

**FRIEDRICH
CERHA** "Freedom is a state of *being*"

**ALBAN
BERG** "Wozzeck" and "Lulu" – different versions

**LEOŠ
JANÁČEK** Obituary by Max Brod

**PIERRE
BOULEZ** and Patrice Chéreau on "From the House of the Dead"

**GEORGES
LENTZ** "Clarity like flashing stars"

**DAVID
SAWER** "Drama in music"

**LUKE
BEDFORD** "Burning lens and magnifying glass"

Kim Kowalke on **KURT
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Dear music lovers,

You have in your hand the third issue of *Musikblätter*, our commitment to continuing the tradition of *Musikblätter des Anbruch*; this edition reflects this heritage in many ways.

This time, we are publishing several texts from historical music journals in our *Penned in the Past* column. These are articles which particularly demonstrate the great, idealistic dedication our predecessors brought to the music of their time. Although it is scarcely imaginable today, the fact is that there was a time when works by the likes of **Leoš Janáček** actually had to be advertised; Max Brod recalls in his obituary that he was the first person to mention the name Janáček in a German-language publication.

Pierre Boulez and **Patrice Chéreau** both refer to Brod's work in the double interview with them on their phenomenal interpretation of Janáček's *From the House of the Dead*. Boulez reminds us that Janáček was a great fan of **Alban Berg**, particularly his *Wozzeck*, and that the latter was opposed in Czechoslovakia for nationalistic reasons.

We are also publishing an essay by Paul Stefan, written for Berg's 50th birthday, along with information on the question of the different versions of his two operas *Wozzeck* and *Lulu*.

Friedrich Cerha reconstructed Act III of *Lulu*; he will be awarded the renowned Ernst von Siemens Music Prize in June. In our interview with him, he recounts his experiences of the war in a very personal way, revealing how they still influence him today.

Luke Bedford (b. 1978 in Great Britain) will be receiving the Ernst von Siemens Music Foundation Composer's Prize; we introduce his work along with that of his countryman **David Sawer**, as well as with a closer look at this issue's featured piece, **Georges Lentz'** viola concerto *Monh*.

Last but not least, **Kim Kowalke**, president of the **Kurt Weill Foundation** in New York, provides insight into the creation and reception of Weill's *Rise and Fall of the City of Mahagonny*.

You can find information on our current premières and first performances in the comprehensive Listings section.

Again, we welcome your comments and suggestions.

We hope that you enjoy this issue,
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A close-up portrait of Friedrich Cerha, an elderly man with grey hair, a mustache, and round glasses. He is wearing a light-colored shirt and looking directly at the camera with a slight smile. The background is dark.

FRIEDRICH CERHA

Friedrich Cerha: "Young composers in the 50s and early 60s did not have an opportunity to be performed."

GERTRAUD UND FRIEDRICH CERHA

INTERVIEW

“Freedom is a state of being ...”

On 22 June Friedrich Cerha will be awarded the Ernst von Siemens Music Prize in Munich. This is the current peak in a development that has begun in the past ten years. Cerha is being discovered and appreciated as a composer who combines great technical mastery with a desire to create art, a desire associated with the great masters of the 20th century, while never relinquishing originality and the freshness of subjectivity.

Would it be true to say that the idea of freedom is central to your life?

Friedrich Cerha: That is a difficult question. In my youth I was confronted with political systems that placed restrictions and very little value on the freedom of the individual. In this context I always mention a dramatic childhood incident: in 1934, when I was seven years old, just after the bloody conflicts of the quasi civil war in Vienna, my father took me to the battle sites, where I saw the bullet-riddled houses and the bloody asphalt, and where my childish sense of safety and security was confronted with death and conflict. This experience made me very alert to actions that restrict liberty, all the way to national-socialist dictates.

Like my parents, I did not participate in the general celebrations in 1938, a fact that got me into trouble afterwards. I also deserted twice when I was a soldier in the German Wehrmacht.

There is a touching scene in a film about you. In the mountains, you look after a bird as it flies away and say: “I wish I could fly like that.”

Friedrich Cerha: That was on Lamsenjoch, I was there after the war. I walked from Göttingen to Tyrol by way

of the Thuringian Forest, suffering great hardship and danger on the way. I had left all my papers in the Thuringian Forest and wanted to escape all captivity. That only left escape into the mountains. During my wanderings I came upon this hut at Lamsenjoch. I was given the task of guarding it and doing a little farming. This summer and autumn of 1945 in the mountains was a very important time for me, because it allowed me to rediscover myself, so to speak, in the solitude of the mountains, after the terrible experiences of war that of course left me utterly distraught and traumatised. I am very fond of that time.

Deserting from the Wehrmacht meant risking your life. You were prepared to pay with your life for the idea of being free. Would it be right to put it like that?

Friedrich Cerha: Yes, I did not want to serve this system, for which I had the deepest contempt and hatred, I wanted to avoid serving it as far as possible. And of course deserting was a good way of doing this, although there was a personal interest as well, which was to play for time and not be deployed on the front line where I would have been blown to smithereens.

It appears that you have had since childhood a sense of what is and is not morally right.

Friedrich Cerha: Yes, certainly. My childhood violin teacher also contributed to it. He was Czech, and he pointed out to me many things that were wrong – in political terms. One example: as a child, I had unbelievable trust in the printed word, and was simply unable to imagine that anyone would print something untrue on purpose, or that many of the reports on the radio were untrue. This fact, that people lie systematically was so foreign to me, I was unable to believe it for a long time.

→

The new German President Joachim Gauck has said: "The Germans are capable of freedom." That is an interesting turn of phrase: is freedom something one can be capable of?

Friedrich Cerha: I don't think so. Freedom is something that is connected not just to the head, but to the whole human vegetative system. Freedom is not just an attitude, something you arrive at. Freedom is a state of *being*, it is linked to existence.

I am talking about the issue of freedom so exhaustively because Wolfgang Rihm wrote, in a letter he wrote for your 85th birthday, that he greatly prizes your "free music, which in turn makes freedom possible". Is that a conscious matter, to enable access to freedom as a composer?

Friedrich Cerha: Being free means being at one with yourself and finding peace within yourself, so to speak. And this sentence from Rihm naturally pleased me, because when it came to debates about new music and dodecaphony and serialism and various dictates or prohibitions that came up in that context, I always retained my inner freedom and never fell prey to such dictates.

Are your experiences in the war also responsible for your being unreceptive to the musical dogmas of the past-war era?

Friedrich Cerha: Without a doubt, yes. Because my experiences in the war, and above all this solitude in which I lived in the mountains and which forced me to rely on my own resources, were important to me in finding my identity. I have never fanatically advocated artistic goals, I always acted from an inner conviction. But I never fully rejected the priorities set by serialism, even if I very soon kept clear of them.

Nor are you necessarily associated with the Darmstadt or Donaueschingen circles, of which you had to be a member in some way if you wanted to be successful.

Friedrich Cerha: From 1956 to 1958 I was to a certain degree part of the Darmstadt circle, that was a very important time. Composers from all over the world went there, there were heated discussions about New Music, and I performed my own pieces there as well, the first *Spiegel* piece, for instance, in 1964. When I felt I had finished with "Klangflächenkomposition" (the composition

"I have never fanatically advocated artistic goals, I always acted from an inner conviction."

FRIEDRICH CERHA

of sound textures) and was looking for a new clarity of drawing, I returned to traditional elements and consciously grappled with them.

So I was never that remote – except for one piece, *Sinfonie*, where I went straight back to Webern, and which I performed in Royan in 1976. Royan was the centre of the avant-garde at the time, and this symphony was the reason I was subject to contempt from the German avant-garde for 10 years, but I suffered this with calm and dignity. I am still pleased that I actually shocked the avant-garde of the day with that piece. Alfred Schlee incidentally was particularly fond of this piece, surprisingly.

You have often been declared a successor to Berg for your occasional use of the espressivo, something you were not too pleased with.

Friedrich Cerha: Yes, that was very strange. Before the third act of *Lulu* had its world première, nobody ever connected me to Berg, but in the years after, this suddenly happened all the time. People detected a connection to Berg, which is of course nonsense.

Gertraud Cerha: When Rihm was very young he was also described as the new Mahler. *Espressivo* is *espressivo* – what is Mahler about *Jakob Lenz*? Nothing! For Cerha, people say Berg. Any type of *espressivo* is interpreted as being like Mahler/Berg.

Recently you said you had actually written the Spiegel pieces to put them in the drawer.

Friedrich Cerha: Young composers in the 50s and early 60s did not have the opportunity to be performed. It was difficult for writers and painters as well. We performed small concerts together in coffee houses, carpet stores and at women's clubs.

I wrote my first orchestra piece in the mid-50s. *Espressioni fondamentali*. Ernst Krenek visited me at that time and saw the score. He performed it in Berlin. In the *Spiegel* pieces, I continued several thoughts from the

Espressioni, and then *Movements I–III* emerged, studies of a completely different type. The second is already a type of carpet of sound perforated with brief notes from the brass section, a theme I developed further in the fourth part of the *Spiegel*.

The third *Movement* is a constantly changing cloud of sound, which also became important later for the *Spiegel*. But before that, there was another piece: *Fasce*. For me, that was a blow that freed me from everything conventional, written for a gigantic orchestra, far removed from the hope for any performance. *Fasce* was immediately followed by this concept of the *Spiegel Cycle*. This happened very quickly. The composition then took 10 years. I never expected to hear the *Spiegel*. But the advantage was that I did not need to consider any practicalities – whether an orchestra has such and such an instrumentation, whether it is capable of this, or whether the suggested line-up will be tolerated or not. I was surprised when people did turn up to the individual performances and then to the full performance.

“Klangflächenkomposition” was clearly in the air; György Ligeti composed Atmosphères at the same time as the first Spiegel pieces.

Friedrich Cerha: Yes, the well-known story of how Ligeti came to me, found the *Spiegel* on my desk and said excitedly: “You are composing my piece!” Ligeti’s *Atmosphères* and the *Apparitions* composed earlier are something fundamentally different. These pieces are first and foremost determined by a static character, while the *Spiegel* and *Fasce* are full of fluid processes. One thing develops and leads to another, processes influence each other, interfere with and displace each other. But Ligeti had the advantage with *Atmosphères* that they were performed in Cologne immediately, because he was there. During that time I was sat here in Vienna, with the *Spiegel* pieces in my drawer. People only hesitantly became aware of them.

It was interesting for me when the *Spiegel* were published by Kairos: Peter Oswald sent different recordings of the cycle to different renowned composers without my knowledge and asked them to comment. It turned out that the majority did not know the *Spiegel* at all. People suddenly reacted with fervent praise, people I would not have expected to react like this at all. Johann Nestroy said: “Time changes many things”.

At the last Wien Modern festival, I read that the *Spiegel* are a classic piece, however I was attacked so viciously there when the *Spiegel* were performed for the first time. Thank goodness, the way that the *Spiegel* were received changed completely after the first performance, they were described as an intellectual experiment, as music for the head. It was nothing like that for me, it came from an elementary need to express myself; it was not until the 80s that I discovered to how great an extent I freed myself from my experiences of war with this music.

In what way?

Friedrich Cerha: In my tonal imaginings, many of these experiences of war were flushed to the top again.

Can you explain how traumatic experiences in war materialise in music?

Friedrich Cerha: There are very dark and oppressive events in the *Spiegel*.

Gertraud Cerha: I think that might just be your interpretation.

Friedrich Cerha: Hm, I don’t think so.

You know the music business as a teacher, conductor, composer and instrumentalist – are you amused by these phenomena of rejection and late redress?

Friedrich Cerha: Well, I did read the reviews of the *Spiegel* with a certain amusement. Of course I am glad, but I am not that surprised, because we do know this process of immediate rejection and subsequent entry

*“Ligeti came to me and said:
‘You are composing my piece!’”*

FRIEDRICH CERHA

into the canon of music repertoire from history, from late Beethoven to Wagner, Bruckner, and even Schönberg and Webern to a certain degree.

This inner calm that I gained around 1945 actually made me untouchable, so there was no effect on my attitude at all. I never reacted to it inwardly.

The discovery that even great masters like Mozart reused their work again and again was like a release for you recently.

Friedrich Cerha: Fed by the developing tonal imagination, a repertoire of gestures and ideas develops in which you live. Of course this memory changes continuously. Some things are deleted by and by, in the way these things happen in the brain. But of course there is the occasional temptation to take up certain gestures again, →

and I resisted for a long time – whenever I noticed this was happening – because I perceived this to be repetition.

It is well-known in the fine arts for painters to use a shtick, a gesture, for a period of time, and to repeat themselves. As a result, everyone can recognise from afar who the painter is. And of course that raises the prices as well. Things are different in music, thank goodness, even though these repetitions do of course exist. So I have become more tolerant towards myself, challenging myself to think more variably and greatly enriching the possibilities open to me. You can see this in the pieces of the last five or six years.

Your descriptions of your work clearly mirror this. On Instants, you wrote: "A rigorous reductionism produced exceedingly interesting works in the last century, but when adhered to rigidly it often resulted in an impression of poverty and monotony, and I became ever more aware that richness and variety are, or can be, a quality of art." To whom were you referring with the phrase "rigorous reductionism"?

Friedrich Cerha: I was referring directly to minimalism, that was definitely not aimed at Webern. Maybe I was also referring to a decision to surrender to a method that then becomes routine.

Gertraud Cerha: Actually also against your own purism from around 1960 – in the *Exercises* you were beginning to liberate yourself from it.

Friedrich Cerha: Yes.

"This inner calm that I gained around 1945 actually made me untouchable."

FRIEDRICH CERHA

We keep coming back to this topic: You sense that something is constricting you, and then you resolve it. In Momente, for example: "I am tired of the monomaniac spinning-out of musical ideas, of expansion by means of 'working-out', and I have often caught myself being bored when listening to such contemporary music."

Friedrich Cerha: Yes, that is one of the reasons why I have preferred shorter forms in recent years, or rather for my cyclical thinking. Webern always returned to this subject, he worked on his cycles of songs or orchestral pieces for a very long time before finding the final sequence. The *Momente* have been around since 2004, but of course the sequence of such shorter pieces is not a random one, the individual elements have an inner con-

nection, there are relationships. In the full cycle you can even detect an overall process. These small units are also to be found in the organ pieces and most recent orchestra pieces.

You have also repeatedly packaged quotes from the old masters in your works.

Friedrich Cerha: It has always fascinated me that personalities of composers appear behind my music in my musical dreams – completely blurred in a grey lack of knowledge. Every now and then I wanted to let the audience become aware of the proximity of these composers. This was the case with Stravinsky; in *Sinfonie*, it was quite clearly Webern, and in *Doppelkonzert*, it was Satie. I have always enjoyed hiding quotes in my music, mostly so well that nobody ever finds them, but sometimes also quite consciously: in *Doppelkonzert*, for instance.

Is there such a thing as a personal style of Friedrich Cerha?

Friedrich Cerha: I have read that there is such a thing. And there is certainly a very specific way of thinking and imagining music and composition that is repeatedly viewed in the context of the Viennese School. There may be some truth in it, because my long-term involvement has certainly had a strong influence on me, but the stereotypical way of putting it today is rather exaggerated.

In reference to Spiegel, it is interesting that the compositional processes in the formal sequence there can be applied to the Baal-Gesänge almost one to one. These are parallels that nobody would ever notice at first glance. Are these conscious parallels?

Friedrich Cerha: The process is that things come, and that you only become aware of them once they have arrived. The end of *Baal* is a "Klangflächen" music that arrived in this way. Of course I very quickly became aware that it is related to the *Spiegel* pieces. And of course other sections in *Baal* are also connected to the *Spiegel*.

Gertraud Cerha: Next to these direct influences and parallels, there are also indirect ones that are not as obvious. I believe it is this developmental thinking that people refer to as your personal style.

Friedrich Cerha: Developmental thinking on one hand, but also a very precisely controlled harmony that is deployed quite consciously as a progression of tension.

Gertraud Cerha: I don't necessarily mean it in the traditional sense. In *Bruchstück*, for example, which nobody →



"Thank goodness that there is a certain degree of insecurity in any artistic work." FRIEDRICH CERHA

would ever associate with terms such as "traditional" or "conventional", there is this very controlled harmony that is subject to a very slowly changing tension.

Friedrich Cerha: One needs to be careful with that term. In the last ten years or so, a certain collage-way of thinking has been appearing in harmonious terms, for instance in the most recent string quartet or the three orchestral pieces that I have just written.

What compositional challenges do you want to set yourself in future? Where is the journey going?

Friedrich Cerha: I don't really have a long journey ahead of me anymore [laughs]. The best journeys are always those where you do not know where they will take you. At work you are naturally always encountering unexplored territories, places where you are insecure, so to speak. I always like to say: when you get lost in the woods, you retrace your steps for a bit to find a new path where you are once again on reasonably secure ground. Thank goodness there is a certain degree of insecurity in any artistic work.

You are a very regular attendee of concerts, particularly those of young composers. Few others have such a clear view of what is happening amongst the younger generation in international terms. As a teacher and a listener, what message would you give to these composers?

Friedrich Cerha: Christian Ofenbauer was asked what he learnt from me. He said he learnt to ask questions all the time. Questioning yourself and asking questions about everything you do is a very important activity on the way to finding yourself. Teaching, insofar as it relates to composition, should consist of helping people to find themselves, to develop an identity. And that does seem very important to me, also because of the freedom that you can then take advantage of in your artistic work.

And we are back to freedom again ...

Cerha laughs. √

Interview: Wolfgang Schauler





COMPOSERS ON CERHA'S *SPIEGEL*

Pierre Boulez

I have always regarded Friedrich Cerha as one of the most important personalities of his generation. I have followed his composing with great interest whenever I had the opportunity to listen to a work or read it during its creation. I am delighted that an album has now appeared which makes it possible to get an impression of his music's remarkable development. I hope that this will serve to create an awareness of his true significance.

György Kurtág

Friedrich Cerha's *Spiegel* deeply impressed me. The impulsive drama, the constant – sometimes quite low-velocity – emotional movements had me captivated to such an extent that I almost didn't notice that I had already listened to 80 minutes of music.

Helmut Lachenmann

I have finally heard Cerha's *Spiegel* cycle – twice! These are indeed impressive soundscapes, composed with a feel for sound that is simultaneously assured and prophetic.

Hans Zender

In the very diversity of his stylistic palette, Cerha's oeuvre embodies in a unique way the spirit of a not doctrinaire, but rather lively modernism that selects and uses available means freely and often in new ways.

Georg Friedrich Haas

Friedrich Cerha's virtuosically composed orchestral work *Spiegel* is a milestone of music history. Within the space of one-and-a-half hours, there unfolds a drama of changing sonic densities, dynamic levels and contrasting structures. The work's rational calculation leads to an emotionally compelling effect.

In 1972 – as a young man who was just beginning to study music – I was able to experience the first-ever performance of the complete cycle. This performance numbers among those impressions which decisively influenced my musical thinking.

Beat Furrer

His orchestral and music theatre works bear witness to consummate mastery. Particularly the *Spiegel* series, written during the 1960s, is pioneering and radical in terms of its development of form from the sound itself; to this day, the cycle retains every bit of its original strength and freshness.

Michael Jarrell

For me, Cerha's *Spiegel* cycle is one of the most impressive orchestral cycles of the second half of the 20th century.

Johannes Maria Staud

Cerha's *Spiegel* cycle, this gigantic quarry of ideas and textures, this gold mine of unfettered sonority and audacious twists, this kaleidoscope of shimmering hues and orgiastic masses of sound, is a work which is compelling and refuses to let you go once you have wandered into its trap.



PAUL STEFAN

PENNED IN THE PAST

CELEBRATORY SPEECH FOR ALBAN BERG

Alban Berg was born on 9 February 1885; Universal Edition fittingly celebrated his 50th birthday. This text, from *Musikblätter des Anbruch* (No. 1, 1935), reflects the great esteem in which Berg was held. It was read aloud since Paul Stefan, the author, was unable to be present at the celebration.

Ladies and gentlemen,
The words you are about to hear are unfortunately not mine – but I hope they retain and convey their power and conviction. They are meant as a congratulation – two, actually – one for Alban Berg and one for us, who are proud to call Berg our own.

We congratulate the artist because his path led him up to the steep heights where our thoughts now turn to him. He was lucky enough to be able to act and abstain according to his genius and nothing else at a time that was particularly difficult for creative people. He was spared from buckling under the yoke of a steady job and paying toll to the diplomacy of daily life; his deliberately chosen seclusion shielded him from that.

No pale twilight sun of mundane favour shone on his life; there was no furore about him; he rendered no homage to the powerful who sought homage – and no one was privy to his personal convictions. When he felt that friends and their affairs were jeopardised, he spoke up and bore witness to them, unconcerned by the consequences, as is evidenced in his works' dedications. His appearance is that of a noble, even aristocratic man, his entire self bespeaks an exceptional persona, an outsider in a world of connections, cowardice and lies.

He was and is an artist, first and foremost – yet he has never shied away from acknowledging what was happening left and right of the narrow path which was his to pursue. Indeed, his courage was that beneficent virtue of a man wearing the armour of precise knowledge and deepest insight. If he was readying for a fight, his better position and understanding gave him the right to do so; he would not shy away from using harsh words, but it was never his intention to wound. What he said and did was in defence – it seemed he was entrusted with protecting ideas, and he was not the kind of man to leave that up to others.

We may call all of that quixotically unrealistic in times like ours, yet he was of this world in the sense of his own, most personal accomplishments, a world in which others

“An exceptional persona, an outsider in a world of cowardice and lies.” PAUL STEFAN

were obviously concerned with success – as the expression has it, he was a lifelong stranger in the strange land of ambition. As opposed to talent, which can grow and develop in any direction, genius has no option; it must follow its own precepts – and its destiny – nothing more and nothing less. Destiny, the determinant of the initial step, the guidance one trusts – then the friends one garners, and the followers who join along.

→

At the outset of his journey was the colossus Arnold Schönberg, whom many contemporaries believed they could bypass – but not Berg, who noticed Schönberg's genius for teaching by learning, for finding by one's own searching. Berg helped him to search – a pupil-teacher relationship which became a friendship. At first, the pupil followed the teacher's lead – while the teacher took not a single step without first consulting his pupils, his fellow journeymen.

It was not long before the teacher could act on his pupils' behalf – in public, most notably – Schönberg conducted a concert featuring Berg's *Pieces for Orchestra*. It caused the audience (one particularly longing for bygone times) to burst into unseemly jollity. Even those with the best of intentions made a pact to agree with public opinion, but adding privately among themselves that Berg had really gone too far. But the arbiters deciding on the question of "too far" are not people of compromise, but those with a prophetic sense – those who can reckon beyond their own wishes and needs and bear the responsibility for their judgements as well.

The war broke out and the avant-garde became quiet, its former implacability forgotten. When it returned, decades away from what had happened only a few years before, Berg was once again at the forefront. Some of his pieces were already familiar – the Piano Sonata, his string quartet, his early Lieder – strange, how knowledge of significant works of modern music seeps through

Perhaps it is only possible to write the story of that masterpiece from one's own reminiscences; the years of quiet, cloistered work: more years when the finished score wandered from theatre to theatre, evoking only appalled responses and protestations that it was impossible – until Kleiber finally took it on in Berlin, plunging to the point of self-sacrifice into that opera, unquestionably the paradigm of modern times and new music. *Wozzeck* premiered after 10 years – and it was so overwhelming that a prearranged scandal backfired in its manipulators' hands – triumph arose from chaos.

Another scandal erupted at the third performance at the Czech National Theatre, one which resulted in a demonstration of support for Berg's art by Prague's best artists; the government even bestowed honours on the conductor.

There things rested once again – until the alarm suddenly sounded at home and abroad – *Wozzeck* was performed in the U.S.A., then Holland, Belgium and England.

Dispute still surrounded the first performance of another of Berg's theatre-pieces – reshaped from works by Wedekind (not a very popular writer today) – or rather portions of the music to that text. Here again, a miracle occurred – the audience, apparently querulous to the point of protest, did not protest; they were so overwhelmed by the force and the unexpected beauty of the music that they burst into ovations.

The magic of the artist and the work – it is work in its strictest form, cognitive work, something utterly new, which is being acclaimed – in spite of everything and because it must be so, because of the inner imperative, felt in all its indomitable power. Interpreting Berg's art is a matter for knowledgeable connoisseurs – whereas the least sophisticated listeners can believe in it, love it. There is an infallible indication of genuineness, that it is passed along from one person to another, recognised or perhaps less recognised than sensed.

"The heart created you," says a poet, a creator of immortal figures and one immortal work. That is the issue with Berg, too, and all his listeners experience it. A great heart is beating along, a great man is speaking – and the language and the medium are ultimately inconsequential; discerning minds will endorse them and welcome them as veritable innovations. But the age-old wisdom still holds true; despite all appearances and forms, the arts are essentially one and the same – and something eternal and unique is noticeable in humankind when such a man has spoken thus. ♫

"It is work in its strictest form, cognitive work, something utterly new."

PAUL STEFAN

everywhere – underground, as it were. Wherever communities formed to cultivate that new art, they attempted to propagate Berg's works; they accorded with the many music festivals in the first postwar years, students attended in droves, duellists in the Berg Affair. But the young master's popularity was founded above all on two of his later major pieces, the *Lyric Suite* for string quartet (which of course drew performers of a very special kind) and the opera *Wozzeck*.

ALBAN BERG'S OPERAS

AN INTRODUCTION

LULU – WOZZECK**Lulu**

Alban Berg (1885–1935) died on 24 December 1935, before he could finish his opera *Lulu*; the orchestration of the third act is incomplete, existing only as a short-score. Of the 1300 bars of this short score (comprising the totality of Act III), 416 are orchestrated by Berg himself; the best part of the remainder consists of instrumental indications, and the music of 88 bars is somewhat uncertain.

Berg wrote his “Symphonic Pieces from the Opera *Lulu*,” the *Lulu Suite*, a year before his death, in order to give the eagerly expectant music world an impression of his new creation.

After a long and thorough study of all the related material and similar consideration of the positive and negative aspects involved, Friedrich Cerha (b. 1926) decided to make a playable version of Act III. He worked on it from 1962 to 1974 and, after Helene Berg died, he revised it again in 1976–1977 and 1981 in light of newly accessible sources.

Since comparison of the short score and the full score of the first two acts and the orchestrated parts of Act III shows that there are no significant divergences, Cerha saw no reason why he should not adhere to the layout as it was set down in the short score.

The posthumous premiere of the first two acts took place in Zurich on 2 June 1937, while the first performance of the entire opera was given on 24 February 1979 in Paris. Cerha's reconstitution of Act III made it possible to choose between the two-act and the three-act versions.

Act III – flexible presentation

A performance in Copenhagen on 15 October 2010 added a third version to the two foregoing ones; Eberhard Kloke (b. 1948) devised a type of “module system” for Act III which gave performers the option of shaping scenes and dramatic developments more freely, with the intention of reducing the act's duration.

Kloke's new version of Act III attempts to open up the work; he does not consider the short score as an absolute

authority as regards its horizontal course of development. He arrived at some independent solutions of his own in the course of studying the sources and the subsequent editing work. There are several places where he offers *ossia* variants and options for shortening some passages via *vi – de* cuts, based on which of the performers can find their own solutions.

One of the premises on which Kloke's version devolves is that all the sections Berg orchestrated should remain as they were, using them as the foundation for Act III. His intention in adding new and old parts of Acts I and II, as well as sections of the *Symphonic Pieces* (which Berg completed after the short score and which of course constitute a kind of further development of material from Act III) was to add coherence and to underline formal interrelations among the three acts.

But Kloke also reverted directly to Cerha's version since at times it did not seem to make sense to derive alternative solutions to the existing source material.

The following is an overview of the versions (see the UE website for details of the roles):

Alban Berg**Lulu**

Opera in 2 Acts (1927–1935), incl. Variations and Adagio
Original version

Orchestration: 3 3 4 3 – 4 3 3 1 – timp., perc. (6), harp,
pno., alto sax, strings
onstage music
Duration: 120 min.

Lulu

Opera in 3 Acts (1927–1935)

Act III reconstructed by Friedrich Cerha (1978)

Orchestration: 3 3 4 3 – 4 3 3 1 – timp., perc. (8), harp,
pno., alto sax, strings
onstage music
Duration: 180 min.

Lulu

Opera in 3 Acts (1927–1935)

Act III reconstructed by Eberhard Kloke (2008)

Orchestration: 3 3 4 3 – 4 3 3 1 – timp., perc. (6), harp, accordion, pno., alto sax, str.

onstage music*

Duration: approx. 165 min. (maximum variant)

The opera also exists in a version for chamber orchestra, Act III arranged by Eberhard Kloke:

Lulu

Opera in 3 Acts (1927–1935)

Act III arranged by Eberhard Kloke (2008)

Version for chamber orchestra by Eberhard Kloke (2009)

Orchestration: 1 1 2 1 - 1 1 1 0 - perc. (1), pno., accordion, strings (at least 2 2 2 2 1)

onstage music*

Duration: approx. 165 min. (maximum variant)

Wozzeck

The *Three Fragments* from *Wozzeck* were premiered as early as 1924, at the Frankfurt *Tonkünstlerfest* ["Musicians' Festival"]. The legendary world premiere of the complete opera took place over a year later, on 14 December 1925. In accordance with common practice at the time, carefully crafted reductions were prepared – notably by Erwin Stein (1885–1958) for Universal Edition; they interfered only marginally with the full scores, mainly intending to reduce orchestral doublings wherever it seemed musically acceptable.

It was not until 1995 that John Rea (b. 1944) ventured a more radical approach by working out a chamber version which is effective despite requiring only 21 instruments. Rea says that his reduction is actually an expansion, an enlargement, since each of the 21 musicians in the chamber orchestra plays much more often than in Berg's score, executing musical sections which frequently did not originally "belong to them."

By contrast, the version Eberhard Kloke prepared in 2004 calls for 38 musicians and dispenses entirely with the chorus. Yet he still adhered strictly to Berg's score. The winds are streamlined, the "filler" instruments eliminated and the string *divisi* have been reconsidered. Apart from variable spatial situations (e.g. no orchestra pit), Kloke's version allows for more radical changes of scene, more in line with the fragmentary, unframed character of Büchner's play.

The following is an overview of the versions (see the UE website for details of the roles):

Alban Berg

Wozzeck (1914–1921)

Opera in 3 acts (15 scenes)

Original version

Orchestration: 4 4 5 4 – 4 4 4 1 – timp. (2), perc. (4), harp, celesta, strings

Onstage: tavern music – fiddles (2-4), clar., accordion, guitar, bass tuba

Military music: 3 2 2 2 – 2 2 3 1 – perc., upright piano

Chamber orch.: 1 2 3 2 – 2 0 0 0 – str. (1 1 1 1 1)

Duration: 90 min.

Wozzeck (1914–1921)

Opera in 3 acts (15 scenes)

Reduced orchestration by Erwin Stein

Orchestration: 3 3 3 3 – 4 3 3 1 – timp. (2), perc. (4), celesta, harp, strings

Onstage: tavern music – fiddles (2-4), clar., accordion, guitar, bass tuba,

upright piano

Chamber orch.: 1 2 3 2 – 2 0 0 0 – str. (1 1 1 1 1)

Duration: 90 min.

Wozzeck (1914–1921)

Opera in 3 acts (15 scenes)

Version for chamber orchestra by Eberhard Kloke (2004)

Orchestration: 2 2 3 2 – 2 2 2 1 – perc., harp, pno., strings (5 4 3 3 2)

Onstage music*: 2 fiddles, pno., accordion, guitar, bombardon

Chamber music: 1 2 3 2 – 2 0 0 0, strings (1 1 1 1 1)

Duration: 90 min.

Wozzeck (1914–1921)

Opera in 3 acts (15 scenes)

Version for chamber ensemble by John Rea (1995)

Orchestration: 1 2 3 2 – 2 1 1 0 – perc. (2), harp, pno., strings

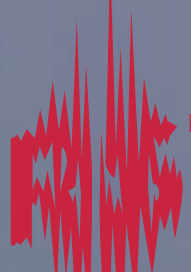
Duration: 90 min.

* Onstage music: the stage music for Kloke's versions of *Lulu* and *Wozzeck* is available for performance audio feed on CD, on hire from UE. ↵



ALBAN BERG

WOZZECK

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LEOŠ JANÁČEK (1854–1928)

If one accepts the notion that a person's appearance is an expression of his spiritual/mental self, then Leoš Janáček was a particular exemplar of the interaction between a man's internal and external character.

He was short, stocky and muscular. He walked with measured, short steps, like someone in a hurry who was avoiding any unnecessary time-wasting. His brow was noble; thick, snow-white hair framed his animated face, its expression revealing a curious mixture of fierce passion and delicate dreaminess. He was fired by elemental nature – something indicative of savagery and a lack of restraint – yet over the years it was tempered by a more urbane serenity.

It seemed that his inner life was reflected in his eyes – those dark, restive lights; they could be convivial or pensive, caustic or cheery – and always penetrating to the primal ground.

Hans Holländer (Musikblätter des Anbruch, 16th year, vol. 4; April 1934)

MAX BROD

PENNED IN THE PAST

Remembering Leoš Janáček

Max Brod (1884–1968) wrote this obituary of Leoš Janáček in 1928. It is a moving document testifying to a great friendship; Brod stood by Janáček both as an artist and a person alike.

Janáček is dead. The great composer was 74, yet he was at the height of his creative powers; he had just finished the string quartet "Intimate Letters" and the opera *From the House of the Dead* (for which he had written the libretto based on Dostoyevsky's novel).

He was astonishingly prolific in those very last years, and his health was good; acquaintances had recently seen him in Brno, striding about, cheery and sturdy in a white summer suit. The illness which seized him in Hochwald (Hukvaldy), his home town, must have struck him suddenly and insidiously. His vitality, his lust for life – which had recently increased (with all the gentleness of his soul, he was always a full-blooded man) yielded up a remark he made a short while ago which shook me. I was showing him some suggestions for alterations to his *Markopoulos Case*; in my opinion, the heroine should say, "Now I have felt Death – and it was not at all terrible." Janáček snapped at me in disgust, "Impossible – I can't compose that. Death – and not at all terrible?" After much roundabout talk, we agreed on this: "And it was not so terrible."

The Master's enormous productivity began late; this was due to his difficult youth, the unparalleled inhibitions which stood in the way of his budding artistic worth. *Sárka*, his first opera, was never performed because Zeyer, the book's author, refused to give his authorisation. Janáček's second opera *Jenůfa*, that incomparably great effort of the most passionate and gracious melody – a true, uncontrived, direct and thoroughly unconventional melody – was a rarity for which opera houses should have clamoured; but Janáček had to wait until he was 62 before it was performed at Czechoslovakia's principal opera venue, Prague's National Theatre.

Until then, he had lived in Brno, his work to practically no avail other than the first performance there of *Jenůfa* 12 years earlier. Only his pieces for male chorus, composed using a completely novel technique, to words by Bezruč, caused somewhat of a sensation; these choruses are still a sensation awaiting discovery today in German-speaking countries. Janáček's worldwide fame emerged from Berlin, when Schillings inaugurated a memorable production of *Jenůfa*, conducted by Kleiber.

By Janáček's 70th birthday, which followed that triumphant performance abroad, the many critical opinions within the country were either to the contrary or completely absent. Their views had soured Janáček's life for decades and turned recognition by a small circle into a bitter struggle. The first German-language performance of *Jenůfa* in Vienna (during the war) had little profound effect, several years before the victory in Berlin; but from there, *Jenůfa* became a repertory opera in 50 large and mid-sized theatres – it even played in New York, and there was a Janáček

"His music, his ideology – both are completely inaccessible if one does not find them spellbinding." MAX BROD

festival in London (without opera), international music festivals programmed his music and preparations are now being made to play one of his last orchestra pieces, the *Sinfonietta*, on its second global journey after Klemperer's breakthrough success with Janáček's music in Berlin.

I met Janáček a few months after I had published a jubilant report in the *Weltbühne* (at that time still called *Schaubühne*) on the Czech performance in Prague of *Jenůfa* (mentioning him for the first time in the German press). The handsome elderly man arrived at my flat in the early morning. I had never seen him before; his features – noble, mild, strong, distinguished – affected me deeply. He said: “Now that you’ve made me famous abroad, you’ll have to translate my work, too.”

We became friends, and not just in artistic matters; working together with Janáček, shaping the text with that diehard composer was not always effortlessly easy, but it was always an experience to fire the imagination.

When I last visited him in Brno, he showed me the score of *House of the Dead* that he was working on at the time. No other score looks like one of Janáček’s – he doesn’t use staff paper. “All those empty lines cause me to write too many notes,” he explained. He draws staves on normal blank white paper, and if for example a bassoon only has a single figure to play, he writes it on a staff one centimetre long, and on the rest of the sheet there is not a single line left for the bassoon. There are only lines for the instruments which are actually playing, thus eliminating the mechanics of “filler voices” and entailing extraordinarily economical and transparent orchestration by notating it that way. A page of Janáček’s music paper resembles elaborate mosaic work.

That cannot be imitated any more than anything else in his life and art. When Janáček died, that rarest of men departed: one who trusted in a demon. What he did, what he did not do – no law governed him except his persona. His music, his ideology – both are completely inaccessible if one does not find them spellbinding. Of course they enrapture the spellbound by luring them into an ocean of beauty with its own laws, where a slow, cautious approach is absolutely forbidden and impossible.

The same applies to *The Cunning Little Vixen* – Janáček’s second most beautiful creation after the incomparable *Jenůfa*. I often hear that the libretto is bizarre, difficult to stage because the animal figures must be played like animals, the music is not exactly accessible and it is tricky to perform, very difficult – Oh, these senseless objections! It is the forest itself onstage; here, a drama has been created with only one main character: panicky nature itself – and yet the response is all finicky critical points based on conventional experience.

Take this enormously daring venture as it is, give in to the intoxication rushing forth from the leafy undergrowth and buzzing insect swarm, the sun and the croaking frogs

and the mad orgy of nocturnal animals, the great Knud Hamsun-like wedding under the open sky. Then, with a single tug, the entire plot is laid open clearly; the woodsman (a constant in the piece) is the eternally longing man, yearning for Nature – he has a home, a family, but the forest beckons to him. There, he finds freedom to fall in love with a wild gypsy girl and catches himself an adorable little vixen.

Both these forays are one and the same to his hunter’s heart; there is not much needing interpretation – and it ends badly for him, as with all yearning. The gypsy girl decamps and disappears with a vagabond. The vixen runs away and is shot dead – but not by the woodsman; she is killed by the same vagabond who had taken the girl from him. But the eternally yearning human heart is unharmed, finding peace in the infinity of forest life.

[Vaclav] Neumann, the director of the Brno Theatre, had the brilliant idea – and a truly sympathetic one it was, too – to perform the final chorus from *Vixen* at the obsequies. What a requiem – the mortal man’s ascension into Infinity, composed with an inimitable surge as an eternal paean of life – the sound rang through the theatre foyer, applause broke out, washing over the bronze coffin where the dead man lay – it was impossible to grasp the fact that such music would never again be heard by the man who created it (at least in his corporeal form) – that music, so truthful and colossal in its truth, intimate yet sublime as it sprang directly from that intimacy.

No one will ever forget that moment, when life and death seemed to coincide, with wreaths and ribbons, catafalque, guards of honour, mourners and glowing candlelight, as the orchestra and soloist sounded with “And yet it is beautiful, how the forest nourishes this swarm – that is eternal youth! Again and again, life begins anew in the forest, and the nightingales return in the spring – and they find nests, they find love. Goodbyes turn into welcomes; the leaves and blossoms come back, and all the flowers, cowslips, violets, dandelions have never been so happy. People pass by and bow their heads if they understand – and they know what Eternity is.”

That is the eulogy the genius had composed for himself: *requiem aeternam* – and *aeternam vitam*, as well. ♪

PIERRE BOULEZ AND PATRICE CHÉREAU

INTERVIEW

“How does one survive the day?”

Leoš Janáček’s *From the House of the Dead* was hailed the “performance of the year” when Pierre Boulez and Patrice Chéreau unveiled their new international co-production. Janáček’s last opera had seldom been so vitally presented before, revealing a vast account of suffering and hope from people in dire existential straits.

Mr. Boulez, I believe you first heard From the House of the Dead under Sir Charles Mackerras – is that how you came to know it?

Boulez: Yes, it was at the Opéra Comique in Paris, certainly more than 20 years ago. I knew some of Janáček’s works – especially the symphonic pieces – from my time in New York. Many people think I’ve only just discovered Janáček – but that’s not quite right. I conducted the *Sinfonietta* in New York, for example; that was around 1975. I’ve known his music for a long time, although I had never conducted the operas. I’ve explained many times that I am not an opera conductor

who conducts a different opera every two or three days at one theatre. I do special projects, ones that intrigue me ... *House of the Dead* was one of them; not only because it is Janáček’s last opera; Dostoyevsky’s post-mortem collaboration interested me, too. Dostoyevsky was a wonderful writer. The plot has something truly literary about it, more so than in other operas. That’s also the case with *Wozzeck*. You have Büchner and Berg, but there is Büchner and here we have Janáček, but we also have Dostoyevsky.

You mention Berg and Wozzeck; Janáček liked Wozzeck very much.

Boulez: He heard it in Prague. He was very angry and annoyed because the piece was booed and they didn’t want to keep hearing it. But he wrote that it was more for nationalistic reasons than musical ones.

Because Berg was Austrian.

Boulez: Yes, that’s right.



Patrice Chéreau and Pierre Boulez at rehearsals in Vienna

Janáček wrote the following about Wozzeck: "Every note is dipped in blood." He also wrote of himself that mere notes did not interest him per se. Every note had to be rooted in life, blood and the environment. His approaches to Wozzeck and his own work were similar, yet in terms of compositional realisation they were as different as day and night.

Boulez: "Like day and night," indeed. Berg is truly a wonderful representative of development and transition. All the motifs are thoroughly worked through; they transform. There is life in that motivic writing which does not exist in Janáček at all. I've been asked about influences of folk music. There are some, but not at all as one imagines. There is no development in folk music – it repeats itself; perhaps in variations, but it repeats itself. Development is not the point in folk music.

Of course there are motifs in Janáček, more or less associated with a situation or a character. There's an idea, then another one, then yet another one. It is almost like the principle of collage in visual art, although Janáček did

not conceive [his music] that way; you have one texture, then another, and you paste them together. Feeling is the basis of such a collage – and that is how Janáček composed. Look at the *Sinfonietta* and the *Glagolitic Mass*: one idea after another, alternating.

Here we've already broached the topic and the problem facing a director and a conductor to the same extent. It is a question of finding a continuative form, an arch, in the work. What difficulties did this type of composition pose for you as a conductor? For instance, notational changes in the score are often flagrant, simply because Janáček worked on it intermittently.

Boulez: Well, I talked with Mr. Stolba (Universal Edition's senior editor) about the score for a very long time. It is written inconsistently. It is not without logic, but it is inconsistent. For instance: three minims, identical rhythm, the same motif, and suddenly there are six semiquavers. Why those short notes all of a sudden? There is no comprehensible reason.

You find this inconsistency in *House of the Dead* and all of Janáček's other works. He imagined some of his ideas in small note-values and then he wrote other ideas or only a variation of one idea in minims – and no one knows why.

Studying the score and having to decide on the relation between this and that tempo, one should never think of how a motif is notated, but of how it is structured. For instance, the tempi are also differently interrelated in Stravinsky's *Les Noces*; but there you can tell blindfolded that the 25 minutes are so consistently written that you always know where you are. The same applies to the *Symphony of Psalms*, etc.

But with Janáček one never knows for sure; does he really want the same tempo or does he want the tempi to be proportional – 2:3, for instance. You have to make such decisions very often. I think that is very difficult for a publisher to recognise. For me, it is unsatisfactory when a musicologist says, "That's the way it is in the manuscript – no other way." I would like to know whether a reason can be found for the way Janáček sometimes writes one

Now there is not only the musical difficulty of finding the big arch in the piece; surely the director must do likewise, staging the opera so that a storyline is perceptible.

Chéreau: I believe I can go along with Pierre in saying that the issues of the transitions and the arches were the most problematic ones for me. Pierre just stole the word "collage" from me – in fact, I can say exactly the same thing about the text. Reading the text, called the libretto in this case, it turns out that not a single word is by Dostoyevsky. (Many of the words are left in Russian or Ukrainian) – that is, we have a collage. I believe Janáček took a pencil and marked what he liked on the pages of the book and then "organised" it ...

For instance, last week I was trying to find out why Skuratov sings, "A general is coming who will inspect all of Siberia." It's difficult, but using a computer it is easier, to find the place in Dostoyevsky. Two lines earlier, someone says, "Food? – for how much? – for a penny or for tuppence?" That is precisely the transition of those lines and he left it just as it was. The cook says, "Tuppence," and then Skuratov arrives. Sometimes if the cuts he made were too large or too rough, maybe he would write a line for the transition – but otherwise he trusted quite naively – and at the same time, movingly – in collage – for example, "I'd like to put this bit right here, then I'll take something of Dostoyevsky from before, and I'll use that for Act III," and so on ...

The director has no choice but to begin by looking very deeply into Dostoyevsky. I believe it was Max Brod who said, when he was making the German translation, that Janáček's libretto was not fully comprehensible without the help of Dostoyevsky's text. Brod also thought that the libretto was like a quick commentary on a large book, because the text seemed so condensed.

It was my job to find an arch in that collage and – especially important for me – to locate the transitions. When a scene suddenly begins without a proper connection to the tissue, I must somehow construct that connection, or else make the right decision if a connection is absent.

Many of the difficulties need to be addressed as early as in Act I – and then an arch needs to be built from all of it. Even with fractures and with full respect for the music, transitions for a story with almost 100 people on the stage simply have to be built.

Yet I found it very intriguing because there is always a lot of freedom when working in such constraint. The greater the constraint, the more freedom I have ... complete freedom does not interest me at all.

"Once I made my decision, I didn't change my mind."

PIERRE BOULEZ

way and then sometimes another. And that is why the answer is coming from me now.

Of course I've listened to recordings to find out how Mackerras does it and what Václav Neumann's decisions are. But ultimately I found that such-and-such a series or proportion of tempi was more logical for me. Once I made my decision, I didn't change my mind; that is, that is how I see the tempo relationships. That was the big problem when I was studying the score.

"Max Brod also thought that the libretto was like a quick commentary on a large book, because the text seemed so condensed."

PATRICE CHÉREAU

When directing an opera, you always have the music as the continuum, just as you always have the continuum of time in a film. Did you discuss certain difficulties with Boulez to see whether the music could help out?

Chéreau: Yes; actually, the music always helps – I would have been completely lost with just the text.

Yes – but with especially difficult passages?

Chéreau: I think that all passages are difficult, from my standpoint. From the standpoint of directing, there has always been a certain solution ... for example, I'm always hearing people who say that "there are no main roles" – and that is wrong. "There is no story;" I think that is entirely wrong. We shouldn't be misled by the title "House of the Dead;" in fact, we do not know for sure whether the meaning of the title "From the House of the Dead" is Dostoyevsky's. There is a new French translation simply called *La maison morte* – "the dead house" – instead of *La maison des morts*. But the most intriguing thing, which we shouldn't forget, is that the work abounds, overflows with life and activity, despite being called "House of the Dead." We must never forget that a jail or prison camp is not only a place of utter, profound despair; it is also a place containing another type of living, ordered society.

An alternate, co-existent society?

Chéreau: Yes, yes, of course. As far as I know, that's the case in every prison. I've seen some prison theatrical productions; it was very intriguing. Then we have the incredible notion that 10 minutes of the actual Act II are a single theatrical performance. 10 minutes out of 30 – that is a piece within a piece. The principle accounts about Skuratov, Luca and particularly Shishkov are also

stand alone theatre pieces. Shishkov in 20 minutes – that is almost the story of Wozzeck. Aculina and Shishkov – that's like Marie and Wozzeck; there you have two or three main characters already.

You talk of Luca, who dies in Act III – but in act I you already show how ill he actually is. Those are very deliberate techniques ...

Chéreau: It's like in a film. If you want to wreck the fun and enjoyment, you recount the ending [first] – although that wouldn't make much difference with Janáček. He is neither optimistic nor pessimistic. We are in a prison; prison is always prison, even if one of the prisoners is ultimately freed – one person, while the others remain. That has nothing to do with optimism or pessimism; there they are – that is the place where they live and struggle. It's astonishing what I've learned from this music; it is always so lively and active. Just like *Wozzeck*, the music forces me to keep pushing onwards, in a certain sense – that doesn't happen very often.

Mr. Boulez, the orchestra is often very dense, and yet the voices are supposed to stay audible. How did you solve that problem of balance?

Boulez: I try to make the singers as audible as possible. Of course, the music mustn't sound feeble, and sometimes its character is brutal, and one has to accept this brutality. The singers have to accept that, too, which means that they must occasionally sing brutally, not beautifully. That is important for me.

The orchestra is seldom very loud, although there are of course some loud moments. Dense polyphony is generally absent in Janáček and especially in this opera. Yesterday I was rehearsing Schönberg's *Pelleas und Melisande* with the Webern Symphony Orchestra students. Now, that is heavy, densely polyphonic music! Generally speaking, Janáček's polyphony is only in two voices – instead, his language is harmonic – conceived much more in terms of harmony than counterpoint.

For example: if you want to make things easier for a singer, you ask the orchestra to play *piano* or *mezzo*

→



"I think Janáček was much more optimistic than Dostoyevsky, because he transformed everything." Pierre Boulez

forte. With Janáček, it's easier to attain this dynamic contrast than with Schönberg or with *Wozzeck*. There are scenes in *Wozzeck* which are very, very difficult to balance, because the music is written in a dense and rhythmically complex way. Janáček's rhythms are simpler – the influence of folk music. The rhythms may seem quite straightforward, but the difficulty is in forming a string of pearls. There is this bit and that bit and another one – and without that string you can't make an *objet d'art* – and by that I do not mean something abstract; I mean something real.

How did Janáček approach the material, as opposed to Dostoyevsky?

Boulez: I think Janáček was much more optimistic than Dostoyevsky, because he transformed everything. It really struck me that the eagle doesn't play a part in Dostoyevsky.

The poor animal is there and everyone forgets it. With Janáček, it is a gigantic symbol. A symbol of what? Freedom. And at the same time we know that it is a false hope. The people know it is a false hope. Perhaps Janáček was influenced by Dostoyevsky's life. The only prisoner who is freed is a politician – he is not to be confused with a criminal. The only role he plays is giving Aleya the possibility of freedom through education. That was typical of the French Council Republic – education could gain you freedom. But we see that it did not have any great consequences ...

I believe – as you show so well, Mr. Chéreau – the men in that narrow space are exposed to the psycho-social and group-dynamic process. Dostoyevsky wrote: "If those prisoners had not had any work, they would have devoured each other like spiders in a jar." How did you



"A prisoner's greatest task is to survive. That is his main profession, I would say." Patrice Chéreau

"Just like Wozzeck, the music forces me to keep pushing onwards, in a certain sense – that doesn't happen very often." PATRICE CHÉREAU

deal with that dynamic? What are the survival techniques you show? Retelling seems very important ...

Chéreau: A prisoner's greatest task is to survive. That is his main profession, I would say: how does one survive the day? And they can survive the day quite well if they are not always deeply depressed. They invent a different life, with its own rules, economy, groups, families. Every prison is like that and ends that way – with theatre-making and work alike.

But they also survive by remembering, and sometimes by projecting a different life.

Chéreau: It is interesting because at least three people in the opera recount why they have killed, and that has to do with more than just remembering. I simply tried to shape their stories as if it were the first time they were finally talking about them. I must be honest and say that it is not written that way – it doesn't appear in the music like that – but that is what I wanted.

You can't simply tell a story, especially if it takes 20 minutes and it is about someone who tells that story all the time every day. That's why I always tried to see it as an event. Musically, it is written very precisely for Luca, Skuratov and Shishkov. On that day, he suddenly talks about something that could never emerge from him before. We must never forget that they are criminals. ♪

Interview: Wolfgang Schaufler

JOHN TYRRELL

Editing “From the House of the Dead”

Considered the foremost Janáček expert, John Tyrrell found himself confronted with complex issues when redacting *From the House of the Dead*, whereas the situation with the sources of *Káťa Kabanová*, *The Cunning Little Vixen* and *The Makropulos Case* was relatively uncomplicated.

Janáček wrote his mature operas three times. The first version was a complete, fully orchestrated, continuous score which, however, bore little resemblance to the final work. One could regard it as a sort of improvisation, a way of getting into the work and grasping its dramatic potential rather than a source of musical material, though some themes might resurface in later versions, where they would be subjected to Janáček’s intensive variation technique. On the other hand, the second version would be much closer to the final score. After the final version had been copied, Janáček would look through the fair copy, tinker with it a bit (adding orchestral doublings, for instance) and then hand it over to the theatre. From *Káťa Kabanová* onwards premières took place in Brno where the composer could keep an eye on rehearsals and work closely with the conductor František Neumann, making any last-minute adjustments that might be necessary. A second full score would be copied incorporating last-minute changes and sent to the publisher, Universal Edition. In this way *Káťa Kabanová*, *The Cunning Little Vixen* and *The Makropulos Affair* travelled quite easily from autograph to performance and publication. The modern, authentic editions which Universal Edition has released for *Káťa Kabanová* (edited by Sir Charles Mackerras) and *The Cunning Little Vixen* (edited by Jiří Zahrádka) had mostly to deal with problems no greater than the usual editorial headaches of resolving inconsistencies and other inadvertencies.

One might have expected the same to be true of Janáček’s final opera, *From the House of the Dead*, written in the same streamlined way, and going through almost all the same processes: three autograph versions

by the composer (in Act 1 even a further partial version), a careful copy by Janáček’s two most trusted copyists Václav Sedláček and Jaroslav Kulháněk (Sedláček copied Act 1, Kulháněk Act 3, with Act 2 split between them). For three months the copyists came each day to Janáček’s house and worked with him, more or less acting as amanuenses. This enabled the composer to clarify problematic passages and dictate new ideas, so their copies often go further than what is in the final autograph score. Janáček checked the first two acts, adding doublings and minor revisions and, in the case of Act 1, even provided metronome marks (he carefully planned these first in pencil and then inked them in). Janáček took Kulháněk’s score of Act 3 with him on holiday in August 1928, but died before revising this act in the same way.

Extensive reorchestration

In other words all that needed to happen for this opera to proceed to publication in the way that its three predecessors had done was for Janáček to look through Act 3 and to participate in rehearsals. A few discreet, practical additions were all that was necessary.

But this was not the case. Janáček’s death in August 1928 was followed shortly afterwards by that of his experienced associate, the conductor František Neumann, and instead the production was entrusted to the stage director Ota Zitek, who revised the verbal text, and to two of Janáček’s pupils. While Břetislav Bakala made the piano-vocal score (as he had done for *Káťa Kabanová* and *The Cunning Little Vixen*) and conducted the première, a revision of the score was made by another pupil, the composer Osvald Chlubna, whom Janáček had chosen to orchestrate the third act of his first opera *Šárka*. What this team came up with, and what was subsequently printed in both full score and piano score by Universal Edition, was an act of extraordinary temerity, involving extensive reorchestration, extra bars, some retexting and a new set of stage directions, added vocal lines, and even a would-be “uplifting” ending grafted on.

In an article published in 1958, Chlubna attempted to justify this version by emphasising how very different the autograph looked from Janáček's usual final score, suggesting that the composer, knowing his end was approaching, was working furiously against time to get his thoughts down, and thus left a skeleton waiting for orchestral flesh to be added to it. This is of course nonsense. It is true that the autograph score looks different to Janáček's previous operas, written on sheets of plain paper with hand-ruled staves (whereas all operas up to *Makropulos* were written on printed score paper), but Janáček's hand-ruled sheets were the way things had been going for a while: even large-scale works such as the *Sinfonietta* and the *Glagolitic Mass* were written in this way the year before. Furthermore, the overture based on Janáček's unfinished *Violin Concerto*, was written in the same way, and it seems that he simply continued with the same method. Janáček had time to make three versions of the opera – if he really intended to go back and fill in many more instruments he would have done so in the course of the revisions or on the copyists' score. Furthermore, far from working against time, he found time to write his wonderful *Second String Quartet* (JW VII/13), an occasion-piece for the laying of the foundation stone of Brno's new university (JW IV/45) and to begin incidental music for a play (JW IX/11). Once the spotlight fell on Chlubna's additions and conductors began to omit them, it was found that the lean score that Janáček left worked perfectly well in the theatre. As for the revised ending, this seems to have been added on the assumption that Janáček believed in uplifting cathartic endings (as in *The Cunning Little Vixen* and *The Makropulos Affair*) and would wish to do so in his final opera. It is clear, however, that this opera was a very different one from its predecessors: the bleak ending with the Prisoners' march is in keeping with the work's subject matter and shows how much in tune Janáček was with the pessimism of the time.

Black ink

As in *Jenůfa*, the editorial problems facing an editor here are not ones that Janáček created but those created by those who came after him: the Prague conductor Karel Kovařovic, who remodelled *Jenůfa* for its Prague première in 1916, and the Brno team who remodelled *From the House of the Dead* in 1930. While extracting the final "Janáček" layer from the palimpsest score of some six layers in *Jenůfa* was often tricky, editing *From the House of the Dead* seemed at first more straightforward. Sedláček, Kulhánek and Janáček left a score written in black ink; Chlubna wrote his additions in pencil. All I needed to do, I thought, was to ignore the pencil and

"Janáček should have gone over Act III once more."

concentrate on the ink. But this is easier said than done. Particularly in the rewriting of the horn and trombone parts, where the ink surface has been scratched out, it was difficult to see what was there before. I needed to work from the original since a pencil staccato mark or even a hairpin crescendo mark can be indistinguishable in a copy from an ink one. So the process of checking and rechecking has been long and laborious. And there is also the question of what Janáček might have added himself (for instance to Act 3) when seeing the work in rehearsal. While it is easy enough to discard all the extra instrumentation that Chlubna added (harps, thick wind etc.), should one thin down the climaxes of the work to their original, surprisingly chamber-like proportions?

Authentic notation

As for the verbal text of the opera, Janáček wrote his own libretto straight from the Dostoyevsky novel in the original Russian, translating as he went along and some of his libretto is a scarcely intelligible mishmash of transliterated Russian or even misunderstood Russian. It is understandable that Zitek attempted to provide an "intelligible" Czech text to be sung in the theatre. These days, however, with almost every theatre providing sur-titled translations, it seems reasonable to leave Janáček's sung text in its original state, emphasising its distinctive sonic qualities, while allowing the theatre to provide an easily graspable text in the language of the country, be it Czech, German, English or any other. And just as Pierre Boulez, in his interview with Wolfgang Schaefler, laments Janáček's quirky methods of notation, which are not as "logical" as those of Stravinsky, this editor feels that the score should remain as Janáček left it without the wholesale rewriting of metre and time-values that a Stravinsky-like renotation might involve, with the view that the authentic *Notationsbild* is itself eloquent about how Janáček imagined his music should sound. ♫

Musicologist **John Tyrrell** is an Honorary Professor at Cardiff University; his specialty is Czech music, Janáček's in particular. Together with Sir Charles Mackerras, he is responsible for editing *Jenůfa*, among other works.

MARK AUDUS

“Jenůfa” – original version

Janáček’s opera *Jenůfa* was his breakthrough to the international scene. Along with other people, Janáček himself made many changes to the original 1904 Brno version – but now it is again available, after many layers of alterations to the score were peeled away to make the work accessible with the force that made it such a constant favourite with audiences from its earliest performances onward.

Although the ballade by Gabriela Preissová, on which the libretto is based, interlaces elements of “the abandoned maid,” fraternal hatred and infanticide, controlled via the oppressive moral standards of a peasant village community, they were not seminal to the plot until they came to the fore through Janáček’s unshakeable belief in the power of music. It even seems that it was Janáček’s musical genuineness which elevated the folk story altogether to the level of a gripping tragedy.

Distinctive musical style

Leoš Janáček’s opera *Jenůfa* is among the most popular and widely performed of his works, and it laid the foundations of his compositional breakthrough and long-term success. Nowadays it is most frequently heard in the “Brno 1908” version, the result of a series of revisions to the opera made by Janáček himself between 1906 and 1913.

A number of reminiscences, reviews and anecdotes survive from the time of the work’s earlier première in 1904, and these accounts helped to establish many of the topics – including Janáček’s use of folk-music and

Now at last, after unpicking the many layers of revisions made by both Janáček and others, we can experience something of the impact which this perennially popular work made on audiences in the early years of its stage life.

Originally performed by the tiny forces of the Brno National Theatre, the 1904 version of *Jenůfa* is ideal for productions in small and medium-sized theatres as well as larger opera houses.

Filling a crucial gap

Although the opera’s basic narrative remains the same, and most of the music is clearly recognisable, many fascinating differences are revealed. There are increased vocal demands on the four major roles, and the orchestration is more redolent of the late nineteenth century. Several passages were extensively cut, including the Act 1 ensembles, which in the 1904 version approach something like the traditional *pezzo concertato* of Italian opera. And Laca’s declaration of love for Jenůfa near the end of Act 2 was originally an extended set-piece, subsequently cut by Janáček to just a handful of bars in later revisions. These are just two of the more obvious examples from a version full of surprises: Janáček’s own revisions to the opera left no page of the score – from the opening xylophone solo to the glorious closing bars – untouched.

Jenůfa in its 1904 version formed the basis for all performances of the work in its first two years of stage history. As such, it fills a crucial gap in our understanding of the emergence of one of twentieth-century opera’s greatest figures. But it is of much more than purely musicological interest. It allows audiences once again to experience the thrill of the new, the rawness of emotion that places this work much more closely in the context of turn-of-the-century *verismo*. And it permits us a glimpse, for the first time, of the youthful face of a much-loved friend. ♪

“Although the basic narrative remains the same, many fascinating differences are revealed.”

“speech melodies” – that continue to fascinate us about the composer to this day. However, the precise form in which *Jenůfa* was first performed, and which first set out his distinctive musical style and artistic agenda, has long remained a mystery.

Jenůfa

Original 1904 version

(opera in 3 acts after Moravian peasant life)

3 3 3 3 - 4 3 3 1 – timp., perc., harp, str.

Stage music: xylophone, 2 horns, zvonky, str. (1 1 1 1 1)

First performance: 21 January 1904, Brno

"There is also a 25-second general pause when you start to wonder, 'What will happen in the auditorium today – will the audience be able to stand this quiet?' – and yes, it works."

**GEORGES LENTZ'S "MONH"
FOR VIOLA AND ORCHESTRA**

WORK INTRODUCTION

"CLARITY LIKE FLASHING STARS"

Violist Tabea Zimmermann gave the world première of Georges Lentz's *Monh* in 2005. The influence of the Australian desert and the night sky, already evident in some of Lentz's other works, is again a crucial factor in this piece. Zimmermann talked of her admiration for it in an interview with the Berlin Philharmonic:

"Georges Lentz wrote an extraordinary viola concerto for me. But one can't really call it a concerto – Lentz himself doesn't; it is called *Monh*, which means 'the sky over the desert' in the Aborigines' language – and the piece actually sounds like that," explains Zimmermann.

"The world première took place at the opening of the Philharmonie concert hall in Luxembourg – they commissioned it. Before that, I had had no contact with the composer; I had listened to his chamber music and I thought it was extremely good and it appealed to me. Then when the score arrived, I read it and thought, 'This can never work' – a triple piano – *ppp* – downwards in the solo part, for instance, incredibly subtle and quiet – I thought, 'How can that possibly work?' – but then I tried it and found that it was thoroughly playable."

The work lasts 30 minutes, written in a single movement: slow and soft. Zimmermann describes her excitement: "It is fascinating and it works in a way I have seldom experienced – particularly because of the frugal gestures and special effects – except you don't hear them as effects, but as the most profound expression. You actually hear that sky over the desert, the clarity, like flashing stars – and then the viola, the solo instrument, appears – like a human factor amidst all that. There is an altercation, a confrontation between the cosmic impression and the human voice which culminates at the end in a kind of chorale, which nearly brings tears to my eyes every time I play it, because it is so uplifting. There is also a 25-second general pause when you start to wonder, 'What will happen in the auditorium today – will the audience be able to stand this quiet?' – and yes, it works."

Apart from its special form, the piece is notable for its unusual orchestration. As Zimmermann explains, "There are two solo violas in the orchestra with their C strings tuned an octave lower, for instance. The sounds from those low, loose C strings are so strange that no one has any idea where they are coming from in the hall – they are very special sounds." ↵

See the video of this interview at
www.universaledition.com/zimmermann-monh

MARKUS BÖGGEMANN

Luke Bedford – Burning lens and magnifying glass

Luke Bedford will receive a composer's award from the Ernst von Siemens Music Foundation this June. As part of the foundation's commitment to young composers, a portrait CD will be released by col legno. Markus Böggemann took this opportunity to look closer at some of Bedford's works.

What are a composer's tools? If we take the question literally, the answer is still "pencil and paper," although obviously we now have the computer, which is playing the role the piano had in the 19th century." However, looking at the question in a broader, metaphorical way as one addressing the individual peculiarities of musical thinking and the ways of realising it, it becomes clear that every composer would carry his own, customised toolkit with him.

Focus and enlargement

In Luke Bedford's case, the kit's many items would include a burning lens and a magnifying glass, since his compositional approach consists of the particular interconnection between focus and enlargement. On the one hand, his music features concentration on detail and a marked interest in distinct gestures, whereas it attains its specific sonority by enlarging and multiplying those gestures and transferring them to the instrumental and vocal forces. By engrossing himself in a particular detail, Bedford can unfold large-scale textures and combine opposing dynamics – an idiosyncratic trait which permeates his music.

That is immediately apparent with his 2008 ensemble piece *By the Screen in the Sun at the Hill on the Gold*; a simple arpeggio figure dominates the music's entire contour and progression – the figure's multifarious, multi-layered rhythmical variants generate colour fields, now shimmering, now shaded, before the figure ultimately loses its already labile physiognomy, turning into noise and finally vanishing.

The piece was the result of a musical reflex from a four-week stay in Johannesburg, where Bedford took part in the "into ..." Project hosted by the Siemens Arts Program and the Ensemble Modern. Its title evokes an unusual location (a deserted drive-in cinema above Johannesburg, on a slag heap 50 metres high) and the impressions it made, perhaps giving rise to parallels between exploiting musical material to exhaustion and the ravages left from ruthless mining.

Apart from such more or less specific associations, Bedford's music is also fascinating in terms of how he deliberately reduces his stock of materials; he opens up the potentials of the fundamental gestures and motifs to their core, and he does not shy away from probing down into their very bones.

Compositional process

Further regarding the material forming the basis of his compositional process, a scrap from the store of handed-down tradition may well become an element in the work. Thus the orchestral emphasis in *Outblaze the Sky* (2006), scored for large forces, is an outgrowth from the potent admixture of a quasi-Mahlerian sonic scenario, its calculated blur extending over several parameters at once. The instrumental colour, harmonic scheme and the temporal structure meld into a complex unity, the elemental difference between the horizontal and the vertical, line and chord vanishing in music dominated by *Klangfarbe*, approached with an intensity devoid of subject.

The events in this work and some of Bedford's other pieces are directly derived from the instrumental forces; they are like a laboratory in which he tries out new sonic possibilities while, at the same time, providing stimulus and layout for the dramaturgy of his compositional processes.

Just as characteristic – if not more so – as the correlation of formal and sonic dimensions, however, is that the processes thus designed in Bedford's music are

not agonal or cataclysmic; the paradigm of his formal thinking is not the finality of the drama, but the principal incompleteness of the self-transcendent developments, as in the way that pieces like *Chiaroscuro* and *Outblaze the Sky* do not actually close; they stop. They make no pretence to any tonality; instead, they stage sonic events which seem to exist beyond their own limits.

This formal thinking results in a play of options of nonlinear, multidirectional processes. Thus the structure of *Man Shoots Strangers from Skyscraper* (2002) draws on Luis Bunuel's film *Le phantom de la liberté*, which investigates precisely those options. Just as the film seems to aimlessly follow various characters (instead of subordinating them to a linear plot), Bedford's music seeks a directional change motivated by the slightest impulse, making the form seem like a space encompassing options, like an almost unintentionally perambulated series of tangents, variably arrayed.

Behind such an idea of formally discrete association – and the notion of superordinated processes in which the music participates rather than dominates – we find the omnipresent utopia of a *musique informelle* – yet, on the other hand, Bedford finds stimuli of a formal and dramatic nature – as he himself admits – in comedy shows, with their juggling of several plotlines. In both cases, the objective is the same: the greatest possible design flexibility while simultaneously maintaining maximum contextual interrelation of the design thus shaped.

This is an endeavour which arose long before the 20th century, of course; in a certain sense, the question of how to achieve that objective already determines the high-carat, *ars subtilior* Hall of Mirrors in the 14th century, on which Bedford based his song cycle *Or voit tout en aventure* (2005–2006). Divested of their original musical context, they function in Bedford's composition as linguistically foreign and yet, from the thematic viewpoint, curiously familiar messages from the past, gathered together in music at once remote and incisively intense.

By contrast, adaptation of specific *ars subtilior* techniques is of lesser importance, even if, as in the third piece, *Nos faysoms contre nature*, the simultaneity of competing rhythmic subdivisions does allow a glimpse of thinking in terms of temporal proportion. Instead, trans-parametrical thinking predominates once more; note how, in the cycle's first pieces, the fully-orchestrated pitches of the song melody subsequently add up to form accompanying chords, thus interlocking sound and line.

Siamese twins

Finally, sonic capacities also define the newest piece on the new CD, *Wonderful Two-Headed Nightingale* (2011), a double concerto for violin, viola and small orchestra; although the instrumentation is modelled on Mozart's KV 364 *Sinfonia concertante*, the piece otherwise goes very much its own way. The solo instruments' open strings generate the basis for the work's harmonic scheme, essentially founded on added pairs of fifths (some of them using quarter-tones later on as the music progresses). But above all, the work's instrumental characterisation also yields up a dramaturgical one, lending new finesses to the concept of concertising.

In line with its title and its allusion to the Siamese twins who, in 19th-century England, appeared as a singing curiosity attraction, the two solo instruments begin as a closely attached couple, their musical passages almost always parallel. Their vain attempts to disunite or unify result in veritable, highly energetic musical theatre, wherein the dramatist and – not least – comedian in Bedford's persona come to the fore; as with his other works, the manifold tonal shading and the brilliant *Klangfarbe* on the surface and the cool illumination they radiate ensure its immediacy and its captivating power. ♫

*"Composer in residence" at the Wigmore Hall:
Luke Bedford*



GERARD MCBURNEY

DAVID SAWER – DRAMA IN MUSIC

Gerard McBurney explores the relationship between drama and music in the works of David Sawyer and gives an insight into the dark worlds found beneath the seemingly bright and playful scores.

It is the purity and precision of David Sawyer's music that immediately capture the ear, the restlessly shifting, twinkling, swirling surfaces of his always glittering streams of sound.

Yet, after only a moment or two, one realises that beneath the immediacy of the changing surfaces of this music, in the darker, colder, more slowly moving water down below, there are strange shadows, shapes that remind us of a different kind of meaning altogether.

Jazz and Stravinsky

The alluring purity of Sawyer's vision springs in the first place from the sharpness of his ear, and especially from the way in which he always voices even the most simple of ideas in ways that make them speak. Listening to these pieces, one is sometimes brought startlingly close to the

these important inspirations, it really does not sound like them. If you cut open a single harmony in one of Sawyer's pieces with a knife, you would find a split second of cool transparency, much simpler than a chord by Ellington, Gil Evans or Stravinsky.

What shows us that Sawyer's apparent simplicity is less than simple is not the music's vertical sound in any given moment but the mercurial and unpredictable ways that this composer finds to make his very different ideas tumble breathlessly after one another.

Dramatic happenings

A large part of his art is located in his often exquisite sense of timing. Things seem to happen in Sawyer's music in real time, as we listen to them, and almost never – as in the music of so many other composers of our day – because of the operation of some metamusical calculation beyond what we can necessarily understand.

And when one thing follows another, what comes next is frequently quite unexpected. So we end up listening as we listen to a story, straining our ears forwards, wondering what will happen in a bar or two.

Sawyer himself has noted that his approach to composition is rooted in drama. "I am a theatre person", he says. And naturally he has written a good deal of music for the theatre. There is a full-length opera *From Morning to Midnight*, an operetta *Skin Deep*, music to accompany silent film, music to accompany silent theatre, music for actors and instrumentalists to play together.

But there are also many of his compositions that take elements of theatricality and reimagine them in purely musical terms. In his early orchestral piece, *Byrnan Wood*, such musical theatricality explains itself by being linked to an exceedingly familiar story from the closing pages of *Macbeth*. In other later works, including *the greatest happiness principle* and the exuberantly laconic *Piano Concerto* for Rolf Hind we are left more mysteriously to our own

"Sawyer himself has noted that his approach to composition is rooted in drama."

sources of the sound, the grainy feel of bow on strings, or the flutter of breath and reed. This composer never lets the listener forget how music is played.

There is a striking purity also in the material of his music, in the melodic, harmonic and rhythmic tesserae of which it is made. When critics speak about Sawyer they sometimes invoke jazz and Stravinsky. But although it is easy to see how his music could not exist without



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"A large part of his art is located in his often exquisite sense of timing."

imaginative devices as the music enacts dramatic happenings to which we are given no such explanatory key.

It is a quality of drama that it resists confession. We do not go to *Hamlet* or *Othello* to hear about their authors' private feelings, but to witness the clash and play of contradictory characters and forces.

This perhaps tells us something about the darker shapes and shadows below the surface of David Sawer's music. When actors act, the meaning of what they do – the shapes and shadows, as it were – is found not in the person of each individual performer but in the "empty" space between the performers and behind them.

The bright and playful musical ideas that dance across the entrancing surfaces of so many of Sawer's scores are like actors. And when we start to listen to them attentively, we begin to sense the darker world that lies behind them and beneath them. ∟

Rumpelstiltskin (ballet, for ensemble and six dancers) (2009)

1 1 2 1 - 1 1 0 1 - hp, vln, vla, vc, cb

duration: 70 min.

prem. 14.11.2009 ↗ [Birmingham, Birmingham Contemporary Music Group / Martyn Brabbins](#)

Byrnan Wood (for orchestra) (1992)

4 4 4 4 - 6 4 4 1 - perc(5), hp(2), str

duration: 18 min.

prem. 18.08.1992 ↗ [London, BBC Symphony Orchestra / Mark Wigglesworth](#)

the greatest happiness principle (for orchestra) (1997)

3 2 3 2 - 4 3 4 1 - timp, perc(3), hp, str(12 10 8 8 6)

duration: 12 min.

prem. 06.06.1997 ↗ [Cardiff, BBC National Orchestra of Wales / Mark Wigglesworth](#)

Tiroirs (for chamber ensemble) (1996)

1 1 2 1 - 2 1 1 0 - perc(2), hp, pno, str(1 1 2 2 1)

duration: 12 min.

prem. 15.02.1997 ↗ [London, London Sinfonietta / Paul Daniel](#)

Songs of Love and War (for 24 voices, 2 harps, 2 percussions) (1990)

duration: 12 min.

prem. 07.12.1990 ↗ [Frankfurt am Main, Ensemble Modern / Simon Joly](#)

KIM KOWALKE

INTERVIEW

“Off to Mahagonny” – a conversation about Weill, Brecht, and their opera

Kim Kowalke, President of the Kurt Weill Foundation in New York, explains the history, reception, and performance issues of *Aufstieg und Fall der Stadt Mahagonny* [*Rise and Fall of the City of Mahagonny*]. Weill and Brecht’s “epic opera,” though less frequently performed than *Die Dreigroschenoper*, has nevertheless had an extraordinarily rich but problematic performance history.

During Weill’s lifetime there was no definitive version of Mahagonny, with the so-called Paris, Berlin, and Vienna versions all being adaptations of either the Songspiel (1927) or the full-length opera (1930). Tell us about the performance history of Mahagonny during Weill’s lifetime.

Kowalke: In Weill’s lifetime *Mahagonny* never had a chance to establish itself, largely because of the political situation. Universal Edition published a piano-vocal score prior to its première on 9 March 1930 in Leipzig with Gustav Brecher conducting. A few days later Maurice Abravanel conducted it in Kassel. That summer George Szell led it in Prague, and in October Wilhelm Steinberg conducted twelve performances in Frankfurt. By then, however, all the possibilities for the Berlin opera houses had fallen through. Even Klemperer declared it “immoral” and therefore too risky for the erstwhile adventurous

The Berlin production didn’t use a cast of only opera singers. There were some opera singers, but mainly operetta singers, including Harald Paulsen, the original Macheath. It wasn’t that it was unskilled musically, as Alexander Zemlinsky conducted, but Lotte Lenya sang Jenny here for the first time, a role that Weill had never intended for her. That casting decision required a good deal of adaptation for that Berlin production in December 1931, including the composition of a new “Havana Lied.” And that was really the last performance of a recognisably “whole” *Mahagonny* during Weill’s lifetime. So it had less than two years when it could be performed. After that there simply wasn’t an opportunity to do it again in a major opera house in German-speaking territories.

Lenya did do it in Vienna in April 1932, in a version lasting little more than an hour, again at a private theatre rather than in a state-subsidised opera house. Then in December, for the so-called “Paris version” of *Mahagonny*, with Weill’s blessing Maurice Abravanel added to the Baden-Baden Songspiel three or four numbers from the big opera that had a similarly small orchestration. That version was also done in London and Rome for a few performances. That was it during Weill’s lifetime – nothing more of *Mahagonny*. In fact, when Lenya contacted Universal Edition after the war and asked “Where is ‘Mahagonny’?”, the response was that the Gestapo had taken it and that the full score and parts had vanished.

Was that true?

Kowalke: I suspect they indeed thought that the holograph Partitur had been lost. But I can’t believe that all the pre-war performing materials were actually gone at that point. At that time Lenya was inquiring because, after the world-wide success of *The Threepenny Opera* that started here in New York in 1955 and a bit later in London, there was a big recording frenzy for all the Weill/Brecht works. Columbia/Philips decided that they would do a *Mahagonny*. I think that was the first stage

“In Weill’s lifetime Mahagonny never had a chance to establish itself.”

Kroll. Finally Ernst Josef Aufricht, who had commercially produced both *The Threepenny Opera* and *Happy End* in Berlin, did it at the Kurfürstendamm Theatre. So its first production in Berlin wasn’t even at an opera house, but it did enjoy a run there of some fifty performances.

work after the *Dreigroschenoper* that they recorded. So that recording was the beginning of the second life of *Mahagonny*, which entailed some new, silent revisions for Lenya, because now she was singing at least a fourth or a fifth lower than she had back in 1931, when her voice had been described by Ernst Bloch as that of a songbird, "sweet, high, light, dangerous, cool, with the radiance of the crescent moon." But in 1956, this was a voice she herself described as "two octaves below laryngitis." So, on the one hand it was an *echt Mahagonny* in that it was the first time that the whole opera had been done, with a good conductor, Brückner-Rüggeberg – but with lots of adaptations so that Lenya could sing it, and with no indication of these changes. She never sang it on stage after 1933, so only this record survives as her legacy; it has nevertheless assumed authority for a performance practice that some people still regard as the sole "authentic" one.

When was the first post-war full production staged?
Kowalke: It was in Darmstadt in 1957 and then it slowly made the circuit in Germany. Unfortunately in 1963, the Berliner Ensemble decided that it would do something it billed as *Das kleine Mahagonny*, and by that they didn't mean the 1927 *Songspiel*. What they did was to take some characters and text from the big opera, hire three musicians and sort of bastardise the whole thing: condense it into an hour and pretend that it was the original Baden-Baden *Mahagonny*. Lenya allowed it be done for a while as a favour to Brecht's widow, Helene Weigel, but when other theatres wanted to do it, she said "No." Unfortunately a recording was also released, so you can hear that there isn't one moment of actual Kurt Weill left in the piece. To this day, that version has never been authorised for performance again. In fact, one of the first major decisions I had to make after Lenya's death, as her successor as President of the Foundation and administrator of Weill's estate, was to close a production of this bastardised *Mahagonny* in Bochum. It caused a huge uproar. This must have been about 1982 or 83.

But by then, *Mahagonny* had really established itself in the major opera houses. I remember very well the 1979 première at the Metropolitan Opera with Teresa Stratas as Jenny, a production directed by John Dexter and conducted by James Levine. This was a major milestone in the history of *Mahagonny*. There hasn't been much debate after that: "Is *Mahagonny* really an opera?" "Yes, of course it is, it's in the repertoire of the Metropolitan Opera" – (and most of the other great houses in the world). It even

made its debut at the Salzburg Festival (in a dreadful production, alas). In fact, there are very few major houses in the world that haven't produced *Mahagonny* now. The Royal Opera at Covent Garden has announced it for the 2015 season.

I know the Mahagonny-Songspiel preceded the full-length Mahagonny, but I am curious to hear your thoughts about the relationship between the two works and whether or not Weill softened some of the musical language when reshaping that source material into the three-act opera. Also, what are some of the problems that the Songspiel material presents in the opera vis-à-vis its placement and its function?

Kowalke: Well, the *Songspiel* was a commission for the Baden-Baden Music Festival, and it's only 25 minutes long. It has a perfectly symmetrical structure – four men, two women; the first number is *Auf nach Mahagonny* for the four men with a text in German. Then the next

"Mahagonny had really established itself in the major opera houses."

number is *Alabama Song* for the two women with a text in Elisabeth Hauptmann's primitive English. Then you have another number for the four men in German, then you have *Benares* for everyone in English again. In between each of these, you have instrumental interludes that are very Stravinskian (in 1923 Weill had attended the German première of *L'Histoire du Soldat* and admired it greatly) and almost atonal. It was done as a very provocative *Songspiel*, a play on the traditional genre "Singspiel" with the notion of the American popular song lurking in the background. The piece scandalised a music festival where Webern, Schönberg and Berg were getting their premières too.

Here was Weill with his *Mahagonny Songspiel* set in a boxing ring. Aaron Copland reported it was the *succès de scandale* of the festival. But strangely enough, there were

Measha Brueggergosman (Jenny) and Willard White (Trinity Moses) in the production at Teatro Real, Madrid (La Fura dels Baus, director), which set new standards for the work.



only two performances of that piece during Weill's lifetime: the one in 1927 and then one in Hamburg in something like 1930, and then never again. No sooner had it been performed in Baden-Baden, or maybe even beforehand, Brecht and Weill had decided that they were going to make a full-length opera of the Mahagonny-material. So the *Songspiel* went up on the shelf and what Weill did was to incorporate certain sections into the opera. There we get the *Alabama Song*, but he recomposed it. He got rid of most of the crunchy, Bartókian dissonance in the accompaniment, simplified the harmonies, reduced the three strophes to two, and interestingly made the vocal part much more operatic. In the opera it's not a duet for two sopranos, Jessie and Bessie, but an entrance aria for Jenny accompanied by the girls of Mahagonny. So you get the obligato, coloratura soprano embellishment for Jenny in the second stanza, which isn't in the *Songspiel* at all. Weill recomposed the *Alabama Song* for the opera, but *Benares* and *Gott in Mahagonny* were basically taken into it verbatim.

Which is problematic ...

Kowalke: Indeed, they are a problem. In the *Songspiel* it's just a series of six scenes/songs with no plot, no real characters, nothing to connect the dots. These numbers work brilliantly in that context. But what do you do with these independent tableaux in the opera? Where do they fit in? Should *Gott in Mahagonny* come before the execution or after the execution? We know where Weill put it in the piano-vocal score, but there is no obvious dramaturgical reason for it. It could go virtually anywhere in Act III. So those *Songspiel* sections that are simply stuck into Act III are always a problem. How do you make them fit into the larger structure of the whole piece? Sometimes productions have omitted them, and there is certainly a plausible case to be made for that. David Drew suggested that the *Benares Song* might best be "quietly dropped," particularly if the *Crane Duet* is included in Act III. There's a domino effect on the dramaturgical structure, of course. It's complicated.

Could you talk a little bit more about the relationship between Brecht and Weill as librettist and composer. Mahagonny of course was the work that engaged Brecht and Weill for nearly the entire time of their collaboration, but when it opened in Leipzig, Brecht

had lost interest and moved on. Could you characterise first of all their relationship during the writing of Mahagonny and what happened afterwards? And why did various literary texts of Mahagonny appear that bear no relation to Weill's music?

Kowalke: I think that in the largest context we are dealing with a unique situation, that of Brecht and Weill. I can't think of another major playwright and a major composer who actually wrote opera or musical theatre pieces together, resulting in six or seven pieces. I suppose we could say Strauss and Hofmannsthal, but Hofmannsthal was no Brecht; Molière and Lully, perhaps, but they didn't really collaborate. Weill and Brecht enjoyed a real collaboration. Every day they would get together, and they would write. With *Mahagonny* this went on for about two years. Together they worked on the libretto for about a year. Weill isn't credited as co-librettist, but he talked all the time about how every decision about the text was calculated because it was going to be set to his music. And he just couldn't find a way to start writing the music until the libretto was done. In that sense, he was a lot like Stephen Sondheim, who hates to write a song before the

"I think that in the largest context we are dealing with a unique situation, that of Brecht and Weill."

whole play is done. In fact, he jokes that he'd like to see the whole thing staged before he writes a musical number. I think Weill would have preferred to have worked that way too, because character and dramatic situation dictated what he wrote.

Anyway, by the time Weill wrote the score of *Mahagonny*, it had become obvious to Brecht that no matter what they had talked about initially in the abstract, in practice the music was going to wash out all his ideas about epic theatre and so forth. So he didn't even go to rehearsals for the première in Leipzig. I can't recall if he attended the première, but he didn't really care about the piece anymore and that's what caused him to publish his own version, as he also did with *Threepenny Opera*. In 1931 Brecht published a version of the libretto of *Mahagonny* that took no account of the music whatsoever and basically sabotaged the joint work by implying "This is what I would have written if it hadn't been an opera with Weill". When he published that text of

"This was not going to be a Wagnerian narcotic experience."

Mahagonny, it was accompanied by an essay called "Notes About Mahagonny," co-authored with Peter Suhrkamp. In this essay Brecht basically contradicts everything that Weill said about the opera. In effect, it was a premonition of what was going to happen later in the year in Berlin. When they were doing this production at Aufricht's theatre, every day the two creators were fighting about which should prevail – the music or the text, Weill or Brecht.

Which led to the now infamous anecdote about the photographer ...

Kowalke: Yes, one day a photographer came and said "I want you two in a photo" and Brecht refused and said "I am going to throw this phony Richard Strauss down the stairs!" Aufricht, the producer, had to intervene. He said, "OK, Brecht, I'll give you a theatre, so you can produce *Die Mutter* there and let Weill and Caspar Neher do *Mahagonny* here." Their ideas at this point had diverged completely, largely because Brecht was now very much into Marxist theory and the "Lehrstücke," the idea that all plays should be didactic and should present the class struggle and so forth. Of course, *Mahagonny* isn't about that at all. Brecht simply layered all that Marxist veneer on top of *Mahagonny* and *Threepenny Opera* after the fact in these literary versions. The real problem is, if you are a director staging *Mahagonny* and you take Brecht's script from 1931 and Weill's score from 1930, the two don't match, and you can't make them work together. You have no choice but to use the text that was actually performed in 1930, the one contained in Weill's score, and not the one contained in Brecht's antidote to the opera.

This leads quite naturally to the concept of a Brechtian staging; what a Brechtian staging was in 1930 versus what it would be now and what a director struggles with when they are looking at staging Mahagonny. Could you talk a little bit about that?

Kowalke: Sure. John Willett, the great Brecht scholar, used to say that *Mahagonny* was actually not authored just by Brecht and Weill, but by Brecht, Weill and Caspar Neher, the designer, who was really the brains behind

what has come to be known as "Brechtian staging" or the basic principles of "epic theatre." Virtually all of what we now call "metadrama" or "metadramatic devices," the idea that you would project the lyrics during a song or have the performer come down to the footlights, put a red light overhead, as if to say "Song!" and then sing it right to the audience, without any pretence of realism; or expose the lighting grid, or utilise the now famous half-curtain with the title or the piece written across it.

All of these devices were intended to support a type of anti-naturalism ...

Kowalke: Not only anti-naturalism, also anti-realism, anti-Stanislawskian theatre with the fourth wall. The idea is that we're not going to pretend that what we're seeing is real, that you're not in the theatre. This was not going to be a Wagnerian narcotic experience. Rather, Brecht likened it to attending a boxing match or a circus. As an audience member, you were always to know where you are, you're being entertained, but you're also being challenged to engage rather than to sit passively. Cheer, be repelled, be alienated, but don't just sit there. So I think that anyone who wants to do a "Brechtian staging" today and copies all the things that Neher did in 1930 will end up getting a museum piece that doesn't shock, entertain, or invite people to think. Today we have so many new technological capabilities. If Neher had had them, he would surely have done live video projections, and you would have seen the set change magically in front of your eyes, with every theatrical effect that you could imagine. Today, if you put the half-curtain on stage and then draw it back and forth on a wire, it just looks ridiculous. I just saw it done precisely like that at the Vienna State Opera's completely misdirected production of *Mahagonny*, and it comes off as almost laughable at this point. The Met did it that way too back in 1979, as if that was the only way you could remain true to Brecht. The best way to remain true to Brecht is to use the most imaginative technological possibilities of theatre today to achieve the same effect that was achieved back in 1930.

Did Weill and Brecht deliberately eschew any love story in the opera in order to advance some particular conception of what an opera should be in modern times?

Kowalke: To some extent, I think that's true. If you read Weill's own synopsis of the plot of *Mahagonny*, the word that occurs, I think 14 times, is "city". So this is a piece about the rise and fall of the city, not of Jimmy and Jenny, not of the individuals or their personal relationship. Weill made a point of that, that this is not about the psychological portrayal of individuals, but rather a story of a

modern-day Sodom and Gomorrah, of the ills of modern society and how they impact individual lives. So the emphasis is not on the relationship of Jim and Jenny psychologically, but on what prevents them from connecting, on what prevents them from living happily ever after or even dying tragically, as in most operas. Here, it's done sort of matter-of-factly. Right before Jimmy is executed, there's that chilling scene when he says "Kiss me, Jenny" and she says "Kiss me, Jimmy" but it's all pro forma. There is no emotion behind it; it's going through the motions. You have to have a context for the relationships because otherwise it becomes uninteresting. But one must never lose sight of the fact that the story is a modern morality tale. It is not primarily a Marxist critique of capitalism. Of course, there is some of that in Brecht's indictment of modern society, but it's also about excesses: of eating and drinking, and the failure to have money to pay for it, of course. A culture given over to the prime directive of "Du darfst" is doomed to extinction. To restrict Weill's and Brecht's updated parable of Sodom and Gomorrah is to diminish the opera. I have seen, for example, a production where every time Jenny came on stage, she carried a suitcase full of money and there was a spotlight, not on her, but on the suitcase of money. Now, that was interesting for

"There are some compelling DVDs available, which are probably more useful than the audio recordings."

about fourteen seconds and after two more acts of this "mickey-mousing," I thought that this was about the worst idea I'd ever seen on stage because there is much more to the piece than that. If such drivel were really the essence of "Brechtian" theatre, then Brecht would have to disown himself.

Tell us something about the available recordings of the opera that we can listen to now as well as the recent spate of DVDs. What are their respective merits and problems?

Kowalke: There is no satisfactory recording of the opera, frankly. There are two audio recordings, each of which approximates certain dimensions of the opera. I think one of my failures as president of the Kurt Weill Foundation is not being able to see a full recording of the opera made with a really first-rate orchestra, conductor, and cast, and preferably one where they had done it on stage, because it really does assume a great deal of immediacy after that experience. There are some wonderful things about Lenya's recording. There was only one Lenya, and she could pull certain things off. But her vocal limitations or handicaps are not something that one would want to imitate as if they were intrinsic to the work or the style. There have been many productions that have attempted to cast Jenny with an actress who sings like Lenya, and it just doesn't work. There was only one Lenya, and there can't be another. She was the composer's wife. Sure, she made changes so that she could perform the works, but that's not repeatable.

The other audio recording is a studio recording that the WDR made back in the 1980s, I think, and it's a mixed bag as well. So if there is one thing I'd like to accomplish in the next decade, it would be to get a really terrific recording of *Mahagonny*, maybe when the critical edition comes out, and with an appendix that includes all of the options for the various versions, maybe like the *Show Boat* recording that John McGlinn did.

There are some compelling DVDs available, which are probably more useful than the audio recordings, except that most of them were filmed live, so you can't fix the things that went wrong. I think we now have the Salzburg Festival production on DVD, which I can't recommend – it was very badly directed and largely miscast. There's a more recent Los Angeles Opera production, directed by John Doyle, the "flavour of the moment" at that point on Broadway. He had no idea what to do with *Mahagonny*, but there are some very compelling performances, particularly Audra McDonald as Jenny. I think James Conlon conducted a very vivid account of the orchestral score. And then, of course, the performance of Lenya's "dream Jenny", Teresa Stratas, has recently been released as a DVD by the Metropolitan Opera. But probably the best DVD right now is the Madrid opera production from about a year and a half ago. The staging has its ups and downs, but I think it's imaginative. And vocally/musically, it's certainly the best of the three. ↵

Interview: Norman Ryan

This transcript has been edited from an oral interview conducted at the Kurt Weill Foundation in New York City in March 2012. (Part two will follow in Musikblätter 4)



*Kim Kowalke,
President of
the Kurt Weill
Foundation in
New York*



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What's new at Universal Edition?

WP 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 ↗ 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 repertoire piece?

BALTAKAS, VYKINTAS (* 1972)

Accordiophone (2013) WP

double concerto for saxophone, accordion and small orchestra

prem. 2013 ↗ Witten, Marcus Weiss, sax; Teodoro Anzellotti, acc

The composer's plans for the work are as follows: "The orchestra is an extension of the accordion – especially the characteristics of breath, sound character, articulation etc. The work will not be a concerto in the classical sense, with the juxtaposition of soloist and orchestra, but it will retain a certain hierarchy."

BARTÓK, BÉLA (1881–1945)

The Wooden Prince (1914–1917/1939)

concert suite for orchestra | 30'

new edition by Nelson O. Dellamaggiore and Peter Bartók based on instructions by the composer from 1932

4 4 4 4 - 4 4 3 1 - alto sax(Eb), t.sax(Bb), piston(Bb)(2), str (31 desks)

prem. 27.10.2011 ↗ London, Philharmonia Orchestra, cond. Esa-Pekka Salonen

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 ↗ 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) WP

for orchestra

prem. 2014 ↗ 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)

Skizzen (2011) WP

for orchestra | 10'30"

3 2 3 3 - 4 3 3 1 - timp, perc(3), hp, str

prem. of four of the eleven movements:

06.10.2012 ↗ Grafenegg, Tonkünstler-Orchester Niederösterreich, cond. Andrés Orozco-Estrada

These short pieces show Cerha at the height of his expertise. A broad spectrum of thoughts, precisely formulated. A challenge for the sound culture of any large orchestra.

DUDLEY, ANNE (* 1956)

Cinderella (2012) WP

for narrator, 2 violins, viola, cello and string orchestra

text: Steven Isserlis

Following on from Little Red Violin and Goldiepegs and the three cellos, this is the third exquisite work for children created by Anne Dudley and Steven Isserlis. The story is a mutation of the Cinderella fairy tale, with a subtle musical twist ...

FENNESSY, DAVID (* 1976)

New Work (2011–2012) WP

for orchestra | 10–12'

prem. May 2013 ↗ 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. Fennessy teaches at the Conservatoire in Glasgow, and his next work for orchestra is a commission for the BBC Scottish Symphony Orchestra.

HAAS, GEORG FRIEDRICH (* 1953)


"... e finisci già?" (2012) 

for orchestra | 9'

2 2 2 2 - 2 2 2 0 - timp, str (8 6 4 3 2)

prem. 25.08.2012 ↗ Salzburg, Salzburg Festival,
Mozarteum Orchestra Salzburg, cond. Michael Gielen

This new orchestral work by Georg Friedrich Haas was inspired by Mozart's fragment for the Horn Concerto No.1 K. 412, which Haas considers an impressive personal document. "At the beginning of the concerto movement, Mozart places the D major chord exactly in the position of the overtone chord," Haas says. "This overtone chord is the centre of my short piece, out of which the beginning of the movement unfolds, as written by Mozart – in four different temporal elongations and contractions simultaneously."

Tetraedrite (2011–2012) 

for orchestra | 14'

3 3 3 3 - 5 4 3 1 - timp, perc(2),
str (10 10 8 6 4)

prem. 13.09.2012 ↗ Schwaz, Klangspuren,
Tiroler Symphonieorchester Innsbruck,
cond. Wen-Pin Chien

IVES, CHARLES (1874–1954) / HAAS, GEORG FRIEDRICH (* 1953)

Three Songs (2012) 

from 114 Songs (1922)

arranged for orchestra by
Georg Friedrich Haas

WP: 31.08.2012 ↗ Berlin, Musikfest Berlin,
Mahler Chamber Orchestra, cond. Kent Nagano

01.09.2012 ↗ Bochum, Ruhrtriennale,
Mahler Chamber Orchestra, cond. Kent Nagano

KRENEK, ERNST (1900–1991)

Symphonic Elegy op. 105 (1946)

for string orchestra | 9'

violin I, violin II, viola, violoncello
and double bass

NL prem. 02.06.2012 ↗ Amsterdam, Strijkorkest
Zoroaster, cond. Herman Draaisma

The motivation behind this composition was the tragic death of Anton Webern on 15 September 1945. After hearing about it in American exile, Krenek processed his shock and grief in January 1946 in a piece with both intense emotive expression and a clearly structured musical language.

MAHLER, GUSTAV (1860–1911) / HELDER, MARLIJN (* 1979)

Piano Quartet 

for orchestra | 13'

arranged by Marlijn Helder (2011)

4 3 4 3 - 4 3 3 1 - timp, perc, hp, cel, str

prem. 10 and 11.05.2013 ↗ Rotterdam,
Rotterdam Philharmonic Orchestra, cond. James
Gaffigan

The Dutch pianist and composer Marlijn Helder, recognised the potential of this work for a large orchestra and has now created a version which orients itself on Mahler's own orchestral sound (comparable with Luciano Berio's orchestration of Mahler's early songs), while at the same time including Helder's own ideas for the work.

MAHLER, GUSTAV (1860–1911) / KLOKE, EBERHARD (* 1948)

Seven early songs 

arranged for soprano and orchestra | 25'
by Eberhard Klope (2011)

1 1 2 1 - 2 1 1 0 - perc(2), hp, pno,
str (min: 3-2-2-2-1(5-stringed); max:
12-10-8-6-4(5-stringed))

Mahler's early song oeuvre is influenced by the Wunderhorn theme to which he returned in his first symphonies (I–IV). This transcription of the early songs by Eberhard Klope reverses this procedure by attempting to incorporate musical themes (as quotes), compositional techniques, instrumentation quotations and allusions from the symphonic Wunderhorn world into the song orchestration and "interpret" them in further development.



N. Badinski



V. Baltakas



B. Bartók



L. Bedford



A. Berg



V. Borisova-Ollas



F. Burt



F. Cerha



A. Dudley



D. Fennessy



G. F. Haas



C. Halffter



L. Janáček



E. Krenek



G. Mahler



W. A. Mozart



A. Pärt



W. Rihm



D. Sawyer



A. Schönberg



F. Schubert



J. Schwartz



H. Sommer



M. Sotelo



J. M. Staud



K. Szymanowski



R. Wagner



B. Walter



C. M. von Weber



A. Zemlinsky

What's new at Universal Edition?

WP World Première

MAHLER, GUSTAV (1860–1911) / MATTHEWS, COLIN (* 1946)

Das Trinklied vom Jammer der Erde WP

(No. 1 from Das Lied von der Erde)

for tenor und orchestra (1908) | 8'

arranged by Colin Matthews (2012)

prem. 10.05.2012 ↗ Manchester, Bridgewater Hall,
Lars Cleveeman, t; Hallé Orchestra, cond. Sir Mark Elder

Colin Matthews was commissioned by Sir Mark Elder and the Hallé Orchestra to arrange the first movement of the Lied von der Erde in order to create a better balance between the voice and the orchestra, which in Mahler's original is famously somewhat problematic (the piece was premiered posthumously and Mahler was unable to make his usual improvements). The number of orchestral musicians has remained the same as in the original version, however. The premiere of this version of the first movement took place on 10 May. The remaining movements are played from the normal performance material. The 'normal' edition of the entire Lied von der Erde remains valid as the piano score of the first movement.

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

Symphony No. 9

in 4 movements for chamber orchestra | 75'

arranged by Klaus Simon (2010)

1 1 2 1 - 2 1 0 0 - perc, harm, pno, str (1 1 1 1 1, max. 6 5 4 3 2)

prem. 28.03.2012 ↗ Berlin, Philharmonie, ensemble mini, cond. Joolz Gale

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.

Wunderhorn-Lieder WP

songs for voice and ensemble or chamber orchestra | 70'

arranged by Klaus Simon (2012)

1 1 2 1 - 2 1 0 0 - perc(2), harm (or acc), pno, str (min. 1 1 1 1 1, max. 6 5 4 3 2)

prem. 20.06.2012 ↗ Berlin, Philharmonie, ensemble mini, cond. Joolz Gale

Although they were never planned as a cycle, Mahler's Wunderhorn songs are occasionally performed in this way, frequently with two singers, regularly with a female and male voice singing alternately. Unlike the later song cycles, there has never been a version for chamber ensemble/orchestra until now. Following his successful arrangements of symphonies 1, 4 and now also 9, Mahler specialist Klaus Simon has dedicated himself to enabling the performance of the Wunderhorn songs by smaller ensembles.

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 ↗ Lucerne, Lucerne SO, cond. James Gaffigan

Nähe fern 2 (2011)

for orchestra | 14'

2 2 2 2 - 4 2 3 1 - timp, str

prem. 19.10.2011 ↗ Lucerne, Lucerne SO, cond. James Gaffigan

Nähe fern 3 (2011–2012)

for orchestra | 14'

2 2 2 3 - 4 2 3 1 - timp, str

prem. 29.02.2012 ↗ Lucerne, Lucerne SO, cond. James Gaffigan

Nähe fern 4 (2012) WP

for orchestra

2 2 2 3 - 4 2 3 1 - timp, str

prem. 13.06.2012 ↗ Lucerne, Lucerne SO, cond. James Gaffigan

Wolfgang Rihm has now concluded his Nähe-fern cycle. The title Nähe fern chosen by Rihm originates from a late Goethe poem set to music by him and also by Johannes Brahms: "Dämmrung senkte sich von oben / Schon ist alle Nähe fern." [Twilight from above has fallen / Dimly mingling near and far. (Trans: Florence T. Jameson)] The intriguing question here is: How near to Brahms can or may one come while still retaining distinct individuality? Four new orchestral works provide an answer.

New Work (2013) WP

for choir and orchestra

prem. May 2013 ↗ Stuttgart, Bachakademie Stuttgart

New Work (2013) WP

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

prem. 16.11.2013 ↗ Vienna, Cleveland Orchestra, cond. Franz Welser-Möst

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

Vers une symphonie fleuve VI (1997/2012)

for orchestra | 30'

4 4 6 4 - 4 6 4 2 - timp, perc(4), str

prem. 13.03.2012 ↗ Karlsruhe, Badische Staatskapelle, cond. Justin Brown

The Vers une symphonie fleuve compositions are documents of journeying. Rihm considers them preliminary studies for something that still remains concealed to him, to a "flowing symphony", a "symphonie fleuve", that is "still unknown to me, but will be there at some point, incomplete, permeable, its own current". In Vers une symphonie fleuve VI Rihm has progressed one step further on this journey. The work was premiered in Karlsruhe on Rihm's 60th birthday.

Samothrake (2012)

for high soprano and orchestra | 15'
 2 2 2 2 - 4 2 3 1 - timp, perc(2), hp, str
 prem. 15.03.2012 ↗ Leipzig, Gewandhaus
 Orchestra, cond. Riccardo Chailly, Anna Prohaska, s


"The title is the one that Max Beckmann gave to his poetry," Wolfgang Rihm says. "This poetic text is the 'basis' of my composition. It is not programme music in the actual sense. I believe that in Samothrake the focus is not as much on the individual state of a subjectively prejudiced protagonist (such as in Schönberg's Erwartung, for example). It is rather an outlook on the state of the world. Perhaps articulated by a visionary? The mythological Samothrace is a place that is determined very much by female intuition: the Gods that were worshipped there fall under the term 'Great Mother' (Aphrodite, Demeter, Hecate)."

SAWER, DAVID (* 1961)**Flesh and Blood (2011)** 

for mezzo soprano, baritone and orchestra | 20'
 3 3 3 3 - 5 3 3 1 - timp(2), perc(4), hp(2), cel, str
 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)**Chamber Symphony No. 1, op. 9**

(1906/1914/2012) 
 version for orchestra | 22'
 3 3 4 3 - 4 0 0 0, str

Composed in 1906, the Chamber Symphony op. 9 for 15 solo instruments represents a point of culmination in Schönberg's artistic development. The reasons that motivated Schönberg as early as 1914 to arrange this Chamber Symphony for orchestra were not only related to practical performance aspects, however (enabling performance at larger concert halls), but were also connected to the fundamental problem that originated quasi-intrinsically from its hybrid position between orchestral and chamber music. The orchestral version from 1914 was never published and is now available for the first time as completely new orchestral material. A later orchestral version, which is further from the original, was produced by Schönberg when he was already in American exile.

Original version 1906: 1 2 3 2 - 2 0 0 0 - str(1 1 1 1)

Orchestral version 1914: 3 3 4 3 - 4 0 0 0 - str(full strings)

SCHÖNBERG, ARNOLD (1874–1951) / DÜNSER, RICHARD (* 1959)**Three Pieces op. 11 (1909)**

for chamber orchestra | 15'
 arranged by Richard Dünser (2008)

1 1 1 1 - 1 0 0 0 - pno, str
 prem. 05.03.2012 ↗ Berlin, Philharmonie, Wiener Concert Verein, cond. Yoel Gamzou

Schoenberg's Drei Klavierstücke op. 11 were composed in the spring and summer of 1909, at the same time as the Fünf Orchesterstücke op. 16 and Erwartung – both works that represent Schönberg's "gentler" musical ideals in comparison to the dense texture of earlier works. The composer wrote: "The Three Pieces for piano op. 11 weren't my first step towards a new form of musical expression. Ahead of them were parts of my Second String Quartet and several of my Fifteen Songs after Stefan George op. 15. But they were the first published music of their kind and as such generated quite a sensation." Richard Dünser arranged the Drei Klavierstücke op. 11 for ensemble in 2008 for the Arnold Schönberg Center.


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)
 flute, oboe, clarinet in A, bassoon, horn in F, violin I, violin II, viola, cello and double bass

prem. 13.06.2012 ↗ 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.

SCHWARTZ, JAY (* 1965)**Music for Violin and Orchestra**

(2012) 
 for violin and orchestra | 30'
 2 0 0 0 - 4 0 3 1, str

This work takes Schwartz in a new direction. The typical glissando passages are now paired with prestissimo runs, intensifying the "pull" and "funnel" effects. The archaic-sounding brass glissandi remind us of Music for Voices and Orchestra.

Music for Soprano and Orchestra

(2014) 
 for soprano and orchestra
 prem. 2014 ↗ Stuttgart, Éclat Festival

Schwartz follows a commission from SWR radio for a new work exploring the vocal capabilities of the soloist, coupled with his explorative orchestral inventiveness.

What's new at Universal Edition?

WP World Première

SOTELO, MAURICIO (* 1961)

Cuerpos robados (2011)

for orchestra in three groups,
violin solo and narrator

3 2 4 2 - 4 2 3 1 - timp perc(4) hp(2) -
str(12 10 8 6 4)

prem. 08.09.2011 ↗ [Schwaz, Tiroler Symphonie-
orchester 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 – i. e. playing and singing at the same time.

STAUD, JOHANNES MARIA (* 1974)

New Work (2013) WP

Orchestration of Mozart's C minor
Klavierfantasie
for orchestra

prem. 30.01.2013 ↗ [Salzburg, Mozartwoche,
Gr. Festspielhaus, Vienna Philharmonic,
cond. Teodor Currentzis](#)

Maniai (2012)

for large orchestra | 10'

3 3 3 3 - 4 3 3 1 - perc(4), str

prem. 09.02.2012 ↗ [Munich, RSO Munich,
cond. Mariss Jansons](#)

Maniai is named after the Greek Erinyes, the violence-hungry, avenging goddesses. However, Johannes Maria Staud also interprets them as indulgent Graces, appearing in the final, calm third of the work. Before this, the BR commission delivers an appropriate answer to Beethoven's First: wild, impulsive, extremely virtuoso.

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

Sechs Lieder der Märchenprinzessin op. 31 (1915)

for high voice and orchestra | 15'
orchestrated by Karol Szymanowski
(Lieder 1, 2, 4) and Sakari Oramo
(Lieder 3, 5, 6) (2011)

2 1 2 1 - 2 2 0 0 - perc, pno, str

prem. 15.04.2012 ↗ [Berlin, Deutsches
Symphonie-Orchester 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.

WEBER, CARL MARIA VON (1786–1826) / GAMZOU, YOEL (* 1987)

Fantasie über "Der Freischütz" WP

for flute and orchestra | 12'
arranged by Yoel Gamzou (2009)

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

"The Flute Collection – Emmanuel Pahud presents" is a joint initiative by Universal Edition and Emmanuel Pahud. It is conceived in the long term as a series in which selected works are presented by renowned flautists from the international concert stage. The series realises an ambition long-cherished by Pahud, namely to expand the repertoire for his instrument, the flute, in many different ways: a collection of familiar, unusual, rediscovered and new works.

The first edition is an elaborate Fantasia on Carl Maria von Weber's opera Der Freischütz, composed by Claude-Paul Taffanel (1844–1908) and orchestrated by Yoel Gamzou.

WAGNER, RICHARD (1813–1883) / KLOKE, EBERHARD (* 1948)

Das Rheingold. Vorabend zu "Der Ring des Nibelungen" WP

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

The main reason for producing a new transcription of Wagner's Das Rheingold for 11 soloists (incl. double parts) and 54 instrumentalists was to offer an alternative version of the piece that would be practical to perform – while essentially remaining true to Wagner's score. The orchestral scoring is reduced to a medium-sized orchestra.

ZEMLINSKY, ALEXANDER (1871–1942) / BEAUMONT, ANTONY (* 1949)

Die Seejungfrau (The Mermaid) WP

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 ↗ [Dresden, Dresdner
Philharmonie, cond. Markus Poschner](#)


Zemlinsky structured the score of The Mermaid in three parts. In the new critical edition, scheduled for publication in 2013, two versions of Part II will appear side by side: the original version (with the rediscovered episode of the sea witch) builds to a wild climax, bordering on hysteria, and disrupts the formal balance of the work. The revised version, on the other hand, passes elegantly over the agony and ecstasy of Andersen's fairy tale, as if to say, "The rest is silence". Which version will gain the greater acceptance?

ENSEMBLE / CHAMBER MUSIC

BALTAKAS, VYKINTAS (* 1972)

New Work (2012) 


for saxophone trio

prem. 2012  [Sax Allemande](#)

Baltakas reports on the different concepts occupying him while composing this work. The initial inspiration to write for the ensemble came from hearing their CD "Ein Kugel-Schubert Projekt".

New Work (2013) 


for ensemble

prem. 24.08.2013  [Salzburg, Salzburg Festival, Sharoun Ensemble, cond. Matthias Pintscher](#)

Central to the conception of the composers' project at the 2013 Salzburg Festival presenting various new works for the Sharoun Ensemble will be the interaction and inspiration between the composers and artists in Salzburg.

BEDFORD, LUKE (* 1978)

Wonderful No-Headed

Nightingale (2012) 

for 10 players | 8'


flute, oboe, clarinet in Bb, horn in F, trombone, 1st violin, 2nd violin, viola, cello, double bass

prem. 22.06.2012  [Munich, Cuvilliés-Theater, Ensemble Modern](#)

Bedford has been asked to write a piece to be performed during the awards ceremony for the Ernst von Siemens Music Prize. He is the recipient of a Composer Award in 2012.


New Work (2013) 

for saxophone and cello | 8'

prem. April 2013  [Berlin, Meriel Price, sax; Rachel Helleur, vlc](#)

New Work (2013) 


for ensemble | 25'

prem. 2013  [London, London Sinfonietta](#)

Wonderful Two-Headed Nightingale (2011)

for violin, viola and ensemble | 14'

0 2 0 0 - 2 0 0 0, vln(6), va(2), vc(2), kb


prem. 17.02.2012  [Inverness, Scottish Ensemble, Jonathan Morton, vln; Lawrence Powers, vla](#)

The title comes from a poster advertising a pair of singing conjoined twins, who were born into slavery in the USA in 1851 and were given their freedom through their singing. Bedford plays with the obvious tension between the two soloists, together with the desire to break free from one another, a wish that remains unfulfilled.

Three Intermezzi (2011–2012)

for piano and string quartet | 15'

piano, 1st violin, 2nd violin, viola and cello


prem. 03.03.2012  [Brighton, Britten Sinfonia](#)

These three short works are designed to be performed between the movements of César Franck's Quintet in F minor, a work Bedford finds expressive and structurally fascinating.

BORISOVA-OLLAS, VICTORIA (* 1969)

Djurgården Tales (2011) 

suite for two pianos | 12'

prem. 28.11.2011  [Stockholm, Royal Swedish Academy for Music, Ivetta Irkha, Roland Pöntinen, pno](#)

This new work, dedicated to Ivetta Irkha, is based on material from Borisova-Ollas' concerto for two pianos and orchestra, Wunderbare Leiden, which was premiered in Düsseldorf in 2010.

BURT, FRANCIS (* 1926)

Variationen eines alten Liedes (2012)

for clarinet, viola, accordion

and double bass | 5'

cl(Bb), acc, vla, cb


prem. 28.03.2012  [Vienna, Ensemble Wiener Collage](#)

In the 1950s Francis Burt composed the full-length opera Volpone (based on a play by the English writer Ben Jonson), which was premiered in 1960 in Stuttgart. The first song in the opera, the appearance of the three jesters (Androgyno, Nano the Dwarf and Buffone the Clown), served him as a model for a new ensemble piece, the Variationen eines alten Liedes. A fool's song without words.

CERHA, FRIEDRICH (* 1926)

Zebra Trio (2010) 

for violin, viola and cello | 18'

prem. 13.05.2012  [Salzburg, Aspekte Festival, Zebra Trio](#)

Neun Präludien (2012) 

for organ solo

prem. of a selection of six preludes:


20.07.2012  [Passau, Dome, Martin Haselböck, org](#)

Neun Inventionen (2012) 

for organ solo

prem. of a selection of six inventions:

04.08.2012  [Leipzig, Thomaskirche, Martin Haselböck, org](#)

Étoile (2011) 

for six percussionists

prem. autumn 2013  [Vienna, Martin Grubinger, perc; The Percussive Planet](#)

DUDLEY, ANNE (* 1956)

Cinderella (2012) 

for narrator, 2 violins, viola, cello and piano
text: Steven Isserlis

Following on from Little Red Violin and Goldiepegs and the three cellos, this is the third exquisite work for children created by Anne Dudley and Steven Isserlis. The story is a mutation of the Cinderella fairy tale, with a subtle musical twist ... Also available for string orchestra (see page 44).

What's new at Universal Edition?

WP World Première

FENNESSY, DAVID (* 1976)

Little Bird Barking (2011–2012) WP

for violin

prem. 15.06.2012 ↗ Stuttgart, Schloss Solitude, Sabine Akiko, vln

This piece is a result of Fennessy's residency at Schloss Solitude where he became acquainted with Akiko's playing. It will be performed at an artists' concert there this summer.

New Work (2011–2012) WP

for solo or small ensemble | 7'

prem. 22.07.2012 ↗ Dublin, Concorde Ensemble

This work reflects Fennessy's bond with the Concorde Ensemble. It will be premiered at the Dublin Gallery of Photography.

HAAS, GEORG FRIEDRICH (* 1953)

"Ich suchte, aber ich fand ihn nicht"

(2011–2012) WP

for ensemble | 25'

1 1 2 0 - 1 1 2 1 - contraforte, perc(2), harm, vln(2), vla, vc, cb

prem. 15.06.2012 ↗ Munich, musica viva, St. Michaelskirche, musikFabrik, cond. Emilio Pomarico

... wie stille brannte das Licht

(2009) WP

for soprano and piano | 20'

prem. 28.02.2013 ↗ Luxembourg, Philharmonie, Sarah Wegener, s; Cornelis Witthoefft, pno

The voice part that Haas – inspired by Sarah Wegener's enormous range and her extraordinary capability of producing precise microtonal intonation – to a certain extent tailored to the soloist for the premiere of '... wie stille brannte das Licht' occasionally adopts instrumental traits. In 2009, this artistic touch helped to make the premiere of the ensemble version in Cologne an impressive event. This is now followed by the premiere of the version for soprano and piano.

String Quartet No. 8 (2014) WP

for string quartet

prem. 21.10.2014 ↗ Basel, Jack Quartet

PÄRT, ARVO (* 1935)

Silouan's Song (1991/2012) WP

for 8 cellos | 5–6'

↗ Amsterdam, Cello Octet Amsterdam

Silouan's Song was written in 1991 as a composition for string orchestra. The work is based on a text by St. Silouan (1866–1938), whose theme is the yearning for God. At the suggestion of the Cello Octet Amsterdam, with whom Arvo Pärt has already realised many concert projects, Pärt rewrote the work for 8 cellos.

PÄRT, ARVO (* 1935) / MAZZA, GIOVANNI

Spiegel im Spiegel (1978/2010) WP

for organ | 10'

arranged by Giovanni Mazza

RIHM, WOLFGANG (* 1952)

New Work (2012) WP

sextet for clarinet, horn and string quartet

prem. 26.10.2012 ↗ Bad Reichenhall, Alpenklassik, Jörg Widmann, clar; Bruno Schneider, hn; Quatuor Danel

New Work (2013) WP

for ensemble

prem. 20.10.2013 ↗ Berlin, Sharoun Ensemble, cond. Sir Simon Rattle

To mark the 50th anniversary of the Sharoun Building (the Berlin Philharmonie) Rihm is writing a new work specifically for the acoustic specialities of the hall.

String Quartet No. 13 (2011)

for string quartet | 15'

prem. 19.01.2012 ↗ Paris, Cité de la musique, Arditto Quartet

SAWER, DAVID (* 1961)

Rumpelstiltskin Suite (2009) WP

for 13 players | 35'

prem. 06.04.2013 ↗ Birmingham, Birmingham Contemporary Music Group, cond. George Benjamin

The Times called Sawyer's Rumpelstiltskin "a tour de force of mostly ominous effects and gradually mounting frenzy". He is now creating a suite from the ballet for the BCMG.

SCHWARTZ, JAY (* 1965)

Music for Soprano and Piano (2012) WP

for soprano and piano

prem. 08.09.2012 ↗ Frankfurt, Alte Oper, Marisol Montalvo, s; Emanuele Torquati, pno

As part of the project "Impuls Romantik", Schwartz will be dedicating himself to the Lied genre for the first time.

New Work (2013) WP

for ensemble

prem. 24.08.2013 ↗ Salzburg, Salzburg Festival, Sharoun Ensemble, cond. Matthias Pintscher

For their composers' project, the Salzburg Festival will be bringing composers together with artists, to inspire and influence each other.

SOTELO, MAURICIO (* 1961)

Fragmentos de luz (2012) WP

for violin

prem. 24.03.2012 ↗ Hanover, Praetorius Award, Patricia Kopatchinskaja, vln

Azul de lontananza (2011–2012) WP

for string sextet | 6'

vln1, vln2, vla1, vla2, vc1, vc2

prem. 05.05.2012 ↗ Milan, Sestetto d'archi dell'Accademia Teatro alla Scala

Klang-Muro ... II (2012) WP

for ensemble | 15'

prem. 29.05.2012 ↗ Valencia, Grup instrumental de Valencia, cond. Jordi Bernàcer

30.05.2012 ↗ Madrid, Grup instrumental de Valencia, cond. Jordi Bernàcer

Mapas Celestes... I (2011)

for ensemble and live-electronics | 12'
 flute (+ piccolo), clarinet (Bb), horn,
 percussion (marimba, vibraphone,
 gong (A), 3 chinese cymbals, tam-tam,
 bass drum), piano, violin, cello
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)

for violin, flamenco dancer, percussion and live-electronics | 40'
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 200th 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. These three figures are represented by violin (la Verdad), dance (la Historia) and percussion (el Tiempo), and projected via live electronics as vibrant light in a new, spatial-temporal dimension.

STAUD, JOHANNES MARIA

(* 1974)

Par ici (2011/2012) 

for ensemble (revised version)
 1 0 1 1 - 1 1 0 0 – perc, pno - 1 1 1 1
prem. of the revised version: 02.02.2013
 ↗ Salzburg, Mozartwoche, Ensemble inter-
contemporain, cond. George Benjamin

New Work (2013) 

for ensemble and 1–2 singers
prem. 24.08.2013 ↗ Salzburg, Salzburg Festival,
poss. Barbara Hannigan, poss. Matthias Goerne,
Sharoun Ensemble, members of the Berlin
Philharmonic, cond. Matthias Pintscher

New Work (2013) 

for 4 bassoons
prem. 28.09.2013 ↗ Schwaz, Klangspuren
Schwaz, Pascal Gallois, bsn (together with three
tracks prerecorded by Pascal Gallois)

WALTER, BRUNO (1876–1962)**Piano Quintet** (1905/2012) 

for 2 violins, viola, cello and piano | 30'
prem. 11.12.2012 ↗ Vienna, Musikverein,
Gläserner Saal, student ensemble of the University
of Music Vienna

Bruno Walter is nowadays generally recognised as one of the most significant conductors of the 20th century. However, he also saw himself as a 'creative' musician, to a certain degree as a conductor-composer similar to his great friend and role model Gustav Mahler. The Piano Quintet in F-sharp minor is probably Bruno Walter's most important reference work in his striving for recognition as a composer. This first edition of the work is a joint initiative of the library of the University of Music and Performing Arts in Vienna, where Bruno Walter's musical estate is preserved, and Universal Edition.

VOCAL WORKS AND WORKS FOR CHOIR**BURT, FRANCIS (* 1926)****Mariens Wiegenlied** (2011) 

for choir a cappella | 5'
prem. 2012 ↗ Vienna, Arnold Schönberg Chor,
cond. Erwin Ortner

During his search for a suitable text for an a cappella choral composition commissioned by Erwin Ortner, the artistic director of the Arnold Schoenberg Choir, Francis Burt came across the German translation by Richard Bletschacher of poems by the great Spanish poet Lope de Vega (1562–1635). The composer immediately sensed the poems' magical aura, and this marked the birth of Mariens Wiegenlied.

CERHA, FRIEDRICH (* 1926)**Zwei Szenen – Wohlstands-konversation und Hinrichtung**

(2010–2011)
 for seven voices | 14'
 s, s, ms, ct, t, bar, b
prem. 11.02.2012 ↗ Stuttgart, ÉCLAT Festival,
Neue Vokalsolisten

The composition started with two numbers from Cerha's musical theatre work 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.

What's new at Universal Edition?

 World Première

52

HAAS, GEORG FRIEDRICH (* 1953)

Duchkov (2011)

based on texts by Giacomo Casanova,
German translation by Heinrich Conrad
for choir a cappella (44 voices) | 15'
13s, 11a, 10t, 10b

prem. 17.03.2012 ↗ [Munich, Bavarian Radio Choir,](#)
[cond. Rupert Huber](#)

In this choral work Haas has set passages of text to music from notes that Giacomo Casanova made during his time as librarian at Duchcov Palace in Bohemia. The composer communicates erotic texts through the music, but this linguistically highly appealing contemporary document also deals with loss, pain and separation for societal reasons.


RIHM, WOLFGANG (* 1952)

Pater noster (1968) 

for mixed choir a cappella | 3'

prem. 30.06.2012 ↗ [Passau, RIAS Kammerchor,](#)
[cond. Hans-Christoph Rademann](#)

SAWER, DAVID (* 1961)

Wonder (2012) 

for choir a cappella | 5'

ssatb

prem. 13.06.2012 ↗ [York, York Minster,](#)
[Choir of York Minster, cond. Robert Sharpe](#)

This work is Sawyer's contribution to the Choirbook for the Queen, celebrating Queen Elizabeth II's diamond jubilee this year and showcasing the excellence of choral writing today.

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'

satb

arranged by Clytus Gottwald (2011)

prem. 29.01.2012 ↗ [Saarbrücken, Kammerchor](#)
[Saarbrücken, cond. Georg Grün](#)

Sommer's Drei 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 (2012) 

for choir (32 voices) and small ensemble

prem. 23.07.2012 ↗ [Salzburg, Salzburg Festival,](#)
[Kammerchor Accentus, Camerata Salzburg,](#)
[cond. Laurence Equilbey](#)

Staud will set a text from Dante's Divine Comedy to music. The use of three trombones will serve as a reference to the city's famous son, as they are also included in Mozart's Requiem.

OPERA / BALLET

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

Lulu 

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, Gießen Theatre,](#)
[cond. Carlos Spierer, stage-director: Thomas Niehaus](#)

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

BORISOVA-OLLAS, VICTORIA (* 1969)

Dracula 

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 

opera in 3 acts

Francis Burt's opera Mahan tells the story of a young, spoiled man from a good family, now confronted with death. The première has not yet been scheduled.

HALFFTER, CRISTÓBAL (* 1930)**Schachnovelle** (Chess Game) 

(2011/2012)

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,](#)

cond. Georg Fritzsche

*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 19th century, but the music of Jenůfa as we know it today is already there. (cf. page 30)***MOZART, WOLFGANG
AMADEUS (1756–1791) /
KRAMPE, ALEXANDER (*1967)****The Magic Flute**

version for children

for chamber ensemble

arranged by Alexander Krampe (2007)

Austrian prem. 28.07.2012  [Salzburg,](#)[Salzburg Festival, soloists of the Young Singers](#)[Project, Ensemble der Philharmonie Salzburg,](#)

cond. Elisabeth Fuchs, stage direction: Ulrich Peter

*Alexander Krampe knows how children's ears listen. His successful children's version of The Cunning Little Vixen is now followed by The Magic Flute in the UE catalogue. While adults are repeatedly enthralled by the diversity of the singspiel, children are particularly fascinated by the fairy-tale elements of the work. Krampe has shortened the Magic Flute to approx. 70 minutes and prepared a suitable arrangement for children aged 5 and above.***RIHM, WOLFGANG (* 1952)****Jakob Lenz** (1977–1978)


chamber opera for soloists and

chamber ensemble | 75'


English translation by Richard Stokes

0 2 1 1 - 0 1 1 0 - perc(1), hpsd, vc(3)

world première of the English translation

17.04.2012  [London, English National Opera,](#)[Andrew Shore, Jakob Lenz; Jonathan Best, Pastor](#)[Oberlin; Richard Roberts, Kaufmann; stage direction](#)[Sam Brown, cond. Alexander Ingram](#)*"Jakob Lenz is a complete piece of work, and I haven't wanted to change anything about it for the last 35 years. I am moved by the story shaped by Georg Büchner of a young creative person who is 'eaten up' by his environment both externally and internally – but also by his own disposition as an erratic character that registers the spiritual and emotional climate around him like a barometer. This story moves me even today." (Wolfgang Rihm)***SAWER, DAVID (* 1961)****The Lighthouse Keepers** (2011) 

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 Sawyer'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.***SCHWARTZ, JAY (* 1965)****Zwielicht** (2012) 

for 3 trombones, chorus and organ, with choreography by Marco Santi

prem. 27.06.2012  [St. Gallen Festival,](#)[Willibald Guggenmos, org; dancers and musicians](#)[from the St. Gallen Theatre, cond. Jay Schwartz](#)*Zwielicht concerns itself with the phenomena of the transformation between different times, but also between life and the afterlife and the boundaries between light and darkness. What is sacred music? This question hangs in the room, and Marco Santi uses the movement of the dancers in an attempt to answer it.***STAUD, JOHANNES MARIA
(* 1974)****Le Voyage** (2012) 

based on the work of Charles Baudelaire for actor, vocal ensemble (6 voices),

4 instruments and live electronics | 25'

prem. 02.06.2012  [Paris, Festival ManiFeste,](#)[Centre Pompidou, Ensemble intercontemporain,](#)[Les Cris de Paris, IRCAM/Robin Meier, Marcel Bozonnet,](#)[actor, cond. Geoffroy Jourdain](#)*The long, eight-part poem by Charles Baudelaire (from Fleurs du Mal, 1859) was used by Staud as the basis for a cross between monodrama, play and concert work in which a perpetually iridescent whole is formed between four poles of tension: actor, vocal ensemble, instrument group and electronics.*

Performances (May–November 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 for a full up-to-date list of performances.

BALTAKAS, VYKINTAS (* 1972)

(how does the silver cloud s)ou(nd?)

for piano

Thomas Dieltjens, pno

30.10.2012  [Gent, ISCM World Music Days](#)

BARTÓK, BÉLA (1881–1945)

Bluebeard's Castle

opera in 1 act (final version 1921)

Orchestre de Paris

cond. Christoph von Dohnányi

Matthias Goerne, bar;

Elena Zhidkova, ms

10 and 11.10.2012  [Paris, Salle Pleyel](#)


BEDFORD, LUKE (* 1978)

Wonderful No-Headed

Nightingale 

for 10 players

Ensemble Modern


22.06.2012  [Munich, Cuvilliés-Theater, Ernst von](#)

[Siemens Music Foundation Awards Ceremony](#)

Or Voit Tout En Aventure (US première)

for soprano and 16 players

cond. Oliver Knussen


09.08.2012  [Lenox, Tanglewood Festival](#)

[of Contemporary Music](#)

Outblaze The Sky (US première)

for orchestra

cond. Oliver Knussen

13.08.2012  [Lenox, Tanglewood Festival](#)

[of Contemporary Music](#)

BERG, ALBAN (1885–1935)


3 Bruchstücke aus "Wozzeck"

for soprano and orchestra (reduced version)

London SO

cond. Gianandrea Noseda

Angela Denoke, s

21.06.2012  [London, Barbican Hall](#)

7 frühe Lieder (NL première)

arranged for medium voice and orchestra
by Heinz Stolba (2008)

Noord Nederlands Orkest

Cora Burggraaf, ms

14.07.2012  [Groningen](#)

Chamber Concerto


for piano and violin with 13 wind
instruments

Vienna Philharmonic

cond. Heinz Holliger,

Thomas Zehetmair, vln;

Alexander Lonquich, pno

21.08.2012  [Salzburg, Salzburg Festival](#)

Lulu

Orchestre Symphonique de la Monnaie,

Barbara Hannigan/Kerstin Avemo, Lulu;

Natascha Petrinsky, Gräfin Geschwitz; Tom

Randle, Maler & Neger; Dietrich Henschel,

Dr. Schön & Jack The Ripper; Charles

Workman, Alwa; Pavlo Hunka, Schigolch;

cond. Lothar Koenigs

14.10–02.11.2012  [Brussels, La Monnaie](#)

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

stage direction Amélie Niermeyer

11.05–01.06.2012  [Salzburg, Landestheater](#)

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

Lulu 

opera in 3 acts for soli and

chamber orchestra

arranged by Eberhard Kloke (2008/2009)

Orchester des Stadttheaters Gießen

cond. Herbert Gietzen

dir. Thomas Niehaus

12.05–30.06.2012  [Gießen, Stadttheater](#)

Lulu

with 3rd act by Eberhard Kloke (2008)

Sächsische Staatskapelle Dresden

cond. Cornelius Meister

Gisela Stille, Lulu; Christa Mayer, Gräfin

Geschwitz; Tomislav Lucic, Der Medizinal-

rat; Nils Harald Sodal, Der Maler; Markus

Marquardt/Terje Stensvold, Dr. Schön; Jürgen

Müller, Alwa; Ketil Hugaas, Schigolch;

dir. Stefan Herheim

set: Heike Scheele

19 and 22.06.2012  [Dresden, Semperoper](#)

Wozzeck opera in 3 acts (15 scenes)

version for small orchestra

arranged by Eberhard Kloke (2004)

Badische Philharmonie Pforzheim

cond. Markus Huber

Hans Gröning, Wozzeck; Steffen Fichtner,

Tambourmajor; Markus Francke, Andres;

Gerd Jaburek, Hauptmann; Axel Humbert,

Doktor; Michaela Lucas, Marie;

dir. Wolf Widder

set: Pierre Albert

02.06–04.07.2012  [Pforzheim, Stadttheater](#)

BERIO, LUCIANO (1925–2003)

Concerto II (echoing curves)

(Japanese première)

for piano and 2 instrumental groups

Tokyo Metropolitan SO

cond. Ken Takaseki

03.09.2012  [Tokyo, Bunka Kaikan](#)

Coro

for 40 voices and instruments

Doelen Ensemble

cond. Arie van Beek

26.09.2012  [Rotterdam](#)

28.09.2012  [Amsterdam](#)

29.09.2012  [Düsseldorf](#)

Recital for Cathy

for mezzo soprano and 17 instruments

Los Angeles Philharmonic

cond. Gustavo Dudamel

Kiera Duffy, s

08.05.2012  [Los Angeles, Walt Disney](#)

[Concert Hall](#)

Recital for Cathy is one of the important works by Luciano Berio that have been rediscovered in recent years. Berio wrote this highly entertaining 35-minute "music theatre" composition for his former wife Cathy Berberian. He integrates a large number of quotes from music history into a tragic-comic storyline.

BIRTWISTLE, HARRISON (* 1934)**Bow Down**

improvisational music theatre for

5 actors and 4 musicians

London Sinfonietta

The Opera Group

cond. Paul Wingfield

dir: Frederic Wake-Walker

17 and 18.05.2012 ↗ [Brighton](#)

20 and 21.05.2012 ↗ [Norwich](#)

13.06.2012 ↗ [Spitalfields](#)

12 and 14.07.2012 ↗ [Suffolk](#)

Carmen Arcadiae Mechanicae Perpetuum

for ensemble

Cortege

a ceremony for 14 musicians

5 Distances for 5 Instruments

for flute, oboe, clarinet (Bb), bassoon and horn (F)

London Sinfonietta

cond. David Atherton

24.05.2012 ↗ [London, Queen Elizabeth Hall](#)

BOULEZ, PIERRE (* 1925)**Dérive 1** (Colombian première)

for 6 instruments

Ensemble intercontemporain

cond. Jean Deroyer

06.07.2012 ↗ [Bogota, Teatro Mayor Julio](#)

... explosante-fixe ...

for flute with live-electronics,

2 flutes and ensemble

New York Philharmonic

cond. David Robertson

08.06.2012 ↗ [New York, Metropolitan](#)

[Museum of Art](#)

09.06.2012 ↗ [New York, Symphony Space](#)

Le Marteau sans maître

for alto and 6 instruments

West-Eastern Divan Orchestra

cond. Pierre Boulez

26.07.2012 ↗ [London, BBC Proms](#)

Rituel in memoriam Bruno Maderna

for orchestra in 8 groups

Concertgebouw Orchestra

cond. Susanna Mälkki

22 and 23.06.2012 ↗ [Amsterdam, Holland Festival](#)

New York Philharmonic

cond. Alan Gilbert

29 and 30.06.2012 ↗ [New York](#)

RSO Vienna

cond. Cornelius Meister

16.11.2012 ↗ [Vienna, Musikverein](#)

Rituel has a very special importance among the works of Pierre Boulez.

On the one hand in his "in memorium works", but in particular as a key work in its structure and character. "I conceived Rituel to a greater extent with the overall picture in mind, but not in a blatant sense." Composed in 1975, the success of the piece is also due to the clever handling of the possibilities offered by the body of sound.

BRAHMS, JOHANNES (1833–1897) / BERIO, LUCIANO (1925–2003)**Opus 120 No. 1**

sonata for clarinet (or viola) and piano (1894)

arranged for clarinet (or viola)

and orchestra

Kyudai Philharmonic Orchestra

cond. Shunsaku Tsutsumi

25.07.2012 ↗ [Fukuoka, Acros](#)

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](#)

In the composition lasting nearly fifty minutes, Walter Braunfels demonstrates the power of his invention as well as his impressive skill as an orchestrator, through presenting the Berliozian theme, 12 variations and finale. Listening to this sumptuous music one wonders why fate has treated this work so unfairly.

CERHA, FRIEDRICH (* 1926)**Zebra Trio** 

for violin, viola and cello

Zebra Trio

13.05.2012 ↗ [Salzburg, Aspekte Festival](#)

Six Preludes from the "Neun Präludien" 

for organ solo

Martin Haselböck, org

20.07.2012 ↗ [Passau, Dome](#)

Six Inventions from the "Neun Inventionen" 

for organ solo

Martin Haselböck, org

04.08.2012 ↗ [Leipzig, Thomaskirche](#)

4 parts from "Skizzen" 

for orchestra

Tonkünstler-Orchester Niederösterreich

cond. Andrés Orozco-Estrada

06.10.2012 ↗ [Grafenegg](#)

07.10.2012 ↗ [Vienna](#)

08.10.2012 ↗ [St. Pölten](#)

8 Sätze nach Hölderlin-Fragmenten

for string sextet

Studio for New Music Moscow

30.05.2012 ↗ [Moscow, Conservatory](#)

(Russian première)

Stadler Quartett

09.05.2012 ↗ [Salzburg, Aspekte Festival,](#)

[Mozarteum](#)

5 Sätze

for violin, cello and piano

Benjamin Schmid/Sebastian Gürtler, vln;

Bruno Weinmeister, vc; Miklos Skuta, pno

10.05.2012 ↗ [Salzburg, Aspekte Festival,](#)

[Mozarteum](#)

String Quartet No. 3

Stadler Quartett

11.05.2012 ↗ [Salzburg, Aspekte Festival,](#)

[Mozarteum](#)

Bruchstück, geträumt

for ensemble

Ensemble Modern

cond. Friedrich Cerha

22.06.2012 ↗ [München, Cuvillies-Theater, Ernst](#)

[von Siemens Music Foundation Awards Ceremony](#)

Performances (May–November 2012)

WP World Première

1. Keintate

for medium voice (chansonnier)
and instruments

Österreichisches Ensemble für Neue Musik
cond. Johannes Kalitzke

Horst Maria Merz, chansonnier

15.08.2012 ↗ Salzburg, Salzburg Festival, University

FALLA, MANUEL DE (1876–1946) / BERIO, LUCIANO (1925–2003)

7 Canciones populares españolas

(Brazilian première)

arranged for mezzo soprano and orchestra
Orquestra Sinfônica do Estado de São Paulo
cond. Eduardo Portal

Luciana Bueno, ms

03–05.05.2012 ↗ Sao Paulo

FELDMAN, MORTON (1926–1987)

Rothko Chapel

for soprano, alto, mixed choir
and instruments

cond. Lee Reynolds

New Sussex Singers

Susan Appel, vla; Norman Jacobs, cel;

Adam Bushell, perc

27.05.2012 ↗ Hove, St. Andrew's Church

FENNESSY, DAVID (* 1976)

Little Bird Barking WP

for violin

Sabine Akiko, vln

15.06.2012 ↗ Stuttgart, Schloss Solitude

New Work WP

for 1–3 musicians

Concorde Ensemble

22.07.2012 ↗ Dublin

HAAS, GEORG FRIEDRICH

(* 1953)

"Ich suchte, aber ich fand ihn nicht" WP

for ensemble

musikFabrik

cond. Emilio Pomàrico

15.06.2012 ↗ Munich, musica viva,

St. Michaelskirche

30.06.2012 ↗ Cologne, Funkhaus

"... e finisci già?" WP

for orchestra

Mozarteum Orchestra Salzburg

cond. Michael Gielen

25.08.2012 ↗ Salzburg, Salzburg Festival

Tetraedrite WP

for orchestra

Tiroler Symphonieorchester Innsbruck,

cond. Wen-Pin Chien

13.09.2012 ↗ Schwaz, Klangspuren

Wer, wenn ich schrie, hörte mich...

(German première)

for percussion and ensemble

Klangforum Wien

cond. Emilio Pomàrico

Lukas Schiske/Björn Wilker, perc

19.05.2012 ↗ Hamburg, Hamburg Musik,

Kampnagel

limited approximations

concerto for 6 microtonally-tuned

pianos and orchestra

cond. Christian Eggen

13.10.2012 ↗ Hamburg

In limited approximations Haas works with the smallest, hardly perceivable intervals that lead to a particularly fine and multi-layered sound event. The six pianos, each of which is tuned a twelfth of a tone differently to the next, blend in with each other as well as with the orchestra, which in certain places is oriented on the piano group. In this way, a tonal maelstrom of immense colourfulness develops, which the listener can hardly evade.

IVES, CHARLES (1874–1954) / HAAS, GEORG FRIEDRICH (* 1953)

Three Songs (2012) WP

from 114 Songs (1922)

arranged for orchestra by

Georg Friedrich Haas

Mahler Chamber Orchestra

cond. Kent Nagano

WP: 31.08.2012 ↗ Berlin, Musikfest Berlin

01.09.2012 ↗ Bochum, Ruhrtriennale

HALFFTER, CRISTÓBAL (* 1930)

Tiento del primer tono y batalla imperial

(Chinese première)

for large orchestra

Orchestra of the Shanghai Music

Conservatory

cond. George Maxman

02.05.2012 ↗ Shanghai, Music Hall

De ecos y sombras

for orchestra

Orquesta Nacional de España

cond. Rubén Gimeno

21 and 22.09.2012 ↗ Alicante, Festival de

Música de Alicante

JANÁČEK, LEOS (1854–1928)

Káťa Kabanová

opera in 3 acts

cond. Robert Reimer

Roland Bracht, Dikoj; Pavel Cernoch,

Boris; Leandra Overmann, Kabanicha;

Torsten Hofmann, Tichon; Christiane Iven,

Katja; Andreas Hermann, Kudrjasch; Tina

Hörhold, Warwara; Heinz Göhrig, Kuligin;

dir. Jossi Wieler

set: Bert Neumann

13.06–08.07.2012 ↗ Stuttgart, Staatsoper

The Makropulos Case

opera in 3 acts

Metropolitan Opera Orchestra

cond. Jiří Bělohlávek

Karita Mattila, Emilia Marty; Kurt Streit,

Albert Gregor; Johan Reuter, Jaroslav Prus;

Tom Fox, Dr. Kolenaty;

dir. Elijah Moshinsky

set: Anthony Ward

01–11.05.2012 ↗ New York, Metropolitan Opera

Karita Mattila, Emilia Marty;

Suomen Kansallisooppera

cond. Mikko Franck

dir. Olivier Tambosi

31.08–22.9.2012 ↗ Helsinki

The Cunning Little Vixen

opera in 3 acts

revised new edition by Jiří Zahrádka

London Philharmonic Orchestra

Glyndebourne Chorus

cond. Vladimir Jurowski

Lucy Crowe, Vixen; Emma Bell, Fox;

Sergei Leiferkus, Forrester;

dir. Melly Still

set: Tom Pye

20.05–03.06.2012 ↗ Glyndebourne Festival

JANÁČEK, LEOŠ (1854–1928) / BURKE, TONY**Káťa Kabanová**

reduced version by Tony Burke (2010)
cond. Jonathan Lyness
Lee Bisset, Katja; Michael Bracegirdle,
Boris; Christopher Lemmings, Tichon;
Louise Winter, Kabanicha; Peter van Hulle,
Kudrjasch; Jane Harrington, Warwara;
dir. Richard Studer
[26–30.06.2012](#) ↗ [Longborough Festival Opera](#)

JANÁČEK, LEOŠ (1854–1928) / DOVE, JONATHAN**The Cunning Little Vixen**

opera in 3 acts
chamber version by Jonathan Dove (1998)
Orchestre National de Montpellier
cond. Jérôme Pillement
Opéra Junior
set: Marie-Eve Signeyrole
[25 and 26.05.2012](#) ↗ [Montpellier](#)

KAGEL, MAURICIO (1931–2008)**Match**

for 3 players
students of the Toho Gakuen School
of Music
[06.06.2012](#) ↗ [Tokyo, Rainbow 21, Suntory Hall](#)

KAMINSKI, HEINRICH (1886–1946)**Passion**

mystery play for soprano, tenor,
mixed choir and orchestra
RSO Munich
cond. Ulf Schirmer,
Heinrich-Schütz-Ensemble Vornbach
[17.06.2012](#) ↗ [Carl Orff-Festival, Kloster Andechs](#)

Kaminski's work sets Arnoul Gréban's Mystère de la Passion (1452) to music, in which scenes from the life of Jesus are dramatised, from the Last Supper to the Crucifixion. In addition to the two solo singers, a string trio also adopts the role of a soloist. As the son of a former Catholic priest, all of Kaminski's works were religious in some sense. His music has an inherent dramatic element, although he only composed two operas. Reviews of the Passion describe towering climaxes and an uncanny obsession with original musicianship.

KODÁLY, ZOLTÁN (1882–1967)**Sommerabend**

for orchestra (Hong Kong première)
City Chamber Orchestra of Hong Kong
cond. Jean Thorel
[29.06.2012](#) ↗ [Hong Kong, City Hall](#)

KRENEK, ERNST (1900–1991)**The Secret Kingdom**

fairy tale opera in 1 act
Philharmonisches Orchester der
Hansestadt Lübeck
cond. Roman Brogli-Sacher
Chor des Theaters Lübeck
Antonio Yang, Der König;
Gerard Quinn, Narr;
dir. Franco Ripa di Meana
set: Tiziano Santi
[12.05.2012](#) ↗ [Lübeck, Theater](#)

Symphonic Elegy op. 105

(Dutch première)
for string orchestra
Strijkorkest Zoroaster
cond. Herman Draaisma
[02.06.2012](#) ↗ [Amsterdam](#)
[03.06.2012](#) ↗ [Utrecht](#)
(see page 45)

LENTZ, GEORGES (* 1965)**Ingwe** (UK première)

for electric guitar
Zane Banks, guit
[05.05.2012](#) ↗ [Cardiff, Vale of Glamorgan Festival](#)
[12.05.2012](#) ↗ [Sydney](#)

LIGETI, GYÖRGY (1923–2006)**Atmosphères**

for orchestra
Los Angeles Philharmonic
cond. Simon Rattle
[03–06.05.2012](#) ↗ [Los Angeles, Walt Disney Concert Hall](#)
RSO Vienna
cond. Susanna Mälkki
[05.11.2012](#) ↗ [Vienna](#)

MAHLER, GUSTAV (1860–1911) / HELDER, MARLIJN (* 1979)**Piano Quartet** 

arranged for orchestra by
Marlijn Helder (2011)
Rotterdam Philharmonic Orchestra,
cond. James Gaffigan
[10 and 11.05.2013](#) ↗ [Rotterdam](#)
(see page 45)

MAHLER, GUSTAV (1860–1911) / MATTHEWS, COLIN (* 1946)**Das Trinklied vom Jammer der Erde** 

(No. 1 from Das Lied von der Erde)
for tenor and orchestra
arranged by Colin Matthews (2012)
Lars Cleverman, t;
Hallé Orchestra
cond. Mark Elder
[10.05.2012](#) ↗ [Manchester, Bridgewater Hall](#)

MAHLER, GUSTAV (1860–1911) / SIMON, KLAUS (* 1968)**Wunderhorn-Lieder** 

(a selection of 9 songs)
songs for voice and ensemble
or chamber orchestra
arranged by Klaus Simon (2012)
ensemble mini
cond. Joolz Gale
[20.06.2012](#) ↗ [Berlin, Philharmonie](#)

MARTIN, FRANK (1890–1974)**Le Vin herbé**

secular oratorium
for 12 voices, 7 strings and piano
cond. Wolfgang Antesberger
Münchner Hofkantorei
[18.07.2012](#) ↗ [Munich, Opera Festival, Cuvilliés-Theater](#)
Long before he composed Le Vin herbé, Frank Martin had the urgent desire to set Le Roman de Tristan et Iseut by Joseph Bédier to music. A commission for a madrigal choir was the right occasion: "Le Vin herbé is the first significant work in which I have spoken my own language. [...] It really took a long time for me to find myself. Being able to master integral chromaticism was my salvation."

Performances (May–November 2012)

 World Première

MARTINU, BOHUSLAV (1890–1959)

Concerto

for harpsichord and small orchestra
Prague Philharmonia
cond. Vojtech Spurny
[13.05.2012](#) ↗ [Prague](#)

Les Fresques de Piero della Francesca

for orchestra
Czech Radio Symphony Orchestra
cond. Ronald Zollman
[11.06.2012](#) ↗ [Prague](#)

MARX, JOSEPH (1882–1964)

Rhapsodie

for piano quartet
Chamber Music Festival
New York Piano Quartet
[12.09.2012](#) ↗ [New York, Symphony Space](#)

MILHAUD, DARIUS (1892–1974)

5 Symphonies

for small orchestra
Seinäjoen Kaupunginorkesteri
cond. Tuomas Rousi
[10.05.2012](#) ↗ [Jakobstad, Finland](#)
[11.05.2012](#) ↗ [Seinäjoeki, Finland](#)

MOSSOLOV, ALEXANDER WASSILJEWITSCH (1900–1973)

Concerto for Piano and Orchestra

RSO Berlin
cond. Marek Janowski
Boris Berezovsky, pno
[16.06.2012](#) ↗ [Redefin](#)
[17.06.2012](#) ↗ [Berlin, Philharmonie](#)

The first movement of the Piano Concerto is reminiscent of American jazz in the slow passages, while the lively sections evoke the world of machines – a popular theme of artistic interest in the 1920s. The second movement is wonderfully original, “quirky” music that is sometimes abstract and sometimes full of gestures, which must have pleased Mosolov’s teacher Prokofiev. The third movement is excited and exciting, with tremendous rhythmic appeal, rousing and virtuoso.

MOZART, WOLFGANG AMADEUS (1756–1791) / KRAMPE, ALEXANDER (* 1967)

The Magic Flute (Austrian première)
version for children
arranged for chamber ensemble
by Alexander Krampe (2007)
soloists from the Young Singers Project
Ensemble der Philharmonie Salzburg
cond. Elisabeth Fuchs
dir. Ulrich Peter
[28.07–26.08.2012](#) ↗ [Salzburg, Salzburg Festival](#)

PÄRT, ARVO (* 1935)

L’abbé Agathon (Australian première)
for soprano and 8 cellos

Missa brevis (Australian première)
for 8 cellos

O-Antiphonen (Australian première)
for 8 cellos
Canberra Festival Camerata
cond. Roland Peelman
[20.05.2012](#) ↗ [Canberra](#)

The Deer’s Cry (UK première)
for mixed choir a cappella

Most Holy Mother of God
for 4 voices (ct/attb) a cappella

Morning Star
for choir (satb) a cappella
cond. Søren K. Hansen
Ars Nova Copenhagen
[10.05.2012](#) ↗ [Penarth, Vale of Glamorgan Festival, All Saints Church](#)

Fratres
for violin, string orchestra and percussion
cond. Achim Fiedler
Dmitry Sitkovetsky, vln
[30.06.2012](#) ↗ [Dessau, Frauenkirche](#)

Lamentate

Homage to Anish Kapoor and his sculpture “Marsyas”
for piano and orchestra
Orchestra Giovanile Luigi Cherubini
cond. Dennis Russell Davies
Maki Namekawa, pno
[10.06.2012](#) ↗ [Ravenna, Ravenna Festival, Pala de Andre](#)

Tabula rasa

for 2 violins, string orchestra
and prepared piano
Netherlands Radio Chamber Philharmonic
cond. Martyn Brabbins
Simone Lamsma, Henning Kraggerud, vln;
Pascal Meyer, pno
[14.06.2012](#) ↗ [Amsterdam, Holland Festival, Muziekgebouw aan ‘t IJ](#)

This programme is reminiscent of a concert that took place on 30 September 1977 in Tallinn and made music history: the premiere of Tabula Rasa. Arvo Pärt composed the work on the initiative of Gidon Kremer, who requested a piece with the same scoring as Schnittke’s Concerto Grosso No. 1. Eri Klas conducted, Gidon Kremer and Tatjana Grindenko played solo violins, Alfred Schnittke was at the piano.

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

Frontispice

for orchestra
RSO Cologne
cond. Matthias Pintscher
[25.05.2012](#) ↗ [Cologne, Philharmonie](#)

RIHM, WOLFGANG (* 1952)

Nähe fern 4

Nähe fern 1–4

(Lucerne Brahms/Rihm-Cycle)
for orchestra
Lucerne SO
cond. James Gaffigan
[22.06.2011](#) ↗ [Lucerne](#)

Pater noster 

for choir a cappella
RIAS Chamber Choir
cond. Hans-Christoph Rademann
[30.06.2012](#) ↗ [Passau](#)

New Work 

sextet for clarinet, horn and
string quartet
Jörg Widmann, clar;
Bruno Schneider, hn;
Quatuor Danel
[26.10.2012](#) ↗ [Bad Reichenhall, Alpenklassik](#)

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](#)

Chiffre I

for piano and 7 instruments
Plural Ensemble
cond. Fabián Panisello
Siegfried Mauser, pno
[09.05.2012](#) ↗ [Madrid, Auditorio Nacional de Música](#)

Dionysos (German première)
operatic phantasia based on
texts by Friedrich Nietzsche, libretto
by the composer
Staatskapelle Berlin, Staatsoperchor
cond. Ingo Metzmacher
Georg Nigl, Dionysos; Mojca Erdmann,
1st high soprano/Ariadne; Elin Rombo,
2nd high soprano; Virpi Räsänen/
Julia Faylenbogen, mezzo-soprano;
Matthias Klink, A Guest/Apollon;
dir. Pierre Audi
set: Jonathan Meese
[08–15.07.2012](#) ↗ [Berlin, Staatsoper im Schiller Theater](#)

Dritte Musik (Japanese première)
for violin and orchestra
Geidai Philharmonia
cond. Zsolt Nagy
Chiyoko Noguchi, vln
[01.06.2012](#) ↗ [Tokyo, Sogakudo](#)

Die Eroberung von Mexico

music theatre
Saarländisches Staatstheater
cond. Thomas Peuschel
Birgit Beckherrn, Montezuma; James Bobby,
Cortez; Boris Pietsch, Der schreiende Mann;
Nili Riemer, soprano; Judith Braun, Alt;
dir. Inga Levant
set: Friedrich Eggert
[21.04–22.05.2012](#) ↗ [Saarbrücken, Saarländisches Staatstheater](#)

Wolfgang Rihm's sixth stage work was written between 1987 and 1991, and belongs to the series of works that resulted from Rihm's intense preoccupation with the French actor, playwright, director and theatre-theoretician Antonin Artaud. Die Eroberung von Mexico is based on a Mexican song from 1932 and also a scenario by Antonin Artaud.

Fremdes Licht

for high soprano, violin, clarinet
and small orchestra
SWR SO
cond. François-Xavier Roth
Carolin Widmann, vln; Jörg Widmann, clar;
Mojca Erdmann, s
[27.09.2012](#) ↗ [Frankfurt, Alte Oper](#)

Das Gehege (Japanese première)

a nocturnal scene
for soprano and orchestra
Geidai Philharmonia
cond. Zsolt Nagy
Yumi Stake, s
[01.06.2012](#) ↗ [Tokyo, Sogakudo](#)

Konzert in einem Satz

for cello and orchestra
Deutsche Kammerphilharmonie Bremen
cond. Jonathan Stockhammer
Tanja Tetzlaff, vc
[15 and 16.06.2012](#) ↗ [Bremen, Die Glocke](#)
[17.06.2012](#) ↗ [Cologne, Philharmonie](#)

Das Lesen der Schrift

for orchestra (Australian première)
West Australia Symphony Orchestra
cond. Simone Young
[03 and 04.08.2012](#) ↗ [Perth](#)

Lichtes Spiel

a summer piece for violin and
small orchestra
Anne-Sophie Mutter, vln
Kammerorchester Wien–Berlin
cond. Michael Francis
[22.05.2012](#) ↗ [Frankfurt, Alte Oper](#)
[23.05.2012](#) ↗ [Dortmund, Konzerthaus](#)
[25.05.2012](#) ↗ [Baden-Baden, Festspielhaus](#)
[30.05.2012](#) ↗ [Vienna, Wiener Festwochen, Musikverein](#)

Der Maler träumt

(Italian and German premières)
Ein Traum-Gesicht von Max Beckmann
for baritone and ensemble
Orchestra della Toscana
cond. Daniel Kawka
Leigh Melrose, bar
[06.06.2012](#) ↗ [Florence, Maggio Musicale Fiorentino, Teatro Comunale](#)
ensemble risonanze erranti
cond. Peter Tilling
[25.05.2012](#) ↗ [Munich, Pinakothek der Moderne](#)

String Quartet No. 4

Emerson String Quartet
[18.05.2012](#) ↗ [Berlin, Kammermusiksaal](#)

String Quartet No. 13

(Austrian première)
Arditti String Quartet
[28.09.2012](#) ↗ [Schwaz, Klangspuren](#)

**4 Studien zu einem
Klarinettenquintett**

for clarinet and string quartet
Quatuor Danel,
Jörg Widmann, clar
[25.10.2012](#) ↗ [Bad Reichenhall, AlpenKlassik, Königliches Kurhaus](#)

Tutuguri

Poème dansé, ballet
for large orchestra, choir from tape,
and speaker
[13.10.2012](#) ↗ [Munich, Philharmonie](#)

Versuchung

Hommage à Max Beckmann
for cello and orchestra
ensemble risonanze erranti
cond. Peter Tilling
[25.05.2012](#) ↗ [Munich, Pinakothek der Moderne](#)

Performances (May–November 2012)

 World Première

Vigilia (UK première)
for 6 voices and ensemble
musikFabrik, cond. Emilio Pomàrico
EXAUDI vocal ensemble

[15.06.2012](#) ↗ [Munich, musica viva, St. Michaelskirche](#)

[18.11.2012](#) ↗ [Huddersfield Festival](#)

SAWER, DAVID (* 1961)

Wonder 

for choir a cappella (ssatb)
Choir of York Minster
cond. Robert Sharpe

[13.06.2012](#) ↗ [York, Minster](#)

SCHILLINGS, MAX (1868–1933)

Mona Lisa (excerpts)

opera in 2 acts

prelude for the opera "Mona Lisa"

for orchestra

Neue Philharmonie Frankfurt

cond. Judith Kubitz

[05.05.2012](#) ↗ [Hanau](#)

SCHMIDT, FRANZ (1874–1939)

Das Buch mit 7 Siegeln

oratorium

for soloists, mixed choir, organ

and orchestra

Vienna Symphony Orchestra

cond. Fabio Luisi

Singverein der Gesellschaft der Musik-

freunde in Wien, Christiane Oelze, s;

Christa Mayer, a; Herbert Lippert, Timothy

Oliver, t; René Pape, Steffen Rössler, b;

Robert Kovács, org

[13 and 14.05.2012](#) ↗ [Vienna, Wiener](#)

[Festwochen, Musikverein](#)

SCHNITTKE, ALFRED (1934–1998)

Concerto grosso

for 2 violins, harpsichord (or piano)

and string orchestra

Netherlands Radio Chamber Philharmonic

cond. Martyn Brabbins

[14.06.2012](#) ↗ [Amsterdam, Holland Festival,](#)

[Muziekgebouw aan 't IJ](#)

(K)ein Sommernachtstraum

(Bulgarian première)

for large orchestra

Bulgarian National Radio SO

[08.06.2012](#) ↗ [Sofia](#)

SCHÖNBERG, ARNOLD

(1874–1951)

Erwartung

monodrama in 1 act

Orquesta Filarmónica de Málaga

cond. Arturo Tamayo

Carole Sidney Louis, s

[11 and 12.05.2012](#) ↗ [Malaga, Teatro Cervantes](#)

Lucerne Festival Academy Orchestra

cond. Pierre Boulez

[07.09.2012](#) ↗ [Lucerne Festival](#)

[09.09.2012](#) ↗ [Paris, Salle Pleyel](#)

Die glückliche Hand

drama with music

cond. Sylvain Cambreling

Shigeo Ishino, Ein Mann; John Graham-

Hall, Živný; Rebecca von Lipinski, Míla

Válková; Rosalind Plowright, Mílas Mutter;

Heinz Göhrig, Dr. Suda; Karl-Friedrich

Dürr, Lhotský; Michael Ebbecke, Konecný;

dir. Jossi Wieler/Sergio Morabito

set: Bert Neumann

[02–23.06.2012](#) ↗ [Stuttgart, Staatstheater](#)

Gurre-Lieder

for soloists, choir and orchestra

Vienna Philharmonic, cond. Zubin Mehta

Wiener Singverein, Violeta Urmana, s;

Daniela Denschlag, a; Torsten Kerl, t;

Gerhard Siegel, t; Alexander Tsybalyuk,

bar; Thomas Quasthoff, speaker

[02 and 03.06.2012](#) ↗ [Vienna, Wiener](#)

[Festwochen, Musikverein](#)

Beethoven Orchester Bonn, cond. Stefan

Blunier, NDR-Choir, Christiane Iven, s;

Dubravka Musovic, ms; Jon Villars,

Andreas Conrad, t; Ralf Lukas, bar;

Salome Kammer, speaker

[28.09.2012](#) ↗ [Bonn, Beethovenfest, Beethovenhalle](#)

Concerto for violin and orchestra

op. 36

Vienna Philharmonic

cond. Daniel Barenboim

Michael Barenboim, vln

[23 and 24.05.2012](#) ↗ [Vienna, Wiener](#)

[Festwochen, Musikverein](#)

Pelleas and Melisande

symphonic poem (based on the
work by Maeterlinck)

for large orchestra

RSO Vienna, cond. Cornelius Meister

Bernarda Fink, ms

[08.05.2012](#) ↗ [Vienna, Wiener Festwochen,](#)

[Musikverein](#)

Czech Philharmonic Orchestra

cond. Ingo Metzmacher

[20.05.2012](#) ↗ [Dresden, Semperoper](#)

hr-Sinfonieorchester

cond. Paavo Järvi

[04 and 05.10.2012](#) ↗ [Frankfurt, Alte Oper](#)

Pierrot lunaire

for one voice and 5 instrumentalists

Klangforum Wien

cond. Sylvain Cambreling

Christine Schäfer, s

[20.06.2012](#) ↗ [Madrid, Teatro Real](#)

SCHÖNBERG, ARNOLD

(1874–1951) / COLNOT,

CLIFF (* 1947)

Pelleas and Melisande (Italian première)

symphonic poem (based on the work
by Maeterlinck)

for chamber orchestra

arranged by Cliff Colnot (2008)

Orchestra della Toscana

cond. Daniel Kawka

[06.06.2012](#) ↗ [Florence, Festival del Maggio](#)

[Musicale Fiorentino, Teatro Comunale](#)

SCHÖNBERG, ARNOLD

(1874–1951) / DÜNSER,

RICHARD (* 1959)

Das Buch der hängenden Gärten

for voice and large ensemble

arranged for chamber orchestra

by Richard Dünser (2010)

Ensemble Kontrapunkte

cond. Peter Keuschnig

Anna Maria Pammer, ms

[21.05.2012](#) ↗ [Vienna, Wiener Festwochen,](#)

[Musikverein, Brahms-Saal](#)

SCHREKER, FRANZ (1878–1934)**Der Schatzgräber**

opera in 1 overture, 4 acts and 1 sequel
 Netherlands Philharmonic Orchestra
 cond. Marc Albrecht
 Netherlands Opera Choir
 Tjil Faveyts, König; Basja Chanowski,
 Königin; Alasdair Elliott, Kanzler/Schreiber;
 André Morsch, Graf; Kurt Gysen, Magister/
 Schultheiss; Graham Clark, Narr;
 dir. Ivo van Hove
 01–23.09.2012 ↗ [Amsterdam, Het Muziektheater](#)

Vom ewigen Leben

for soprano and orchestra
Vorspiel zu einem Drama
"Die Gezeichneten"

for large orchestra
 Dresdner Philharmonie
 cond. Lothar Zagrosek
 11 and 13.05.2012 ↗ [Dresden, Kulturpalast](#)

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

for orchestra
 Avanti Chamber Orchestra
 cond. Susanna Mälkki
 28.06.2012 ↗ [Porvoo, Avanti! Summer Sounds Festival](#)

**SCHUBERT, FRANZ (1797–1828) /
DÜNSER, RICHARD (* 1959)****Drei Stücke** (D 946 I/II, D 625 IV) 

for ensemble (chamber orchestra)
 arranged by Richard Dünser (2011)
 Theophil Ensemble Wien,
 cond. Matthias Schorn
 13.06.2012 ↗ [Vienna](#)

**SCHUBERT, FRANZ (1797–1828) /
REGER, MAX (1873–1916)****Erk König**

for medium voice and orchestra
 arranged by Max Reger
 NDR SO, cond. Christoph Eschenbach
 Matthias Goerne, bar
 12.08.2012 ↗ [Salzburg, Salzburg Festival, Felsenreitschule](#)

SCHUMANN, ROBERT (1810–1856)**Symphony No. 3**

for orchestra
 with instrumental retouches
 by Gustav Mahler
 NDR SO
 cond. Thomas Hengelbrock
 11.05.2012 ↗ [Hamburg, Laeiszhalle](#)
 12.05.2012 ↗ [Lübeck, Musik- und Kongreßhalle](#)
 17.05.2012 ↗ [Dresden, Semperoper](#)
 Berlin Philharmonic
 cond. Claudio Abbado
 10, 11 and 13.05.2012 ↗ [Berlin, Philharmonie](#)

SCHWARTZ, JAY (* 1965)**Zwielicht** 

for 3 trombones, choir and organ
 Willibald Guggenmos, org; dancers and
 musicians from the St. Gallen Theatre,
 choreography by Marco Santi,
 cond. Jay Schwartz
 27.06.2012 ↗ [St. Gallen, Festival](#)

Music for Soprano and Piano 

for soprano and piano
 Marisol Montalvo, s;
 Emanuele Torquati, pno
 08.09.2012 ↗ [Frankfurt, Alte Oper](#)

Music for Orchestra II

for orchestra
 Tonkünstler-Orchester Niederösterreich
 28.10.2012 ↗ [Vienna, Konzerthaus](#)

Music for Three Stringed Instruments

for violin, viola and cello
 e-mex ensemble
 22.06.2012 ↗ [Essen, Museum Folkwang](#)

SKALKOTTAS, NIKOS (1904–1949)**5 griechische Tänze 1–5**

for orchestra
 Holland Symfonia
 cond. Jurjen Hempel
 07, 11 and 12.06.2012 ↗ [Amsterdam, Concertgebouw](#)

SOTELO, MAURICIO (* 1961)**Azul de Iontananza** 

for string sextet
 Sestetto d'archi dell'Accademia Teatro
 alla Scala
 05.05.2012 ↗ [Milan](#)
 10.05.2012 ↗ [Madrid \(Spanish première\)](#)

Klang-Muro ... II 

for ensemble
 Grup Instrumental de Valencia
 cond. Jordi Bernàcer
 29.05.2012 ↗ [Valencia](#)
 30.05.2012 ↗ [Madrid](#)

Como llora el viento ...

for guitar and chamber orchestra
 Grup Instrumental de València
 cond. Jordi Bernàcer
 29.05.2012 ↗ [Murcia](#)
 30.05.2012 ↗ [Madrid](#)

Cripta – Música para Manuel de Falla

for ensemble
 Contempoartensemble
 07.06.2012 ↗ [Livorno, Teatro Goldoni](#)

**STAUD, JOHANNES MARIA
(* 1974)****Le Voyage** 

for actors, vocal ensemble (6 voices),
 4 instruments and live-electronics | 25'
 Ensemble intercontemporain,
 Les Cris de Paris, IRCAM/Robin Meier,
 Marcel Bozonnet, actor,
 cond. Geoffroy Jourdain
 02.06.2012 ↗ [Paris, Festival ManiFeste, Centre Pompidou](#)

New Work (2012) 

for choir (32 voices) and small ensemble
 Kammerchor Accentus,
 Camerata Salzburg,
 cond. Laurence Equilbey
 23.07.2012 ↗ [Salzburg, Salzburg Festival, St. Peter's Church](#)

Lagrein (Finnish première)

for violin, clarinet, cello and piano
 Klangforum Wien
 05.07.2012 ↗ [Viitasaari, Finland Festival](#)

Performances (May–November 2012)

 World Première

Maniai (Austrian première)
for orchestra
Tiroler SO Innsbruck
cond. Wen-Pin Chien
[13.09.2012](#) ↗ [Schwaz, Klangspuren, Neuer Stadtsaal](#)

On Comparative Meteorology
(UK première)
for orchestra (new version 2010)
BBC Scottish SO
cond. Matthias Pintscher
[06.10.2012](#) ↗ [Glasgow](#)

Für Bálint András Varga
10 miniatures
for violin, cello and piano
Wiener Klaviertrio
[31.05.2012](#) ↗ [London, Wigmore Hall](#)

STOCKHAUSEN, KARLHEINZ (1928–2007)


Gruppen
for 3 orchestras
New York Philharmonic
cond. Alan Gilbert, Magnus Lindberg, Matthias Pintscher
[29 and 30.06.2012](#) ↗ [New York, Park Avenue Armory](#)

SZYMANOWSKI, KAROL (1882–1937)

King Roger
opera in 3 acts
Orquestra Simfònica i Cor del Gran Teatre de Liceu
[24, 27, 30.11 and 03.12.2012](#) ↗ [Bilbao, Palacio de Euskalduna](#)

Concerto for Violin and Orchestra
London SO
cond. Peter Eötvös
Christian Tetzlaff, vln
[01.05.2012](#) ↗ [Paris, Salle Pleyel](#)
[04.05.2012](#) ↗ [Brussels, Szymanowski Festival, Palais des Beaux-Arts](#)

WALTER, BRUNO (1876–1962)

Piano Quintet 
for 2 violins, viola, cello and piano
student ensemble of the Vienna University of Music
[11.12.2012](#) ↗ [Vienna, Musikverein, Gläserner Saal](#)

WEBERN, ANTON (1883–1945)

6 Stücke
for orchestra (original version)
Vienna Philharmonic
cond. Simon Rattle
[19.06.2012](#) ↗ [Paris, Théâtre des Champs-Élysées](#)

WEIGL, KARL (1881–1949)

Rhapsodie
for string orchestra
L'Ensemble de Basse Normandie
cond. Jean-Pierre Wallez
[22–24.06.2012](#) ↗ [Cherbourg](#)

WEILL, KURT (1900–1950)

Rise and Fall of the City of Mahagonny
opera in 3 acts
Gewandhausorchester
cond. Ulf Schirmer
Chor der Oper Leipzig
Karin Lovelius, Leokadja Begbick; Timothy Fallon/Martin Petzold, Fatty, der Prokurist; Jürgen Kurth, Dreieinigkeitsmoses; Soula Parassidis/Jennifer Porto, Jenny Hill; Stefan Vinke, Jim Mahoney;
dir. Kerstin Polenske
set: Jo Schramm
[03–19.05.2012](#) ↗ [Leipzig, Leipzig Opera Orchestra and Choir of the Vienna State Opera](#)
cond. Ingo Metzmacher
Elisabeth Kulman, Leokadja Begbick; Wolfgang Bankl, Dreieinigkeitsmoses; Stephanie Houtzeel, Jenny Hill; Herbert Lippert, Jim Mahoney;
dir. Jérôme Deschamps
set: Olivia Fercioni
[22, 27 and 30.09.2012](#) ↗ [Vienna, Vienna State Opera](#)

Das Berliner Requiem
for tenor, baritone, male choir (or 3 male voices) and orchestra
Netherlands Radio Chamber Philharmonic
cond. James MacMillan
Cappella Amsterdam
Martijn Cornet, t; Hans Schöpflin, bar
[18.05.2012](#) ↗ [Utrecht, Vredenburg Leidsche Rijn](#)

WEINGARTNER, FELIX (1863–1942)

Die Dorfschule
opera in 1 act based on the ancient Japanese drama "Terakoya"
Orchester der Deutschen Oper Berlin
cond. Jacques Lacombe
Simon Pauly, Gèmba; Clemens Bieber, Matsuo; Fionnuala McCarthy, Schiò; Kathryn Iwawaki, Kwan Shusai; Stephen Bronk, Genzò (concert performance)
[15.05.2012](#) ↗ [Berlin, Deutsche Oper Berlin](#)

ZEISL, ERIC (1905–1959)

Scherzo und Fuge
for string orchestra
L'Ensemble de Basse Normandie
cond. Jean-Pierre Wallez
[22–24.06.2012](#) ↗ [Cherbourg](#)

ZEMLINSKY, ALEXANDER (1871–1942)

A florentine Tragedy
opera in 1 act
Canadian Opera Company Orchestra
cond. Andrew Davis
Alan Held, Simone; Gun-Brit Barkmin, Bianca; Michael König, Guido Bardi;
dir. Catherine Malfitano
set: Wilson Chin
[02–25.05.2012](#) ↗ [Toronto, Canadian Opera Company](#)

The Dwarf
a tragic fairy tale for music in 1 act
Choer et Orchestre de l'Opéra de Lyon
cond. Martyn Brabbins
Robert Wörle, The Dwarf; Karen Vourc'h, Donna Clara; Lisa Houben, Ghita; Simon Neal, Don Estoban;
dir. Grzegorz Jarzyna
[19–29.05.2012](#) ↗ [Lyon, Opéra de Lyon](#)

ZEMLINSKY, ALEXANDER (1871–1942) / HUMMEL, FRANZ (* 1939)

Serenade (Bulgarian première)
for violin and orchestra
arranged by Franz Hummel (2010)
Bulgarian State Philharmonic
cond. Stanislav Ushchev
Elena Denisova, vln
[10.5.2012](#) ↗ [Shumen](#)



Available July 2012



Ernst von Siemens Music Foundation's
Young Composers Prize Winner 2012

**NEW
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New on CD & DVD

CERHA, FRIEDRICH

Concerto for Percussion and Orchestra, Impulse 71

Martin Grubinger, perc;
Vienna Philharmonic,
cond. Peter Eötvös,
Pierre Boulez
[Kairos CD 0013242KAI](#)

The saying goes that no one is a prophet in his own country, but this does not apply – or no longer applies – to Friedrich Cerha in Vienna. The Vienna Philharmonic recently gave exemplary concerts of Cerha's music conducted by Pierre Boulez and Peter Eötvös, and these have now been brought together on a CD. The works include a real Cerha coup: his Concerto for percussion and orchestra with the soloist from the premiere of the work, Martin Grubinger.

GURLITT, MANFRED

Nana 72

Peter Schöne, bar;
Ilia Papandreou, s;
Dario Süß, b;
Julia Neumann, s;
Philharmonisches Orchester
Erfurt, Opernchor Erfurt,
cond. Enrico Calesso
[Crystal Classics CD N67054](#)

The premiere of Gurlitt's Nana was originally planned for 1933, but it was banned by the Nazi censors for being "culturally destructive", and as a result was not heard until 1958. Following only a few performances of the work, this major new 2010 production by the Erfurt Theatre is now available for the first time on CD. (from *Presto Classical*)

GURLITT, MANFRED

Wozzeck 73

Roland Hermann, bar;
Celina Lindsley, s;
Anton Scharinger, bar;
Robert Wörle, t;
Deutsches Symphonie-
Orchester Berlin,
RIAS Kammerchor,
cond. Gerd Albrecht
[Crystal Classics CD N67081](#)

Both Berg's and Gurlitt's versions of Wozzeck were written roughly at the same time, but the early popularity of Berg's work contributed to the speedy disappearance of Gurlitt's composition. This reissue gives us the opportunity to hear this lesser known setting.

HALFFTER, CRISTÓBAL

Concierto para violonchelo y orquesta No. 2, Tiento del primer tono y batalla imperial, Concierto para piano y orquesta, De ecos y sombras 74

Asier Polo, vlc;
Nicolas Hodges, pno;
Orquesta Nacional de España,
cond. Josep Pons, Cristóbal
Halffter and Carlos Kalmar
[Fundación BBVA / Koala Productions
2 DVD KPA 111](#)

In the last issue of UE Musikblätter, Cristóbal Halffter outlined his musical socialisation and which difficulties had to be overcome in order to establish musical modernity in Spain. The 1st DVD contains key works from his oeuvre which can now be both seen and heard as they are performed (including Cello Concerto No. 2, Piano Concerto). The 2nd DVD also includes comments from Halffter.

JANÁČEK, LEOŠ

Jenůfa 75

Amanda Roocroft, s;
Deborah Polaski, s;
Miroslav Dvorský, t;
Nikolai Schukoff, t;
Chorus and Orchestra
of Teatro Real,
cond. Ivor Bolton, stage dir.
Stéphane Braunschweig
[Opus Arte DVD OA1055D](#)

"Not only did Ivor Bolton conduct the score superbly, with extraordinary tension and sensitivity throughout, but drew some truly wonderful playing from his orchestra, significantly better than anything I have heard from them under other batons." (Seen and Heard International)

MAHLER, GUSTAV; ZEMLINSKY, ALEXANDER

Orchestral Songs 76

Christine Schäfer, s;
Thomas Quasthoff, bbar;
Matthias Goerne, bar;
Franz Grundheber, bar;
Deutsches Symphonie-
Orchester Berlin,
Orchestre de Paris,
cond. Christoph Eschenbach,
Gerd Albrecht, Gary Bertini
[Capriccio 2CD C5101](#)

This album with 2 CDs of works from the extensive Capriccio Archive unites leading singers (Schäfer, Goerne, Quasthoff), well-known orchestras and renowned conductors (Eschenbach, Albrecht, Bertini). They devote themselves to the service of forgotten orchestral songs by Gustav Mahler and Alexander Zemlinsky. Discoveries are guaranteed.

PÄRT, ARVO

Zwei Sonatinen, Partita, Variationen zur Gesundheit von Arinuschka, Für Alina, Für Anna Maria, Lamentate 77

Ralph van Raat, pno;
Netherlands Radio Chamber
Philharmonic,
cond. JoAnn Falletta
[Naxos CD 8.572525](#)

On this CD, the pianist Ralph van Raat presents an insight into Pärt's piano works – from the very early pieces that were composed during his studies to the works that have represented Pärt's compositional style from 1976 until the present day. The highlight is without doubt the recording of Lamentate for piano and orchestra.

PÄRT, ARVO

Veni creator spiritus, The Deer's Cry, Most Holy Mother of God, Peace upon you, Jerusalem, Morning Star, My heart's in the Highlands, Ein Wallfahrtslied, Stabat mater, Solfeggio 78

Theatre of Voices,
Ars Nova Copenhagen,
cond. Paul Hillier
[Harmonia Mundi SACD HMU 807553](#)

Paul Hillier is regarded as one of the most experienced conductors and connoisseurs of Arvo Pärt's choral music. Following the success of his last CD (Arvo Pärt: Da Pacem), which was awarded a Grammy in 2007, on this CD Paul Hillier introduces further choral works by Pärt, the majority of which are more recent.

RIHM, WOLFGANG**Astralis,
Fragmenta passionis,
Sieben Passions-Texte** ↗ 9

RIAS Kammerchor,
cond. Hans-Christoph
Rademann
Harmonia Mundi CD HMC 902129

Wolfgang Rihm's experience of singing in choirs during his student days had a lasting effect on him. The aspiration that "an element of singing" must always be the essence also applies to his instrumental works. The RIAS Kammerchor has now recorded choral works by Rihm from different creative periods.

SCHREKER, FRANZ**Irrelohe** ↗ 10

Roman Sadnik, t;
Ingeborg Greiner, s;
Daniela Denschlag, ms;
Mark Mousse, bar;
Beethoven Orchester Bonn,
Chor Theater Bonn,
cond. Stefan Blunier
MDG CD 937 1687-6

The Beethoven Orchester Bonn and Theater Bonn received the German Record Critics Award for their recording of Franz Schreker's Irrelohe. The jury's statement includes the following description of the opera: "... a psychoanalytical colportage with ecstatic sounds on the threshold of fin-de-siècle and new music ..."

SCHREKER, FRANZ**Der Schmied von Gent** ↗ 11

Oliver Zwarg, bbar;
Undine Dreißig, ms;
André Riemer, t;
Judith Kuhn, s;
Robert-Schumann-
Philharmonie,
Chor der Oper Chemnitz,
cond. Frank Beermann
CPO CD 4987040

The successful production and rediscovery at Chemnitz opera house in 2010 has now been documented on CD: Schreker himself called his three-act Der Schmied von Gent a grand magic opera. The work disappeared from repertoires shortly after its premiere in 1932 amidst Germany's changing political world.

SOTELO, MAURICIO**Cripta – Música para
Luigi Nono** ↗ 12

Arcángel, cantaor;
österreichisches ensemble
für neue musik,
Salzburger Bachchor,
cond. Beat Furrer

WEBERN, ANTON**Sechs Bagatellen,
Fünf Sätze** ↗ 12

Quatuor Diotima
NEOS DVD 50905-08

It was Luigi Nono who originally motivated the young student Mauricio Sotelo to explore the traditional oral art of Flamenco song. In Cripta – Música para Luigi Nono, Sotelo has now paid his respects to his mentor. The charismatic singer Arcángel adopts a central role in the work.

WEILL, KURT**Concerto for Violin and
Wind Orchestra** ↗ 13

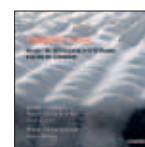
Frank Peter Zimmermann, vln;
Berlin Philharmonic,
cond. Mariss Jansons
EMI Classics CD 5099967843428

In Kurt Weill's Concerto for Violin and Wind Orchestra, which premiered in 1925 in Paris, diversity is elevated to a principle. Theodor W. Adorno, for example, detected the influence of Mahler, Stravinsky and Busoni. In an exemplary performance, Mariss Jansons and soloist Frank Peter Zimmermann show that this is simply great music.

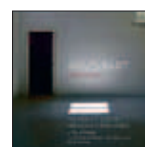
WEILL, KURT**Rise and Fall of the City of
Mahagonny** ↗ 14

Measha Brueggergosman, s;
Jane Henschel, s;
Donald Kaasch, t;
Willard White, bbar;
Michael König, t;
Orchestra & Chorus of the
Teatre Real Madrid,
cond. Pablo Heras-Casado;
stage dir. Alex Ollé &
Carlus Padrissa,
prod. La Fura dels Baus
BelAirClassiques DVD BAC067

Kurt Weill's Rise and Fall of the City of Mahagonny was premiered at Madrid's Teatro Real just one day after a general strike. The gripping production by La Fura dels Baus reinforced the sheer tangible topicality. Mahagonny as a dumping ground for emotions. An admirable performance!



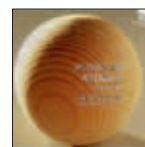
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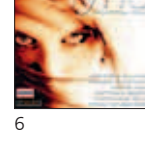
12



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13

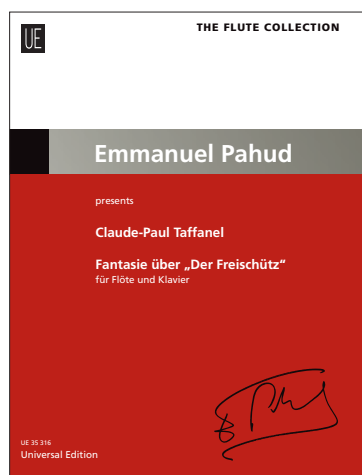


7



14

New Releases



66 FANTASY ON "DER FREISCHÜTZ"

THE FLUTE COLLECTION
Emmanuel Pahud presents
CLAUDE-PAUL TAFFANEL

The internationally acclaimed flautist, Emmanuel Pahud presents the first publication in this new series bringing together selected pieces from the repertoire of famous flautists. A wide range of music is presented – new discoveries, rarities and new pieces – all with the hope of extending the flute repertoire. This first edition is based upon a paraphrase of Carl Maria von Weber's opera *Der Freischütz* by Claude-Paul Taffanel (1844–1908), one of the greatest 19th century French flautists. This is one of the works that has accompanied and influenced Emmanuel Pahud's career and he presents it in the firm belief that other flautists will share his enthusiasm and admiration for the piece.

FANTASY ON "DER FREISCHÜTZ" ↗ [UE 35316](#)



TANGO

CARLOS GARDEL

Cellists will certainly welcome these arrangements of some of Carlos Gardel's best-known pieces. A legend in his own lifetime he wrote numerous Tangos and through his singing, film appearances and recordings became one of the most significant and popular figures in the history of Tango. Diego Collatti's arrangements retain all the captivating and magnetic charms we associate only with the Tango.

TANGO ↗ [UE 35261](#)

BERIO, LUCIANO**Sinfonia**

for 8 voices (SSAATTBB)
and orchestra
study score ↗ [UE 35319](#)

CERHA, FRIEDRICH**Für Marino****(gestörte Meditation)**

for piano
↗ [UE 35244](#)

CORNICK, MIKE**Pink Panther for Two**

for piano for 4 hands with CD
↗ [UE 21579](#)

4 Pieces for 5 Right Hands at 1 Piano

for piano for 5 right hands
↗ [UE 21595](#)

DEHNHARD, TILMANN**Easy Jazz Studies**

for alto saxophone with CD
↗ [UE 35262](#)

GARDEL, CARLOS**Tango**

arranged by Diego Collatti
for violoncello and piano
↗ [UE 35261](#)

KODÁLY, ZOLTÁN**Ave Maria**

for female choir (SSA) a cappella
choral score ↗ [UE 34370](#)

MAMUDOV, HIDAN**Balkan Clarinet Duets**

for 2 clarinets
↗ [UE 34533](#)

MOZART, WOLFGANG AMADEUS**Così fan Tutte**

Original Edition
edited by Henrik Wiese
for 2 flutes
↗ [UE 35245](#)

PÄRT, ARVO**Da pacem Domine**

for 8 (or 4) violoncellos
score and parts
↗ [UE 34985](#)

Par intervallo

for piano for 4 hands or
2 pianos
playing score ↗ [UE 34564](#)

Spiegel im Spiegel

for organ
↗ [UE 35016](#)

Symphony No. 4 "Los Angeles"

for string orchestra, harp,
timpani and percussion
study score ↗ [UE 34562](#)

RAE, JAMES**Violin Debut**

for violin with CD and
piano accompaniment
↗ [UE 21532](#)
piano accompaniment
↗ [UE 21533](#)

SOMMER, HANS**Drei Lieder**

arranged by Clytus Gottwald
after texts by Johann Wolfgang
von Goethe
for choir (SSAATTBB)
choral score ↗ [UE 35327](#)

WEILL, KURT**Rise and Fall of the City of Mahagonny**

opera in 3 acts
piano reduction ↗ [UE 35318](#)

Songs

arranged by Martin Reiter
for flute and piano with CD
↗ [UE 34323](#)

THE FLUTE COLLECTION

Emmanuel Pahud presents

CLAUDE-PAUL TAFFANEL**Fantasy on "Der Freischütz"**

for flute and piano
↗ [UE 35316](#)

The New Karl Scheit Guitar Edition**SOR, FERNANDO****Variations on a Theme**

by Mozart Op. 9

for guitar
↗ [UE 34489](#)

WIENER URTEXT EDITION**BACH, CARL PHILIPP EMANUEL****Complete Works for Organ Volume 2: Minor Works**

for organ
↗ [UT 50149](#)

MENDELSSOHN BARTHOLDY, FELIX**Rondo Capriccioso** Op. 14

for piano
↗ [UT 50215](#)

Variations sérieuses Op. 54

for piano
↗ [UT 50278](#)

TELEMANN, GEORG PHILIPP**Six Sonatas** Op. 2

for 2 flutes (violins)
↗ [UT 50281](#)

VIVALDI, ANTONIO**Sonatas for Violin and Basso continuo** Op. 2

for violin, harpsichord and
violoncello
↗ [UT 50176](#)

COMPLETE EDITIONS**MAHLER, GUSTAV****Das Lied von der Erde**

New Gustav Mahler complete
critical edition for high and
medium voice and piano
↗ [UE 33906](#)

SCHÖNBERG, ARNOLD**Works for String Orchestra**

- *Transfigured Night* Op. 4 (1917)
- *String Quartet No. 2* Op. 10 (1929)

Version for soprano and
string orchestra

- *Suite im alten Stil in G Major*
Critical report on the volumes
9.1 and 9.2, sketches, history of
the work origins, documents
↗ [UE 17042A](#)

THE NEW STUDY SCORE SERIES**BERIO, LUCIANO****Canticum novissimi testamenti**

for 4 clarinets, saxophone
quartet and 8 voices
↗ [UE 34819](#)

PÄRT, ARVO**Cantus in Memory of Benjamin Britten**

for string orchestra and bell
↗ [UE 35536](#)

ZEMLINSKY, ALEXANDER**A Florentine Tragedy**

opera in 1 act Op.16
↗ [UE 34811](#)

Birthdays and Anniversaries

2012

80th Anniv. of Death **Eugen d'Albert** † 03 March 1932
125th Anniversary **Kurt Atterberg** * 12 December 1887
25th Anniv. of Death **Henk Badings** † 26 June 1987
75th Birthday **David Bedford** * 04 August 1937
50th Anniv. of Death **Hanns Eisler** † 06 September 1962
25th Anniv. of Death **Morton Feldman** † 03 September 1987
50th Birthday **Silvia Fómína** * 01 January 1962
25th Anniv. of Death **Hans Gál** † 03 October 1987
75th Birthday **Peter Kolman** * 29 May 1937
70th Birthday **Petr Kotík** * 27 January 1942
80th Anniversary **Richard Meale** * 24 August 1932
60th Birthday **Dominic Muldowney** * 19 July 1952
50th Anniv. of Death **Caspar Neher** † 30 June 1962
75th Birthday **Gösta Neuwirth** * 06 January 1937
75th Birthday **Bo Nilsson** * 01 May 1937
60th Birthday **Wolfgang Rihm** * 13 March 1952
80th Birthday **Rodion K. Schtschedrin** * 16 December 1932
90th Anniv. of Death **Hans Sommer** † 26 April 1922
75th Anniv. of Death **Karol Szymanowski** † 29 March 1937
70th Anniv. of Death **Alexander Zemlinsky** † 15 March 1942

2013

10th Anniv. of Death **Luciano Berio** † 27 May 2003
60th Birthday **Todd Brief** * 25 February 1953
60th Birthday **Georg Friedrich Haas** * 16 August 1953
70th Birthday **Bill Hopkins** * 05 June 1943
75th Birthday **Zygmunt Krauze** * 19 September 1938
90th Anniversary **György Ligeti** * 28 May 1923
25th Anniv. of Death **Marcel Poot** † 12 June 1988
80th Birthday **Raymond Murray Schafer** * 18 July 1933
75th Birthday **Tona Scherchen** * 12 March 1938
80th Anniv. of Death **Max von Schillings** † 24 July 1933

2014

60th Anniv. of Death **Franco Alfano** † 27 Oktober 1954
80th Birthday **Harrison Birtwistle** * 15 July 1934
75th Anniv. of Death **Julius Bittner** † 09 January 1939
60th Anniv. of Death **Walter Braunfels** † 19 March 1954
70th Birthday **Barry Conyngham** * 27 August 1944
80th Anniv. of Death **Frederick Delius** † 10 June 1934
60th Birthday **Beat Furrer** * 06 December 1954
90th Anniversary **Karl Heinz Füssl** * 21 March 1924
75th Anniv. of Death **Wilhelm Grosz** † 10 December 1939
60th Birthday **Martin Haselböck** * 23 November 1954
90th Birthday **Milko Kelemen** * 30 March 1924
70th Anniv. of Death **Hans Krása** † 17 October 1944
50th Anniv. of Death **Alma Maria Mahler** † 11 December 1964
50th Anniv. of Death **Joseph Marx** † 03 September 1964
90th Anniversary **Francis Miroglio** * 12 December 1924

60th Anniv. of Death **Karol Rathaus** † 21 November 1954
75th Anniv. of Death **Franz Schmidt** † 11 February 1939
80th Anniversary **Alfred Schnittke** * 24 November 1934
80th Anniv. of Death **Franz Schreker** † 21 March 1934
70th Anniv. of Death **Ethel Smyth** † 09 May 1944
70th Birthday **Mathias Spahlinger** * 14 October 1944
150th Anniversary **Richard Strauss** * 11 June 1864
50th Birthday **Ian Wilson** * 26 December 1964

2015

70th Anniv. of Death **Béla Bartók** † 26 September 1945
90th Anniversary **Cathy Berberian** * 04 July 1925
80th Anniv. of Death **Alban Berg** † 24 December 1935
90th Anniversary **Luciano Berio** * 24 October 1925
90th Birthday **Pierre Boulez** * 26 March 1925
60th Anniv. of Death **Willy Burkhard** † 18 June 1955
125th Anniversary **Hans Gál** * 05 August 1890
125th Anniversary **Manfred Gurlitt** * 06 September 1890
70th Birthday **Vic Hoyland** * 11 December 1945
50th Birthday **Georges Lentz** * 22 October 1965
125th Anniversary **Frank Martin** * 15 September 1890
125th Anniversary **Bohuslav Martinu** * 08 December 1890
25th Anniv. of Death **Otmar Nussio** † 22 July 1990
80th Birthday **Arvo Pärt** * 11 September 1935
70th Anniv. of Death **Emil Nikolaus von Reznicek** † 02 August 1945
80th Anniversary **Peter Ronnefeld** * 26 January 1935
50th Anniv. of Death **Peter Ronnefeld** † 06 August 1965
90th Anniv. of Death **Erik Satie** † 01 July 1925
90th Birthday **Gunther Schuller** * 22 November 1925
50th Birthday **Jay Schwartz** * 26 June 1965
80th Anniv. of Death **Josef Suk** † 29 May 1935
70th Anniv. of Death **Nikolai Tcherepnin** † 26 June 1945
70th Anniv. of Death **Anton Webern** † 15 September 1945

2016

80th Birthday **Richard Rodney Bennett** * 29 March 1936
90th Birthday **Francis Burt** * 28 April 1926
90th Birthday **Friedrich Cerha** * 17 February 1926
90th Anniversary **Morton Feldman** * 12 January 1926
70th Birthday **Michael Finnissy** * 17 March 1946
70th Anniv. of Death **Heinrich Kaminski** † 21 June 1946
25th Anniv. of Death **Ernst Krenek** † 22 December 1991
90th Anniversary **György Kurtág** * 19 February 1926
125th Anniversary **Sergei Sergejewitsch Prokofieff** * 23 April 1891
100th Anniv. of Death **Max Reger** † 01 January 1916
80th Birthday **Steve Reich** * 03 October 1936
80th Anniv. of Death **Ottorino Respighi** † 18 April 1936
100th Anniversary **Karl Schiske** * 12 February 1916
80th Birthday **Hans Zender** * 22 November 1936

KLANGSPUREN FESTIVAL ZEITGENÖSSISCHER MUSIK

SCHWERPUNKT KOREA / UNSUK CHIN – COMPOSER IN RESIDENCE

13.09. – 29.09.2012

www.klangspuren.at

Bewährtes und Innovatives greifen beim Festival zeitgenössischer Musik KLANGSPUREN Schwaz alljährlich ineinander. Im Zentrum der 19. KLANGSPUREN Ausgabe steht gegenwärtiges Schaffen aus Nord- und Südkorea mit Ensembles aus beiden Ländern und zahlreichen Werken der jüngsten und jüngeren Komponistengeneration und deren Vorreitern. Zwei Filme im Festival-Programm gewähren Einblicke in das Musikleben sowie den Alltag Koreas. Und die Komponistin Unsuk Chin, composer in residence im Rahmen der INTERNATIONALEN ENSEMBLE MODERN AKADEMIE, können Sie als facettenreiche Dozentin, Gesprächspartnerin und DiskutantIn erleben. Unverzichtbar verflochten mit dem Festival sind ebenso nationale, regionale wie internationale Interpreten und Komponisten.

GEORG FRIEDRICH HAAS

Tetraedrite für Orchester (2012, Uraufführung)

JOHANNES MARIA STAUD

Maniai für großes Orchester (2012, Österreichische Erstaufführung)

KLANGSPUREN ERÖFFNUNGSKONZERT

Donnerstag, 13.09., 20.00 Uhr, Silbersaal im SZentrum, Schwaz

Tiroler Symphonieorchester Innsbruck, Wu Wei Sheng, Wen-Pin Chien Dirigent

KARLHEINZ STOCKHAUSEN

Kreuzspiel für Oboe, Bassklarinette, Klavier, Schlagwerker (1951)

ANTON WEBERN

Symphonie op. 21 Klarinetten, Hörner, Harfe, Violinen, Viola, Cello (1928)

ERNST KRENEK

Alpbach Quintet op. 180 für Flöte, Oboe, Klarinette, Fagott, Horn, Schlagwerk (1962)

ABSCHLUSSKONZERT DER INTERNATIONALEN ENSEMBLE MODERN AKADEMIE

Donnerstag, 20.09., 20.00 UHR, ORF TIROL KULTURHAUS, Rennweg 14, 6020 Innsbruck

Musiker der Internationalen Ensemble Modern Akademie, Bradley Lubman Dirigent

WOLFGANG RIHM

13. Streichquartett (Österreichische Erstaufführung)

Freitag, 28.09., 20.00 Uhr, Silbersaal im SZentrum, Schwaz

Arditti Quartett, Philipp Tutzer Fagott

*"What he did, what he did not do –
no law governed him except his persona."*

Max Brod on Leoš Janáček