

**PIERRE
BOULEZ** »Sometimes you discover yourself«

**FRIEDRICH
CERHA** On the magic of reduction

**WOLFGANG
RIHM** »What does twelve-tone actually mean?«

Ingo Metzmacher on **FRANZ
SCHREKER** »Freedom, Desire, Sensuality«

**GEORG
FRIEDRICH
HAAS** Special focus in Lucerne

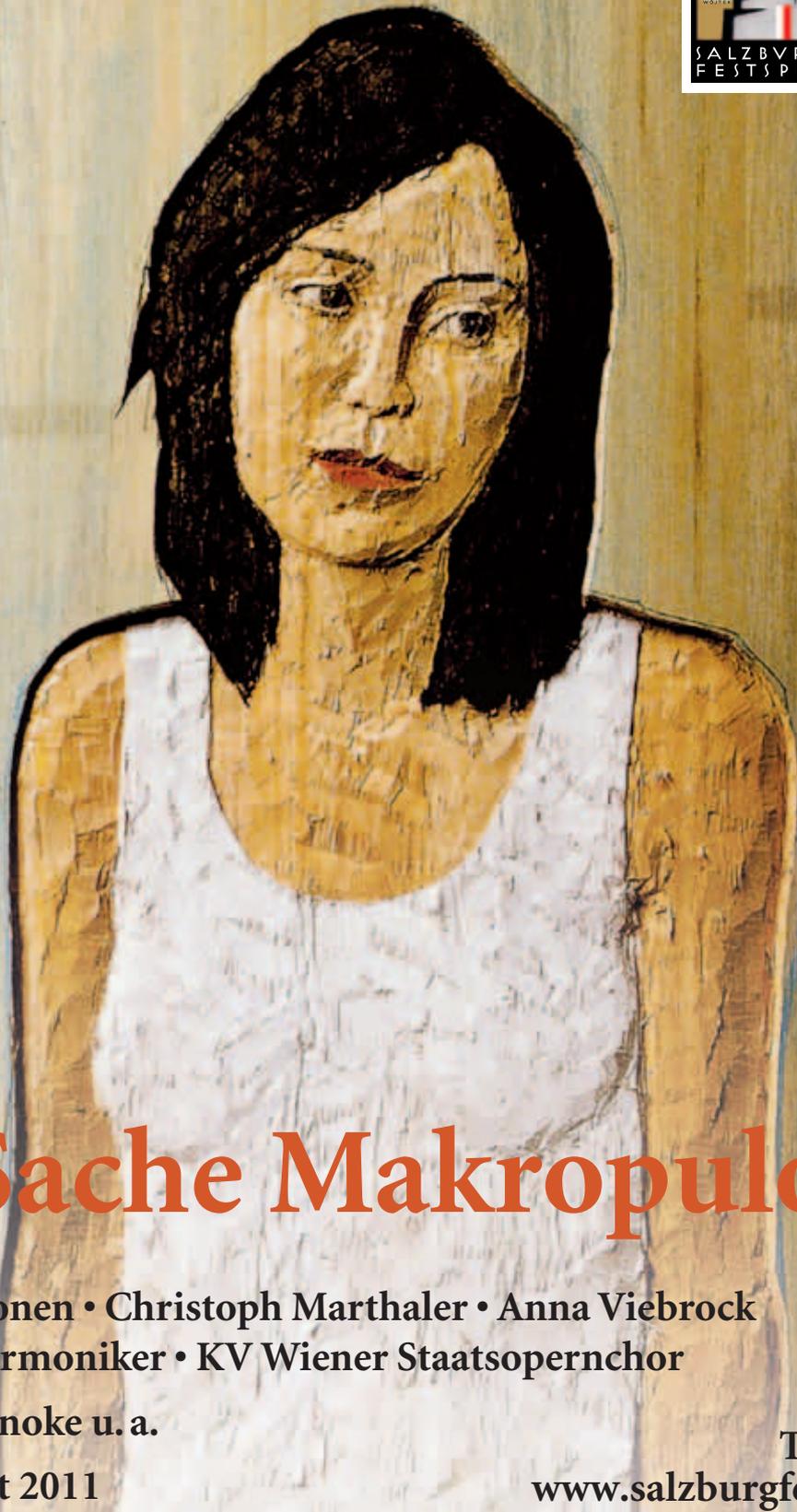
**JOHANNES MARIA
STAUD** Capell-Compositeur in Dresden

**GUSTAV
MAHLER** on the 100th anniversary of his death

Pablo Heras-Casado on **KURT
WEILL**

Discovery **HANS
SOMMER**

SALZBURGER FESTSPIELE
27. JULI – 30. AUGUST 2011



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Wiener Philharmoniker • KV Wiener Staatsopernchor

Mit Angela Denoke u. a.

10.–30. August 2011

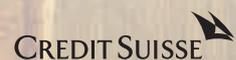
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SIEMENS



Dear music lovers,

Here is the first edition of the *Musikblätter*, which is to be published bi-annually. With this, we hope to pursue an ambitious goal: to continue the tradition of the *Musikblätter des Anbruch*. Universal Edition founded the journal in the early 20th century to provide a forum for the contemporary music of the time. This gave a voice to a new beginning. Almost a century later, the musical landscape has undergone radical changes. However, the need to provide up-to-date information and offer composers such a platform has remained.

Here we would like to inform you of our composers' latest work and the artistic issues they are interested in at present. But we also wish to offer you an insight into life inside our publishing house: what we are currently working on, the editorial projects we are supervising, the new editions that await you and any upcoming world premières. We want the *Musikblätter* to be a magazine that offers interesting articles, as well as a reference work containing information to help you plan your visits to concerts and operas. In the service section, you will find recommendations with useful comments, as well as works and composers to discover.

This edition turns the spotlight on **Gustav Mahler** – 18 May will be the 100th anniversary of his death. The musicologist Renate Stark-Voit reports here on her work on the collected critical edition of Mahler's *Symphony No. 2*, while 25 renowned Mahler conductors talk about what the "contemporary composer of the future" means to them. We also present reduced versions of Mahler's symphonies by Klaus Simon and let Mahler's contemporaries have their say. Markus Hinterhäuser reports on the "Mahler scenes" at the Salzburg Festival.

Pierre Boulez offers an insight into his workshop in an interview in this edition, while **Wolfgang Rihm** analyses **Arnold Schönberg's** *Orchestral Variations* op. 31. We provide details of the latest works by **Friedrich Cerha**. The focus is also on **Franz Schreker**, with articles by Christopher Hailey and Ingo Metzmacher. Mark Sattler writes about **Georg Friedrich Haas**, composer-in-residence at the Lucerne Festival, while Tobias Niederschlag interviews **Johannes Maria Staud**, the Capell-Compositeur (composer-in-residence) in Dresden. In an interview with rising star Pablo Heras-Casado, the conductor reveals his approach to **Kurt Weill**. And last but not least, we report on our discovery of **Hans Sommer**, who shared in the creation of the romantic orchestral song.

We hope we have offered you all the information you need. You can find more material on our website www.universaledition.com, as before, including a host of interviews as full transcripts and videos.

We would be grateful for your feedback or comments.

Enjoy reading this exciting new issue!

The UE Promotion Team
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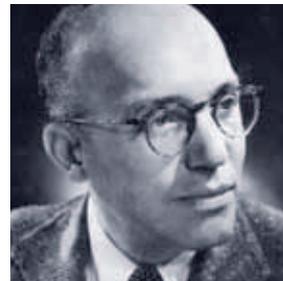
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INTERVIEW: PIERRE BOULEZ

“SOMETIMES
YOU DISCOVER
YOURSELF!”

4



With *Le Marteau sans maître* Pierre Boulez established himself once and for all as a major composer. The way in which his composition techniques developed, and how he sees this masterpiece today is the subject of an interview with Wolfgang Schafler in Baden-Baden, where the world première took place in 1955.

*Mr. Boulez, *Le Marteau sans maître* was première here in Baden-Baden in 1955. Thinking back to when you began working on this composition: did you want to use *Le Marteau* to demonstrate that spontaneity and system can indeed coexist?*

Boulez: The fact is that when I composed the *Structures* beforehand, I wanted the composer to be anonymous.

The composer was just a transmitter and nothing else. But very early on, I became aware of the fact that this was entirely impossible. It is possible in some extreme cases, but not always; you cannot base a composition on that idea. But I did not want to go back to the twelve-tone system, because I found the twelve-tone system impossible as a way of constraining the available possibilities. So therefore, I began to develop a system in which freedom was possible, and I conquered my own freedom not only regarding the twelve-tone system, but also with regard to the general possibility of composing purely with a system. And therefore, *Le Marteau* – even from the vantage point of 50 years later – was for me a beginning of sorts ... the beginning of a conquest, of freedom. →



*"Without doubt, you finish –
and with doubt, you have the
tendency never to finish."
Pierre Boulez*

Le Marteau appeared to be a link between two seemingly incompatible experiences: the strictly constructivist musical thinking of the German and Viennese school as mediated by Webern, and what one might call the more ornamental elements of French music, especially of Debussy and Messiaen. Was it originally your intention to find a balance between these two schools?

Boulez: Yes, between the spontaneity of the one and the constructivism of the other. I really think that there was a balance to be established. And I was attracted to both sides. I must admit that sometimes, of course, the music of Debussy is very light. I won't deny that. Sometimes, I say. In his major works, however, certainly not – these are as deep as can possibly be. And the constructivism of the Viennese School, on the other hand, can also sometimes be viewed as burdensome. Therefore, you have to work with this constructivism in such a way that you are also free from it – and I suppose that's the liaison between constructivism on the one hand and spontaneity on the other. For me, these are the two elements of a musician.

Le Marteau was praised highly for its sound, for a new sound appearing in new music. What sound did you have in mind when you started?

Boulez: Well, at the time I was very interested in other cultures – cultures not of our world – and I listened to quite a lot of non-European music: Balinese music, African music, Japanese traditional music, Chinese opera and so on. I was similarly interested in the sounds contained in such music, and I do think that each civilisation has its own sound.

I am generally very sensitive to sound. I think that sound should be a very important element of music, and not just something you “add” superficially afterwards. You therefore hear a different sound in my work – in the *Improvisations sur Mallarmé*, for instance. And in the works that followed, up to the most recent ones like *sur Incises* (which is unlike any other sound), you have forefathers. Let's take Stravinsky's *Les noces*, for instance: this is a forefather of the sound of *sur Incises*, but when I add the percussion, which is very important, and the harps, then the sound is totally different. This sound harkens back to Bali and to the African sphere: it is not at all of

“Sometimes you think of the end long before the rest of the piece.”

the European sphere. And that, for me, is very important, that we absorb other cultures: not only in terms of musical content, but also in terms of the way they are transmitted – and hence, in terms of sound.

You mentioned sur Incises: you use steel drums there, but not for exotic reasons if I understand you correctly.

Boulez: I like the sound of steel drums because of their innate possibilities: first in terms of the sound itself, but also because when you do a crescendo, or a very strong *sforzato*, you have a resonance which is very interesting, because the sound is so modified that it ends up being practically another sound. I like this transformation. If you play a *sforzato* on a grand piano, there's not that much change to the actual sound. But with the steel drums you have a modification of the sound which sometimes even approaches electronic sounds – putting it closer to an electronic sound than to the sound of a normal acoustic instrument.

Coming back to Le Marteau: apart from revising the instrumentation immediately after having composed it, you have left it alone – which is very unusual for you. It is as if you recognise the special status of Le Marteau. Would you agree?

Boulez: Yes, certainly, it was a period where a long-held doubt had passed. Without doubt, you finish – and with doubt, you have a tendency never to finish. And that's what moved me to refrain from touching certain works again. But there are some works which are unfinished not because I gave up, but because the reflection on the content of the work, on the structure of the work, was not very clear to me. Therefore I do return to works, but there are also some works which I don't touch again – *Dérive II*, for instance, I will not touch again. It's finished because I worked on it for quite a few years, and then I discovered

a way of structuring, of composing the work which was totally different to what I had done up to that point, a sort of narrative aspect of the work. It was then that I saw that this narration was finished, and that I could not add anything – the addition would have been totally artificial. There are other works which I want to finish, and some other works which I don't want to finish. You know, I have a relationship with my work which is very sentimental ... yes, certainly.

Which work would you love to finish?

Boulez: I would especially like to finish *Éclat/Multiples*. That's one of the works which is almost finished, and, you know, I have practically doubled the length of the work as I play it now, and therefore I would like to finish because the concept of the end is already there. Similarly, the concept of the end of *Dérive II* was also already there fifty years ago, but it was too soon: so I composed it, and knowing that I would compose a long development in between, well, I jumped to the end – because the end was already there. Sometimes you think of the end long before the rest of the piece. When this happens I keep it in reserve.

When we look at the characters of Dérive I and Dérive II: although they come from the same material, they are totally different ...

Boulez: They do come from the same material, but they are totally different because the first – *Dérive I* – was improvised, practically speaking. Sir William Glock, who was head of music at the BBC, engaged me, and he was also head of a festival. And since he was about to leave this festival, the musicians – who knew that I was very close to him – requested an homage. It was just a short, last-minute piece. I remember being in Los Angeles,

"I am generally very sensitive to sound."

performing a series of concerts and working between the rehearsals so that I could only send the score at the last minute. And I think that in another *Dérive*, I will certainly use the scheme of *Dérive I*, but in a more complex manner; I already have *Dérive III* in my head, and I hope I will have the time to finish it.

Fair copy of *Le Marteau sans maître*:
beginning of "*L'Artisanat furieux*"



There is a quotation of Gustav Mahler in which he said that the music composed him. Would you agree with that regarding Dérive II?

Boulez: Yes, definitely. I think that if you have an interesting and productive relationship with the material, the material certainly will compose for you. But you must know how it is composed. And I find it wonderful to think that the material in fact composes with you, and you compose with the material. It's an exchange.

The interesting thing about the Notations is that you had forgotten that these pieces existed.

Boulez: I had not really forgotten – it all comes back spontaneously, after all. So I remembered them, and the fact that I'd composed them, that's for sure ... you never completely forget things like that. But I didn't really remember the text. And when I saw it, I said "oh, that's interesting." I generally didn't want to have the earlier works I'd composed viewed as *my* works, but these I did. I thought to myself: they're very simple, they're naïve, but they involved a process which I do not find uninteresting. On the contrary, I do find such ideas interesting, and I desire to magnify them.

Could we say that Notations for orchestra is a kind of "sur Notations"?

Boulez: Yes, it's exactly that: it's like you're an archaeologist discovering a civilisation – down, down and down. And then sometimes you discover yourself, progressively, just like archaeologists discover an old civilisation. √

See the video version of the interview at
www.universaledition.com/boulez-interview

DANIEL ENDER

ON THE MAGIC OF REDUCTION

Friedrich Cerha turned 85 on 17 February. His late works are characterised by a haunting elegy and utter serenity. Nevertheless, a serious element is discernible beneath all the light-heartedness. At the other end of the emotional scale, Cerha writes music that is capable of mourning, yet without giving way to depression. However dark or sombre the colours may become, a feeling of humanity and serenity remains.

If Friedrich Cerha, who was born in Vienna in 1926, had decided to retire on his 75th birthday, he would have already been assured a permanent place in the history of new music with the works he had composed thus far.

Fortunately, he never seems to have considered retiring. On the contrary: Cerha keeps on composing. Over the past few years, he has added a considerable number of new pieces to his already vast catalogue of works. These include large-scale and important compositions, such as his *Concerto for Soprano Saxophone and Orchestra* (2003–04) and *Concerto for Percussion and Orchestra* (2007–08). These pieces re-explore the central theme of his works for stage – relationships between the individual

often come to him in dreams. The mental clarity with which he composes his works is only one of the many impressive features of his recent compositions.

“If major late works have a common characteristic, it has to be that of the mind breaking through the form,” Theodor W. Adorno wrote in his *Aesthetic Theory* – enigmatic words describing an enigmatic phenomenon which, however, seems almost palpably obvious in Friedrich Cerha’s case. Although Cerha has always produced superbly crafted scores, the composer has never appeared to have the need to prove anything. In recent years, however, his scores have displayed a blend of perfect craftsmanship and an even greater power that defies explanation, but can be clearly felt. The fact that a piece can be both hauntingly elegiac and utterly serene is one of the paradoxes marking this phase of Cerha’s latest work.

Lightning-fast changes

Although historical verdicts on the present should always be viewed with caution, everything points towards this being a genuine late style. “I don’t believe I have a style,” the composer once said in an interview. Nevertheless, an unmistakable “Cerha sound” clearly does exist. But it goes beyond superficial stylistic idioms and seems to strip away the earthiness of the notes, revealing the underlying intellectual idea – to return to Adorno.

Whatever tone Cerha strikes, he always offers a reminder of the past – resonances of his early, wonderful experiments with sound, which now have an even clearer implicitness and naturalness.

In his ethereal *Bruchstück, geträumt* (2009), a continuous vibration from the strings is woven through with the sound of tubular bells, resulting in an interplay between sound surfaces and impulses of iridescent clarity. Cerha achieves a similar “magic of the moment” in his rapidly changing symphonic scenes, *Instants* for orchestra (2006–08), which are also fragments (*Bruchstücke*)

Ideas often come to Cerha in dreams.

and the group – on a purely musical level, from threatening conflict situations to joyful, musical discussions and relaxed harmony.

A late style beyond styles

Often – and quite rightly – described as the “doyen of Austrian music”, Cerha offers his listeners a moving insight into the origins of his ideas, reporting that they



"I wrote the concerto for percussion and orchestra in 2007/08 for the extraordinary young percussionist Martin Grubinger." Friedrich Cerha

connected as though by an invisible thread. The same is true of *Momente* for orchestra (2005): its eleven parts have different characters, yet communicate on a fundamental level. In recent years, the composer has frequently returned to and transformed earlier works: *Les Adieux* (2005) had its origins in a piano piece from the 1960s and contrasts slowly fading tones with sporadic sequences of impulses. Anyone who has ever experienced the magic that can be conveyed by just a few of his notes knows that there is a truly great mind at work. √

Instants (for orchestra) (2006–2008)

3 2 3 3 - 4 3 4 0 - timp, perc(4), hp, cel, sop.sax(Bb), mand, vln.I(3), vln.II, vla, vc, cb

duration: 30 min.

prem. 20.11.2009 ↗ [Philharmonie Cologne](#)

WDR SO Cologne, cond. Peter Rundel

Concerto for percussion and orchestra (2007–2008)

3 2 3 3 - 4 4 4 1 - timp(2), perc(4), hp, cel, sop.sax, str(14 12 10 8 6)

duration: 35 min.

prem. 04.10.2009 ↗ [Grosses Festspielhaus Salzburg](#)

Mozarteum Orchester Salzburg, cond. Ivor Bolton, Martin Grubinger, perc

Concerto for soprano saxophone and orchestra (2003–2004)

1 1 2 1 - 2 2 2 0 - perc(3), hp, alto sax, str(10 8 6 5 3)

duration: 35 min.

prem. 09.03.2006 ↗ [Frederiksvaerk, Denmark](#)

Sjællands Symphony Orchestra, cond. HK Gruber, Johannes Ernst, sax

Momente (for orchestra) (2005)

2 2 3 3 - 4 3 4 2 - perc(4), hp, cel, acc, str

duration: 22 min.

prem. 01.12.2006 ↗ [Herkulesaal Munich](#)

RSO Munich, cond. Arturo Tamayo

Les Adieux (for ensemble, new version) (2005)

2 1 2 2 - 2 1 2 0 - perc(2), cel, pno, vln(2), vla, vc, cb

duration: 22 min.

prem. 08.10.2007 ↗ [Tese delle Vergini, Venice](#)

Klangforum Wien, cond. Stefan Asbury

Bruchstück, geträumt (for ensemble) (2009)

0 0 0 0 - 2 0 1 0 - perc(3), hp, pno, vln(3), vla(2), vc

duration: 18 min.

prem. 23.04.2010 ↗ [Witten](#)

Klangforum Wien, cond. Stefan Asbury



WOLFGANG RIHM

“WHAT DOES ‘TWELVE-TONE’ ACTUALLY MEAN?”

10

Wolfgang Rihm presented an introduction to Arnold Schönberg's *Variations op. 31* at the Festspielhaus Baden-Baden. We are publishing excerpts here, but you can also listen to the complete introduction with sound samples on our website. The music was performed by the Ensemble Modern Orchestra under Peter Eötvös.

“Schönberg wrote these variations for orchestra in 1928. At that time, the art world was permeated by classicistic ideals. Some music represents historical models – ‘rehashes’ them, according to its opponents. Schönberg was not unaffected by this. He responded to the trends that were typical of the era in his characteristic, highly individual way.

Variations for orchestra do not actually have a long tradition. The prototype was probably Brahms' *Haydn Variations* or perhaps the finale of *Symphony No. 4*, a chaconne. In Schönberg's circle, there were very strong links to this late work by Brahms. Anton Webern's opus 1, *Passacaglia*, reflects these styles of composition very precisely. But that came before these orchestral variations. Max Reger wrote great cycles of variations for orchestra, always with a fugue. And there is a very popular piece in the English-speaking world, which is a true masterpiece – namely Edward Elgar's *Enigma Variations* – which Schönberg also studied in depth. I recently discovered a notebook in which Schönberg had played around with

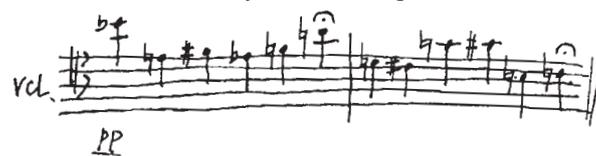
Elgar's theme. That must have been during his American period.

So he definitely had the piece in mind. But opus 31 is about variations – not on a theme supplied by someone else but, as in Elgar's case, on a theme written by the composer himself.

It is a twelve-tone piece, something that can still make people shiver today. They envisage something that explodes immediately when it comes into contact with air or water ...

What does ‘twelve-tone’ actually mean? To Schönberg, it never meant a list of tones that had to be counted off and added to the score. Instead, he saw them as themes, as structures, as musical forms.

Looking at this row now, with its transformations – retrograde, inversion, retrograde inversion – it sounds complicated, but it's child's play really. One simply keeps on rearranging elements on a flat surface. For Schönberg, however, it was never merely a game of abstract symbols – it always involved flesh and blood and nerves. Just the way in which he invented a row was true composition. I haven't changed anything. I have only added fermatas. The structure is basically that of a song:

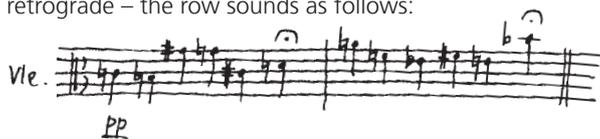




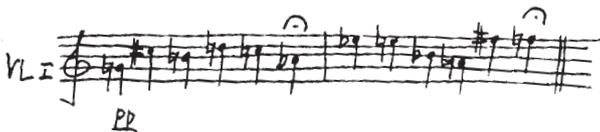
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*"I am someone who doesn't really think much of introductions to art."
Wolfgang Rihm*

The second part answers the first. This makes it a little musical form. It is not just an idea; it is actually already like a little invention. These were thematic forms. When played from the end to the beginning – in other words in retrograde – the row sounds as follows:



It is almost Bach-like in style. And the inversion:



And from this inversion comes the retrograde inversion:



Something can be done with this. But, as always in art, it doesn't mean anything yet. In the right hands, it can become art. It is the same with scales. Mozart made something of them. But Dittersdorf? In other words, a row can be transformed into music or into something dull. (...)

The theme is a structure with manifold substructures, a lovely piece of music which offers many options. It has a drive for change in it. It soon begins varying itself as the articulation becomes eloquent, then ever more eloquent and ever more expressive. This now serves as the basis for a sequence of nine variations.

Taking the work as a whole, with its introduction, theme, variations and finale, it also has twelve parts. It is therefore clearly a musical form based on numbers.

Any music can be expressed in numbers – even Mozart. It doesn't mean that working with numbers automatically results in music. But Schönberg always proved the contrary, with everything he produced in such a seemingly intellectual way. In the 1920s and '30s, discussions revolved around whether Schönberg was

"The theme soon begins varying itself."

merely an 'intellectual musician' who only continued something that his emotional and artistic energy had set free in the first place.

Of course, inventing a system is ultimately a conservative act, psychologically speaking. One is trying to preserve something. By inventing a system, Schönberg firstly wanted to counter all the animosity that had accused him →

of caprice – wanted to reassure people that everything was being done correctly. It was the law that prevailed.

On the other hand, he wanted to further codify the state of freedom which he had achieved around 1909 or

“Why didn’t Schönberg write a fugue in the tradition of Reger?”

1910 – in other words, working totally chromatically and freely without being bound by keys. He wanted to make it subject to a law, as a language, and thereby to save or preserve it. The fact that this can lead to problems is not our concern at present – but is something we should remember.

I am someone who doesn’t really think much of introductions to art, because I believe that art cannot ultimately be understood in the sense of a puzzle where the solution can suddenly be found. Art is not a crossword puzzle. Art is not suddenly revealed by adding or explaining something. The best approach is to play a piece twice and then it generally explains itself. (...)

Elegant waltz tone

Today, there is a lot of talk about networking. People say they can get from A to B at the speed of light. One only has to press a button and whole realms of opportunities open up. But what is the point of that? It is only relevant in any kind of way to someone who has an overview, who is able to organise things, who has an aesthetic overview with respect to art.”

Rihm then played the opening bars of the variations. He sees them as character variations, as shown by his comments. The start of the first variation demonstrates “nervous counterpoint”. The second variation has a canon form with a “very chamber music-like tone”, while the third variation, which responds, is “definitely to be understood as a derivation from a baroque suite, a variation with a dotted rhythm.”

The fourth variation, on the other hand, expresses the elegant tone of a waltz – “albeit with a broken tone, very Viennese, very ‘Schrammel’-like ... with great elegance.”

The fifth variation has “a symphonic tone in a varying sense: the developed variation is an element that conveys something. Schönberg is thus familiar with these forms of development from tiny parts and the development of large structures.”

The sixth variation is classic chamber music: “The chamber music parts always stand in contrast to the orchestral developments. The seventh variation is dominated by a very elegant bassoon part, which plays around with the theme. The whole thing is playful, light and bright.”

In contrast to this lightness, the eighth variation consists of “rhythmic, hard, powerful music. Instrumented almost clashingly, as though armed.”

“Then comes the greatest possible contrast – the ninth variation consists of solos, and is very transparent. There is almost a shadow of a Mahler-style march. This variation builds up at the end and makes way for the finale. Why didn’t Schönberg write a fugue in the tradition of Reger? He didn’t write one because polyphony is in evidence from the beginning. An atmosphere of methodical polyphony pervades the entire piece. The polyphonic sound does not need to be highlighted again by a fugue. The whole piece is polyphonic and the finale references the ‘master of polyphony’ at the very beginning: Bach.

The Bach monogram originates in the row, but not directly. It is constantly present in the row through semi-tones – somehow it is always there, but never mentioned directly. And then suddenly it is mentioned directly. Just as the introduction gradually presents parts of the theme, the whole cycle of variations gradually moves towards this B-A-C-H (B flat-A-C-B in English notation) as though it has already been heard the whole time. But it is not heard before. There seem to be hints of it, but it first appears high up and flickering and then on all different levels.



Stretto-like finale

B-A-C-H (B flat-A-C-B) therefore appears in several places and is no longer contained within a cycle of variations. Instead, it introduces a symphonic movement which is structured with varying parts like a type of sequence. The principle, however, is that the fast element becomes ever faster and the slow chamber music element ever slower and ever rich. Throughout the whole of the finale, the fast element becomes stretto-like and the slow element increasingly polyphonic. Building up, releasing. Building up, releasing. A rippling motion, which pervades the whole movement.

After the motion, there is a sudden pause that builds up like a wall of sound. And, after this wall, comes the greatest contrast of all – the gentlest part of the whole piece: an adagio, which introduces the final stretto, in which the theme is present on many different levels, and which shows the whole piece in a different light, as though looking back.

There you find the twelve tones of the theme in inverse order. It is simply there, but is answered or rather accompanied: by the cor anglais, among other instruments, which plays with the theme in ever new forms. A wonderful creation.

In the harp part, we can hear the B-A-C-H theme again, but transposed. It is a moment of tranquillity before the final storm, a stretto, which seems to summarise everything. The final recapitulation is a chord, a closing chord formation, during which one has the feeling that all the energy that came before and the whole development of the theme seem to be bundled into the one chord, creating a symbolic moment." ↵

"ART COMES FROM ART"

Is it possible to teach somebody how to compose?

Rihm: The individual steps of the compositional process can be explained very well, just as you are able to describe specific processes in life – such as how one element can be turned into another. However, the process as a whole – life itself – remains unexplainable.

What is behind the motivation for creating art?

Rihm: I believe that this is connected with art itself. Art that is experienced must be answered. Music comes into being by answering music. Wagner answers Bach, Beethoven, Weber. Or: Schönberg answers Wagner and Brahms, Boulez answers Schönberg and Debussy. Wherever the challenge is perceived, that is the source of your own position – which can become a challenge in itself.

What role is played by emotions here?

Rihm: The role that they always play: they are there, and we can feel their energy. But if we do nothing about them and just leave them alone, then they disappear again – and certainly do not develop into an artistic process of any kind of urgency. Instead, they turn into a vague feeling, into meaningless prattle. Everybody has feelings. But the more an artist wallows in them, the less interest will be shown by the audience: because they want to have their own feelings. And nothing is more dispiriting than being told how to feel.

Do you always have music inside you?

Rihm: Once you have begun to create music, a part of your experience is ruled by creation, and it remains that way even if you are not working. It is like a channel of energy inside us, like a lymph channel.

DE NEDERLANDSE OPERA

Wolfgang Rihm

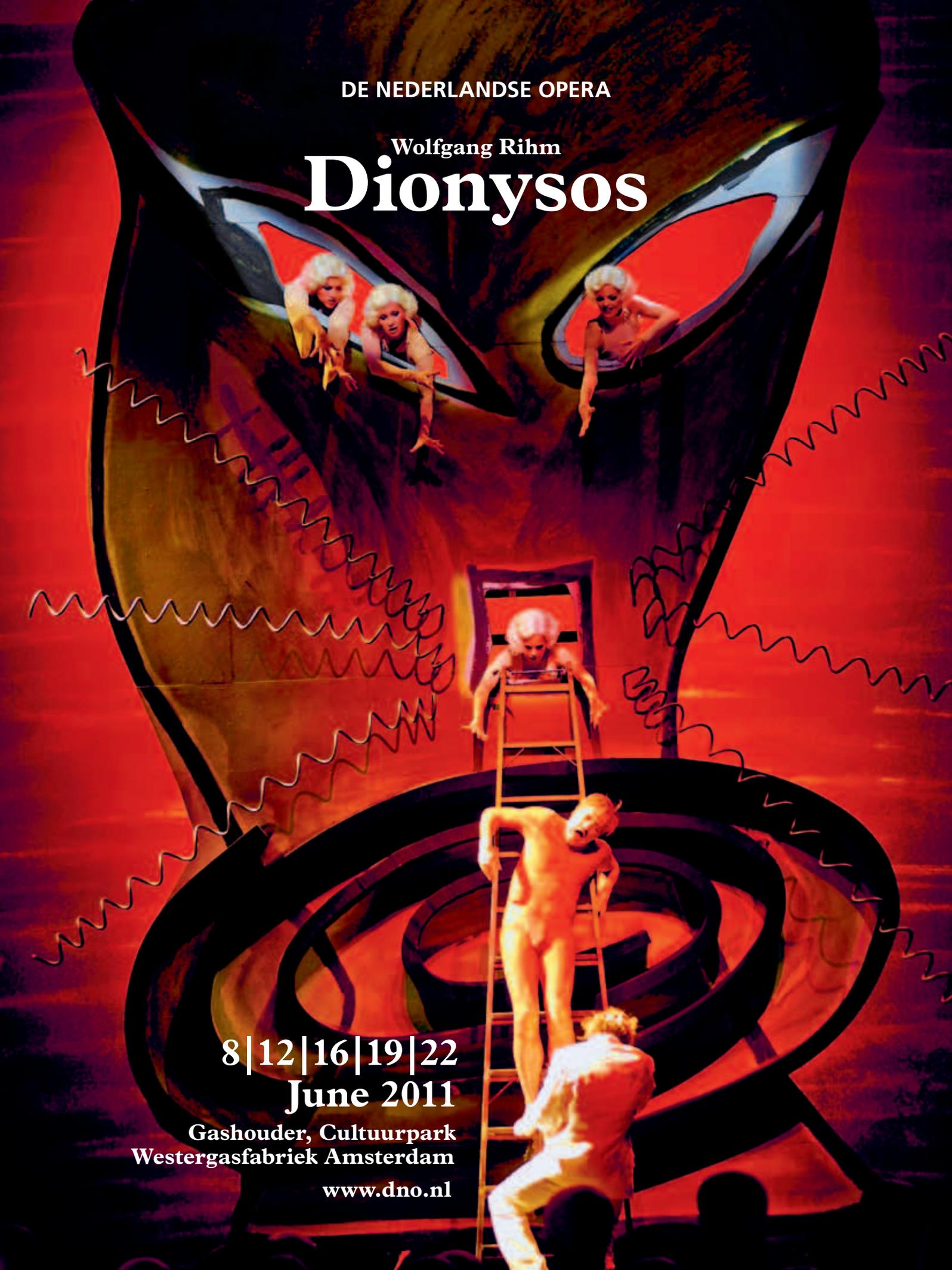
Dionysos

8|12|16|19|22

June 2011

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GREAT WORLD-CLASS THEATRE

Reviews of the première of Wolfgang Rihm's *Dionysos* at the Salzburg Festival in 2010

Lascivious, airy, full of sweetness and constructive irony is how this music is perceived. It is impossible to convey the full extent of its wonders which come pouring out like an overflowing horn of plenty. The instrumentation displays many magical touches; several aspects of the subtlety in the voice leading, coupled with fluent opulence, are once again redolent of the masterly expertise exhibited by Richard Strauss in his later works. But first and foremost, this new work by Rihm is filled with examples of his skill. The music quotations range from the chromatic Bach choral sung by the maenads, to the Prelude to the Meistersinger, from the "Wanderer" song which is sung by Herr N. in the salon – and which he continues to sing until he has literally sung his colleague, the "Guest", under the table – to the distorted orchestral waltz used when the girls pull apart the dummy. √

Eleonore Büning, Frankfurter Allgemeine Zeitung

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*"Out of the
depths, sounds
rise up like mist.
Music as a
dimension,
as the (Earth's)
pulse."*

opernwelt

Rihm would not be Rihm if the music were not dominated by his own style. Any attempt to ingratiate himself with the music of the past is elegantly sidestepped; there are repeated breaks, for instance when a shimmering, beautiful moment is interrupted or abandoned, or when the direction changes suddenly and unexpectedly. The opening scene is undeniably reminiscent of the Rhine maidens in Wagner's "Ring", with its laughing women around the speechless N., whereas the second scene plays with the "Alpensinfonie" by Richard Strauss and the third serves up a dearly loved waltz. However, at the very moment when the light begins to shine brightly, it is cut off in its prime: for example, at those points when the choral "Es ist genug" by Johann Sebastian Bach – which was quoted by Alban Berg in his violin concerto and works with a whole-tone row – emerges in the background; even before the listener has realised it, the upwards movement has shifted up another semitone. √

Peter Hagmann, Neue Zürcher Zeitung

Rihm has mastered the art of transition to an extent that outshines almost any other composer. No compositional problem is too complex and cannot be solved by him with lightning speed, like a magician. Tragedy is ridiculed, it performs musical capers in order to brawl diabolically, entice quietly, lament sorrowfully, mock exuberantly and laugh uninhibitedly. Rihm demonstrates the full scope of his talents. And he also demonstrates that this ability follows on from an existential compulsion to express himself. Thus, the spirit of music is the source of great world-class theatre. √

Reinhard J. Brembeck, Süddeutsche Zeitung

I too was absorbed, as well as impressed and oddly moved. √

Anthony Tommasini, New York Times



Franz Schreker in his study (Berlin, 1930/34)

© ÖNB; Schreker estate

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GUEST WRITER: CHRISTOPHER HAILEY

Franz Schreker: Discovering a Distant Sound

Der Ferne Klang (The Distant Sound), the title of Schreker's best known opera, is the central metaphor of his entire oeuvre, a world of beguiling sonorities of such unprecedented originality that one can well believe the composer when he said that the themes, plots, and characters of his operas sprang from a musical vision. There can be no more compelling argument for his assertion than the opening bars of the overture to *Die Gezeichneten* (The Stigmatised, 1918), that mesmerising bi-tonal shimmer of violins, harps, celesta and piano hovering over a sinuous, serpentine melody in the bass clarinet and lower strings. This is the music of fin-de-siècle Vienna, a city on the

precipice, teetering between breathtaking vistas and terrifying chasms. Schreker was every bit the contemporary of Sigmund Freud, Gustav Klimt, and Arthur Schnitzler. Like them he explored the dark recesses of the psyche and the labyrinthine complexities of the human soul, but he did so with an infinitely nuanced musical language that took as its starting point the rich resources of the orchestra. If Arnold Schönberg emancipated dissonance, Schreker, like Debussy, emancipated timbre, elevating instrumental colour to an importance equal to that of melody, harmony, and rhythm. And whereas Schönberg was drawn to the austere purity of the abstract idea, Schreker, a man

of the theatre, was fascinated by the sensuous play of appearances, by dreams and illusions that both entice and entrap.

For this reason Schreker's distant sounds are no mere Romantic utopia. They are metaphors of the fragility of human happiness, a theme that echoes in all his mature operas (whose librettos he wrote himself). The other thread running through these works is his deep compassion for human vulnerability, a trait he shares with Alban Berg, who knew Schreker's operas well, having prepared the piano vocal score of *Der ferne Klang*; his *Wozzeck* and *Lulu* are unthinkable without the example of his older contemporary. Berg learned, too, from Schreker's vocal writing, with its supple responsiveness to a mood, idea, or word. There is no shortage of soaring lyricism in Schreker's work – think of Carlotta's paean to the sun at the end of Act I of *Die Gezeichneten* – but all is in flux, continuously unfolding, and repetition is rare. And at every turn there is an exquisitely delicate interplay between vocal inflection and instrumental colour, beautifully exemplified in Schreker's exquisite Walt Whitman settings, scored for orchestra as *Vom ewigen Leben* in 1927. But for all its aching beauty Schreker's music is not heavy with the nostalgia one finds in Berg, Mahler or Korngold. Its fragility immediacy and fleeting evanescence are at once intensely visceral and strangely elusive.

Naturalism and symbolism

Schreker's modernity lies not so much in any revolution of musical language along the lines of atonality or dodecaphonic serialism, as in a shift of perspective. On the one hand he extends Wagner's concept of the *Gesamtkunstwerk* with a visual and aural dramaturgy that anticipates the language of cinema, including split-screen effects, close-ups, and montage. On the other hand, Schreker embraces a stylistic pluralism that recalls Mahler in which the seemingly conventional and banal are found alongside the revolutionary and the sublime. As with Mahler these worlds cannot be separated, nor adequately reconciled by critical precepts. Schreker's aesthetic world hovers between Naturalism and Symbolism, between Jugendstil and Expressionism, between Romanticism and Modernism, and this exhilarating mixture of elements is one of the reasons his music defies easy categorisation.

In his day Schreker's most popular operas were *Der ferne Klang*, *Die Gezeichneten*, and *Der Schatzgräber*

(*The Treasure Digger*, 1920), but recent productions have rediscovered the early pantomime, *Der Geburtstag der Infantin* (*The Birthday of the Infanta*, 1908), the apocalyptic *Das Spielwerk und die Prinzessin* (*The Carillon and the Princess*, 1913), the expressionistic *Irrelohe* (1924), and the late comic masterpiece, *Der Schmied von Gent* (1932).

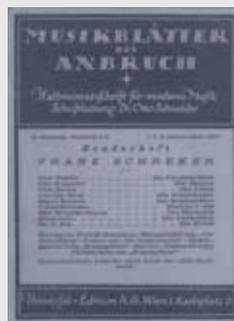
“Schreker's modernity lies in a shift of perspective.”

Only *Der singende Teufel* (*The Singing Devil*, 1928) still awaits a full scale modern production. This is part of the long overdue reassessment of Schreker's later works, written after his move to Berlin in 1920, when he became the director of that city's renowned Hochschule für Musik. The remarkable transformation of Schreker's style in the last decade of his life reflects his fascination with the new technologies of recording, radio, for which he wrote *Der kleine Suite* (*The Little Suite*, 1928), and sound film, for which he wrote his stunning orchestration of Liszt's *Second Hungarian Rhapsody* (1933).

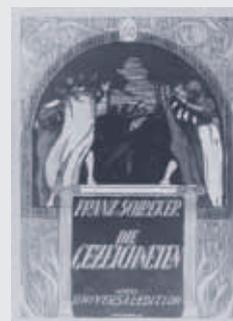
Fixed place in the repertoire

Today, after decades of neglect, Schreker has reclaimed his place in the history of European musical modernism as a teacher, conductor, and administrator, but his principal legacy rests with a wide-ranging oeuvre that includes beyond his operas and orchestral works, choral works, chamber music, Lieder, and early keyboard works. √

Christopher Hailey is a musicologist with a key interest in Franz Schreker



Musikblätter des Anbruch 1920: Special edition Franz Schreker



Title page of the piano reduction of “*Die Gezeichneten*” (UE 5690)



“*Der ferne Klang*” in Dresden 1917, with Richard Tauber and Eva van der Osten

INTERVIEW: INGO METZMACHER

FREEDOM,
PASSION,
SENSUALITY

The conductor Ingo Metzmacher is regarded as a renowned authority on operas by Franz Schreker. *Die Gezeichneten* in Amsterdam and *Der ferne Klang* in Zurich were successful and highly respected productions. Metzmacher believes that the renewed interest in Schreker's operas persists partially because his sound is vibrant and his spatial concept was far ahead of its time.

Mr. Metzmacher, When did you first discover Schreker?
Metzmacher: During my first position as *kapellmeister* in Gelsenkirchen, I was asked whether I would like to assist Christoph von Dohnányi in the production of *Der ferne Klang* by Schreker. In those days, as far as I can remember, I had never heard any of Schreker's music, although

Schreker's operas have an almost multimedia approach. In the second act of *Der ferne Klang*, you experience the incredible feeling that you are in the middle of a film. There are four or five different sources of sound on stage, positioned all over the place, at the top, in the orchestra pit, at the back – you can put them wherever you choose. The listeners should feel as though they are in the midst of the action.

Somebody told me later that Schreker's father was one of the very first photographers. This means that Schreker had always come into contact with visual concepts; for example, zoom, wide angle, various perspectives and wandering camera. And the longer I think about Schreker, the more I believe that this is the essential element of his modernity: as an opera composer he widened the horizon to such an extent that there is no longer the situation in which everything comes from the front; it comes from different sides – listeners are drawn into the performance, as if they are in a cinema.

Schreker's reception is unfortunately typical of many composers of his day. On the one hand, his music was conceived from a modern perspective, but he was the most frequently performed opera composer of his generation. So he was caught between two stools.

Metzmacher: Schreker represents a development that was cut short after the war. I would even say that this kind of music went directly to Hollywood – which in the case of Korngold is clearly recognisable. However, it also has to do with the fact that this kind of opera, together with the relevant music, increasingly moved in the direction of film. But of course, film was more suited to this territory than opera. Many of the functions that had been the responsibility of opera for many centuries were taken over by film: dealing with current issues, listening and

“Schreker represents a development that was lost after the war.”

I was familiar with his name. But when Dohnányi walked out two weeks before the première in Hamburg owing to disagreements with the director, I stepped in, and so the work is extremely important to me; it was really the beginning of my career.

You performed the opera almost 20 years later in Zurich.
Metzmacher: Sometimes when you return to a piece like that, you say to yourself: “You were so euphoric back then and that feeling cannot be recreated.” However, *Der ferne Klang* actually interested me even more the second time around than when I first conducted it.



"Schreker's work is more concerned with longing than nostalgia." Ingo Metzmacher

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seeing concurrently, the all-embracing effect on observer and listener.

Schreker was undoubtedly one of the last composers of this generation. A new aesthetic developed after the war. His personal fate as a "degenerate" artist in Berlin, who was driven out of office in 1933, attempted to emigrate and then died in 1934, is an additional factor. Like many others, he was simply forgotten – passed over. The Nazis did a good job on him.

Schreker was very frequently defined via his sound – what is so special about his sound?

Metzmacher: Schreker composes distant, siren-like sounds which can be heard in almost every one of his works. They are sounds that are still new and unknown. *Der ferne Klang* is so special because we are confronted with an opera about music. Somebody is looking for a "new sound", although I think that this sound is symbolic of many things. It can be interpreted in various ways: it was once said that "der Ferne" – the distance – can be read in the genitive; in other words, it is the sound of the distance, and not the sound that is distant. And so, a sound that is far away, hardly audible and very quiet – I think that always really fascinated him.

Even though Schreker's music is of an entirely tonal conception, the base note no longer provides as much stability as before. You could compare Schreker with Richard Strauss, for example with his *Elektra*, which is wildly atonal in some places. But during the opera, the bass always remains rock solid and provides stability.

It is different in Schreker's harmonic language: the bass provides little stability. Furthermore, Schreker's work is not necessarily bitonal, but he does place two functional chords on top of each other within one key. He therefore creates a harmonic situation in which it is extremely difficult to recognise what exactly is intended. Everything is in limbo – there are signs of disintegration. Although Schreker does not go quite as far as other composers, he heads in a similar direction.

Schreker is comparable to Gustav Mahler in that he also used "lower" and "higher" music in one work. Although there is a certain amount of nostalgia which constantly accompanies Mahler and plays no part in Schreker's music.

Metzmacher: With Schreker, the focus is on longing and not nostalgia. In *Der ferne Klang* we also encounter an elegant Venetian brothel. In *Die Gezeichneten* it is

→

“The obscurity, this composition of twilight, must be portrayed as clearly as possible.”

the “isle of passion” off the coast of Genoa. Schreker describes this place of longing, a place that has nothing dirty about it, but is fascinating because things are permitted there that are usually not permitted. It is all about freedom, passion, sensuality, but not in connection with anything disreputable. Schreker describes places of longing that are visited by people because they wish to experience pleasure, in the best sense.

In the second act of *Christophorus*, one of his last compositions, there is a similar scene. Here, the different sources of sound are not only distributed around the room, but the music adopts several layers – not only two, but up to five. If it were not performed in a place such as an opera house that is so static – I am referring to the stalls and fixed seating – then from a musical perspective, in the second act of *Der ferne Klang* the listeners should be at the centre, with the music played around them. That is the actual idea behind Schreker’s music. It is the very modern idea of spatial music, similar to today’s *Dolby Surround*.

Could it be said that Schreker approached the highest form of radicalism in his language, in the limits which he set himself?

Metzmacher: I’m not sure whether Schreker set himself limits.

For instance, the limit of tonality.

Metzmacher: That is true; he didn’t really go beyond that. It would have been interesting to see which path he would have pursued. But perhaps you are right, perhaps he entirely consciously only went as far as a certain limit, and no further. But which composer ever went beyond his limits? There are only very few.

*Could it be said that Schreker paved the way for works such as *Wozzeck* and *Lulu*, purely thematically, by previously performing works on stage such as *Die Gezeichneten*, those who are branded by life?*

Metzmacher: That is certainly one way of looking at it. I believe that there is greater similarity between Schreker

and *Lulu* than between Schreker and *Wozzeck*. It is definitely true that Schreker was one of the first to put completely ordinary people in everyday life on stage.

And also deformed people ...

Metzmacher: Yes, them as well. Although Zemlinsky did the same thing in *Der Zwerg*.

What are the pitfalls, hurdles and dangers when you conduct Schreker’s music?

Metzmacher: Well, you must definitely keep a clear head – although that isn’t a danger, it is an absolute necessity. I believe there is music that is disappointing if it is only played clearly.

It is different with Schreker. Apart from the fact that the complex layers must be held together, precision is a precondition of performing his music. The composition already has its own inherent freedom; it has been included by Schreker in the compositional process, in the same way as the *rubato*. And if you don’t achieve precision, then the music could almost seem arbitrary.

The vagueness, this indistinguishable quality of the composition, must be communicated as clearly as possible. This can create a floating sensation that is very important both for the harmony and the rhythm of the music. The sounds must be balanced. For example, in the morning after the *Nachtstück* in *Der ferne Klang*, when the birds begin to sing – he went even further than Messiaen there. The orchestral sounds are incredible.

Something that greatly fascinated Alban Berg ...

Metzmacher: ... who – unsurprisingly – prepared the piano reduction of *Der ferne Klang*. It is, however, not always possible to use words and explanations to define things that we find important in music. Many qualities simply lie much deeper. And that in turn would explain why this kind of music, with its unconscious nature, was treated with the utmost care after the war, as it was clearly suspicious. The composers did not want anything to escape them; they wanted to know exactly what they were writing. And that undoubtedly provoked the desire for a series of numbers which could be referred to. Everything had a proper order – and Schreker’s music is naturally completely incompatible with that concept. ↵

Interview: Wolfgang Schaufler

See the video version of the interview at www.universaledition.com/metzmacher-interview



*"To me,
composing
means thinking
in sound."
Georg Friedrich
Haas*

GUEST WRITER: MARK SATTLER

Exploring the depths

Georg Friedrich Haas will be composer-in-residence at this year's LUCERNE FESTIVAL – and not just because his works are perfectly in keeping with this year's "night" theme. Haas' oeuvre is far more complex. Founded in tradition, it conquers listeners with its truly unprecedented, utopian adventures in sound.

I first encountered Georg Friedrich Haas' music many years ago at Zurich's Schiffbau with a staging of *in vain* by Anna Viebrock. The darkening of the concert room and the flow of the music – that trip-like sound has been etched into my soul, perhaps my subconscious, ever since. A unique piece of new music.

This year will finally see more of Georg Friedrich Haas' music performed at the festival. With the "night" theme, it made sense to invite him to be composer-in-residence and to offer a small retrospective performance. Dangerously so because it is almost a clichéd idea: he has already been labelled "the composer of the night" by the press and invited to other festivals with similar themes.

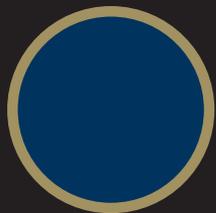
Other spheres

The titles of his works themselves illustrate this: *Nacht-Schatten*, *String Quartet No. 3 In iij Noct.*, the chamber opera *Nacht* and other titles fit like a glove – but there is a danger that one may fail to look below the surface. It is common knowledge that the dark hampers vision, but →

LUCERNE FESTIVAL

IN SUMMER

10 August – 18 September 2011



composer-in-residence

Georg Friedrich Haas

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Georg Friedrich Haas

Arditti Quartet | Experimentalstudio of the Southwest German
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Charlotte Hug

LUCERNE FESTIVAL ACADEMY Ensemble

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Maurizio Pollini a. o.

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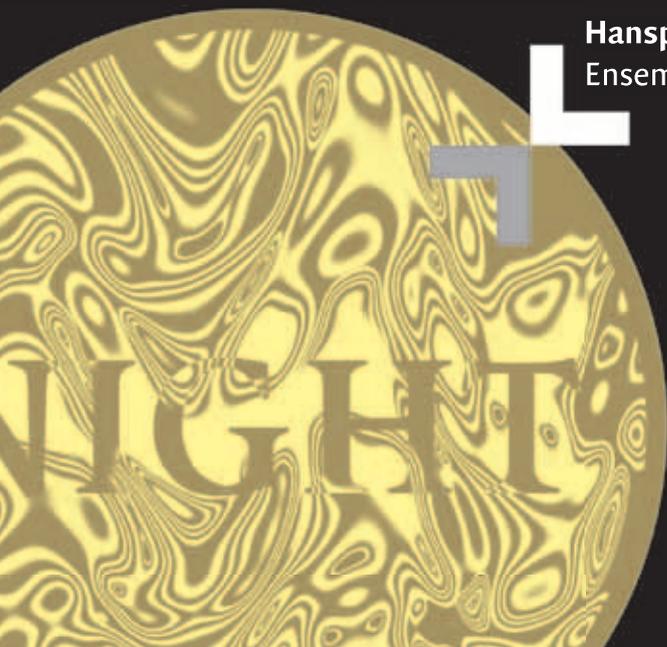
Music Theater and Dance

Georg Friedrich Haas

Orchestra of the Musikhochschule Basel | Jürg Henneberger |
Désirée Meiser | Nives Widauer

Hanspeter Kyburz

Ensemble intercontemporain | Jean Deroyer | Emio Greco a. o.



enhances hearing all the more. And that is exactly what Georg Friedrich Haas, who is fully aware of the dangerous catchiness of titles, is interested in. Speaking against the restriction and bias of words, he says: "To me, composing means thinking in sound" – which primarily means exploring the depths by listening and thinking.

The composer searches for unearthed treasures in spheres other than the rational light of day or the evenly tempered tuning that clips natural harmonics to fit. His explorations have more in common with "Moon Grammar" (Thomas Mann, *Joseph and his Brothers*) than with the mystical darkness of a night-obsessed romance. The night as a state of heightened awareness of the senses and enhanced mental ability is more characteristic of the impetus of Haas' work, especially his explorations in the land of micro-tuning – an aspect I also find interesting with respect to our festival programme.

In complete darkness

Three examples demonstrate the way in which we will be handling Haas' music. With lecturers from the Kairos Quartet and in cooperation with Lucerne University of Music, a string quartet master course will be held on the third string quartet *In iij Noct*. Under Haas' instruction, different string quartets will work on the piece, which is performed in total darkness and which can be heard on 17 September in four different interpretations.

As is generally known, in his Hölderlin-based opera *Nacht*, the composer refers to the "night of the soul": "To me, the word 'night' is not connected with romanticised ideas, but with a loss of reality and hopelessness, with mental derangement, with the loss of utopias." This is illustrated by Hölderlin's words: "There is a silence, an oblivion of all existence, in which it seems that we have lost everything, a night of the soul where no star glimmers nor even a rotting piece of wood gives us light." We can therefore look forward to a première at the festival on 16–17 September. The director Desirée Meiser and stage and costume designer Nives Vidauer will stage a new production of the piece, with the aid of a thermal imaging camera.

*Haas takes
listeners to
places where
the ground
is not as solid
as it seems.*

"A harmony of free beings"

Haas' relationship to Hölderlin, which means so much to him, will be explored in depth at a workshop concert as part of the LUCERNE FESTIVAL ACADEMY on 20 August. The concert will showcase different versions of the solo and chamber music works ... *aus freier Lust ... verbunden* and the ensemble piece ... *Einklang freier Wesen ...* and will be presented by Georg Friedrich Haas. The publisher of the Frankfurt edition of Hölderlin, D. E. Sattler, will also talk about the words taken from Hölderlin's *Hyperion*. Haas and Sattler, whom Haas holds in great esteem and whose work also blazed the way for Luigi Nono and other composers, will meet there for the first time.

Along with *in vain* and *String Quartet No. 6*, which was written for the Hagen Quartet and recently premiered in Salzburg, there will also be a second première on 10 September. Georg Friedrich Haas is currently working on his seventh string quartet with live electronics for the Arditti Quartet and the SWR Experimentalstudio – a piece commissioned for the festival.

As far as catchiness is concerned, Haas' two works *Hyperion*, *Concerto for light and orchestra* and *limited approximations* (for six microtonally tuned pianos and orchestra) are by no means easy to comprehend. With their utopian approach, which goes beyond any conventional production format, they are a challenge for any event organiser and await us too. We will accept the challenge because we need this music. ♫

Mark Sattler, dramaturgy,
contemporary music LUCERNE FESTIVAL

INTERVIEW: JOHANNES MARIA STAUD

“My craft inspires me”

Johannes Maria Staud is this season’s Capell-Compositeur (composer-in-residence) at the Sächsische Staatskapelle Dresden: a title associated with three world premières. In an interview with artistic programmer Tobias Niederschlag, Staud offered an insight into his working methods and his image of himself as a composer.

What does your appointment as Capell-Compositeur mean to you?

Staud: Firstly, it is a great honour. The Sächsische Staatskapelle and Semperoper are institutions that have had an impact on musical history. But I am also particularly pleased to have the chance to write three differently orchestrated pieces for this ensemble. It’s a very unusual opportunity and one which allows me to try out different things.

You compose works for the Berlin and Vienna Philharmonic, the Cleveland Orchestra and the Staatskapelle Dresden. How did you become established right at the top so quickly?

Staud: I can’t really explain it. Perhaps my music has an element of craftsmanship that enables conductors and performers to enter a cosmos of sound quickly. Crafts-

Staud: That’s always a part of the process for me! I find the pitfalls of routine work far worse. To avoid them, I aim to try out something new in each piece. Sometimes, having the pressure of a commission can actually be helpful.

Christoph Eschenbach is to present the world première of your new orchestral work Tondo with the Sächsische Staatskapelle at the Semperoper in Dresden and then conduct it at the Vienna Musikverein. What inspired you to write this composition?

Staud: It was mainly the special sound of the Sächsische Staatskapelle, which is very warm and very full in the middle section. In this piece, I’ve grouped a “romantic” sound around the colour of the four horns. The title *Tondo* – meaning “round” – refers to the snake-like form of the piece: the beginning is also the end so it could be played endlessly. The instrumentation is fairly classical. I was particularly excited to have the chance to invent a completely new sound for this ensemble.

You are also writing a monodrama for Dresden, which is to première with an ensemble from the Staatskapelle and with Bruno Ganz as the narrator. Can you tell me more?

Staud: It’s another joint project with Durs Grünbein, who wrote the text for my opera *Berenice*. In the piece, I refer to questions to which I have not yet found satisfactory answers. Above all, what happens when a narrator or an actor speaks to the accompaniment of music? This soon leads to the subject of monodrama, a form that was largely shaped by Arnold Schönberg. Durs Grünbein, who’s from Dresden, and I agreed on his text “Nach den Satiren” from which I’ve taken large parts and put them together in five scenes.

It’s the internal monologue of someone who walks through a city and is aware of historical contexts. It’s about suppressed guilt and observing suppressed signs

The title “Tondo” refers to the snake-like form of the piece.

manship plays a very important role for me. It also inspires me to invent new sounds.

Are you actually able to try out anything new when writing commissioned pieces for artists such as Daniel Barenboim or Simon Rattle?



"In solo pieces, I can examine and realign things."
Johannes Maria Staud

– signs of dictatorship and oppression in city life – and about how it can be possible to carry on as a person and lead an individual life. It's an exciting theme and we're trying to create a blend of a monologue and musical monodrama with many different combinations.

You have written a solo piece entitled Celluloid for Joachim Hans, the solo bassoonist of the Sächsische Staatskapelle. How did you come up with the title?

Staud: There were two reasons for it. Firstly, I think the bassoon is a little underestimated as an instrument. This has only begun to change during the last few years – at least since Luciano Berio's *Sequenza*. I felt the same way about the old celluloid tapes that are unfortunately hardly ever played any more in today's digitalised age ... Secondly, I was also inspired by a poem by Rolf Dieter Brinkmann, which speaks of the "endless expansion of

WORLD PREMIÈRES

Celluloid

for solo bassoon

Joachim Hans, bsn

7 June 2011 ↗ [Semperoper Dresden](#)

Tondo

Preludio for orchestra

Sächsische Staatskapelle Dresden

Conductor: Christoph Eschenbach

1–3 May 2011 ↗ [Semperoper Dresden](#)

Die Auflösung des Murnelspiels

for ensemble and narrator

Sächsische Staatskapelle Dresden

Narrator: Bruno Ganz

Conductor: Asher Fisch

4–5 June 2011 ↗ [Volkswagen's "Die Gläserne Manufaktur" Dresden](#)

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celluloid". Ultimately, the solo pieces in my career to date have always been focused pieces in which I could examine and realign things. That's why I am particularly grateful to the Staatskapelle for this commission.

What plans do you have after your tenure as Capell-Compositeur in Dresden?

Staud: I have a few exciting tasks in the pipeline, which I am very much looking forward to. I will be composing a new piece for Mariss Jansons and the Bavarian Radio Symphony Orchestra, for instance. I'm also planning to write a large work for actors, vocal ensemble and electronics for the Festival Agora in Paris. And then, of course, I have plans to write a new opera with Durs Grünbein. The monodrama is sure to be an important starting point, even if it's completely different from an opera as far as theme is concerned. √



INTERVIEW: PABLO HERAS-CASADO

“LASER-SHARP RHYTHMS”

Gerard Mortier started off his tenure as director at Madrid’s Teatro Real in October 2010 with Kurt Weill’s opera *The Rise and Fall of the City of Mahoganny* (text: Bertolt Brecht). The work attracted great attention – not only because of the oppressively topical staging by La Fura dels Baus, but also because of the unanimously critically acclaimed conductorship of Pablo Heras-Casado.

First of all: The Rise and Fall of the City of Mahoganny is an opera with all the right ingredients.

Pablo Heras-Casado: It was the first time I had conducted a piece by Kurt Weill and I realised that his style of writing is really demanding for the singers. You need big voices and almost Wagnerian qualities in every singer. In this sense, we were very happy to have a cast that had this dramatic strength. Another remarkable aspect was the scenic and musical presence of the choir. And the dramatic role of the orchestra, which is psychologically very complex, was outstanding. All this made it very challenging to find the right balance between all the styles that Weill uses.

Weill's music is very accessible. At the same time, it also plays with the genre ...

Pablo Heras-Casado: The dramatic scenes in *Mahogony* refer to some key works in the history of opera, such as those by Verdi, Janáček, Monteverdi or Mozart. Verdi achieves great effects with very simple things. The use of lighter moments is also very well calculated in *Mahogony* – for example, how to approach the Alabama Song. The key is not only to focus on the joyful character, but also to work on the bitterness of the music by offering the right space, tempo and colour.

It seemed you were not afraid to conduct this music with as much power and sharpness as possible.

Pablo Heras-Casado: Absolutely. This music needs a constant renewal of energy. In almost every big scene, you have an ostinato rhythm. Before Jimmy Mahoney is condemned, for example, it is very difficult to keep up the rhythms for a long period. It is really demanding. But if you can sustain this energy, the result is really stunning.

At the same time, you also showed the melancholic side of Mahogony.

Pablo Heras-Casado: It is simply part of the opera. This music always wants to show a different perspective from the seemingly pleasant reality. Wherever there is a melody that is very easy to listen to, there are “wrong” notes in the harmony or the bass line is misplaced, provoking tension. It is never just nice, there is always some bitterness. The music speaks for itself.

What was the biggest challenge in performing Mahogony?

Pablo Heras-Casado: There were many – even just the coordination. If you lose the shape and the angle, everything fails and becomes a shapeless movement. Sometimes you need to have a laser-sharp rhythm. Another challenge is to make the orchestra produce a variety of styles. Sometimes they even have to play roughly.

The day before the première, there was a general strike in Madrid. Mahogony ends with a strike. How did you experience this?

Pablo Heras-Casado: After more than a month of rehearsing, that was really remarkable. It was as though a journalist had written the libretto the day before the première. The social atmosphere in Spain was very

turbulent at the time – and still is. The workers in the theatre discussed going out on the streets too and demonstrating. We were very aware of the situation and everybody on stage felt that the situation was part of his own life.

Every single word of the libretto is relevant to our times. The problems are still the same. Our society is ruled by money. The more you have, the more you want. The less you have, the less you are.

Could the desert in Mahogony be a metaphor for our emotional desert?

Pablo Heras-Casado: I think so. *Mahogony* is a piece about our values.

When God appears, there is no redemption ...

Pablo Heras-Casado: I think that is a very modern approach. Religion has been used to tell people that there is always someone to save you: a last hope. And I think perhaps it is difficult to speak about it: this is also wrong. First of all, you need your human and intimate values to be built not only on an intellectual education, but on human relations. It is a real *coup de théâtre* that even God cannot save you. You are alone. There is no hope in money or God. √ *Interview: Wolfgang Schaufler*

Born in Granada in 1977, **Pablo Heras-Casado** belongs to the most proficient conductors of his generation. His repertoire is very varied, from baroque to contemporary music. Heras-Casado has conducted among others the Los Angeles Philharmonic Orchestra and the Dresden Staatskapelle. His debut with the Berlin Philharmonic is planned for October 2011.

See the video version of the interview at www.universaledition.com/heras-casado-interview



Gustav Mahler

29

18 May sees the 100th anniversary of Gustav Mahler's death. During his life he divided his audience. Today the world of music honours one of the greatest symphonic composers, whose visionary power astonishes us more than ever.

INTERVIEW: MARKUS HINTERHÄUSER

“MAHLER CAUSES A CHANGE OF HEARTBEAT”

With its “Mahler scenes” (3–14 Aug), the Salzburg Festival will be turning the spotlight on the world of music related to Gustav Mahler and presenting him as an outstanding composer of songs. Artistic and concert director, Markus Hinterhäuser, talks about his impressions of Mahler and the concept of his festival programme.

Over the past 30 years, Gustav Mahler has become one of the most-played composers of the 20th century. Why is that?

Hinterhäuser: It may be partly because the search for a unity of the self and the world is such an intrinsic part of Mahler’s music. Perhaps because it’s music in which listeners can feel what it means when an era on the brink of tectonic shifts is described.

“Mahler’s œuvre is the great story of his life.”

The “Mahler scenes” include arrangements of Johann Strauss by the Second Viennese School, as well as by Shostakovich, who saw Mahler as a great role model. What connects this series of concerts?

Hinterhäuser: I’ve never wanted to present a performance of all the symphonies – I hope there are other ways of exploring the “continent that is Mahler” and of ap-

“Mahler’s modernity lies in the seismic element, the role of the individual in the world.”
Markus Hinterhäuser



proaching him. I'm talking about composers from longer ago, such as Schubert, Zemlinsky and Korngold. And, of course, Alban Berg – the whole Mahler cycle begins with his cantata *Der Wein* and ends with his violin concerto.

There are ways of bringing Mahler into our world – through Shostakovich, for instance. Whatever you may think of him, he saw Mahler as an important reference point. One composer I see as extremely important and whom I also associate with Mahler is Karl Amadeus Hartmann: the symphony as a description of the world.

When you talk about Schubert and Mahler – how do you see their personalities?

Hinterhäuser: Both died relatively young, although Schubert died much earlier of course. Both left behind an extraordinarily strong, profound and great late oeuvre. It is Schubert and Mahler's late works that one thinks of. And when you listen to their late works, you can say, without exaggeration, that they are worth living for. Having the privilege of listening to them makes life worthwhile. I'm talking about Schubert's last piano sonatas, *Mahler's Lied von der Erde* and *Symphony No. 9*.

The starting point for Schubert and Mahler was the "Lied". Their oeuvres are permeated through and through with songs, both lived and breathed songs, were characterised by the simplicity of the song as a compositional form, the directness of expression, the naivety. Both composers achieved an incredible depth of expression at a relatively young age.

To me, it is not only the longing for a lost land that connects the two composers, but also an unachievable utopia.

Hinterhäuser: Of course, that's right.

The pain does not only stem from having lost something, but also from the knowledge that something cannot be achieved.

Hinterhäuser: Yes, but not being able to achieve something is also an incredible impetus, an incredible driving force to carry on. It's not something that necessarily has to end in resignation. And even if it does, when expressed, this resignation may, in the best instance, be a great artistic statement – something which is true for both Schubert and Mahler.

Mahler's music always looks back a long way into the past, almost into his childhood – a glimpse of a world of innocence. And what comes afterwards becomes existentially far more immediate – and painful – through

this insight. There are many moments when this music ultimately causes a change of heartbeat.

What did Mahler want to achieve?

Hinterhäuser: To express himself. To confess – definitely to confess. And to describe the world, his inner world, the influence of the outer world on his inner world. Of course, it's very dangerous to say such things because they're so clichéd – but clichés sometimes contain a grain of truth. I believe that Mahler's oeuvre is the great story of his life, which is written almost like a diary at times. It's a coming-of-age novel with dimensions barely achieved by anyone else.

What illustrates Mahler's modernity?

Hinterhäuser: Mahler's modernity lies in the seismographic element, the role of the individual in the world. His montage technique is also modern – the assembly of disparate elements that nevertheless form an entity. The question of architecture, of the progression of time in music – those are all aspects that also concern later composers. In general, however, one shouldn't take too much of an academic approach to the Mahler phenomenon. It is music that says: listen to me, listen to what I have to say, listen to how I say it, immerse yourselves in these unparalleled dimensions. And that is already a great deal.

Are Mahler's true hallmarks perhaps his ruthlessness towards himself and his openness? Mahler tears open his innermost self and says: "Look!"

Hinterhäuser: Yes, those are definitely two of the great qualities and driving forces of his music. ↵

Interview: Wolfgang Schaufler

Markus Hinterhäuser was born in La Spezia (Italy) in 1958 and first became known as a pianist and song accompanist (for Brigitte Fassbaender, among others). He is the founder (along with Tomas Zierhofer-Kin) and long-time director (1993–2001) of the Zeitfluss-Festival, which is part of the Salzburg Festival. He has been the concert director of the Salzburg Festival since October 2006 and its artistic director since the 2011 season.

www.salzburgfestival.com

RENATE STARK-VOIT

VALUABLE FIND FOR EDITORS: MAHLER'S "SECOND SYMPHONY"

When in 2000 Mahler enthusiast and conductor (he exclusively conducts the *Second Symphony*) Gilbert Kaplan met the editor of the *Wunderhorn-lieder*, Renate Stark-Voit, neither imagined that they would embark on a long journey together, spending years exploring the rutted landscape of manuscripts and prints of Mahler's *Second* that were left behind by the composer. A fascinating report of their travels.

The starting point of our work was two of Mahler's scores that were in the ownership of Universal Edition and – as it soon emerged – were neither available nor even known to the late editor of the symphony in the Complete Works, Erwin Ratz. These two conductor's scores contain a wealth of entries in Mahler's handwriting and it seems that each score was alternately sent to the correction department of the publishing house on several occasions. On the cover of one of them, Mahler specifically wrote the title "Corrigirt und Einzig Richtig" (Corrected and Solely Accurate) with the dates 1907 and 1910. This gives the impression that a new edition based upon this score would fully reflect Mahler's ideas. But the matter is more complicated than that: when it comes to Mahler, things are anything but straightforward!

We were looking at the end of the long history of the *Second* in Mahler's lifetime, and we needed to start at the beginning: the first sketches of what was to become his *Second Symphony* reach as far back as the year 1888. After an interruption, which can be described as a creative

The fact that the composer, who was still relatively unknown at the time, understandably wished to perform his symphony, led to the preparation of two copyist scores in the year 1895 for two different occasions: one copy for the performance of the first three movements in March, and another copy for the five-movement première in December. The copyist employed by Mahler in Hamburg at the time – Ferdinand Weidig, who was a trombone player in the orchestra of the Stadttheater – was evidently a highly fastidious person, a good musician and loyal "servant of his master". For instance, it is said that he was required to continuously enter changes in his copies (and probably the individual parts from the performances, which no longer exist) during the rehearsals in which Mahler first heard the sound of his music. However, his "loyalty to the work" also proved to be slightly overenthusiastic in some places. At one point in the Scherzo, Mahler entirely consciously allowed parallel fifths and added a playful comment in his fair copy using a separately marked footnote: "These are forbidden! I know! (Note for adjudicators!)" ; Weidig copied this cynical note absolutely precisely in both of his scores, with identical wording and illustration, and it would have been printed if the composer had not crossed it out in the second copy just in time ...

This is a rare amusing find among the abundance of partially contradictory changes and corrections that have troubled editors since the very first handwritten sources: What is right? What is performance-related, what should be set down for the future? And so it continued over the years.

Set of collected parts

The first edition of the score was published subsequent to the orchestra (chorus and solo) parts, which were evidently initially engraved in batches in Leipzig in accordance with the first handwritten drafts, with the missing instruments added at a later date – when Mahler was already in Vienna. The first edition is itself not completely identical to these parts because it is based on an engraver's copy that is for the most part, but not entirely, based on Weidig's second copy (the handwritten engraver's markings do not correspond to the breaks between the printed pages and systems, for example). As soon as Mahler was given the score, he continued to add further changes. He gained valuable experience in five performances between 1896 and 1903; by this time, however, fellow conductors (such

It was not until 1908 that Mahler received improved copies of the engraved score.

block, Mahler subsequently wrote all five movements of his *Second* between 1893 and the end of 1894. Numerous sketches and drafts of the individual movements have survived, and the autograph fair copy which formerly belonged to the conductor and friend of Mahler, Willem Mengelberg, has been made available to researchers in both original and facsimile form.

Chor VI.

Aufersteh'n, ja aufersteh'n musst du
 mein Herz in einem Stie!
 Was du geschlagen
 Zu Gott wird es dich tragen!

Solo
und Chor VII.

Mit Flügeln, die ich mir ortungen
 werd', ich entschweben
 Zum Licht, zu dem Rein 'Aug' gedrungen
 Ja sterben werd' ich, um zu leben!

Chor,

VIII

Aufersteh'n, ja aufersteh'n wird du
^{Geh geh' zum Reich}
~~mein~~ ~~Hand~~ ~~nach~~ ~~hinter~~ ~~Reich~~
 Unsterblich's Leben
 wird, der dich liebt, dir geben.

Steinbach, Mittwoch,

13 Juni 1894

Draft by Gustav
 Mahler, dated
 13 June 1894
 in Steinbach am
 Attersee, where
 he also wrote his
 Symphony No. 3

as Franz Schalk and Bruno Walter) had also been presented with scores, and the corrections that were applicable at the time were subsequently entered in these scores by copyists at Mahler's request. The short-lived nature of these revisions can only be recognised when they are compared with his own copies, which were our starting point. Mahler arranged for both these and other corrections to be entered – unfortunately again only in part! – in his final (used in 1907 and 1910) performance material: a set of parts that was thrown together, in which not even the individual string desks are identical in appearance! This leads us to ask: what can be considered as reliable by an editor?

In addition, Universal Edition printed study scores of Mahler's first four symphonies in 1906, based on engraver's plates which included the changes that had been sent to the correction department prior to that date. In the case of the Second, this includes the two copies that are not identical and were corrected alternately. Mahler only received large-format copies of the score for the first time in 1908 with the changes included in the engraver's copy; he himself probably never used the score in this form. In this score, he entered – as far as possible – the improve-

ments and revisions from his "Solely Accurate" copy while disregarding the differences between the first and revised printing stages of the scores. However, he continued to make corrections even after that, until April 1910 for his final performance of the symphony in Paris.

Critical report

Only a comparison of all these thoroughly mixed up sources, which creates a vivid impression of the composer's lifelong preoccupation with this "perennial" symphony, enabled the editors to gradually approach a musically acceptable solution to numerous problematic areas. The Critical Report, which also includes controversial decisions, has been published in the accompanying text volume (UE 33 882b) to the best of the editors' knowledge based on historical deliberations and discussions that focus on the problematic nature of editing and performing this work. The extent to which we can fulfil Mahler's wishes in this new edition will be revealed in the many performances which will hopefully be given by dedicated musicians of the present day and future. ✓

Renate Stark-Voit, musicologist,
 co-editor of Gustav Mahler's 2nd Symphony

International Mahler Festival Leipzig

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2011



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KLAUS SIMON

Mahler's symphonies – reduced orchestration

Arranger Klaus Simon has produced reduced versions of Gustav Mahler's Symphonies No. 1 and 4 – and is already working on Symphony No. 9. Here he describes his working criteria:

Gustav Mahler's symphonies arranged for chamber orchestra or chamber ensemble: a sacrilege or simply impossible? Surely it is Mahler's unique instrumentation and powerful sound that make his symphonies what they are.

Indeed – but any good music will also work in a different form. Arnold Schönberg was aware of this when he founded the Society for Private Musical Performances in Vienna in 1918. With its high, idealistic goals, the society aimed to provide an insight into contemporary works, in particular, and to stage exemplary performances of them in a private setting. During the three years of the society's existence, a number of contemporary orchestral works were arranged for chamber ensemble and performed by Schönberg himself, by Alban Berg, Anton Webern, Erwin Stein, Hanns Eisler and others.

Work on the chamber version of Mahler's Ninth

Schönberg's idea was to create a streamlined sound to examine the essence of these works, which were originally composed for large orchestra. Over time, something akin to a standard orchestration emerged: flute, clarinet, sometimes oboe, harmonium, piano, string quartet and double bass.

I was aware of this tradition when I began working on my arrangement of Mahler's *Symphony No. 4* in 2007 – his most chamber music-like contribution to the genre.

Erwin Stein's version remained very close to the aforementioned standard orchestration. I personally felt the lack of the horn and the bassoon, in particular, and wanted more colour and a greater richness. In my work, I tried to focus on the original score. Neither keyboard instrument – the harmonium nor the piano – was actually part of Mahler's original sound, but they are useful for supporting structures, supplementing missing harmonies and adding missing registers.

Mahler's original *Symphony No. 1* has a larger orchestral structure and greater symphonic dimensions than his *Symphony No. 4*. Hence, my arrangement is slightly more lavish than that of *No. 4* – with an extra clarinet (also bass clarinet), a second horn and a trumpet in B flat.

In summer 2010, I received a commission to arrange Mahler's *Symphony No. 9*. I can reveal that the Ninth will have the same orchestration as "my" *No. 1* because the original orchestration is similarly large. I am still working on the *Ninth*, which is set to première in the Chamber Music Hall of the Philharmonie in Berlin on 24 November 2011. ↵

GUSTAV MAHLER

(arranged by Klaus Simon)

Symphony No. 1 in 4 movements
for chamber orchestra

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

Symphony No. 4 in 4 movements
G major

for soprano and chamber orchestra

1 1 1 1 - 1 0 0 0 – perc (2), harm, pno,
str (1 1 1 1 or in groups max. 6 6 5 4 2)

“MAHLER, THAT WAS A SHOCK ...”

Why does the music of Gustav Mahler still unsettle us so fundamentally? How should his music be interpreted; where are the dangers? Did he anticipate the catastrophes of the 20th century? Is there a connection between his life and his music? And finally: what did Mahler want? We looked for answers to these questions, putting them to the leading Mahler conductors of our day. The interviews were recorded on video and are available at www.universaledition.com/mahler. They give an insight into the conductor's “workshop” and provide a fascinating portrait of Gustav Mahler from a practical point of view.



“Without Wagner, there would have been no Mahler. He had one foot in the past and one in the future; he had one foot in Wagner and the other foot in Schönberg.”

↗ [Daniel Barenboim](#)

“Mahler speaks absolutely for himself, and he shows us: This is also part of you! He appeals to us because he suffers just as we do!”

↗ [Herbert Blomstedt](#)

“Mahler taught me how to write longer pieces; I learned from the weight of the instruments and the dynamic proportions.”

↗ [Pierre Boulez](#)

“Mahler opened up a universe of a new musical language. I think that is what he wanted and also achieved.”

↗ [Riccardo Chailly](#)

“The duality of life and death in Mahler's Ninth has always fascinated me. It is as if Mahler wanted to say to us on the last page: Let us suffer a bit more!”

↗ [Gustavo Dudamel](#)

“Understanding the music of Mahler came with the developments in the 20th century. We had to go through so much, and therefore we see and hear his music differently than before.”

↗ [Christoph Eschenbach](#)

“I always feel a sort of depression in his music. Even when he is winning, there is still this depression – and he is an overwhelming winner.”

↗ [Daniele Gatti](#)

“Mahler was a gigantic musician who knew everything about instruments and orchestration. The fact that the musicians were not always willing to follow him must have been extremely difficult to bear.”

↗ [Valery Gergiev](#)

“The content of Mahler's music is the conflict of the individual and society in the 20th century.”

↗ [Michael Gielen](#)

“In Mahler's day, the symphony was still the ‘holy art’. His difficulties also result from the fact that he used elements of salon music which were regarded as not so valuable.”

↗ [Manfred Honeck](#)

“From the very beginning I had the feeling that Mahler is my composer. I immediately had this great love for his music and it never disappeared.”

↗ [Mariss Jansons](#)

“Mahler – and that was my problem as a young musician – came out of nowhere and was saying things that no one had ever said before. It was shocking!”

↗ [Lorin Maazel](#)

“Bruno Walter said to me: Don't be shy, play Mahler in a vulgar way.”

↗ [Zubin Mehta](#)

“Mahler is the point of reference in my musical life. It would be interesting to know if he really brought scores by Charles Ives with him to Europe.”

↗ [Ingo Metzmacher](#)

“Mahler was like a seismograph: You could feel the irreversible changes in society, the march of technology and the conflict it brought to society.”

↗ [Kent Nagano](#)

“In Mahler's music you have to find the balance between chamber music phases and explosions. This is so present in all his symphonies.”

↗ [Andris Nelsons](#)

“This music is still so frightening, a hundred years later; it has so much power. There must be something special about it.”

↗ [Jonathan Nott](#)

“The greatest gift given to humanity by Mahler was to open the human soul with his music. That is why so many people can adapt themselves to his music.”

↗ [Sakari Oramo](#)

“All Mahler symphonies are somehow about struggle, as is sonata form. But I think Mahler made it more personal.”

↗ [Antonio Pappano](#)

“The key to Mahler lies in his songs, in my opinion: the transparency of the lines, the timbres, the contrasts of the tempi and themes. Everything concentrates on three minutes.”

↗ [Josep Pons](#)

“The thing that completely knocked me sideways was hearing Mahler's Second Symphony. That is the reason why I am a conductor today.”

↗ [Simon Rattle](#)

“I cannot imagine anybody who writes music not being influenced by the events of his or her personal life. In Mahler's case, he was an alien wherever he went.”

↗ [Esa-Pekka Salonen](#)

“I divide my life into two halves: before and after I heard Mahler for the first time.”

↗ [Michael Tilson Thomas](#)

“If you look at how much Mahler conducted in his first year as Director of the Vienna Opera House, it is beyond human. I could not do that.”

↗ [Franz Welser-Möst](#)

“If you only see Mahler as a neurotic, you're missing a lot of what Mahler is: because he was also a very pure soul and an outstanding conductor.”

↗ [David Zinman](#)

PENNED IN THE PAST: EXCERPTS FROM THE "ANBRUCH" MAGAZINE FROM 1920

"Glowing in the holy fire"

Musikblätter des Anbruch was Universal Edition's most important magazine in the early 20th century – "a platform for all serious endeavours in music", as the editorial stated. The *Musikblätter* presented contemporary musical life in all its facets and was a forum for discussions and the exchange of information. Its most important aim was to "use music to rebuild war-torn relationships between the people of Europe, recreating a cultural community, which has always been the only unbreakable bond of a shared sense of belonging." One special issue from 1920 was dedicated to Gustav Mahler.

Gustav Mahler's life was a perfect example of Flaubert's statement that "the history of art is nothing more or less than an endless martyrdom." Anyone who can "read" his tragic work can clearly see the paths of his soul in each phase of his life. Mahler did not merely compose his symphonies – he lived them.

Filled with a burning desire for perfection, he encountered the very opposite at every turn – in both his life and work. As he touchingly acknowledged when taking leave of the members of the Hofoperntheater: "Instead of leav-

"His compelling heartiness enchanted me." **J.B. Foerster**

ing something whole, something finished as I'd dreamed, I am leaving behind fragments and unfinished pieces, as humans are fated to do."

As a conductor, Mahler was the embodiment of power, energy and strength, a string stretched to breaking point, Napoleon on a rostrum. (...)



The authors who paid homage to Mahler in 1920 included: Guido Adler, H.F.Redlich, Alfred Roller, Hermann Bahr, Richard Specht, Paul Stefan, J.B. Foerster, E. N. v. Reznicek and Natalie Bauer-Lechner

It was with shyness that I first stepped into Mahler's simple bachelor apartment in Fröbelstraße. But his straightforward manner and compelling heartiness enchanted me and I happily accepted his invitation to return soon. I slowly gained an insight into his life, his plans and his work. We became close. His great intelligence, the certainty of his judgement based on an in-depth study of works of art, his enthusiasm and his warmth were irresistible.

Our discussions about music touched on the value of J. S. Bach. On my very first visit, I discovered a score of Bach's *Cantatas* on the piano. Even then, Mahler mentioned Bach and enthusiastically praised his masterpieces while, at the same time, expressing a great regret that they were so rarely performed. At that time, he was studying the masters of counterpoint in depth, which helped him recover from his sometimes disagreeable work in the theatre.

"This is where I cleanse myself," he once said. "In this Castalian spring, I wash off the grime of the stage." *∟*
Josef B. Foerster (Czech composer; 1859–1951)

We then spent the whole evening in the Prater and talked and talked. It was a great pleasure to discuss questions of art with Mahler. He told me about the B-flat major part (6/8) of the final movement of *Symphony No. 9* (before the tenor solo). In his view, the piece [ed.: *Das Lied von der Erde*] should be performed by a military orchestra set up outside – starting off at a distance and moving ever closer to create a powerful crescendo. “You will,” he concluded, “probably think I’m horrible, but I think it’s the right way to go about it.” ↵

E. N. von Reznicek (Austrian composer; 1860–1945)

“The hatred of Mahler had its epicentre at the regulars’ table in a corner of the Café Imperial.” **Richard Specht**

Mahler and the stage

An adorable child – relentlessly pure – his sights set steadfastly on the highest of the high, surrounded by the raptures of those who talk to God face to face – such was Mahler’s path through our lives. (...)

A man of the theatre through and through, Mahler was an improviser when it came to issues of the stage. Shortly after arriving at the Opera, I once complained that the hectic hustle and bustle of a repertory stage made any faithful rendering of a stage set impossible. In his succinct, to-the-point manner, Mahler taught me that “everything you can achieve here will always have the fleetingness of improvisation, but – and do not underestimate this – it will also have its freshness.” With each new staging task, he reinvented the language of the stage and, with his incredible energy, was as extravagantly creative, young, active and audacious as on the first day. He mocked inertia and loathed the “Ariadne’s thread” of routine. It was in this context that Mahler spoke his constantly – and always incorrectly – quoted words on tradition. “What you theatre people call your tradition is nothing but your inertia and sloppiness!”

Those were his actual words – not just “tradition is sloppiness.”

Mahler simply took the principles of his work from the piece he was working on at the time. Most people failed to understand that. And many became acrimonious

because they had to obey a work that they could not understand. But those who did not care, who had become passive in their daily routine, who were incapable of love or hate – those were the people Mahler had absolutely no time for. They had to beware if their lack of commitment caused them to neglect their duties! Or if the silly carelessness of one person held up rehearsals, which need to be run through at a far greater pace than any bourgeois occupation! To the man burning with a holy zeal, this was taken as a personal insult. Full of the greatest contempt, he would mutter his worst insult “servants” and become truly remorseless.

(...)

Mahler did not offer any theories of his own about the stage design; the theoretical side of such issues almost bored him. His influence was not because of what he said or did or appeared to be or could do – he simply was. He lived what he taught and never demanded anything he had not fulfilled himself a thousand times before. His work and his life are therefore inseparable parts of a whole and anyone who was fortunate enough to fall under the spell of the artist was also enchanted by the man for all eternity. ↵

Alfred Roller (Austrian stage designer; 1864–1935)

HANS-CHRISTOPH MAURUSCHAT

HANS SOMMER'S LATE-ROMANTIC GEMS

In the 1880s, Brunswick-born Hans Sommer (1837–1922) secured a place for himself in the concert halls for some three decades with his songs. As far as the development of the late-romantic piano song was concerned, Erich Valentin – Sommer's only biographer to date – placed the composer immediately prior to Hugo Wolf: "In him, the lines from Schumann and Liszt converge – perhaps for the first and only time." Sommer's songs are now enjoying a renaissance and have been released on CD with the exceptional soloists Elisabeth Kulman and Bo Skovhus. Sebastian Weigle conducts the Bamberg Symphony Orchestra.

Hans Sommer studied music privately and took lessons in composition with Franz Liszt, among others. He was the Chairman (and, along with Richard Strauss, the initiator) of the *Genossenschaft Deutscher Komponisten* (Cooperative of German Composers) (1898–1903). In 1875, Sommer met Richard and Cosima Wagner for the first time and founded a Wagner Association in Brunswick. In the years that followed, he was part of the group of artists based at Wahnfried, although he tried to avoid being "a blind follower", as Sommer himself wrote in his memoirs.

Sommer performer Leo Slezak

Sommer's career as a freelance composer began at the age of 40(!). From 1882 on, he published over one hundred songs and ballads in quick succession with Henri

record, thanks to Leo Slezak – and were mentioned in the arts sections of the press.

Songs and ballads

The piano parts of a number of highly dramatic songs – particularly *Romances and Ballads* op. 8/op. 11, published in 1886 – already evoked a late-romantic orchestra. Consequently, in late 1884, Sommer orchestrated his six-part song cycle *Sapphos Gesänge*, which had been published a few months earlier as op. 6, following a short study stay with Franz Liszt and possibly at his suggestion (Liszt: "Although the songs are certainly very dramatic, they show understanding and taste. Carry on!").

Liszt's role as a trailblazer for the late-romantic orchestral song was demonstrated once again – albeit indirectly – with *Sapphos Gesänge*. Sommer was clearly the first in the German-speaking world to transform a song cycle with related contents (lasting around 25 minutes) into an orchestral song cycle for solo voice and symphony orchestra. However, Sommer probably did not publish the orchestral performance material of *Sapphos Gesänge* until around 1903.

The first public mention of an orchestral song cycle, on the other hand, was in January 1885 (*Allgemeine Musik-Zeitung*, Berlin). One song from Sommer's cycle premièred in the Netherlands in 1889, while the cycle as a whole received its world premièred in Brunswick in 1903. Sommer left behind a total of 29 orchestral songs (including a complete group of 20 Goethe songs, composed and orchestrated between 1919 and 1921).

Despite an initial vehement rejection of *Saint Foix* – the first historical "conversation opera" (world premièred in 1894) – by the public and the critics, the one-act opera, composed in Weimar in 1892–93, was the first of Sommer's ten operas to awaken the interest and esteem of his colleagues, particularly Richard Strauss ("a modern equivalent of *The Barber of Seville* and *The Marriage of Figaro*"). Sommer and Strauss had been acquaintances since their time in Weimar (1889–1894). What began as a close friendship later lost its intensity, although they remained life-long friends and shared a mutual respect for each other. √

"It's simply great music." Bo Skovhus

Litolff's publishing house. Following the success of his opera *Lorelei* (world premièred in 1891), which Richard Strauss also presented in Weimar in 1892, he became an established opera composer. With the Munich-based baritone Eugen Gura, who was famous as an early performer of Hugo Wolf's songs, and Sommer's father-in-law Karl Hill, Wagner's first Alberich in Bayreuth, Sommer's songs found their way into the concert halls – as well as onto

*"I definitely want
to sing Hans
Sommer's songs
more often."*

Elisabeth Kulman

*"Hans Sommer's
orchestral songs are
a real discovery."*

Sebastian Weigle



HANS SOMMER

Born 20 July 1837, died 26 April 1922 in Brunswick, Germany

From 1847: regular piano lessons

1854–1858: studied mathematics in Göttingen, lessons in composition with Julius Otto Grimm, a friend of Schumann. Met Johannes Brahms, Clara Schumann and Joseph Joachim in Göttingen

1863–1870: founder and artist director of the *Braunschweiger Verein für Konzertmusik* (Brunswick Association for Concert Music), concerts with Joseph Joachim, Clara Schumann, Hans von Bülow

1865: world première of his first opera *Der Nachtwächter* at the Hoftheater in Brunswick

Around 1875: five piano songs published as op. 1 by Henri Litolff's publishing house

Composition lessons in Weimar with Franz Liszt

From 1885: freelance composer

1891: world première of *Lorelei* op. 13 in Brunswick

1894: world première of the one-act opera *Saint Foix* op. 20 under Hermann Levi in Munich

1904: world première of *Rübezahl* op. 36 in Brunswick.
1905: performances under Richard Strauss in Berlin

1912: world première of Sommer's last opera *Der Waldschratt* op. 42 in Brunswick, revival of *Saint Foix* in Stuttgart under Max von Schillings

1922: admitted to the Academy of Arts in Berlin



What's new at Universal Edition?

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Performances

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New on CD & DVD

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New Releases

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Birthdays and Anniversaries

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*Pierre Boulez conducts Pli selon Pli
on 8 September in Lucerne
(soloist: Barbara Hannigan; Lucerne
Festival Academy Orchestra)*

© Priska Ketterer, Georg Anderhub,
Peter Fischli/Lucerne Festival

What's new at Universal Edition?

 World Première

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

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ORCHESTRA

BALTAKAS, VYKINTAS (* 1972) ¹

Scoria (2004–2010)

for orchestra | 20'

3 3 3 2 - 4 3 3 1 - perc(3), timp, s.sax, t.sax, acc, pno, str

prem. 24.09.2010 ¹ [RSO Munich, cond. Lucas Vis](#)

The orchestra is divided into three groups positioned around the room. An attempt to find an "imaginary underlying sound".

BEDFORD, LUKE (* 1978) ²

At Three and Two (2009–2010)

for winds, percussion and double basses | 10'

3 3 3 3 - 4 3 3 1 - perc(3), cb(6+)

prem. 27.05.2010 ¹ [Manchester, Hallé Orchestra, cond. Mark Elder](#)

The work originated as part of a project in which the Hallé Orchestra in Manchester commissioned works to be performed together with Mahler's symphonies. Bedford's composition was played before Mahler's Symphony No. 9 (see also Friedrich Cerha).

BORISOVA-OLLAS, VICTORIA (* 1969) ³

Golden Dances of the Pharaohs (2010)

for clarinet and orchestra | 20'

3 3 3 3 - 4 3 3 1 - timp, perc(3), hp, pno, str
speaker (tape) optional

prem. 06.05.2010 ¹ [Stockholm, Royal Stockholm Philharmonic Orchestra, cond. Sakari Oramo, Martin Fröst, cl](#)

This clarinet concerto was composed at the instigation of the clarinetist Martin Fröst. We know practically everything about the Pharaohs, but nothing about their music. Could it have sounded like this?

Wunderbare Leiden (2010)

Fantasia on the themes by Robert and Clara Schumann

for two pianos and orchestra | 20'

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

prem. 08.10.2010 ¹ [Düsseldorf, Düsseldorfer Symphoniker, cond. Andrey Boreyko, Ewa Kupiec, Vardan Mamikonian, pno](#)

A large selection of themes by Robert and Clara Schumann served as the basis for this new concerto for two pianos and orchestra. Familiar tunes in new surroundings.

CERHA, FRIEDRICH (* 1926) ⁴

Paraphrase über den Anfang der

9. Symphonie von Beethoven (2011) 

for orchestra | 14'

prem. 06.10.2011 ¹ [Gewandhaus Leipzig, Gewandhausorchester, cond. Riccardo Chailly](#)

This 14-minute orchestral work was commissioned by the Leipzig Gewandhaus Orchestra. The response by the composer to an enquiry from the ensemble, asking whether Cerha was interested in composing a small piece to be performed before Beethoven's Symphony No. 9, was at first a definite "No". However, he soon realised that the opening movement of the symphony that had fascinated him since his childhood would not leave him in peace: it "haunted" him and he was unable to banish it from his mind. The piece was therefore written "in a furious burst of energy" – despite his initial refusal.

Instants (2006–2008)

for orchestra | 30'

3 2 3 3 - 4 3 4 0 - timp, perc(4), hp, cel, sop. sax(Bb), mand, vln.I(3), vln.II, vla, vc, cb

prem. 20.11.2009 ¹ [Cologne, WDR Orchester, cond. Peter Rundel](#)

Instants contain hints of sounds past, the variegated expansion of existing ideas, reminiscences gesturing towards earlier situations, allusions to moments already heard, and thus a tight web of relationships without the need for a formal schema.

Concerto for Percussion and Orchestra

(2007–2008) | 35'

3 2 3 3 - 4 4 4 1 - timp(2), perc(4), hp, cel, sop.sax, str(14 12 10 8 6)

prem. 04.10.2009 ¹ [Salzburg, Mozarteum Orchester Salzburg, cond. Ivor Bolton](#)

Cerha wrote his Percussion Concerto for Martin Grubinger. The solo part has a different set of instruments in each of the three movements. Unusually, precise tuning is stipulated for all the percussion instruments, including tom-toms, temple blocks, woodblocks and cowbells.

Concerto for Soprano Saxophone and Orchestra (2003–2004) | 35'

1 1 2 1 - 2 2 2 0 - perc(3), hp, alto sax, str(10 8 6 5 3)

prem. 09.03.2006 ¹ [Frederiksvaerk/ Denmark, Sjællands Symphony Orchestra, cond. HK Gruber, Johannes Ernst, soprano saxophone](#)

In the Saxophone Concerto, the interplay between individual and collective, which plays a central role in the themes of Cerha's stage works (Netzwerk, 1962–1967/1978–1980, Baal, 1974–1980, Der Rattenfänger, 1984–1986), began to particularly dominate his musical thinking in purely instrumental music.

Like a Tragicomedy (2008–2009)

for large orchestra | 20'

3 2 3 3 - 4 4 4 1 - timp, perc(4), hp, alto sax(Eb), mand, str

prem. 13.02.2010 ↗ Manchester, BBC Philharmonic Orchestra, cond. HK Gruber

Cerha wrote Like a Tragicomedy for the "Mahler in Manchester" series at the Bridgewater Hall, where it was performed together with Mahler's Symphony No. 3. (see also Luke Bedford)

Momente (2005)

for orchestra | 22'

2 2 3 3 - 4 3 4 2 - perc(4), hp, cel, acc, str

prem. 01.12.2006 ↗ Munich, RSO Munich, cond. Arturo Tamayo

After over 40 years' creative activity Cerha has acquired a crystal-clear perception of the act of composition. "Fantastically thought out," wrote the Süddeutsche Zeitung: "this is pure music of ideas, utterly remorseless at every turn."

DUDLEY, ANNE (* 1956) ↗ 5**Little Red Violin (and the Big, Bad Cello)** (2008) 

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

text by Steven Isserlis

prem. of the German version 15.05.2011 ↗ Darmstadt, Staatsorchester Darmstadt, cond. Bartholomew Berzonsky

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

HAAS, GEORG FRIEDRICH

(* 1953) ↗ 6

New Work (2011) 

for chamber orchestra

prem. 04.06.2011 ↗ Munich, Münchner Kammerorchester, cond. Alexander Liebreich**limited approximations** (2010)

Concerto for 6 micro-tonally tuned pianos and orchestra | 27'

4 1 4 1 - 6 1 4 0 - pno(6), vln.I(10), vln.II(10), vla(6), vc(6), cb(8)

prem. 17.10.2010 ↗ Donaueschingen, SWR-SO Baden-Baden and Freiburg, cond. Sylvain Cambreling

This was the event at Donaueschingen in 2010: a concerto for 6 pianos and orchestra, with each of the pianos tuned in twelve-tone intervals. Haas was awarded the orchestra prize of the SWR for this composition.

Traum in des Sommers Nacht (2009)

Hommage à Felix Mendelssohn Bartholdy for orchestra | 18'

3 3 4 4 - 4 2 3 1 - timp, perc(3), vln.I(14), vln.II(12), vla(10), vc(8), cb(6)

prem. 28.08.2009 ↗ Gewandhaus Leipzig, Gewandhausorchester, cond. Riccardo Chailly

An "Hommage à Felix Mendelssohn Bartholdy". Among other things, Haas aims to avoid an interpretation of Mendelssohn as a composer of charming, elegant 19th-century pieces, but rather to explore and experience him as an artistic innovator.

HALFFTER, CRISTÓBAL (* 1930) ↗ 2**Ritual** (2009)

for orchestra | 17'–18'

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

prem. 05.09.2010 ↗ Grafenegg, Tonkünstler Orchester, cond. Cristóbal Halffter

An orchestral tableau, with a large amount of percussion, which aims to draw our attention to natural sounds that unfold their unique charm from a number of perspectives, and demonstrates Halffter's masterly command of orchestration.



1



9



2



10



17



3



11



18



4



12



19



5



13



20



6



14



21



7



15



22



8



16



23

What's new at Universal Edition?

 World Première

MAHLER, GUSTAV (1860–1911) 8

Symphony No. 1

for chamber orchestra | 50'
arranged by Klaus Simon (2008)
1 1 2 1 - 2 1 0 0 - Schl, Harm, Klav, Str
[4 4 4 3 - 7 5 4 1 - timp(2), perc(3), hp, str
– original version]

prem. 25.03.2010  Trento, Mahler Chamber Orchestra, cond. Philipp von Steinaecker

This new reduced version by Klaus Simon allows the work to be performed by only 16 musicians. (see also page 35)

MARTIN, FRANK (1890–1974) 9

2^{ème} Ballade

for flute, string orchestra, piano, timpani and percussion | 16'

prem. 19.11.2010  Torino, Orchestra Sinfonica Nazionale della RAI Turin, Mario Caroli, fl, cond. Marco Angius

In 2008, Maria Martin – the composer's widow – found the score of the Deuxième Ballade for flute and piano and also the larger version of the work from 1938 which was Frank Martin's own arrangement of the Saxophone Ballade. This Deuxième Ballade is an exciting addition to the solo flute repertoire.

PÄRT, ARVO (* 1935) 10

Beatus Petronius (1990/2011) 

Statuit ei Dominus (1990/2011) 

for two choirs (SATB), eight wind instruments and string orchestra

Salve Regina (2011) 

for choir (SATB) and string orchestra
prem. 09 and 10.09.2011  MITO Festival Turin/Milan, Orchestra Sinfonica Nazionale della RAI Torino, cond. Tito Ceccherini

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

Silhouette (2009)

for large string orchestra and percussion | 7'
prem. 04.11.2010  Paris, Orchestre de Paris, cond. Paavo Järvi

Silhouette is a cheerful, airy homage to Gustave Eiffel and therefore also a declaration of love for Paris.

RIHM, WOLFGANG (* 1952) 11

Nähe fern 1

("Lucerne Brahms/Rihm-Cycle") (2011) 
for orchestra
prem. 22.06.2011  Lucerne Symphony Orchestra, cond. James Gaffigan

The four-part "Brahms/Rihm Cycle" was conceived at the instigation of the Lucerne Symphony Orchestra and is being developed in close cooperation with the Lucerne Festival. Wolfgang Rihm is writing an orchestral piece for each of the four Brahms symphonies. The cycle starts with Brahms' Symphony No. 1, which received its world première in Karlsruhe, Rihm's home town.

Eine Strasse, Lucile (2011)

scene for soprano and orchestra
text from *Dantons Tod* by Georg Büchner
prem. 09.07.2011  Karlsruhe, Badische Staatskapelle, cond. Jochem Hochstenbach, Ina Schlingensiefen, s

Concerto Séraphin

(2011, extended version) 
for chamber ensemble and orchestra
prem. 14.10.2011  Donaueschingen, musikFabrik, SWR SO Baden-Baden and Freiburg, cond. Emilio Pomarico

Vers un symphonie fleuve VI

(working title) (2011/2012) 
for orchestra
prem. 13.03.2012  Karlsruhe, Badische Staatskapelle

New Work (2011/2012)

for soprano and orchestra
prem. 15.03.2012  Leipzig, Gewandhausorchester, cond. Riccardo Chailly, Anna Prohaska, s

Neues Werk

prem. Nov. 2013  Berlin Philharmonic, cond. Sir Simon Rattle

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

Neues Werk

prem. Nov. 2013  Cleveland Orchestra, cond. Franz Welser-Möst

The Society of Music Friends in Vienna is commissioning this new work on the occasion of their 200th anniversary.

COL'ARCO (2007–2008)

4. Musik for violin and orchestra | 30'
2 2 2 2 - 2 2 2 1 - timp, perc, hp, str(14 12 10 8 6)

prem. 11.09.2008  Leipzig, Gewandhausorchester, cond. Riccardo Chailly

The title itself refers to the predominating performance technique. After the three opening pizzicato chords, the solo part makes exclusive use of the most varied bowing techniques. But it uses these with such a technical variability, even unashamedly brilliant, as if it were actually necessary to prove what is possible on a violin "with the bow" (the literal translation of the title).

Lichtes Spiel (2009)

Ein Sommerstück
for violin and small orchestra | 18'
2 2 0 0 - 2 0 0 0, str

prem. 18.11.2010  New York, New York Philharmonic, Anne-Sophie Mutter, vln

As with Gesungene Zeit (1992), Lichtes Spiel is also dedicated to Anne-Sophie Mutter, although the orchestration of this piece is much smaller. Beginning with a rather gloomy atmosphere, the character of the piece brightens up considerably and ends with light-hearted musical enthusiasm.

Versuchung (2008–2009)

Hommage à Max Beckmann
for cello and orchestra
1 2 1 2 - 1 1 1 1 - perc(2), hp, pno, vln(2), vla(3), vc(3), cb(2) | 25'

prem. 01.10.2009  Strasbourg, Les Siècles, cond. François-Xavier Roth, Sonia Wieder-Atherton, vc

After the Konzert in einem Satz, Rihm again turned to cello and orchestra for his instrumentation, although with a completely different tonal foundation.

SAWER, DAVID (* 1961) ¹²**Flesh and Blood** (2011) ^{WP}

for mezzo-soprano, baritone and orchestra
 prem. autumn 2012 ¹² [London, BBC Symphony Orchestra](#)

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

SCHERCHEN, TONA (* 1938) ¹³**Vague T'ao** (1974, 1975)

"Plusieurs silences" d'une grande vague déchainée
 for orchestra | 24'

3 3 3 3 - 4 4 3 1 - timp, perc(4), 2 hp,
 pno - str: 30 vln, 12 vla, 10 vc, 8 cb

prem. 1965 ¹³ [Paris, Orchestre National de France](#),
 cond. Michael Gielen

Tona Scherchen, the daughter of conductor Hermann Scherchen, was one of the protagonists of avant-garde music in France in the 1960s and 1970s. Her idiom was nevertheless unbound and also always integrated her Chinese roots. Vague T'ao is without doubt her strongest composition. It is an orchestral sound experience. A rediscovery.

SCHÖNBERG, ARNOLD

(1874–1951) ¹⁴

Das Buch der hängenden Gärten

(1908–1909)

for voice and chamber orchestra
 arranged by Richard Dünser (2010) | 25'
 1 1 1 1 - 1 0 0 0 - perc, hp, vln, vln, vla,
 vc, cb [voice and piano – original version]
 prem. 27.09.2010 ¹⁴ [Vienna, Ensemble
 Kontrapunkte](#)

A new version for voice and chamber orchestra (a version for voice and ensemble is also available).

Pelleas und Melisande

for chamber orchestra

arranged by Cliff Colnot (2008) | 45'
 2 2 3 2 - 3 2 2 1 - perc(2), hp,
 str[4 4 5 4 - 8 4 5 1 - timp(2), perc(3),
 hp(2 od. 4), str(16 16 12 12 8) –
 original version]

A new version for chamber orchestra.

SCHWARTZ, JAY (* 1965) ¹⁵**Music for Orchestra II** (2010)

for orchestra | 25'

4 4 4 4 - 4 4 4 1 - perc(4), vln.I(12),
 vln.II(12), vla(8), vc(8), cb(6)

prem. 12.06.2010 ¹⁵ [Salzburg, Mozarteum-
 orchester Salzburg, cond. Leo Hussain](#)

Despite its extreme compositional complexity, the music of Jay Schwartz is uniquely accessible and always impresses the listener on a very emotional level.

SOTELO, MAURICIO (* 1961) ¹⁶**New Work** (2011) ^{WP}

for orchestra, solo violin and narrator

prem. 08.09.2011 ¹⁶ [Schwaz, Tiroler Symphonie-
 orchester Innsbruck, Patricia Kopatchinskaja, vln,
 narrator: Ernesto Estrella, cond. Franck Ollu](#)

Arde el alba (2008)

for soprano, cantoor and orchestra | 24'

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

prem. 13.03.2009 ¹⁶ [Madrid, Orquesta Nacional
 de España, cond. Josep Pons](#)

In his compositions Sotelo frequently combines the sound world of flamenco with the art music of modernity. The piece is a love song in which the original lines of verse by José Ángel Valente enter into an imaginary dialogue with an imaginary love.

Muerte sin fin (2010)

for dancer, cantoor, instrumental ensemble
 and electronics | 34'

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

prem. 30.01.2011 ¹⁶ [Amsterdam, Nieuw
 Ensemble Amsterdam, cond. Ed Spanjaard](#)

The title of the work pays homage to the poem of the same name by the Mexican writer José Gorostiza (1901–1973). The texts sung here by flamenco singers are fragments selected from the purest folk tradition. Muerte sin fin is dedicated to the great flamenco singer Enrique Morente who died in 2011.

STAUD, JOHANNES MARIA

(* 1974) ¹⁷

Tondo (2009–2010) ^{WP}

Preludio for orchestra | 11'

2 2 2 2 - 4 2 2 1 - perc(3), cel, pno, str

prem. 01.05.2011 ¹⁷ [Dresden, Staatskapelle
 Dresden, cond. Christoph Eschenbach](#)

The piece was composed for the Sächsische Staatskapelle Dresden during his tenure as "Capell-Compositeur".

New Work (2012) ^{WP}

for large orchestra

prem. 09.02.2012 ¹⁷ [Munich, RSO Munich,
 cond. Mariss Jansons](#)

On Comparative Meteorology

(2008–2009, 2010)

for orchestra | 18'

4 3 3 3 - 4 1 2 1 - cornet (2),
 str(14 12 10 8 6), timp, perc(4), hp,
 cel, pno, basset hn, bass tpt

prem. 29.10.2010 ¹⁷ [Vienna, RSO Vienna,
 cond. Peter Eötvös](#)

Staud wrote this work for the Cleveland Orchestra in 2008. Following a fundamental revision, the new version of the work is now available. It represents an attempt to trace the mysterious world of Bruno Schulz in a musical way, without duplicating or illustrating it.

Contrebände (On Comparative Meteorology II) (2010)

for orchestra | 18'

4 3 3 3 - 4 3 3 1 - perc(5), hp, cel, pno,
 basset hn, bass tpt

prem. 06.11.2010 ¹⁷ [Paris, Salle Pleyel, Ensemble
 Modern Orchestra, cond. Peter Eötvös](#)

Contrebände (On Comparative Meteorology II) is made up of six and a half variously short pieces, which follow each other without a pause and which are set off by short fragments of text by Bruno Schulz (1892–1942). This work is also the second part of an orchestra diptych, which began with On Comparative Meteorology. The first part of the diptych received its world premiere in 2009 with the Cleveland Orchestra under Franz Welser-Möst before premiering in a revised version with the RSO Vienna under Peter Eötvös in 2010.

What's new at Universal Edition?

 World Première

Über trügerische Stadtpläne und die Versuchungen der Winternächte (Dichotomie II) (2008–2009)

for string quartet and orchestra | 20'
2 2 2 2 - 2 2 2 1 - perc(4), pno(+cel),
12 10 8 6 4

prem. 05.11.2010 [↗] [Vienna, RSO Vienna](#),
cond. Emilio Pomarico

This work was also inspired by the Polish writer and painter Bruno Schulz.

WELLESZ, EGON (1885–1974) [↗] 18

Concerto for Piano and Orchestra

(1933) | 20'
2 2 2 2 - 4 2 1 0 - str

The music of Wellesz is currently experiencing a revival. The Piano Concerto from 1933 (recently released on CD by Capriccio) is neither neo-Romantic nor modern. Rather, it seems to be a dispute between the piano and the orchestra, as also in Beethoven's Piano Concerto No. 4, but without rejecting the tonality of the 19th century.

ZEMLINSKY, ALEXANDER (1871–1942) [↗] 19

Serenade

for violin and orchestra | 22'
arranged by Franz Hummel (2010) 
1 1 1 1 - 2 0 0 0 - timp, str

prem. 20.03.2011 [↗] [Vienna, Wiener Concert-Verein](#), cond. Alexei Kornienko, Elena Denisova, vln

The Serenade for violin and piano (1896) was written by Zemlinsky when he was only 25 years of age. Although the style is still deeply rooted in the 19th century, the 5-movement work displays tremendous compositional mastery. The composer Franz Hummel arranged the work for violin and orchestra at the instigation of the violinist Elena Denisova.

ENSEMBLE/ CHAMBER MUSIC

BALTAKAS, VYKINTAS (* 1972) [↗] 1

Commentum (2011)

for cello and piano

prem. 02.06.2011 [↗] [Philharmonie Vilnius](#),
David Geringas, vc, Ian Fountain, pno

A commission from the Vilnius Festival, written for cellist David Geringas and pianist Ian Fountain

Neues Werk (2013)

for saxophone, accordion and small orchestra

prem. April 2013 [↗] [Wittener Tage für Neue Kammermusik](#)

Baltakas fulfils a long-standing wish to write a work for the saxophonist Marcus Weiss and the accordionist Teodoro Anzelotti.

Redditio (2010)

for ensemble | 10'

1 0 1 0 - 1 1 1 0 - perc, vln(2), va, vc

prem. 24.10.2010 [↗] [Leuven, Champ d'Action](#)

The starting point for this work was Ri (for soprano and electronics), but the latter was freely rethought, extended and commented on. Baltakas created something completely new.

BEDFORD, LUKE (* 1978) [↗] 2

Igor, the Bird Who Couldn't Sing

(2011) 

for ensemble, narrator and clarinet | 5–7'
Michael Collins, clar, and friends

prem. 07.05.2011 [↗] [London](#)

A commission as part of Bedford's season as composer-in-residence of the Wigmore Hall in London. Based on the children's book by Satoshi Kitamura.

New Work (2011–2012)

for ensemble

prem. February 2012 [↗] [Scottish Ensemble](#)

New Work (2011–2012)

for ensemble

prem. 2012 [↗] [Wigmore Hall, London](#), Britten Sinfonia

Following on from ensemble works such as By the Screen in the Sun ..., and Catafalque, Bedford fulfils two important commissions from the UK.

BURT, FRANCIS (* 1926) [↗] 20

Mohn und Gedächtnis (für Paul Celan) (2011)

for ensemble

prem. November 2011 [↗] [Vienna, Wien Modern, Klangforum Wien](#)

CERHA, FRIEDRICH (* 1926) [↗] 4

Bruchstück, geträumt (2009)

for ensemble | 18'

0 0 0 0 - 2 0 1 0 - perc(3), hp, pno, vln(3), vla(2), vc

prem. 23.04.2010 [↗] [Witten, Klangforum Wien](#), cond. Stefan Asbury

The piece is the highest praise of slowness, a strange foreign element in our hectic world. Every now and again, the ticking sound of time passing can be heard at various speeds. Transience – even in our dreams.

Les Adieux (2007)

(for ensemble, new version) | 22'

2 1 2 2 - 2 1 2 0 - perc(2), cel, pno, vln(2), vla, vc, cb

prem. 08.10.2007 [↗] [Tese delle Vergini, Venice, Klangforum Wien](#), cond. Stefan Asbury

"The title Les Adieux refers on the one hand to the work's meditative character and, on the other, to the fact that here I bid farewell – not without a certain wistful nostalgia – to certain conceptual formulae that have haunted me in recent years."
(Friedrich Cerha)

HAAS, GEORG FRIEDRICH(* 1953) ⁷ 6**New Work** (2011) ^{WP}

for string quartet and electronics

prem. 10.09.2011 ⁷ Lucerne, Arditti Quartet

Every now and then, the microtonally layered sounds in Haas' works evoke the use of electronics, even though "only" traditional instruments are used, as was the case with in vain. However, Haas also works with "proper" electronics and merges them here with the sounds of the string quartet.

New Work (2011–2012) ^{WP}

for ensemble

prem. 15.06.2012 ⁷ musikFabrik**MAHLER, GUSTAV (1860–1911)** ⁷ 8**Lieder nach Texten von Friedrich Rückert**

arranged by Daniel Grossmann (2009)

for medium voice and ensemble | 22'

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

prem. 24.03.2010 ⁷ Munich, Orchester Jakobsplatz, cond. Daniel Grossmann, Kremena Dilcheva, s

A new, reduced version of the five Rückert-Lieder.

RIHM, WOLFGANG (* 1952) ⁷ 11**Dyade** (2011) ^{WP}

for violin and double bass

prem. 03.04.2011 ⁷ New York, Anne-Sophie Mutter, vln, Roman Patkoló, cb**New Work** (2011) ^{WP}

for ensemble

prem. 25.10.2011 ⁷ Porto, Ensemble Remix**Der Maler träumt** (2008–2009) ^{WP}

Ein Traum-Gesicht von Max Beckmann

for baritone and ensemble | 15'

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

prem. 29.10.2011 ⁷ Amsterdam,

Asko|Schönberg Ensemble, cond. Reinbert de Leeuw, Georg Nigl, bar

Inspired by the talk entitled "On my painting" given by Max Beckmann at the New Burlington Galleries on 21 July 1938 as part of the exhibition "Twentieth Century German Art" in London.

New Work (2011) ^{WP}

for string quartet

prem. 07.01.2012 ⁷ Cité de la musique Paris,

Arditti Quartet

Part of a week-long series of all Rihm string quartets at the Cité de la musique.

Will sound more (2005/2011)

for ensemble | 7'

1 1 0 1 - 1 2 1 1 - perc(3), hp, acc, pno, alto sax(Eb), t.sax(Bb), vln, vla, vc, cb

prem. 15.01.2011 ⁷ Frankfurt/Main, Ensemble Modern

This extended version of Will sound was composed for the Ensemble Modern on the occasion of its 30th anniversary.

ET LUX (2009)

for vocal quartet and string quartet | 60'

prem. 15.11.2009 ⁷ Cologne, Hilliard-Ensemble, Arditti-Quartett

"In this work, text fragments from the Roman requiem liturgy can be heard; however, they are not 'intact' and not in the correct liturgical order. They appear more as components reminiscent of a progressively realised whole." (Wolfgang Rihm)

SCHÖNBERG, ARNOLD(1874–1951) ⁷ 14**Das Buch der hängenden Gärten**

(1908–1909)

for voice and ensemble (Pierrot-Ensemble)

arranged by Howard Burrell (2008) | 25'

flute; clarinet in A (+bass cl(Bb)); violin (+vla); violoncello; piano

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

3 Stücke op.11 (1909)

for ensemble

arranged by Richard Dünser (2008)

| 15'

1 1 1 1 - 1 0 0 0 - pno, vln(2), vla, vc, cb

prem. 16.09.2009 ⁷ Vienna, Ensemble

Kontrapunkte, cond. Peter Keuschnig

SCHWARTZ, JAY (* 1965) ⁷ 15**Music for Five Stringed Instruments II** (2008)

for 2 violins, viola, violoncello and double bass | 20'

prem. 24.01.2009 ⁷ Cologne, Nyud-Ensemble, cond. Olari Elts

In a contrast to some of Schwartz's larger works for string orchestra or for example voices and string orchestra, the composer makes do here with five instruments to present a powerful and exposed chamber work.

STAUD, JOHANNES MARIA(* 1974) ⁷ 17**Der Riß durch den Tag**(2011) ^{WP}

for ensemble and narrator

prem. 04.06.2011 ⁷ Dresden, Sächsische Staatskapelle Dresden, cond. Asher Fisch,

Bruno Ganz, narrator

"It is the inner monologue of a person who walks through a town and recognises historical relationships. It is all about suppressed guilt and how it is possible for a person to continue living. Durs Grünbein and I are trying to find a connection between monologue and musical monodrama, with many different mixed forms." (J. M. Staud)

Celluloid (2011) ^{WP}

for bassoon

prem. 07.06.2011 ⁷ Dresden, Joachim Hans, bsn

What's new at Universal Edition?

WP World Première

Par ici! (2011)

for ensemble

prem. 17.06.2011 ↗ Paris, Ensemble Intercontemporain, cond. Susanna Mälkki

Le Voyage (2012)

for actor, choir and live-electronics

prem. 2012 ↗ Agora Festival, Paris, Les Cris de Paris, cond. Geoffroy Jourdain, Marcel Bozonnet, actor

One Movement and Five Miniatures

(2006/2007, new version 2009)

for harpsichord, live-electronics and ensemble | 16'

1 1 1 1 - 1 1 1 0 - perc, vln, vla, vc, cb
prem. 09.10.2009 ↗ Graz, Klangforum Wien, cond. Rolf Gupta

"This work took as its point of departure the challenge of using the 'early music' instrument, the harpsichord, alongside the 'new music' instrument, the computer. In the course of composition it became clear that this was not a question of a reciprocal demarcation of boundaries between these two spheres, but rather of their symbiotic blending into a new, completely self-sufficient sound world."
(J. M. Staud)

SOTELO, MAURICIO (* 1961) ↗ 16

Klang-Muro... I (2009)

for flute, double bass and ensemble | 25'

1 0 2 0 - 0 0 1 0 - perc(2), pno, t.sax(Bb), vln, vln, vla, vc(2)

prem. 09.10.2009 ↗ Graz, Klangforum Wien, cond. Rolf Gupta

"The solo instruments evoke the broad and splendid spectrum of the 'cante' – the singing used in the many different forms of flamenco, such as 'Soléa', 'Siquiriya' or 'Buléria' – in the same way as it would be expressed by the voice of a flamenco singer like Enrique Morente."
(Mauricio Sotelo)

OPERA/BALLETT

BEDFORD, LUKE (* 1978) ↗ 2

Seven Angels (2011) 

an opera after Milton with a libretto by Glyn Maxwell

for 7 singers and 12 instruments

prem. 17.06.2011 ↗ Birmingham, co-production between The Opera Group and the Birmingham Contemporary Music Group

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

BERG, ALBAN (1885–1935) ↗ 21

Lulu (with new 3rd act)

reconstructed by Eberhard Kloke (2008)
3 3 4 3 - 4 3 3 1 - timp, perc(6), hp, acc, pno, alto sax(Eb), str

prem. 15.10.2010 ↗ Copenhagen, cond. Michael Boder

For over 40 years Berg's Lulu was performed at opera houses with only two acts, until Friedrich Cerha "constructed" the third act after years of meticulous work. Another three decades later, Eberhard Kloke has taken a new approach to the fragment that was left as a short score: he has prepared a score that allows the conductor and director to weight the dramaturgic framework in the third act according to their own ideas.

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(1), pno, acc, str(2 2 2 2 1), Jazz band

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) ↗ 3

Dracula 

prem. 2012 ↗ Stockholm, The Royal Swedish Opera

The classic novel by Bram Stoker, recounted from the perspective of an emancipated woman. A composition commissioned by the The Royal Swedish Opera.

BURT, FRANCIS (* 1926) ↗ 20

Mahan

opera in 3 acts

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

HAAS, GEORG FRIEDRICH (* 1953) ↗ 6

Melancholia (2006/2007)

opera in 3 parts

libretto by Jon Fosse, after his novel of the same title | 90'

prem. 09.06.2008 ↗ Opéra National de Paris, Klangforum Wien, cond. Emilio Pomàrico, Vokalensemble NOVA

Haas' three-act, microtonal opera relates the fate of the painter Lars Hertervig, whose life falls to pieces one day in the late autumn of 1853.

HALFFTER, CRISTÓBAL (* 1930) ↗ 7**Die Schachnovelle (The Chess Game)**(2011/2012) 

opera

libretto by Wolfgang Haendeler, after Stefan Zweig's novel of the same title

prem. 2012 ↗ [Opera Kiel](#)*Stefan Zweig's masterpiece as an opera thriller. A further commission from the Kiel Opera House.***Lázaro** (2004–2008)

opera

4 3 4 3 - 4 4 4 1 - perc(4), hp, pno/cel, synth, str(16 14 12 10 8 or 10 8 6 5 4)

prem. 04.05.2008 ↗ [Opera Kiel](#), [Philharmonisches Orchester Kiel](#), cond. Georg Fritzsich*While Halffter's opera Don Quijote was about fantasy's ability to change reality, Lázaro revolves around life and death, and tells about the (vital) energy that overcomes death.***JANÁČEK, LEOŠ (1854–1928)** ↗ 22**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)

*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.***The Cunning Little Vixen** (1922–1923)

opera in 3 acts

revised and edited by Jiří Zahrádka (2009) | 110'

4 3 3 3 - 4 3 3 1 - timp, perc(2), hp, cel, str
*New critical edition***RIHM, WOLFGANG (* 1952)** ↗ 11**Eine Strasse, Lucile** (2011) 

scene for soprano and orchestra

text from *Dantons Tod* by Georg Büchnerprem. 09.07.2011 ↗ [Karlsruhe, Badische](#)[Staatskapelle](#), cond. Jochem Hochstenbach,[Ina Schlingensiefen](#), s*A further monodrama by Wolfgang Rihm, focussing on the fate of a woman.***Dionysos** (2009/2010)

Szenen und Dithyramben – an operatic fantasia

after texts by Friedrich Nietzsche,

libretto by the composer | 150'

2 2 3 2 - 4 2 3 1 - timp, perc(5), hp(2),

cel, pno, str

prem. 27.07.2010 ↗ [Salzburg, Deutsches SO](#), cond. Ingo Metzmacher*The hugely successful composition at the Salzburg Festival in 2010 – a Nietzsche opera. This operatic fantasia is more of a game, on many levels: playing with the operatic genre itself. But also a playful exploration of the Dionysus myth, and what it might mean for us today.***Das Gehege** (2004–2005)

Eine nächtliche Szene

for soprano and orchestra | 45'

text source: Botho Strauss' play

Schlusschor

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

prem. 27.10.2006 ↗ [Bayerische Staatsoper](#)[Munich, Bayerisches Staatstheater](#), cond. Kent[Nagano](#)*"The woman in this solo music theatre piece holds a dialogue with an eagle in a game reserve. In so doing she illuminates – with all the concentration and expressivity of contemporary (musical) language – the desires for strength and devotion, for self-realisation and social integration, that exist directly alongside one another in human beings – thus revealing a sister relationship with another figure placed on the operatic stage roughly a hundred years earlier – Salome". (Peter Heilker)***Proserpina** (2008)

a monodrama for soprano, choir

and chamber orchestra | 70'

2 1 2 1 - 2 1 0 1 - perc, vib, hp, vln,

vln, vla, vc(2), cb

prem. 02.05.2009 ↗ [Rokokotheater](#)[Schwetzingen, RSO Stuttgart, SWR Vokalensemble](#)[Stuttgart](#), cond. Jonathan Stockhammer*"A woman is harassed by an arrogant male world: the message of the work can be summed up with such banality." (Süddeutsche Zeitung)***SAWER, DAVID (* 1961)** ↗ 12**Rumpelstiltskin** (2009)

ballet, for ensemble | 70'

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

prem. 14.11.2009 ↗ [Birmingham, Birmingham](#)[Contemporary Music Group](#), cond. Martyn Brabbins*"How good it is that no one knows Rumpelstiltskin is my name!" – a fascinating ballet for adults. The complete production by the Birmingham Contemporary Music Group is available to tour.***SCHREKER, FRANZ (1878–1934)** ↗ 23**Die Gezeichneten** (1911, 1913–1915)

opera in 3 scenes

reduced version by George Stelluto

(2010) | 150' 

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

cel, pno, str

prem. 10.04.2011 ↗ [Los Angeles Opera](#),[LA Opera Orchestra](#), cond. James Conlon*The new, reduced version (for the LA Opera) is available starting in 2012.***Der Schmied von Gent** (1929–1932)

large magical opera in 3 acts | 135'

3 3 3 3 - 4 4 3 1 - timp, perc(7), hp(2), cel,

harm, pno, alto sax(Eb), str

The entire performance material has recently been improved for the performances in Chemnitz (spring 2010).

Performances (May–November 2011)

 World Première

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

See www.universaledition.com for a full up-to-date list of performances.

BALTAKAS, VYKINTAS (* 1972)

Commentum

for cello and piano

David Geringas, vc, Ian Fountain, pno

02.06.2011 [↗ Vilnius Festival, Vilnius](#)

BARTÓK, BÉLA (1881–1945)

The Wooden Prince

pantomime ballet in 1 act

Philharmonia Orchestra,

cond. Esa-Pekka Salonen

27.10.2011 [↗ Royal Festival Hall London](#)

Duke Bluebeard's Castle

opera in 1 act

Philharmonia Orchestra,

cond. Esa-Pekka Salonen

Measha Brueggergosman, Judith;

Sir John Tomlinson, Blaubart

03.11.2011 [↗ Royal Festival Hall London](#)

Orchestra dell'Accademia

Nazionale di Santa Cecilia,

cond. Peter Eötvös

Ildiko Komlosi, Judith;

Peter Fried, Blaubart

30.04, 02 and 03.2011 [↗ Rome](#)

WDR Sinfonieorchester Cologne,

cond. Jukka-Pekka Saraste

Petra Lang, Judith;

Peter Fried, Blaubart

17 and 18.06.2011 [↗ Philharmonie Cologne](#)

Frankfurter Museumsorchester,

cond. Constantinos Carydis

Claudia Mahnke, Judith;

Robert Hayward, Blaubart;

Choir of Frankfurt Opera

dir. Barrie Kosky

25 and 29.06, 01 and 03.07.2011

[↗ Frankfurt Opera](#)

Concerto No. 2 for piano and orchestra

Koninklijk Concertgebouworkest,

cond. Stefan Asbury

Lang Lang, pno

22 and 23.09.2011 [↗ Concertgebouw](#)

Amsterdam

Philharmonia Orchestra,

cond. Esa-Pekka Salonen

Yefim Bronfman, pno

27.10.2011 [↗ Royal Festival Hall London](#)

Music for string instruments, percussion and celeste

NDR SO, cond. Esa-Pekka Salonen

26 and 29.05.2011 [↗ Laeiszhalle Hamburg](#)

27.05.2011 [↗ Lübeck](#)

Camerata Salzburg, cond. Kent Nagano

24.08.2011 [↗ Salzburg Festival](#)

BEDFORD, LUKE (* 1978)

Igor, the Bird Who Couldn't Sing

for ensemble, narrator and clarinet 

Michael Collins, cl, and friends

07.05.2011 [↗ Wigmore Hall London](#)

Seven Angels

chamber opera for 7 singers

and 12 instruments

Birmingham Contemporary Music Group,

cond. Nicholas Collon, dir. John Fulljames,

set: Tadasu Takamine

17 and 18.06.2011 [↗ CBSO Centre Birmingham](#)

20.06.2011 [↗ Bute Theatre Cardiff](#)

28 and 29.06.2011 [↗ Tramway Glasgow](#)

03.07.2011 [↗ Corn Exchange Brighton](#)

08.07.2011 [↗ Playhouse Oxford](#)

12, 14 and 15.07.2011 [↗ Linbury Studio](#)

Theatre London

(see also page 50)

BENNETT, RICHARD RODNEY

(* 1936)

Jazz Calendar for 12 players

13.08.2011 [↗ BBC Proms, London](#)

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

Lulu

opera; reconstruction of the 3rd act

by Eberhard Kloke

Philharmonisches Orchester Erfurt,

cond. Walter E. Gugerbauer,

13, 15, 19 and 24.06.2011 [↗ Theater Erfurt](#)

(see also page 50)

BERIO, LUCIANO (1925–2003)

Voci (Folk Songs II)

for viola and 2 instrumental groups

Toho Gakuen Orchestra,

cond. Koichiro Harada

28.05.2011 [↗ Kioi Hall Tokyo](#)

a – ronne

for 8 singers

Neue Vocalsolisten

20.09.2011 [↗ Warsaw Autumn Festival](#)

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

Rendering

for orchestra

Vector Wellington Orchestra,

cond. Marc Taddei

22.07.2011 [↗ Town Hall Masterton](#)

23.07.2011 [↗ Town Hall Wellington](#)

BIRTWISTLE, SIR HARRISON (* 1934)

Narration: A Description of the Passing of a Year for choir cappella

27.08.2011 [↗ BBC Proms, London](#)

Cortege a ceremony for 14 musicians

29.11.2011 [↗ Paris, Ensemble Intercontemporain](#)

18.06.2011 [↗ Agora Festival, Paris, musikFabrik](#)

BOULEZ, PIERRE (* 1925)

Pli selon pli (Portrait de Mallarmé)

for soprano and orchestra

musikFabrik, cond. Pascal Rophé

15.05.2011 [↗ Acht Brücken. Musik für Köln,](#)

Philharmonie Cologne

Lucerne Festival Academy Ensemble,

cond. Pierre Boulez

08.09.2011 [↗ Lucerne Festival](#)

"Fold by fold" – this is the English translation of the French title; the text was written by Stéphane Mallarmé – is a milestone in recent music history: in this work, Mallarmé – the revolutionary innovator of French poetry – meets Boulez, whose treatment of the text and instruments reveals him to be just as much a revolutionary innovator of music. Pli selon pli is therefore not just a "Portrait de Mallarmé", but also one of Pierre Boulez.

Dérive 2

for 11 instruments
Staatskapelle Berlin,
cond. Daniel Barenboim
03.07.2011 [↗] [Festival INFEKTION!, Staatsoper Unter den Linden Berlin](#)

Éclat/Multiples for orchestra
Lucerne Festival Academy Orchestra,
cond. Pierre Boulez
02.09.2011 [↗] [Lucerne Festival](#)

Le Marteau sans Maître
for alto and 6 instruments
sur Incises for 3 pianos, 3 harps
and 3 percussionists
Ensemble Intercontemporain,
cond. Pierre Boulez
Susan Bickley, ms
10.05.2011 [↗] [Acht Brücken. Musik für Köln](#)

**Original from "... explosante-fixe ...",
Transitoire V from "... explosante-fixe ..."**
and **Transitoire VII from
"... explosante-fixe ..."**
for flute with live electronics,
2 flutes and ensemble
London Sinfonietta, cond. Peter Eötvös
25.06.2011 [↗] [Aldeburgh](#)
01.10.2011 [↗] [London](#)

Répons for 6 soloists, ensemble,
computer sounds and live electronics
Asko/Schönberg Ensemble,
cond. Reinbert de Leeuw
14.05.2011 [↗] [Acht Brücken. Musik für Köln](#)

Rituel in memoriam Bruno Maderna
for orchestra in 8 groups
Orquesta Nacional de Espana,
cond. Jordi Bernacer
06.11.2011 [↗] [Madrid](#)

BRAUNFELS, WALTER (1882–1954)

Phantastische Erscheinungen eines Themas von Hector Berlioz

for large orchestra
Orchester der Komischen Oper Berlin,
cond. Dennis Russell Davies
27.05.2011 [↗] [Komische Oper Berlin](#)
05.09.2011 [↗] [BBC Proms, London](#)
As a young man, Walter Braunfels presented an impressive testimonial of his art of instrumentation, with twelve orchestral variations on Berlioz' Song of the Flea from The Damnation of Faust. The work lasts almost 50 minutes and is marked by its lush sound; it seems to be linked not as much with the music of Berlioz than with Beethoven or the Rosenkavalier by Richard Strauss. The music is characterised by the composer's wartime experiences, in particular where the melody from "Für's Vaterland zu sterben" is quoted: the piece was composed during the First World War, between 1914 and 1917.

BURT, FRANCIS (* 1926)

**Mohn und Gedächtnis
(for Paul Celan)** ^{WP}
for ensemble
Klangforum Wien
November 2011 [↗] [Wien Modern, Vienna](#)

CASELLA, ALFREDO (1883–1947)

Concerto
for string orchestra
Strijkorkest Zoroaster,
cond. Herman Draaisma
28.05.2011 [↗] [Amsterdam](#)
29.05.2011 [↗] [Utrecht](#)

La Giara-Suite
for orchestra with tenor ad lib.
Orchestra Sinfonica Siciliana,
cond. Paolo Vaglieri, Gustavo Porta, t
10 and 11.06.2011 [↗] [Politeama Garibaldi Palermo](#)

CERHA, FRIEDRICH (* 1926)

**Paraphrase über den Anfang der
9. Symphonie von Beethoven** ^{UA}
for orchestra
Gewandhausorchester,
cond. Riccardo Chailly
06 and 07.10.2011 [↗] [Gewandhaus Leipzig](#)
(see also page 44)

Concerto for percussion and orchestra

Gewandhausorchester, cond. Riccardo Chailly, Martin Grubinger, perc
12 and 13.05.2011 [↗] [Gewandhaus Leipzig](#)
Schleswig-Holstein Festival Orchester,
cond. John Axelrod,
Martin Grubinger, perc
23.08.2011 [↗] [Salzburg Festival, Salzburg](#)
Vienna Philharmonic,
cond. Peter Eötvös,
Martin Grubinger, perc
25.11.2011 [↗] [Wien Modern, Vienna](#)

Like a Tragicomedy for large orchestra
RSO Vienna, cond. James MacMillan
20.11.2011 [↗] [Wien Modern, Vienna](#)

DUDLEY, ANNE (* 1956)

**Little Red Violin (and the Big,
Bad Cello)** (German version) ^{WP}
for narrator, violin, cello and string
orchestra, text by Steven Isserlis
Darmstadt Staatsorchester,
cond. Bartholomew Berzonsky
15.05.2011 [↗] [Darmstadt Staatstheater](#)

VON EINEM, GOTTFRIED (1918–1996)

Dantons Tod
opera in 2 parts
Badische Staatskapelle,
cond. Jochem Hochstenbach,
dir. Alexander Schulin
09–15.07.2011 [↗] [Badisches Staatstheater
Karlsruhe](#)

In 1939, at the age of 21, Gottfried von Einem came across the first play written by 22-year-old Georg Büchner – and was overwhelmed. The result of this encounter, Dantons Tod, was the first opera by a living composer to be premiered at the Salzburg Festival (1947). Unlike in Büchner's play, the people – the revolution – play one of the leading roles and the chorus scenes are among the most effective that were composed by Einem in his basically tonal score. The work has maintained its important role in the opera repertoire to this day.

Performances (May–November 2011)

 World Première

FELDMAN, MORTON (1926–1987)

Neither

opera in 1 act

Basel Sinfonietta, cond. Steven Sloane,
Anu Komsj, s

11.08.2011 ↗ [Salzburg Festival, Kollegienkirche
Salzburg](#)

FOERSTER, JOSEF BOHUSLAV (1859–1951)

Concerto for Violin and Orchestra

Czech Philharmonic Prague,
cond. Eliahu Inbal, Ivan Zenaty, vln
29.05.2011 ↗ [Musikverein Wien, Vienna](#)

Czech Philharmonic Prague,
cond. Ion Marin, Ivan Zenaty, vln
30.05.2011 ↗ [Festival House St. Pölten](#)

Composed in Vienna in 1911, the Violin Concerto by Joseph Bohuslav Foerster (see his text about Gustav Mahler on page 38) should have become a repertory work long ago. It is late Romantic music par excellence, with sadly sweet, gentle melodies that are easily remembered and sweeping, virtuoso passages. It is no wonder, therefore, that the great Czech violinist Jan Kubelik included this 30-minute composition in his repertoire.

HAAS, GEORG FRIEDRICH (* 1953)

chants oubliés

for chamber orchestra
Munich Chamber Orchestra,
cond. Alexander Liebreich

04.06.2011 ↗ [Pinakothek der Moderne, Munich](#)

New Work

for string quartet with live electronics
Arditti Quartet

10.09.2011 ↗ [Lucerne Festival](#)

....." Doppelkonzert

for accordion, viola and chamber ensemble
Munich Chamber Orchestra,
cond. Alexander Liebreich,

Teodoro Anzellotti, acc,

Kelvin Hawthorne, vla

04.06.2011 ↗ [Pinakothek der Moderne, Munich](#)

Open Spaces II

In memory of James Tenney
for 12 string instruments and
2 percussionists
version for four spatially distributed
groups of instruments
Munich Chamber Orchestra,
cond. Alexander Liebreich

04.06.2011 ↗ [Pinakothek der Moderne, Munich](#)

in vain

for 24 instruments
Klangforum Wien, cond. Emilio Pomarico

13.08.2011 ↗ [Salzburg Festival, Kollegienkirche](#)

Ensemble Phoenix Basel,

cond. Jürg Henneberger

13.08.2011 ↗ [Lucerne Festival](#)

Nacht

chamber opera in 24 scenes

Basel Music Academy,

cond. Jürg Henneberger

16 and 17.09.2011 ↗ [Hochschule für Musik
Lucerne](#)

20 and 23.10.2011 ↗ [Gare du Nord Basle](#)

AUS.WEG for 8 instruments
ensemble recherche

17.09.2011 ↗ [Lucerne Festival](#)

"In iij. Noct." String quartet No. 3

Stadler Quartett

16.08.2011 ↗ [Salzburg Festival](#)

Unheimat for 19 string instruments

Munich Chamber Orchestra,

cond. Alexander Liebreich

04.06.2011 ↗ [Pinakothek der Moderne, Munich](#)

JANÁČEK, LEOŠ (1854–1928)

From the House of the Dead

opera in 3 acts (4 scenes)

practical critical edition by Sir Charles
Mackerras and John Tyrrell (1990)

cond. Ingo Metzmacher,

dir. Peter Konwitschny

04.06–01.07.2011 ↗ [Zurich Opera](#)

Katja Kabanowa

opera in 3 acts

cond. Franz Welsler-Möst

Emily Magee, Kátja; Wolfgang Bankl,

Dikoj; Klaus Florian Vogt, Boris; Deborah

Polaski, Kabanicha; Marian Talaba; Tichon;

dir. André Engel

17–30.06.2011 ↗ [Vienna State Opera](#)

Glagolitic Mass for soli,
mixed choir, organ and orchestra
(final version)

BBC Symphony Orchestra,

cond. Jiří Belohlávek

BBC Symphony Chorus & BBC Singers,

Hibla Gerzmava, s; Dagmar Pecková, ms;

Stefan Vinke, t; Jan Martinik, b;

David Goode, org

15.07.2011 ↗ [Proms 2011, Royal Albert Hall London](#)

The Makropulos Case

opera in 3 acts

Vienna Philharmonic,

cond. Esa-Pekka Salonen

Konzertvereinigung Wiener

Staatsopernchor, dir. Christoph Marthaler,

set: Anna Viebrock

10–30.08.2011 ↗ [Salzburg Festival,](#)

[Grosses Festspielhaus Salzburg](#)

KAMINSKI, HEINRICH (1886–1946)

Dorische Musik

for violin, viola, cello and orchestra

Berlin Philharmonic, cond. Andris Nelsons

10 and 11.09.2011 ↗ [Berlin Philharmonie](#)

KODÁLY, ZOLTÁN (1882–1867)

Tänze aus Galanta

Philharmonia Orchestra,

cond. Esa-Pekka Salonen

23.06.2011 ↗ [Royal Festival Hall, London](#)

KRENEK, ERNST (1900–1991)

Der Diktator op. 49 (1926)

opera in 1 act

Festival della Valle d'Itria (concert)

25.07.2011 ↗ [Martina Franca](#)

Even when he was young, Ernst Krenek was a highly political person who displayed an astonishing maturity in his way of thinking and also in his works. Three years after Hitler's unsuccessful putsch in Munich and two years after Mussolini gained a two-thirds majority in the Italian parliament, Krenek composed a one-act opera for which he wrote his own libretto that urgently highlights the dangers of fascism. Der Diktator is a tragic opera that predicted the tragedy of National Socialist dictatorship.

Das geheime Königreich op. 50

(1926–1927)

fairy tale opera in 1 act

Festival della Valle d'Itria,

cond. Roman Brogli-Sacher

[24 and 26.07.2011](#) ↗ [Palazzo ducale,](#)[Martina Franca](#)

Shortly after he completed his tragic opera Der Diktator, Ernst Krenek started work on another one-act opera whose subtitle (Märchenoper – fairy tale opera) already suggests that it is set in an entirely different world, with regard to both the message and the music. Today, the opera would probably be described as a “green” work: it proclaims the advantages of life away from power, away from towns, away from civilisation – amidst nature, the secret kingdom where the tortured ruler in Krenek’s libretto finally finds peace.

LENTZ, GEORGES (* 1965)**Guyuhmgan** from 'Mysterium'

("Caeli enarrant ..." 7)

for orchestra and electronics

(new version 2009)

[07.05.2011](#) ↗ [Concertgebouw Amsterdam](#)

In the revised version of his orchestral work, the composer – who was born in Luxembourg and now lives in Australia – re-listened to the sounds of the night sky (Guyuhmgan = stars in an aboriginal dialect) and discovered many things that had initially gone unnoticed. He no longer concentrates on the audible silence of the night, but instead observes the dramatic processes of the universe. It occasionally seems threatening out in space, accompanied by the twinkling of the stars.

**LISZT, FRANZ (1811–1886) /
DUPRÉ, MARCEL (1886–1971)****Ad nos** for organ and orchestra

Göttinger SO,

cond. Christoph-Mathias Mueller

[11–12.06.2011](#) ↗ [Hannover/Göttingen](#)

Les Siècles, cond. François-Xavier Roth

[09.09.2011](#) ↗ [Laon](#)

Kammerorchester St. Martin,

cond. Markus Hubert, Denny Wilke

[24.09.2011](#) ↗ [Illertissen](#)**MAHLER, GUSTAV (1860–1911)****Symphony No. 2** for soli, mixed choir and orchestra

Simon Bolivar SO,

cond. Gustavo Dudamel

Miah Persson, s; Anna Larsson, s

Wiener Singverein/National Youth Choir of Great Britain

[03.08.2011](#) ↗ [Salzburg Festival,](#)[Großes Festspielhaus Salzburg](#)[05.08.2011](#) ↗ [Proms 2011, Royal Albert Hall London](#)**Symphony No. 2** for soli, mixed choir and orchestra

(revised version by Stark/Kaplan)

Bavarian Radio Symphony Orchestra,

cond. Mariss Jansons

Anja Harteros, s; Bernarda Fink, a;

choir of the Bavarian Radio

[13 and 15.5.2011](#) ↗ [Gasteig Munich](#)**Symphony No. 3** for alto, boys' choir, female choir and orchestra

Orquesta Nacional de Espana,

cond. Josep Pons

Coro Nacional de Espana, Sara Mingardo, a

[03–05.06.2011](#) ↗ [Auditorio Nacional de](#)[Música, Madrid](#)**Symphony No. 4** for soprano and orchestra

Vienna Philharmonic, cond. Daniel Harding

Lisa Milne, s

[14 and 15.05.2011](#) ↗ [Konzerthaus Wien, Vienna](#)**Symphony No. 8** for soli, boys' choir, 2 mixed choirs and orchestra

Czech Philharmonic Orchestra,

cond. Christoph Eschenbach

[18.05.2011](#) ↗ [Prague Spring Festival](#)[20.05.2011](#) ↗ [Hamburg](#)[21.05.2011](#) ↗ [Hannover](#)

Gewandhausorchester,

cond. Riccardo Chailly

[26, 27 and 29.05.2011](#) ↗ [International](#)[Mahler Festival, Gewandhaus Leipzig](#)

Bamberger Symphoniker,

cond. Jonathan Nott

[18.06.2011](#) ↗ [Festspielhaus-Baden-Baden](#)

Berlin Philharmonic, cond. Simon Rattle

[15, 17 and 18.09.2011](#) ↗ [Berlin Philharmonie](#)

Philharmonia Orchestra, cond. Lorin Maazel

[09.10.2011](#) ↗ [Royal Festival Hall London](#)

Orchestra dell'Accademia Nazionale

di Santa Cecilia, cond. Antonio Pappano

[22–24.10.2011](#) ↗ [Auditorium Parco della Musica,](#)[Rome](#)**MARTIN, FRANK (1890–1974)****Jedermann Monologe**

for baritone and orchestra

Aachener Kammerorchester,

cond. Reinmar Neuner,

David Bichlmaier, bar

[16.07.2011](#) ↗ [Aachen](#)**Concerto for violin and orchestra**

BBC National Orchestra of Wales,

cond. Thierry Fischer, Baiba Skride, vln

[30.06.2011](#) ↗ [Cardiff](#)**MARTINŮ, BOHUSLAV (1890–1959)****The Greek Passion** (1957–1959)**opera in 4 acts**, first version

(London version)

Orchestra, Coro e Coro di voci bianche

del Teatro Massimo, cond. Asher Fisch

Ladislav Elgr, Manolios; Irina Karaiani,

Katerina; Ottavio Faria, Fotis the Priest

Luiz; Mark S. Doss, Grigoris;

dir. Damiano Michieletto,

set: Paolo Fantin

[29.04–08.05.2011](#) ↗ [Teatro Massimo Palermo](#)

The novel Christ Recrucified by Nikos Kazantzakis served as the basis for two operas in succession by the Czech composer: the English original version for the Royal Opera House Covent Garden, and after its rejection – in a lengthy but just as successful process – the second version in German, for Zurich. The premiere in the year 1999 of the first version took place in Bregenz, and two matched operas are now available that focus on the same material. The work shows how the simple inhabitants of a Greek village gradually identify with the roles assigned to them in a Passion play – in the same way, for instance, as the actor in Kurt Weill's Der Protagonist. A timeless topic coupled with a contemporary issue: the fate of refugees who rely on help from the villagers.

Performances (May–November 2011)

 World Première

MILHAUD, DARIUS (1892–1974)

**Der befreite Theseus,
Die Entführung der Europa,
Die verlassene Ariadne,**

3 Opéras minutes in 6, 8 and 5 scenes
Camerata Schulz, cond. Emanuel Schulz,
Kammerchor Schulz, Heidi Manser/
Claudia Guarin, s; Steffen Rössler, b;
Marian Olszewski, t; Steven Scheschareg,
bar, dir. Titus Hollweg

11, 26.07 and 09.08.2011  [Carinthian
Summer, Stiftskirche Ossiach, Austria](#)

PÄRT, ARVO (* 1935)

Beatus Petronius (1990/2011) 

Statuī ei Dominus (1990/2011) 
for choir (SATB), string orchestra
and some wind instruments

Salve Regina (2011) 

for two choirs (SATB), eight wind
instruments and string orchestra
Orchestra Sinfonica Nazionale della RAI
Torino, cond. Tito Ceccherini

09 and 10.09.2011  [MITO Festival Milan/Turin](#)

Festival Sounds New 2011: Baltic+

Passacaglia for 1 or 2 violins, vibraphone
(ad lib.) and string orchestra
London Sinfonietta

20.05.2011  [Canterbury](#)

Missa brevis for 8 celli

O-Antiphonen for 8 celli

Summa for 8 celli

Cello Octet Amsterdam

26.05.2011  [Canterbury Cathedral](#)

Adam's Lament for choir (SATB)

and string orchestra
Philharmonia Orchestra,
cond. Stephen Cleobury,
King's College Choir

Cantus in Memory of Benjamin Britten

for string orchestra and bell
Philharmonia Orchestra,
cond. Stephen Cleobury

27.05.2011  [Canterbury Cathedral](#)

Adam's Lament for choir (SATB)

and string orchestra
Ensemble Orchestral de Paris,
cond. Olari Elts

04.11.2011  [Paris](#)

Cecilia, vergine romana und Cantique des degrés

for mixed choir and orchestra
Dresdner Philharmonie,

cond. Kristjan Järvi

09.07.2011  [Frauenkirche Dresden](#)

Symphony No. 4 for string orchestra,
harp, timpani and percussion

Ensemble Orchestral de Paris,
cond. Olari Elts

05.09.2011  [Enesco Festival, Bucharest](#)

RIHM, WOLFGANG (* 1952)

Dyade 

for violin and double bass

Anne-Sophie Mutter, vln, Roman Patkoló, cb

03.04.2011  [New York](#)

Nähe fern 1

("Lucerne Brahms/Rihm-Cycle") 

for orchestra

Luzerner Sinfonieorchester,

cond. James Gaffigan

22.06.2011  [Lucerne Festival](#)

Eine Strasse, Lucile



scene for soprano and orchestra,
text from *Dantons Tod* by Georg Büchner
Badische Staatskapelle, cond. Jochem
Hochstenbach, Ina Schlingensiepen, s

09.07.2011  [Karlsruhe](#)

Concerto Séraphin (extended version)



for chamber ensemble and orchestra
musikFabrik, SWR-Orchestra

14.10.2011  [Donauhalle Donaueschingen](#)

New Work



for ensemble

Ensemble Remix, cond. Emilio Pomàrico

25.10.2011  [Porto](#)

Der Maler träumt



Ein Traum-Gesicht von Max Beckmann

for baritone and ensemble
Asko|Schönberg Ensemble, cond. Reinbert
de Leeuw, Georg Nigl, bar

29.10.2011  [Concertgebouw Amsterdam](#)

(see also page 48)

Jakob Lenz

chamber opera

choir, orchestra and singers of the
Polish National Opera, cond. Wojciech
Michniewski, dir. Natalia Korczakowska

07–15.05.2011  [Teatr Wielki Warsaw](#)

Dionysos

an operatic fantasia based on
texts by Friedrich Nietzsche,

libretto by the composer

Nederlands Philharmonisch Orkest,
cond. Ingo Metzmaker,

Georg Nigl, Dionysos; dir. Pierre Audi,
set: Jonathan Meese

08–22.06.2011  [Gashouder Cultuurpark,
Amsterdam](#)

Verwandlung 3

for orchestra (new version 2010)

Philadelphia Orchestra,

cond. Charles Dutoit

26.08.2011  [Grafenegg/Austria](#)

27.08.2011  [Lucerne Festival](#)

Lichtes Spiel

Ein Sommerstück

for violin and small orchestra

Pittsburgh SO, cond. Manfred Honeck,
Anne-Sophie Mutter, vln

26.08.2011  [Wiesbaden](#)

27.08.2011  [Hamburg](#)

01.09.2011  [Auditorium Grafenegg/Austria](#)

03.09.2011  [Lucerne Festival](#)

06.09.2011  [BBC Proms London](#)

09.09.2011  [Beethoven-Fest Bonn](#)

Versuchung

Hommage à Max Beckmann for cello
and orchestra

Asko|Schönberg Ensemble,
cond. Etienne Siebens

02.06.2011  [Amsterdam](#)

Ensemble Remix, cond. Emilio Pomàrico

25.10.2011  [Casa da Música, Porto](#)

Rilke: 4 Gedichte

for voice and orchestra

Orquestra Nacional do Porto,
cond. Peter Rundel,

Christoph Prégardien, t

22.10.2011  [Casa da Música, Porto](#)

Dritte Musik for violin and orchestra

Radio Filharmonisch Orkest,
cond. Lothar Zagrosek, Tasmin Little, vln

26.11.2011  [Concertgebouw Amsterdam](#)

Ernster Gesang for orchestra
Munich Philharmonic,
cond. Christian Thielemann
18–22.05.2011 [↗ Munich Philharmonie](#)

ET LUX for vocal quartet and
string quartet
Minguet Quartett, Huelgas Ensemble
02.09.2011 [↗ Berlin Musikfest](#)
Arditti String Quartet, Hilliard Ensemble
13.05.2011 [↗ Festival Mouvement Saarbrücken](#)

Gesungene Zeit
for violin and orchestra
Pittsburgh SO, cond. Manfred Honeck,
Anne-Sophie Mutter, vln
06.09.2011 [↗ BBC Proms London](#)
11.09.2011 [↗ Berlin](#)

Jagden und Formen for orchestra
(version 2008)
Ensemble Modern,
cond. Franck Ollu, Sasha Waltz & Guests
cg. Sasha Waltz
16 and 17.06.2011 [↗ Amsterdam](#)

La lugubre gondola / Das Eismeer
Musik in memoriam Luigi Nono
(5th attempt)
for 2 orchestral groups and 2 pianos
musikFabrik, cond. Martyn Brabbins
Benjamin Kobler, Ulrich Löffler, pno
09.09.2011 [↗ Berlin Musikfest, Berlin Philharmonie](#)

Mnemosyne for high soprano
and ensemble
musikFabrik, cond. Martyn Brabbins
Anna Prohaska, s
09.09.2011 [↗ Berlin Musikfest, Berlin Philharmonie](#)

Marsyas
Rhapsodie for trumpet with
percussion and orchestra
Berlin Philharmonic, cond. Andris Nelsons,
Gábor Tarkövi, tpt, Jan Schlichte, perc
10 and 11.09.2011 [↗ Berlin Philharmonie](#)

QUID EST DEUS Cantata Hermetica
for choir and orchestra
Radio Filharmonisch Orkest,
cond. Jaap van Zweden
Groot Omroepkoor
04.06.2011 [↗ Concertgebouw Amsterdam](#)

ROTT, HANS (1858–1884)

Pastorales Vorspiel (1880)
for orchestra
Dresdner Philharmonie,
cond. Juanjo Mena
14 and 15.05.2011 [↗ Kulturpalast Dresden](#)

SCHNYDER, DANIEL (* 1961)

Piano Concerto
for piano and string orchestra
St. Christopher Chamber Orchestra
Vilnius, Kai Schumacher, pno,
Donatus Katkus
01 and 02.05.2011 [↗ Bistrampolis, Vilnius](#)

SCHOECK, OTHMAR (1886–1957)

Notturmo
5 movements for low voice and
string quartet
Belcea Quartett, Matthias Goerne, bar
01.08.2011 [↗ Salzburg Festival, Stiftung
Mozarteum Salzburg](#)

SCHÖNBERG, ARNOLD (1874–1951)

Gurre-Lieder for soli, choir and orchestra
Orchestre Philharmonique de Strasbourg,
cond. Marc Albrecht
Christiane Iven, Tove; Lance Ryan,
Waldemar; Yvonne Naef, Waldtaube;
Barbara Sukowa, narrator
The Czech Philharmonic Choir Brno
23.06.2011 [↗ Strasbourg](#)
25.06.2011 [↗ Salle Pleyel Paris](#)
Israel Philharmonic Orchestra,
cond. Zubin Mehta
Jennifer Wilson, Tove; Anna Smirnova,
Waldtaube; Torsten Kerl, Waldemar;
Itay Tiran, narrator
The Prague Philharmonic Choir
11 and 13.07.2011 [↗ Tel Aviv](#)
17.07.2011 [↗ Jerusalem](#)

Pierrot lunaire for voice and
5 instrumentalists
Staatskapelle Berlin,
cond. Daniel Barenboim
Christine Schäfer, s
03.07.2011 [↗ State Opera Unter den Linden Berlin](#)

Die Jakobsleiter
oratorio for solos, mixed choir
and orchestra
Bavarian Radio SO, cond. Pierre Boulez
20 and 21.10.2011 [↗ Gasteig Munich](#)

SCHOSTAKOWITSCH, DMITRI (1906–1975)

The Nose (Die Nase)
opera in 3 acts and 1 epilogue
Orchestre de l'Opéra National de Lyon,
cond. Kazushi Ono,
dir. William Kentridge
08–14.07.2011 [↗ Festival d'Aix-en-Provence](#)
08.10.2011 [↗ Opéra National de Lyon](#)

SCHREKER, FRANZ (1878–1934)

Nachtstück
interlude from the 3rd act of the opera
Der ferne Klang for orchestra
Orchestre National de Montpellier,
cond. James Conlon
06.05.2011 [↗ Montpellier](#)
Auckland Philharmonia Orchestra,
cond. Eckehard Stier
18.06.2011 [↗ Auckland](#)

SOTELO, MAURICIO (* 1961)

New Work 
for orchestra, solo violin and narrator
Tiroler Symphonieorchester Innsbruck,
Patricia Kopatchinskaja, vln,
Ernesto Estrella, narrator,
cond. Franck Ollu
08.09.2011 [↗ Klangspuren Schwaz](#)

STAUD, JOHANNES MARIA (* 1974)

Celluloid 
for bassoon
Joachim Hans, bsn
07.06.2011 [↗ Semperoper Dresden](#)
(see also page 24)

Tondo 
preludio for orchestra
Sächsische Staatskapelle Dresden,
cond. Christoph Eschenbach
01.05.2011 [↗ Semperoper Dresden](#)
05.05.2011 [↗ Vienna](#)
(see also page 24)

Performances (May–November 2011)

WP World Première

Der Riß durch den Tag

monodrama for narrator and ensemble, based on a text by Durs Grünbein
Sächsische Staatskapelle Dresden, cond. Asher Fisch, Bruno Ganz, narrator
03.06.2011 [↗ Dresden](#)
(see also page 24)

Par ici!

for ensemble
Ensemble Intercontemporain, cond. Susanna Mälkki
17.06.2011 [↗ Paris](#)

Incipit III (Esquisse retouchée II)

for trombone solo, string orchestra, 2 horns and percussion
Melbourne SO, cond. Brett Dean, Brett Kelly, trb
04.05.2011 [↗ Melbourne](#)

On Comparative Meteorology

for orchestra
Orchestre philharmonique de Strasbourg, cond. Pascal Rophé
06.10.2011 [↗ Festival Musica, Strasbourg](#)

Contrebände (On Comparative Meteorology II)

for orchestra
SWR SO Stuttgart, cond. Anton Zapf
08.10.2011 [↗ Festival Musica, Strasbourg](#)

STOCKHAUSEN, KARLHEINZ (1928–2007)

Kontra-Punkte for 10 instruments
Kreuzspiel for oboe, bass clarinet, piano and 3 percussionists
Lucerne Festival Academy Ensemble, cond. Pierre Boulez
06.09.2011 [↗ Lucerne](#)

Punkte for orchestra
Lucerne Festival Academy Orchestra, cond. Pierre Boulez
10.09.2011 [↗ Lucerne](#)

SZYMANOWSKI, KAROL

(1882–1937)

King Roger

opera in 3 acts
Orquesta Sinfónica de Madrid, dir. Krzysztof Warlikowski
25.04–14.05.2011 [↗ Teatro Real Madrid](#)
soloists, choir and orchestra of the Polish National Opera, dir. David Pountney, co-production of the Bregenz Festival and the Gran Teatre del Liceu Barcelona
01–05.07.2011 [↗ Teatr Wielki Warsaw](#)

WEILL, KURT (1900–1950)

Die Dreigroschenoper (new version after the Complete Edition)
La Comédie-Française, cond. Bruno Fontaine, dir. Laurent Pelly
02.04–19.07.2011 [↗ La Comédie-Française Paris](#)

Der Jasager

school opera in 2 acts
children's choir of the Norwegian Opera & Ballet and the children's choir of Den Nye Opera in Bergen
cond. Steffen Kammler, dir. Gunnar Bergstrøm
26–28.05.2011 [↗ Oslo](#)

Der Lindberghflug/Der Ozeanflug

radio play for tenor, baritone, bass, mixed choir and orchestra
cond. Pirmin Lang, Händel Choir Lucerne
05 and 06.11.2011 [↗ Lucerne](#)

Rise and Fall of the City of Mahagonny

opera in 3 acts
Augsburg Philharmonic, cond. Dirk Kaftan
Kerstin Descher, Leokadja Begbick; Christopher Busietta, Fatty; Stephan Owen, Dreieinigkeitsmoses; Anna Maria Kaufmann, Jenny; dir. Tatjana Gürbaca
10 and 29.05 and 05.06.2011 [↗ Großes Haus, Augsburg](#)

UMO Orchestra, cond. Dmitri Slobodeniouk
Reetta Ristimäki, Leokadja Beckbick; Peter Nordman, Jim; Pekka Kuivalainen
Fatty; Juh Kotilainen, Dreieinigkeitsmoses; Helena Juntunen, Jenny;
Regie: Lauri Majjala
19–21.08.2011 [↗ Savoy-teatteri Helsinki](#)

Orchestra and choir of the Teatro Real, cond. Teodor Currentzis
Jane Henschel, Leocadia Begbick; Donald Kaasch, Fatty; Willard White, Dreieinigkeitsmoses; Measha Bruegger-gosman/Elzbieta Szmytka, Jenny;
dir. La Fura dels Baus
06, 08 and 10.09.2011 [↗ Bolshoi Theatre Moscow](#)

WILSON, IAN (* 1964)

Rise

for orchestra
Ulster Orchestra, cond. Jurjen Hempel
03.05.2011 [↗ Derry](#)

ZEISL, ERIC (1905–1959)

Scherzo und Fuge

for string orchestra
Wroclawska Orkiestra Kameralna Leopoldinum, cond. Ernst Kovacic
29.05.2011 [↗ Wrocław](#)

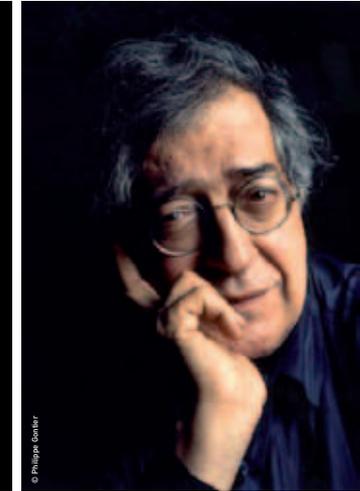
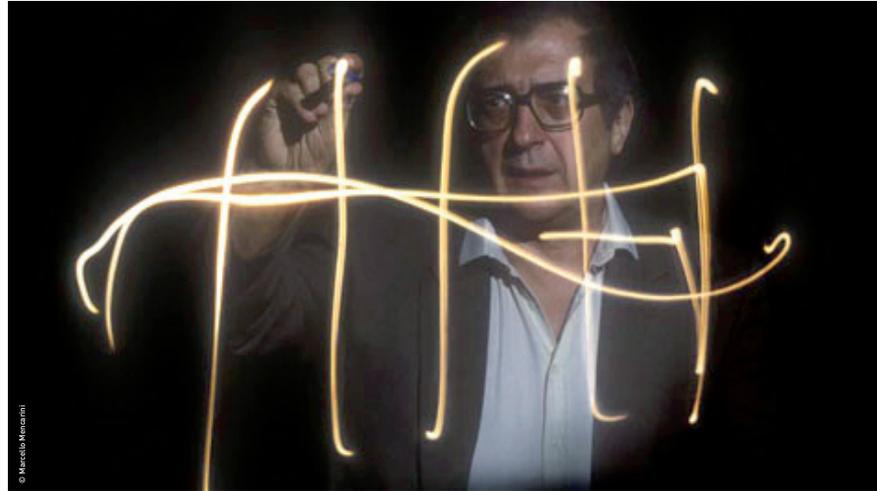
ZEMLINSKY, ALEXANDER (1871–1942)

Lyrische Symphonie in 7 Gesängen

for soprano, baritone and orchestra
Vienna Philharmonic, cond. Franz Welser-Möst, Christine Schäfer, s; Michael Volle, bar
25 and 27.08.2011 [↗ Salzburg Festival, Großes Festspielhaus Salzburg](#)

Der Zwerg

A tragic fairy tale in 1 act
Bavarian State Orchestra, cond. Kent Nagano
Camilla Tilling, Donna Clara; Irmgard Vilsmaier, Ghita; Paul Gay, Don Estoban; John Daszak, Der Zwerg;
dir. Grzegorz Jarzyna
22.07.2011 [↗ Bavarian State Opera Munich](#)

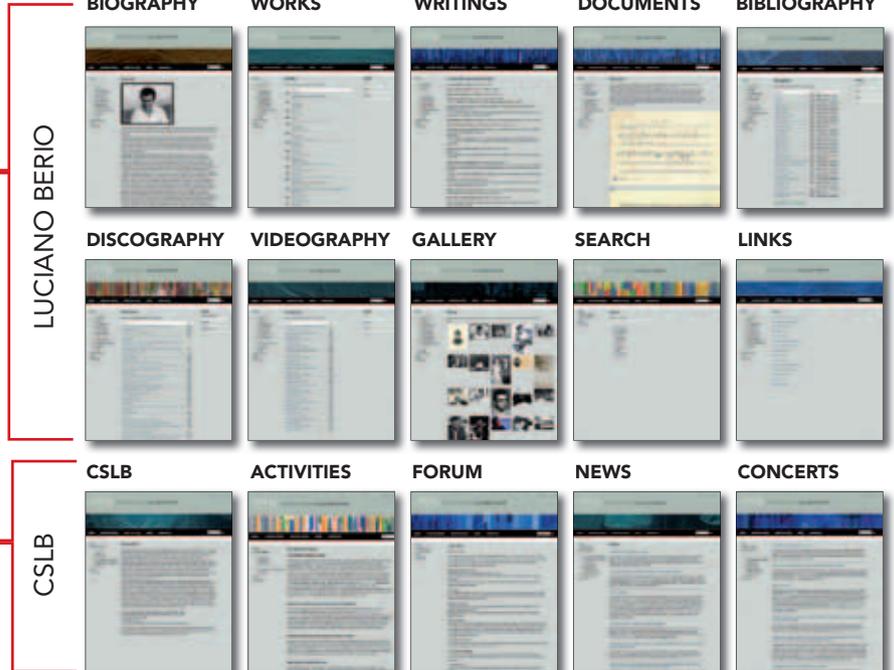


LUCIANO BERIO'S OFFICIAL WEBSITE

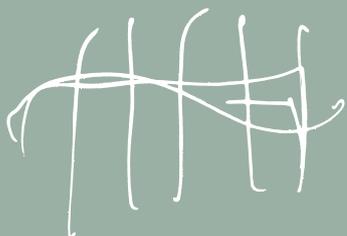
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works, writings, discography, videography and bibliography, documents and information, and a gallery with exclusive images. The website is the home of the Centro Studi Luciano Berio, an organization devoted to the promotion of the knowledge of the

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New on CD & DVD

D'ALBERT, EUGEN

Der Golem 71

Beethoven Orchester Bonn,
Chor Theater Bonn,
cond. Stefan Blunier,
Mark Morouse, bar,
Alfred Reiter, b,
Tansel Akzeybek, t,
Ingeborg Greiner, s
[MDG 2 SACD 93716376](#)

The conductor Stefan Blunier rhapsodises about this opera. A blend of many elements, the music is "sensuous, smooth, bitter – a rollercoaster of emotions." Composed in 1926 and premièred in Frankfurt, Der Golem was not to be granted a long life. During the Nazi era, the Jewish-themed opera could not be performed. Today, however, the opera addresses us directly again with its sensuality.

APOSTEL, HANS ERICH

Requiem, Variationen über ein Thema von Joseph Haydn, Kammer-symphonie 72

ORF Choir, RSO Vienna,
cond. Milan Horvat,
Wiener Symphoniker,
cond. Wolfgang Sawallisch,
Ensemble Kontrapunkte,
cond. Peter Keuschnig
[ORF CD 3109](#)

A pupil of Schönberg and Berg, Hans Erich Apostel left behind an œuvre that is well worth rediscovering. The works on this CD represent three stages of his stylistic development: his expressionistic, dissonant phase (Requiem), his period of rediscovering the safe values of classical Viennese music (Haydn Variations) and the phase with his individual twelve-tone method (Chamber Symphony).

BALTAKAS, VYKINTAS

(co)ro(na) 73

musikFabrik,
cond. Etienne Siebens
[Wergo CD WER 68552](#)

The LA Times called Vyintas Baltakas' (co)ro(na) "a picturesque study in tensions and texture, with instruments producing high, antic fluttering sounds about the grounding force of piano, percussion and long tones on horn." The NDR commissioned this 9-minute work in 2005; it was premièred by the NDR SO conducted by the composer.

BRAUNFELS, WALTER

Szenen aus dem Leben der Heiligen Johanna 74

Swedish Radio Symphony Orchestra,
cond. Manfred Honeck
Eric Ericson Kammerchor,
Juliane Banse, s,
Günter Missenhardt, bass-bar,
Terje Stensvold, bar
[Decca CD 0028947639787](#)

Joan of Arc was a strong woman who rebelled against the circumstances around her. It was not surprising that the Nazis disapproved of the theme as the subject of an opera – especially as the composer had been classified as a "degenerate". The libretto and score of the opera, which was composed in secret between 1939 and 1943, were long thought to be lost. This recording of the world première dates from 2001.

BRAUNFELS, WALTER

Die Vögel 75

Los Angeles Opera
Orchestra and Chorus,
cond. James Conlon
Désirée Rancatore, s,
Brandon Jovanovich, t,
James Johnson, bass-bar,
Martin Gantner, bar
[Arthaus Musik DVD 101529](#)

Walter Braunfels, the once celebrated composer, was banished from public life because, according to the Nazi definition, he was "half-Jewish". It was not until the 1990s that the music world rediscovered him. Walter Braunfels achieved his breakthrough as a composer in 1920 with his opera Die Vögel.

CERHA, FRIEDRICH

Spiegel I–VII, Monumentum, Momente 76

SWR-SO Baden-Baden and
Freiburg, RSO Vienna,
cond. Sylvain Cambreling,
Dennis Russell Davies,
Friedrich Cerha
[Kairos CD 0013002KA1](#)

The Frankfurter Allgemeine newspaper described the recording of Friedrich Cerha's Spiegel simply as "sensational", praising a rare masterpiece from the early 1970s: "The Spiegel [mirrors] illuminate each other in turn in a fantastic, multi-faceted way. The SWR-SO Baden-Baden/Freiburg under Sylvain Cambreling renders this unity in diversity suggestively apparent."

CERHA, FRIEDRICH

Bruchstück, geträumt, Neun Bagatellen, Instants 77

Klangforum Wien,
Zebra Trio,
WDR SO Cologne,
cond. Sylvain Cambreling,
Peter Rundel
[Kairos CD 0013152KA1](#)

Three works from recent years show Friedrich Cerha as a relaxed and masterly composer: Neun Bagatellen for string trio, Bruchstück, geträumt for ensemble – "an epitome – the highest praise of slowness" – as well as the orchestral work Instants, in which Cerha composed a series of "moments" that refer to sounds already heard or present those sounds in a new light. Here is a true master at work.

MAHLER, GUSTAV

Symphony No. 9 78

Lucerne Festival Orchester,
cond. Claudio Abbado
[Accentus Music DVD ACC20214](#)

As the principle conductor of the Berlin Philharmonic, Claudio Abbado conducted this symphony more often than any other. To him, Gustav Mahler's Ninth is an ending and a beginning in one. With the Lucerne Festival Orchestra, Abbado now offers an oppressively intense performance, yet without losing the warm heartbeat of this music.

NICK, EDMUND**Leben in dieser Zeit** ⁷ 9

Choir and orchestra of the Staatsoperette Dresden, cond. Ernst Theis
 Marcus Günzel, narrator,
 Christian Grygas, bar,
 Elke Kottmair, s
 CPO CD761203754120

In 1929, Erich Kästner's and Edmund Nick's radio play *Leben in dieser Zeit* (*Life in these times*) was first broadcast – a collage of texts and music dealing with the modern metropolis and the human masses within them. CPO has now released the production made by the Staatsoperette Dresden, conducted by Ernst Theis.

RIHM, WOLFGANG**Verwandlung, Verwandlung 2, Verwandlung 3, Verwandlung 4** ⁷ 10

RSO Stuttgart, cond. Christian Arming, Matthias Pintscher
 Haenssler Classics CD 093263000

"Verwandlungen" (transformations) – the name of the CD implies a sound texture which, in its unity, is subject to constant change. The works are based on the concept of continuous transformation. Under Christian Arming and Matthias Pintscher, the Radio Symphony Orchestra Stuttgart presents the first four parts of Rihm's adventure in sound in all their complexity.

SCHUMANN, ROBERT / MAHLER, GUSTAV**Symphonies No. 1, No. 2, No. 3 und No. 4** ⁷ 11

Tokyo Symphony Orchestra, cond. Hubert Soudant
 molto fine 2 CDs MF21205/6

Mahler's changes to scores aimed to adhere to the original where possible, while improving the dynamic structure and transparency of sound. Mahler loved Schumann's works, but was not able to perform the symphonies until he was appointed the head of philharmonic concerts in Vienna in 1898. His changes highlight individual aspects more clearly and improve comprehension: a principle that he also frequently applied to his own symphonies.

SCHWARTZ, JAY**Music for Orchestra, Music for Six Voices, Music for 12 Cellos, Music for Five Stringed Instruments** ⁷ 12

hr-Sinfonieorchester, cond. Diego Masson, Neue Vocalsolisten Stuttgart, Cellists of the RSO Stuttgart, cond. Erik Nielsen, Kairos Quartett, Matthias Bauer, cb
 Vergo CD WER 65722

This disc gives a good cross-section of Jay Schwartz' catalogue – works that employ aspects of the physics of sound and use tonality in the context of the physics of organic harmony, making use of the overtone spectrum, microtonality, and glissandi in a poetic context. The results are both captivating and emotional.

STOCKHAUSEN, KARLHEINZ**Kreuzspiel** ⁷ 13

Alfred Schweinfurter, ob,
 Wolfgang Marx, bass clar,
 David Tudor, pno,
 Christoph Caskel,
 Heinz Haedler,
 Manfred Wehner, perc,
 cond. Karlheinz Stockhausen

FINNISSY, MICHAEL**Piano Concerto No. 3** ⁷ 13

Ixion Ensemble,
 cond. Michael Finnissy,
 James Clapperton, pno

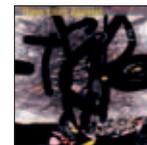
FURRER, BEAT**Studie 2 – à un moment de terre perdue** ⁷ 13

Klangforum Wien,
 cond. Beat Furrer
 NEOS CD 11060

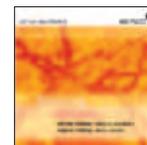
The boxed set of CDs "Composers – Conductors", which opens the "Darmstadt Aural Documents" series, presents a counterpoint of voices, artistic and practical, from the history of the International Summer Courses for New Music. These courses, launched in Darmstadt in 1946, have proved to be an ongoing "Bauhaus" for contemporary music – a house of many workshops that has uniquely promoted the potential and needs of New Music and new ways of thinking about music.



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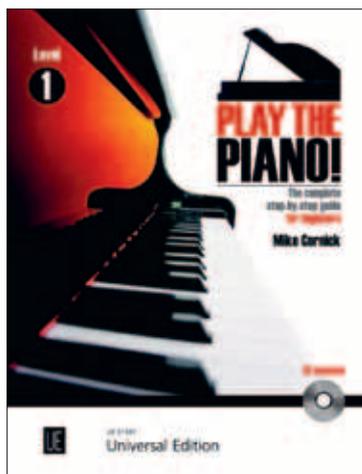


12



13

New Releases



PLAY THE PIANO!

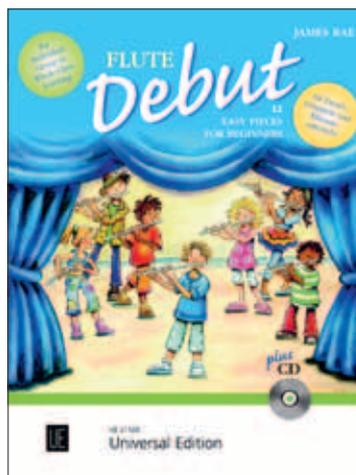
The complete step-by-step guide for the adult beginner, with CD

MIKE CORNICK

Written especially for the adult beginner, Play the Piano! Level 1 and 2 may be used either as a “teach-yourself” method or with the help and guidance of a teacher. The “returning beginner” will also find this ideal. The key issue is enjoyment whilst gaining the skills of making music. At each stage new aspects of notation and technique are gradually introduced through the learning of new pieces and, with the help and support of the CD, the completion of each section brings a feeling of achievement and the satisfaction of music making.

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- Warm-up exercises
- Free downloads of even more performance pieces for each stage together with further advice, information and music theory

Play the Piano! with CD ↗ [UE 21561](#)



For individual or group tuition, with CD

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12 easy pieces for beginners

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CLARDY, MARY KAREN

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for flute with CD ↗ [UE 70363](#)

GARDEL, CARLOS

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arranged by Diego Collatti
for violin and piano ↗ [UE 35013](#)

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BARBARA**

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language edition) ↗ [UE 35302](#)

IGUDESMAN, ALEKSEY

Pictures of an Inhibition
for flute, violin, viola violoncello
(double bass)
score and parts ↗ [UE 34749](#)

KOLMAN, PETER

**String Quartet No. 2
"Refrain"**
score ↗ [UE 35009](#)
parts ↗ [UE 35010](#)

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for choir: SSAAATTBBB
(text in German)
choral score ↗ [UE 34957](#)

MAHLER, GUSTAV

Des Knaben Wunderhorn
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New Gustav Mahler Complete
Critical Edition
score ↗ [UE 33902](#)

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for piano ↗ [UE 34696](#)

PÄRT, ARVO

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orchestra
study score ↗ [UE 34740](#)
choral score ↗ [UE 34741](#)

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MAHLER, GUSTAV**Das klagende Lied**

1880 version in three
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for soli: soprano, alto, tenor,
baritone, boy soprano, boy
alto, choir SATB, large orchestra
and off-stage orchestra
↗ [UE 34801](#)

Das klagende Lied

1899 version in two movements
for soli: soprano, alto, tenor,
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orchestra ↗ [UE 34802](#)

Symphony No. 2 in C minor
after the New Critical Edition
(2010)

for soli: soprano, alto, choir
SATB and orchestra ↗ [UE 34315](#)

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for narrator, flute (piccolo
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flat / bass clarinet), violin (viola),
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SATB and orchestra
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Das klagende Lied

1880 version in three
movements
for soli: soprano, alto, tenor,
baritone, boy soprano, boy
alto, choir SATB, large orchestra
and off-stage orchestra
↗ [UE 34715](#)

Das klagende Lied

1899 version in two movements
for soli: soprano, alto, tenor,
boy alto ad lib., choir SATB,
large orchestra and off-stage
orchestra ↗ [UE 34716](#)

Birthdays and Anniversaries

2011

75th Birthday **Gilbert Amy** * 29 August 1936
75th Birthday **Sir Richard Rodney Bennett** * 29 March 1936
100th Anniversary **Paul Burkhard** * 21 December 1911
85th Birthday **Francis Burt** * 28 April 1926
75th Anniversary **Cornelius Cardew** * 07 May 1936
85th Birthday **Friedrich Cerha** * 17 February 1926
80th Anniversary **Mauricio Kagel** * 24 December 1931
125th Anniversary **Heinrich Kaminski** * 04 July 1886
64 75th Birthday **Ladislav Kupkovic** * 17 March 1936
85th Birthday **György Kurtág** * 19 February 1926
200th Anniversary **Franz Liszt** * 22 October 1811
100th Anniv. of Death **Gustav Mahler** † 18 May 1911
75th Birthday **Steve Reich** * 03 October 1936
75th Anniv. of Death **Ottorino Respighi** † 18 April 1936
50th Birthday **David Sawer** * 14 September 1961
50th Birthday **Daniel Schnyder** * 12 March 1961
125th Anniversary **Othmar Schoeck** * 01 September 1886
50th Birthday **Mauricio Sotelo** * 02 October 1961
25th Anniv. of Death **Alexandre Tansman** † 15 November 1886
75th Birthday **Hans Zender** * 22 November 1936

2012

125th Anniversary **Kurt Atterberg** * 12 December 1887
75th Birthday **David Bedford** * 04 August 1937
50th Anniv. of Death **Hanns Eisler** † 06 September 1962
25th Anniv. of Death **Morton Feldman** † 03 September 1987
50th Birthday **Silvia Fómína** * 01 January 1962
75th Birthday **Peter Kolman** * 29 May 1937
80th Anniversary **Richard Meale** * 24 August 1932
50th Anniv. of Death **Caspar Neher** † 30 June 1962
75th Birthday **Gösta Neuwirth** * 06 January 1937
75th Birthday **Bo Nilsson** * 01 May 1937
60th Birthday **Wolfgang Rihm** * 13 March 1952
80th Birthday **Rodion K. Schtschedrin** * 16 December 1932
70th Anniv. of Death **Alexander Zemlinsky** † 15 March 1942

2013

60th Birthday **Georg Friedrich Haas** * 16 August 1953
75th Birthday **Zygmunt Krauze** * 19 September 1938
25th Anniv. of Death **Marcel Poot** † 12 June 1988
80th Birthday **Raymond Murray Schafer** * 18 July 1933
75th Birthday **Tona Scherchen** * 12 March 1938

2014

60th Anniv. of Death **Franco Alfano** † 27 Oktober 1954
80th Birthday **Harrison Birtwistle** * 15 July 1934
75th Anniv. of Death **Julius Bittner** † 09 January 1939
60th Anniv. of Death **Walter Braunfels** † 19 March 1954
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
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
50th Birthday **Ian Wilson** * 26 December 1964



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- **Gustav Mahler** – Symphony No. 2 – UE 34315
- **Gustav Mahler** – Symphony No. 3 – UE 34316
- **Gustav Mahler** – Symphony No. 4 – UE 34317
- **Gustav Mahler** – Symphony No. 8 – UE 34318
- **Gustav Mahler** – Symphony No. 9 – UE 34319
- **Gustav Mahler** – Das Lied von der Erde – UE 34800
- **Gustav Mahler** – Adagio from the Symphony No. 10 – UE 34320
- **Gustav Mahler** – Das klagende Lied – 1880 version in 3 movements – UE 34801
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Le Marteau sans maître – even from
the vantage point of 50 years later –
was for me a beginning of sorts ...
the beginning of a conquest, of freedom.

Pierre Boulez