



casa da música OMAGGGO A BERIO a casa da música 2013

JANUARY

FRIDAY 18; 21:30 OMAGGIO A BERIO I ORQUESTRA SINFÓNICA DO PORTO CASA DA MÚSICA Christoph König conductor Programme: Luciano Berio: 4 Dédicaces

SATURDAY 19; 18:00 Omaggio a Berio II Remix ensemble casa da música

Peter Rundel conductor Lise Milne voice Programme: Luciano Berio: Recital for Cathy

APRIL

SATURDAY 13; 18:00 OMAGGIO A BERIO III ORQUESTRA SINFÓNICA DO PORTO CASA DA MÚSICA Olari Elts conductor Programme: Luciano Berio/Franz Schubert: Rendering

SUNDAY 14; 18:00 OMAGGIO A BERIO IV ANDREA LUCCHESINI piano

Programme: Luciano Berio: 2 Encores: Brin, Leaf Luciano Berio: 2 Encores: Erdenklavier, Wasserklavier Luciano Berio: 1 Encore: Luftklavier Luciano Berio: 1 Encore: Feuerklavier

FRIDAY 26; 21:00 OMAGGIO A BERIO V 1st part

REMIX ENSEMBLE CASA DA MÚSICA

Jonathan Stockhammer conductor Jonathan Ayerst piano Programme: Luciano Berio: Points on the curve to find... 2nd part ORQUESTRA SINFÓNICA DO PORTO CASA DA MÚSICA

THEATRE OF VOICES Lothar Zagrosek conductor Programme: Luciano Berio: Sinfonia

SATURDAY 27; 18:00 OMAGGIO A BERIO VI CORO CASA DA MÚSICA Paul Hillier conductor Programme: Luciano Berio: E si fussi pisci, Cries of London



Sunday 28; 18:00 OMAGGIO A BERIO VII REMIX ENSEMBLE CASA DA MÚSICA Jonathan Stockhammer conductor Programme: Luciano Berio: Tempi Concertati

JUNE

TUESDAY 11; 21:00 OMAGGIO A BERIO VIII REMIX ENSEMBLE CASA DA MÚSICA Emilio Pomàrico conductor Stephanie Wagner flute Programme: Luciano Berio: Serenata for flute and 14 instruments

OCTOBER

SATURDAY 19; 18:00 OMAGGIO A BERIO IX ORQUESTRA SINFÓNICA DO PORTO CASA DA MÚSICA Jonathan Stockhammer conductor Aldo Salvetti oboe Programme: Luciano Berio: Chemins IV

> GOVERNO DE PORTUGAL











MECENAS PRINCIPAL CASA DA MÚSICA

Dear music lovers,

27 May 2013 marks the 10th anniversary of **Luciano Berio's** death. His friend **Umberto Eco** remembers him: "I would have liked to reminisce about many episodes in those days that now seem heroic, when in 1956 Schönberg was jeered at La Scala and when in 1963, at the Piccola Scala, certain gentlemen in dinner jackets, outraged by *Passaggio* by Berio and Sanguineti, stood up indignantly shouting 'centre-left!' Instead I will speak in particular about Berio during his years at the RAI's Musical Phonology Studio."

According to Eco, Berio was interested in "the poetics of an open work of art extending beyond the historically somewhat provisional framework of artwork in motion" – that also contributed to his ranking.

31 March 2013: the 100th anniversary of the so-called "scandal concert" conducted by **Arnold Schönberg** and which, for many reasons, amounted to a caesura in European concert life. It was not merely a question of how an audience treated the performers – it was about partisanship at a crossroads of musical history.

In an interview for this issue, **Nuria Schoenberg Nono** bemoans the fact that aesthetic confrontations have become "vapid" today; she is also keeping in mind that her father is a match for the contextual dimension of the confrontations. Only the polemic underhandedness was dispensable; the latent anti-Semitism, openly articulated at a later date, was scandalous. Musicologist **Christoph Becher** examines the "scandal concert" from the perspective of historical context.

Alex Ross is the music critic for the *New Yorker* and the author of the highly regarded book *The Rest Is Noise;* he takes a look at **Morton Feldman** in an extensive article. Ross quotes Feldman: "What are our morals in music? Our moral in music is 19th-century German music, isn't it? I do think about that, and I do think about the fact that I want to be the first great composer who is Jewish."

We also present another composer, **Jay Schwartz**, whose roots are likewise in the USA. As he says in the interview, "I believe that the listener is rewarded for enduring the metamorphosis of sound and thematic material he has helped to consummate."

In the second part of the large-scale *Mahagonny* interview, **Kim Kowalke**, president of the **Kurt Weill Foundation for Music**, refers to the question of different versions: "There is no definitive version of *Mahagonny* and there will probably never be two productions which will be identical in terms of the musical text. Choices must be made too often; there are too many options."

The *Musikblätter* no longer contain a full concert calendar. You can find a complete up-to-date list of all performances at www.universaledition.com/performances.

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Luciano Berio ↗4



Morton Feldman <u>716</u>



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LUCIANO BERIO

UMBERTO ECO

Those Studio Days

Dear friends, being neither a musician nor a musicologist, at a conference in which the titles of the papers alone make me aware of my abysmal lack of knowledge, let me talk about Luciano Berio not as a musician or a musicologist but rather as a friend, having the privilege of being the last survivor of that evening at a bar called "di Ballesecche".

It was the beginning of 1959, and John Cage had been taken off to appear on [the game show] *Lascia o Raddoppia (Double or Quit)* to help pay for his stay in Italy. Seeing that Roberto Leydi knew that he was an

expert on wild mushrooms, and that Cage had done his performances with coffee machines and food mixers on the stage of the Teatro alla Fiera, [the presenter] Mike Buongiorno, flabbergasted, asked him whether this was Futurism – at the time we had laughed about it, though the question was unintentionally philological, since no one could deny that Russolo's *intonarumori* (noise intoners) had had a certain influence.

John Cage had recently completed his aleatory composition *Fontana Mix,* actually written for

Cathy Berberian, but with a title dedicated to Signora Fontana, his landlady, of mature years but with a certain charm, who, fascinated by her tenant (John Cage wouldn't have looked amiss playing Wyatt Earp in a John Ford film) had let him know of her devoted admiration (the legend varies as to her *modus operandi*). Being little inclined to entertain relations with partners of the opposite sex, and being a gentleman, Cage had declined the offer; but he had dedicated the composition to Signora Fontana. When, on the evening of Thursday 26 February 1959, Cage had won two and a half million lire (and not five, as all the internet sites report, since he had decided not to double), we met up to celebrate with glasses of champagne in a bar on the corner of Via Massena [in Milan], the only one close to the RAI television studios still open, a bar nicknamed "di Ballesecche"¹ by Berio and Maderna because they had some dislike or other for the owner. There we were, in the billiard room, as squalid as any billiard room on Corso Sempione could be after midnight (and without even Paul Newman to play the braggart),

However, with Berio and musicians of his generation we find a new situation: the musician was aware theoretically of what he was doing. there to celebrate, with John Cage, Berio, Maderna, Cathy, Marino Zuccheri, Roberto Leydi and Peggy Guggenheim (sic) wearing a pair of gold shoes (sic). They are all gone, I am the last survivor of that marvellous event. So please look upon me with respect and forgive me if I reminisce about personal memories and follies.

I would very much like to have talked about Berio, a companion in so many adventures, together with Bruno Maderna, but I fear I would offend decency – even

if Talia would have had nothing to be upset about since these were adventures that happened before Luciano met her and, I believe, before she was even born. I would have liked to reminisce about many episodes in those days that now seem heroic, when in 1956 Schönberg was jeered at La Scala and when in 1963, at the Piccola Scala, certain gentlemen in dinner jackets, outraged by *Passaggio* by Berio and Sanguineti, stood up indignantly shouting "centre-left!"

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Instead I will talk, in particular, about Berio during the years of the Studio di Fonologia Musicale (The Musical Phonology Studio), seeing as I was recently able to witness its reconstruction, more or less as it was, at the Museo degli Strumenti Musicali at Castello Sforzesco in Milan,² which has salvaged all the technical equipment that had ended up in a warehouse first in Turin and then in Milan. And once again I felt at home, in that room where I had spent so many hours listening to the whirr of those nine celebrated oscillators made famous by Marino Zuccheri, at a time when the studio in Cologne had only one. All the leading figures of Neue Musik passed through here, many of whom had scholarships for a study period in Milan at the end of which they had to present a finished composition. As the period was not long enough for them to master all the secrets of the nine oscillators, it is only right to mention that the great Marino Zuccheri, by manoeuvring here and there, put together an acceptable composition, so that many incunabula of electronic music are due to him and not to the authors whose names appear on them.³

In relation to these particular years of discovery and experimentation, at this conference discussing Berio as a musician, I would like to talk about Berio as a thinker, as a man of culture.

Music, in all centuries, has been closely linked to the other arts: to literature, to painting, to philosophy and to science. Sometimes the relationship has been highly conspicuous, such as that between Greek music and Pythagoreans, sometimes the contact has been less evident, often because the musician lived immersed in his own musical world, certainly reflecting the culture of his time but not reflecting upon it – and I would not know how to identify a clear link between [Leoncavallo's] *L'aurora di bianco vestita* (1904) and Benedetto Croce's *Aesthetic* (1902) – even if the implicit underlying relations

are now clear, if only because *L'aurora di bianco vestita* is a good example of what Croce meant by lyrical intuition.

However, with Berio and musicians of his generation we find a new situation: the musician was aware theoretically of what he was doing not just in that he had developed a musical poetic of his own (though Stravinsky had also done it particularly well), but in living in rapport with representatives of other arts, with philosophers, linguists, anthropologists, in an exchange of experience that was not only an expression of neighbourliness and mutual interest, but a labour of synthesis.

And Berio spoke of synthesis in the attempt to bring music and literature together in *Omaggio a Joyce:*

"Poetry is also a verbal message distributed over time: recording and electronic music instruments in general give us a real and concrete idea of it, much more than can be done in a public or theatrical reading of verses. Through these methods I have tried to show experimentally a new possibility for an encounter between the reading of a poetical text and music, without the union necessarily having to end up benefiting one of the two expressive systems: trying, instead, to make the word capable of completely assimilating and conditioning the musical action.

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¹ Translator's note: "Ballesecche" literally means "dry balls".

² [The room dedicated to the Studio di Fonologia was opened in September 2008. Here as elsewhere, all notes in square brackets are by the editor.]

³ [In a special "Studio Production" notebook, still kept in the Studio di Fonologia archive, Berio, Maderna or Zuccheri generally commented on the quality of these "incunabula" often with trenchant observations; a diplomatic transcription of it is reproduced in *Diario di bordo – Le rubriche "Produzione Studio" e "Ascolti"*, in *Nuova musica alla radio – Esperienze allo Studio di Fonologia della RAI di Milano 1954-1959*, edited by A. I. De Benedictis and V. Rizzardi, Rome, Cidim-ERI 2000, pp. 293-313.]

It is perhaps through this capability that it will one day be possible to create a 'total' performance where a profound continuity and a perfect integration can be developed between all the component elements (not just between the actual musical elements), and where it is therefore possible to also create a relationship of a new kind between word and sound, between poetry realised that his musical activity was most certainly linked to the phonology of the phonologists, even if in technical terms he worked more on *etic* than on *emic*, and became aware of this when he began his electro-acoustic work with the human voice.

There again, if we read various interviews with Berio we see unexpected (but in my view fundamental) refer-

Berio always went looking for writers who didn't give him a libretto, a story or even some performable phrases.

and music. In such a case the true aim would not be to place two different expressive systems in opposition or even to mix them together, but instead to create a relationship of continuity between them, to make it possible to pass from one to the other *imperceptibly*, without making clear the differences between perceptive conduct of a logical-semantic type (that adopted in dealing with a spoken message) and perceptive conduct of a musical kind [...]."⁴

Berio was, in this respect, certainly one of the most cultured musicians of his generation, capable of going in search of music even where it was thought there was none.

Just think of when, starting up the Studio di Fonologia, he immediately began asking himself about what phonology actually means, seeing that it had been given its name by the technical engineer, Gino Castelnuovo. And he obtained Saussure's *Cours de linguistique générale* and Troubetzkoy's *Principes de phonologie*, from which he at first concluded that the phonology of the structuralists was not the phonology of musicians. And so it was that the copies of the two volumes, which I still own, are the ones I borrowed from the Studio di Fonologia and which naturally I have never returned through right of conquest and, as Roger Bacon suggested, if ideas are good they must be saved from the infidel *tamquam ab iniustis possessoribus*.

But was Berio really an unworthy possessor of these two books? Let us consider some facts. First, he quickly ences cropping up here and there, for example to the philosophy of Merleau Ponty, and therefore to a phenomenology not just of perception, but of corporality. Almost all musicians have had a rapport with the word, with language, depending on the extent to which they work with music for voice, but Verdi's relationship with Francesco Maria Piave, and perhaps Mozart's with Da Ponte, is different from Berio's with Sanguineti. Berio always went looking for writers who didn't give him a libretto, a story or even some performable phrases indeed I have never seen a musician so arrogant and imperialistic towards his librettists (this, too, is my own personal experience, as well as Sanguineti's and Calvino's), a musician prepared to distort the texts they had given him, to break them up, to use only what was left over as it suited him. Berio never set the words of others to music. He went searching among the words of others for musical elements that were potentially (sometimes actually) contained in them, and this he did through a competence in the phenomenon of language that I would describe as scientific, through a philosophical attention to the mystery of the spoken word and the voice.

When we think of *Thema (Omaggio a Joyce)*, we can understand how Berio gave prominence to those formants that for structuralist phonology were, or rather would be, the distinctive features of phonemes. And I say "would be" because *Fundamentals of Language* by Jakobson and Halle would be published just a year after the opening of the Studio di Fonologia.⁵ I don't remember whether Berio had read it but the fact is that he

got to know Roman Jakobson in America in the 1960s, and indeed I should mention that it was Berio who gave Jakobson a copy of my Open Work and this was the beginning of my personal friendship with Jakobson.

Other episodes suggest that musicians were aware of what the linguists were doing. I remember meeting Roland Barthes in 1959 in Paris at the house of Madame Thesenaz, one of the sponsors of the Domaine Musical concerts organised by Pierre Boulez (long before Barthes became interested in semiotics, so it isn't clear whether future semioticians drew inspiration from the work of the musicians or vice versa). The fact is that in Issue 3 of "Incontri Musicali" (August 1959), where Boulez's Alea and Cage's Lecture on Nothing appeared, as well as my first essay on the open work, Berio also published Contraddizioni del linguaggio seriale by a structural linguist, Nicolas Ruwet (translated by me).⁶ Ruwet was critical of serial music (it is worth emphasising that Berio also published attacks by adversaries in his journal, provided that he recognised in them an intelligence worthy of a response, as can be seen in the article by Fedele d'Amico in Issue 4),⁷ but brought into play on the one hand the principles of linguistics (system, double articulation, opposition, optional variant etc.) and, on the other, works such as Lévi-Strauss's Structures élémentaires de la parenté which had admittedly appeared ten years earlier but was not yet reading material for non-anthropologists, let alone musicians.

There is no need to say who was right - Ruwet, whose discussion on series and structure would later be taken up by Lévi-Strauss himself, or Henri Pousseur, who answered Ruwet in the same Issue 3.8 What interests us here, and the dates are important, is that a series of debates, which would later - and I say later - become central to the human sciences in general, were started up, at least in Italy, by a musicological journal. I would like to point this out in talking about Berio as a man of culture - not just a musician who reflects on his work, like many others, but a leading figure in a much wider debate that involved friends and adversaries.

Berio was also a man of culture in the sense that it is a characteristic of true men of culture to be not only interested in so-called highbrow culture but also in lowbrow culture. Pousseur, talking about the Beatles in the 1960s, said to me: "they are working for us". To which I replied "but you are also working for them". Berio was perhaps

the first contemporary musician to be interested in rock as if to say, even though he never said it, that, if there are continual active links within the culture of a particular period, they ought not to be found only by short-circuiting - who knows - Pollock with Stockhausen, but also Heavy Metal with Métal Hurlant comics.

In this attention towards entertainment culture I also see another aspect of Berio's music, typical at least of his second period, after his electronic experimentation: the rediscovery of the pleasurable, or of affectionate irony, and I think of some of his reinterpretations of musicians of the past, of some of his modernising sketches. And lastly we should not forget his continuing interest in folk music, as both composer and critic.

But let us return to the years of the Studio and what happened in 1958 with Omaggio a Joyce.

Before starting out it should be borne in mind that the title Omaggio a Joyce often indicates two different sound subjects. One is Omaggio a Joyce: Documenti sulla qualita`onomatopeica del linguaggio poetico, (Homage to Joyce: Documentation on the onomatopoeic quality of poetic language) which is a documentary made for the RAI [Italian State television], though never actually broadcast in Italy but only in Belgium (it was only made public in 2000),⁹ created by Luciano and me with later collaboration with the text by Roberto Leydi and Roberto Sanesi on problems of onomatopoeia in English folk poetry and tradition. The second is Thema (Omaggio a Joyce), a musical composition that was immediately produced as a record and which, as is known, and as we shall see, was the final electro-acoustical elaboration of the experiments carried out in the documentary. I will therefore refer from \rightarrow

4 [Luciano Berio, Poesia e musica – un'esperienza (1958), "Incontri Musicali", 3, 1959, pp. 98–111: 99; now in Nuova musica alla radio, cit., pp. 236–259: 239.]

5 [Roman Jakobson – Morris Halle, Fundamentals of Language, 's-Gravenhage, Mouton 1956.]

6 [Ruwet's article appeared at pp. 55–69.]

RAI di Milano 1954–1959, cit.]

9 [The documentary Omaggio a Joyce was published, together with Ritratto di città, in the CD accompanying Nuova musica alla radio – Esperienze allo Studio di Fonologia della

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^{7 [}Fedele d'Amico, Dell'opera aperta, ossia dell'avanguardia, "Incontri Musicali", 4, 1960, pp. 89-104, the critics reply to Umberto Eco, L'opera in movimento e la coscienza dell'epoca, "Incontri Musicali", 3, 1959, pp. 32-54; cfr. also infra note 15.]

^{8 [}Cfr. Henri Pousseur, Forma e pratica musicale, "Incontri Musicali", 3, 1959, pp. 70–91.]

Berio was perhaps the first contemporary musician to be interested in rock.

now on to the documentary as *Omaggio a Joyce* and to the actual composition itself as *Thema*.

The experiment began without a great deal of effort. I was working at the time on Joyce's Ullysses, and had been struck by the overtly musical quality of chapter 11 and in particular of its opening lines, and had shown it to Luciano and to Cathy, pointing out the sound differences between the original English and the French translation (the Italian translation was still in the planning stage with Mondadori).¹⁰

Berio was fascinated at the time by the relationship between the human voice and music, between music and literature. And Cathy – whose voice Luciano already knew for its traditional melodic qualities, but the incredible vocal capabilities of which he only began to discover when she demonstrated them for the first time while reading Joyce – was on her way to becoming, it was said, the tenth oscillator at the Studio di Fonologia.

The fact is that we began reading almost as a game, Cathy in English, I in French, and it was almost as a game that Berio decided to use the indication given by Joyce, who wanted to create a *fuga per canonem* in this chapter. Everything was already there – music, onomatopoeia, the syntactic structure of the composition ...

As Berio was to say when talking about the work during the planning stage, the beginning of the chapter represents a sort of overture, an exposition of the themes, a succession of leitmotifs devoid of any connection and discursive meaning, phrases that can be fully experienced and savoured together and alone in their immediate musicality, a sort of Klangfarbenmelodie in which the author has also sought to create references to the more typical mechanisms of musical execution: trill, appoggiatura, martellato, portamento, and glissando.¹¹ This was excellent for Berio who, as in all his relationships with librettists, was always irritated by the presence of lexical meanings or stories that disturbed his mad union with sounds in the pure state. Yet any musical consideration based simply on the presence of such mechanisms (appoggiatura, glissando, etc.) would have limited the experiment to onomatopoeia. But Berio was immediately interested, through the reference to the *fuga per canonem*, in developing the polyphonic potential implicit in these pages.

And this is how we began reading (recording) the text in English (Cathy), in two French versions (mine and that of Marise Flach) and in three Italian versions (Ruggero de Daninos, Nicoletta Rizzi and Furio Colombo).

But it is worth seeing what Berio had to say about this experience, not least because it is no coincidence that as soon as he completed it, he felt the need to publish a note and commentary on it in Issue 3 of "Incontri Musicali":¹²

"[...] By actually developing and concentrating Joyce's polyphonic intentions, step by step, a broader and more musical penetration [would have been possible] than was apparent on a first reading of the text. Having accepted the theme – as a system of sound – it was a question then of gradually distancing it from its own stated, linear expression, from its condition of significance [...], of considering its phonetic aspects and judging it in terms of its possibilities for electro-acoustical transformation.

The first step to take was therefore to highlight spontaneously various characteristic aspects of the text, giving reality to the polyphony tried out on the page [...].

[...] To free the latent polyphony in the text, the three languages were combined according to a very simple \rightarrow

10 For the experiment, I had a typed copy of chapter 11 but, as Nicola Scaldaferri has noted ("Bronze by gold", by Berio by Eco – Viaggio attraverso il canto delle sirene, in Nuova musica alla radio – Esperienze allo Studio di Fonologia della RAI di Milano 1954-1959, edited by A. I. De Benedictis and V. Rizzardi, Rome, Cidim-ERI 2000, pp. 101–157: 121 and 151n), the text given to us was different from that finally adopted for the definitive publication of the book (cfr. James Joyce, Ulisse, the only full authorised translation by G. de Angelis, consultants G. Cambon, C. Izzo, G. Melchiori, Milan, Mondadori 1960).

12 [Ibid. The following passages in the text are taken from pp. 102–104; *Nuova musica alla radio*, cit., pp. 243, 247 and 249.]

¹¹ [Cfr. L. BERIO, *Poesia e musica – un'esperienza*, cit., p. 101; now in *Nuova musica alla radio*, cit., pp. 241–242.]



and ordered procedure: a first attempt at order, namely, of a more musical nature. This is a series of exchanges between one language and the other that will be carried out on fixed points and determined – on the basis of results from previous superimpositions – using criteria of similarity or contrast. [...]

With the organised encounter of three different languages one is immediately stimulated to catch, above all, the pure sound connections of the mix, not so much to follow the various linguistic ciphers, since in the presence of different messages spoken simultaneously one can be conscious of only one, whereas the others, automatically ranked as musical complements, become parts of an actual polyphonic scheme. It is interesting to note that at a certain moment, when the mechanism of changes has begun and become settled, this type of listening will be adopted entirely: the passages from one language to the other will no longer be perceived as such but, being completely ignored, will become instead a single musical function."

Berio could now abandon his reading of Joyce to take a crucial step towards a more musical development of the text. A development which seemed to him already implicit in the original Joyce, "above all in the original English which is free from any reference to a quantitative, syllabic meter characteristic of Latin prosody (and therefore, to a different degree, characteristic of Italian and French) but which is instead based on possibilities of accentuation and tone typical of the English language." ¹³

This was the moment to use electro-acoustical means to multiply and enlarge the transformation of voice colours provided by a single voice, to dismantle words and to reorder the resulting vocal material with different criteria.

I don't want to describe here all the work that followed, and I need only refer to Berio's own account of all the manipulations carried out on the English text, finally arriving at his work on the formants of various particular sounds or (as he said in his note on the documentary) at the secret life of the vowels and consonants, to the point where the original text vanished in the original swish of the "s" ("Pearls: when she. Liszt's rhapsodies. Hisssss"). And here we have moved on from *Omaggio a Joyce* to *Thema*.

Many listen to *Thema* without knowing about the documentary to which it formed the background. Perhaps in judging Berio as a musician there is no need to be

familiar with this distant story. But I am grateful to Luigi Rognoni for his good offices in recovering the original documentary tape in some dark recess of the RAI, or Belgian radio – I don't recall which – because the continuous line leading from *Ulysses* to *Thema* tells us a great deal about the cultural foundations, the interdisciplinary curiosity and the vocal acoustic gluttony that nurtured Berio's musical inventiveness.

Omaggio a Joyce, Berio's commentary and my essay on the open work had all appeared in 1959 and, in the year before, Pousseur's article had appeared on *La nuova sensibilità musicale (The new musical sensibility)* which had inspired all of us to some extent (Berio never concealed his debt to Pousseur's theoretical work). Pousseur declared that:

"New music [...] tends to promote acts of conscious freedom. And since phenomena are no longer linked together, one to another, according to a consequent determinism, it is for the listener to place himself voluntarily amidst a network of inexhaustible relationships, to choose for himself, so to speak, his own degrees of proximity, his own points of contact, his scale of references (but well knowing that his choice is conditioned by the object he is contemplating): it is now for him to strive to use simultaneously the greatest quantity of possible gradations and dimensions, to make his ways of assimilation dynamic, to multiply them, to widen them to the extreme." ¹⁴

It should be noted that Pousseur was no longer speaking of a distinction (which I would introduce in the next issue of the journal) between open works in general and "works in movement"; he spoke of a general tendency of contemporary art to present ambiguous forms that encouraged different interpretations on the part of the listener/viewer. In this passage there is also a very important gualification: the freedom of the listener/viewer is restrained by the object he is contemplating. I emphasise this point since, while at the beginning of the 1950s it was provocative and perhaps beneficial to emphasise the freedom of the audience, over the following decades this freedom was extended by so-called deconstructionism to such a point as to induce the old supporters of interpretative freedom to recall that it must always take account of the pre-existing reality which is the textual material, whether musical or literary or visual. To such an extent

that twenty or so years later I introduced the difference between the interpretation of a text (which must respect the indications) and the use of a text, which might be any use to which a text can be put, whether it is using a book to light the fire or the Venus de Milo for sexual excitement – and in various writings and interviews Berio himself gradually became more cautious about the freedom

allowed for interpretation (not only to performers, but also to the listener) – I have found a quote from 1995, reported by a commentator with no other reference, where he says: "the ideal listener is one who can grasp all the implications, the ideal composer is one who can control them".¹⁵

So what happened with

Omaggio a Joyce? It was originally a spoken text, that of Joyce: dismantling it to obtain musical sequences came dangerously close to use, but the same indeterminacy of that list of onomatopoeias, which began the chapter almost allowing the reader to read cursorily, accentuating one onomatopoeia rather than another, without being obliged to follow an order of meanings, justified the act of using Joyce's text, itself already set out on the page, like a set of syntactic blocks to reorder at will.

Then came Luciano Berio's *Thema*, a finished object and not capable of being further dismantled, to the extent that it was made available as an unalterable recording on tape. But at the same time *Thema*, for the sound environment it created, for its evocative power, lent itself to multiple interpretations or, as I said in my essay on the open work:

"the individual addressee is bound to supply his own existential credentials, the sense conditioning which is peculiarly his own, a defined culture, a set of tastes, personal inclinations, and prejudices. Thus, his comprehension of the original artefact is always modified by his particular and individual perspective." ¹⁶

One could say that this happens with every work of art, including the *lliad*: but it was exactly this point that interested us, the fact that new artistic forms brought something that had been an implicit possibility in art throughout history to a situation of explicit programming,

so that in my essay I went on to identify situations of interpretative openness in past centuries.

Except that, to underline this new sensibility, at the beginning of the essay I referred to what I called "works in movement", where in effect the author offers the performer blocks that can be arranged according to syntactic choices which can be varied at each performance. And, while I was

"The ideal listener is one who

can grasp all the implications,

the ideal composer is one who

can control them."

associating the most recent musical experiments with other artistic experiments, from Calder's mobiles to Mallarme's utopian book with moveable pages, I chose Stockhausen's *Klavierstück XI*, Berio's *Sequenza I* for solo flute and Pousseur's *Scambi* (three years later, in the final

version of the book, and still under Luciano's supervision, I added to the list Boulez's *Troisième Sonata* for pianoforte).

LUCIANO BERIO

Now Stockhausen gave the performer a series of groups, on a large piece of paper, from which the performer had to choose where to begin, and Pousseur presented his *Scambi* as a "field of possibilities", an invitation to choose, given that it consisted of sixteen sections each of which could be interlinked to another two, so that, being able to begin at any section, there was a large number of possibilities for developing the music. But for Berio's *Sequenza I*, I wrote (and my text was strictly supervised by Luciano, word for word):

"The composer presents the performer with a text which predetermines the sequence and intensity of the sounds to be played. But the performer is free to choose how long to hold a note inside the fixed framework imposed on him, which in turn is established by the fixed pattern of the metronome's beat." ¹⁷

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^{13 [}Ivi, p. 105; Nuova musica alla radio, cit., p. 249.]

^{14 [}Henri Pousseur, La nuova sensibilità musicale, "Incontri Musicali", 2, 1958, pp. 3–37: 25.]

^{15 [}Cfr. also Berio quoted in www.radio.rai.it/filodiffusione/auditorium/

view.cfm?Q_PROG_ID=356&Q_EV_ID=232293]

^{16 [}Umberto Eco, *L'opera in movimento e la coscienza dell'epoca*, cit., pp. 33–34; the same passage appears in *The Open Work*, Harvard University Press (trans. Anna Cancogni), 1989, p. 3]
17 [Umberto Eco, *L'opera in movimento e la coscienza dell'epoca*, cit., p. 32; the same passage appears in *The Open Work*, cit., p. 1.]

It was already clear that *Sequenza I* was "in movement" in a different way to the other two works, and allowed a fairly limited freedom of initiative to the performer, which did not compromise the syntactic structure of the piece. But the interest at the time was to put forward "extreme" examples to emphasise these very aspects of openness.

Now, however, a philologically well-founded dispute has broken out over the supposed freedom that *Sequenza I* allows its performer. Of the essays in the recently-published *Berio's Sequenzas,* I will refer only to those by Cynthia Folio and **Beri** Alexander R. Brinkmann (*Rhythm and Timing in the Two Versions of Berio's "Sequenza I" for Flute Solo:* **of th** *Psychological and Musical Differences in Performance),* by Edward Venn (*Proliferations and Limitations:*

Berio's Reworking of the "Sequenzas") and by Irna Priore (Vèstiges of Twelve-Tones Practice as Compositional Process in Berio's "Sequenza I" for Solo Flute).¹⁸

The first essay suggests that I had misunderstood Berio's work which, in fact, does not constitute an example of work in movement. In Venn's essay it is said that in publishing my article Berio was complicit in spreading this misunderstanding (and Venn does not know that Berio was complicit not only in publishing the article but in suggesting and supervising the expressions I had used). It therefore seems that Berio had changed his idea at a certain point, as is confirmed by what he had said in 1981 to Rossana Dalmonte in *Intervista sulla musica*:

"The piece is very difficult; for this I had adopted a very particular notation but with certain margins of flexibility so that the performer could have the freedom – psychological rather than musical – to adapt the piece here and there to his or her technical stature. Instead, this very notation has allowed many performers – whose most shining virtue was certainly not professional integrity – to make adaptations more or less unauthorised. I intend to rewrite *Sequenza I* in rhythmic notation: it will be less 'open' and more authoritarian, perhaps, but certainly more reliable. And I hope Umberto Eco will forgive me ..."¹⁹ In fact in 1992 he wrote a second version (published in 1998) where the freedom of the performer was considerably reduced. I will not venture into any subtle musical analyses showing how Berio changed the notation of his piece from 1958 to 1992, but I will try only to explain the mystery of the two versions of *Sequenza I*, recalling that for Berio, and for me, the so-called "movement" was important only as a limited example of the poetics of the

Berio was interested in the poetics of the open work.

open work – so that the examples of the work in movement occupied only two pages out of 22 in my essay and would occupy three pages out of 370 in the final version of *The Open Work*.

But readers at the time had no doubt been so struck by the examples and the appeal of the work in movement that in the end

they took the view that works in movement were the only open works we were thinking about, and all the others were, as someone said, "closed". If I had known this, I wouldn't have included those two opening pages, which were no more than a drum roll to make readers sit up in their seats or, *si licet parva componere magnis*, something like the four opening blasts of Beethoven's Fifth.

Fedele d'Amico also became involved in the error, yet he made some essential observations. On the one hand he observed that the fact that Severino Gazzelloni had made one choice rather than another, perhaps with Berio's consent, was a private matter of no musical importance, because what the listener then heard would be the final result of that choice and therefore something, so to speak, just as authoritative and untouchable as a classical piece. On the other hand he clearly stated that

"The open work is not a new fact that belongs to the history of the avant-garde, nor is it a post-Webern phenomenon: everything that contains basic linguistic ambiguities is an open work [...] as are the works of Schönberg at least from the period 1908-1912. The new fact is that the idea of it is introduced under various names. And it is an important fact, because it marks perhaps a crucial phase in the self-awareness of the avant-garde." ²⁰ Which in the end was the real point.

I replied to d'Amico, saying that the identification of free acts of the performer with free acts of the listener depended on Luigi Pareyson's theory of interpretation, so that even the simple action of reading a text (or the way of viewing a picture head-on or from an angle) is a performance and that, from a philosophical point of view, there is no difference between the freedom that a flautist may assume in reading a score and a listener may assume in listening to it, both being acts of interpretation.²¹ For this I was interested in focusing on this dialectic between the rights of the text and the rights of the interpreter (whether performer or listener/reader) independently of a series of differences that were certainly not insignificant.

Yet we should certainly not overlook the fact that in front of a mobile by Calder the viewer would continually generate different responses, therefore enjoying the field of possibilities offered by the work, whereas with musical works, the main choice being dependant on the performer, the listener would hear the result of one single choice each time and therefore would not enjoy the field of possibilities. And this perhaps explains why the concept of work in movement has not produced interesting results. But, I repeat, for me as well as Berio, the concept of work in movement was only a provocation in a discussion of the wider poetics of the open work.

In my response to d'Amico, I noted that the relationship between a picture by Pollock, which remains still, and a sculpture by Calder, which moves, may be different but in both cases the viewer is required to establish everchanging relations with their plastic elements. I believe that Luciano had considered all of his output as being more like Pollock than Calder and this ought to resolve once and for all the problem of *Sequenza I*. And in this respect I would like to quote a conversation that Berio had with Theo Muller in 1997:

"At the time I wrote *Sequenza I*, in 1958, I considered the piece so difficult for the instrument that I didn't want to impose specific rhythmical patterns on the player. I wanted the player to wear the music as dress, not as a straitjacket."²² But, after recalling that many performers in the wake of Gazzelloni had allowed themselves excessive freedom (resulting in his later intervention) he continued:

"Certainly some sort of flexibility is part of the conception of the work. But the overall speed, the high amount of register shifts, the fact that all parameters are constantly under pressure, will automatically bring a feeling of instability, an openness which is part of the expressive quality of the work – a kind of work-in-progress, if you will."²³

This is the point: Berio was interested in the poetics of the open work that went beyond the (historically somewhat provisional) characteristics of the work in movement.

It was in 1960, I think, as the fourth and last issue of "Incontri Musicali" was being published, that I gave Berio the poetry of Sanguineti to read. Dazzled by *Palus Putredinis* he hurried off to see him, and began to torment him. *Laborintus* was about to come into being. I now hand over to my friend Edoardo and end my reminiscences here. But I would like to point out that in the passage quoted above (as in many other interviews) the reference to Joyce (this time to Finnegans Wake as a work-in-progress) was neither casual nor mannered. Even in his later musical activity, Berio never stopped paying homage to Joyce. \varkappa

> Extract from: Luciano Berio "Nuove Prospettive" – edited by Angela Ida De Benedictis. Firenze, Leo S. Olschki Editore, 2012 (Translated by Richard Dixon)

18 Cfr. *Berio's "Sequenzas" – Essays on Performance, Composition and Analysis,* edited by J. K. Halfyard, Aldershot, Ashgate, 2007. [The essays referred to in the text are at

20 [F. d'Amico, Dell'opera aperta, ossia dell'avanguardia, cit., p. 103.]

22 [Theo Muller, *The Music is not a Solitary Act. Conversation with Luciano Berio*, "Tempo", 199, 1997, pp. 16–20: 19. lbid.]

23 Referred to in C. Folio – A. R. Brinkman, *Rhythm and Timing in the Two Versions of Berio's* "Sequenza I" for Flute Solo: Psychological and Musical Differences in Performance, cit., p. 15.

pp. 11–37 (Folio and Brinkmann), pp. 171–187 (Venn), pp. 191-208 (Priore)].

¹⁹ [Luciano Berio, *Intervista sulla musica*, edited by R. Dalmonte, Rome-Bari, Laterza 2007 (1st ed.: 1981), pp. 108–109.]

^{21 [}Cfr. Umberto Eco, Risposta a d'Amico, "Incontri Musicali", 4, 1960, pp. 105–112.]



ALEX ROSS

"American Sublime"

Morton Feldman was a big, brusque Jewish guy from Woodside, Queens – the son of a manufacturer of children's coats. He worked in the family business until he was forty-four years old, and he later became a professor of music at the State University of New York at Buffalo. He died in 1987, at the age of sixty-one. To almost everyone's surprise but his own, he turned out to be one of the major composers of the twentieth century, a sovereign artist who opened up vast, quiet, agonizingly beautiful worlds of sound. He was also one of the greatest talkers in the recent history of New York City, and there is no better way to introduce him than to let him speak for himself:

"Earlier in my life there seemed to be unlimited possibilities, but my mind was closed. Now, years later and with an open mind, possibilities no longer interest me. I seem content to be continually rearranging the same furniture in the same room. My concern at times is nothing more than establishing a series of practical conditions that will enable me to work. For years I said if I could only find a comfortable chair I would rival Mozart."

"My teacher Stefan Wolpe was a Marxist and he felt my music was too esoteric at the time. And he had his studio on a proletarian street, on Fourteenth Street and Sixth Avenue. ... He was on the second floor and we were looking out the window, and he said, 'What about the man on the street?' At that moment ... Jackson Pollock was crossing the street. The crazy artist of my generation was crossing the street at that moment."

"If a man teaches composition in a university, how can he not be a composer? He has worked hard, learned his craft. Ergo, he is a composer. A professional. Like a doctor. But there is that doctor who opens you up, does exactly the right thing, closes you up – and you die. He failed to take the chance that might have saved you. Art is a crucial, dangerous operation we perform on ourselves. Unless we take a chance, we die in art."

"Polyphony sucks."

"Because I'm Jewish, I do not identify with, say, Western civilization music. In other words, when Bach gives us a diminished fourth, I cannot respond that the diminished fourth means, O God. ... What are our morals in music? Our moral in music is nineteenth-century German music, isn't it? I do think about that, and I do think about the fact that I want to be the first great composer that is Jewish."

These quotations are taken from three collections of Feldman's writings, lectures, and interviews: Morton Feldman Essays, which was published in 1985; Give My Regards to Eighth Street, which appeared in 2000; and the new anthology Morton Feldman Says, edited by Chris Villars. The books testify to the composer's rich, compact, egotistical, playful, precise, poetic, and insidiously quotable way with language. The titles of his works make music on their own: The Viola in My Life, Madame Press Died Last Week at Ninety, Routine Investigations, Coptic Light, The King of Denmark, I Met Heine on the Rue Fürstenberg. A champion monologuist, Feldman had an uncanny ability to dominate the most illustrious company. Six feet tall, and weighing nearly three hundred pounds, he was hard to miss. He attended meetings of the Eighth Street Artists' Club, the headquarters of the Abstract Expressionists; he made his presence felt at gatherings of the New York School of poets, dancers, and painters, lavishing sometimes unwanted attention on the women in the room; he both amused and affronted other composers. John Adams told me that he once attended a new-music festival in Valencia, California, and stayed at a tacky motel called the Ranch House Inn. When Adams came down for \rightarrow breakfast, he found various leading personalities of latetwentieth-century music, including Steve Reich, lannis Xenakis, and Milton Babbitt, sitting with Feldman, who proceeded to talk through the entire meal. "A lovable solipsist," Adams called him.

More than 100 recordings on CD

The often noted paradox is that this immense, verbose man wrote music that seldom rose above a whisper. In the noisiest century in history, Feldman chose to be glacially slow and snowily soft. Chords arrive one after another, in seemingly haphazard sequence, interspersed with silences. Harmonies hover in a no man's land between consonance and dissonance, paradise and oblivion. Rhythms are irregular and overlapping, so that the music floats above the beat. Simple figures repeat for a long time, then disappear. There is no exposition or development of themes, no clear formal structure. Certain later works unfold over extraordinarily lengthy spans of time, straining the capabilities of performers to play them and audiences to hear them. More than a dozen pieces last between one and two hours, and For Philip Guston and String Quartet (II) go on for much longer. In its ritual stillness, this body of work abandons the syntax of Western

online discography, all but a handful of Feldman's hundred and forty published works can be found on CD, and some have been recorded many times; ten pianists have essayed the ninety-minute *Triadic Memories*. The music has found an audience not only among new-music connoisseurs but also among adventurous fans of rock and pop, who are quick to respond to its unearthly power. In a 1982 lecture that is reprinted in *Morton Feldman Says*, the composer asks, "Do we have anything in music for example that really wipes everything out? That just cleans everything away?" If we didn't before, we do now.

Long conversations with Varèse

Feldman, whose parents came to America from Kiev, grew up in the cosmopolitan New York of the nineteen-thirties and forties, when Fiorello LaGuardia championed high art for the working man and émigré European artists crowded the streets. Feldman studied piano with Vera Maurina Press, a legendary pedagogue who had been a pupil of Ferruccio Busoni. (She is the *Madame Press* who *Died Last Week at Ninety.*) His first composition teacher was Wallingford Riegger, one of the earliest American followers of Arnold Schoenberg. He went on to study with Stefan Wolpe, who, just a few years earlier, had been agitating

Feldman has found an audience not only among new-music connoisseurs.

music, and performers must set aside their training to do it justice. Legend has it that after one group of players had crept their way as quietly as possible through a score of his Feldman barked, "It's too fuckin' loud, and it's too fuckin' fast."

For a time, it appeared that Feldman would be remembered as one of several experimental composers who were gathered around John Cage. In the past two decades, however, his reputation has steadily ascended, even though his works remain rarities on American concert programs. There are well over a hundred CDs of his music, most of it on intrepid small labels such as Hat Art, New Albion, CRI, CPO, and the indispensable Mode Records, which is in the process of issuing parallel editions of Feldman and Cage. According to Villars's meticulous against the Nazis in Berlin. Young Morty also had several long talks with the expatriate ultra-modernist Edgard Varèse. When you write, Varèse would tell him, think about how long it takes for the sound to travel to the back of the hall. Feldman's student efforts, which are now showing up on recordings on the Mode and OgreOgress labels, emulate Schoenberg and Bartók, but there is already something unusual in the arrangement of events; as per Varèse's instruction, Feldman lets loose a striking chord and then lets it reverberate in the listener's mind.

The crux of Feldman's development came in 1950, when he entered the world of John Cage. The odd couple of the musical avant-garde – the gay, gaunt, Anglo-Saxon Californian and the straight, burly, Russian-Jewish New Yorker – met one night at Carnegie Hall, where they had

both gone to hear Dimitri Mitropoulos conduct Anton Webern's twelve-tone Symphony. Rachmaninoff's Symphonic Dances was next on the program, and both men walked out early, to avoid having their modernist spell disrupted by Rachmaninoff's romanticism. As their paths intersected, Feldman asked, "Wasn't that beautiful?" And a friendship was born. Feldman visited Cage in his tenement apartment at the corner of Monroe and Grand Streets, where the East River Houses are now. The kid from Queens gazed in wonder at Cage's austere bohemian décor: the Lippold mobiles, the straw mat on the bare floor, the drafting table with the fluorescent lamp and Rapidograph pens. He soon moved in downstairs. By day, he worked at his father's coat company in Queens and part time at his uncle's dry-cleaning business. By night, he consorted with Cage's remarkable network of artistic acquaintances, the painters and the poets and the artists without portfolio. The painters attracted Feldman the most, and the interest was mutual. Pollock asked him to write music for the famous Hans Namuth documentary about the drip-painting process. Philip Guston immortalized Feldman in a portrait that depicts him with a cigarette jutting from his mouth. "What was great about the fifties," Feldman later said, "is that for one brief moment - maybe, say, six weeks - nobody understood art."

Ordinary instruments

Cage, in 1950, was turning music upside down. He had written works using found-object percussion, "prepared" pianos, turntables, and other gizmos. Soon to come were tape and radio collages, compositions using chance procedures, multimedia happenings, and 4' 33", the legendary silent piece. But it wasn't the particulars of Cage's innovations that affected Feldman; gizmos bored him, and he almost always composed for ordinary instruments, to be played in a more or less ordinary way. What floored Feldman was the unswerving unconventionality of Cage's mind. He now had permission to drop all inherited habits - to become himself. "I owe him everything and I owe him nothing," Feldman said. In later years, they had some strong disagreements; Cage would talk about Feldman's sensuous appeal, which, in his mind, was a problem. In one of history's more obtuse putdowns, he declared that Feldman's music was closer "to what we know is beautiful" whereas his own was "closer to what we know is ugly." Yet the two retained a fraternal bond.

Not long after meeting Cage, Feldman opened up his own compositional Pandora's box, in the form of "graphic notation," which did away with the routine of writing notes on staves. One day at Cage's apartment, Feldman produced the first of a series of pieces titled *Projections*,

The idea was simply to free music from the machinery of process.

whose score consisted of a grid of boxes. The player was invited to choose notes within the boxes, which represented high, middle, and low ranges. A subsequent series of works, which began appearing in 1957, specified pitches but allowed the performer to decide when and how long they should be played. These conceptual approaches guickly became part of international avantgarde practice, as did Feldman's habit of using numbered abstractions as titles. Soon enough, composers were filling their scores with patterns, pictures, and verbal instructions, and matters progressed to the logical extreme of Cage's Theatre Piece (1960), during which a piano was slapped with a dead fish. But Feldman had no taste for anarchy. When he realized that his notation could lead to a circus atmosphere – when Leonard Bernstein conducted his music with the New York Philharmonic in 1964, the orchestra joined the audience in hissing him - he turned in another direction. The idea was simply to free music from the machinery of process. Performed in the right spirit, the graphic works sound like the murmur of a crowd in a temple.

All the while, Feldman continued to write in traditional notation as well. In pieces entitled *Intermissions* and *Extensions*, he laid out the fundamentals of his aesthetic, which he once defined as vibrating stasis. The sound owed a great deal to the old atonal masters, the Viennese triumvirate of Schoenberg, Berg, and Webern, especially in their dreamier, eerier moods; Feldman's music is inconceivable without the precedent of the *Colors* movement of Schoenberg's *Five Pieces for Orchestra*, with its rotating transpositions of one muted chord, or the funeral march of Webern's *Six Pieces for Orchestra*, with its misty \rightarrow





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layers of winds and brass over drum rolls. What Feldman did was to slow the pace of events in the Schoenbergian universe. Schoenberg was, above all, an impatient man, who had to keep scurrying on to the next novel combination of sounds. Feldman was patient. He let each chord say what it had to say. He breathed. Then he moved on to the next. His textures were daringly spare. On one page of *Extensions 3*, he used a mere fifty-seven notes in forty bars, or fewer than two per bar. In confining himself to a minimum of material, Feldman discovered the expressive power of the space around the

notes. The sounds animate the surrounding silence.

Sound and resonance

The example of the painters was crucial. Feldman's scores were close in spirit to Rauschenberg's all-white and all-black can-

vases, Barnett Newman's gleaming lines, and, especially, Rothko's glowing fog banks of color. His habit of presenting the same figure many times in succession invites you to hear music as a gallery visitor sees paintings; you can study the sound from various angles, stand back or move up close, go away and come back for a second look. Feldman said that New York painting led him to attempt a music "more direct, more immediate, more physical than anything that had existed heretofore." Just as the Abstract Expressionists wanted viewers to focus on paint itself, on its texture and pigment, Feldman wanted listeners to absorb the basic facts of resonant sound. At a time when composers were frantically trying out new systems and languages, Feldman chose to follow his intuition. He had an amazing ear for harmony, for ambiguous collections of notes that tease the brain with never-to-befulfilled expectations. Wilfrid Mellers, in his book Music in a New Found Land, eloquently summed up Feldman's early style: "Music seems to have vanished almost to the point of extinction; yet the little that is left is, like all of Feldman's work, of exquisite musicality; and it certainly presents the American obsession with emptiness completely absolved from fear." In other words, we are in the region of Wallace Stevens's American Sublime, of the "empty spirit / In vacant space."

He had an amazing ear for harmony.

Challenging expectations

Working nine to five in the garment business, Feldman proudly maintained his independence from the professional herd. He mocked the university composers who tailored their work for fellow-analysts, the tonal composers who tried to please orchestra audiences, the inventorcomposers who unveiled brand-new isms each summer at the state-funded European festivals. "Innovations be damned," he snapped. "It's a boring century." In 1972, he obtained his post at SUNY Buffalo, but he continued

> to insist that composition could not be taught, that it should not be professionalized. He loved to challenge students' assumptions about what ideas were au courant, about which composers were radical and which were conservative. He proclaimed, for example, a love for Sibelius, who

had long been derided in progressive circles as a retrograde Romantic. When I visited the small archive of Feldman papers at SUNY Buffalo, I came across an exam paper in which the composer asked his students to analyze Sibelius's *Fifth Symphony* alongside Webern's *Concerto Op. 24.* How the would-be revolutionaries of the day must have scratched their heads over that! Another assignment was to write a piece for soprano and string quartet, using a text from the Buffalo Evening News.

Feldman's works of the seventies were less aggressively strange than those of the fifties and sixties. He sought out warmer, simpler chords, bewitching fragments of melody. Music of this period – the viola-and-ensemble cycle The Viola in My Life; a series of concertolike pieces for cello, piano, oboe, and flute; the choral masterwork Rothko Chapel - provides a good introduction to a sometimes forbidding sound-world. (Rothko Chapel has been recorded immaculately on the New Albion label; for The Viola in My Life, wait for an ECM CD next year.) In 1977, Feldman ventured to write an hour-long opera entitled Neither, which was destined never to make it to the Met. The libretto was by Samuel Beckett, who had identified Feldman as a kindred spirit, and it consisted of an eighty-seven-word poem that offered no setting, no characters, and no plot, but still the faint assurance of an "unspeakable home." \rightarrow

Enlargement of scale

In his last years, from 1979 until 1987, Feldman again swerved away from the mainstream. He inaugurated his compositions of long duration, those which went on for an hour or more. Even the most devoted fans may wish to admit that there was an element of runaway grandiosity in these Wagnerian demands on the listener's time. Feldman plotted his immortality with some deliberation - this was the man who intended to become the first great Jewish composer, ruling out Mendelssohn, Mahler, and Schoenberg - and he evidently saw this series of pieces as his tour de force, his run for home. ("I'm on third base," he boasted in 1982.) Yet there was also a practical need for a drastic enlargement of scale. It allowed his quiet voice to be heard in the total isolation that it required. Feldman's shorter works make an awkward effect on standard concert programs, particularly when the audience coughs and rustles its puzzlement aloud; they don't play well with others. The long works create an overarching, protective space around a vulnerable huddle of sounds. The composer Kyle Gann, in his brilliant new book, Music Downtown, describes how you end up living with Feldman's music as you would with a painting on your wall.

Extreme length allowed Feldman to approach his ultimate goal of making music into an experience of life-changing force, a transcendent art form that wipes everything else away. To sit through performances of the two biggest works – I heard Petr Kotik's S.E.M. Ensemble play the five-hour-long For Philip Guston in 1995, with phenomenal purity of tone, and the Flux Quartet play the six-hour-long String Quartet (II) in 1999, with tireless focus - is to enter into a new way of listening, even a new consciousness. There are passages in each where Feldman seems to be testing the listener's patience, seeing how long we can endure a repeated note or a dissonant minor second. Then, out of nowhere, some very pure, almost childlike idea materializes. Most of the closing section of For Philip Guston is in modal A minor, and it is music of surpassing gentleness and tenderness. But it inhabits a far-off, secret place that few travellers will stumble upon.

In his last years, Feldman became unexpectedly wealthy. He inherited some money from his family, and he received increasing royalties from Europe, where his music was always better understood. Most significantly, he made a small fortune by selling art. Back in the fifties, he had bought a Rauschenberg canvas for seventeen dollars, because that was what he had in his pocket at the time. Shortly before his death, he sold it for six hundred thousand dollars. He became a collector of antique Middle Eastern rugs, whose subtly varied patterns affected his late style. Curmudgeonly and generous by turns, he picked up dinner tabs for hungry young composers. His final works radiate an enormous, ominous serenity: Piano and String Quartet (which Aki Takahashi has recorded beautifully with the Kronos Quartet, on Nonesuch), Palais de Mari, for piano (played by Takahashi on her mesmerizing Mode CD of early and late piano music), and Piano, Violin, Viola, Cello (recorded with icy clarity by the lves Ensemble, on Hat Art). That piece, the very last, makes repeated, wistful references to Debussy's Prelude Des Pas sur la Neige, or Steps in the Snow. Pancreatic cancer took Feldman quickly. One day, he was unavoidably there, monopolizing the room; the next, he was gone.

There is no mistaking the lonely, lamenting tone that runs through Feldman's music. From time to time, the composer hinted that the horrors of the twentieth century, and in particular the Holocaust, had made other, more ornate kinds of musical expression impossible for him. He explained that the title The King of Denmark, which he bestowed on a graphic piece for percussion, was inspired by King Christian X, who was occupying the Danish throne when the Germans invaded his country in 1940. Feldman proceeded to tell the story, now considered apocryphal, of King Christian responding to German anti-Semitism by walking the streets with a yellow star pinned to his chest. It was a "silent protest," Feldman said. In a way, his music seemed to protest all of European civilization, which, in one way or another, had been complicit in Hitler's crimes. The American composer Alvin Curran once saw Feldman at a German festival, and asked him, in light of the enthusiasm that he was inspiring there, why he didn't move to Germany. Feldman stopped in the middle of the street, pointed down at the cobblestones, and said, "Can't you hear them? They're screaming! Still screaming out from under the pavements!"

Synagogal chant

If there is a Holocaust memorial in Feldman's work, it is *Rothko Chapel*, which was written in 1971, for Rothko's octagonal array of paintings in Houston. Rothko had committed suicide the previous year, and Feldman, who had

become his close friend, responded with his most personal, affecting work. It is scored for viola, solo soprano, chorus, percussion, and celesta. There are voices, but no words. As is so often the case in Feldman's music, chords and melodic fragments hover like shrouded forms, surBut I can almost hear Feldman speaking out against this too specific reading. At a seminar in Germany in 1972, he was asked whether his music had any relationship to the Holocaust, and he said no. He was a hard-core modernist to the end, despite his sensualist tendencies,

He was a hard-core modernist to the end, despite his sensualist tendencies, and he did not conceive of art a medium for sending messages.

rounded by thick silence. The viola offers wide-ranging, rising-and-falling phrases. The drums roll and tap at the edge of audibility. Celesta and vibraphone chime gentle clusters. There are fleeting echoes of past music, as when the chorus sings distant, dissonant chords reminiscent of the voice of God in Schoenberg's *Moses und Aron*, or when the soprano sings a thin, quasi-tonal melody that echoes the vocal lines of Stravinsky's final masterpiece, the *Requiem Canticles*. That passage was written on the day of Stravinsky's funeral, in April, 1971 – another thread of lament in the pattern. But the emotional sphere of *Rothko Chapel* is too vast to be considered a memorial for an individual, whether it is Rothko or Stravinsky.

Shortly before the end, something astonishing happens. The viola begins to play a keening, minor-key, modal song, redolent of the synagogue. Feldman had written this music decades earlier, during the Second World War, when he was attending the High School of Music and Art, in New York. Underneath it, celesta and vibraphone play a murmuring four-note pattern, which calls to mind a figure in Stravinsky's Symphony of Psalms. The song unfurls twice, and the chorus answers with the chords of God. The allusions suggest that Feldman is creating a divine music, appropriate to the sombre spirituality of Rothko's chapel. In a sense, he is fusing two different divinities, representative of two major strains in twentieth-century music: the remote, Hebraic God of Schoenberg's opera, and the luminous, iconic presence of Stravinsky's symphony. Finally, there is the possibility that the melody itself, that sweet, sad, Jewish-sounding tune, speaks for those whom Feldman heard beneath the cobblestones of German towns. It might be the chant of millions in a single voice.

and he did not conceive of art a medium for sending messages. It was probably in reaction to the communicative power of *Rothko Chapel* that he later dismissed it, unbelievably, as a minor work. But in that German seminar he did say, in sentences punctuated by long pauses, "There's an aspect of my attitude about being a composer that is like mourning. Say, for example, the death of art ... something that has to do with, say, Schubert leaving me." He also admitted, "I must say, you did bring up something that I particularly don't want to talk about publicly, but I do talk privately."

Drawn curtains

Only this one time, in the last minutes of *Rothko Chapel*, did Feldman allow himself the consolation of an ordinary melody. Otherwise, he held the outside world at bay. Yet he always showed an awareness of other possibilities, a sympathy for all that he chose to reject. Listening to his music is like being in a room with the curtains drawn. You sense that with one quick gesture sunlight could fill the room, that life in all its richness could come flooding in. But the curtains stay closed. A shadow moves across the wall. And Feldman sits in his comfortable chair. ∠

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Alex Ross is music editor at "The New Yorker" magazine and author of the book "The Rest is Noise".

As a totality of apparition, as a contradictory spirit and generative energy, Schönberg is for me a man of enormous energy, indeed the battery, the payload for which recharging becomes imperative. (As much as I love them, I experience Webern and Berg as being very dependent on that recharging). Schönberg remains the primary source. With him, nothing conforms to the classic model, and when he speaks of "system," it sounds as though he is inferring the opposite. With him, density is nothing fabricated; it is the instance of what is said, what is composed. And when he sought other expressions in biographical phases, found them, lost them and found them again, as a creative potency he is unalike far wider in his extent than one who seeks to expand his accomplishments. Schönberg is a wastrel, an excessively rich profligate. But to be under his spell does not mean to freeze – it means to be set into motion and to remain that way, in-cess-ant-ly. Wolfgang Rihm on Arnold Schönberg

Arnold Schönberg (1874–1951) in front of his house in Los Angeles, after 1940

SCHONBERG

NURIA SCHOENBERG NONO

– INTERVIEW –

"He knew who he was."

"Scandals are always more

interesting than successes."

1913 was a fateful year for Arnold Schönberg. Within only a few weeks he experienced his greatest success (the world premiere of *Gurrelieder* on 23 February) and his greatest failure (the so-called "scandal concert" on 31 March at the Musikverein in Vienna) – reason enough to attempt to put that time into perspective with Nuria Schoenberg Nono, the composer's daughter.

At the outset of the interview, Nuria Schoenberg Nono reads from one of her father's letters: "At the risk of delighting my enemies, I must confess that I become very angry at every bad review, every criticism, every attack. Even if I laugh, it is out

of rage. That is why I think it would be insincere not to defend myself when I have the opportunity to do so. Inwardly, in fact, I do defend myself, and I am proud of hiding as little as possible of what is going on inside me."

hat affirmation, it seems to me, is a distinct indication of your father's character. Would you agree? **Nuria Schoenberg Nono:** Yes. His music always expressed his emotions; it is not mathematical or even cold, as some people keep saying – and the critics simply haven't understood that. He saw his contribution as evolution, not revolution.

1913 was a benchmark year. How do you place that in perspective?

Nuria Schoenberg Nono: He was already living in Berlin then, where he had more recognition than in Vienna. Of course the premiere of *Gurrelieder* and its success were very important, but basically he had already left that behind him; he had already moved beyond tonality. And unfortunately the "scandal concert" became far better known than the success of *Gurrelieder;* there is so much talk about it that it almost seems everything he did was a scandal – and scandals are always more interesting than successes.

Audiences back then came to see it that way, too; I find that intriguing. They used hollow keys as whistlelike noisemakers and even used their fists to express their differences of opinion. It's a bit of a shame that there

is no confrontation anymore. Everything is in order today; [audiences] only have enthusiasm for the great interpreters, and that is right – but the music itself often has little or nothing to do with its success; the music is much less important in terms of audience response. No-one

would take up a passionate position for music anymore today; things have become very vapid.

Schönberg could have made things easy for himself and stayed within the Late Romantic idiom. Yet he devoted his very existence to the new aesthetic.

Nuria Schoenberg Nono: During the war, he even composed "for his desk drawer," waiting for the time when it would be possible to play his works. It was an "internal necessity," as my father once said.

Gustav Mahler said that he had been without a homeland three times: as a Bohemian in Austria, as an Austrian under the German Reich and as a Jew in the world. Your father also lost his homeland three times: tonality (which was his own decision), audiences and then his actual home country, when he was forced to emigrate. **Nuria Schoenberg Nono:** His greatest loss was his cultural milieu when he moved to America: his friends and pupils. But he enjoyed teaching very much and I think that was what saved him. He was also interested in less gifted pupils, always endeavouring to respond to them individually. Sometimes he would come home and say that a pupil "had seen daylight," when he had not expected it at all.

In a certain sense, he did adapt to the new situation in America – but he also wanted to improve it. "Make it better" is a key term for what I experienced with my father; whatever one did, one should do it as best one could – and that could apply as much to washing dishes as it did to composing. Everyone was to be respected – every labourer or craftsman – who did his work well. That was a very important side of my father's character.

*D*id you get a sense from your father that the fate of an expatriate was a burden on him?

Nuria Schoenberg Nono: I remember him as a very loving father who had a lot of time for us. We children never experienced any big variations in his mood.

But I do believe he suffered a great deal, when I think of everything he had lost. First of all, he could not speak English when he arrived in America; he learned it and, reading his writings and lectures, his vocabulary was astonishing.

He was able to bring his daughter Gertrud and her husband to New York, but his son Georg remained in Vienna. Initially, he did not want to leave – and then it was too late. The single fact that [my father] did not know whether his son was alive during the war is depressing.

And then there were the contacts he had lost. Alban Berg had already died, and he was told that Webern was politically not above suspicion. That certainly took a great toll on him as well.

What was there on the positive side?

Nuria Schoenberg Nono: He was always grateful to be in America at all and that he had a position at a university. There were others who had had important positions in Germany but who never got a second chance. My mother was also very important. She was so optimistic and strong and she believed in him so much. She passed that on to us three children, too, and so we knew who our father was – and we were proud of him. She truly helped him in every way imaginable.

All of us got something important from him: ethics. There was a big party at our house on his 75th birthday; the guests included the Kolisch Quartet. That same day I had to register at university. 2000 other students were already waiting. I was worried that I would miss the party, so I went to a professor we knew in administration, and he let me through before the rest of them. When I got home and told that to my father, he was not at all impressed. He said that one must never use another's name to gain advantage – one had to earn it oneself.

His reaction was of course exaggerated – I had done what I did for him, naturally, and no one was harmed – but one way or another I have never forgotten that notion.

hat anecdote can be applied to his art, too: how he went his own way and stood by it. When Hollywood asked him to write film music, he set his price so high that he would never get the assignment.

Nuria Schoenberg Nono: He said, "If I commit suicide, then I at least want to live well afterwards." But there are sketches for this film music; the notion did interest him, in some way.

What did you learn about Vienna when you were living in Los Angeles?

Nuria Schoenberg Nono: Mostly, things from my grandmother, who used to play waltzes for us. What we learned about Vienna was not very positive. There was a parody of a famous song which replaced the words "city of my dreams" with "unforgivable disgrace." Yet there was still a love of Vienna which somehow came through \rightarrow



From I–r: Arnold Schönberg with his daughter Nuria (Paris, 1933), and his wife Gertrud and children Nuria, Lawrence and Ronald (Los Angeles, 1941)

– or a love-hate feeling for Vienna, since there was something like a "genuine" atmosphere there; when my mother came back from the concert premiere of *Moses und Aron* in Europe in 1954, she said, "Ach – there are

No-one made a concerted effort to bring your father back to Europe after the war.

real faces there - in America, everything is plastic."

Nuria Schoenberg Nono: The mayor of Vienna wrote to him, and he was invited to the summer courses in Darmstadt in 1950 and 1951. But by then he was already ill and secondly, he was unsure whether Anti-Semitism still existed – which it did, of course.

Schönberg had terrible experiences with Anti-Semitism. Did he prepare you children for that eventuality? Nuria Schoenberg Nono: No, not at all. He never spoke about such things. I was born in 1932 and my brothers after that. We were brought up as Catholics because my mother was Catholic; we knew practically nothing about the Jewish religion. I was the oldest, so of course I knew what was going on in Germany, but my father never talked about it; he never said much about Europe, either. I'm sorry for that now, of course – I could've asked him so much. But our family was more or less normal; we talked about schoolwork, not about his experiences in Vienna. He was thinking about our future; we never learned much about politics or the past.

What would you ask him today?

Nuria Schoenberg Nono: When I was making the book of documents about his life, I saw and heard practically

Nuria Schoenberg Nono was born in 1932 in Barcelona. After the death of her mother Gertrud Schoenberg in 1967, Nuria worked together with her brothers Ronald and Lawrence on preserving their parents' estate; it was given to the Arnold Schoenberg Institute at the University of Southern California in 1977. The estate moved to the newly founded Arnold Schönberg Center in Vienna in 1997. After the death of her husband, Luigi Nono, Nuria established the Archivio Luigi Nono in Venice in 1993.



Nuria Schoenberg Nono being interviewed in Venice (2012)

everything in the archive. I learned a great deal about him, yet there are many things I would like to know.

But I would also like to be able to say to him after a good performance that his music was a great success. A short while ago, Daniel Barenboim conducted the *Orchestra Variations Op. 31* at La Scala in Milan; he gave a short introduction, explaining where and when certain motifs would appear, develop, etc. The audience concentrated hard and the performance was a huge success. Sometimes I think, "If only he could witness that!" Moments like that are the kind that make up for everything. Even though I am not very religious, I still hope that he does witness them.

But he knew it. Once he said to me, "I am sure that one day my music will be understood, because there are already five [people] who understand it." I cannot remember their names – but he said we should not worry. He was certain that he would be accepted later on – and he knew who he was.

I here is a story I find very moving; your father happened to hear "Verklärte Nacht" one day on the radio at a petrol station. Your brother Larry said he had never seen your father so happy.

Nuria Schoenberg Nono: Yes, but it wasn't a petrol station. We always went to Santa Barbara in the summer. At midway, there was a kiosk in the countryside selling freshly-squeezed orange juice. We always used to stop there. There were loudspeakers, and *Verklärte Nacht* was coming out of them.

He was also played on the radio on his birthday: *Gurrelieder*, the Leopold Stokowski recording, I think. There were indeed moments when we were truly happy. \checkmark

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CHRISTOPH BECHER

When the audience turned its back on new music

31 March 1913 is a magical date in musical history; that evening, the Academic Literature and Music Association produced a concert in the large hall of Vienna's Musikverein in which Arnold Schönberg conducted a programme of music by his artistic associates. The concert made history; the audience's response was so unruly that the evening was cut short before the last piece on the programme (Mahler's *Kindertotenlieder*) could be performed.

Everyone understood that date. It was a sign, duly reported the next day in the *Neuen Wiener Tagblatt* daily newspaper, thus: "One is not wrong in alleging that scenes like the one yesterday have never before happened, neither in Vienna nor certainly any other concert hall in any other cultural city." The "scandal concert" was not merely an ephemeral annoy-

ance in musical life; every commentator saw it at once as a special occurrence – the day when the audience turned its back on new music.

Concert with "masterpieces"

It could be called a showdown in Hollywood parlance – the final battle after a long series of trouble-making. A similar occurrence arose two and a half months later in Paris on 29 May 1913, at the world premiere of Stravinsky's *Le Sacre du Printemps*. It is difficult to say who started the showdown: the audience, which decided henceforth not to disrupt new music, but to ignore it – or Schönberg and his pupils, whose back catalogue has been ennobled to the status of "classics of the modern era?"

31 March 1913 also seems so significant because the programme consisted of works which today bear the label "masterpiece." Had the composers whose works were played then been forgotten, the "scandal concert" would have lost its relevance. Instead, Schönberg is regarded as the father of 20th century music; the dissolu-

tion of tonality he achieved in his *Op. 11 Pieces for Piano* (1909) was the most important impetus for building a new musical language. His pupils Alban Berg and Anton Webern were role models after World War Two; Berg for those who did not want to forgo vocabulary which was traditional and – roughly speaking – sensuous, despite the twelve-tone musical language, and Webern for those who wished to objectify the material of a composition (not the composition itself) until an "objective"

musical language inevitably emerged from the subject's eccentricities.

Influence on present day music

Gustav Mahler was rediscovered in the 1960s, his late works assessed as the "gateway to new music" (Dieter

Schnebel) and his patchwork musical language, interwoven with vocabulary from "lower" musical spheres like a collage, ultimately became virtually a model for postmodern composers such as Luciano Berio and Hans Werner Henze. Alexander Zemlinsky did not return until the 1970s, when interest arose in composers who wanted to say something new within the tonal idiom without following Schönberg's overturn. (The latter reaped skepticism to the same extent that the notion of progress became discredited in light of social, ecological and economic problems). In short: the compositions played at the "scandal concert" (including Mahler, who was not performed there) symbolised musical developments exerting immediate influence on our musical present.

The "scandal concert" certainly did not materialise out of the blue; it was already in the air in some previous concerts. *Gurrelieder*, given its first performance on 23 February 1913 by Franz Schreker, was a great, undisputed success, but Schönberg distanced himself from it in light of 31 March: "It was an entirely sentimental

The "scandal concert" certainly did not materialise out of the blue.

Großer Musikvereinssaal Montag, 31.März, ½8 Uhr abends Großes Orchester=Konzert



Das Orchefter des Wiener Konzertvereines Gesang: A. Bornttan, Margarete Bum, Maria Freund

Schönberg: Kammerlymphonie. Mahler: Kindertotenlieder Werke von Alban Berg, Anton v. Webern u. A. v. Jemlinsky Wagner: Triftan-Yorlpiel

Karten bei Kehlendorfer

firugerstraße 3 und an der Konzertkassa Canovagasse 4

The prelude to Richard Wagner's "Tristan" would later be removed from the programme

"Unfortunately, concerts in Vienna are not set up as artistic affairs; they are political ones. How a thing should be received is determined in advance; people come to a concert with their opinions already firmly in place; in my view, that undermines the success of the 'Gurrelieder'. It was a thoroughly sentimental affair and I do not want any connection with it - and the effect of the music certainly lagged far behind the effect of the mawkish prejudice possessing the people who, for once, felt the need to take part in something modern. Despite the scandal, I would still have performed the 'Kindertotenlieder' – although the scandal spoiled my mood a little, I kept my cool, since my selfpreservation instinct long ago obliged me to immunise myself against audiences' reactions" Arnold Schönberg (3 April 1913)

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Wir hoben in einer ziem lich dorakter z loren Jei'h den Chorabeter bewahrt-

Burchbeck fueld but hefigs I ber Havenades fall : 1400K Na you and her profigent '912 prominan; the fondary Rougert mynt min Veficit om 4600K.

"We have managed to preserve character in a time rather devoid of character," said chairman Erhard Buschbeck at the General Meeting of the Academic Association of Literature and Music in Vienna. He was the initiator and organiser of the "scandal concert". The concert itself and its legal "postlude" were the society's beginning and end, although Karl Kraus and Alban Berg did get to know each other at one of

its events. Schönberg wrote to Buschbeck on 5 April 1913: "Deepest thanks! You have become a world-famous man." The concert resulted in a deficit of 4600 kroner. The facsimiles are taken from the association's records of minutes, which Mme. Lotte Tobisch, Buschbeck's widow, kindly placed at our disposal. The excerpts are published for the first time.

affair; I want to have nothing to do with it – and the effect of the music lay far behind that of the emotionally fuzzy prejudice of the people who, for once, felt the need to be modern."

Still, the audience's resistance took shape afterward. Two weeks prior to the "scandal concert," Frank Schreker's *Das Spielwerk und die Prinzessin* premiered at the Vienna Court Opera; the *Neues Wiener Tagblatt* reported: "There was lively applause after Act I, although it was interspersed with loud hissing. A curious disquiet became apparent during Act II, along with occasional hissing. The audience divided into two camps after the Act II curtain fell; one applauded with all their might while the other hissed no less energetically." Things became clearer on 31 March; the world premiere of Webern's *Op. 6 Pieces for Orchestra* (called *Op. 4* at the time) were received with laughter in crass contradiction to the emotions Webern wished to express in that composition, already dividing the audience into friends and foes of that music. Zemlinksy's *Maeterlinck Songs Op. 13* (only four of which were composed at the time) calmed the audience; they were even well received. Schönberg's *Chamber Symphony Op. 9* was played in its version for multiple strings (the original version for 15 solo instruments had premiered on 8 February 1907); it was followed by verbal strife between friends and foes lasting minutes, and things apparently even came to blows in the gallery.

Free-for-all row

The actual scandal erupted due to Nos. 2 and 3 of Berg's *Five Altenberg Lieder*. After *Sahst du nach dem Gewitterregen*, Schönberg felt obliged to demand that the audience be quiet, threatening to eject those who caused a disturbance from the auditorium; after *Über die Grenzen des Alls* a free-for-all row broke out, which could not be pacified by words from the attendant police, the chairman of the Academic Association, Trakl's friend Erhard Buschbeck, and especially Webern's agitated shouts. The concert promoter's request – "Please, either listen to Gustav Mahler's *Kindertotenlieder* quietly or go home" – inflamed the Mahler devotees, who did not want to hear "their" Mahler in the context of such a concert. The concert ended when the orchestra left the stage.

The newspapers reported lengthily and gleefully about those scenes. The tone – including that of supporter Richard Specht – was that the Berg and Webern works especially were evidence of unacceptable compositional aberrances. While, in view of the success of *Gurrelieder*, Schönberg could not simply be written off as an oddball scatterbrain, the insinuation was that he had only put pieces by Berg and Webern on the programme out of gratitude to his deeply devoted and financially supportive pupils. *Die Zeit* alleged that Schönberg "felt obliged to repay his disciples by using his influence to have a performance of their pieces, although he privately thought very little of what they had achieved."

Schönberg, already living in Berlin at the time, took the occurrences seriously and chose to disassociate himself from audiences. Five years later, he founded the Society for Private Musical Performances; the public and critics – indeed, any expression of applause or dislike whatsoever – were forbidden at its concerts.

The harshness of the cultural confrontation became more significant in the shadow of World War I, which broke out soon thereafter; musical audiences were also rebelling against the dissolution of the traditional tonal and formal systems because they could sense that it was a harbinger of the ruination of their social security which had existed for decades – in Austria especially, as Stefan Zweig described it – thanks to the social and political hierarchies which had long been taken for granted. Democratisation of society, isolation of the individual in the explosively growing cities coupled with the dwindling importance of large families and finally the whirlwind developments in science and technology affecting each individual's daily life – all these were shaking the foundations which music, at least, was supposedly upholding.

> The harshness of the cultural confrontation became more significant in the shadow of World War I, which broke out soon thereafter.

Undisturbed performance

Assuming that the music of Schönberg and his pupils was, in fact, a reflection of the social upheavals of its time – i.e. that the music was "contemporary" in the most emphatic sense of the word – it is somewhat difficult to condemn the disturbers of 1913, and it is easy to take Schönberg's side today, when it costs nothing to adopt such a standpoint. But back then, if the tonal language of Schönberg and his pupils was correctly translated as the unfettered expression of the individual unleashed from all rules of order – an individual obliged to laboriously spell out, letter by letter from out of the pile of rubble and who therefore heard the music that way, he might have rebelled – and is it not a very human thing, to be loath to accept the fatality of one's situation?

One might suspect that the undisturbed concert performances of new music today might not be ascribable to universal understanding of that music, but rather to a hard and fast ritual, although music is something worth fighting for – even if we can be glad that that the rules of confrontation have only rarely been broken since then. \ltimes

Christoph Becher, formerly chief dramaturge in Vienna and Hamburg, has been business manager of the Württemberg Chamber Orchestra since 1 September 2012.



JAY SCHWARTZ

INTERVIEW

Metamorphosis of sound

In your compositions there is very often something like a metamorphosis, it is like a central theme. Where does it come from?

Schwartz: The aspect of metamorphosis in my composition has a great deal to do with time and is about not revealing the material to the listener immediately; through this I aim to achieve a very high level of suspense, which is difficult to maintain compositionally: to deliver only very small portions of motivic material at the beginning of a composition and let the material develop as if it were an organic process taking place right before the listener.

I think perhaps the metamorphosis aspect of my music also comes from a certain wish to narrate theatrically. When I tell a story, I do not want to tell the listener at the beginning what is going to happen later on. So I start very slowly; and when you tell a story dramatically, you want to start with a slow tempo and few but important details, so that the listener feels the suspense of what could happen and of what might unfold. And I believe that the listener is then rewarded when finally something very large unfolds, and, having endured this metamorphosis, the listener experiences a sense of suspense and at the same time a sense of satisfaction.

You once mentioned that this is a kind of open manipulation of the audience.

Schwartz: Yes. There is something about using a form that is based on metamorphosis that could be considered slightly manipulating – manipulating the audience to come with the composer in a certain direction. Although *manipulation* can be understood as negative in many contexts. Perhaps *manipulation* in this context could be understood as *narrating* or *luring*, so that a conscious voice exists and not merely a collection of coincidences or random events. There is a voice outside the audience that is definitely a strong, determining factor of how these next 20 minutes will be formed acoustically. And this is the kind of manipulation that I believe the audience is pulled into, or I could even say seduced into, letting themselves go and experience the suspense of the narration.

Of course, if one goes against that, it obviously does not have to work. But I think that perhaps a certain open audience could find it difficult to resist going with the composition. I often get reactions from audiences, where they say: "It does not stop. I could not escape the pull of the music."
When you talk about taking the audience on a journey, not every audience is capable of this, because of the language composers use. What kind of musical language do you use to hook the audience?

Schwartz: Music is an art that is very much based on memory, how well does a listener remember what happened one minute ago, two minutes ago, three minutes ago. How well can a listener retain previous acoustical events throughout the rest of the composition in order to understand the structure. It is like telling a story: for example a character or an event I may have described in

"Today's music is new

and at the same time a part

of The Universal Work."

the narration three minutes ago is of course important for understanding the rest of the narration. In music it is the same – it may be more abstract, but an audience that has a lot of experience with listening to longer forms will of course retain more of the form while listening to the music;

this is not something that is necessarily natural-born, so I would say that I disagree with the statement that music is necessarily a universal language.

On the other hand I use acoustic phenomena in my compositions that move many listeners at a very instinctual level, without reducing the demands on the listener and without reducing the quality of the music.

 \mathcal{K} uskin Watts, with whom you have worked for "Music for Voices and Orchestra", once wrote that "Schwartz is obsessed with the archaic primal scream of sound". "Music for Orchestra II" which is related to "Music for Voices and Orchestra" has just been performed in Vienna at Wien Modern 2012. What was your obsession there? Schwartz: Music for Orchestra II is based on a form that in the last years has offered me an inspiring compositional structure and has enabled me to generate a strong drive on the temporal and harmonic levels. One could call this geometrically based form a chiasma, an X. The skeleton of this composition is very simple to define. You have something that starts extremely high, so high that we would say it is not really tone, it is almost just white noise, and it becomes very slowly something that we can understand as a concrete pitch; and we have almost simultaneously something that starts very deep and very low. These two lines slowly but audibly move

towards each other, so that an audience will intuitively feel the pull of the approaching consonant intervals and will think, "When will the lines collide?" And that was my intention. I carried out numerous experiments with synthesisers using sine-waves and manipulating the tempo and the intervalic relationships to compose this skeletal form out of just two extremely reduced lines. It becomes very suspenseful and exciting to hear the lines approach each other through consonances and dissonances to the ultimate consonance as they actually reach a unison. And then, as if going backwards, they part ways.

> In some of your compositions you use texts. However, your use of the text is never a conventional one. Schwartz: I have generally used voices in my compositions instrumentally, avoiding conventionally transmitting an understandable text. This may

come from my affinity to early vocal music, Gregorian chant and especially to 15th and 16th century polyphonic music, where it was not necessarily the intention of the composer to transmit an understandable and narrated text; they were composing structures with vowels and melismas that were often taking the text out of its liturgical context, in many instances to the dismay of the Church. My aesthetic approach is to separate the syntax from the oral sensitivity of words and syllables, to take a word out of its context and hear the beauty of the sounds, especially the vowels and to put that into a musical context.

In which context do you prefer to see your music programmed?

Schwartz: I am very interested in programmes that bring contemporary pieces together with classical pieces, which can be successful for both contemporary and classical music. There are philosophical theories that say that every piece of art that we create today, every piece of poetry written today actually changes "The Collective", that is, all art of the past and present together. Every poet today is adding to the content of the "Universal Work" that, for example, Shakespeare wrote for as well. Today's music is new and at the same time a part of The Universal Work. ∠ Interview: Eric Marinitsch KIM KOWALKE

"Off to Mahagonny"

A discussion of questions of performance practice

In the second part of the interview, Kim Kowalke, who is president of the Kurt Weill Foundation for Music in New York, explains the issues important to him in putting the opera together. Since Weill left no definitive version, there are many questions which can only be answered with the help of profound knowledge of *Mahagonny's* performance history.

Although every opera presents issues in production, "Mahagonny" may be one of the most challenging to tackle. Recently UE created a new set of corrected score and orchestra parts that include appendices and alternative and optional inserts. What problems have been addressed with the new materials? **Kowalke:** This isn't a critical edition of the opera; that's still a daunting future project for the *Kurt Weill Edition*. But in the interim we wanted to have something that would give conductors and directors the materials necessary to make informed choices as they assemble their productions of *Mahagonny*. There is no one definitive

"The new material presents new opportunities."

version of *Mahagonny*, and there will probably never be two productions that present exactly the same musical text because there are too many choices to be made, too many options. Which *Havanna Lied* do you use? The one Weill wrote in 1931 for Lenya for the Berlin production, which is the more famous one now, or the original setting, which is less "songlike" and more neo-classical, even Hindemithian, in style. Do you include the *Crane Duet*, which was originally a substitute for part of the brothel scene that the censors wouldn't allow to be performed in 1930? Nowadays, if you do that scene in Act II as originally written, what do you do with the *Crane Duet*? Does it go into Act III, where David Drew situates it in his 1969 revised vocal score, or perhaps in Act I near the beginning of the relationship of Jenny and Jimmy, between Nos. 7 and 8. And there may be other places where it could work. Weill himself talked about the "loose" structure of his number-opera, and the inclusion/ placement of the "Crane Duet" is a good illustration of this. It's been performed successfully with dramaturgical impact in all three acts at one time or another.

Then, if you do decide to include the *Crane Duet*, which is very much neo-classical in style, should it be paired with the original *Havanna Lied* in similar style, or do you want to contrast it with the revised one? If you're going to include both of the borrowings from the *Songspiel*, the *Benares Song* and *God in Mahagonny*, where should they go and what dramaturgical function are they going to serve?

Although the opera was conceived in three acts, today most productions opt to perform it in two, with a single intermission. If you do it in three acts, do you put Jimmy's aria *Nur die Nacht* at the end of Act Two, which is where it was originally, or do you move it to the beginning of Act Three, where Weill placed it, I think, for the second production, the one in Kassel. Such choices initiate something of a domino effect that necessitates mixing and matching transitions and act endings.

So in the new materials, we present all of these options, along with all of the known authorised cuts in various musical numbers that were performed in the first productions. We invite conductors and directors to make informed decisions that fit their circumstances and their concept for the production. I've just written a very concise summary of the various options, and this will be distributed with the materials so that conductors and directors will have an easier time making these choices. And once the choices have been made, the orchestral materials will be able to accommodate them, without scrambling to order additional materials from the publisher.

Another crucial decision that conductors have to make is what size string section to use. In Weill's holograph full score he included numbers next to the violin, viola, cello, and bass staves, respectively, 6-3-2-2. We don't know when he wrote the numerals, we don't know if the numbers refer to players or stands, and we don't know if these represent minimums for a small theatre like the Berlin production, where the pit size would have been very constricted, or whether he meant something else entirely. I did ask Maurice Abravanel, who conducted the production in Kassel. Weill went there for final rehearsals, and because Abravanel had been his pupil in Berlin, I figured Weill would have told him what he wanted. Abravanel said "Of course, we used the full orchestra, the full string section. We were in an opera house, and Weill said 'yes, that's right'." I've heard it done with just six violins in several large houses, and it didn't work at all. With the sizeable brass and wind sections, the strings could have just as well stayed home for much of the piece. And in the exposed passages, such as the hurricane scene, there was no presence to the string sound. If you're in a 3000-seat house, you can't do this piece with six violins. I think, again, you have to look at the individual circumstances and find the right size string section to balance everything else under those particular acoustic conditions. Again, it's not cut-and-dried. Informed choices need to be made.

And now this is possible ... Kowalke: I hope so! Going back to what we were talking about earlier, the Berlin production and Lenya. You said it can't be regarded as a model because, of course, there is only one Lenya. The substantial revisions that were made to accommodate Lenya have propagated misconceptions about "Mahagonny" and how it should be cast. Could you talk about that issue? **Kowalke:** Right, Weill was always very clear that he wanted Mahagonny performed as an opera in the opera house – unlike either Die Dreigroschenoper or Happy End, which were written for singing actors

"The role of Jimmy is tougher on the voice than that of Tristan."

performing in straight runs in commercial venues. The Berlin production of *Mahagonny* was a special case, because it was a last resort after Berlin's opera houses had all declined to perform the piece. The only way Weill was going to get it staged in Berlin was to accept Ernst Josef Aufricht's offer to do it as a private venture in the Theater am Kurfuerstendamm, featuring some of the by-then famous singing actors who had appeared in *Die Dreigroschenoper*. But let's not forget that Harald Paulsen, who sang Macheath and Jimmy, was an operetta tenor of some renown. The conductor in Berlin was Alexander von Zemlinsky, and Adorno claimed that musically this was the best production of the piece that he had heard.

Let me quote from two of Weill's letters. The first dates from February 1930, prior to the premiere in Leipzig. \rightarrow

He wrote to Abravanel: "Mahagonny is an opera, an opera for singers. To cast it with actors is absolutely impossible. Only when I specifically have marked it as spoken, should there be any spoken words, and any kinds of changes are possible only with my explicit permission." That's pretty unambiguous. Then later that year, after Are there any other particular thoughts you would like to share about casting a strong "Mahagonny"? **Kowalke:** I've seen wonderful Mahagonnys in opera houses around the world in the last 30 years. But my first live Mahagonny came in 1974. I think it was the fourth production in the United States. The first was the disas-

"One of the unauthorised changes that had been made involved the addition of a rock band to the orchestra!"

the first productions, he cautioned: "People who know only the libretto have spread the rumor that *Mahagonny* could be cast with actors. Of course, that would be absolutely impossible." So here we are, 80 years later, and we still get theatres attempting to perform it as a play with music, or opera houses that cast Jenny with somebody who has to sing it down an octave, who has to speak most of the role, or, most recently at one of the most prestigious opera houses in the world, have someone in the chorus stand next to Jenny in order to sing the higher lines of the role. Why? There are opera singers who can act these days, so casting someone incapable of meeting the vocal demands of the role just seems silly.

Maybe it does still emanate from Lenya's example on the 1958 complete recording, but remember that at that point she didn't sound anything like the girlish songbird she had been in the 1920s. Everything was transposed down for her later in her career, without any indication that this was the case. I think any soprano who's sung the role of Jenny as written will tell you that it is a challenge, and it's no accident that most of the great Lulu's of the second half of the 20th century did Jenny as well and found the role somehow simpatico and in the same Fach, vocally. I once asked Jon Vickers why he hadn't sung Jimmy, and he said "because Jimmy is tougher on the voice than Tristan." It wasn't the high C at the end of Nur die Nacht that was so hard, but all the Gs before that, one after another, just constantly F-G, F-G, so that by the time you got to the high C, there's nothing left. He said that he could do it on a recording but he wouldn't want to sing it night after night at the opera.

trous one on Broadway in the early 1970s. The director of the famous Theater de Lys Threepenny Opera, Carmen Capalbo, decided to produce Mahagonny in similar fashion. It had a run of something like 90 previews while Lenya and Stefan Brecht went to court in attempt to stop the production because of all the unauthorised changes that had been made, including adding a rock band to the orchestra! When it was finally allowed to open after the original musical text had been restored, it closed immediately because of the scathing reviews. The second one was at the San Francisco Spring Opera and then came Washington Opera, I recall. And then in 1974 it was done by the Yale Repertory Theater in collaboration with the Yale School of Music, and they imported singing actors, very much in the spirit of the Berlin production of 1931, in that these weren't primarily opera singers, but most everyone was a good enough singer that they could actually perform it as written. My soon-to-be mother-in-law played Begbick, and so I was there almost every night, for every rehearsal and I guess thirty-odd performances. That's when I learned every note of Mahagonny. Alvin Epstein directed and Otto-Werner Mueller conducted what turned out to be a pretty impressive production, in a 700-seat theatre in New Haven.

There have been many other memorable productions in the subsequent three decades, of course. Ingo Metzmacher's in Hamburg and Ruth Berghaus and Markus Stenz's in Stuttgart, and the spectacular Madrid production that is now available on DVD, conducted brilliantly by Pablo Heras-Casado. And, of course, the 1979 Metropolitan Opera production, conducted (rather slowly) by James Levine, but with Teresa Stratas as Jenny, whom Lenya anointed as her "dream Jenny."

All right, shall we talk a little bit about the plot itself? Jimmy is sentenced to three days in prison for being an accessory to the murder of a friend, one year's loss of voting rights for disturbing the peace, four years for seducing a girl named Jenny Smith and ten years for singing prohibited songs while a hurricane raged. But for the failure to pay his debts, Jimmy is sentenced to death because "there is no greater criminal than a man without money." This was surely a potent message at the time of the opera's premiere in 1930, but can we also argue that Mahagonny is now more topical than ever? Kowalke: After Begbick sentences Jimmy to death for not paying his bar tab, a projection/announcement suggests (I'm paraphrasing): "So great is the love of money in our own time that it's unlikely any of you would volunteer to pay Jimmy's debt either." This moment always provokes a nervous laugh from the audience. The spotlight has, in fact, turned on the audience, and suddenly the

piece is about us and not just the characters on stage. I don't think that there is any question that the frequency of productions of this opera goes through cycles in response to such things as recessions, wars, and new atrocities attributable to human greed. It may lag behind actual events by three or four years, but I don't think it's accidental that right now Mahagonny can be seen in eight to ten opera houses each season. That's probably more than at any other time in its history. I think this is directly related to our times and the relevance of Mahagonny to the excesses of today's global capitalism and the inhumanity that comes with the territory. Let's not forget that Weill said Mahagonny was a morality play, a modern-day equivalent of Sodom and Gomorrah. It was intended as a cautionary tale, and it's a sad fact that its warnings have grown, decade by decade, only more prophetic and urgent.

Weill and Brecht effectively subvert traditional themes and operatic conventions throughout the opera. But their game of "God in Mahagonny" just before Jimmy is executed is perhaps among the most disturbing, at least to me. How does this visit from God play havoc with the traditional "Deus ex machina" operatic convention and turn this convention even further on its head? **Kowalke:** Well, that's a tough question. The people of Mahagonny say "Nein!" to God in Mahagonny. Basically we are seeing the death of God before our eyes. I suppose you could then say that this metaphor extends to the death of any "Deus ex machina" because what happens right after that is a funeral march as the finale, which a number of conductors have likened to the end of *Götterdämmerung*. And what is the message here? "There is nothing that can help a dead man, nothing that can help him or us or you." I think *God in Mahagonny* connects right to that final fatalist, nihilist moment. Like Sodom and Gomorrah, the city goes up in flames, a destruction which the people of Mahagonny brought upon themselves in their pursuit of pleasure. In the end all they can do is to march aimlessly, carrying placards with conflicting, empty political slogans. There is no way out, and there are no pat answers, no mounted messengers to save the day. This is why the ending of *Mahagonny* is so disturbing, so overwhelming.

Unfortunately it's often trivialised by conductors who ignore Weill's tempo indications and initially take the funeral march too fast and then keep it at that tempo or speed it up towards the end. Weill writes *piu Largo* as we approach the final strophe, and then *molto Largo*, for the final phrase. It really is the end of the world at that point, and it has to carry the full weight of an apocalyptic Mahlerian funeral march. Mahler was one of Weill's gods, second only to Mozart.

It's surely no coincidence that the finale of Act I of Mahagonny begins and ends with a chorale sung by the men of Mahagonny alone, "Haltet euch aufrecht fuerchtet euch nicht." It unmistakably invokes the chorale prelude accompanying the two armored men in Act II of Mozart's Magic Flute, "Der, welcher wandert diese Strasse voll Beschwerden." Late in his career Weill recalled that in Busoni's masterclass they had spent a good deal of time studying Die Zauberfloete, which Busoni regarded as the ideal synthesis, not only of seria, buffa, and Singspiel traditions, but of seriousness and popularity, of the everyday and the eternal. We can now view Weill's entire career as an attempt to follow in those footsteps, developing hybrid forms of musical theatre of social and moral significance for a wider audience, on both sides of the Atlantic.

Interview: Norman Ryan

This transcript has been edited from an oral interview conducted at the Kurt Weill Foundation for Music in New York City in March 2012.



Kim Kowalke, President of the Kurt Weill <u>39</u> Foundation for Music in New York

Arnold Schönberg in front of his house in Los Angeles, after 1945

UE Update

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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)

Die "trunkene" Fledermaus

(1991/1992)

A surrealist encounter in a dream with Johann Strauss and Johann Sebastian Bach for orchestra | 14'

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

"The idea behind an orchestral composition connected with Johann Strauss, who symbolises enjoyable, cheerful music at the highest level, occurred to me many years ago. [...] At the time I was intensely preoccupied with twelve-tone music and generally avant-garde concepts, which were forbidden in those days in the GDR and socialist countries, and could only be performed in secret. [...] This work has a surrealist character, oscillating between two worlds; two epochs intermingle. The world at the time of Johann Strauss, and ours. Bach functions as a bridge here." (Nikolai Badinski)

Concerto for Violin and Orchestra No. 2 "Die Lebensaufgabe" (1970–1972) for violin and orchestra | 26'

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 repertory piece?

BALTAKAS, VYKINTAS (* 1972)

Accordiophone (2013) 🐠

double concerto for saxophone, accordion and small orchestra | 15'

prem. 28.04.2013 ⁷ <u>Witten, Marcus Weiss, sax;</u> Teodoro Anzellotti, acc; WDR SO Cologne, cond. <u>Emilio Pomàrico</u>

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."

BERG, ALBAN (1885–1935) / KARAEW, 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 [¬] <u>Vienna, ensemble reconsil,</u> cond. Roland Freisitzer

Berg's masterpiece, his Violin Concerto *To the 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.

BERG, ALBAN (1885–1935) / STOLBA, HEINZ (* 1962)

Seven Early Songs (1907/1928/2008) for medium voice and orchestra | 17' arranged by Heinz Stolba (2008) 2 2 3 3 - 4 1 2 0 - perc(1), hp - str

"This edition of the Seven Early Songs for medium voice and orchestra owes its existence to the frequently expressed request to make this song cycle accessible to singers with a lower tessitura. The tonal range of the instruments and the orchestral colour made changes to the instrumentation necessary, which were however always made with an ear to the sound intended by Berg. In the case of the Seven Early Songs, a comparison of Berg's piano songs and his own version with orchestral accompaniment reveals a number of significant differences in the treatment of the vocal line. This circumstance has been accounted for by publishing two versions of this edition for middle voice: a piano score for the orchestral songs and a separate edition for voice with piano accompaniment." (Heinz Stolba)

BORISOVA-OLLAS, VICTORIA (* 1969)

New Work (2011) for orchestra prem. 2014 7 <u>Gothenburg, Gothenburg</u> <u>Symphony Orchestra</u>

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*.



Nikolai Badinski



Vykintas Baltakas



Luke Bedford



Alban Berg



Victoria Borisova-Ollas



Francis Burt



Friedrich Cerha



Anne Dudley



David Fennessy



Wolfgang A. Mozart



Arvo Pärt

Louis Gruenberg

Georg Friedrich Haas

Cristóbal Halffter

Leoš Janáček

Ernst Krenek

Georges Lentz

Gustav Mahler

Frank Martin



David Sawer

Arnold Schönberg

Franz Schubert

Jay Schwartz





Giuseppe Verdi





Carl Maria von Weber



Hans Sommer



Mauricio Sotelo



Alexander Zemlinsky



Johannes Maria Staud











Bruno Walter





→ ORCHESTRA continued

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CERHA, FRIEDRICH (* 1926)

Skizzen (2011) for orchestra | 23' 3 2 3 3 - 4 3 3 1 - timp, perc(3), hp - str prem. of 4 of the 11 movements: 06.10.2012 7 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.

Three Orchestral Pieces (2006/2011) for orchestra | 50'

4 3 4 3 - 4 4 4 1 - timp, perc(6), hp, cel - str

prem. 07.02.2014 7 <u>Cologne, WDR SO</u> The Three Orchestral Pieces comprise the following existing works:

- 1. Berceuse céleste (2006)
- 2. Intermezzo (2011)
- *3. Tombeau (2011)*

This late work by Friedrich Cerha, who was awarded this year's Ernst von Siemens Music Prize, displays tremendous masterly craftsmanship and composure. The master has an expert command of his resources and large orchestral settings. In Cologne three of his most recent orchestral works will be performed together: the diversity of invention; the richness of invention; the originality of invention.

New Work (2014) for orchestra | ca 50' prem. October 2014 Musiktage

DUDLEY, ANNE (* 1956)

Cindercella (2012) 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 work for children created by Anne Dudley and Steven Isserlis. The story is a variation on the Cinderella fairy tale, with a subtle musical twist ...

FENNESSY, DAVID (* 1976)

New Work (2011–2012) 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 *¬* <u>Schwaz, Klangspuren, Tiroler</u> Symphonieorchester Innsbruck, cond. Wen-Pin Chien

Tetraedrite was commissioned by the Tyrolean silver town Schwaz; in this work, Haas traces the overtone chords in the fragment of the Horn Concerto No. 1 K. 412 by Mozart, and creates a dramatic link with the Schwaz grey copper ore tetrahedrite. Haas: "The silver obtained during ore extraction is an inadvertent ancillary benefit, just as the overtone chord in the D major movement written by Mozart in his fragment is an inadvertent ancillary benefit. This overtone effect is also inadvertently created as the intensely beating spatial harmonies fade away."

Introduktion und

Transsonation (2013) Music for 17 instruments with a tape by Giacinto Scelsi 1 0 2 0 - 2 1 2 0, tsax - vln(2), vla(2), vc(2), db(2) prem. 01.05.2013 Cologne, Festival Acht <u>Brücken, Klangforum Wien</u>

HALFFTER, CRISTÓBAL (* 1930)

In tempore belli (2012) 🐖

Interlude from the opera *Schachnovelle* for orchestra | 8–9'

prem. 13.01.2013 7 Kiel, Philharmonisches Orchester Kiel, cond. Georg Fritzsch

Cristóbal Halffter's new opera *Schach-novelle* based on Stefan Zweig's novel will extensively explore the dire psychological consequences for those who face torture and isolation. In the interlude *In tempore belli* Halffter allows an early insight into the sound world in which the work is set. Above all, Halffter addresses the question as to whether a war is really over when one side surrenders, or rather whether its fatal ravages can ever fade.

New Work (2013/14) 🐢

for string quartet and orchestra prem. February 2014 7 <u>Duisburg, Duisburger</u> Philharmoniker, Aurin Quartett

HALFFTER, CRISTÓBAL (* 1930) / HÄNLE, FRANCO

Tiento del primer tono y batalla imperial (1986)

for symphonic wind orchestra | 10' prem. 03.05.2009 7 Ballrechten-Dottingen, Sinfonisches VerbandsBlasOrchester Markgräflerland, cond. Helmut Hubov

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 [¬] <u>Amsterdam, Strijkorkest</u> 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.

LENTZ, GEORGES (* 1965)

New Work (2014) for orchestra prem. 2014 7 Sydney, Sydney Symphony Orchestra

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 7 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) / KAPLAN, GILBERT (* 1941)

Symphony No. 2 for soli, mixed choir and small orchestra | 80' reduced version

arranged by Gilbert Kaplan (2012) 2 2 2 2 - 3 3 2 1 - timp, perc, hp, org - str prem. 17.02.2013 7 <u>Vienna, Konzerthaus,</u> <u>Wiener Kammerorchester, Wiener Singverein, Marlis</u> <u>Petersen, s; Janina Baechle, ms; cond. Gilbert Kaplan</u>

The inextricable link between Gilbert Kaplan and Mahler's *Symphony No. 2* is familiar to just about every music lover. Kaplan's immense dedication has played a major role in the preparation of the Resurrection symphony in a version that satisfies the highest practical performance and academic demands. But he has done more than that. In order to make this monumental work accessible to smaller orchestras as well, Kaplan has arranged it for a smaller ensemble.

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

Seven early songs 🐲

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

prem. 22.06.2013 7 Essen, Essener Philharmoniker, Christina Landshamer, s; cond. Eberhard Kloke

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 Kloke 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.

MAHLER, GUSTAV (1860–1911) / KUBIK, REINHOLD (* 1942)

Symphony No. 1

(Hamburg version) Critical Edition arranged by Reinhold Kubik

This version of *Symphony No. 1* is a kind of "original version" of the work, with distinctly different instrumentation and includes the *Blumine* movement which was later discarded.

Symphony No. 1

(final version) Critical Edition arranged by Reinhold Kubik

This new edition of *Symphony No. 1* is broadly consistent with the version that has been available from UE to date, but it will correspond to the requirements of the new Gustav Mahler Complete Edition in its academic preparation.

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

Das Trinklied vom Jammer der Erde (No. 1 from Das Lied von der Erde) for tenor und orchestra (1908) | 8' arranged by Colin Matthews (2012) 4 3 5 3 - 4 3 3 0 - perc, hp(2) - str prem. 10.05.2012 [¬] Manchester, Bridgewater Hall, Lars Cleveman, 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.



→ ORCHESTRA continued

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

Wunderhorn-Lieder

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, max. 6 5 4 3 2) prem. 20.06.2012 7 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.

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 Z Lucerne, Lucerne SO, cond. James Gaffigan

"Dämmrung senkte sich von oben" (2004/2012) for baritone and orchestra | 4' 2 2 2 2 - 4 0 0 0 - str prem. 20.08.2012 [¬] Lucerne, Lucerne SO, Hans Christoph Begemann, bar; cond. James Gaffigan

 Nähe fern 2
 (2011)

 for orchestra | 14'
 2
 2
 2
 4
 2
 1
 timp - str

 prem.
 19.10.2011
 7
 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) for orchestra | 13' 2 2 2 3 - 4 2 3 1 - timp - str prem. 13.06.2012 [¬] Lucerne, Lucerne SO, cond. James Gaffigan

Symphonie "Nähe fern" (2011/2012) for baritone and orchestra | 55' 2 2 2 3 - 4 2 3 1 - timp, perc - str prem. 20.08.2012 7 Lucerne, Lucerne SO, Hans Christoph Begemann, bar; cond. James Gaffigan This Symphony comprises the following existing works:

- 1. Nähe fern 1
- 2. "Dämmrung senkte sich von oben"
- 3. Nähe fern 2
- 4. Nähe fern 3
- 5. Nähe fern 4

Wolfgang Rihm has 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]. 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.

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 7 Leipzig, Gewandhaus Orchestra, Anna Prohaska, s; cond. Riccardo Chailly

"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)."

New Work (2013) 🗰

for choir and orchestra prem. 27/28.04.2013 7 <u>Stuttgart, Bachakademie</u> Stuttgart, Gächinger Kantorei, cond. Helmuth Rilling

Wolfgang Rihm is writing a new work for Helmuth Rilling's 80th birthday and his farewell academy concert: "I admire Helmuth Rilling as a profound artist and artist friend. And I have the Gächinger Kantorei to thank – and this was mainly due to him – for many a wonderful performance." (Wolfgang Rihm)

New Work (2013) 🐙

for orchestra | 20' prem. 23.06.2013 7 <u>Aldeburgh Festival,</u> <u>Hallé Orchestra</u>

This work was commissioned by the Britten Pears Foundation and the Royal Philharmonic Society to mark the centenary of Benjamin Britten and the bicentenary of the Royal Philharmonic Society.

New Work (2013) WP

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

prem. 16.11.2013 7 Vienna, Cleveland Orchestra, cond. Franz Welser-Möst

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

New Work (2014) 🐙

for orchestra | max. 15' prem. April/May 2014 A Milan, Filarmonica della Scala, cond. Riccardo Chailly

Double Concerto for Violin

and Cello (2014) for violin, cello and orchestra prem. May 2014 7 <u>Dresden, Dresdner Staats-</u> kapelle, Mira Wang, vln; Jan Vogler, vlc

New Work (2014) WP

for orchestra | ca. 15' prem. 04.06.2014 7 Essen, Essener Philharmoniker, cond. Tomas Netopil

A commission from the Essener Philharmonie to mark their 10th anniversary. Concerto for Piano and Orchestra (2014) for piano and orchestra prem. August 2014 Salzburg, Salzburg Festival, cond. Christoph Eschenbach, Tzimon Barto, pno

SAWER, DAVID (* 1961)

Flesh and Blood (2011) for mezzo soprano, baritone and orchestra | 25' 3 3 3 3 - 5 3 3 1 - timp(2), perc(4), hp(2), cel - str prem. 15.02.2013 Crchestra, Christine Rice, ms; Marcus Farnsworth, bar; cond. Ilan Volkov

A soldier takes leave of his mother in a dramatic scene for two voices and orchestra. The mothers' feelings of terror and loss are exchanged with those of her son's love and dread.

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 prem. 01.11.2012 Munich, Munich Philharmonic, cond. Philippe Jordan

Composed in 1906, the Chamber Symphony op. 9 for 15 solo instruments represents a high point 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 1) Orchestral version 1914: 3 3 4 3 - 4 0 0 0 -

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

Schönberg'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 were not 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 guite a sensation." Richard Dünser arranged the Three pieces for piano 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) 1 1 1 1 - 1 0 0 0 - str prem. 13.06.2012 7 <u>Vienna, Theophil Ensemble</u>

Vienna, cond. Matthias Schorn

These *Three Pieces*, scored for wind quintet and string quintet, are intended as new additions to the literature for those ensembles playing works such as 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'

for violin and orchestra | 30 2 0 0 0 - 4 3 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. 08.02.2014 *¬* <u>Stuttgart, ECLAT Festival</u>, Radio-Sinfonieorchester Stuttgart des SWR

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

SOTELO, MAURICIO (* 1961)

"Urritiko urdin" (2011) for orchestra | 7' prem. 28.01.2013 [¬] San Sebastián, Euskadiko Orkestra Sinfonikoa, cond. Ari Rasilainen

STAUD, JOHANNES MARIA (* 1974) Maniai (2011)

for large orchestra | 10' 3 3 3 3 - 4 3 3 1 - perc(4) - str prem. 09.02.2012 7 <u>Munich, Bavarian Radio</u> Symphony Orchestra, 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.

Fugu (2012) 🐢

for children's orchestra | ca. 3'30'' 0 2 0 2 - 2 0 0 0 - perc(2) - str prem. 03.02.2013 A Salzburg, Mozartwoche, Stiftung Mozarteum, Mozart Kinderorchester, cond. Marc Minkowski, direction: Christoph Koncz



Jay Schwartz: Conceptional sketch of *Music for Violin and Orchestra* (see page 47) → ORCHESTRA continued

MOZART, WOLFGANG AMADEUS (1756–1791) / STAUD, JOHANNES MARIA (* 1974)

Fantasia in C Minor K. 475 (1785) (orchestration of the *Piano Fantasia in C minor K. 475* by W. A. Mozart) for orchestra | ca. 14' arranged by Johannes Maria Staud (2012) 2 2 2 3 - 2 2 3 0 - timp - str prem. 30.01.2013 Salzburg, Mozartwoche, Vienna Philharmonic, cond. Teodor Currentzis

Staud proved that he is very much at home in Mozart's sound world not least in his *Music for Cello and Orchestra*, as *Segue* makes reference to an unfinished work by Mozart. As composer in residence for the 2013 Mozart Week, Staud has now been given the job of arranging Mozart's *Piano Fantasia in C minor K. 475* for orchestra. It will be fascinating to hear how Staud colours the dark sides of this fantasia and heightens the tension of its contrasts.

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 7 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 orchestrated the other three, completing the cycle.

VERDI, GIUSEPPE (1813–1901) / GAMZOU, YOEL (* 1987)

Fantasia on "La Traviata"

based on Fantasies by Emanuele Krakamp and Giulio Briccialdi for flute and orchestra | 10' arranged by Yoel Gamzou (2009) 2 2 2 2 - 4 2 3 1 - timp, perc - str

This arrangement was commissioned by Emmanuel Pahud.

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

Fantasia on "Der Freischütz"

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.

WELLESZ, EGON (1885-1974)

Lied der Welt op. 54 (1936/1938) poem from *Das Salzburger Große Welttheater* by Hugo von Hofmannsthal for soprano and orchestra | 3'30''

Zwei Lieder op. 55 (1936/1937) for alto voice and orchestra | 8'30'' based on poems by Hugo von Hofmannsthal

1. Leben Traum und Tod! 2. Ich ging hernieder weite Bergesstiegen Both works, Lied der Welt and also Leben, Traum und Tod, are based on texts by Hugo von Hofmannsthal (1874–1929); they are a homage to a friend who died far too prematurely. In Leben, Traum und Tod Wellesz uses two early poems by Hofmannsthal from 1893 and 1894; in Lied der Welt he includes several lines from Hofmannsthal's Das Salzburger Große Welttheater, written by the poet in 1921 for the Salzburg Festival established by him and Max Reinhardt. Both compositions are more than mere settings of poems to music; their dramatic approach is comparable with stage works by the composer. Wellesz obviously even long considered addressing Das Salzburger Große Welttheater comprehensively as a work for music theatre.

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

Die Seejungfrau (The Mermaid) 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 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 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

BADINSKI, NIKOLAI (* 1937)

Berliner Divertimento A Bulgarian in Berlin (1968) for flute, clarinet, percussion and double bass | 23'

prem. 1974 7 Leipzig

In their demanding roles, all four artists involved are able to apply their musicality and the quality of their instrumental technique both imaginatively and inventively. They are all on an equal footing in their ensemble and complement each other as soloists. The idea for this instrumentation originated in my early childhood when I listened to the village musicians at celebrations in Bulgaria. So here I try to blend the inspiration from folklore, the divertimento character of this form of music, and an advanced musical language. (Nikolai Badinski)

BALTAKAS, VYKINTAS (* 1972)

New Work (2012) for saxophone trio prem. 2013 *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 Kagel-Schubert Projekt".

New Work (2013) 🐙

for ensemble | ca. 10–15' prem. 24.08.2013 ⁷ Salzburg, Salzburg Festival, Scharoun Ensemble, cond. Matthias Pintscher

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

New Work (2013) for violin solo prem. October 2013 7 Leuven, Transit Festival

BEDFORD, LUKE (* 1978)

Wonderful Two-Headed Nightingale (2011)

for violin, viola and ensemble | 14' 0 2 0 0 - 2 0 0 0 - vln(6), vla(2), vc(2), kb prem. 17.02.2012 7 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.

Wonderful No-Headed Nightingale (2012)

for 10 players | 8' 1 0 1 0 - 1 0 1 0, hrp, pno - 1 1 1 1 prem. 22.06.2012 7 <u>Munich, Cuvilliés-Theater,</u> <u>Ensemble Modern</u>

Bedford wrote this piece to be performed during the awards ceremony for the Ernst von Siemens Music Prize. He was the recipient of a Composer Award in 2012.

New Work (2013) 🕪

for saxophone and cello | 9' prem. June 2013 7 Berlin, Crescendo Music Festival, Meriel Price, sax; Rachel Helleur, vlc

New Work (2013) for 12 players | 25' prem. 22.05.2013 Z London, London Sinfonietta

BURT, FRANCIS (1926–2012)

Variationen eines alten Liedes (2012) for clarinet, viola, accordion and double bass | 5' cl, acc, vla, cb prem. 28.03.2012 ↗ <u>Vienna, Ensemble Wiener</u> <u>Collage</u>

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)

Neun Präludien (2012) for organ solo | 15'30'' prem. 15.11.2012 Martin Haselböck, org

Neun Inventionen (2012) 姬

for organ solo | 17' prem. 15.11.2012 A <u>Vienna, Wien Modern,</u> <u>Martin Haselböck, org</u>

At the beginning of 2012 Cerha finished his first two cycles for solo organ. Separated by a selection of two- and three-part inventions by Johann Sebastian Bach, which display analogies to the new compositions in both their scope and structure, the two cycles will be premiered by Martin Haselböck and students from the organ class at the University of Music and Performing Arts in Vienna.

Étoile (2011) 🐠

for six percussionists | 5' prem. 03.08.2013 7 Salzburg, Salzburg Festival, Martin Grubinger, perc; The Percussive Planet

DUDLEY, ANNE (* 1956)

Cindercella (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 work for children created by Anne Dudley and Steven Isserlis. The story is a variation on the Cinderella fairy tale, with a subtle musical twist ... Also available for string orchestra (see page 44).

FENNESSY, DAVID (* 1976)

Little Bird Barking (2011–2012) for violin | 10' prem. 15.06.2012 7 <u>Stuttgart, Schloss Solitude,</u> <u>Sabine Akiko, vln</u>

This piece is a result of Fennessy's residency at Schloss Solitude where he became acquainted with Sabine Akiko's playing.

Five Hofer Photographs (2012) for cello solo | 10' prem. 22.07.2012 7 Dublin, Martin Johnson, vc (Concorde Ensemble)

This work reflects Fennessy's bond with the Concorde Ensemble. It was premiered at the Dublin Gallery of Photography and refers to the pictures of the Irish photographer Evelyn Hofer.

New Work (2013) 🐠

for ensemble | 15' (2 saxophones, trombone, piano, percussion, e-guitar) prem. 12.12.2012 7 <u>Amsterdam, Muziekgebouw, Ensemble Klang</u>

This commission by Ensemble Klang and the Irish Arts Council will be premiered at the Amsterdam Electric Guitar Heaven Festival.

GRUENBERG, LOUIS (1884–1964)

Animals and Insects op. 22 (1924) seven songs for medium voice and piano Louis Gruenberg (1884–1964) emigrated with his parents to the USA as early as 1885. In the early 1920s he continued his studies with Ferruccio Busoni in Berlin, who also encouraged him to compose. In the late 1930s Gruenberg moved to Hollywood, where he became a successful film score composer.

The song collection *Animals and Insects* was written in the early 1920s and has now been republished. However, its tonal language was too advanced for the American taste in music at the time. He adopted the humorous, folksy singing tone of the poems by Vachel Lindsay (1879–1931), sometimes giving them popular, cabaret-style rhythms and sometimes using them in a more abstract way.

HAAS, GEORG FRIEDRICH (* 1953)

"Ich suchte, aber ich fand ihn nicht" (2011–2012) 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, Ensemble musikFabrik, cond. Emilio Pomàrico

... wie stille brannte das Licht (2009) 🐢

for soprano and piano | 20' prem. 28.02.2013 7 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) for string quartet prem. 21.10.2014 7 Basel, Jack Quartet

HALFFTER, CRISTÓBAL (* 1930)

"Ausencias" String Quartet No. 8 (2012) for string quartet | 24' prem. 03.06.2013 Centro de Arte Reina Sofia, Leipziger Streichquartett

MARTIN, FRANK (1890–1974)

Deux Chansons populaires for voice and piano Il faut partir pour l'Angleterre Chanson des Métamorphoses

"The two French folk songs published in this new edition were discovered by Frank Martin during two mountain excursions - in a similar way to Béla Bartók when he collected his folk melodies. Frank Martin heard Chanson des Métamorphoses being sung by a child in a Savoy valley (French: Savoie) to the south of Geneva. It took a large amount of chocolate to persuade the boy to sing the whole of the long text clearly so that he could write down the many verses. The second folk song *II faut* partir pour l'Angleterre was also heard by him, sung by a small boy with a strong voice in a valley in Wallis, in south-west Switzerland." (Maria Martin)

PÄRT, ARVO (* 1935)

Silouan's Song (1991/2012) for 8 cellos | 5–6' prem. 29.09.2012 [¬] Hexham, 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.

UE Update

→ ENSEMBLE / CHAMBER MUSIC continued

RIHM, WOLFGANG (* 1952)

String Quartet No. 13 (2011) | 15' prem. 19.01.2012 7 Paris, Cité de la musique, Arditti Quartet

Sextet (2012)

52

for clarinet, horn and string quartet prem. 26.10.2012 7 <u>Bad Reichenhall,</u> <u>Alpenklassik, Jörg Widmann, clar; Bruno Schneider, hn;</u> <u>Quatuor Danel</u>

Klangbeschreibung 2 Innere Grenze (1986–1987/2013) for 4 voices, 5 brass and 6 percussion players | 35' hn, tpt(2), tbn(2), perc(6); high soprano, two sopranos, (mezzo)-soprano prem. of the rev. new version 15.06.2013 Paris, Ensemble Intercontemporain, cond. Francois-Xavier Roth, Ensemble vocal Exaudi

New Work (2013) for ensemble prem. 20.10.2013 Rerlin, Scharoun Ensemble, cond. Sir Simon Rattle

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

Harzreise im Winter (2012) 🐠

for baritone and piano | 13' text by Johann Wolfgang von Goethe, dedicated to Christian Gerhaher prem. 01.06.2014 <a> <u>Würzburg, Residenz,</u> <u>Christian Gerhaher, bar; Gerold Huber, pno</u>

Vier Elegien (1967) for piano | 11'30''

Fünf Klavierstücke (1969) for piano | 3'

Sechs Preludes (1967) for piano | 19'

A master is often discovered in his early works, especially in short pieces for the piano (e.g.: Boulez *Douze Notations*). Piano pieces composed by Wolfgang Rihm when he was aged 15 and 17 are now available for the first time.

SAWER, DAVID (* 1961)

Rumpelstiltskin Suite (2011) for 13 players | 25' 1 1 2 1 - 1 1 0 1 - hp - vln, vla, vc, cb prem. 06.04.2013 7 London, Wigmore Hall,

prem. 06.04.2013 Z London, Wigmore Hall, Birmingham Contemporary Music Group, cond. George Benjamin

The Times called Sawer's *Rumpelstiltskin* "a tour de force". He has now created a concert suite from the ballet for BCMG. "The wordless reworking of a fairy tale classic makes its timely message more alarming than ever. Sawer's score is a rich broth... from the ever-darkening timbre of the alchemy music to the expansive horn solo, the brittle syncopated wedding music, mocking flute and stuttering speech rhythms, Sawer tightens his score with unerring focus." (The Independent)

SCHWARTZ, JAY (* 1965)

Music for Soprano and Piano (2012) based on a poem by Henry David Thoreau for soprano and piano | 17' prem. 08.09.2012 7 <u>Frankfurt, Alte Oper,</u> <u>Marisol Montalvo, s; Emanuele Torquati, pno</u>

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

New Work (2013) 🐠

for baritone solo and ensemble prem. 24.08.2013 A Salzburg, Salzburg Festival, Matthias Goerne, bar; Scharoun Ensemble, cond. Matthias Pintscher

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

New Work (2014) for string quartet

prem. 2014 7 Asasello Quartet

In this project the Asasello Quartet will combine Schönberg's String Quartets with four world premières.

SOTELO, MAURICIO (* 1961)

Luz sobre lienzo (2011) for violin, flamenco dancer, percussion and live-electronics | 40' prem. 03.12.2011 A Madrid, Auditorio Reina Sofía, Patricia Kopatchinskaja, vln; Euensanta "La Moneta", flamenco dance; Agustín Diassera, flamenco percussion; Fernando Villanueva, liveelectronics; 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.

Fragmentos de luz (2012) for violin

prem. 24.03.2012 7 Hanover, Praetorius Award, Patricia Kopatchinskaja, vln

Azul de lontananza (2011–2012)

for string sextet | 6' vln1, vln2, vla1, vla2, vc1, vc2 prem. 05.05.2012 [¬] <u>Milan, Sestetto d'archi</u> dell'Accademia Teatro alla <u>Scala</u>

Klangmuro...II (2012)

for ensemble | 15' prem. 29.05.2012 7 Valencia, Grup Instrumental de Valencia, cond. Jordi Bernacer

Cripta – Música para Manuel de Falla (2010/2012)

for ensemble and live electronics | 15' 1 0 1 0 - 0 0 0 0 - perc, guit, hp, pno vln, vla, vc, cb, electr prem. 07.06.2012 7 <u>Florence, Teatro Goldoni,</u> <u>Contempoartensemble, cond. Mauro Ceccanti</u>

"Muros...: Sarai" (2011)

for tenor saxophone, marimba and electronics | 1'15'' prem. 14.06.2012 7 <u>Badajoz Conservatorio</u> <u>Profesional de Música "Juan Vázquez", Javier Gonzáles</u> <u>Pereira, sax; Sarai Aquilera Cortés, perc</u>

Sub Rosa (2012)

for piano | 9'45'' prem. 23.06.2012 A Madrid, Juan Carlos Garvayo, pno



WATANABE, YUKIKO (* 1983)

ver_flie_sen (2011)
for violin, cello and piano
prem. 10.11.2012
Vienna, Radiokulturhaus, David Frühwirth, vln;
Friedrich Kleinhappl, vc; Anika Vavic, pno_

The Japanese composer Yukiko Watanabe won the first Austrian Radio ORF Ö1 "Talentebörse" composition prize in 2011. Born in Nagano, she initially attended the Toho Gakuen School of Music in Tokyo and studied piano, chamber music and composition with Keiko Harada and Michio Mamiya. Since 2008 she has studied with Beat Furrer at the University of Music and Performing Arts in Graz.

Yukiko Watanabe has been awarded scholarships by the Rohm Music Foundation and the Nomura Cultural Foundation, and was also appointed artist in residence of the Tokyo Wonder Site in 2011. In connection with its role as partner of the Austrian Radio ORF Ö1 "Talentebörse" composition prize together with the Austrian National Bank, Universal Edition is publishing her commissioned work *ver_flie_sen* for violin, cello and piano. The composition was inspired by the picture *O Húngaro (The Hungarian)* by the Brazilian artist Adriana Varejão and will be premiered in Vienna's RadioKulturhaus on 10 November 2012.

The Austrian Radio ORF Ö1 "Talentebörse" composition prize was established in 2011 as a competition for composers at Austrian universities, and serves to promote young talent. The ORF Ö1 initiative, which developed out of the ORF Ö1 "Talentebörse" arts promotion project together with the Ö1 "Talentestipendium" (talent scholarship) for fine arts granted since 2008, focuses on sustainability. The underlying concept involves enabling an outstandingly talented young composer from the five Austrian music universities – chosen by an independent jury of experts – to create a new work, facilitating the work's premiere and generating a broad media presence.

The selection procedure begins with pre-selection by the professors at each university and permits participation by a maximum of two candidates. An independent jury of experts is responsible for further selection and choosing the winner. In 2011 Friedrich Cerha was chairman of the jury. Other members were the composers Gerhard E. Winkler, Norbert Sterk and Helmut Schmidinger, the musician and music manager Cordula Bösze for the Austrian National Bank and Christian Scheib for the Austrian Radio Ö1.

STAUD, JOHANNES MARIA (* 1974)

Le Vovage (2012)

based on the work of Charles Baudelaire for actor, vocal ensemble (6 voices), 4 instruments and live electronics | 27' prem. 02.06.2012 7 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.

Par ici! (2011/2012) 🕪

for ensemble (revised version) | 11' 1 0 1 1 - 1 1 0 0 - perc, midi-pno - 1 1 1 1 prem. of the revised version: 02.02.2013 ^A Salzburg, Mozartwoche, Ensemble Intercontemporain, cond. George Benjamin

New Work (2013) WP

for ensemble and 1–2 singers prem. 24.08.2013 A Salzburg, Salzburg Festival, Scharoun Ensemble, members of the Berlin Philharmonic, cond. Matthias Pintscher

New Work (2012/2013) WP

for bassoon and string quartet prem. September 2013 a Schwaz, Klangspuren Schwaz, Pascal Gallois, bsn

VERDI, GIUSEPPE (1813–1901) / GAMZOU, YOEL (* 1987)

Fantasia on "La Traviata" 姬

based on Fantasies by Emanuele Krakamp and Giulio Briccialdi for flute and piano | 10' arranged by Yoel Gamzou (2009) prem. 04.11.2012 ↗ Paris, Flute Convention, Emmanuel Pahud, fl

This arrangement was commissioned by Emmanuel Pahud.



→ ENSEMBLE / CHAMBER MUSIC continued

WALTER, BRUNO (1876-1962)

Piano Quintet (1905/2012) for two violins, viola, cello and piano | 30' prem. 11.12.2012 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 conductorcomposer 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.

ZEMLINSKY, ALEXANDER (1871–1942) / FREISITZER, ROLAND (* 1973)

Sinfonietta (1934/2012) P for ensemble | 22' reduced version arranged by Roland Freisitzer (2012) 1(picc/alto-fl) 1(c.a.) 2(+bass cl) 1 - 1 1 1 0 - pno - 1 1 1 1 1 prem. 11.03.2013 ZVienna, Ensemble Kontrapunkte, cond. Peter Keuschnig

ZEMLINSKY, ALEXANDER (1871–1942) / HEINISCH, THOMAS (* 1968)

Lyric Symphony (1923/2012) reduced version | 45' arranged by Thomas Heinisch (2012) prem. 03.06.2013 Vienna, Ensemble Kontrapunkte, cond. Peter Keuschnig

VOCAL WORKS AND WORKS FOR CHOIR

BURT, FRANCIS (1926–2012)

Mariens Wiegenlied (2011) for choir a cappella | 5'

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*.

HAAS, GEORG FRIEDRICH (* 1953)

New Work (2013) for 18-voice choir prem. 13.03.2012 7 Bonn Theatre

PÄRT, ARVO (* 1935)

Habitare fratres in unum (2012) Psalmus 133 (132) for mixed choir a cappella | 2–3' prem. 17.11.2012 Paris, Vox Clamantis, cond. Jaan-Eik Tulve

Psalm 133, a pilgrim song of David with three verses, is one of the short psalms. It describes the blessing of brotherly unity: "Behold, how good and pleasant it is for brethren to live in unity!" Arvo Pärt set this verse to music in a brightly reflective choral piece and dedicated it to his long-standing music editor at UE, Józef Stanisław Durek.

SAWER, DAVID (* 1961)

Wonder (2012) for choir a cappella (ssatb) | 5' prem. 13.06.2012 7 York, York Minster, Choir of York Minster, cond. Robert Sharpe

This work is Sawer'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.

SCHWARTZ, JAY (* 1965)

Zwielicht (2012) | 60' for 3 trombones, chorus and organ, with choreography by Marco Santi prem. 27.06.2012 ↗ <u>St. Gallen Festival, Willibald</u> <u>Guggenmos, org; dancers and musicians from the</u> <u>St. Gallen Theatre, cond. Jay Schwartz</u>

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.

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 (satb) | 7' 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)

Infin che 'I mar fu sovra noi richiuso (2012)

for choir, three trombones, percussion and string quartet | 8' prem. 23.07.2012 7 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.

ZEMLINSKY, ALEXANDER (1871–1942) / GOTTWALD, CLYTUS (* 1925)

Zwei Gesänge

based on texts by Maurice Maeterlinck for five voices or 5 voice choir | 7' arranged by Clytus Gottwald (2010)

OPERA / BALLET

BALTAKAS, VYKINTAS (* 1972)

Cantio (2001–2004/2012) music theatre based on a text by Sharon Lynn Joyce for narrator, soprano, tenor, bass baritone, ensemble and electronics | 60' 1 0 1 0 - 1 1 1 1 - perc(2), acc, pno, alto sax(Eb) - vln, vla, vc, cb, electronics; soprano, tenor, bass baritone, narrator German prem. of rev. version: 17.01.2013 ↗ Berlin, Konzerthaus, Vivian Lüdorf, narrator; Margret Giglinger, s; Florian Feth, t; Tobias Hagge, b; Lithuanian Ensemble Network, cond. Vykintas Baltakas, dir. Cornelia Heger

In his music theatre work *Cantio*, with an amusing yet profound approach Vykintas Baltakas explores the ritualised departure ceremony that is performed for the Greek gods when they leave a city. A (female) orator from the ancient world – in Greek mythology a combination of mythical creature and cicada – encounters protagonists from today's world. They join her rhetorical journey and thus witness an adventure in the mind which ultimately envelops them. Following the huge success of the premiere in 2004, the piece will now be performed for the first time in Berlin and in German at the Ultraschall festival.

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, stagedirector: 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 | 100' libretto: ClaesPeter Hellwig and Kristian Benkö prem. 2014 7 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 (1926–2012)

Mahan

opera in 7 scenes 3 3 3 3 - 4 3 3 1 - timp, perc(3), hp, cel, pno, sop.sax(Bb), e.guit - str

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

HALFFTER, CRISTÓBAL (* 1930)

Schachnovelle (Chess Game) (2011/2012) opera in 1 act | 115' libretto by Wolfgang Haendeler, based on Stefan Zweig's novel of the same title prem. 18.05.2013 Oper Kiel, Philharmonic Orchestra Kiel, choir of the Kiel Opera House, cond. Georg Fritzsch

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 7 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.

JANÁČEK, LEOŠ (1854–1928) / BURKE, TONY

Káťa Kabanová (1921) opera in 3 acts reduced version arranged by Tony Burke (2010) 2 2 2 2 - 2 2 1 0 - timp, perc, cel, hp - str prem. 13.03.2009 [¬] London, English Touring <u>Opera</u> Score and performance material will be available for 2013/2014.

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

The Magic Flute

version for children for soli and chamber ensemble | 70' arranged by Alexander Krampe (2007) 1 1 1 - 1 0 0 0 - pno (+b.d), kb glsp (+trgl; played by the conductor) - vln(2), vla, vc, cb

Austrian prem. 28.07.2012 A 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 five and above.

UE Update

→ OPERA / BALLET continued

56 SAWER, DAVID (* 1961)

The Lighthouse Keepers (2012) for 2 actors and ensemble | 25' 1 1 1 0 - 1 1 0 0 - perc(1) - 1 1 1 0 0 prem. 04.07.2013 7 <u>Cheltenham, Birmingham</u> <u>Contemporary Music Group, cond. Martyn Brabbins</u> A father is trapped in a lighthouse with his son, who has been bitten by a rabid dog, in a new version of the 1905 play *Gardiens de phare* by Paul Autier and Paul Cloquemin.

ZEMLINSKY, ALEXANDER (1871–1942) / BEAUMONT, ANTONY (* 1925)

Vorspiel zur Oper

"Eine florentinische Tragödie" for orchestra | 5'

arranged by Antony Beaumont (2011) 3 3 4 3 - 6 4 3 1 - timp, perc(2), hp, cel - str

Zemlinsky was frequently asked to conduct excerpts from his *Florentinische Tragödie* or *Zwerg* in concerts. His solutions were a three-part suite from *Zwerg* and only the overture from the *Florentinische Tragödie*. The new critical complete edition of the opera contains both the overture and the necessary concert conclusion by Antony Beaumont as separate orchestral material.



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

Der Ring des Nibelungen Das Rheingold

Eve of "Der Ring des Nibelungen" for soli and medium orchestra | 140' arranged by Eberhard Kloke (2011) 2 2 2 2 - 4 2 4 0 - perc(2), hp - str(10 8 6 5 4); 11 soli

Die Walküre

First day of "Der Ring des Nibelungen" for soli and medium orchestra | 240' arranged by Eberhard Kloke (2011) 2 2 3 2 - 4 2 4 0 - perc(2), hp - str(10 8 6 5 4); 11 soli

Siegfried

Second day of "Der Ring des Nibelungen" for soli and medium orchestra arranged by Eberhard Kloke

Götterdämmerung

Third day of "Der Ring des Nibelungen" for soli and medium orchestra arranged by Eberhard Kloke

Universal Edition has commissioned the arrangement of the entire *Ring* by Richard Wagner in a reduced version. Eberhard Kloke has already completed *Das Rheingold* and *Die Walküre*, and it is anticipated that the performance material of the *Ring* will be finished by mid-2015.

"The lifelong exploration of Wagner's works and research into their conception and impact led to the investigation and testing as to how Wagner's scores could be to a certain extent reduced and condensed for a smaller orchestra, based on his first music drama Rheingold. The main reason for producing a new transcription of Wagner's Ring was to offer an alternative version that would be practical to perform – while essentially remaining true to Wagner's score. However, this attempt should not be confused with the concept of historically informed performance. The transcription makes guite significant changes to the soundscape and therefore the sound structure within the orchestra, as well as the balance between the stage and orchestra. The supposed loss of the 'grand opera sound' is counteracted by adding a more radical compositional and tonal depth - in the sense of a fine balance between the singers and considerably smaller orchestra." (Eberhard Kloke)

Orquesta y Coro Nacionales de España SEASON 2012-2013 DIÁLOGOS

CARTA BLANCA A FRIEDRICH CERHA

APRIL 2013

CONCERTS:

CHAMBER MUSIC I Tuesday 2, 19:30

Stadler Quartet Ulrike Jăger, viola Sebestyen Ludmany, cello

Friedrich Cerha String guartet no. 3 Friedrich Cerha 9 Bagatellen, for string trio **Friedrich Cerha** 8 Movements after Fragments of Hölderlin, for string sextet

CHAMBER MUSIC II Tuesday 9, 19:30

Orguesta Nacional de España (ensemble) Arturo Tamayo, conductor

Friedrich Cerha Ouellen **Friedrich Cerha** Quintett, for trombone and string quartet Friedrich Cerha Serenade **Friedrich Cerha** Bruchstück, geträumt

OCHESTRAL PROGRAMME I Sunday 7; 11:30

Orquesta Nacional de España Nicholas Collon, conductor

Anton Webern Sechs Stücke für großes Orchester, opus 6 Friedrich Cerha *Like a Tragicomedy* Franz Schubert Symphony, C major, D 944, "The Geat'

ORCHESTRAL PROGRAMME II Friday 12; 19:30 Saturday 13; 19:30 Sunday 14; 11:30

Orquesta Nacional de España Arturo Tamayo, conductor Juanjo Guillem, percussion

Gonzalo de Olavide Índices Friedrich Cerha Concert for percussion and orchestra **Friedrich Cerha** Spiegel VI, for big orchestra **Edgard Varese** Amériques

ACTIVITIES:

UNIVERSIDAD COMPLUTENSE Meeting with music students

FILMOTECA ESPAÑOLA. CINE DORÉ Screening of the documentary: Friedrich Cerha – So möchte ich auch fliegen können **RESIDENCIA DE ESTUDIANTES Conference with Friedrich Cerha**















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New CDs, DVDs and Books

BOULEZ, PIERRE 72

12 Notations, Première Sonate, Troisième Sonate, Incises, Une page d'éphéméride Dimitri Vassilakis, pno Cybele CD 3 SACD KiG004

For the first time, the complete piano works by Pierre Boulez have been recorded in DSD surround sound with outstanding artistic and sound quality. In addition to the music, there is also a recording of the actress Mirjam Wiesemann in conversation with Pierre Boulez and the pianist Dimitri Vassilakis, who has played in Boulez' Ensemble Intercontemporain for over 20 years.

CDs

BEDFORD, LUKE 71

Wonderful Two-Headed Nightingale

Scottish Ensemble. Jonathan Morton, vln; Lawrence Power, vla By the Screen in the Sun at the Hill on the Gold Ensemble Modern. cond. Sian Edwards Chiaroscuro Fidelio Trio Man Shoots Strangers from Skyscraper Ensemble Modern, cond. Franck Ollu Or Voit Tout En Aventure London Sinfonietta. cond. Oliver Knussen,

Claire Booth, s col legno CD WWE 1CD 40404

This portrait CD of music by Luke Bedford originated in connection with the Ernst von Siemens Music Foundation Composers' Prize, which Bedford was awarded in May 2012. The album offers an interesting insight into the work of the composer, presented by renowned ensembles.

CERHA, FRIEDRICH 73

String Quartet No. 3, String Quartet No. 4, Acht Sätze nach Hölderlin-Fragmenten Stadler Quartett, Ulrike Jaeger, vla; Sebestyén Ludmány, vlc <u>NEOS CD 11217</u>

"The six movements of the *String Quartet No. 3* (1991) focus on the sharp, distinct depiction of the occasionally rapidly changing characters, and the brief, clear presentation of the frequently expressive, musical progression.

... Differentiated interconnections link the contrasting sections of the *String Quartet No. 4* (2002); reminiscences, allusions and reprises serve to provide even stronger emphasis of the work's unity, beyond the material, particularly since the sections also blend together seamlessly in places.

... The particular attractions of the Acht Sätze nach Hölderlin-Fragmenten (1995) are their spheric density and refinement in the furore and in all string chorales." (Friedrich Cerha)

HAAS, GEORG FRIEDRICH 74

Finale Beatrix Wagner, fl Edition Zeitklang CD ez-44046

Georg Friedrich Haas' *Finale* was commissioned by the ARD International Music Competition in 2004. The work passes through a number of extreme interval constellations and demands the greatest precision from the soloists in the microtonally organised bridging elements.

KRENEK, ERNST ↗ 5

Die Nachtigall, Von vorn herein Leopoldinum Orchester, cond. Ernst Kovacic, Agata Zubel, s Toccata Classics CD TOCC0125

These works demonstrate that serial music, in capable hands, does not necessarily have to abandon more conservative idioms. The emotions embraced in the pieces for string orchestra range from lyric and dramatic to humoristic. (Toccata Classics)

LENTZ, GEORGES 7 6

Guyuhmgan, Monh, Ngangkar

Orchestre Philharmonique de Luxembourg, cond. Emilio Pomàrico, Tabea Zimmermann, vla <u>Timpani Records CD C1184</u>

Describing *Monh*, violist Tabea Zimmermann said "It fascinates and carries itself in a way which I have seldom experienced". According to the Sydney Morning Herald, Lentz gives the music a "sense of perspective ... as though a barely registered noise represented the collapse of a hundred million suns."

MAHLER, GUSTAV 72

Das klagende Lied

BBC Symphony Chorus and Orchestra, BBC Singers, cond. Gennadi Rozhdestvensky, Teresa Cahill, s; Janet Baker, ms; Robert Tear, t; Gwynne Howell, bass ICA Classics CD ICAC 5080

This live recording dates back to 1981 when Gennadi Rozhdestvensky was Principal Conductor of the BBC Symphony Orchestra. The sound quality meant that it was only available for a short time, however. Now the remastered CD has been published by ICA Classics. Born in Russia, Rozhdestvensky was the first person to conduct and record all of Mahler's symphonies in his home country.

RIHM, WOLFGANG ↗ 9 (Kontinent Rihm)

Cantus firmus, Ricercare, Chiffre II – Silence to be beaten, Séraphin-Sphäre

WEBERN, ANTON

Six Pieces for orchestra

STOCKHAUSEN, KARLHEINZ

Kreuzspiel

Klangforum Wien, cond. Emilio Pomàrico, Sylvain Cambreling col legno CD WWE 1CD 20297

Wolfgang Rihm describes his works as the best comments on his oeuvre. "Kontinent Rihm", a Salzburg Festival project, shows the composer's diverse worlds of expression in a broader context: John Dowland is heard alongside works by Anton Webern and Karlheinz Stockhausen, linked with compositions by Wolfgang Rihm.

RIHM, WOLFGANG 7 10

Musik für Klarinette und Orchester Ȇber die Linie« II, COLL'ARCO

SWR Sinfonieorchester Baden-Baden und Freiburg, cond. Sylvain Cambreling, Eivind Gullberg Jensen, Jörg Widmann, clar; Caroline Widmann, vln Hänssler Classics CD 093.283.000

Five volumes in the Wolfgang Rihm Edition have already been released by Hänssler Classics, which is committed to publishing a complete recording of the Karlsruhe composer's orchestral works. The works are presented by firstclass artists, the soloists as the dedicatees of each work, and the Baden-Baden and Freiburg SWR orchestra conducted by Sylvain Cambreling.







ARVO PART

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JOSEF SUN













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SUK, JOSEF 7 <u>11</u>

Ein Sommermärchen

BBC Symphony Orchestra, cond. Jiří Bělohlávek <u>Chandos CD CHSA5109</u>

This excellent recording of Josef Suk's symphonic poem shows the respect merited by this work. The student and son-in-law of Antonin Dvořák, valued by such contemporaries as Brahms and Mahler, enjoyed great popularity during his lifetime and his works deserve continued success.

DVD

JANÁČEK, LEOŠ 7 12

59

The Makropulos Affair Vienna Philharmonic, cond. Esa-Pekka Salonen, Angela Denoke, s; Raymond Very, t; Peter Hoare, t; Jurgita Adamonyte, ms; Johan Reuter, Bar Salzburg Festival 2011 <u>C Major Entertainment DVD</u> A04001559

The story of the eternal youth of Emilia Marty – daughter of the alchemist at the court of Emperor Rudolf II, who tested her father's elixir, is a celebrated stage star 300 years later and still wants to continue living - was transformed into a musical allegory about the meaning of life and the magic of the stage by Leoš Janáček. based on a text by Karel Čapek. This successful production from the Salzburg Festival in 2011, directed by Christoph Marthaler with a superb performance by Angela Denoke in the title role and the Vienna Philharmonic conducted by Esa-Pekka Salonen, is now available on DVD.

PÄRT, ARVO

Adam's Lament, Beatus Petronius, Salve Regina, Statuit ei Dominus, Alleluia Tropus, L'abbé Agathon, Estnisches Wiegenlied, Weihnachtliches Wiegenlied Latvian Radio Choir, Sinfonietta Riga, Vox Clamantis,

Estonian Philharmonic Chamber Choir, Tallinn Chamber Orchestra, cond. Tõnu Kaljuste ECM New Series CD 2225

Arvo Pärt's vocal works have always been based on their text, especially since the Credo from 1968. Broken down into its separate parts, dissected and carefully transferred to the music, the text is both the source – the seed from which the work's entire structure unfolds – and also the goal. ECM has included predominantly more recent or recently reworked compositions by Arvo Pärt on this CD. The title composition Adam's Lament is one of the major works. The words of the monk Silouan with the key message of love and humility occupy great strength of poetic expression for the composer.

New CDs, DVDs and Books

BOOKS

BERIO, LUCIANO 7 13

New Perspectives/ Nuove Prospettive Edited by Angela Ida De Benedictis Chigiana Vol. XLVIII, Edition Leo S. Olschki, Florence 2012 (in Italian and English)

This book, edited by Angela Ida De Benedictis, documents the "Luciano Berio. New Perspectives" International Conference held in Siena from

28 to 31 October 2008 at the Accademia Musicale Chigiana. The introductory addresses by Umberto Eco, Giorgio Pestelli, Jean-Jacques Nattiez and Edoardo Sanguineti are followed by two further sections: the substantial "Studies and contributions" and "Closing reflections".

KAGEL, MAURICIO 7 14

Zwei-Mann-Orchester Essays und Dokumente. Eine Publikation der Paul Sacher Stiftung Schwabe Verlag, Basel 2011

This volume prepared by the Paul Sacher Foundation is a collection of essays by several quest authors on Kagel's musical and artistic background. Using original sources from the Mauricio Kagel collection at the Paul Sacher Foundation and other archives, it offers a comprehensive, richly illustrated documentation of Zwei-Mann-Orchester [Two-Man Orchestra] and its performances to date.

PÄRT, ARVO

Arvo Pärt in Conversation 7 15 English Edition by Dalkey Archive Press, 2012 ISBN 139781564787866

Arvo Pärt 7 16 French Edition by Actes Sud, 2012 ISBN 978-2-330-001241-0

In autumn 2010 UE published the book Arvo Pärt im Gespräch in German to mark Arvo Pärt's 75th birthday. It is a collection of articles in which the composer is presented to the reader from several different perspectives. The key article is an extensive discussion between Enzo Restagno and Arvo Pärt in which the composer describes his works, his life in Soviet Estonia, his emigration, his artistic odyssey and his view of the world with highly personal insights. The book Arvo Pärt im Gespräch [Arvo Pärt in Conversation] has now been published in English and French.

RIHM, WOLFGANG 7 17

Gegen die diktierte Aktualität.

Wolfgang Rihm und die Schweiz. Für Wolfgang Rihm zum 60. Geburtstag. Edited by Antonio Baldassare. Hollitzer-Wissenschaftsverlag, Vienna 2012

35 of his works have been performed here [Switzerland] since his first appearance. And a book has recently been published with the subtitle Wolfgang Rihm und die Schweiz [Wolfgang Rihm and Switzerland], almost giving the impression that the composer from Karlsruhe is one of us (which – as an avowed lover of Baden – he certainly is). (Neue Zürcher Zeitung)









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The Life and

te Masie of

RIHM, WOLFGANG 7 18

Etwas Neues entsteht im Ineinander

Wolfgang Rihm als Liedkomponist Hansgeorg Schmidt-Bergmann Rombach Verlag KG, Freiburg 2012

Rihm's settings of poems are secretly the heart of his oeuvre. The aesthetic prerequisites underlying Wolfgang Rihm's song compositions can be comprehended in their entirety for the first time in this volume.

SKALKOTTAS, **NIKOS** 7 19

The Life and Twelve-Note Music of Nikos Skalkottas Eva Mantzourani

Ashgate Publishing, Farnham 2011

Nikos Skalkottas (1904–1949) is perhaps the last great "undiscovered" composer of the twentieth century. In the 1920s he was a promising young violinist and composer in Berlin, and a student of Schoenberg, who included him among his most gifted pupils. It was only after his return to Greece in 1933 that Skalkottas became an anonymous and obscure figure, working in complete isolation until his death in 1949. Most of his works remained unpublished and unperformed during his lifetime, and although he is largely known for his folkloristic tonal pieces, Skalkottas in fact concentrated predominantly on developing an idiosyncratic dodecaphonic musical language.



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2012

125th Anniversary **Kurt Atterberg** * 12 December 1887 75th Birthday **Nikolai Badinski** * 19 December 1937 80th Birthday **Rodion K. Schtschedrin** * 16 December 1932

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 Tona Scherchen * 12 March 1938
80th Anniv. of Death Max von Schillings † 24 July 1933

2014

60th Anniv. of Death Franco Alfano † 27 October 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 Anniversary **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 **Heinrich Kaminski** † 21 June 1946 25th Anniversary **György Kurtág** * 19 February 1926 125th Anniversary **Sergei 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

2017

80th Birthday Nikolai Badinski * 19 December 1937 25th Anniv. of Death Theodor Berger † 21 August 1992 70th Anniv. of Death Alfredo Casella † 05 March 1947 70th Birthday Mike Cornick * 10 December 1947 50th Birthday Richard Filz * 15 July 1967 25th Anniv. of Death Karl Heinz Füssl † 04 September 1992 50th Birthday Richard Graf * 05 May 1967 90th Birthday Michael Gielen * 20 July 1927 50th Anniv. of Death Zoltán Kodály † 06 March 1967 80th Birthday Peter Kolman * 29 May 1937 60th Anniv. of Death Erich Wolfgang Korngold † 29 November 1957 25th Anniv. of Death Olivier Messiaen † 27 April 1992 125th Anniversary **Darius Milhaud * 04 September 1892** 80th Birthday Gösta Neuwirth * 06 January 1937 80th Birthday Bo Nilsson * 01 May 1937 70th Birthday Paul Patterson * 15 June 1947 60th Birthday James Rae * 29 August 1957 60th Birthday Thomas Daniel Schlee * 26 August 1957 60th Anniv. of Death Othmar Schoeck † 08 March 1957 75th Anniv. of Death Erwin Schulhoff † 18 August 1942 80th Anniv. of Death Karol Szymanowski † 29 March 1937 25th Anniv. of Death Alfred Uhl † 08 June 1992 75th Anniv. of Death Felix Weingartner † 07 May 1942 60th Birthday Julian Yu * 02 September 1957 75th Anniv. of Death Alexander Zemlinsky † 15 March 1942

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Libretto Wolfgang Haendeler

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OPERNHAUS KIEL, 18. MAI 2013



X

"All of us got something important from him: ethics." Nuria Schoenberg Nono on her father