orchestral piece "in a furore;" the beginning of the Ninth has been haunting him since his childhood.*

### **DUDLEY, ANNE (\* 1956)**

**Goldiepegs and the Three Cellos**

(2009) 

for narrator, violin, three cellos

and string orchestra | 20'

text: Steven Isserlis

*Following on from the success with Little Red Violin, this is the latest fairy tale adaptation by Steven Isserlis and Anne Dudley, based on Goldilocks and the Three Bears. It is performed by adults and is ideal for children's concerts. See also the ensemble version on page 52.*

### **Little Red Violin (and the Big, Bad Cello)** (2008)

for narrator, violin, cello and string orchestra | 13'

text: Steven Isserlis

prem. 15.05.2011 <sup>↗</sup> Darmstadt, Staatsorchester Darmstadt, cond. Bartholomew Berzonsky

*Anne Dudley ("Art of Noise") and Steven Isserlis tell the story of Little Red Riding Hood. The role of the characters, however, are played by the instruments. Intelligent fun for children and music lovers.*

### **FENNESSY, DAVID (\* 1976)**

**New Work** (2011–2012) 

for orchestra | 10–12'

prem. May 2013 <sup>↗</sup> Glasgow, BBC Scottish Symphony Orchestra

*Irish composer David Fennessy is the newest addition to the UE catalogue, with a list of works for a range of instrumentations including solo works, ensemble and orchestra. See page 27 for more information. Fennessy teaches at the Conservatoire in Glasgow, and his next work for orchestra is a commission for the BBC Scottish Symphony Orchestra.*

### **KRENEK, ERNST (1900–1991)**

**Piano Concerto No. 1** (1923)

for piano and orchestra | 30'

2 2 2 2 - 2 1 0 0, str

prem. 19.12.1923 <sup>↗</sup> Winterthur, cond. Hermann Scherchen, Eduard Erdmann, vln

*Critical and powerfully eloquent, composer Ernst Krenek experienced almost the entire 20<sup>th</sup> century, his richly varied works reflecting the protean artistic movements of the era. From his early life, in which his superbly crafted pieces extended the classical form, comes his Piano Concerto No. 1, the solo part pairing intellectual incisiveness with spontaneous, joyous music-making.*

**LISZT, FRANZ (1811–1886) /  
SCHREKER, FRANZ (1878–1934)**

**Hungarian Rhapsody No. 2** (1847)  
for large orchestra | 11'  
arranged by Franz Schreker (1933)  
4 2 4 3 - 4 3 3 1 - timp, perc(7), hp(2),  
cel, pno, cymbalon(2), alto sax, str  
*"In terms of length, number of bars,  
themes, modulations and harmonic  
scheme, the piece is identical to Liszt's  
Rhapsody No. 2. What is new is its conver-  
sion into an orchestral piece with some  
contrapuntal reworking. As an orchestral  
piece, it is unsurpassable – I guarantee it."  
(Franz Schreker, 1933)*

**MAHLER, GUSTAV (1860–1911) /  
SIMON, KLAUS (\* 1968)**

**Symphony No. 9**   
in 4 movements for chamber orchestra  
| 75'  
arranged by Klaus Simon (2010)  
**prem. 15.03.2012** <sup>↗</sup> Berlin, Philharmonie,  
Holst-Sinfonietta, cond. Klaus Simon  
*Following the success of his reductions of  
Gustav Mahler's Symphonies No. 1 and 4,  
Klaus Simon turned to the Symphony  
No. 9 and arranged it similarly; as with  
his version of the Symphony No. 1, the  
string voices can be played one-to-a-part  
or in multiples for each, thus allowing for  
performing forces of various sizes.*

**PÄRT, ARVO (\* 1935)**

**Silhouette** (2009)  
Hommage à Gustav Eiffel  
for string orchestra and percussion | 8–9'  
perc(4), str(16 14 12 10 8)  
**prem. 04.11.2010** <sup>↗</sup> Paris, Orchestre de Paris,  
cond. Paavo Järvi

*This work is an homage to Gustave  
Eiffel and his Eiffel Tower; Pärt himself  
describes it as short and light, like a  
dance, a waltz, something vertiginous –  
perhaps like the winds wafting through  
that colossal spire.*

**RIHM, WOLFGANG (\* 1952)**

**Nähe fern 1** (2011)  
("Lucerne Brahms/Rihm Cycle")  
for orchestra | 10'  
2 2 2 3 - 4 2 3 1 - timp, str  
**prem. 22.06.2011** <sup>↗</sup> Lucerne, Lucerne SO,  
cond. James Gaffigan

*The four-part "Brahms/Rihm Cycle"  
was conceived at the instigation of the  
Lucerne Symphony Orchestra and is being  
developed in close cooperation with the  
Lucerne Festival. Wolfgang Rihm is writing  
an orchestral piece for each of the four  
Brahms' symphonies.*

**Nähe fern 2** (2011)  
for orchestra | 14'  
2 2 2 2 - 4 2 3 1 - timp, str  
**prem. 19.10.2011** <sup>↗</sup> Lucerne, Lucerne SO,  
cond. James Gaffigan

**Nähe fern 3** (2011–2012)   
for orchestra | 14'  
**prem. 29.02.2012** <sup>↗</sup> Lucerne, Lucerne SO,  
cond. James Gaffigan

**Nähe fern 4** (2011–2012)   
for orchestra  
**prem. 13.06.2012** <sup>↗</sup> Lucerne, Lucerne SO,  
cond. James Gaffigan

**"Séraphin"-Symphonie** (1993–2011)  
for ensemble (16 players) and large  
orchestra | 56'  
1 1 1 0 - 2 1 1 0 - perc(2), hp, pno(2),  
str(1 0 1 1 1);  
4 4 4 4 - 6 4 4 2 - timp, perc(4), str  
**prem. 14.10.2011** <sup>↗</sup> Donauessingen,  
musikFabrik, SWR SO Baden-Baden and Freiburg,  
cond. Emilio Pomarico

*"Again, this work is testimony to Rihm's  
great generosity with sound and expres-  
siveness. He is a master of formal propor-  
tions precisely sensing how far a musical  
idea will carry him and uncovering new  
ways for his listeners to hear. For him,  
music is nothing except music." (Die Zeit)*



N. Badinski



L. Bedford



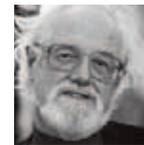
A. Berg



L. Berio



V. Borisova-Ollas



F. Burt



F. Cerha



A. Dudley



D. Fennessy



G. F. Haas



C. Halffter



L. Janáček



E. Krenek



F. Liszt



G. Mahler



A. Pärt



W. Rihm



D. Sawyer



F. Schmidt



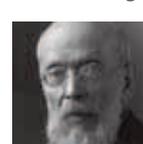
A. Schönberg



F. Schubert



J. Schwartz



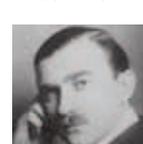
H. Sommer



M. Sotelo



J. M. Staud



K. Szymanowski



R. Wagner



K. Weill



E. Wellesz



A. Zemlinsky

# What's new at Universal Edition?

 World Première

## **Vers une symphonie fleuve VI**

(working title) (2011/2012) 

for orchestra

prem. 13.03.2012 ↗ Karlsruhe, Badische Staatskapelle

## **Samothrake** (2012)

for soprano and orchestra | ca. 25'

prem. 15.03.2012 ↗ Leipzig, Gewandhaus Orchestra, cond. Riccardo Chailly, Anna Prohaska, s

## **New Work** (2013)

for orchestra | 20'

prem. 23.06.2013 ↗ Aldeburgh Festival, Hallé Orchestra

## **New Work** (2013)

for orchestra

prem. 20.10.2013 ↗ Berlin Philharmonic, cond. Sir Simon Rattle

To mark the 50<sup>th</sup> anniversary of the Scharoun Building (the Berlin Philharmonic) Rihm is writing a new work specifically for the acoustic specialities of the hall.

## **New Work** (2013)

for orchestra (classical Beethoven orchestration with 1 or 2 percussionists) | 15–20'

prem. November 2013 ↗ Vienna, Cleveland Orchestra, cond. Franz Welser-Möst

The Society of Music Friends in Vienna is commissioning this new work to mark their 200<sup>th</sup> anniversary.

## **SAWER, DAVID (\* 1961)**

### **Flesh and Blood** (2011)

for mezzo soprano, baritone and orchestra | 20'

prem. 15.02.2013 ↗ London, BBC Symphony Orchestra, cond. Ilan Volkov

Sawer tells the story of a soldier leaving his mother with the torment of feelings that the mother has for her son, and the dread and anxiety of the soldier.

## **SCHÖNBERG, ARNOLD (1874–1951) / COLNOT, CLIFF (\* 1947)**

### **Pelleas und Melisande**

for chamber orchestra | 45'

arranged by Cliff Colnot (2008)

2 2 3 2 - 3 2 2 1 - perc(2), hp, str [4 4 5 4 - 8 4 5 1 - timp(2), perc(3), hp(2 or 4), str(16 16 12 12 8) – original instrumentation]

prem. 08.09.2011 ↗ Pori, Pori Sinfonietta, cond. Jukka Lisakkila

A new version for chamber orchestra.

## **SCHÖNBERG, ARNOLD (1874–1951) / DÜNSER, RICHARD (\* 1959)**

### **Three Pieces op. 11** (1909)

for chamber orchestra | ca. 15'

arranged by Richard Dünser (2011)

prem. 05.03.2012 ↗ Berlin, Philharmonie, Wiener Concert Verein, cond. Yoel Gamzou

## **SCHUBERT, FRANZ (1797–1828) / DÜNSER, RICHARD (\* 1959)**

### **Three Pieces** (D 946 I/II, D 625 IV)

for ensemble (chamber orchestra) | 29' arranged by Richard Dünser (2011)

prem. 12.02.2012 ↗ Vienna, Theophil Ensemble Vienna, cond. Matthias Schorn

These Three Pieces, scored for wind quartet and string quintet, are intended as new additions to the literature for those ensembles playing works like Schubert's Octet, Beethoven's Septet and Brahms' Nonet; yet with multiple players to a part, they are also perfectly suited to chamber orchestras.

## **SOTELO, MAURICIO (\* 1961)**

### **Cuerpos robados** (2011)

for orchestra in three groups, violin solo and narrator

prem. 08.09.2011 ↗ Schwaz, Tiroler Symphonieorchester Innsbruck, cond. Franck Ollu, Patricia Kopatchinskaja, vln, Ernesto Estrella, narrator

"Cuerpos Robados means 'Stolen Bodies' – the idea behind it was the (physical) tension of a young boxer," says Mauricio Sotelo. "Think of the body as a kind of

prison – it is less a fight than it is the tension between the body and the memory or the mind." Sotelo explores virgin territory here, in terms of both harmony and form, demanding something unusual from the violinist in the second cadenza – he requires her to play and to sing at the same time.

## **Urritko urdin** (2012)

for orchestra

prem. 2012 ↗ San Sebastian, Orquesta Sinfónica de Euskadi

## **STAUD, JOHANNES MARIA (\* 1974)**

### **Manai** (2012)

for large orchestra

prem. 09.02.2012 ↗ Munich, RSO Munich, cond. Mariss Jansons

## **New Work** (2013)

for choir and orchestra

prem. 2013 ↗ Salzburg Festival, Mozarteum Orchestra Salzburg

## **SZYMANOWSKI, KAROL (1882–1937) / ORAMO, SAKARI (\* 1965)**

### **Sechs Lieder der Märchenprinzessin op. 31** (1915)

for high voice and orchestra orchestrated by Karol Symanowski (Lieder 1, 2, 4) and Sakari Oramo (Lieder 3, 5, 6) (2011)

prem. 15.04.2012 ↗ Berlin, Deutsches Symphonieorchester Berlin, cond. Sakari Oramo, Anu Komsi, s

Szymanowski composed Sechs Lieder in 1915 to accompany poems written by his sister Sophie, conjuring up the colourful, fantastical world of the fairy-tale princess. He made orchestral versions of three of them in 1933; Finnish conductor Sakari Oramo has now orchestrated the other three, completing the cycle.

**WAGNER, RICHARD (1813–1883) / KORNFEIL, RONALD (\* 1979)**

**Five Lieder based on poems by Mathilde Wesendonck** (1857–1858) for high voice and chamber orchestra | 23' arranged by Ronald Kornfeil (2007)  
1 1 2 1 - 2 0 0 0 - vln.I, vln.II, vla, vc.I, vc.II, cb; voice (high)  
prem. 07.12.2007 <sup>↗</sup> [Vienna](#)

*This chamber-music arrangement of Wagner's piano accompaniment is based on his Siegfried Idyll, originally written for a private performance. Felix Mottl scored the work for large orchestra, however this arrangement returns to the more intimate character of the songs as Wagner composed them for voice and piano.*

**WAGNER, RICHARD (1813–1883) / KLOKE, EBERHARD (\* 1948)****Das Rheingold. Vorabend zu „Der Ring des Nibelungen“** <sup>WP</sup>

for medium orchestra | 140'  
arranged by Eberhard Kloke (2011)  
2 2 2 2 - 4 2 4 0 - perc(2), hp, str  
(see page 44)

**WEILL, KURT (1900–1950)****Concerto for Violin and Wind Orchestra** (1924)

for violin and wind orchestra | 33'  
New edition as part of the complete Kurt Weill Edition  
2 1 2 2 - 2 1 0 0 - timp, perc(3), cb(4), solo violin  
prem. 11.06.1925 <sup>↗</sup> [Paris](#)

**Der neue Orpheus** (1925)

cantata for soprano, violin and orchestra | 18'  
2 2 2 2 - 0 2 2 0 - timp, perc(2), hp, vla(12), vc(12), cb(8); soprano, solo violin  
prem. 02.03.1927 <sup>↗</sup> [Berlin](#)  
(see page 36)

**WELLESZ, EGON (1885–1974)****Vorfrühling** (1911)

symphonic mood-piece for large orchestra | 10'  
3 3 3 3 - 4 3 3 0 - perc - hp, cel - str  
prem. 24.04.1921 <sup>↗</sup> [Bochum, cond. Rudolf Schulz-Dornburg](#)

*In this symphonic mood-piece for large orchestra, Wellesz still adheres to tonality, although he does push it to its limits, like many of his comrades-in-arms in Schönberg's circle.*

**ZEMPLINSKY, ALEXANDER (1871–1942) / BEAUMONT, ANTONY (\* 1949)****Die Seejungfrau** <sup>WP</sup>

fantasia for orchestra | 45'  
critical edition of the original version by Antony Beaumont (2011)  
4 3 4 3 - 6 3 4 1 - timp, perc(2), hp(2), str  
prem. 26.01.2013 <sup>↗</sup> [Dresden, Dresdner Philharmonie, cond. Markus Poschner](#)  
(see page 42)

**ENSEMBLE / CHAMBER MUSIC****BEDFORD, LUKE (\* 1978)****Nine Little Boxes, All Carefully Packed** (2011) <sup>WP</sup>

six pieces in nine boxes for string quartet  
prem. 30.12.2011 <sup>↗</sup> [London, Wigmore Hall, Heath String Quartet](#)

*As the first ever composer in residence at the Wigmore Hall, Luke Bedford has been a main feature of this year's season. His residency culminates in two new commissions, including this string quartet for the Heath Quartet. The title, as the composer writes, is "borrowed/altered/stolen" from Lewis Carroll's The Hunting of the Snark. The work follows on from Bedford's first string quartet Of The Air, which was also premièred at the Wigmore Hall last year.*

**New Work** (2011) <sup>WP</sup>

for violin, viola and ensemble  
prem. 17.02.2012 <sup>↗</sup> [Inverness, Scottish Ensemble, Jonathan Morton, vln; Lawrence Powers, vla](#)

*This new work, written for the Scottish Ensemble and the soloists Lawrence Power and Jonathan Morton, was inspired by and reaches out to Mozart's Sinfonia Concertante, and is written for the same instrumentation of violin, viola and small orchestra.*

**New Work** (2011–2012) <sup>WP</sup>

for ensemble  
prem. 03.03.2012 <sup>↗</sup> [Brighton, Britten Sinfonia](#)

*A co-commission from the Britten Sinfonia and the Wigmore Hall, Bedford's latest ensemble work completes his residency as composer in residence at the Wigmore Hall.*

**BERG, ALBAN (1885–1935) / GROTS, ALEXEJ (\* 1988)****Wozzeck Fragments**

for piano and string quintet | 35'  
arranged by Alexej Grots (2010)  
prem. 25.11.2010 <sup>↗</sup> [Vienna, Alexej Lubimov, pno; Aron Quartett, Josef Niederhammer, cb](#)

*The Wozzeck Fragments accentuate the opera's strongly characterised chamber-music moments, the cello and the viola for the most part representing Wozzeck and Marie and mostly following their singing parts, while the double bass occasionally substitutes for the percussion. Representing the opera's three acts, the three Fragments use material taken from their most important episodes, including instrumental transitions and intermezzi, reconstructing the entire drama on a compact scale.*

# What's new at Universal Edition?

WP World Première

## BERIO, LUCIANO (1925–2003)

**Altra voce** (1999)

for alto flute, mezzo soprano and live electronics | 15'

prem. 22.08.1999 ↗ Salzburg, Michele Marasco, alto fl; Monica Bacelli, ms; Thierry Coduys, electronics

Berio described *Altra Voce* as a virtual love-duet between a voice (mezzo-soprano) and an instrument (alto flute). In love with each other, they course together through a constantly renewing relationship, harmonically framed by live electronics. Collaboration with *Tempo Reale* has resulted in a score so precise that the live electronic effects Berio desired are performable without reliance on pre-existing software.

## BURT, FRANCIS (\* 1926)

**Mohn and Gedächtnis (for Paul Celan)** (2010) WP

for ensemble | 7–8'

2 1 2 2 - 2 1 1 0 - perc(2), hp, acc, pno, vln(4), vla, vc, cb

prem. 23.11.2011 ↗ Vienna, Wien Modern, Klangforum Wien, cond. Emilio Pomàrico

Francis Burt has always been captivated by the lyrical power of Paul Celan – the force of the images, heartrending as they imply incipient disasters and ineffable suffering, as well as the poet's tragic life, ending as it did with his suicide. Deeply moved, Burt found a way to express it in *Mohn und Gedächtnis*, retaining the name of Celan's book of poetry.

## CERHA, FRIEDRICH (\* 1926)

**Für Marino (Gestörte Meditation)** (2010)

for piano | 14'30"

prem. 29.10.2011 ↗ Vienna, Wien Modern, Marino Formenti, pno

"What fascinated me most about Morton Feldman was his sensitive, gentle way of handling pitches," says Cerha. "I found that again in Marino Formenti's love of the meditative side of this music." Cerha's introverted, finely sensitive world is disrupted again and again by hectic, brutal events. It was never Cerha's intention to celebrate reclusion.

**Zebra Trio** (2010) WP

for violin, viola and cello | 18'

prem. 13.05.2012 ↗ Salzburg, Aspekte Festival, Zebra Trio

## DUDLEY, ANNE (\* 1956)

**Goldiepegs and the Three Cellos** (2009) WP

for narrator, violin, three cellos and piano | 20'

text: Steven Isserlis

The ensemble version of the work also available with string orchestra accompaniment (see page 48).

## FENNESSY, DAVID (\* 1976)

**New Work** (2011–2012) WP

for solo or small ensemble (1–3 musicians) | 7'

prem. 22.07.2012 ↗ Dublin, Concorde Ensemble

## HAAS, GEORG FRIEDRICH (\* 1953)

**String Quartet No. 7** (2011)

for string quartet and electronics

prem. 10.09.2011 ↗ Lucerne, Arditti Quartet, SWR Experimental Studio Freiburg

Every now and then, the microtonally layered sounds in Haas' works evoke the use of electronics, even though "only" traditional instruments are used, such as

with in vain. However, Haas also works with "proper" electronics and merges them here with the sounds of the string quartet.

**„Ich suchte, aber ich fand ihn nicht“** (2011–2012) WP

for ensemble | 15–30'

1 1 1 1 - 1 1 1 1 - pno, 2 perc - str:  
1 1 1 1 1

prem. 15.06.2012 ↗ Munich, St Michael's Church, musikFabrik, cond. Emilio Pomàrico

## RIHM, WOLFGANG (\* 1952)

**Dyade** (2011)

for violin and double bass | 12'

prem. 03.04.2011 ↗ New York, Anne-Sophie Mutter, vln, Roman Patkoló, cb

This work is dedicated to violinist Anne Sophie Mutter. She describes it as a piece "in which musically replete rubati are rhythmically written out. It is audaciously written, especially for the double bass – although the violin part is also technically very demanding. It is not a dialogue in the usual sense; it is two interwoven voices which have grown together."

**Will Sound More Again** (2005/2011)

for ensemble | 18'30"

1 1 0 1 - 1 2 1 1 - perc(3), hp, ac, pno, alto-sax, tenor-sax, vln, vla, vc, cb

prem. 25.10.2011 ↗ Porto, ensemble Remix, cond. Emilio Pomàrico

The lyrical moments in *Will sound more (2005/2011)* clearly distinguish it from its wildly agitated predecessor *Will sound (2005)*. "Something will sound because it wants to," added Wolfgang Rihm: "The composer obeys the will and the development and notates the spaces in between." Now, with *Will sound more again*, he has written a new extension of the work.

KAIROS

FRIEDRICH CERHA

Und du...  
Verzeichnis  
Für K

ORF Radio-Symphonieorchester Wien  
Ensemble „die reihe“  
Friedrich Cerha

ORF Chor  
Erwin Ortner

KAIROS

The new record of our Friedrich Cerha edition combines Cerha's musical visions of the 60ties and 90ties. His works are of contemporary relevance, both artistically and politically.

DVD  
VIDEO

süden

Gastón Solnicki on Mauricio Kagel



KAIROS

In 2006, after 40 years abroad, Mauricio Kagel returned to Buenos Aires again. Gastón Solnicki was on hand to capture these moments in a very intimate and intelligent way. With the release of „süden“ KAIROS celebrates the birthday of Mauricio Kagel on the 24<sup>th</sup> of December.

KAIROS Music Production  
[www.kairos-music.com](http://www.kairos-music.com)

# What's new at Universal Edition?

WP World Première

## **Der Maler träumt** (2008–2009)

*Ein Traum-Gesicht von Max Beckmann*

for baritone and ensemble | 15'

1 2 1 2 - 1 1 1 1 - perc(2), hp, pno, vln(2), vla(3), vc(3), cb(2)

prem. 29.10.2011 ↗ [Amsterdam](#)

[AskolSchönberg ensemble](#), cond. Reinbert de Leeuw, Christian Miedl, bar

Rihm's *Der Maler träumt* [The Painter Dreaming] was inspired by a lecture entitled *About My Painting* given in 1938 at the New Burlington Gallery in London by the German painter Max Beckmann (1884–1950), in which he formulated focal standpoints of his understanding of art. "I definitely feel an extremely close kinship to him in his artistic typus," says Rihm, adding, "that includes his position in time, his attitude, that he never deviated from the figurative – his strongly rooted, yet powerfully extending tendencies – I feel at home there, as an artistic figure; there, I sense a strong identification."

## **String Quartet No. 13** (2011) WP

for string quartet | 15'

prem. 19.01.2012 ↗ [Paris, Cité de la musique](#), Arditti Quartet

Part of the 5<sup>th</sup> Biennale de quatuors à cordes at the Cité de la musique in Paris, at which all of Rihm's music for string quartet will be performed.

## **SCHMIDT, FRANZ (1874–1939)**

### **Fuga solemnis** (1937)

for organ, brass instruments, timpani and tam-tam | 15'

6 6 3 1 - timp, t-tam, organ

prem. 19.03.1939 ↗ [Vienna, Franz Schütz, org](#)

The *Fuga solemnis* premiered on 19 March 1939 – five weeks after Schmidt's death (on 11 February 1939) – during a memorial concert for the composer at the Vienna Musikverein. The fuga is a double fugue, divided into two almost equal parts: the first is an extensive organ solo in which

varying entries of the two subjects build to a climax of highly artistic, interwoven counterpoint with the fourth entry. This is followed by a quotation of the first subject by the brass. *Fuga solemnis* is thus a fugue with variations – comparable to Johann Sebastian Bach's *The Art of Fugue*. The organ part is now available on sale.

## **SCHÖNBERG, ARNOLD (1874–1951) / BURRELL, HOWARD (\* 1944)**

### **Das Buch der hängenden Gärten**

(1908–1909) WP

for voice and small ensemble (Pierrot-Ensemble)

arranged by Howard Burrell (2008) | 25'

flute, clarinet in A (+bass cl(Bb)), violin

(+vla), cello, piano

Austrian prem. 22.02.2012 ↗ [Vienna, ensemble reconsil](#), cond. Roland Freisitzer, Kaoko Amano, s

This new version is suitable for use in a programme alongside Pierrot Lunaire.

## **SCHWARTZ, JAY (\* 1965)**

### **Music for Three Stringed Instruments**

(2011) WP

for violin, viola and cello

prem. 14.12.2011 ↗ [Cologne, e-mex ensemble](#)

Schwartz' newest string composition is constructed out of triangular formations of three asunder lines – at times trails of slow glissando magma, then radical and furious prestissimo virtuosic geyser eruptions – being pulled into contiguous formations dictated by harmonic magnetism.

## **Music for Saxophone and Piano** (1992)

for alto saxophone and piano | 20'

Suisse prem. 29.11.2011 ↗ [Zurich, Theater](#)

[Stok](#), Harry Kinross White, sax; [Edward Rushton](#), pno

New in the UE catalogue – Jay Schwartz calls the work "an attempt to magnify the barriers between sound and silence, exploring the extreme ranges of pianissimo sounds in the saxophone". Glissandi are often an important element in Schwartz' music, and here he applied his ideas about sliding pitches for the first time. At its world première in 1996, the work was described as "mysterious, haunting, disturbing in its tonal colours and minimalist style of short motifs."

## **SOTELO, MAURICIO (\* 1961)**

### **Mapas Celestes... I** (2011) WP

for ensemble and live-electronics

prem. 01.12.2011 ↗ [Badajoz, Ensemble NeoArs](#)

[Sonora](#)

This work, commissioned by the Sociedad Filarmónica de Badajoz/NAEM is a sketch, a kind of imaginary map of the heavens. The music on the page is greatly simplified, requiring imaginative, creative interpretation from the players. Electronics add the turbulent, harrowing aspect of the "dark material" of outer space.

### **Luz sobre lienzo** (2011) WP

for violin, flamenco dancer, percussion and live-electronics

prem. 03.12.2011 ↗ [Madrid, Auditorio Reina](#)

[Sofía](#), [Patricia Kopatchinskaja](#), vln; [Fuensanta](#)

"[La Moneta](#)", flamenco dance; [Agustín Diassera](#),

flamenco percussion; [Fernando Villanueva](#),

live-electronics; cond. [Mauricio Sotelo](#)

*Luz sobre lienzo* (Light on Canvas) was commissioned by Acción Cultural Española for the 200<sup>th</sup> anniversary of the 1812 Spanish Constitution. Lasting 40 minutes, the piece is based on an allegorical painting by Francisco de Goya, *La Verdad, el Tiempo y la Historia* (oil on canvas). These three figures are represented by violin (*la Verdad*), dance (*la Historia*) and percussion (*el Tiempo*), and projected via a live electronic system as vibrant light in a new, spatial-temporal dimension.

## VOCAL WORKS AND WORKS FOR CHOIR

### STAUD, JOHANNES MARIA (\* 1974)

**Le Voyage** (2012)   
for actor, choir and live-electronics  
prem. 17.06.2012 [↗ Agora Festival, Paris, Les Cris de Paris, cond. Geoffroy Jourdain, Marcel Bozonnet, actor](#)

**New Work** (2013)   
for chamber ensemble  
prem. 2013 [↗ Salzburg, Mozarteum Orchestra Salzburg, cond. Mark Minkowski](#)

**New Work** (2013)   
for 4 bassoons, percussion and electronics  
prem. September 2013 [↗ Klangspuren Schwaz](#)

### ZEMLINSKY, ALEXANDER (1871–1942) / TARKMANN, ANDREAS N. (\* 1956)

**Sechs Gesänge** based on texts by Maurice Maeterlinck (1913/1921)  
for medium voice and chamber ensemble | 16'  
arranged by Andreas Tarkmann (Nos. 1, 3, 4 and 6) (2010)  
flute, clarinet in A, harmonium, piano, 1<sup>st</sup> violin, 2<sup>nd</sup> violin, viola, cello, double bass, medium voice  
prem. 10.10.2011 [↗ Vienna, Ensemble Kontrapunkte, cond. Peter Keusch, Anna Maria Pammer, ms](#)

*Zemlinsky originally wrote these songs for mid-range voice and piano; he arranged them for orchestra some time later. Erwin Stein made a version of two of them for midrange voice and chamber ensemble in 1921 for Schönberg's circle. Now Andreas Tarkmann has added the missing four songs, completing the cycle for the same performing forces.*

### CERHA, FRIEDRICH (\* 1926)

**Zwei Szenen** (2010–2011)   
for seven voices | 14'  
s, s, ms, ct, t, bar, b  
prem. 11.02.2012 [↗ Stuttgart, ÉCLAT Festival, Neue Vocalsolisten](#)

*The composition started with two numbers from Cerha's musical theatre-piece Netzwerk [Network], for which he invented an artificial language. In "Prosperity Conversation" and "Execution" he comments on the excesses of an infinitely bored society and the merciless collapse of a self-aggrandising character.*

### HAAS, GEORG FRIEDRICH (\* 1953)

**SCHWEIGEN** (2011–2012)  
for voices  
**I. Fukushima**  
for soprano and lyric soprano | 5'20"  
prem. 31.07.2011 [↗ Munich, Pinakothek, Neue Vocalsolisten Stuttgart](#)

**II. Lampedusa**  
for voices  
prem. 30.10.2011 [↗ Munich, Pinakothek, Neue Vocalsolisten Stuttgart](#)

**III. Mlake/Laaken**   
for lyric soprano and counter-tenor  
prem. 18.12.2011 [↗ Munich, Pinakothek, Neue Vocalsolisten Stuttgart](#)

**New Work** (2011–2012)   
for choir a cappella | 10–15'  
prem. 07.03.2012 [↗ Munich, Bavarian Radio Choir, cond. Rupert Huber](#)

### PÄRT, ARVO (\* 1935)

**Beatus Petronius** (1990/2011)  
for two choirs (satb), eight wind instruments, tubular bells and string orchestra  
2 2 2 2 - 0 0 0 0, t.bells, str  
**Statuit ei Dominus** (1990/2011)  
for two choirs (satb), eight wind instruments and string orchestra  
2 2 2 2 - 0 0 0 0, str

**Salve Regina** (2011)  
for choir (satb) and string orchestra  
prem. 09. and 10.09.2011 [↗ MITO Festival Turin/Milan, Orchestra Sinfonica Nazionale della RAI Torino, cond. Tito Cecchini](#)

*Three works that were composed by Arvo Pärt for choir and organ have recently been adapted by the composer for performance at the 2011 MITO Festival with large orchestration. Beatus Petronius and Statuit ei Dominus have their roots in Italy; they were composed in 1990 for the Basilica San Petronio in Bologna.*

### RIHM, WOLFGANG (\* 1952)

**Hymnus: Salutis humanae sator** (1968)  
for mixed choir a cappella | ca. 5'   
prem. 20.01.2012 [↗ Berlin, RIAS Chamber Choir](#)

**Fragmenta passionis** (1968)   
for mixed choir a cappella | 7–8'  
prem. 24.03.2012 [↗ Berlin, RIAS Chamber Choir](#)

### SOMMER, HANS (1837–1922) / GOTTWALD, CLYTUS (\* 1925)

**Drei Lieder** (1919–1922)   
based on texts by Johann Wolfgang von Goethe: *Mignons Lied, König und Floh, Wanderers Nachtlied*  
for choir | 7'  
arranged by Clytus Gottwald (2011)  
prem. 29.01.2012 [↗ Saarbrücken, Kammerchor Saarbrücken, cond. Georg Grün](#)

*Sommer's Lieder (based on the works of Goethe) are among the great emanations of the late Romantic era. Clytus Gottwald's imagination was fired by the melos of Sommer's wealth of invention. He has now arranged Mignons Lied, König und Floh and Wanderers Nachtlied for mixed choir.*

### STAUD, JOHANNES MARIA (\* 1974)

**New Work** (2013)   
for choir and orchestra  
prem. 2013 [↗ Salzburg Festival, Mozarteum Orchestra Salzburg](#)

# What's new at Universal Edition?

WP World Première

## OPERA/BALLETT

### BEDFORD, LUKE (\* 1978)

**Seven Angels** (2009–2011)

opera based on the works of John Milton with a libretto by Glyn Maxwell for 7 singers and 12 instruments | 95' 1 0 1 1 - 0 1 1 0 - perc, pno, vla(4), cb  
prem. 17.06.2011 ↗ Birmingham, Birmingham Contemporary Music Group, cond. Nicholas Collon

*Seven angels have fallen through space and time for so long, they have forgotten why. Coming to rest in a desert landscape, they imagine the creation of a legendary garden that once flourished there and its destruction caused by greed and neglect. Based on excerpts from Milton's Paradise Lost.*

### BERG, ALBAN (1885–1935) / KLOKE, EBERHARD (\* 1948)

**Lulu** WP

opera in 3 acts  
for soli and chamber orchestra arranged by Eberhard Kloke (2008/2009)  
1 1 2 1 - 1 1 1 0 - perc, acc, pno, str(2 2 2 2 1), Jazz band  
prem. 12.05.2012 ↗ Gießen, orchestra of Gießen Theatre, cond. Carlos Spierer, stage-director: Thomas Niehaus

*The whole opera (including the new 3<sup>rd</sup> act) has been arranged for chamber orchestra, allowing this key work of 20<sup>th</sup> century music to also be performed on smaller stages.*

### BORISOVA-OLLAS, VICTORIA (\* 1969)

**Dracula** WP

opera  
prem. 2014 ↗ Stockholm, The Royal Swedish Opera  
*The classic novel by Bram Stoker, recounted from the perspective of an emancipated woman. A composition commissioned by the Royal Swedish Opera.*

### BURT, FRANCIS (\* 1926)

**Mahan** WP

opera in 3 acts

*Francis Burt is working on the completion of his opera Mahan. It tells the story of a sailor who faces death. The première has not yet been scheduled.*

### HALFFTER, CRISTÓBAL (\* 1930)

**Die Schachnovelle (The Chess Game)**

(2011/2012) WP

opera  
libretto by Wolfgang Haendeler, based on Stefan Zweig's novel of the same title  
prem. 04.05.2013 ↗ Kiel Opera, Philharmonic Orchestra Kiel, choir of the Kiel Opera House

*Stefan Zweig's masterpiece as an opera thriller. A further commission from the Kiel Opera House.*

### JANÁČEK, LEOŠ (1854–1928) / AUDUS, MARK (\* 1961)

**Jenůfa** (original version from 1904)

opera in 3 acts  
edited by Mark Audus (2007)  
3 3 3 3 - 4 3 3 1 - timp, perc, hp, str; stage music: xyl, hn(2), zvonky, str(1 1 1 1 1)  
French prem. 04.11.2011 ↗ Opéra de Rennes

*The original version of Jenůfa is now available. It is still more of a "number opera" and therefore has its foundations in the end of the 19<sup>th</sup> century, but the music of Jenůfa as we know it today is already there.*

### RHIM, WOLFGANG (\* 1952)

**Dionysos** (2009/2010)

Szenen und Dithyramben – an operatic fantasia based on texts by Friedrich Nietzsche  
libretto by the composer | 150'  
2 2 3 2 - 4 2 3 1 - timp, perc(5), hp(2), cel, pno, str  
German prem. 08.07.2012 ↗ Berlin, Staatsoper at the Schiller Theater

*This composition was hugely successful at the Salzburg Festival in 2010 – it is a Nietzsche opera. This operatic fantasia is more of a game on many levels: as well as playing with the operatic genre itself, it is also a playful exploration of the Dionysus myth and what it might mean for us today.*

### SAWER, DAVID (\* 1961)

**The Lighthouse Keepers** (2011) WP

for 2 actors and ensemble  
prem. July 2013 ↗ Birmingham Contemporary Music Group

*This work is the latest collaboration with the BCMG, and follows on from the success of Sawer's Ballet Rumpelstiltskin. In The Lighthouse Keepers – based on the 1905 play Gardiens de phare by Paul Autier and Paul Cloquemin – a father is trapped in a lighthouse with his son who is going wild with rabies.*

### STAUD, JOHANNES MARIA (\* 1974)

**Tableaux Vivants** (project title)

(comprising of: *Berenice. Suite 1, Berenice. Suite 2, Lagrein, Studie für Tonband solo* WP, Recorded material from the opera *Berenice*)  
ballet  
prem. 09.11.2011 ↗ Vienna, Wien Modern, PHACE contemporary music, cond. Simeon Pironkoff, Alix Eynaudi, Anne Juren, Eun-Kyung Lee, Pasi Mäkelä, David Subal, performers

*Staud was the highly esteemed and celebrated composer in residence of last year's Wien Modern Festival. It was already incisively, strikingly clear then that his complex structures did not merely serve their own purposes, but contained a multitude of impulses for movement in their rhythmic variety. The consequences included a combination of separate works, formally interconnected by dance – a "spatial assemblage," as it were.*



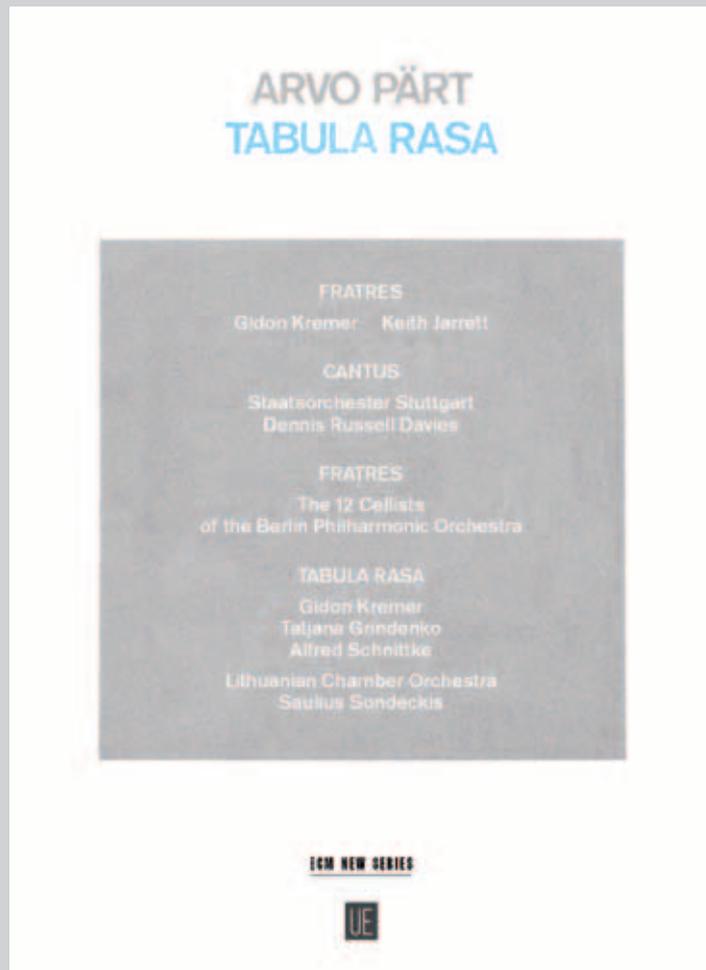
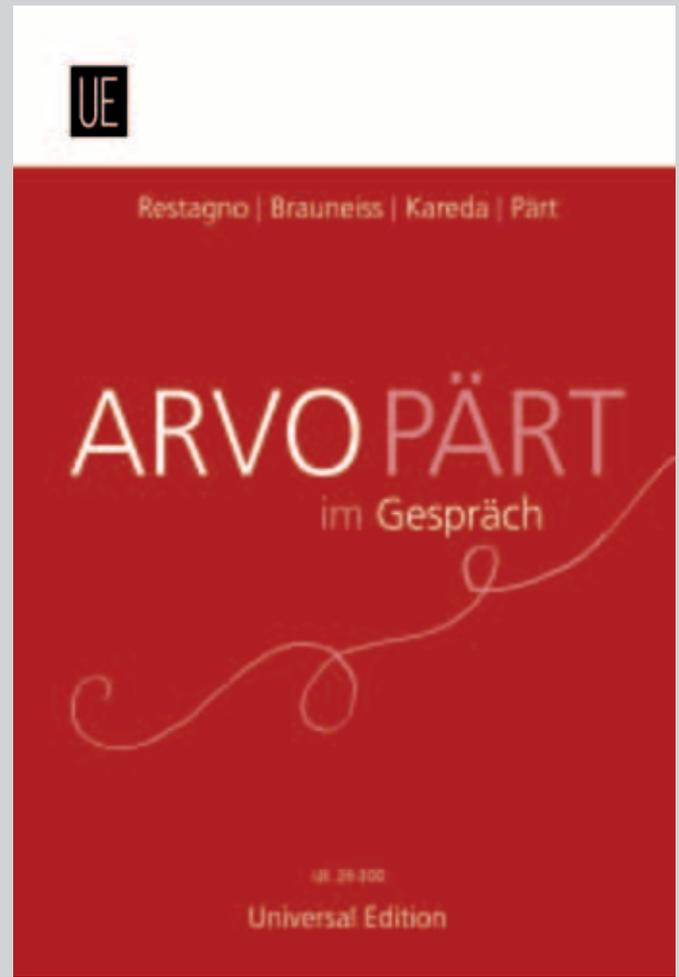
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# Performances (November 2011–May 2012)

 World Première

This selection provides an overview of current performances and is accompanied by an annotated list of works that are rarely heard, but have the potential to become an integral part of concert repertoire.

See [www.universaledition.com](http://www.universaledition.com) for a full up-to-date list of performances.

## ATTERBERG, KURT (1887–1974)

### *Symphony No. 6*

for orchestra

SWR RSO Stuttgart, cond. Neeme Järvi

11 and 12.01.2012 ↗ [Stuttgart](#)

13.01.2012 ↗ [Mannheim](#)

To mark the 100<sup>th</sup> anniversary of Schubert's death, in 1928 the Columbia Gramophone Company invited composers to write a work inspired by the Unfinished Symphony. The 10,000-dollar first prize went to Swedish composer Kurt Atterberg for his Symphony No. 6, which has borne the sobriquet "The Dollar Symphony" ever since.

## BARTÓK, BÉLA (1881–1945)

### *Duke Bluebeard's Castle*

opera in 1 act, final version 1921

Deutsches SO Berlin, cond. Kent Nagano,

Tanja Ariane Baumgartner, ms; Matthias

Goerne, bar

07.04.2012 ↗ [Berlin, Philharmonie](#)

### *Music for String Instruments, Percussion and Celesta in 4 Movements*

for string instruments, percussion and celesta

Tonhalle Orchestra, cond. Christoph von Dohnányi

10 and 11.12.2011 ↗ [Tonhalle Zurich](#)

London SO, cond. Pierre Boulez

08.05.2012 ↗ [London, Barbican Hall](#)

### *The Miraculous Mandarin*

for orchestra (concert version)

Philharmonia Orchestra,

cond. Esa-Pekka Salonen

27.01.2012 ↗ [Paris, Théâtre des Champs-Élysées](#)

## BEDFORD, LUKE (\* 1978)

### *Nine Little Boxes, All Carefully Packed*



six pieces in nine boxes for string quartet

Heath String Quartet

30.12.2011 ↗ [London, Wigmore Hall](#)

### *New Work*

for violin, viola and ensemble

Scottish Ensemble, Jonathan Morton, vln;

Lawrence Powers, vla

17.02.2012 ↗ [Inverness](#)

### *New Work*

for ensemble

Britten Sinfonia

03.03.2012 ↗ [Brighton](#)

## BERG, ALBAN (1885–1935)

### *Lulu*

opera in 3 acts

Staatskapelle Berlin, cond. Daniel Baren-

boim, Mojca Erdmann, Lulu; Deborah Po-

laski, Gräfin Geschwitz; Stephan Rügamer,

Der Maler; Michael Volle, Dr. Schön;

Thomas Piffka, Alwa; director: Andrea

Breth, stage design: Erich Wonder

31.03. until 14.04.2012 ↗ [Berlin, Staatsoper](#)

[Unter den Linden](#)

## BERG, ALBAN (1885–1935) / DÜNSER, RICHARD (\* 1959)

### *Four Lieder op. 2*

for medium voice and ensemble

arranged by Richard Dünser (2010)

Ensemble Kontrapunkte, cond. Peter

Keuschnig, Janina Baechle, ms

12.03.2012 ↗ [Vienna, Musikverein](#)

## BERG, ALBAN (1885–1935) / KLOKE, EBERHARD (\* 1948)

### *Lulu*

opera in 3 acts

version for soli and chamber orchestra

by Eberhard Kloke (2009)

Stadttheater Gießen, cond. Herbert

Gietzen, director: Thomas Oliver Niehaus,

stage design: Lukas Noll

12.05–30.06.2012 ↗ [Gießen, Stadttheater](#)

## BERG, ALBAN (1885–1935) / REA, JOHN (\* 1944)

### *Wozzeck*

opera in 3 acts

reduced version for 21 instruments

by John Rea (1995)

Mozarteum Orchestra Salzburg, cond.

Leo Hussain, director: Amélie Niermeyer,

stage design: Stefanie Seitz

11.5–01.06.2012 ↗ [Salzburg, Landestheater](#)

## BERIO, LUCIANO (1925–2003)

### *Altra voce*

for alto flute, mezzo soprano

and live electronics

Françoise Kubler, ms; Yvon Quénéa, alto fl

25.03.2012 ↗ [Caen, Grand Auditorium de Caen](#)

### *Chemins V (su Sequenza XI)*

for guitar and chamber orchestra

Orchestre Philharmonique de Radio

France, cond. Susanna Mälkki,

Pablo Marquez, guit

20.01.2012 ↗ [Paris, Théâtre du Châtelet](#)

### *O King*

for mezzo soprano and 5 players

Berlin Philharmonic, cond. Simon Rattle,

Kate Royal, ms

02 and 07.04.2012 ↗ [Salzburg, Easter Festival](#)

### *O King*

for mezzo soprano and 5 players

### *Requies*

for chamber orchestra

Berlin Philharmonic, cond. Simon Rattle,

Kate Royal, ms

13 and 14.04.2012 ↗ [Berlin, Philharmonie](#)

**Ritorno degli snovidenia**

for cello and 30 instruments  
 Berlin Philharmonic, cond. Simon Rattle,  
 Olaf Maninger, vc  
 25 and 26.01.2012 ↗ [Berlin, Philharmonie](#)

**Tempi concertati**

for flute, violin, 2 pianos and  
 other instruments  
 IEMA-Ensemble, cond. Matthias Pintscher  
 27.11.2011 ↗ [Frankfurt, LAB](#)

**Voci (Folk Songs II)**

for viola and 2 instrumental groups  
 Hamburg Philharmonic, cond. Simone  
 Young, Antoine Tamestit, vla  
 22 and 23.01.2012 ↗ [Hamburg, Laeiszhalle](#)

**SCHUBERT, FRANZ (1797–1828) /  
BERIO, LUCIANO (1925–2003)****Rendering**

for orchestra  
 arranged by Luciano Berio (1990)  
 RSO Munich, cond. Riccardo Chailly  
 01 and 02.12.2011 ↗ [Munich, Herkulesaal](#)  
 Düsseldorfer Symphoniker,  
 cond. Andrey Boreyko  
 03, 05 and 06.02.2012 ↗ [Düsseldorf, Tonhalle](#)

**BIRTWISTLE, HARRISON (\* 1934)****Antiphonies**

for piano and orchestra  
 Staatskapelle Berlin, cond. Andris Nelsons,  
 Pierre-Laurent Aimard, pno  
 14 and 15.05.2012 ↗ [Berlin, Staatsoper](#)

**Cortege**

a ceremony for 14 musicians  
 Ensemble intercontemporain,  
 cond. Susanna Mälkki  
 29.11.2011 ↗ [Paris, Cité de la musique](#)

**Gawain's Journey** (German première)

for orchestra  
 RSO Munich, cond. Stefan Asbury  
 17.02.2012 ↗ [Munich, musica viva,  
 Herkulesaal](#)

*Gawain's Journey is an orchestral version  
 of Birtwistle's second opera, Gawain,  
 although its chronology differs for the  
 most part from the opera. David Fanning  
 of The Independent, wrote that the work  
 could do for Gawain what Alban Berg's  
 Three Fragments did for Wozzeck.*

**BORISOVA-OLLAS,  
VICTORIA (\* 1969)****Hamlet**

drama for trombone and orchestra  
 Helsingborg SO,  
 cond. Bramwell Tovey,  
 Elias Faingersh, trb  
 11 and 15.12.2011 ↗ [Helsingborg](#)

**BOULEZ, PIERRE (\* 1925)****Notations I–IV and Notation VII**

for orchestra  
 Ensemble intercontemporain,  
 cond. Jean Deroyer  
 27.01.2012 ↗ [Paris, Cité de la musique](#)

**BRAUNFELS, WALTER (1882–1954)****Phantastische Erscheinungen  
eines Themas von Hector Berlioz**

for large orchestra  
 Deutsches SO Berlin,  
 cond. Manfred Honeck  
 31.05.2012 ↗ [Berlin, Philharmonie](#)

**BURT, FRANCIS (\* 1926)****Mohn and Gedächtnis  
(for Paul Celan)** 

for ensemble  
 Klangforum Wien,  
 cond. Emilio Pomarico  
 23.11.2011 ↗ [Vienna, Wien Modern, Konzerthaus](#)

**CARDEW, CORNELIUS (1936–1981)****Autumn 60**

for orchestra  
 Morley Chamber Orchestra,  
 cond. Charles Peebles  
 24.11.2011 ↗ [London](#)

*Cardew was Karlheinz Stockhausen's  
 assistant from 1958 to 1960, a time in  
 which he was also strongly influenced by  
 artists from the experimental American  
 scene. Most affected by Christian Wolff  
 and John Cage, he spent the autumn  
 of 1960 with Cage in Venice, where he  
 wrote Autumn 60 for orchestra. A musical  
 experiment for an unstated number of  
 instruments.*

**CERHA, FRIEDRICH (\* 1926)****Zwei Szenen** 

for seven voices  
 Neue Vocalsolisten  
 11.02.2012 ↗ [Stuttgart, ÉCLAT Festival](#)

**Zebra Trio** 

for violin, viola and cello  
 Zebra trio  
 13.05.2012 ↗ [Salzburg, Aspekte Festival](#)

**Concerto for Percussion and Orchestra**

Bamberg Symphony Orchestra, cond. Juraj  
 Valcuha, Martin Grubinger, perc  
 08 and 10.12.2011 ↗ [Bamberg, Concert Hall](#)  
 09.12.2011 ↗ [Schweinfurt, Theatre](#)

**FELDMAN, MORTON (1926–1987)****In Search of an Orchestration**

for orchestra  
 hr-Sinfonieorchester,  
 cond. David R. Coleman  
 09.03.2012 ↗ [Frankfurt, hr-Sendesaal](#)

**String Quartet and Orchestra**

Deutsches SO Berlin, cond. Arturo Tamayo,  
 Pellegrini Quartet  
 23.01.2012 ↗ [Berlin, Ultraschall Festival](#)

# Performances (November 2011–May 2012)

 World Première

## DELIUS, FREDERICK (1862–1934)

*Paris, A Night Piece – The Song of a Great City*  
for orchestra

Royal Scottish National Orchestra,  
cond. Andrew Davis  
22.12.2011 [↗ Glasgow](#)

*Frederick Delius' first great masterpieces, including Paris, were written around the turn of the last century. The Song of a Great City for orchestra (23') was premiered in London in 1899 and gave him the reputation of an "English Debussy" for his almost Impressionist sensitivity with fine nuances of emotion.*

## FENNESSY, DAVID (\* 1976)

**New Work** 

for solo or small ensemble  
(1–3 musicians)  
Concorde Ensemble  
22.07.2012 [↗ Dublin](#)

## FURRER, BEAT (\* 1954)

**Time out 1**

for flute, harp and strings  
Klangforum Wien,  
cond. Johannes Kalitzke  
15.02.2012 [↗ Vienna, Konzerthaus](#)

## HAAS, GEORG FRIEDRICH (\* 1953)

**SCHWEIGEN, III. Mlake/Laaken** 

for lyric soprano and counter-tenor  
Neue Vocalsolisten Stuttgart  
18.12.2011 [↗ Munich, Pinakothek](#)

**New Work** 

for choir a cappella  
Bavarian Radio Choir,  
cond. Rupert Huber  
07.03.2012 [↗ Munich](#)

**„Ich suchte, aber ich fand ihn nicht“** 

for ensemble  
musikFabrik  
15.06.2012 [↗ Munich](#)

## HALFFTER, CRISTÓBAL (\* 1930)

**Tiento del primer tono y batalla imperial**

for large orchestra  
Orquesta Filarmonica de Gran Canaria,  
cond. Pedro Halffter Caro  
07.02.2012 [↗ Düsseldorf, Tonhalle](#)  
08.02.2012 [↗ Cologne, Philharmonie](#)  
13.02.2012 [↗ Hamburg, Laeiszhalle](#)

## JANÁČEK, LEOŠ (1854–1928)

**From the House of the Dead**

opera in 3 acts  
critical-practical version by Sir Charles Mackerras and John Tyrrell  
Vienna State Opera, cond. Franz Welsch-Möst, Sorin Coliban, Gorjancikov; Misha Didyk, Morozov; Herbert Lippert, Skuratov; Christopher Maltman, Šiškov; director: Peter Konwitschny; stage design: Johannes Leiacker  
11–30.12.2011 [↗ Vienna, State Opera](#)

**Glagolitic Mass**

for soli, mixed choir, organ and orchestra (final version)  
RSO and Radio Choir Munich, cond. Mariss Jansons, Tatiana Monogarova, s; Marina Prudenskaja, ms; L'udovít Ludha, t; Peter Mikuláš, b; Iveta Apkalna, org  
02 and 03.02.2012 [↗ Munich, Philharmonie](#)  
31.03.2012 [↗ Lucerne Festival, KKL](#)

**Jenufa**

opera in 3 acts (original version from 1904)  
Orchestre de Limoges et du Limousin  
20 and 22.01.2012 [↗ Limoges, Opéra](#)  
Orchestre de l'Opéra de Reims, cond. Ondrej Olos, Pavla Vykopalová, Jenufa; Michael Bracegirdle, Laca Klemen; Richard Samek, Stewa; Jacqueline Mayens, Starenka; Eliska Weissova, Kostelnicka  
03 and 05.02.2012 [↗ Reims, Grand Théâtre](#)

## Katya Kabanova

opera in 3 acts  
Orchestre symphonique de Mulhouse,  
cond. Friedemann Layer, Choeurs de l'Opéra National du Rhin, Oleg Bryjak, Dikoi; Miroslav Dvorsky, Boris; Julia Juon, Kabanikha; Guy de Mey, Tikhon; Andrea Danková, Katya; Enrico Casari, Koudriach; Anna Radziejewska, Varvara; Peter Longauer, Kouliguine; director: Robert Carsen  
21.01–02.02.2012 [↗ Strasbourg, Opéra National du Rhin](#)

## The Makropulos Case

opera in 3 acts  
Prague National Theatre Orchestra & Chorus, cond. Ales Brezina, Sona Cervená, Emilia Marty; Miroslav Donutil, Jaroslav Prus; Filip Rajmont, Janek; Jan Bidlas, Albert Gregor; Hauk Shendorf, Milan Stehlík; Václav Stránecký, Dr. Kolenatý; director: Robert Wilson  
02.01, 20 and 21.02., 30.04.2012 [↗ Prague, National Theater](#)  
Metropolitan Opera Orchestra & Chorus, cond. Jirí Belohlávek, Karita Mattila, Emilia Marty; Kurt Streit, Albert Gregor; Johan Reuter, Jaroslav Prus; Tom Fox, Dr. Kolenatý; director: Elijah Moshinsky  
27.04, 01, 05, 08, and 11.05.2012 [↗ New York, Metropolitan Opera](#)

## The Cunning Little Vixen

opera in 3 acts  
revised new edition by Jirí Zahrádka  
London Philharmonic Orchestra, cond. Vladimir Jurowski, Glyndebourne Chorus, Lucy Crowe, Vixen; Emma Bell, Fox; Sergei Leiferkus, Forester  
20–30.06.2012 [↗ Glyndebourne Opera](#)

## Taras Bulba

Rhapsody for orchestra  
Deutsches SO Berlin, cond. Jonathan Nott  
12.02.2012 [↗ Berlin, Philharmonie](#)

## KAGEL, MAURICIO (1931–2008)

**Pas de cinq**

'Wandelszene' for 5 percussion players  
soloists of Ensemble intercontemporain  
11.02.2012 [↗ Paris, Paris Opera Amphithéâtre](#)

**KODÁLY, ZOLTÁN (1882–1967)****Dances of Galanta**

for orchestra

Orquesta Filarmonica de Gran Canaria,

cond. Andrés Orozco Estrada

09.12.2011 ↗ [Gran Canaria, Auditorio](#)[Alfredo Kraus](#)**KORNGOLD, ERICH WOLFGANG (1897–1957)****The Snowman**

pantomime in 2 acts

Südwestfalen Philharmonie,

cond. Evan Christ

02.12.2011 ↗ [Siegen, Apollo Theater](#)04.12.2011 ↗ [Wissen](#)

Basel SO, cond. Gabriel Feitz

23.12.2011 ↗ [Basel](#)**KRENEK, ERNST (1900–1991) / SCHOTTSTÄDT, RAINER (\* 1951)****The Secret Kingdom**

fairy tale opera in 1 act

arranged for chamber orchestra by Rainer Schottstädt (2002)

Lübeck Philharmonic Orchestra, cond.

Roman Brogli-Sacher, Lübeck Theatre

Chorus, Antonio Yang, Der König;

Gerard Quinn, Der Narr; Patrick Busert,

1. Revolutionär; Andreas Haller,

2. Revolutionär; director: Franco Ripa di

Meana, stage design: Tiziano Santi

02.03–12.05.2012 ↗ [Lübeck Theatre](#)

Colburn School Musicians, cond. James

Conlon, LA opera's Domingo-Thornton

Young Artists

20, 21 and 22.01.2012 ↗ [Los Angeles, Herbert](#)[Zipper Concert Hall](#)**LAMPERSBERG, GERHARD (1928–2002)****Trio**

for clarinet, violin and small drum

Ensemble Avantgarde

23.11.2011 ↗ [Leipzig, Gewandhaus](#)**LISZT, FRANZ (1811–1886) / DUPRÉ, MARCEL (1886–1971)****Ad nos, ad salutarem andam**fantasia and fugue on the Anabaptist's chorale from Giacomo Meyerbeers opera *Le Prophète*

for organ and orchestra

Deutsche Radio Philharmonie, cond.

Martin Haselböck, Christian Schmitt, org

09.01.2012 ↗ [Luxemburg, Philharmonie](#)13.01.2012 ↗ [Saarbrücken, Philharmonie](#)*Liszt used this chorale, originally from Giacomo Meyerbeer's opera Le Prophète, as the basis for a Fantasia and Fugue.**The "Prophet Fugue", as he called it, is one of the most impressive works of a secular character in organ literature.**Marcel Dupré, one of the great 20<sup>th</sup> century masters of the organ, arranged it highly effectively for orchestra; it was considered lost until it was rediscovered and performed again in 2007.***MAHLER, ALMA MARIA (1879–1964) / GOTTWALD, CLYTUS (\* 1925)****Three early Lieder**

for 6–10 part choir

SWR Vokalensemble Stuttgart,

cond. Marcus Creed

05.04.2012 ↗ [Lorch, Minster](#)**MAHLER, GUSTAV (1860–1911)****Kindertotenlieder**

for medium voice and orchestra

City of Birmingham Symphony Orchestra,

cond. Andris Nelsons, Jonas Kaufmann, t

18.03.2012 ↗ [Vienna, Musikverein](#)**Das Lied von der Erde**

a symphony for soli and orchestra

RSO Munich, cond. Riccardo Chailly,

Christianne Stotijn, ms; Ben Heppner, t

27.11.2011 ↗ [Essen, Philharmonie](#)

Berlin Philharmonic, cond. Simon Rattle,

Anne Sofie von Otter, ms; Stuart Skelton, t;

Gerald Finley, b-bar

14, 16 and 17.12.2011 ↗ [Berlin, Philharmonie](#)

Munich Philharmonic, cond. Zubin Mehta,

Torsten Kerl, t; Thomas Hampson, bar

29.03.2012 ↗ [Vienna, Musikverein](#)

Berlin Philharmonic, cond. Simon Rattle, Anne Sofie von Otter, ms; Jonas Kaufmann, t

03 and 06.04.2012 ↗ [Salzburg, Großes](#)[Festspielhaus](#)

Orquesta Nacional de España, cond. Josep

Pons, Anna Larsson, a; Johan Botha, t

13–15.04.2012 ↗ [Madrid, Auditorio](#)[Nacional de Música](#)**Rückert Lieder**

for voice and orchestra

Berlin Philharmonic, cond. Simon Rattle,

Magdalena Kožená, ms

25–28.01.2012 ↗ [Berlin, Philharmonie](#)**Symphony No. 1**

in 4 movements for orchestra

Tonhalle Orchestra, cond. Christoph

von Dohnányi

10 and 11.12.2011 ↗ [Zurich, Tonhalle](#)**Symphony No. 2**

in 5 movements for soli, mixed choir and orchestra

Berlin Philharmonic, cond. Simon Rattle,

Radio Choir Berlin, Camilla Tilling, s;

Bernarda Fink, a

18.02.2012 ↗ [Berlin, Philharmonie](#)25.02.2012 ↗ [New York, Carnegie Hall](#)

Kungliga Filharmoniska Orkestern, cond.

Sakari Oramo, Eric Ericsons Kammarkör,

Anu Komsis, s

10 and 12.05.2012 ↗ [Stockholm, Konserthus](#)**Symphony No. 4**

in 4 movements for soprano and orchestra

Gewandhaus Orchestra, cond. Riccardo

Chailly, Luba Orgonásová, s

09.05.2012 ↗ [Luxemburg, Grand Auditorium](#)10.05.2012 ↗ [Hamburg, Laeiszhalle](#)13.05.2012 ↗ [Cologne, Philharmonie](#)**Symphony No. 9**

in 4 movements for orchestra

RSO Munich, cond. Mariss Jansons

15 and 16.12.2011 ↗ [Munich](#)

# Performances (November 2011–May 2012)

 World Première

## MAHLER, GUSTAV (1860–1911) / SIMON, KLAUS (\* 1968)

### *Symphony No. 9*

in 4 movements for chamber orchestra arranged by Klaus Simon (2010)  
Holst-Sinfonietta, cond. Klaus Simon  
15.03.2012 [Berlin, Philharmonie](#)

## MAHLER, GUSTAV (1860–1911) / GOTTWALD, CLYTUS (\* 1925)

### *Scheiden and Meiden*

for two 5-part choirs

### *Um Mitternacht*

for 9 voices

### *Wo die schönen Trompeten blasen*

for 8-part choir

### *Die zwei blauen Augen*

from "Lieder eines fahrenden Gesellen"  
for 4 mixed-voice choirs  
SWR Vokalensemble Stuttgart,  
cond. Marcus Creed

05.04.2012 [Lorch, Minster](#)

## MARTIN, FRANK (1890–1974)

### *Cantate pour le temps de Noël*

for soli, mixed choir (and small female choir), boys' choir, string orchestra (with violas da gamba), harpsichord and organ  
Opus 20, Highbury Young Singers, Eclectic Voices, cond. Scott Stroman

09.12.2011 [London](#)

### *Golgotha*

for 5 solo voices, mixed choir, organ and orchestra  
Neue Elbland Philharmonie, Singakademie Dresden, cond. Ekkehard Klemm

30.03.2012 [Dresden, Lukaskirche](#)

### *Concerto for Violin and Orchestra*

Berne SO, cond. Mario Venzago,  
Alexandru Gavrilovici, vln

05 and 06.01.2012 [Berne, Kultur Casino](#)

## MARTINU, BOHUSLAV (1890–1959)

### *Concerto*

for harpsichord and small orchestra  
Czech Chamber Philharmonic Orchestra Pardubice, cond. Peter Feranec, Monika Knoblochova, hpsd

12 and 14.12.2011 [Pardubice](#)

## MILHAUD, DARIUS (1892–1974)

### *La p'tite lillie*

for orchestra

Ensemble Modern,

cond. Oswald Sallaberger

10.03.2011 [Dessau, Marienkirche](#)

## MJASKOWSKI, NIKOLAI (1881–1950)

### *Symphony No. 6*

for large orchestra and mixed choir  
Orquesta Sinfónica de Galicia,  
Coro de la Sinfónica de Galicia,  
cond. Victor Pablo Pérez

16 and 17.12.2011 [La Coruña](#)

*Nikolai Mjaskowski's Symphony No. 6 for large orchestra and mixed choir is his best-known and most successful composition. It evokes the Russian October Revolution of 1917 and mourns its many victims.*

## NICK, EDMUND (1891–1974)

### *Leben in dieser Zeit*

lyric suite in 3 movements

Neue Philharmonie Westfalen, cond. Clemens Jüngling, Musiktheater im Revier Chorus, Christa Platzer, Chansonette; Lars Oliver Rühl, Schmidt; Joachim G. Maaß, Sprecher; Rafael Bruck, Quartett, director: Bridget Breiner

14.01.2012 [Gelsenkirchen, Musiktheater im Revier](#)

## OLDFIELD, MIKE (\* 1953) / BEDFORD, DAVID (1937–2011)

### *Tubular Bells*

for orchestra

arranged by David Bedford (1970)

Instrumental Musikverein Neuenkirchen

03.02.2012 [Neuenkirchen](#)

25.02.2012 [Wallenhorst](#)

## PÄRT, ARVO (\* 1935)

### *Total Immersion: Arvo Pärt*

#### *The Beatitudes*

for mixed choir (satsb) and organ

#### *Summa*

for mixed choir or soloists (satsb) a cappella

#### *7 Magnificat-Antiphonen*

for mixed choir a cappella

BBC Singers

28.04.2012 [London, St. Giles](#)

### *Total Immersion: Arvo Pärt*

#### *Berliner Messe*

for mixed choir (satsb) and string orchestra

#### *Silhouette*

*Hommage à Gustave Eiffel*

for string orchestra and percussion

#### *Tabula rasa*

double concerto for 2 violins, string orchestra and prepared piano

BBC SO & Chorus; cond. Tõnu Kaljuste, Alina Ibragimova/Barnabás Kelemen, vln

28.04.2012 [London, Barbican](#)

### *Cantus in Memory of Benjamin Britten*

for string orchestra and bell

Royal Concertgebouw Orchestra,

cond. Martyn Brabbins

13.04.2012 [Amsterdam, Concertgebouw](#)

### *For Lennart in memoriam*

for string orchestra

Konzerthausorchester Berlin,

cond. Alexander Liebreich

05 and 06.05.2012 [Berlin, Konzerthaus](#)

### *In principio*

for mixed choir and orchestra

Bochumer Symphoniker, Philharmonic Choir, cond. David Curtis

04.12.2011 [Bochum, Christuskirche](#)

### *Lamentate*

*Homage to Anish Kapoor and*

*his sculpture 'Marsyas'*

for piano and orchestra

American Composers Orchestra,

cond. Dennis Russell Davies,

Maki Namekawa, pno

31.01.2012 [New York, Carnegie Hall](#)

**Most Holy Mother of God**

for 4 voices (ct/attb) a cappella  
Hilliard Ensemble

10.03.2012 ↗ [Canberra City, Llewellyn Hall](#)  
11.03.2012 ↗ [Sydney, Opera House](#)  
12.03.2012 ↗ [Brisbane, QPAC Concert Hall](#)  
13.03.2012 ↗ [Adelaide, Town Hall](#)  
17, 20 and 21.03.2012 ↗ [Sydney, City Recital Hall](#)  
18 and 19.03.2012 ↗ [Melbourne, Town Hall](#)  
22.03.2012 ↗ [Wollongong, Town Hall](#)

**Orient & Occident**

for string orchestra

**Te Deum**

for 3 choirs, prepared piano,  
string orchestra and tape

**Wallfahrtslied / Pilgrims' Song**

for male choir and string orchestra  
Nederlands Kamerorkest, Nederlands  
Kamerchor, cond. Risto Joost  
02 and 04.03.2012 ↗ [Amsterdam, Muziekgebouw aan 't IJ](#)

**Stabat Mater**

for mixed choir (sat) and string orchestra  
Noord Nederlands Orkest,  
Noord Nederlands Concertkoor,  
cond. Stefan Asbury  
24.11.2011 ↗ [Groningen \(Dutch première\)](#)  
29.11.2011 ↗ [Stadskanaal](#)  
30.11.2011 ↗ [Emmen](#)  
01.12.2011 ↗ [Meppel](#)  
02.12.2011 ↗ [Leeuwarden](#)

**Summa**

for guitar quartet  
Dublin Guitar Quartet  
24.11.2011 ↗ [Waterford, Christ Church](#)

**Te Deum**

for 3 choirs, prepared piano,  
string orchestra and tape  
Estonian National SO,  
Estonian Philharmonic Chamber Choir,  
cond. Daniel Reuss  
02.12.2011 ↗ [Tallinn](#)

**RAVEL, MAURICE (1875–1937) /  
BOULEZ, PIERRE (\* 1925)****Frontispice**

for orchestra  
arranged by Pierre Boulez  
WDR SO Cologne, cond. Matthias  
Pintscher  
25.05.2012 ↗ [Cologne, Philharmonie](#)

*Ravel's Frontispice is a short piece for 2 pianos and 5 hands. Dated June 1918, the work was written as an "introduction" to the presentation of a collection of poems by Riccotto Canudo, memories of his time as a soldier in Vardar. It was not until 1954 that Pierre Boulez rescued the piece from obscurity; in 1987 he scored it for small ensemble and arranged it for orchestra in 2007.*

**REZNICEK, EMIL NIKOLAUS  
(1860–1945)****Knight Bluebeard**

fairy tale opera in 3 acts  
Augsburg Philharmonic Orchestra,  
director: Manfred Weiß, stage design:  
Timo Entler  
04.05.2012 ↗ [Augsburg Theatre](#)

*This is another thoroughly worthwhile treatment of the Bluebeard material by a composer whose works were promoted by such conductors as Arthur Nikisch, Gustav Mahler, Felix Weingartner and Richard Strauss. Musically, Reznicek's works are not regarded as belonging to Modernism, but rather to the remnants of late Romanticism at the outset of the 20<sup>th</sup> century.*

**RIHM, WOLFGANG (\* 1952)****String Quartet No. 13** 

Arditti Quartet  
19.01.2012 ↗ [Paris, Cité de la musique](#)

**Hymnus: Salutis humanae sator**

for mixed choir a cappella   
RIAS Chamber Choir,  
cond. Hans-Christoph Rademann  
20.01.2012 ↗ [Berlin](#)

**Nähe fern 3** 

for orchestra  
Lucerne SO, cond. James Gaffigan  
29.02.2012 ↗ [Lucerne](#)

**Vers une symphonie fleuve VI**

(working title)   
for orchestra  
Badische Staatskapelle  
13.03.2012 ↗ [Karlsruhe](#)

**Samothrake** 

for soprano and orchestra  
Gewandhaus Orchestra, cond. Riccardo  
Chailly, Anna Prohaska, s  
15.03.2012 ↗ [Leipzig](#)

**Fragmenta passionis** 

for mixed choir a cappella  
RIAS Chamber Choir,  
cond. Hans Christoph Rademann  
24.03.2012 ↗ [Berlin, MaerzMusik](#)

**Nähe fern 4** 

for orchestra  
Lucerne SO, cond. James Gaffigan  
13.06.2012 ↗ [Lucerne](#)

**Wolfgang Rihm at 60****Nach Schrift** (UK première)

Eine Chiffre for ensemble  
**Ricercare** (UK première)  
Music in memory of Luigi Nono  
(2<sup>nd</sup> attempt)  
for 14 players

**Will Sound More Again** (UK première)

for ensemble  
London Sinfonietta, cond. Thierry Fischer  
24.01.2012 ↗ [London, Queen Elizabeth Hall](#)

**abgewandt 2**

Music in memory of Luigi Nono  
(3<sup>rd</sup> attempt)  
for 14 instruments  
Remix Ensemble, cond. Peter Rundel  
21.12.2011 ↗ [Porto, Casa da Música](#)

**Chiffre I** (Canadian première)

for piano and 7 instruments  
**Chiffre II – Silence to be beaten**  
(Canadian première)

for 14 players  
Nouvel Ensemble Modern, cond. Lorraine  
Vaillancourt, Jacques Drouin, pno  
02.05.2012 ↗ [Montreal, Salle Claude Champagne](#)

# Performances (November 2011– May 2012)

 World Première

## COLL'ARCO

4. Musik

for violin and orchestra

Deutsche Radio Philharmonie, cond.

Markus Huber, Tianwa Yang, vln

[02.02.2012](#) ↗ [Kaiserslautern, Fruchthalle](#)

[03.05.2012](#) ↗ [Saarbrücken, Congresshalle](#)

[05.02.2012](#) ↗ [Pforzheim, CongressCentrum](#)

## 3. Doppelgesang

for clarinet, viola and orchestra

SWR SO Baden-Baden and Freiburg,

cond. Lothar Zagrosek, Jörg Widmann, clar;

Antoine Tamestit, vla

[17.03.2012](#) ↗ [Karlsruhe, ZKM](#)

[18.03.2012](#) ↗ [Freiburg, Konzerthaus](#)

[22.03.2012](#) ↗ [Berlin, MaerzMusik, Philharmonie](#)

## Dritte Musik (Dutch première)

for violin and orchestra

Radio Filharmonisch Orkest,

cond. Lothar Zagrosek, Tasmin Little, vln

[26.11.2011](#) ↗ [Amsterdam, Concertgebouw](#)

## Ernster Gesang

with Lied for medium voice and orchestra

German Radio Philharmonie,

cond. Christian Vasquez,

Patrick Ruyters, bar

[18.03.2012](#) ↗ [Saarbrücken, Congresshalle](#)

[19.03.2012](#) ↗ [Karlsruhe, Konzerthaus](#)

## Die Eroberung von Mexico

music theatre

Saarländisches Staatssorchester,

cond. Thomas Peuschel, Judith Braun;

director: Inga Levant, stage design:

Friedrich Eggert

[21.04–22.05.2012](#) ↗ [Saarbrücken,](#)

[Saarländisches Staatstheater](#)

## Fremdes Licht (Dutch première)

for high soprano, violin, clarinet

and small orchestra

Radio Kamer Filharmonie, cond. Michael

Schønwandt, Carolin Widmann, vln;

Andreas Schablas, clar; Mojca Erdmann, s

[17.12.2011](#) ↗ [Amsterdam, Concertgebouw](#)

## Das Gehege (Dutch première)

Eine nächtliche Szene

for soprano and orchestra

Radio Filharmonisch Orkest,

cond. Edo de Waart, Hellen Kwon, s

[10.12.2011](#) ↗ [Amsterdam, Concertgebouw](#)

## Jakob Lenz

chamber opera

musikFabrik, cond. Emilio Pomàrico,

Thomas Möves; bar; Johannes Schmidt, b;

Daniel Kirch, t

[03.03.2012](#) ↗ [Amsterdam, Concertgebouw](#)

English National Opera Orchestra

(World première of the English translation)

Andrew Shore, Jakob Lenz; director:

Sam Brown

[17–27.04.2012](#) ↗ [London, Hampstead Theatre](#)

## Lichtes Spiel

Ein Sommerstück

for violin and small orchestra

Kammerorchester Wien-Berlin,

cond. Michael Francis,

Anne Sophie Mutter, vln

[22.05.2012](#) ↗ [Frankfurt, Alte Oper](#)

[23.05.2012](#) ↗ [Dortmund, Konzerthaus](#)

[30.05.2012](#) ↗ [Vienna, Musikverein](#)

London SO, cond. Valery Gergiev,

Anne Sophie Mutter, vln

[29.11.2011](#) ↗ [Paris, Salle Pleyel \(French première\)](#)

[30.11.2011](#) ↗ [London, Proms, Barbican](#)

## Der Maler träumt

Ein Traum-Gesicht von Max Beckmann

for baritone and ensemble

Remix Ensemble, cond. Peter Randel,

Georg Nigl, bar

[20.12.2011](#) ↗ [Porto \(Portuguese première\)](#)

ORT-Orchestra della Toscana,

cond. Daniel Kawka

[March 2012](#) ↗ [Florenz, Maggio Musicale](#)

[Fiorentino \(Italian première\)](#)

## Nähe fern 1 (Russian première)

for orchestra

Lucerne SO, cond. James Gaffigan

[20.12.2011](#) ↗ [St. Petersburg, Shostakovich](#)

[Philharmonic](#)

## Quo me rapis (Dutch première)

for 2 choirs or 8 solo voices

Netherlands Radio Philharmonic Orchestra,

cond. Hans Graf, Netherlands Radio Choir,

Markus John, narrator; Anita Jellema, s;

Pierrette de Zwaan, a; Eyjólfur Eyjólfsson,

t; Palle Fuhr Jorgensen, b; Lars Terray,

bar; Erks Jan Dekker, b; Itamar Lapid, b;

Ludovic Provost, b

[07.04.2012](#) ↗ [Amsterdam, Concertgebouw](#)

## Wölfli-Liederbuch

for bass baritone and piano

(2 large drums ad lib.)

Georg Nigl, bar; Tzimon Barto, pno

[15.04.2012](#) ↗ [Cologne, Philharmonie](#)

## SCHÖNBERG, ARNOLD

(1874–1951)

### Erwartung

monodrama in 1 act

Royal Concertgebouw Orchestra, cond.

David Robertson, Deborah Polaski, s

[26 and 27.01.2012](#) ↗ [Amsterdam,](#)

[Concertgebouw](#)

### Die glückliche Hand

drama with music

Staatsorchester Stuttgart, cond. Sylvain

Cambreling, Shigeo Ishino, Ein Mann;

John Graham Hall, Živný; Rebecca

von Lipinski, Míla Válková; director: Jossi

Wieler, Sergio Morabito, stage design:

Bert Neumann

[11–27.03.2012](#) ↗ [Stuttgart, Staatstheater](#)

## SCHÖNBERG, ARNOLD

(1874–1951) / BURRELL,

HOWARD (\* 1944)

### Das Buch der hängenden Gärten

(Austrian première)

for voice and ensemble (Pierrot-Ensemble)

arranged by Howard Burrell (2008)

ensemble reconsil, cond. Roland Freisitzer,

Kaoko Amano, s;

[22.02.2012](#) ↗ [Vienna, Arnold Schönberg Center](#)

## SCHÖNBERG, ARNOLD

(1874–1951) / DÜNSER,

RICHARD (\* 1959)

### Das Buch der hängenden Gärten

for medium voice and chamber orchestra

arranged by Richard Dünser (2010)

Ensemble Kontrapunkte, cond. Peter

Keuschnig, Anna Maria Pammer, ms;

[12.05.2012](#) ↗ [Vienna, Musikverein](#)

## SCHÖNBERG, ARNOLD

(1874–1951) / DÜNSER,

RICHARD (\* 1959)

### Three Pieces op. 11 (1909)

for chamber orchestra

arranged by Richard Dünser (2011)

Vienna Concert Verein,

cond. Yoel Gamzou

[05.03.2012](#) ↗ [Berlin, Philharmonie](#)

[07.03.2012](#) ↗ [Vienna, Musikverein](#)

[\(Austrian première\)](#)

**SCHREKER, FRANZ (1878–1934)****Der ferne Klang**

opera in 3 acts

Bonn Beethoven Orchestra, Bonn Theatre Choir and Extra-Choir, Ingeborg Greiner, Grete, Greta, Tini; Michael Ende, Fritz; Mark Rosenthal, Chevalier/Individual; director: Klaus Weise

11.12.2011– 17.03.2012 ↗ [Bonn Theatre](#)**Vom ewigen Leben**

for soprano and orchestra

**Vorspiel zu einem Drama  
"Die Gezeichneten"**

for large orchestra

Dresdner Philharmonie,  
cond. Lothar Zagrosek11 and 13.05.2012 ↗ [Dresden, Kulturpalast](#)**Vorspiel zu einer großen Oper  
"Memnon"**

for large orchestra

Netherlands Radio Philharmonic Orchestra,  
cond. Ed Spanjaard14.04.2012 ↗ [Amsterdam, Concertgebouw](#)**SCHUBERT, FRANZ (1797–1828) /  
DÜNSER, RICHARD (\* 1959)****Three Pieces** (D 946 I/II, D 625 IV) for ensemble (chamber orchestra)  
arranged by Richard Dünser (2011)Vienna Theophil Ensemble,  
cond. Matthias Schorn12.02.2012 ↗ [Vienna, Liechtenstein Museum](#)**SCHWARTZ, JAY (\* 1965)****Music for Three Stringed  
Instruments** 

for violin, viola and cello

e-mex ensemble

14.12.2011 ↗ [Cologne University](#)**Music for Saxophone and Piano**

(Swiss première)

for alto saxophone and piano

Harry Kinross White, sax;

Edward Rushton, pno

29.11 and 01.12.2011 ↗ [Zurich, Theater Stok](#)**SKALKOTTAS, NIKOS (1904–1949)****Five Greek Dances**

for string orchestra

Magogo Kamerorkest

12.05.2012 ↗ [Tilburg](#)**SKRJABIN, ALEXANDER  
(1872–1915) / HAAS, GEORG  
FRIEDRICH (\* 1953)****Opus 68, Piano Sonata No. 9**

for large orchestra

Vienna Philharmonic, cond. Peter Eötvös

25.11.2011 ↗ [Wien Modern, Konzerthaus](#)26 and 27.11.2011 ↗ [Wien Modern, Musikverein](#)**SOMMER, HANS (1837–1922)****Sapphos Gesänge**

six Lieder for medium voice and orchestra

Konzerthausorchester Berlin, cond.

Sebastian Weigle, Elisabeth Kulman, ms

09, 10 and 11.03.2012 ↗ [Berlin, Konzerthaus](#)**SOMMER, HANS (1837–1922) /  
GOTTWALD, CLYTUS (\* 1925)****Three Choirs** based on texts by Johann Wolfgang  
von Goethe: *Mignons Lied, König and  
Floh, Wanderers Nachtlied*arranged for choir by Clytus Gottwald  
(2011)Saarbrücken Chamber Choir,  
cond. Georg Grün29.01.2012 ↗ [Saarbrücken, Minster St. Arnual](#)**SOTELO, MAURICIO (\* 1961)****Mapas Celestes... I** 

for ensemble and live electronics

Ensemble NeoArs Sonora

01.12.2011 ↗ [Badajoz](#)**Luz sobre lienzo** for violin, flamenco dancer, percussion  
and electronics

Patricia Kopatchinskaja, vln; Fuensanta

"La Moneta", flamenco dance;

Agustín Diassera, flamenco percussion;

Fernando Villanueva, live electronics;

cond. Mauricio Sotelo

03.12.2011 ↗ [Madrid, Auditorio Reina Sofia](#)**Urritko urdin** 

for orchestra

Orquesta Sinfónica de Euskadi

2012 ↗ [San Sebastian](#)**STAUD, JOHANNES MARIA  
(\* 1974)****Manai** 

for large orchestra

RSO Munich, cond. Mariss Jansons

09.02.2012 ↗ [Munich](#)**Le Voyage** 

for actor, choir and live electronics

Les Cris de Paris, cond. Geoffroy Jourdain,

Marcel Bozonnet, actor

17.06.2012 ↗ [Paris, Agora Festival](#)**Black Moon**

for bass clarinet

soloist from Klangforum Wien

02.03.2012 ↗ [Vienna, Konzerthaus](#)**Lagrein** (Swiss première)

for violin, clarinet, cello and piano

Ensemble Contrechamps

05.12.2011 ↗ [Lausanne, Haute École de Musique](#)13.12.2011 ↗ [Genève, Studio Ernest-Ansermet](#)**A Map Is Not The Territory**

for large ensemble

Ensemble Contrechamps,  
cond. Michael Wendeborg05.12.2011 ↗ [Lausanne, Haute École de Musique](#)13.12.2011 ↗ [Genève, Studio Ernest-Ansermet](#)**Über trügerische Stadtpläne and  
die Versuchungen der Winternächte  
(Dichotomie II)** (French première)

for string quartet and orchestra

Orchestre National de Lyon, cond. Pascal

Rophé, Arditti Quartet

01.03.2012 ↗ [Lyon, Auditorium](#)

# Performances (November 2011–May 2012)

 World Première

## STOCKHAUSEN, KARLHEINZ (1928–2007)

### Gruppen

for 3 orchestras  
hr-Sinfonieorchester, Ensemble Modern,  
cond. Matthias Pintscher  
26.11.2011 [↗ Darmstadt, Böllenfalltorhalle](#)

### Kontra-Punkte

for 10 instruments  
Ensemble Contrechamps,  
cond. Michael Wendeborg  
05.12.2011 [↗ Lausanne](#)  
13.12.2011 [↗ Genève, Studio Ernest Ansermet](#)

## SZYMANOWSKI, KAROL (1882–1937)

### Concerto for Violin and Orchestra No. 1

London SO, cond. Pierre Boulez,  
Christian Tetzlaff, vln  
29.04.2012 [↗ London, Barbican Hall](#)

### Stabat Mater

for soprano, alto, baritone,  
mixed choir and orchestra  
City of Birmingham Symphony Orchestra  
& Choir, cond. Edward Gardner, Sarah Fox,  
s; Pamela Helen Stephen, ms;  
James Creswell, b  
15 and 18.02.2012 [↗ Birmingham](#)  
Bamberg Symphony Orchestra & Choir,  
cond. Hubert Beck, Simona Saturová,  
Chiyuki Okamura, s; Kismara Pessatti, a;  
David Wilson Johnson, bar  
21.04.2012 [↗ Bamberg, Konzerthalle](#)

### Symphony No. 3

*The Song of the Night*  
for tenor, mixed choir ad lib. and orchestra  
London Philharmonic Orchestra & Choir,  
cond. Vladimir Jurowski,  
Jeremy Ovenden, t  
22.02.2012 [↗ London, Royal Festival Hall](#)  
London SO & Chorus, cond. Pierre Boulez,  
Steve Davislim, t  
08.05.2012 [↗ London, Barbican Hall](#)

## SZYMANOWSKI, KAROL (1882–1937) / ORAMO, SAKARI (\* 1965)

### Sechs Lieder der Märchenprinzessin

#### op. 31

for high voice and orchestra  
orchestrated by Karol Symanowski  
(Lieder 1, 2, 4)  
and Sakari Oramo (Lieder 3, 5, 6) (2011)  
Deutsches SO Berlin, cond. Sakari Oramo,  
Anu Komsí, s;  
15.04.2012 [↗ Berlin](#)

## UHL, ALFRED (1909–1992)

### Konzertante Symphonie

for clarinet and orchestra  
Unley SO, Peter Handsworth, clar;  
cond. Peter Webb  
02.12.2011 [↗ Unley, Australia](#)

## WEBERN, ANTON (1883–1945)

### Six Pieces

for orchestra (original version)  
Gustav Mahler Jugendorchester,  
cond. Ingo Metzmacher  
07.04.2012 [↗ Hamburg, Laeiszhalle](#)  
12.04.2012 [↗ Vienna, Musikverein](#)

### Six Pieces

for orchestra (reduced version)  
Gustav Mahler Jugendorchester,  
cond. Ingo Metzmacher  
15.04.2012 [↗ Lissabon, Grande Auditorio](#)

## WEILL, KURT (1900–1950)

### Rise and Fall of the City of Mahagonny

opera in 3 acts  
Vienna State Opera, cond. Ingo Metz-  
macher, Elisabeth Kulman, Leokadja  
Begbick; Tomasz Konieczny, Dreieinig-  
keitsmoses; Angelika Kirchschrager, Jenny  
Hill; Christopher Ventris, Jim Mahoney;  
director: Jerome Deschamps, stage design:  
Olivia Fersioni  
24.01–05.02.2012 [↗ Vienna State Opera](#)  
Gewandhaus Orchestra, Opera Leipzig  
Choir, cond. Ulf Schirmer, Karin Lovelius,  
Leokadja Begbick; Timothy Fallon/Martin  
Petzold, Fatty, der Prokurist; Jürgen Kurth,  
Dreieinigkeitsmoses; Soula Parassidis /  
Jennifer Porto, Jenny Hill; Stefan Vinke,  
Jim Mahoney; director: Tobias Kratzer,  
stage design: Jo Schramm  
28.04–19.05.2012 [↗ Leipzig Opera](#)

Israel Symphony Orchestra & Chorus,  
cond. David Stern, Tara Venditti, Leokadja  
Begbick; Alan Woodrow, Fatty; Julien  
Tovey, Dreieinigkeitsmoses; Noemi Nadel-  
mann, Jenny Hill; John Uhlenhopp, Jimmy  
Mahoney; director: Omri Nitzan, stage  
design: Michael Kremenko  
12–14.01.2012 [↗ Tel Aviv, Israeli Opera](#)

### Berlin im Licht Song

for voice and jazz instruments  
**Öl-Musik**  
for voice and ensemble  
Berlin Philharmonic, cond. Simon Rattle,  
HK Gruber, chansonnier  
20 and 21.01.2012 [↗ Berlin, Philharmonie](#)

### Der Jasager

school opera in 2 acts  
Orchestre National du Capitole  
de Toulouse  
02–05.05.2012 [↗ Toulouse](#)

## ZEMLINSKY, ALEXANDER (1871–1942)

### A Florentine Tragedy

opera in 1 act  
Orchestre de l'Opéra de Lyon,  
cond. Lothar Koenigs, Detlef Roth,  
Simone; Michaela Selinger, Bianca;  
Thomas Piffka, Guido Bardi; director:  
Georges Lavaudant, stage design:  
Jean Pierre Vergier  
29.01–08.02.2012 [↗ Lyon, Opéra de Lyon](#)  
City Philharmonic Orchestra,  
cond. Taijiro Iimori  
08–11.03.2012 [↗ Tokyo, New National Theatre](#)  
Orquestra Simfònica i Cor del Gran Teatre  
del Liceu, cond. Mark Albrecht  
04–22.04.2012 [↗ Barcelona, Gran Teatre del  
Liceu](#)  
Canadian Opera Company Orchestra,  
cond. Andrew Davis, Alan Held, Simone;  
Gun-Brit Barkmin, Bianca; Michael König,  
Guido Bardi;  
26.04–25.05.2012 [↗ Toronto, Four Seasons  
Centre of the Performing Arts](#)



# WIENER STAATSOPER

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PREMIERE

*Kurt Weill*

# AUFSTIEG UND FALL DER STADT MAHAGONNY

Dirigent: Ingo Metzmacher | Regie: Jérôme Deschamps

Bühne: Olivia Fersioni | Kostüme: Vanessa Sannino

Elisabeth Kulman | Tomasz Konieczny

Angelika Kirchschlager | Christopher Ventris

**Premiere:** 24. Jänner 2012

**Reprisen:** 27., 30. Jänner, 2., 5. Februar 2012

# New on CD & DVD

## BERIO, LUCIANO

*Rendering* ↗ 1

## RIHM, WOLFGANG

*Erscheinung* ↗ 1

Bamberger Symphoniker,  
cond. Jonathan Nott  
[Tudor CDs 1615 and 1616](#)

*Entitled* The Bamberg Schubert Project, a new series of CDs on the Tudor label includes definitive recordings of all Schubert's symphonies as well as modern works directly relating to Schubert, not omitting landmarks such as Luciano Berio's restoration of Schubert's sketches and drafts for his planned 10<sup>th</sup> Symphony (Rendering) and Wolfgang Rihm's sketches about Schubert for 9 strings and *ad libitum piano* (Erscheinung).

## BERIO, LUCIANO

*SOLO* ↗ 2

SWR SO Baden-Baden and Freiburg, cond. Sylvain Cambreling

## MARTIN, FRANK

*Ballade for trombone and piano* ↗ 2

Frederic Belli, trb, Erika Takezawa, pno  
[Genuin CD GEN11188](#)

*Trombonist* Frederic Belli is a shooting star at work in today's concert venues. His debut CD for Genuin testifies to his commitment to modern music; the repertoire is exciting and contemporary, featuring SOLO for Trombone and Orchestra by Luciano Berio (1999) and Frank Martin's Ballade for trombone and piano.

## BIRTWISTLE, HARRISON

*Antiphonies* ↗ 3

Joanna MacGregor, pno  
Radio Filharmonisch Orkest,  
cond. Michael Gielen  
[Warner Classics CD 2564-67199-0](#)

*In 2000, The Guardian called Antiphonies "one of the most challenging of recent works for piano and orchestra – for musicians and listeners ... The consistent alternation and superimposition of different kinds of music point to an inner drama that Birtwistle conceals from view – as if the piano and orchestra are participants in an ancient, monumentalised ritual."* Warner Classics have now rereleased the recording with Johanna MacGregor, who gave the world premiere in 1993.

## KAGEL, MAURICIO

*Süden* ↗ 4

a film by Gastón Solnicki on Mauricio Kagel  
[KAİROS DVD 0013172KAI](#)

*Argentinian filmmaker* Gastón Solnicki accompanied Mauricio Kagel (a Buenos Aires native) on his first visit to Argentina in over 40 years. Solnicki documents the artist's work with the Süden Ensemble, which was committed to performing Kagel's work. This is a film commensurate with Kagel's multifaceted persona.

## GEORGES, LENTZ

*Ingwe* ↗ 5

Zane Banks, electr. guitar  
[Naxos CD 8.572483](#)

*Lentz' Ingwe is an hour-long adventure into the wide variety of possibilities of the electric guitar. Developed closely with the gifted guitarist Zane Banks, the work concentrates a huge breadth of expression into the single soloist's part. The result is a monumental musical sculpture which transfixes the listener.*

## MARTIN, FRANK

*Der Sturm* ↗ 6

Netherlands Radio Philharmonic Orchestra & Radio Choir,  
cond. Thierry Fischer  
[Hyperion Records CDA67821/3](#)

*Based on Shakespeare, Der Sturm ("The Tempest") is a magical comedy numbering among Martin's most important and creative compositions. He worked on it for three years before it premiered in 1956 at the Vienna State Opera (with Eberhard Wächter, Anton Dermota and Christa Ludwig in the main roles). Martin was a great admirer of the literary quality of August Wilhelm von Schlegel's bold yet faithful German translation of Shakespeare, which became the libretto for his Sturm.*

## MILHAUD, DARIUS

*Christophe Colomb* ↗ 7

Orchestre de la Fondation Gulbenkian de Lisbon,  
cond. Michel Swierczewski  
[Disque Dom DVD Dom11014](#)

*Milhaud tells the story of Christopher Columbus in his opera from 1930, coloured as in many of his works by a vivid mix of styles and influences. This new DVD by Pierre Jourdan brings the Théâtre Imperial de Compiègne production to the small screen.*

**PAHUD COLLECTION** ↗ 8

## TSCHAIKOVSKY / BRAUNSTEIN, GUY

*Lensky's Aria from Eugene Onegin*

## WEBER / GAMZOU, YOEL

*Fantasia on Der Freischütz*

## VERDI / GAMZOU, YOEL

*Fantasia on La Traviata*

## VERDI / GAMZOU, YOEL

*Fantasia on Rigoletto*

Emmanuel Pahud, fl,  
Juliette Hurel, fl  
Rotterdam Philharmonic Orchestra,  
cond. Yannick Nézet-Séguin  
[EMI Classics CD 5099945781421](#)

The Emmanuel Pahud Collection is the title of a new compilation soon to be published by UE, consisting of several fantasias which Pahud recorded for EMI in 2010 – popular arrangements for flute and orchestra of excerpts from Eugene Onegin, Freischütz, Traviata and Rigoletto. More details in the next issue of the Musikblätter.

**PÄRT, ARVO****Ein Wallfahrtslied,  
Magnificat, Summa,  
Nunc dimittis, Te Deum** ↗ 9

Tallinn Sinfonietta,  
cond. Risto Joost,  
Voces Musicales  
[Estonian Record Productions](#)  
CD ERP 2309

From Estonia comes this CD portrait of Arvo Pärt on ERP, hugely successful in its dramaturgy and interpretation. Two important choral-orchestral works (Ein Wallfahrtslied, Te Deum) frame three of Pärt's seminal choral works (Magnificat, Summa, Nunc dimittis), making the CD a must for newcomers to his music and aficionados alike.

**RIHM, WOLFGANG****Ende der Handschrift,  
Nebendraußen,  
Rilke: Vier Gedichte** ↗ 10

Christoph Prégardien, t,  
Siegfried Mauser, pno  
[col legno CD WWE1CD50501](#)  
(A long-awaited re-release of the 2003 edition)

Rihm sets poems by Heiner Müller, Hermann Lenz and Rainer Maria Rilke to music. In approaching the works, Rihm expands the text material, rather than signposting it, lending the words other levels expressible only in the language of music. Yet the text-inspired pieces can also be seen as independent, masterful pieces.

**RIHM, WOLFGANG****Konzert in einem Satz** ↗ 11

Tanja Tetzlaff, vlc  
Deutsche Kammer-  
philharmonie Bremen,  
cond. Peter Ruzicka  
[NEOS CD 11038](#)

This Concerto in One Movement was Rihm's third attempt at coming to terms with the cello concerto genre. Dark timbres dominate his 1983 Monodram, Musik für Violoncello und Orchester, his Musik für Violoncello und Orchester (1998) features a tremendously fast solo part – and now, with the Concerto in One Movement, Rihm deliberately returned to the centuries-old concerto concept.

**SCHREKER, FRANZ****Der ferne Klang** ↗ 12

Sally du Randt, s,  
Mathias Schulz, t  
Augsburg Philharmonic  
Orchestra,  
Augsburg Theatre Chorus,  
cond. Dirk Kaftan  
[Ars Produktion CD ARS 38080](#)

Der ferne Klang ("The Distant Sound") was Schreker's first full-length opera; it made him instantly famous and it even vied for predominance on opera stages with works by Richard Strauss and Giacomo Puccini. The score is startlingly bold and colourful, full of compelling changes of perspective and yet – despite harmonic daring – always contained within a tonal framework.

**SOMMER, HANS****Sapphos Gesänge,  
Orchesterlieder** ↗ 13

Elisabeth Kulman, ms,  
Bo Skovhus, bar  
Bamberg Symphony Orchestra,  
cond. Sebastian Weigle  
[Tudor CD 7178](#)

(available January 2012)

"Of course the Lieder are very dramatically styled – but with sense and taste. Carry on just like that!" Franz Liszt wrote these words to the young Hans Sommer (1837–1922) when he heard Sommer's six-part Lieder cycle Sapphos Gesänge op. 6. The piano part alone evokes a late-Romantic orchestral group in some of them. This, their first CD recording is proof enough – a renaissance of Sommer's music is long overdue.

**SZYMANOWSKI,  
KAROL****Symphony No. 3** ↗ 14

Rafael Bartminski, t,  
Andreas Röhn, vln  
RSO Munich and the  
Radio Chorus Munich,  
cond. Mariss Jansons  
[BR Klassik CD 900107](#)

With his Symphony No. 3, Szymanowski astonishingly succeeded in transforming the mysterious, sultry, exotic atmosphere of the underlying lyrical text by Persian poet and mystic Jalal ad-Din ar-Rumi into sound: "Truth fills this night on unfettered pinions! Sleep not, my consort" – listen as Mariss Jansons nurtures these buds to radiant blossom.



1



2



3



4



5



6



7



8



8



9



10



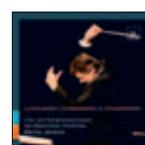
11



12



13



14

# New Releases



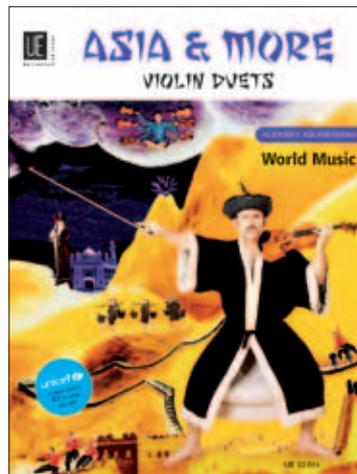
## 70 KURT WEILL – SONGS

*Inspiration for your own Weill performances*

**MARTIN REITER**

10 songs from three of Kurt Weill's most famous stage works are presented in easy arrangements for trumpet and piano. Players of any age will welcome the chance to play these famous tunes. The CD provides invaluable listening material and an alternative accompaniment in the absence of a pianist. Includes: *The Ballad of Mack the Knife*, *Polly's Songs* (The Threepenny Opera), *Alabama Song*, *Jenny's Song* (Rise and Fall of the City of Mahagonny), *Don't be Afraid*, *The Liquor Dealer's Dream* (Happy End) and more.

**KURT WEILL – SONGS** ↗ [UE 34327](#)



## ASIA & MORE

*A geographic extravaganza*

**ALEKSEY IGUESMAN**

Aleksey Igudesman has again been on his travels – the result: an extraordinary and enlightening collection of traditional and original pieces for violin duos embracing the stylish characteristics of music from eleven different cultures. The notes on the pieces provide practical advice and the descriptions of the various influences that prompted their composition are truly inspiring.

**ASIA & MORE** ↗ [UE 33654](#)

*"No matter which genre of music Aleksey Igudesman draws us into, he always manages to capture the essence of the musical language and does so in his uniquely clever and joyful way ... 'Asia & More' will definitely hold a regular spot on my music stand."*

JOSHUA BELL

**BRAMBÖCK, FLORIAN****Saxophone Trios from  
Around the World**

for three saxophones AAT(A)

↗ [UE 35030](#)**CORNICK, MIKE****Piano Coach Level 2**

for piano

↗ [UE 34992](#)**DEHNHARD, TILMANN****Easy Jazz Studies**

for flute with CD

↗ [UE 35028](#)**FELDMAN, MORTON****For Bunita Marcus**

for piano

↗ [UE 35254](#)**HAAS, GEORG  
FRIEDRICH****Three Love Poems**based on texts by  
August Stramm

for 6 voices

choral score ↗ [UE 32957](#)**IGUDESMAN, ALEKSEY****Asia & More**

for 2 violins

↗ [UE 33654](#)**MAHLER, GUSTAV****Das klagende Lied**1880 version in three  
movementsfor soli: soprano, alto,  
tenor, baritone, boy soprano,  
boy alto, choir SATB,  
large orchestra and off-stage  
orchestrabased on the text of the  
new critical edition↗ [UE 33891](#)**MARX, JOSEPH****Klavierstück II**

for piano

↗ [UE 33665](#)**PÄRT, ARVO****Da pacem Domine**

for mixed choir and orchestra

study score ↗ [UE 32999](#)**L'Abbé Agathon**for female choir (SA) and  
string orchestrastudy score ↗ [UE 34672](#)choral score ↗ [UE 34673](#)**Vater Unser**for boy soprano and piano  
including a CD recording of  
the workDedicated to the Holy Father,  
Pope Benedict XVI  
text in German↗ [UE 35300](#)**RAE, JAMES****Saxophone Debut**

for saxophone

↗ [UE 21530](#)**All together easy Ensemble!**

for flexible ensemble

↗ [UE 21580](#)**Tyne Sonata**

for alto saxophone and piano

↗ [UE 21578](#)**RIHM, WOLFGANG****Goethe-Lieder**

for voice and piano

text in German  
version for baritone and piano↗ [UE 33705](#)

version for tenor and piano

↗ [UE 33706](#)**SOTELO, MAURICIO****Muros de dolor... VI: Soleá**

for violoncello

↗ [UE 35017](#)**WEILL, KURT****Songs**for trumpet with CD and  
piano accompaniment↗ [UE 34327](#)**Concerto** op.12edited after the text of the  
complete Kurt Weill edition  
for violin and wind orchestra  
edition for violin and piano↗ [UE 35017](#)**The New Karl Scheit  
Guitar Edition****WEISS, SILVIUS  
LEOPOLD****Ouverture and Capriccio**

for guitar

↗ [UE 34487](#)**WIENER URTEXT  
EDITION****MENDELSSOHN  
BARTHOLDY, FELIX****Rondo capriccioso** op. 14

for piano

↗ [UT 50215](#)**HAYDN, JOSEPH****Piano Sonata** C major

Hob. XVI:35

for piano

↗ [UT 50177](#)**BACH, JOHANN  
SEBASTIAN****Three two-part inventions**

Urtext + Facsimile

for piano

↗ [UT 50165](#)**BACH, CARL PHILIPP  
EMANUEL****Complete Works for Organ**

Volume 2: Minor Works

for organ

↗ [UT 50149](#)**CONDUCTOR'S SCORES****MAHLER, GUSTAV****Totenfeier**Symphonic Poem  
based on the text of the  
critical edition

for orchestra

↗ [UE 35006](#)**THE NEW STUDY  
SCORE SERIES****BARTÓK, BÉLA****String Quartet No. 2** op. 17↗ [UE 34309](#)**String Quartet No. 5**↗ [UE 34312](#)**FELDMAN, MORTON****Violin and Orchestra**

for violin and orchestra

↗ [UE 34127](#)**HAAS, GEORG  
FRIEDRICH****in vain**

for 24 instruments

↗ [UE 34805](#)**MAHLER, GUSTAV****Totenfeier**Symphonic Poem for orchestra  
based on the text of the critical  
edition↗ [UE 34798](#)**Lieder eines fahrenden  
Gesellen**

for voice and orchestra

↗ [UE 34810](#)**PÄRT, ARVO****Frates**

for string quartet

↗ [UE 34807](#)

# Birthdays and Anniversaries

## 2012

80<sup>th</sup> Anniv. of Death **Eugen d'Albert** † 03 March 1932  
125<sup>th</sup> Anniversary **Kurt Atterberg** \* 12 December 1887  
25<sup>th</sup> Anniv. of Death **Henk Badings** † 26 June 1987  
75<sup>th</sup> Birthday **David Bedford** \* 04 August 1937  
50<sup>th</sup> Anniv. of Death **Hanns Eisler** † 06 September 1962  
25<sup>th</sup> Anniv. of Death **Morton Feldman** † 03 September 1987  
50<sup>th</sup> Birthday **Silvia Fómína** \* 01 January 1962  
25<sup>th</sup> Anniv. of Death **Hans Gál** † 03 October 1987  
75<sup>th</sup> Birthday **Peter Kolman** \* 29 May 1937  
70<sup>th</sup> Birthday **Petr Kotik** \* 27 January 1942  
80<sup>th</sup> Anniversary **Richard Meale** \* 24 August 1932  
60<sup>th</sup> Birthday **Dominic Muldowney** \* 19 July 1952  
50<sup>th</sup> Anniv. of Death **Caspar Neher** † 30 June 1962  
75<sup>th</sup> Birthday **Gösta Neuwirth** \* 06 January 1937  
75<sup>th</sup> Birthday **Bo Nilsson** \* 01 May 1937  
60<sup>th</sup> Birthday **Wolfgang Rihm** \* 13 March 1952  
80<sup>th</sup> Birthday **Rodion K. Schtschedrin** \* 16 December 1932  
70<sup>th</sup> Anniv. of Death **Erwin Schulhoff** † 18 August 1942  
90<sup>th</sup> Anniv. of Death **Hans Sommer** † 26 April 1922  
75<sup>th</sup> Anniv. of Death **Karol Szymanowski** † 29 March 1937  
70<sup>th</sup> Anniv. of Death **Alexander Zemlinsky** † 15 March 1942

## 2013

10<sup>th</sup> Anniv. of Death **Luciano Berio** † 27 May 2003  
60<sup>th</sup> Birthday **Todd Brief** \* 25 February 1953  
60<sup>th</sup> Birthday **Georg Friedrich Haas** \* 16 August 1953  
70<sup>th</sup> Birthday **Bill Hopkins** \* 05 June 1943  
75<sup>th</sup> Birthday **Zygmunt Krauze** \* 19 September 1938  
90<sup>th</sup> Anniversary **György Ligeti** \* 28 May 1923  
25<sup>th</sup> Anniv. of Death **Marcel Poot** † 12 June 1988  
80<sup>th</sup> Birthday **Raymond Murray Schafer** \* 18 July 1933  
75<sup>th</sup> Birthday **Tona Scherchen** \* 12 March 1938  
80<sup>th</sup> Anniv. of Death **Max von Schillings** † 24 July 1933

## 2014

60<sup>th</sup> Anniv. of Death **Franco Alfano** † 27 Oktober 1954  
80<sup>th</sup> Birthday **Harrison Birtwistle** \* 15 July 1934  
75<sup>th</sup> Anniv. of Death **Julius Bittner** † 09 January 1939  
60<sup>th</sup> Anniv. of Death **Walter Braunfels** † 19 March 1954  
70<sup>th</sup> Birthday **Barry Conyngham** \* 27 August 1944  
80<sup>th</sup> Anniv. of Death **Frederick Delius** † 10 June 1934  
60<sup>th</sup> Birthday **Beat Furrer** \* 06 December 1954  
90<sup>th</sup> Anniversary **Karl Heinz Füssl** \* 21 March 1924  
75<sup>th</sup> Anniv. of Death **Wilhelm Grosz** † 10 December 1939  
60<sup>th</sup> Birthday **Martin Haselböck** \* 23 November 1954  
90<sup>th</sup> Birthday **Milko Kelemen** \* 30 March 1924  
70<sup>th</sup> Anniv. of Death **Hans Krása** † 17 October 1944  
50<sup>th</sup> Anniv. of Death **Alma Maria Mahler** † 11 December 1964  
50<sup>th</sup> Anniv. of Death **Joseph Marx** † 03 September 1964

90<sup>th</sup> Anniversary **Francis Miroglio** \* 12 December 1924  
60<sup>th</sup> Anniv. of Death **Karol Rathaus** † 21 November 1954  
75<sup>th</sup> Anniv. of Death **Franz Schmidt** † 11 February 1939  
80<sup>th</sup> Anniversary **Alfred Schnittke** \* 24 November 1934  
80<sup>th</sup> Anniv. of Death **Franz Schreker** † 21 March 1934  
70<sup>th</sup> Anniv. of Death **Ethel Smyth** † 09 May 1944  
70<sup>th</sup> Birthday **Mathias Spahlinger** \* 14 October 1944  
50<sup>th</sup> Birthday **Ian Wilson** \* 26 December 1964

## 2015

70<sup>th</sup> Anniv. of Death **Béla Bartók** † 26 September 1945  
90<sup>th</sup> Anniversary **Cathy Berberian** \* 04 July 1925  
80<sup>th</sup> Anniv. of Death **Alban Berg** † 24 December 1935  
90<sup>th</sup> Anniversary **Luciano Berio** \* 24 October 1925  
90<sup>th</sup> Birthday **Pierre Boulez** \* 26 March 1925  
60<sup>th</sup> Anniv. of Death **Willy Burkhard** † 18 June 1955  
125<sup>th</sup> Anniversary **Hans Gál** \* 05 August 1890  
125<sup>th</sup> Anniversary **Manfred Gurlitt** \* 06 September 1890  
70<sup>th</sup> Birthday **Vic Hoyland** \* 11 December 1945  
50<sup>th</sup> Birthday **Georges Lentz** \* 22 October 1965  
125<sup>th</sup> Anniversary **Frank Martin** \* 15 September 1890  
125<sup>th</sup> Anniversary **Bohuslav Martinu** \* 08 December 1890  
25<sup>th</sup> Anniv. of Death **Otmar Nussio** † 22 July 1990  
80<sup>th</sup> Birthday **Arvo Pärt** \* 11 September 1935  
70<sup>th</sup> Anniv. of Death **Emil Nikolaus von Reznicek** † 02 August 1945  
80<sup>th</sup> Anniversary **Peter Ronnefeld** \* 26 January 1935  
50<sup>th</sup> Anniv. of Death **Peter Ronnefeld** † 06 August 1965  
90<sup>th</sup> Anniv. of Death **Erik Satie** † 01 July 1925  
90<sup>th</sup> Birthday **Gunther Schuller** \* 22 November 1925  
50<sup>th</sup> Birthday **Jay Schwartz** \* 26 June 1965  
80<sup>th</sup> Anniv. of Death **Josef Suk** † 29 May 1935  
70<sup>th</sup> Anniv. of Death **Nikolai Tcherepnin** † 26 June 1945  
70<sup>th</sup> Anniv. of Death **Anton Webern** † 15 September 1945

## 2016

80<sup>th</sup> Birthday **Richard Rodney Bennett** \* 29 March 1936  
90<sup>th</sup> Birthday **Francis Burt** \* 28 April 1926  
90<sup>th</sup> Birthday **Friedrich Cerha** \* 17 February 1926  
90<sup>th</sup> Anniversary **Morton Feldman** \* 12 January 1926  
70<sup>th</sup> Birthday **Michael Finnissy** \* 17 March 1946  
70<sup>th</sup> Anniv. of Death **Heinrich Kaminski** † 21 June 1946  
25<sup>th</sup> Anniv. of Death **Ernst Krenek** † 22 December 1991  
90<sup>th</sup> Anniversary **György Kurtág** \* 19 February 1926  
125<sup>th</sup> Anniversary **Sergei Sergejewitsch Prokofieff** \* 23 April 1891  
100<sup>th</sup> Anniv. of Death **Max Reger** † 01 January 1916  
80<sup>th</sup> Birthday **Steve Reich** \* 03 October 1936  
80<sup>th</sup> Anniv. of Death **Ottorino Respighi** † 18 April 1936  
100<sup>th</sup> Anniversary **Karl Schiske** \* 12 February 1916  
80<sup>th</sup> Birthday **Hans Zender** \* 22 November 1936



**BBC**  
Symphony  
Orchestra

# TOTAL IMMERSION

# ARVO PÄRT

## SATURDAY 28 APRIL

Arvo Pärt creates a soundworld like no other, where the avant-garde comes face-to-face with early music to produce works of radiant beauty. Influenced by plainsong and Gregorian chant, his pared-down, deeply contemplative music has made him one of the most popular of today's composers.

Join the BBC Symphony Orchestra for a day of music, film and discussion that will take you to the heart of Arvo Pärt's music.

### 11.00am Talk, Silk Street Theatre

An introduction to the music of Arvo Pärt.

### 1.00pm Concert, St Giles Cripplegate

Arvo Pärt Magnificat, Für Alina, Spiegel im Spiegel, Stabat Mater.

Musicians from the Guildhall School of Music and Drama, Eamon Duggan *conductor*

### 3.30pm Film, Silk Street Theatre

#### 24 Preludes for a Fugue

A portrait recorded during three prolific years of the composer's life, featuring rehearsals, premieres, seminars, meetings and recollections.

### 6.00pm Concert, St. Giles, Cripplegate

Arvo Pärt programme to include Beatitudes, 7 Magnificat Antiphons.

BBC Singers

### 7.15pm Free Event, Barbican Freestage

The BBC SO Family Orchestra performs a new work inspired by the music of Arvo Pärt.

### 8.00pm Concert, Barbican Hall

Arvo Pärt Symphony No. 1, Tabula Rasa, Silhouette, Berliner Messe, Symphony No. 3.

BBC Symphony Orchestra

Tonu Kaljuste *conductor*

Alina Ibragimova *violin*

Barnabás Kelemen *violin*

BBC Symphony Chorus

barbican

### Box Office

020 7638 8891 (bkg fee)

[www.barbican.org.uk](http://www.barbican.org.uk)

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*“Enjoy? Yes, enjoy – I envision  
a holistic type of experience.”*

**Wolfgang Rihm**