UE MUSIKBLÄTTER 6
NEWS AND INFORMATION FROM UNIVERSAL EDITION

ZOLTÁN KODÁLY
A patriot, not a nationalist

BÉLA BARTÓK
"This is truly wonderful"

JENÖ TAKÁCS
Memories of Bartók

GYÖRGY KURTÁG
György Ligeti on

GYÖRGY LIGETI
György Kurtág on

FRANZ LISZT
Two new compositions

STIFTUNG
MOZARTEUM
SALZBURG

DIALOGE
LICHT

27.11.–01.12.2013

MOZART
CHARLES IVES
GEORG FRIEDRICH HAAS

MI 27.11 18.00 UHR
ATELIERGESPRÄCH MIT
GEORG FRIEDRICH HAAS
BRIGITTE KOWANZ U. A.

19.30 UHR **CENTRAL PARK IN THE DARK**
KLANGFORUM WIEN
SALZBURGER BACHCHOR
CLEMENT POWER
JOANNA MACGREGOR
CHRISTA SCHÖNFELDINGER
GEORG FRIEDRICH HAAS
„WOHIN BIST DU GEGANGEN" FÜR CHOR UND ENSEMBLE
AUFTRAGSWERK DER STIFTUNG MOZARTEUM SALZBURG
URAUFFÜHRUNG

DO 28.11 19.30 UHR
DE TERRAE FINE
CAROLIN WIDMANN
CÉDRIC TIBERGHIEN
QUATUOR DIOTIMA
GEORG FRIEDRICH HAAS
„DE TERRAE FINE" FÜR VIOLINE SOLO, QUARTETT NR. 6 FÜR ZWEI VIOLINEN, VIOLA UND VIOLONCELLO

FR 29.11 16.00 UHR
DAS ZERSTÖREN VON HÖRERWARTUNGEN
SARAH WEGENER
CORNELIS WITTHOEFFT
GEORG FRIEDRICH HAAS
GEORG FRIEDRICH HAAS
„...WIE STILLE BRANNTE DAS LICHT"

FR 29.11 19.30 UHR
SCHATTENSPIEL
SARAH WEGENER
MARINO FORMENTI
ARDITTI QUARTET
EXPERIMENTALSTUDIO DES SWR
GEORG FRIEDRICH HAAS
„EIN SCHATTENSPIEL" FÜR KLAVIER UND LIVE-ELEKTRONIK, „DIDO" FÜR STREICHQUARTETT UND SOPRAN, „HOMMAGE À LIGETI" FÜR 2 KLAVIERE (IM VIERTELTONABSTAND GESTIMMT) ZU 2 HÄNDEN, 7. STREICHQUARTETT FÜR STREICHQUARTETT UND ELEKTRONIK

21.30 UHR **LOUNGE**
IM WIENER SAAL

SA 30.11 19.30 UHR
INS LICHT
SALOME KAMMER, MICHAEL BARENBOIM, ALEXANDER MELNIKOV, STADLER QUARTETT, DAAN VANDEWALLE, IVETA APKALNA, LETIZIA RENZINI
FOLKERT UHDE
CHRISTIAN WEISSKIRCHER
GEORG FRIEDRICH HAAS
„INS LICHT" TRIO FÜR VIOLINE, VIOLONCELLO UND KLAVIER, 3. STREICHQUARTETT „IN IIJ. NOCT.", „TOMBEAU" FRAGMENTE AUS DEM FRAGMENT KV 616 FÜR VIOLINE, VIOLONCELLO UND KLAVIER AUFTRAGSWERK DER STIFTUNG MOZARTEUM SALZBURG URAUFFÜHRUNG

21.30 UHR **LOUNGE**
IM WIENER SAAL

SO 01.12 15.00 UHR
REFLEXIONEN – 2X HÖREN
BOULANGER TRIO
MARKUS FEIN

18.00 UHR
MOZART REQUIEM KV 626
MOZARTEUMORCHESTER SALZBURG
SALZBURGER BACHCHOR
LAURENCE EQUILBEY
LYDIA TEUSCHER
KATRIN WUNDSAM
COLIN BALZER
THOMAS TATZL

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Dear Music Lovers,

"This is truly wonderful," wrote **Béla Bartók,** full of enthusiasm, in May 1918 to his friend, the Romanian professor Ioan Busitia. Universal-Edition (then still written with a hyphen) had made him an offer in January. He wrote: "After prolonged negotiations we finally agreed on all points and I signed the contract only a few days ago; all my works that are still unpublished or yet to be written will be published over the next few years." His Hungarian publisher had not printed any of his works since 1912. In UE he had now found a new artistic home, which led Denijs Dille, founder of the Bartók archive in Budapest, to remark that Vienna was almost more important for Bartók than Budapest.

Bartók's youth was characterised by frequent moves to different towns in a multi-ethnic country that was rapidly disintegrating. This is presumably what made the ideas of "home" and "home country" difficult for Bartók to grasp from a young age, and this vulnerability is something that affected him throughout his entire life. The political situation eventually forced Bartók to emigrate to America and then end his contract with UE in 1939, six years before his death. **Jenö Takács,** another UE composer (at this point we would specifically like to mention his *Tarantella for piano and orchestra),* recounts some highly personal memories from this time.

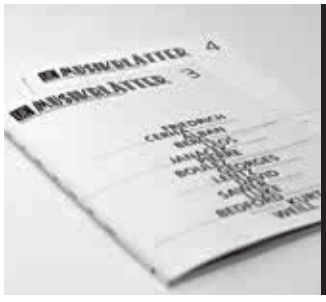
Zoltán Kodály, whose works "embody the Hungarian spirit in their heart and soul" (Bartók), remained in Hungary, but as a patriot rather than as a nationalist, as Mihály Ittzés clearly explains. For him, Kodály's perspective was primarily a historical one, and it was in fact Kodály who told **György Ligeti** that he had to perfect his skills in transcribing Romanian folk music: "If you don't do it, you will never become a composer."

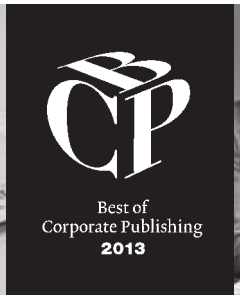
As well as the Bartók-Kodály relationship, Ligeti and Kurtág are two more composers from Hungary who remained closely connected as both friends and artists for their entire lives.

Ligeti's relationship with UE was sadly only short-lived and yet it was incredibly fruitful. With *Atmosphères* (1961), he wrote a modern classic. We have a longer tradition of cooperation with **György Kurtág** and would like to draw your attention specifically to *The Sayings of Péter Bornemisza* (1963–1968), one of the most original pieces of music in existence. To conclude, we are proud to present some astonishing, rare works by **Franz Liszt.**

We hope you will enjoy this issue.
The UE Promotion Team
promotion@universaledition.com

PS: In June, the *Musikblätter* fought off stiff competition in Hamburg to receive an award in the Media/Entertainment/Culture category from Best of Corporate Publishing, Europe's largest Corporate Publishing Congress. In the words of Bartók, we can say that this is truly wonderful...





Wolfgang Schaufler (Chief Editor), Angelika Dworak (Service Pages, Advertising, Photos) and Sabine Peter (Graphic Design)

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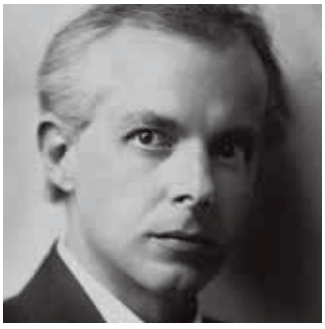
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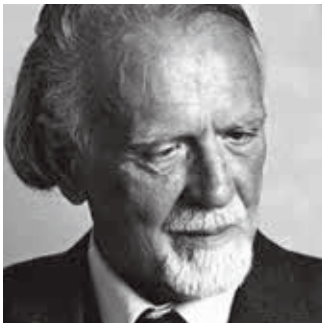
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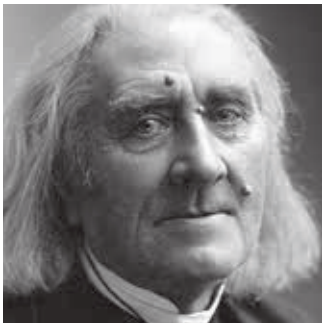

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FRANZ LISZT

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If you are looking for an alternative to major-minor tonality, you can only turn to folk music. This is what I did. But I don't want anything to do with folklore! Folklore in serious music is a falsehood. Yet with Bartók it was different. This discovery, or rediscovery, of Hungarian peasant music signified a rebellion against the primacy of German music, despite the fact that Bartók was incredibly anti-nationalistic!

GYÖRGY LIGETI ON BÉLA BARTÓK

By courtesy of Paul Zsolnay Verlag, Vienna
Excerpt from: "Träumen Sie in Farbe?"
György Ligeti in conversation with Eckhard Roelcke

"I have been hard at work during the summer"

Béla Bartók and Universal Edition

BÁLINT ANDRÁS VARGA

It seems to be sheer coincidence that Béla Bartók has become the Hungarian composer we are familiar with today. Following the premature death of his father, who had been the principal of a small school in Nagyszentmiklós (now in Romania), his mother was forced to care for their two children (Béla had a sister, Elza) on her own. The family lived in various cities ruled by the Austro-Hungarian monarchy, including Bratislava (Bratislava is the Slovakian name; the Hungarians called it Pozsony). The city was much nearer to Vienna than Budapest and it would have been logical for the talented young musician to continue his studies at the prestigious music academy in Vienna.

However, Bartók and his mother were influenced in their decision to choose Budapest by Bartók's friend Ernö (Ernst) von Dohnányi, who was four years older than him. Although born in Bratislava, Dohnányi attended the Franz Liszt Music Academy in Budapest, studying piano with István Thomán (who was taught by Liszt), and composition with Hans Koessler. Bartók also chose the same professors as his friend.

His association with Zoltán Kodály, who was a year younger but still had a decisive influence on Bartók, was critical during the Budapest years. Bartók, who soon developed a close friendship with Kodály, saw him as a more mature, wiser and more educated version of himself and always turned to him for advice.

The Hungarians devoted an increasing amount of thought to their national identity throughout the early 20th century (it is no wonder that one of Bartók's early orchestral works was dedicated to the memory of the revolutionary leader Lajos Kossuth) and for a while Bartók also took to wearing national dress in order to emphasise his patriotism.

Of far more importance than this, however, was the recognition shared by the two young composers that Hungarian art music was stuck in a deadlock. Bartók and Kodály saw research into genuine Hungarian folk music as the only way forward and explored it at an academic level so that it could be used as a foundation for a new kind of art music.

They were following the example of Béla Vikár (1859–1945), who had already begun to collect folk songs in 1896 and was probably the first person in Europe to record them on phonograph cylinders. Vikár was the trailblazer; Bartók and Kodály were the founders of ethnomusicology as an academic discipline in Hungary.

Bartók's initial compositions were published by the Hungarian companies Rózsavölgyi and Rozsnyai in Budapest. His first contract with Universal Edition, whose Director, Emil Hertzka, was also Hungarian by birth, was concluded in Vienna in 1918. This was how Bartók's only opera, *Bluebeard's Castle,* came to be included in the UE catalogue. For decades, until the fascists seized power in Europe and Bartók emigrated to the USA in 1940, his compositions were the responsibility of the staff at the publishing house in Vienna.

However, Hertzka's name appears in Bartók's letters for the first time in 1901. The later UE Director was still living in Budapest at the time, and the 19-year-old composer told his mother in Bratislava about his attempts to give private lessons to earn money. Hertzka advised him to give 10–12 lessons at the most.

In Bartók's correspondence with his family, Hertzka is not mentioned again until 1918. Bartók's first wife, Márta Ziegler, wrote to her mother-in-law: "And now, take careful note of this: Universal-Edition is holding talks with B. – they want to publish all of his works. They intend to conclude a contract for 6 to 10 years (B. will probably choose ten years); they are undertaking to publish 4 compositions per year. In addition, they would also like to be responsible for all the pieces published by Rózsavölgyi

and Rozsnyai. Royalties will be discussed at a later date. I will write about this again later, once the contract has been signed. – B. is so happy, and that's all we want, isn't it? For this not only means that the existing works that have not been published so far will also be published (as B. never composes more than 2 pieces per year, the other 2 will be taken from the existing ones), it also means that Universal will do a lot of advertising for the stage works in order to sell a large number of scores. Hertzka has had plenty of time to think about this since the pantomime which clearly scared him. He is a good business man who never rushes his decisions." (The *pantomime* referred to was *The Wooden Prince.)*

In a letter by Bartók's wife from 1920 we learn that Emil Hertzka took the promotion of Bartók's works seriously: "Last week a letter arrived from his publisher, Hertzka, from New York: he says he has interested a number of pianists in Béla's works and they would like to play them. They have reprinted the *Bear Dance* in America."

In 1923, Bartók wrote to his mother that Hertzka intended to hold a "Bartók week" in Vienna, similar to the series of concerts in Berlin that took place in the same year, only he wanted to do it better.

In 1928, Hertzka visited Bartók in Budapest and reported favourably on his new apartment. "We discussed some business affairs as well as my more recent compositions. I have been hard at work during the summer, you see: I have written a piece for violin and piano that lasts about twelve minutes [meaning *Rhapsody No. 1];* this is the smaller composition. The larger piece is the new string quartet [the fourth], which took a great deal of work; it is nearly finished now. Ditta and I attempted to play the first movement on two pianos. We have had to work hard at it because it is quite difficult."

Bartók paid a visit to UE in 1930. He met Director Hertzka, who had recently returned from America, as well as some other colleagues, including Rudolf S. Hoffmann, who had translated the *20 Hungarian Folk Songs* into German. He was also given some scores to correct, which he dealt with that very same evening.

The only sign that his relationship with Hertzka was not always untroubled is found in a letter written by Bartók to his mother in 1931, in which he remarks that things are "ex lex" between the two of them, but that he is still willing to extend his contract. From other sources we know that there were other reasons for Bartók's dissatisfaction. The score of his *Piano Concerto No. 1* was only lithographed rather than engraved and no pocket score was published. It was a time of economic hardship, shortly after the stock market crash in 1929, and UE had to cut costs.

It was nonetheless still an ideal world for Bartók, which ended with Hertzka's death in 1937 and Austria's annexation by Nazi Germany in 1938. Bartók was in despair: he was frightened by the political events and worried about the fate of his works in the "Aryanised" publishing house Universal Edition. His contract with UE came to an end in 1939 and Bartók joined Boosey & Hawkes.

Bartók recognised that Hungarian art music was stuck in a deadlock.

An important chapter in the history of Universal Edition – and equally in the life of Béla Bartók – thus came to an unpleasant end. Just as things could have returned to normal again, at the end of the Second World War, the composer died while still in the United States. ↙

"This is truly wonderful"

JENÖ TAKÁCS

Bartók's relationship with Vienna can be traced back to his first visit in 1897 and ends with the concert in the Großer Musikvereinssaal on 18 May 1936, in which Bartók performed Franz Liszt's *Dance of the Dead,* conducted by Ernst von Dohnányi and accompanied by the Budapest Philharmonic. The suite from Bartók's pantomime ballet *The Miraculous Mandarin* was performed in the same concert. Spanning almost four decades, there were many events during this period in Bartók's life that connected him with Austria and Vienna. The statement by Denijs Dille (Note: Founder of the Bartók archive in Budapest) which asserts that Vienna was almost more important for Bartók than Budapest, can thus only be endorsed.

One of these important events was his association with Universal Edition in Vienna. Emil Hertzka (1868–1932), Director of Universal Edition, wrote to Bartók immediately upon reading in the papers about the success of the ballet *The Wooden Prince* (12 May 1917) and suggested adding the work to the list of compositions at his publishing house. And so in 1918, Universal Edition became Bartók's sole publisher. This was all the more pleasing to him because his Hungarian publisher had not printed any of his works since 1912. The importance of this event for Bartók comes across in a letter which he sent to his friend, the Romanian professor Ioan Busitia, on 9 May 1918:

"This year's great achievement is that I have managed to enter into an agreement lasting several years with a first-class publishing house. 'Universal Edition' (Vienna) made me an acceptable offer in January. After prolonged negotiations we finally agreed on all points and I signed the contract only a few days ago; all my works that are still unpublished or yet to be written will be published over the next few years. This is truly wonderful because, thanks to my publisher at home, none of my works have been published for about the last 6 years and it is rare for foreign publishers to make such an offer to a Hungarian musician. But I will tell you more about that when I see you. In any case, this contract is my biggest success so far as a composer." ↙

Excerpt from: Jenö Takács: Erinnerungen an Béla Bartók

"Webern depicts the soul, but there is still something physical about Bartók"

Peter Eötvös in an interview with Wolfgang Schaufler

What characterises Béla Bartók as a person?
Eötvös: Bartók is a yardstick, not just as an artist, but in his moral stance as well. He was a citizen of the world, comparable to a world tree that is rooted in its native land but spreads its branches out over the whole earth. Bartók may be taken as a role model for anything connected with fraternity, openness or clean thinking.

He was a modern man of his times. I have a photo from 1927 showing Bartók with Walter Gropius and Paul Klee in Dessau, probably in the garden of the Bauhaus Building. In those days, the Hungarian peasant furniture in his apartment was considered modern. The natural connection and unity of his native land with the big, wide world is characteristic of Bartók.

What characterises Béla Bartók as a composer?
Eötvös: He was not avant-garde in his day in the sense of the term favoured throughout Western Europe in the 20th century. After the Second World War, the West gradually discovered that there was a different, Eastern European avant-garde with representatives such as Bartók and Janáček, or the Russians who remained in their home country: Shostakovich and Prokofiev.

Bartók demands the courage to pursue the grotesque.

Bartók's range of expression is very broad, extending from extremely sensitive to wild, energetic and boisterous. Take, for example, the perfection displayed in the first movement of his *Music for String Instruments, Percussion and Celesta,* which is as vivid as Bach, or the riotous dance scenes in *The Miraculous Mandarin.*

What aspects of Bartók are specifically Hungarian?
Eötvös: I see him as more of an exception to the rule. In those days, Hungary was unaccustomed to anyone like him. He was a one-off phenomenon and has remained unique to this day.

With the benefit of hindsight, we can now also see that he never made any mistakes, being able to identify situations both calmly and clearly. As a young man, he protested against the Habsburg monarchy on a political, but not a cultural level. His music originated in the Western European tradition, but his political stance against the monarchy caused him to turn towards folk art. This was the decisive turning point.

Throughout his life, he endeavoured to integrate his experiences from folk art into European art music. This folk art originated not only in the former Hungarian state territory but also more generally from areas that he had visited towards the South as far as North Africa and towards the East across to Bulgaria and Turkey via Romania. I have always found it interesting to observe how he notated his collections of folk music with academic precision, in a way that cannot be used in traditional interpretation because it is too precise.

Our Western system of notation leaves many criteria open to interpretation. It is reduced to practical communication that can only be realised if you are familiar with the European musical tradition. Bartók intentionally kept these two different notational systems apart, the folk music system and the art music system.

His folk music notation was designed for academic study, and we must be very grateful to him for that. The traditional notation was designed for his everyday writing.

What does a conductor need to bear in mind with regard to Bartók's music?
Eötvös: I performed *Bluebeard's Castle* in Salzburg with the Vienna Philharmonic. After the first rehearsal the orchestra expressed their satisfaction with me. They said that it was very rare for a conductor to risk playing with so much rubato. Rubato, which means being flexible with the tempo, is difficult to coordinate in ensemble playing. However, if this flexibility comes naturally, then it is possible to keep the orchestra together safely and the musicians appreciate it as well.

Walter Gropius, Béla Bartók and Paul Klee (1927)

You still have to be careful with rubato though. If you listen to the recordings of Bartók playing the piano, you can hear that he used rubato very sparingly and that when he does use it, then not in the same way as in the Western European tradition.

There are two different kinds of folk music, music that is danced to and music that is sung to. The music that is danced to must have a very precise and regular tempo. The music that is sung to, on the other hand, needs to have a narrative character, as if being intoned, with fewer constraints. A blend of text and feeling. Bartók had a very precise knowledge of these kinds of rubato.

The expressive phrasing produced by rubato is usually closely connected with the Hungarian language and so non-native conductors find it difficult to decide what is correct. Nowadays, *Bluebeard's Castle* is always sung in Hungarian, so it is important to think about this rubato "problem".

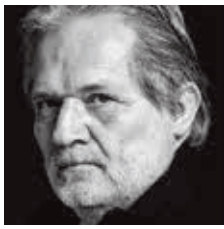
Apart from that, conductors must achieve very precise articulation. As Bartók himself was a very precise pianist, you find articulation markings in his scores as well. This precise articulation makes it easier to understand the music, as it would in language. If somebody fails to articulate clearly when speaking, you immediately say that you haven't understood them. It is exactly the same in music. There are two typical articulation marks in Bartók's music that one should be aware of. For example, when two notes are played legato, and with a short second note, the question is whether this short note should be given a renewed attack, or whether it should be slurred. Bartók uses two different markings: if there is a staccato dot above the legato slur, then the note should be slurred and short. If the dot is below the legato slur, however, then the note is given an extra attack.

And there is another small but important detail: in Bartók's music you should always begin glissandi immediately and distribute the notes evenly over the entire length.

With Bartók, conductors always need the courage to pursue the grotesque. In those days, grotesque elements were prevalent in art, and so the music should express the way in which Bartók made use of them. It was quite rare and very characteristic of Bartók.

For example, I am thinking of the old man in the *Mandarin* or the fugato in the *Concerto for Orchestra.* Although this fugato is a parody, the majority of conductors give it a deadly serious or "Baroque" interpretation. Bartók displays this grotesque character in the woodwind instruments, which sound like so many clucking chickens.

The fairy-tale, narrational atmosphere at the beginning of *Bluebeard* and in the *Concerto for Orchestra* needs a pure sound, as if sung by a choir. This sound should not be thought of as rising out of a romantic mist, however, but rather as something that is very simple and unadorned.



Peter Eötvös

What has the composer Eötvös learned from Bartók?
Eötvös: More than anything else, his economy – but in a different way to Webern. Webern depicts the soul, but there is still something physical about Bartók.

I had just reached the age of 12 when I met Ernö Lendvay for the first time at our music school and experienced his Bartók analyses. The way in which he thought about Bartók, his formal and harmonic analysis, still remains with me today. Not all musicologists accept his ideas, but for me they are fundamentally important because they arise directly from a compositional point of view.

The Golden Ratio, the Fibonacci sequence and the circle of fifths tonality are also important, if subconscious, factors for me when composing. I often sense that my part-writing of intervals is very similar to Bartók's, although the average listener is unable to recognise this (I wouldn't write it if you could hear it; it will remain my secret).

What do you admire most about Bartók?
Eötvös: His need for independence and how he managed to integrate (!) his traditional education into his music as a young man, instead of rejecting it. The way in which he created something of his own, something new, while still incorporating tradition. ↙

Béla Bartók as I knew him

JENÖ TAKÁCS

I saw Bartók for the first time on 7 August 1922 at the celebration in Salzburg to mark the foundation of the International Society for Contemporary Music. He was playing the piano part of his first violin sonata, accompanying Mary Dickenson-Auner, a likeable violinist who came from Ireland and was living in Vienna with her husband.

She lived to a great age and only died a few years ago. The sonata is one of his best works and I was bowled over by it. I wanted to play it as well, but it was still only available as a manuscript. In the years that followed I began to play Bartók's works at my concerts: in Austria, Hungary, Yugoslavia and later in Germany. I received help and encouragement in this from Paul Weingarten, my teacher at the Music Academy. He used to play Bartók's music at his own concerts as well. As time passed, I also began to exchange a few letters with Bartók, in which he gave me some advice. It was, however, a long time before I met him personally, in July 1926, when on the day after I took my final examination in Vienna I treated myself to a trip to Budapest by boat.

The day of my visit to Bartók had already been arranged long ago by letter. There was no such thing as coincidence in Bartók's world; everything had to happen according to plan. He abhorred unpunctuality, considering it an unforgivable sin.

Bartók opened the door himself. In those days, he was residing at Szilágyi Dezsö square, on the mezzanine floor of a house of rented apartments. Two of the rooms were very dark, which was why the Bartóks moved out, as Béla Bartók jun. told me in 1977. Bartók was 45 at the time. Still a highly controversial figure among audiences, he was highly respected by music experts, who considered him to be the "composer of the composers". In terms of physical appearance, he was rather small (great composers are often small!) and delicate; his hair was fine and brilliant white and he was very thin but seemed altogether youthful owing to the healthy, fresh colour in his face. He showed me into a room that was decorated with colourful peasant handicraft and was furnished with carved wooden furniture. Bartók invited me to sit down, and then there was a pause. This pause seemed very long; it was as if he was waiting for me to say something first. I no longer remember how our discussion started after this rather embarrassing pause. It was only later that I realised that this type of situation was not at all unusual for Bartók; it was actually typical of him. It took years for his behaviour towards me to change, but then it changed dramatically. We actually found it almost impossible to end the interesting conversations we had!

I would like to mention one interesting experience. In two of three articles recollecting Bartók – incidentally, one was by H. H. Stuckenschmidt – the authors wrote about Bartók's expressive, eloquent "blue" eyes that had particularly impressed them. I hesitated for a moment myself when I read that. His eyes were actually dark brown, you can see that in the photos, and with an expression of intensity that I have rarely seen in other people. His eyes seemed to "speak", seemed to say everything without a need to change his facial expression. The rest of his face often remained fixed in one position, almost like a mask. At times, however, he would also stare into space, as if his surroundings were non-existent. This happened particularly when he was tired and overworked or if he had been ill. He found lengthy concert tours very tiring. His senses were incredibly acute and it was not just his sense of hearing: he saw, felt, smelled and felt everything much sooner than other people. His hands were likewise interesting, being almost too strong and tense for his fragile figure; they were muscular pianist's hands. He was always dressed very properly, somewhat professorially, not inelegantly, unassumingly; he usually wore suits made of a dark fabric with a waistcoat to which he attached his watch. This watch was also frequently used as a metronome. He was a clock-watcher, and this was the only way in which he could manage his gigantic workload. A secretary was out of the question for financial reasons. At a time when other people had long since moved on to wearing the modern, thick, horn-rimmed spectacles, Bartók continued to favour the "pince-nez", a hangover from the turn of the century. They made him look rather old-fashioned. These details seemed unimportant to him, however, and his whole appearance was so fascinating, to a certain extent "transcendental" and "other-worldly", that even people who had no idea who he was treated him with the greatest respect. Was it his genius shining through?

In Vienna, where I also held lectures, I was invited on several occasions by Franz Werfel and Mrs Alma (Mahler) to join them for some stimulating Sunday afternoon discussions at their mansion on Hohe Warte. It was here that I saw the Bergs again as well, although sadly for the last time because Alban Berg died shortly afterwards, on 24 December 1935.

The next time I met Bartók, it was in his little study in the magnificent building at the Academy of Sciences at the Chain Bridge in Budapest. As he had finally been freed from the burden of teaching in 1936, he was able to devote himself wholeheartedly to his research, transcribing the folk songs collected by him and others from the phonograph cylinders. We chatted together during his break and he drank coffee from a thermos flask.

In the spring of 1937, I left Cairo for good. After a lengthy stay on the island of Rhodes and in Florence, I spent the summer as usual at Grundlsee. On the way there, I visited the Werfels at their house in Breitenstein am Semmering, where I had the opportunity to view the Kokoschka frescos, which I believe were later destroyed.

In August 1937, I managed to finish the score of my *Tarantella* for piano and orchestra at Grundlsee. At the end of September, I was already able to play the work for Radio Wien, conducted by Max Schönherr. A week later there was a performance on Hungarian radio which was conducted by Ludwig Rajter. This piece was a huge success from the very start. While I was still in Budapest, a letter arrived from Gustav Oláh, the Director of the Royal Opera in Budapest, who was impressed by the *Tarantella* and asked me to compose a ballet. He offered me the adaptation of a novella by Théophile Gautier, *One of Cleopatra's Nights,* as a libretto. Several sketches were produced in great haste, which then led to the execution of this plan. However, three years were to pass before it was completed. The work was premiered in May 1940 with the title *Nilusi Legenda,* having been choreographed by Gyula Harangozó, who was also the choreographer of Bartók's ballet *The Wooden Prince*.

In the autumn of 1937, I also received an invitation to go on a concert tour to the United States of America. The situation in Austria was becoming ever more threatening. The Nazis had already attempted several putsches in the summer of 1937. Many people had already left the country "just in case" and there was a sense of outright panic in Vienna. The Werfels left their beautiful house and took up accommodation in a hotel on Wiedner Hauptstraße, where I visited them frequently. I left Vienna for America on 12 March 1938 and spent a day in Cologne. It was on precisely this day that Hitler's troops marched into Austria. By the time I embarked my ship some days later, the first Austrian refugees were already on board. I spent around four months in America and gave several concerts, including in New York and Philadelphia.

His senses were fantastic, and it was not just his sense of hearing.

It seemed almost imprudent to return to Europe, but I was unwilling to give up on my plans. I initially remained in Paris for some time and journeyed to Varengeville in Normandy, together with Stefan Zweig's family. Zweig was already in England by then. When I continued my travels into Italy, my Austrian passport aroused the suspicion of the fascist border guards. Finally, I made my careful way across Hungary to Siegendorf in Burgenland, which had already been incorporated into the German *Reich.* In September 1938, the risk of war was so immense that I felt a strong urge to return to America. The so-called Munich Agreement at least granted a last-minute reprieve. As all my friends in Vienna were opposed to the Nazis, it felt as though the city was in mourning. There was nothing but people in despair, waiting to leave.

In order to escape the influence of the Third Reich, I settled in Paris in January 1939. However, even there I was barely able to find peace. Paris was full of Austrian emigrants in those days: I met Alma Maria Mahler-Werfel almost every day whilst lunching in a restaurant near Park Monceau; Franz Werfel was working on a novel in a little hotel in Versailles and emigrants from Prague soon began to arrive as well. In the salons of Paris to →

which I had access, as in France as a whole, they seemed unaware of the impending danger from Hitler's Germany. That was my impression, anyway. In the small salon of Mrs Friederike Zweig-Winternitz, Austrian musicians and literati gathered and played chamber music.

The ingenious Austrian author Joseph Roth lived opposite my little hotel in Rue de Tournon; an incorrigible alcoholic, he would spend the entire day in a haze in the back room of the little bistro.

Posters soon began to appear in the streets, announcing a concert to be given by the Bartóks. I had known that this would happen: Bartók loved Paris more than anywhere else and it was the city in which he felt most at ease. The first concert was held on 27 February 1939 in Salle Gaveau. Conducted by Hermann Scherchen, the Bartóks first played Mozart's double concerto, followed by Bartók's *Sonata for Two Pianos and Percussion* after the interval. There had been a loyal group of Bartók enthusiasts in Paris for years and he enjoyed a corresponding amount of success. When I entered the green room during the interval, Bartók greeted me immediately with the question: "Emigrant?"

The next concert was held in a theatre on 3 March. Only invited guests were admitted because it was organised by French radio. Bartók was supposed to play his *Piano Concerto No. 2,* conducted by Ernest Ansermet, and it was an event that the whole of Paris had been waiting for with bated breath. However, as can happen sometimes, the orchestral parts did not arrive on time from Vienna and Bartók decided to play some solo pieces so as not to have to cancel the concert. He chose some pieces from the *Mikrokosmos* that had not yet been published. I was sitting in a loge with the venerable French composer and critic, Florent Schmitt, as well as Darius Milhaud and the Hungarian composer, Tibor Harsányi, who was living in Paris. The programme consisted of *Symphony No. 4* by Albert Roussel, the *Four Etudes for Orchestra* by Stravinsky and the suite from the ballet *Nobilissima Visione* by Paul Hindemith, all of which are modern orchestral works with a full sound. Then Bartók played his pieces in-between these works! He walked across the large stage in his characteristically careful manner; small and pale, he positioned himself in front of the piano and began to play the pieces from the *Mikrokosmos* with his peculiar, somewhat hard and sharp, but very precise and sober style of performance. The pieces were anything but suitable for this setting, and caused disconcertment among the listeners. We musicians, sitting there in the loge, responded in a similar way. I admit that the music seemed dry to us, lacking in inspiration, as though it had been measured with a ruler. Milhaud said I should advise Bartók not to play these pieces at any future concerts in Paris. Although I was on good, friendly terms with Bartók, I knew him far too well to be able to take on such a delicate task without hurting him. It would have been different if it had been an older work that he wasn't fond of, but this was *Mikrokosmos,* which he had been working on for almost 15 years! Several years passed before I realised how providential it was that I had refrained from getting involved: I was sent the six volumes that had been published in 1940 in America and I immediately settled down to study them. Lo and behold, I discovered that these 153 pieces of increasing difficulty were among Bartók's most ingenious creations. They contain almost all elements of 20th century music, but also much that had already been experienced or was yet to come. In some respects they can be compared with Bach's *Well-Tempered Clavier.* I was only too glad that I had not allowed myself to be persuaded by Milhaud to influence Bartók. I would have made an utter disgrace of myself.

Bartók loved Paris more than anywhere else and it was the city in which he felt most at ease.

Another concert took place on 6 March in the Triton club. The soprano Lise Daniel performed songs by Bartók and the Bartóks played the *Sonata for Two Pianos and Percussion* again. One day, the singer Madeleine Gray invited us home for lunch. Apart from the Bartóks, the other people present were Ravel's brother and legal successor and the Castelnuovo-Tedescos. They were in the process of emigrating to America. As Madeleine Gray, a singer of international renown who sang in many different languages, intended to sing Bartók's *Hungarian Folk Songs,* I was supposed to rehearse them with her. A translation into French was out of the question because it would have required the approval of the publishing house Universal Edition, but that was completely out of the question for Bartók because the publisher had been taken over by the Nazis.

In Paris, the Bartóks were living at Hotel Vouillemont in Rue Boissy d'Angelas; I frequently accompanied them back to their hotel, where we sometimes walked up and down for up to half an hour outside the hotel, engrossed

Jenö Takács (1902–2005)

in our discussions. It is interesting to note that I met Bartók's wife for the first time in Paris. Back in Budapest, she had never made an appearance during my visits.

At the beginning of April 1939, I had to travel to Budapest. I had been invited by the President of the Philharmonic, Ernst von Dohnányi, to perform my *Tarantella* at a gala concert. These concerts were held at the Royal Opera House and were among the highlights of the concert season. A famous conductor from abroad was usually invited, and previous invitees had included Mengelberg, Ansermet and Furtwängler. This time it was Issay Dobrowen, who was then Director of the Oslo Philharmonic Hall. Dobrowen was a favourite of the Budapest audience and came to conduct an opera or a concert almost every year. His concerts would sell out months in advance. On the day before the concert, I was entering the opera house to rehearse with the orchestra when Dobrowen approached me, visibly dismayed, and called: "The concert has been cancelled!" The police had refused to give their permission. It wasn't difficult to see that something was amiss here. What had actually happened? I was told by the Secretary of the Philharmonic Orchestra that the delegation from a "foreign" state had objected to the concert. Well, everybody knew that this foreign state was the German Nazi state; it was opposed to the concert because Dobrowen was of Jewish origin. Needless to say, this objection was completely illegal, particularly because it was based on the assumption that the conductor Dobrowen was a Jew or of Jewish origin. This was not officially announced, however; they kept it covered up like cowards, which did not lessen the scandal in any way. When Bartók heard about it, he phoned me immediately and asked if he could speak with me; I promised him he could do so that very evening. He had to do a radio concert with the violinist Zathureczky and wanted to meet me afterwards at Redoute restaurant on the banks of the Danube. Bartók had planned to perform in a concert with Dobrowen a few weeks later. The hour that we spent together was anything but cheerful.

The pressure of these events and the fact that something like this could happen in a "free" country weighed heavily upon us. Bartók said that under these circumstances it was almost impossible to make plans. The best thing would have been to leave the country, but where could we have gone? Bartók could only continue his work on folklore in Budapest, and he was far from finishing it. He also spoke about his financial situation, which he described as not particularly rosy. Despite my objections, he saw himself compelled to give concerts because his income was insufficient to cover his expenses. I was amazed at that because as far as I could see, Bartók's works were being performed regularly in those days.

After about an hour, at around 11 o'clock in the evening, I drove the Bartóks to their house in the hills surrounding Budapest in my little Ford. It was the last time that I would see Béla Bartók. By May 1940, when my ballet *Nilusi Legenda* was performed in Budapest Opera House, Bartók was already in America. He was also unable to come to my concert with the Philharmonic; he phoned me to say that he was overworked, and I willingly believed him. As he said, he was in the process of dissolving his household and packing his belongings into boxes. He had already taken his manuscripts to Switzerland at an earlier stage. He was also working on the preparations for his farewell concert; merely obtaining the travel documents had necessitated endless visits to the authorities.

War had already broken out around Hungary. And so nothing could prevent him from leaving Hungary and moving to America. ↙

Excerpt from: Jenö Takács: Erinnerungen an Béla Bartók

"Every phrase is imbued with a vivid shape"

ZOLTÁN KODÁLY

Bartók's music is no longer a closed book for audiences and critics alike, as it was just ten years ago, but few people are capable of following him on his journey of self-discovery, which began with using old methods and styles and ended in an entirely new, unique form of music. Even his former opponents are forced to recognise the richness of his inventiveness, the individual colour of his orchestra, the primordial connection between his colours and thoughts and the strictly organic coherence of his intellectual world. He could not be confined to any particular branch of "modern music", neither in the colourful mixed style of old and new, nor in the chaotic anarchy of semi- and pseudo-talents.

With its entirely individual manner of uniting the extremely primitive with a highly developed culture, Bartók's musical personality becomes unique. His music is a uniform, self-contained organism whose substance is almost completely free of mimicry or imitations. It has antecedents, of course, but the relationship with them does not manifest itself externally: the spirit of the sublime music of the past lives on within him, in everything that stands the test of time, that is of lasting value. This notwithstanding, in everyday musical education, the developments resulting from Bartók's connection with folk music form the most challenging component of his compositions.

Recently, folk art has often been presented as an incomplete remnant of a former stage of art. Although there are indeed many remnants of older music in folk music, we need to dig deeper than that. Its true value lies in everything that it has retained from the original music and in everything for which it is a stimulating role model: the expression of emotion that is devoid of all formulas, unrestricted by any schema and therefore immensely intense; the free, uninhibited language of the soul. Those who are unfamiliar with this folk music (and how few people really are familiar with it!) are unable to recognise it in Bartók's music as well and only sense something very foreign for which there are no analogies, neither in universal art music nor in the Hungarian music experienced to date.

The pioneers of Hungarian music in the 1840s followed and developed the traditions of their immediate antecedents, which were the bloodless song literature from the beginning of the century and gypsy dance music. Their development was influenced here and there from the bottom up by elements from this older layer, which infiltrated the music like scattered rocks in the fens and led to a rekindling of Hungarian music, which then returned to the abruptly abandoned thread of tradition from an older, more primitive point in time.

It is understandable that those who consider the style of several hundred songs composed around 1850 to be the sole Hungarian style do not feel that this new music is Hungarian. These songs are semi-amateurish literature and, while not completely worthless as such, the Hungarian elements in them are so superficial and tainted with such an atmosphere of gypsy music and wine, not to mention the reek of taverns, that the door to higher art must remain closed to them.

This new Hungarian music gave birth to a new Hungarian feeling, the pure virgin atmosphere of a more profoundly rooted, fresh sense of being Hungarian – comparable to the smell of the spruce forests in Székely Land, which had preserved some elements of the hugely powerful stream of life which used to flow through the whole country. Bartók's music also grew out of this stream of life, and as a result of the volcanic work of an extraordinarily creative force it unfolded into an endlessly expressive and yet solidly designed language of emotions which is unrivalled in our times. This was no longer the "comrades-in-drink" sentiment that prevailed among the Hungarian gentry at the time of the oppression, nor was it Kossuth's alarm call, nor the nostalgic complaints of the kurucs, nor was it merely a part of being Hungarian. It was everything together, a complex, profoundly tragic feeling of being Hungarian but bathed in the light of the world, with the self-confidence of the former conquerors and a wild, vital energy that defied the present-day misery. Such music is in its true element when combined with drama. The music itself was ready for this, but a path that was as yet untrodden had to be pursued in order to shape the vocal sounds.

The operatic tradition in Hungary had given rise to a peculiar form of musical declamation because the programme consisted primarily of translated works, and even the writers of original operas were unable to rid themselves of this fact. It was almost seen as a rule that linguistic accents and musical accents should continually battle against one other. The music was usually the winner, and the listeners – primarily aristocrats and wealthy,

German-speaking citizens – tolerated the mangling of the Hungarian language for two generations as their intuitive feeling for the language did not rebel against it. In recent years, new artistic translations have brought about a considerable improvement, but even the best translation remains a translation, and it is forced to remain incomplete if it follows a melodic line that has been written for a different language. It is possible that even today's opera audiences do not yet really appreciate the moments in which the Hungarian language really achieves independence, when it stands on its own two feet, moving about without any help at all – or even attempting to fly!

This path towards the liberation of the language, towards the heightening of its natural inflection to become part of the music, was trodden by Bartók and the development of the Hungarian recitative style thus took a huge step forward. *Bluebeard's Castle* is the first work for the Hungarian opera stage in which the voice part speaks to us from the beginning to the end in consistently fluent Hungarian.

This setting, in which every word and every phrase is imbued with a vivid shape, illuminates even the tiniest linguistic imperfection. The fact that these even exist in Balázs' text could be a source of serious dissent, but it is not mentioned by his exacting critics. Their unreasoned and yet almost unanimously disparaging verdict creates the impression that very high standards are expected of opera texts in our country. Yet our writers do not consider the libretto to be a serious artistic genre. They forget that in the heyday of the opera, the text was also a separate commission. It is therefore all the more noticeable when an opera text is written by a poet or even a playwright. Béla Balázs therefore deserves particular credit for believing that one of his most beautiful, most poetic conceptions was not too good for an opera text, thereby contributing towards the creation of a magnificent work. Although his "uneventful" text lacks any kind of customary operatic pattern, the way in which he breaks open the husk of the old fairy tale and reveals the eternal insolvability of the frictions between men and women fills the listener with tragic tension and is captivating from start to finish. The superficial way in which he leaves it up to the music to fill the contours with life enables the text to merge organically with the music to the highest possible degree. Neither the drama nor the music are forced to deny their separate existence, but they combine to form a unit on a higher level. This unit is not only undisturbed by the symphonic structure of the music, it is elevated even further. The curve of the drama and the parallel curve of the music strengthen and shape each other to form a huge double rainbow.

The constructive power of this music is shown to even greater advantage in *The Wooden Prince.* The playful, flexible Allegro contrast in the ballet balances out the dismal Adagio of the opera and the two works fit together like two movements of a huge symphony. Those who maintain that atonality is Bartók's main characteristic should take note once and for all that both works have recurring tonics, just as one would find in any of Mozart's operas.

The performance was one of the best of the entire year. Conductor Tango had already proven in the previous year that you do not necessarily have to be twenty years old and Hungarian in order to understand new Hungarian music. There are keys to every new art. These are talent, an unhesitating capacity to absorb new things and technical ability. At the ballet's performance last year it was perhaps the first time that an honest artist approached an honest work without the "shoulder-patting" attitude that is customary among conductors, and Bartók's music

Bartók's music is a uniform, self-contained organism.

might have sounded for the first time as it was intended to sound. Now this "miracle" has been repeated, and every time this happens an increasing number of people are sure to discover that this music is not actually all that difficult to understand after all. ↙

Excerpt from: Béla Bartók – Weg und Werk.
Compiled by Bence Szabolcsi
"Béla Bartóks Oper – von Zoltán Kodály"
Verlag Boosey & Hawkes GmbH Bonn

Race purity in music

BÉLA BARTÓK

There is much talk these days, mostly for political reasons, about the purity and impurity of the human race, the usual implication being that purity of race should be preserved, even by means of prohibitive laws. Those who champion this or that issue of the question have probably studied the subject thoroughly (at least, they should have done so), spending many years examining the available published material or gathering data by personal investigation. Not having done that, perhaps I cannot support either side, may even lack the right to do so. But I have spent many years studying a phenomenon of human life considered more or less important by some dreamers commonly called students of folk music. This manifestation is the spontaneous music of the lower classes, peasants especially. In the present period of controversy over racial problems, it may be timely to examine the question: "Is racial impurity favourable to folk (i.e. peasant) music or not?" (I apply the word racial here to the music itself, and not to the individuals creating, preserving or performing the music.)

The principal scene of my research has been Eastern Europe. As a Hungarian I naturally began my work with Hungarian folk music, but soon extended it to neighbouring territories – Slovakian, Ukrainian, Romanian. Occasionally I have even made jumps into more remote countries (in North Africa and Asia Minor) to gain a broader outlook. Besides this "active" research work dealing with problems on the spot, I have made "passive" investigations, studying material collected and published by others.

From the very beginning I have been amazed by the extraordinary wealth of melody types existing in the territory under investigation in Eastern Europe. As I pursued my research, this amazement increased. In view of the comparatively small size of the countries – numbering forty to fifty million people – the variety in folk music is really marvellous! Comparison of the folk music of these peoples made it clear that there was a continuous give-and-take of melodies, a constant crossing and recrossing which had persisted through centuries.

I must now stress a very important fact. This give-and-take is not so simple as many of us might believe. When a folk melody passes the language frontier of a people, sooner or later it will be subjected to certain changes determined by environment, and especially by differences of language. The greater dissimilarity between the accents, inflections, metrical conditions, syllabic structure and so on, of two languages, the greater the changes that fortunately may occur in the "emigrated" melody. I say "fortunately" because this phenomenon itself engenders and further increases in its number of types and sub-types.

I have used the term "crossing and recrossing". Now, the "recrossing" generally takes place this way. A Hungarian melody is taken over, let us say, by the Slovakians and "Slovakised"; this Slovakised form may then be retaken by the Hungarians and so "re-Magyarised". But – and again I say fortunately – this re-Magyarised form will be different from the original Hungarian.

Numerous factors explain the almost uninterrupted exchange of melodies: social conditions, deliberate or forced migrations and colonisations of individuals or peoples. As everybody knows, Eastern Europe (except for the Russians, Ukrainians and Poles) is inhabited chiefly by small peoples, each numbering about ten million or even less, and there are no insurmountable geographical obstacles at the frontiers. Some districts have a completely mixed population, the result of war devastation which has been followed by colonisation to fill the gaps. Continued contact between these peoples has been quite easy. And there have been conquests (for instance, of the Balkans by the Turks). Conquerors and conquered

have mixed and reciprocally influenced their respective languages and folk music.

Contact with foreign material not only results in an exchange of melodies, but – and this is still more important – it gives an impulse to the development of new styles. At the same time, the more or less ancient styles are generally well preserved, too, which still further enhances the richness of the music. The trend toward transformation of foreign melodies prevents the internationalisation of the music of these peoples. The material of each, however heterogeneous in origin, receives its marked individuality. The situation of folk music in Eastern Europe may be summed up thus: as a result of uninterrupted reciprocal influence upon the folk music of these peoples there is an immense variety and a wealth of melodies and melodic types. The "racial impurity" finally attained is definitely beneficial.

And now let us look at the opposite picture. If you visit an oasis in North Africa, for instance Biskra or one of its surrounding villages, you will hear folk music of a rather unified and simple structure which is, nevertheless, highly interesting. Then if you go, let us say, as far as fifteen hundred miles to the East and listen to the folk music of Cairo and its surroundings, you will hear exactly the same types of music. I don't know very much about the migrations and history of the Arabic-speaking inhabitants of North Africa, but I should say that such uniformity in so large a territory indicates that there have been comparatively few migrations and changes of population. Also there is another factor. The Arabic people in North Africa many times outnumber those small peoples of Eastern Europe; they live in a far larger territory and are not intermingled with peoples of different race and language.

It is obvious that if there remains any hope for the survival of folk music in the near or distant future (a rather doubtful outcome considering the rapid intrusion of higher civilisation into the more remote parts of the world), an artificial erection of Chinese walls to separate peoples from each other bodes no good for its development. A complete separation from foreign influences means stagnation: well assimilated foreign impulses offer possibilities of enrichment. ↙

Numerous factors explain the almost uninterrupted exchange of melodies: social conditions, deliberate or forced migrations and colonisations of individuals or peoples.

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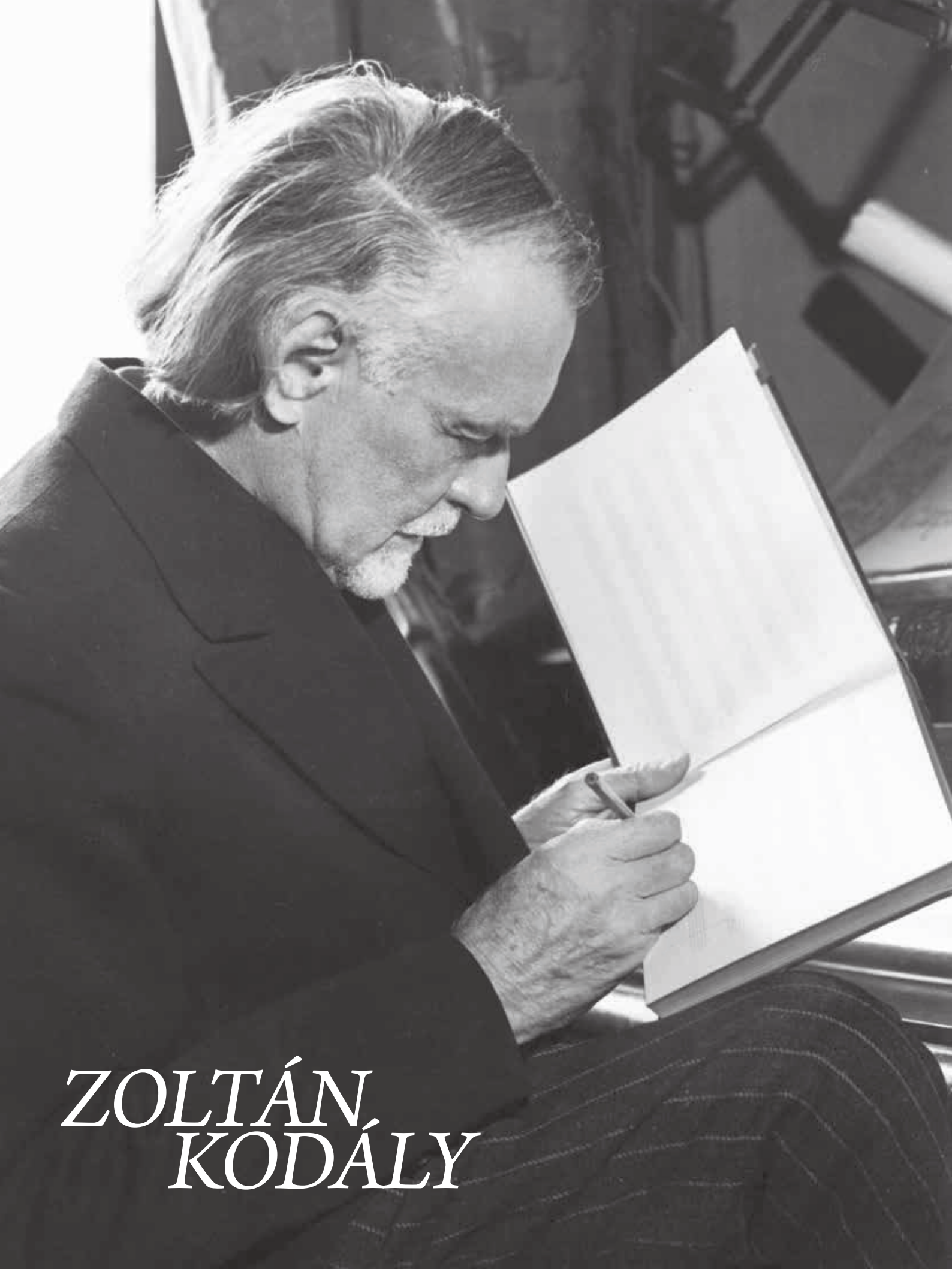


ZOLTÁN KODÁLY

Whenever I am asked whose works embody the Hungarian spirit in their heart and soul, then I always say "Kodály's". His compositions are an absolute profession of faith in the Hungarian soul. One reason for this is that Kodály's oeuvre is rooted entirely in the soil of Hungarian folk music. However, a more profound explanation is to be found in his unwavering faith and confidence in the uplifting strength and future of his nation.

BÉLA BARTÓK ON ZOLTÁN KODÁLY

A patriot, not a nationalist

East meets West: multicultural ideas in Kodály's writings and musical works.

MIHÁLY ITTZÉS

Zoltán Kodály is usually mentioned as a national composer, one whose style and spirit are nationalistic. This characterisation is essentially correct and the composer himself stated that his sole aim was to make his nation's voice audible. He also wrote that he had wanted to be "praeceptor Hungariae" or "a teacher of Hungary", i.e. of the whole nation.

In the field of education, Kodály wanted to teach his nation, the Hungarian people, in practical terms how "to be more Hungarian and more educated in music". As he himself confessed, the international interest in Hungarian music education and in his works was an unexpected bonus.

When dealing with Kodály's musical works and writings, one very quickly recognises that the national feeling and spirit in his attitude was never hostile to other peoples or nations but in support of his own nation. It is perhaps therefore more appropriate to call him a patriot rather than a nationalist or even a chauvinist.

It is well known that Kodály viewed this from a primarily historical point of view.

Between East and West

Kodály, along with some of Hungary's leading intellectuals, realised that the Hungarians had a special situation and role in Europe in terms of their geographical and cultural position. In this respect, he saw the Magyars as being between East and West. It is a historical fact that during the Great Migration, the Magyars and the Turkic tribes that joined them settled in the Carpathian basin, far away from any closely related peoples. Their language exists here in isolation between the Slavic, Germanic and, in a wider context, Romance languages. When the Hungarians were Christianised and joined the Western church in about 1000 AD, they expressed a desire to belong to the Western-European cultural (and political) sphere. This did not mean, of course, that our ancestors threw out their entire Eastern heritage. Although the nation's language, culture and music have been modified by successively newer influences, some of the very ancient characteristic features have survived the storms and hardships of the centuries. It is thanks to this that our folk song collectors, including Kodály and Bartók in particular, still found many old elements of Hungarian music in the folk tradition at the turn of the last century. Within this musical tradition, preserved as it was by the peasant class, they found some extraordinarily interesting and valuable material with which they created a special kind of very high-level Hungarian art music. It is well known that Kodály viewed this from a primarily historical point of view, wanting to try to dig as deep as possible into the past, while Bartók's concept was based on a wide geographical interest. Although they, especially Kodály, wanted to create a new genre of Hungarian art music based on the more or less ancient tradition they had discovered, their concept was certainly not a narrow-minded, nationalistic one. As ethnomusicologists, they realised that genuine Hungarian characteristics could only be described through carrying out comparative work. For this reason it was very important to become acquainted with and collect the folk songs of the neighbouring peoples, as Kodály mentioned in one

of his articles. During their research, they discovered that anhemitonic pentatony was one of the most important characteristic features of ancient Magyar tradition, which stretches back to the time of the Great Migration.

Kodály could hardly have expressed the following ideas as either a composer or a music educator without his experiences in the field of ethnomusicology: "The purpose in the life of a country and a people situated at the point of impact between East and West can only be to belong to both, and to smooth out and blend the contradictions between the two. … We can and must learn from the musical culture of all nations. In its character Italy lies closest to us because it is also based mainly on singing, but we must learn from the Germans and French as well." He imagined the new Hungarian "classical" music as a special synthesis of oriental and occidental traditions.

In 1947, Kodály's concept of music education was criticised in a review. The criticism was based partly on the ideas of conservative music teachers and partly on a misunderstanding. Kodály answered it in an article entitled *A Hundred Year Plan:* "Nobody wants to stop at pentatony. But, indeed, the beginnings must be made there; on the one hand, in this way the child's biogenetical development is natural and, on the other, this is what is demanded by a rational pedagogical sequence." He emphasised this two-fold point because "pentatony is not only 'a segment' of the treasury of Hungarian folk songs but its very centre: it is the Hungarian approach to music."

I seriously think that Kodály's idea is still valid today, although it is true that since he wrote his article, ethnomusicologists have realised that there are more ancient layers with narrow-range melodic types beyond the pentatonic scale. Furthermore, forms have survived in the folk music tradition that are different to the pentatonic style, with its more or less wider range that is based on the influences of ancient Bulgarian-Turkic tribes of the time of the Great Migration. Both Bartók and Kodály were very much interested in the Eastern tradition and connections between it and Hungary, and this is clearly reflected in their writings on comparative ethnomusicology. In the late 1950s, Kodály encouraged one of his assistants, László Vikár, to travel to the region around the Volga and Kama rivers in Russia, where the Finno-Ugric peoples live. Vikár collected a very large number of folk songs from the Cheremis people and their Turkic neighbours. This rich vein of material made a significant →

Both Bartók and Kodály were very much interested in the Eastern tradition and connections between it and Hungary , and this is clearly reflected in their writings on comparative ethnomusicology.

contribution to clarifying the Eastern relationships of Hungarian folk music. In addition to the scientific results of Vikár's "expedition", the songs provided material for Kodály's artistic output, as he arranged five Mountain-Cheremis melodies for voice and piano using some of László Vikár's earliest finds.

One may well ask why Kodály's ideas about specifically Hungarian issues are being quoted here, when we are dealing with questions of multiculturalism. All will become clear if we quote some more of Kodály's words: "Finally, pentatony is an introduction to world literature: it is the key to many foreign musical literatures, from the ancient Gregorian chant through China to Debussy. Indeed, several other geographical cultural territories can be mentioned here in which pentatony is an integral part of the tradition or appears as one of the elements of the present-day musical language. For instance in some kinds of American-Indian music, or in the Celtic heritage of the music of the British Isles, etc. But of course several different musical idioms have been or can be produced from the pentatonic system of tones, depending on the combination of other musical factors."

"Finally, pentatony is an introduction to world literature." ZOLTÁN KODÁLY

Continuing with the theme of pentatony necessitates the quotation of a section from the afterword of *Volume IV* of *Pentatonic Music.* According to Kodály, dealing with Chuvash and related folk music deepens the knowledge of Hungarian children about their musical roots. He also wrote: "We can establish our knowledge about the world, and through the light of other musical languages we can understand ours better as well. … The world becomes more and more open, and the art limited to one nation loses its sense as time passes. We are closer to the realisation of world music than to the world literature imagined by Goethe."

Two more of Kodály's remarks may be referred to here. In the first, he calls our attention to the fact that Carl Orff, the other world-famous composer-cum-music pedagogue, agreed with him that pentatony is the most suitable material for beginners. The second is in connection with the adaptation of the Kodály concept in other countries. According to several foreign music teachers, the Hungarian method or system cannot be easily adapted, if at all, due to the lack of pentatonic layers in their own musical heritage. However, it must not be forgotten that Kodály's aim was not to impose pentatony as the only appropriate material for starting to teach beginners. In one of his American lectures he said: "Each nation has a great many songs which are especially suitable for teaching. If we select them well, folk songs will become the most appropriate material through which we can present new musical elements and make them perceptible." In this respect, Kodály's thoughts may be continued to suggest that even if a nation's musical language differs from that of the Hungarians, one can still begin with a step-by-step sequence of building up the melodic tone-set elements, albeit a different one. In this case, pentatony can represent another culture, i.e. a foreign type of musical language for the learners.

Zoltán Kodály also emphasised the fact that a nation can only take its well-deserved place in the great choir of the world if it preserves its own voice. He thought that "Hungarians can find their way more surely towards world music via Chuvashia than by going directly towards the West." It is also known that in *Volume III* of *Pentatonic Music,* he published a series of Cheremis folk melodies for pedagogical purposes. The same musical material provided the basis for most of the two-part arrangements in *Volume IV* of *Bicinia Hungarica* and the *Five Mountain-Cheremis Folksongs* for voice and piano

mentioned above. It should also not be forgotten that Finnish folk songs were used in Bicinia and in the beautiful work for female chorus with piano accompaniment, *Wainamoinen Makes Music.*

It could be argued that the music mentioned so far does not actually display any true multiculturalism because it is all more or less connected to the Hungarians: although their predecessor tribes parted well over a thousand years ago, the Cheremis and Finnish peoples still belong to the Finno-Ugric language family, as do the Magyars. For cultured society, the discovery of ancient layers of Hungarian folk tradition was regarded almost as a foreign, non-Hungarian musical idiom. By introducing the almost forgotten but newly discovered, rich material into both his compositional and pedagogical work, Kodály was practically opening a gate into a new realm of music. This was especially true for those who were living under the very strong influence of Western and particularly German musical thinking, and for a wide strata of society that had only been familiar with 19th century popular song literature as played mostly by gipsy bands.

Extension of the musical horizon

In as early as 1929, Kodály wrote a foreword to a little collection of folk songs for scouts compiled by Lajos Bárdos. Kodály wanted to popularise Hungarian folk music among the young and wrote: "Let the Hungarian boy sing the songs of other people, sing these songs with their original texts. So from these songs he can get acquainted with the nations, … But first we have to know ourselves." This idea is very similar to Schumann's thoughts as he wrote in his *Musical Rules for the Home and in Life:* "Listen to all folk songs attentively, for they are the treasure trove of the most beautiful melodies and through them you can get to know the character of peoples."

This challenge was also formulated in one of Kodály's lectures in America in 1966: "If we want to understand other nations, we first must understand ourselves. There is no better means for this than folk music. Getting acquainted with the folk songs of other countries is the best way to get acquainted with other peoples." This can be taken as a summary of Kodály's humanistic and cultural tolerance.

Many of Kodály's pieces directly represent his aim to combine Eastern monophonic thinking with the polyphonic and harmonic world of the West. In the afterword to *Volume I* of *Bicinia Hungarica* he wrote: "For the Hungarians [Magyars] as a people with Eastern-type unison thinking, the main problem is not the rhythm and melody but music written in parts." A great many singing exercises were written by him to establish a Western-type musical feeling that was based on the ancient Hungarian monophonic melodic material. He also amalgamated the two worlds in several of his folk song arrangements. A short example provides a complete solution to the problem and may be considered representative: No. 28 of *Tricinia* is based on Kodály's own pentatonic theme. It has a polyphonic or imitational development and then a variation appears, transformed into an acoustic scale. The coda finally combines the major harmony and the pentatonic melody with a minor third. Here, we can see East meeting West in miniature. ↙

"Listen to all folk songs attentively, for they are the treasure trove of the most beautiful melodies and through them you can get to know the character of peoples." **ROBERT SCHUMANN**

Mihály Ittzés: Zoltán Kodály in Retrospect
East meets West: Multicultural Ideas in Kodálys Writings and Musical Works

ZOLTÁN KODALY TO EMIL HERTZKA (UE DIRECTOR)
[Budapest, 6? September 1934]

My esteemed Director!
I am afraid I must insist that you refrain from taking a decision on the Americ.[an] premiere of the Gal.[antaer] Tänze [Dances of Galánta] until you have received Toscanini's reply. We owe him at least this courtesy. You simply have to have patience when dealing with such men. I am surprised that you did not use the occasion of his visit to Salzburg, as he was there for weeks.

Had he been given the score that much earlier, I am sure he would have responded by now. Perhaps you could try using a reply paid telegram.

I would like to take this opportunity to ask you to forward an honorary copy of Vol. 1-10 of the Folk Music to the Director of the Conservatoire in Sofia, P. Wladigeroff. I had the honour of receiving a huge collection of Bulgar.[ian] folk songs from him and I would like to reciprocate in this way; perhaps it will prove a source of new interest.

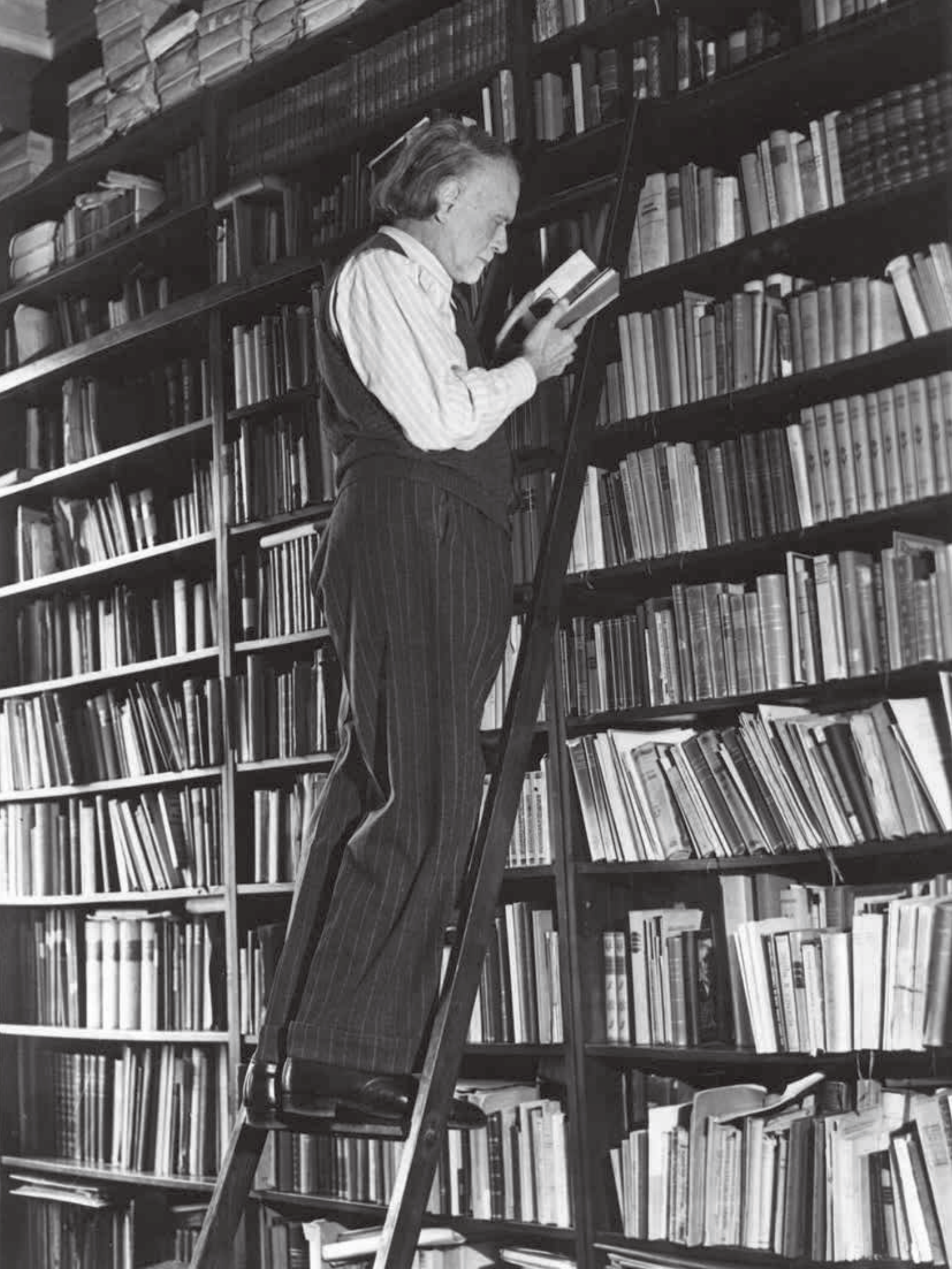
With my deepest respects
Your devoted
Z. Kodály

When I returned to Budapest at the end of July 1950, Kodály suggested that I should accept a post as editor of the major collection of Hungarian folk songs. The collection has now been completed and has been published in several volumes. All the Hungarian folk music still in existence had been recorded, and I was supposed to work on the edition that had been started in 1950 by the Academy of Sciences. I was supposed to take up a post there. As Bartók had collected Slovakian, Romanian, Turkish and Arabian folk songs, the collection was not restricted to Hungarian folk music. My knowledge of Romanian meant that I was predestined to focus on Romanian folklore. I have also published two studies on Romanian folklore.

Throughout August and September I visited the Museum of Ethnography on a daily basis. It is quite a distance away; these days you pass it when you take the bus to the airport. I worked in the music department and managed to break a number of Bartók's wax rolls whilst transcribing the music. These rolls could be played five times almost without damage, after eight times they would begin to show some signs of wear and if you played them even more than that they would eventually break. It was easy to hear the pitches; this is not a difficult task, particularly in Hungarian folk music. However, in order to work out all the ornaments we had to play the wax rolls at half speed, which made the pitches an octave lower. I learned how to do this in Bucharest. Romanian folk music is more complex; the rhythms are so intricate! Bartók was my role model and I wanted to be as precise as Bartók or Lajtha, who was a genius at notating music. I couldn't do it well enough and I told Kodály at the beginning of September 1950 that I wasn't cut out for this kind of work; it was far too nitpicky. Kodály just said: "If you don't do it, you will never become a composer."

GYÖRGY LIGETI ON ZOLTÁN KODÁLY

By courtesy of Paul Zsolnay Verlag, Vienna
Excerpt from: "Träumen Sie in Farbe?"
György Ligeti in conversation with Eckhard Roelcke



Liszt rediscovered

Martin Haselböck in an interview with Eric Marinitsch on two new compositions by Liszt for the concert hall.

What was the source of your interest in Liszt?
Haselböck: My interest in Liszt as a conductor and organist goes back as far as my student days. Back in 1983 I was able to edit the composer's complete organ works for the first time for UE and I also made two recordings of them. We recently embarked upon an ambitious project together with the Liszt Festival Raiding called "The Sound of Weimar". This is a series in which all of Liszt's orchestral works will be recorded in their original sound for the first time. We are pleased that this project has been received so well and that it will be realised with my orchestra, the Wiener Akademie.

It is thanks to your initiative that UE is now publishing two orchestral works by Liszt. How did you come across the works?
Haselböck: The two works are definitely different in both their design and structure. *Vexilla regis prodeunt* is an orchestral work with dazzling orchestral colours. It is one of the works that Liszt composed using sacred themes after he left Weimar for Rome. I first examined the score in the Goethe-Schiller Archive in Weimar just one year ago and realised that this was an entirely unknown work that had never been played before.

Ad nos, on the other hand, is an arrangement for organ and orchestra of one of Liszt's most well-known works for solo organ. The arranger is the French organist and composer Marcel Dupré, who used techniques identical to those employed by Liszt himself in his arrangement of Schubert's *Wanderer Fantasy.* My colleagues Olivier Latry and Denny Wilke discovered the autograph score of the arrangement in the cellar of Dupré's villa in Meudon. The work has now been performed successfully on several occasions and I have recorded it myself with the soloist Christian Schmitt and the German Radio Philharmonic Orchestra in the Philharmonie Luxembourg for CD (cpo) and TV (arte).

Is "Ad nos" a sacred work?
Haselböck: No, it is a secular piece of music. Although Liszt was commissioned to write a fantasia on the B-A-C-H motif (= B flat, A, C, B natural) for the inauguration of the new organ in Merseburg Cathedral, he was unable to complete the work on time and instead contributed his *Fantasia and Fugue* on the chorale "Ad nos, ad salutarem undam" from the opera *The Prophet* by Giacomo Meyerbeer. The organ composition lasts 30 minutes and is sometimes also called the *Prophet Fugue.*

What is the significance of "Ad nos" in this version for the repertoire of the organist?
Haselböck: The solo version of *Ad nos* is one of the most important works in the Romantic solo repertoire. The work is the first "organ symphony", i.e. the predecessor of all works of the same name by Charles-Marie Widor, Louis Vierne, and many more. In the orchestral version, which Dupré expertly set in dazzling, French colours, *Ad nos* has become one of the few post-Romantic concertos for organ and orchestra. We organists don't have any concertos by Tchaikovsky or Chopin. The *Organ Symphony* by Saint-Saëns has the same name as the genre, but fails to offer the organist any opportunity to display their virtuosity as a soloist.

Dupré didn't have access to any instrumental scoring that he could have used as the basis for his orchestration. So what are the orchestral parts based on?
Haselböck: Actually, Dupré leaves the score of the solo version largely unchanged. In other words, the organ remains a solo part throughout the entire piece. The orchestra adds another dimension to the work. On the one hand, it doubles the sound of the organ and on the other, it offers interesting counterparts often with contrapuntal elements that were written by the arranger.

The second new work for which UE has you to thank is "Vexilla regis prodeunt". In which creative period was this work composed?
Haselböck: After he abandoned his work in Weimar, Liszt moved to Rome, where he lived in almost monastic seclusion but maintained contact with the high clergy, the cardinals and even the Pope.

He therefore composed a number of works with a sacred theme, including *Evocation à la Chapelle Sixtine* and the *St. Francis Legends,* which were immediately arranged, as if on a production line, into different versions for piano, organ and even for orchestra. These works are far removed from the established concert repertoire as Liszt was unable to make use of an orchestra in Rome, so the pieces were composed and then put to one side. They were premiered posthumously – in the case of

Liszt was unable to make use of an orchestra in Rome, so the pieces were composed and then put to one side.

Vexilla regis prodeunt 127 years after the composer's death, on 20 October 2013 at the Liszt Festival in Raiding, which was Liszt's birthplace.

What is the subject of the work?
Haselböck: *Vexilla regis prodeunt* is a Latin hymn to the cross of Jesus Christ which was used in liturgy from the 9th century onwards, although it is likely that it also played a major role at the time of the crusades. Liszt therefore gives the chant an almost martial interpretation that is faintly reminiscent of his march of the crusades in the *Legend of St. Elizabeth*. On the whole, however, the work is one of Liszt's short but important compositions whose colours reflect his Weimar period, but whose techniques prepare us for his later works.

How could such a major composition by Liszt remain ignored and unperformed for such a long time?
Haselböck: The autograph of the work is in the Goethe-Schiller Archive in Weimar, the main archive for Liszt's manuscripts, but it was labelled a "Fragment". The composition is also included in the usual lists of works, but nobody seems to have taken a closer look at the score until now. When looking at the manuscript, you can see that the composition is complete and that the details of the instrumentation are precise; only the three last bars are missing, but these can be easily reconstructed on the basis of the version for piano. It is therefore a large-scale composition with rich instrumentation by a mature Liszt, and it is now being presented to the public for the first time. ↙

Martin Haselböck

FRANZ LISZT (1811–1886)

Vexilla regis prodeunt
for orchestra | 7'
3 2 2 2 - 4 2 3 1 - timp, org, cym, str
prem. 20.10.2013 ↗ Raiding, Wiener Akademie/ cond. Martin Haselböck

Ad nos, ad salutarem undam (1850)
Fantasia and Fugue on the Anabaptist Chorale from Giacomo Meyerbeer's opera *Le Prophète* | 30'
for organ and orchestra, arranged by Marcel Dupré
3 3 3 3 - 4 3 3 1 - timp, perc(2), hp, str

GYÖRGY KURTÁG

Encountering Kurtág in post-war Budapest

György Ligeti on György Kurtág (1985)

I met György Kurtág for the first time in September 1945 when we were both taking the entrance examination for Sándor Veress' composition class at the Franz Liszt Academy of Music in Budapest. He was 19 years old, I was 22. In those days, just a few months after the end of the war, there was a desperate shortage of food and accommodation in Budapest: about three quarters of the houses in the city lay in ruins. For those coming to Budapest from elsewhere it was almost impossible to find a bed for the night; any hopes of having an individual room for studying, let alone a piano, were unrealisable dreams. The "apartment" that I rented thus comprised a worn mattress on a stone floor in a shabby kitchen that smelled of town gas and bugs, in the remote district of Kőbánya. I can no longer recall where and how Kurtág was living at the time. There was not a single pane of glass in the whole of Budapest and the empty window frames were stuffed with paper, or at best had thin wooden boards nailed over them. Over the course of the autumn, as it grew colder, the windows had to be kept covered at all times, which meant that it was dark during the daytime as well. There was no fuel for heating and bitterly cold draughts blew through the overcrowded apartments.

We hardly noticed the harshness of everyday life, however. The war was over and the city was pulsating with the variety and colour of its cultural and artistic life. The end of the Nazi dictatorship released a burst of intellectual energy, and the arts blossomed. Starving and freezing, yet with undreamt of enthusiasm, the writers and artists who were still alive got down to work. We were filled with so much hope for the future in those days that we completely failed to notice that we were already in the process of sliding from one totalitarian dictatorship into another: the Stalinist, Communist dictatorship was initially only apparent in a disguised form but would soon put an abrupt end to the freedom and blossoming of art and culture.

The fact that more than half of the city's Jewish population had been killed by the German and Hungarian Nazis was a devastating loss to intellectual life. Pre-war Budapest had a population of roughly 1.5 million people, slightly more than 150,000 of whom were Jews. The majority of the Jews were transported to German death camps or shot by the armed units of Hungarian Nazis, the Arrow Cross Party, in Budapest. Most of those who →

survived were concentrated in the ghetto which had been built by the Nazis in the summer of 1944.

The Soviet occupation forces allowed free elections to take place in the autumn of 1945, more for tactical than ideological reasons. The elected democratic but provisionally centre-left government encouraged the blossoming of intellectual life and tolerated the avant-garde artistic movements.

The leading Hungarian poet of the day, Miklós Radnóti, was murdered by the Nazis. The poets who had survived founded literary journals. Perhaps the most important and inspiring of these was called "Válasz" ("Answer"), which published young poets of the highest calibre such as Sándor Weöres and János Pilinszky, who were followers of a radically modern school of literary thought. The poet-painter Lajos Kassák was the leader of the constructivists; the "European School" and the group surrounding the recently deceased painter Lajos Vajda were at the centre of interest in the fine arts.

I can no longer recall where and how Kurtág was living at the time.

Kurtág and I were attracted and influenced by this intense artistic and literary life. Despite the painful experiences of the Nazi era, we were both filled with youthful optimism, full of hope for a modern Hungarian culture. We were both followers of Bartók and saw Bartók's music as the basis for the further development of a new, chromatic-modal musical idiom that was intended to be international and yet rooted in the Hungarian tradition. Our friendship intensified when we discovered that we not only shared the same musical ideas, but also had the same political views (pronounced left-wing intellectual views that did not, however, conform to official Communist philosophy) and a similar family background: we both came from Hungarian-Jewish (or in Kurtág's case, only half-Jewish) intellectual families that had been assimilated into Hungarian culture. We also shared another cultural experience: we both came from regions in old Hungary that had fallen to Romania after the First World War; we had both attended Romanian-speaking secondary schools and, owing partly to the Francophile orientation of the Romanian culture, were strongly attracted to France in our feelings and artistic ideas.

Kurtág came from Lugoj, a small town in the Banat not far from the Romanian-Yugoslavian border, and had studied in Temeschwar, the capital of the Banat. I was born in Dicsöszentmárton, a tiny town in the middle of Transylvania, and grew up in Klausenburg, the biggest town in the province. Independently to each other, we both simultaneously took the risk, in September 1945, of crossing the Romanian-Hungarian border without papers, illegally and on foot, to get to Budapest. Our decision to take this risk was based on the same reason: we both dreamed of studying at the Budapest Academy of Music, the best music college in South-East Europe, whose impressive tradition reached all the way back to Franz Liszt.

However, the real aim of our pilgrimage was not to reach the college itself, but Béla Bartók, who was expected back from New York in the autumn of 1945 to resume his professorship at the music college and also reclaim his prominent position in Hungarian music life. Although neither of us had met him, we worshipped him with abandon and could hardly wait to meet him in person and listen to his words. You can imagine our distress when we saw the black flag flying above the music college on the day of our entrance examination and discovered on the very same day that Bartók had died in New York at the age of 64. Our joy at being admitted to

the composition class was thus entirely overshadowed by the pain at the irreversible loss of our intellectual father.

An altogether spontaneous friendship developed between Kurtág and me during that half an hour in which we waited, hearts a-flutter, in the *Art Nouveau* corridor at the college to be called into the examination room. I felt that I had found a musical companion in Kurtág, as our views were so kindred and our ideas of a new musical style so identical. I was attracted by Kurtág's shyness, his introverted behaviour and complete lack of vanity and conceit. He was intelligent, honest and, in a highly complex way, simple. He later told me that he originally thought I was a Protestant theology student. We both laughed a great deal about this assumption: he had interpreted my provincial shyness as religious austerity, an interpretation that could hardly have been further from my true character.

The friendship that sprung up as we were waiting for our entrance examination was also extended to a third young composer, Franz Sulyok. He was 20 when we met him and both Kurtág and I admired him for his elegance, absolute uprightness and intellectual independence. We three soon became inseparable friends and attended Sándor Veress' composition class together. Sulyok shared a similar family background to Kurtág and me, although he came from Budapest and not the provinces, and he had similar musical ideals.

Circumstances have led us to live in three different parts of Europe. Sulyok was the first to leave Stalinist Hungary, in 1949. He undertook the potentially fatal risk of illegally crossing first the Hungarian-Czechoslovakian border and then the Czechoslovakian-Austrian border. He managed to reach Paris, studied with Darius Milhaud and Nadia Boulanger, later moved to Bujumbura in Africa and is now back in Paris. Sándor Veress also left Hungary in 1949, after which Kurtág and I continued our studies first with Pál Járdányi and then with Ferenc Farkas. At the same time, Kurtág was also studying the piano with Pál Kadosa and attending Leo Weiner's famous chamber music classes. I said farewell to Kurtág and his wife in December 1956 when both I and my wife fled to Austria. Kurtág remained in Budapest and has now become Hungary's most significant composer.

An altogether spontaneous friendship developed between Kurtág and me during that half an hour in which we waited, hearts a-flutter, in the Art Nouveau corridor at the college to be called into the examination room.

Despite this geographical separation, our friendship has survived entirely intact. When we meet up from time to time, we still recognise the consistency of our musical ideals, irrespective of the different ways in which we have developed since the years we spent together in Budapest. ↙

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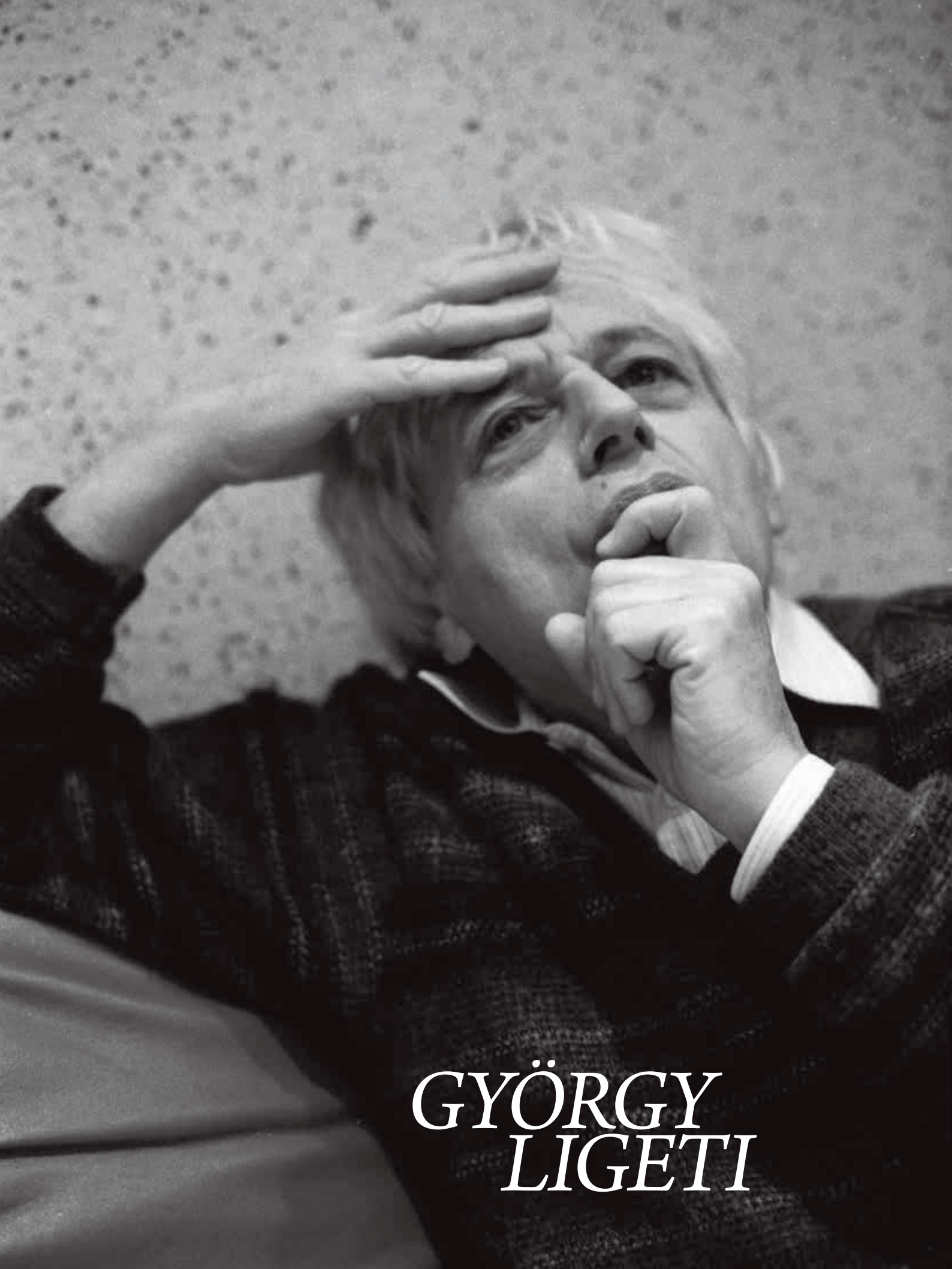


GYÖRGY LIGETI

Kylwyria – Kálvária
On György Ligeti

GYÖRGY KURTÁG (2007)

Obituary, speech of mourning? For me he's more alive than ever. For months my small study in St. André has been filled with his compositions, writings and speeches, with essays, articles and commemorative texts about him. Again and again I read the scores and listen to all the recordings I can get my hands on.

In front of me is his life's work – perhaps even his life.

No end of things I'd like to tell him, including what I've finally understood about his music after decades. Perhaps there are correlations that only I've discovered now. So many things I'd like to ask. Sometimes his later works give answers, but other times it seems hopeless because he's not here to explain them.

I'd like to find out how you too might have known him. I must summon the help of those better equipped than me to portray him.

"You had to hear him speak, if possible see him," writes Wolfgang Sandner (Frankfurter Allgemeine Zeitung, 17 June 2006), referring to Ligeti's lively, expressive gestures. "He was a master of the rare art of linguistic polyphony. Anyone lucky enough to experience his wonderful way of expressing himself could understand his music far better afterwards. Because his language bore a striking congruence to his scores. The same lively, bustling sound configurations, the richness of associations, the far-fetched lightness of touch that nevertheless grew in some magical way into a complex linguistic architecture. Ligeti was a *gesamtkunstwerk*."

A recollection written by neurobiologist Gerhard Neuweiler, Ligeti's closest friend during the last six years of his life:

"He began asking me what I was doing at the moment. ... He questioned, and I answered, he probed, and I responded, he bored deeper and deeper..., he was like a volcano, always spewing new ideas, stimulations, doubts, questions... He forced me to reflect and inquire more closely, and through his inquisitorial curiosity he led me into new and unexpected aspects of my own discipline."

In my own private mythology I ascribe this kind of probing to the Socrates-Ligeti.

Yes, that curiosity!

Now I quote his words from 1993:

"As different as the criteria for art and science are, they are similar in that those who work in them are driven by curiosity.

The key thing in both areas is to investigate coherences still undiscovered by others, and to create structures that haven't existed until now."

This "insatiable curiosity, the euphoria of discovering and understanding, the breathtaking speed of thought," as Hungarian composer László Vidovszky put it, which characterised the heights of the Renaissance, this never-being-content with what you've achieved, always on the lookout for new ways of expression...

At the same time, the true Ligetian poiesis emerges from the experiences of musical history from Machaut to today.

Much has been written about how he profited from folklore research (that of Brăiloiu, Kubik, Simha Arom and of course, again and again, Bartók), but it seems that even he forgot that it was the young Ligeti (1950–53) who revealed in a seminal essay the functioning and harmonising patterns of Romanian folk orchestras.

For him, "the sciences were also a true source of inspiration" (Vidovszky). With Marina Lobanova he spoke about the "paradoxes and beauties of the mathematical way of thinking...". →

And literature, the arts...
From Heinrich von Kleist to Gyula Krúdy, from Proust to Weöres, Hölderlin and Kafka, Shakespeare and Lewis Carroll, the Joyce of *Finnegan's Wake,* from Beckett and Ionesco to the Borges of *Labyrinths,* from Bosch to Piranesi, from Cézanne to Miró and Escher – so much is reflected in this music!

We met and became friends sixty-two years ago. In the first days of September in 1945, the entrance exam for the composition class at the Budapest Academy of Music changed my life forever. We waited to be called. At the same time I flipped through his scores, and saw how far above me his knowledge, maturity and musical fantasy put him.

I hooked up with him for life. Until 1956, as long as he lived in Budapest, we were bound by a close friendship. I had the privilege of witnessing the creation of his works, and participating in his life. I was there when he met Vera, and best man at their wedding in 1952.

I see his life as a single entity, his oeuvre as endlessly ramified, held together by LOYALTY, fidelity. Above all to childhood.

a) His early childhood *Urtraum:* motionless textural blocks transform gradually and imperceptibly, squirming and writhing from inside, on the verge of building musical structures. For decades this will be one of his fundamental musical typologies, appearing in its purest form in the immense chromatic clusters and micropolyphonic meshes of his *Atmosphères.* Then later in the beseeching voice fascicles of the Kyrie fugue in *Requiem* (1962–1965), unapproachable in its perfection.

b) *Kylwyria,* his imaginary country, which he built up between the ages of five and thirteen. He drew colourful orohydrographic maps which could pass for Miró paintings, invented the Kylwyrian language and grammar, geography and history, describing in naive Utopian terms Kylwyria's legal and social systems.

Out of Kylwyria come his *Aventures* and *Nouvelles Aventures* (1962–1965). They articulate his second fundamental musical typology: abundant humour, dramatic twists and turns, unexpected tremorous flashes and equally unexpected moments of pause, aggression and apprehension. The three singers develop very human relationships on the basis of non-existent phonetic (Super-Kylwyrian?!) linguistic material. His intention was to unite the two *Aventures* in a single opera entitled *Kylwyria.* Happily, *Le Grand Macabre* was born instead!

Equally, in the *Dies Irae* of the *Requiem* a Medieval sequence of images unfurls from desperation to anxiety, from the tragic to the grotesque, as if intoning the flash point of a "Last Judgement" by Hieronymus Bosch or Hans Memling.

c) Sometime in his childhood he read the novella by Gyula Krúdy about an old widow whose apartment is bathed in twilight and stuffed full of antique clocks which beat confused, irregular time, creating a unique atmosphere. From this childhood memory and his experience with the *Poème symphonique for 100 metronomes,* Ligeti developed a new type of scherzo whose tempo and character notations already disclose much: *Come un mecanismo die precisione (String quartet No. 2, III)* or *Movimento preciso e meccanico (Chamber Concerto III).*

The 1962 world premiere of the *Poème symphonique for 100* – mechanical – *metronomes* was a scandal. The title, harking back to the heyday of Romanticism, together with the mechanically oscillating metronomes was like a provocation, an attempt to "épater le bourgeois".

But later concerts showed the sheer poetry of the piece over and above its daring novelty. At first the metronomes, all set at different speeds and set in motion at the same time, build an impermeable mesh of sound. But then the structure becomes increasingly clear as the quickest machines run to a halt. The beats of the two slowest, the two "soloists" remaining at the end, are like a moving, lyrical farewell.

The last minutes. Vera and Lukas are by his side. His breathing slows, halts, starts again, becomes even slower. Lukas: "Like the end of the *metronome piece."*
... the breathing slows even more and then... – stops.

On the afternoon concert on the day of the funeral service the *Poème symphonique.* Astounding, tragic, Beckett-like. ↙

Excerpt from: György Kurtág "Drei Gespräche mit Bálint András Varga und Ligeti-Hommagen"

Translated by John Lambert

György Kurtág and György Ligeti, Mozarteum Salzburg, 1993

Atmosphères

Premiered in 1961, this sound-mass composition is a classic work of modernism.

GEORGE BENJAMIN

Atmosphères famously overturns all traditional categories of Western classical music. There is absolutely no discernible melody, harmony is reduced to the drifting of saturated chromatic clusters, and pulse – or any sense of normal rhythmical articulation – is entirely absent. All habitual structural signposts are also missing as is any relationship to standard forms, despite the ghost of a recapitulation towards the work's end.

Instead the listener is confronted with a slow-motion succession of textures, one oozing into the other, where the instrumental sonority seems to have more in common with the dissolves and hums of electronic music than that of a normal symphony orchestra. Tiny traces of influence can just be discerned – perhaps Debussy, a little Richard Strauss, certainly Bartók – though Ligeti's vision is of startling, indeed radical, originality.

Another striking element is the work's independence from dogma which prevailed widely in the contemporary music world of the early 1960s: gone are the percussive, pointillistic textures of serialism, and widespread taboos (like the banning of octaves) are ignored. In the use of solo parts for all the strings, and the divisions of the conductor's beat into separate metrical strands, the influence of 1950s Xenakis can perhaps be discerned – though the artistic sensibility could not be more different.

Ligeti was a poet in sound of genius.

Beyond such stylistic concerns the ear can take immediate delight in the way the work moves, how the sound surface glides across registers with subtle shifts in pace and beguiling transformations in timbre. The music flows like lava, buzzes like a swarm of bees, or glimmers like a multitude of tiny Aeolian harps. Commencing with an immense, suffocating blanket of static sound, *Atmosphères* traverses an almost unbroken arc before eerily drifting into complete silence at its end.

This apparently seamless web of sound is, paradoxically, a collage of independent, discreet compositional modules, all of differing duration and subtly contrasting purpose; these are linked and superimposed in a technique akin, again, to the montage involved in the creation of tape music. Could this powerful degree of internal structure – tied to the highly refined and detailed instrumental writing – explain why this is virtually the only piece of "texture music" from the 1960s which has survived and entered the repertoire?

Perhaps it's simpler to say that Ligeti was a poet in sound of genius, and that this work, a Requiem (like so much of his oeuvre from this period) strikes a very deep note in most listeners from the first hearing. Regardless, there is no question that *Atmosphères* is one of the most extraordinary utterances from any composer in the 20th century. ↙

A piece of music history

The new series LISTENING LAB opens up a number of opportunities for communicating information on music and is dedicated to the classic works of modernism. It commences with "Atmosphères" by György Ligeti.

CONSTANZE WIMMER

Orchestras and concert organisers are keen to attract audiences that are enthusiastic about music and approach modern music with a curious and open mind. Cultural institutions have developed a variety of ways with which they attempt to kindle this enthusiasm. Musicians and those who provide education or background information on music and concerts are now forming new alliances with the aim of introducing contemporary music to young people and adults. However, there is currently a lack of materials that offer support for practical music education.

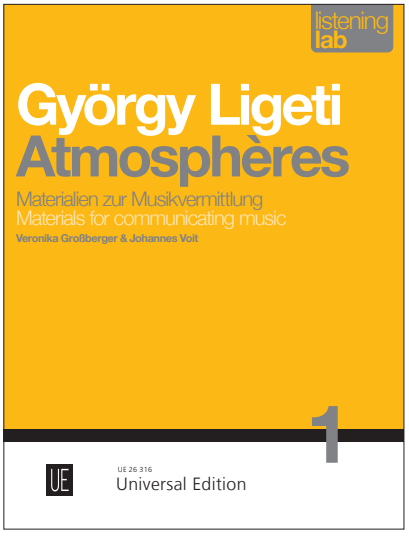
The new series LISTENING LAB aims to fill this gap. Each of the individual programmes focuses on a different composition from modern music.

Music educators can find both general tips on creative artistic activities that can be realised with hobby musicians and also specific ideas for developing a profound understanding of each work in question on the basis of its compositional structure. Supplementary multimedia materials such as films, audio samples, images and texts are available for downloading from the Universal Edition website, and integrate the series content with information about current events.

György Ligeti's *Atmosphères* wrote music history back in 1961 when it was premiered in Donaueschingen. It was the first time that a work had to be repeated at the Music Days, because its sounds had never been heard before. Ligeti presented a musical form in which, he said, there were "no events, merely states of being; no contours or figures, just unpopulated, imaginary musical space". The tone colours were the main pillars of this form. The texture created by 80 layered individual parts was simply a sensation. It is a sound sculpture that towers seemingly out of nothingness. Stanley Kubrick used *Atmosphères* several years later in "2001: A Space Odyssey", thereby catapulting the work into the global arena, where it caused a furore.

Describing his work, György Ligeti said: "My music is not an island, but part of a complex environment of life and experience." These words are quoted in the first programme as a mission to develop contexts that recount the dawn of unfamiliar worlds, take atmospheric auras as the starting point for their own design, describe a sense of time and musical states of matter and depict the composer as a "master at the loom".

We would like LISTENING LAB to pave the way for individual interpretation and creativity and to provide access to contexts that were previously unknown; this is how to generate enthusiasm! We hope that this new series can serve as stimulation for music educators, providing practical information as well as opportunities for greater, more profound insights. ↙



Musik für Saiteninstrumente

Béla Bartók

Andante tranquillo ♩ = 116–112

Viol. III. IV.

Viole I. II.

Vc. I. II.

Cb. I. II.

con sord.

pp

UE Update

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New CDs, DVDs and Books

↗ Page 58

New Releases

↗ Page 62

Birthdays and Anniversaries

↗ Page 64

Béla Bartók: Music for String Instruments, Percussion and Celesta: facsimile of the autograph score (I/1-16 = 1st movement, b.mm. 1-16)

UE Update

The following pages present information on the latest notable projects at Universal Edition: recent new editions and 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.

World Premieres are marked with WP.

ORCHESTRA

BACH, JOHANN SEBASTIAN (1685–1750)

Präludium und Fuge
in E flat major for organ BWV 552
for symphonic wind orchestra | 17'
based on the orchestral arrangement
by Arnold Schönberg (1928)
arranged for symphonic wind orchestra
by Konrad Sepp (2004/2006)
prem. 16.12.2006 ↗ Höhenkirchen, Blaskapelle Höhenkirchen-Siegertsbrunn, cond. Konrad Sepp

BADINSKI, NIKOLAI (* 1937)

Concerto for Violin and Orchestra No. 2 "Mission of Life …" (1970–1972)
for violin and orchestra | 26'
2 2 2 2 - 4 2 2 0 - perc(3), cel - str
prem. 14.03.2014 ↗ Xiamen, China, Zhi-Jong Wang, vln; Xiamen Philharmonic Orchestra, cond. Renchang Fu

40 years after its composition, Nikolai Badinski's *Violin Concerto No. 2* will soon be premiered in China. The work, which bore the subtitle *Mission of Life* …, was lost in 1976 during Badinski's escape from East to West Berlin. The manuscript was not rediscovered until long after German reunification. "The philosophical idea underlying the composition is the relationship of a young individual to society. Finding one's place in the community is one of the central aims for a person, and gives meaning to their life. It is of great importance for every individual to find the connection between the "I" and the "We", and to actively participate in community life in order to contribute to creating a better world. The whole concerto radiates youthful energy and emotional vitality." (Nikolai Badinski)

BALTAKAS, VYKINTAS (* 1972)

Saxordionphonics (2013)
for soprano saxophone, accordion
and chamber orchestra | 15'
2 2 3 2 - 2 1 1 0 - perc - str
prem. 28.04.2013 ↗ Witten, Marcus Weiss, sax; Teodoro Anzellotti, acc; WDR SO Cologne, cond. Emilio Pomàrico

"As the title *Saxordionphonics* suggests, the piece's sound has its roots in the specific colour and articulation properties of the saxophone and accordion. These two instruments are supplemented and reinforced by the orchestra." (Vykintas Baltakas)

BEDFORD, LUKE (* 1978)

New Work WP
for orchestra | ca. 20–25'
prem. 2015/2016 ↗ BBC Orchestra, tba

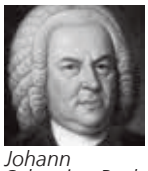
BEETHOVEN, LUDWIG VAN (1770–1827)

Symphony No. 10 (1827)
for orchestra | 20'
first movement (E flat major), numerous sketches by Beethoven completed and arranged
by Barry Cooper (1988, revised 2012)
2 2 2 2 - 2 2 0 0 - timp - str(16 14 12 10 8)

In the 1980s, Barry Cooper reconstructed and completed the 1st movement of Ludwig van Beethoven's supposed *Symphony No. 10.* The performance material was revised with a new production in 2012. "My work … involved studying numerous sketches for other Beethoven works and as a result I obtained considerable insights into his normal working methods. With the aid of this background work I was able to make sense of the sketches for *Symphony No. 10* and eventually produce a complete movement, based on realising these sketches in the same way as Beethoven normally realised others, and filling in the missing passages with music based on the same thematic material. … The piece itself is of course not a new Beethoven symphony as such, but a kind of 'artist's impression' of the first movement. It is probably fairly close to what he had in mind." (Barry Cooper)


Gilbert Amy


Anton Bruckner


Johann Sebastian Bach

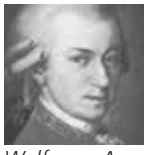

Friedrich Cerha


Gustav Mahler


Arnold Schönberg


Nikolai Badinski


David Fennessy


Wolfgang A. Mozart


Franz Schreker


Vykintas Baltakas


Georg Friedrich Haas


Nigel Osborne

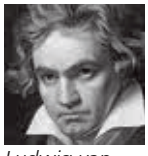

Franz Schubert


Luke Bedford


Cristóbal Halffter


Arvo Pärt


Jay Schwartz


Ludwig van Beethoven


Peter Kolman


Paul Patterson


Mauricio Sotelo


Alban Berg


Ernst Krenek


Steve Reich


Johannes Maria Staud

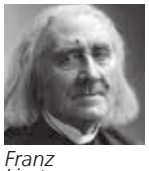

Luciano Berio


Georges Lentz


Wolfgang Rihm


Jenö Takács


Victoria Borisova-Ollas


Franz Liszt


David Sawer


Alexander Zemlinsky

→ **ORCHESTRA**
continued

BERG, ALBAN (1885–1935)

Sonate op. 1
for string orchestra | 13'
arranged by Wijnand van Klaveren (2011)
vln I, vln II, vla, vc, cb (min. 6 6 5 4 2 players recommended)
prem. 18.05.2011 ↗ Amsterdam, Amsterdam Sinfonietta

BORISOVA-OLLAS, VICTORIA (* 1969)

Creation of the Hymn (2013)
concerto for string orchestra | 15'
arrangement of *Creation of the Hymn* for string quartet
vln I, vln II, vla, vc, cb
prem. 21.04.2013 ↗ Stockholm, Musica Vitae, cond. Michael Bartosch

In April 2013, the Stockholm Concert Hall played host to the "Tonsättarweekend", a weekend devoted to the music of a selected composer – in this case Victoria Borisova-Ollas. To mark the occasion, the composer arranged her string quartet *Creation of the Hymn* for string orchestra. Supplemented by double bass, the original solo violin and cello parts are developed and featured to great effect in the new version. This gives rise to entirely new harmonic structures that differ significantly from the original string quartet.

New Work (2011) WP
for orchestra
prem. 2015 ↗ Gothenburg, Gothenburg Symphony Orchestra, Stockholm RSO

The high standing enjoyed by Borisova-Ollas in Sweden can be seen from the new commission by the Gothenberg Symphony Orchestra and the Stockholm Radio Symphony Orchestra. The new work, created together with South African photographer Steve Bloom, combines orchestral music with a visual narrative level based on photographs.

CERHA, FRIEDRICH (* 1926)

Skizzen (2011)
for orchestra | 23'
3 2 3 3 - 4 3 3 1 - timp, perc(3), hp - str
prem. of 4 of the 11 movements: 06.10.2012 ↗ Grafenegg, Tonkünstler-Orchester Niederösterreich, cond. Andrés Orozco-Estrada

Here, Cerha has channelled the breadth of his imagination and the wealth of his expressive possibilities into short pieces. The thoughts are formulated in an arresting and occasionally – as in the final movement – rhythmically pointed manner. A challenge for the sound culture and precision of any large orchestra.

Tagebuch (2012) WP
for orchestra | 15'30"
3 2 3 3 - 4 3 3 1 - timp, perc(3), hp - str
prem. 06.02.2014 ↗ Frankfurt, hr-Sinfonieorchester, cond. Andrés Orozco-Estrada

"Following the weighty, expansive *Drei Orchesterstücken: Berceuse céleste, Intermezzo* and *Tombeau,* with their 'confessional' expression, the far simpler eleven *Skizzen* for orchestra, which were written in autumn 2011, are short, easily understandable pieces with clear musical writing. Whilst working on this, I explored a number of musical situations, leading me to write eight pieces in an epigrammatic style, even more pared-down and transparent than the *Skizzen.* I called the composition *Tagebuch* – the German word for diary that translates literally as 'day-book' – because almost every piece was written in a single day. Naturally, the pieces vary widely in character; some also have titles such as *Scherzo, Intermezzo* or *Etüde.* I was interested in conveying the spontaneity of diction. Light, fast brushstrokes with no pretensions apart from the desire to be good music. What was most important to me was that the listener should be wholly unaware of the compositional work that still went into it." (Friedrich Cerha)

Three Orchestral Pieces (2006/2011) WP
for orchestra | 50'
4 3 4 3 - 4 4 4 1 - timp, perc(6), hp, cel - str
prem. 07.02.2014 ↗ Cologne, WDR SO, cond. Jukka-Pekka Saraste

This later work by Friedrich Cerha, who was awarded the Ernst von Siemens Music Prize in 2012, displays tremendous masterly craftsmanship and an unfailing originality of invention. *Berceuse céleste* (2006), *Intermezzo* (2011) and *Tombeau* (2011) were conceived as a cycle from the outset, but only *Berceuse* was performed initially. In the revised version, the clear sound of *Berceuse* and *Tombeau* in relentless pursuit of a final resting place are positioned on either side of the longest, middle section of the work, ironically titled *Intermezzo,* which is full of surprising, churning life. The cycle will be heard in its full glory for the very first time in Cologne.

Nacht (2014) WP
for orchestra | 20'
3 0 5 3 - 6 3 5 0 - perc(6), hp(2), pno - str
prem. 17.10.2014 ↗ Donaueschingen, Donaueschinger Musiktage, SWR Symphony Orchestra Baden-Baden and Freiburg

For the Donaueschingen Music Days, Cerha is working painstakingly on a piece that he himself views as among his most complex. That is all he is willing to reveal at present, leaving us all on tenterhooks!

FENNESSY, DAVID (* 1976)

Prologue *(Silver are the tears of the moon)* (2013)
for orchestra | 10′
3 3 3 3 - 4 2 3 1 - table guitar, timp, perc(3), pno - str(12 10 8 8 6), frog guiros
prem. 11.05.2013 ↗ Glasgow, BBC Scottish Symphony Orchestra, cond. Ilan Volkov

"Prologue (Silver are the tears of the moon) constitutes the first part of a trilogy of pieces I am composing based on the diaries of the German film director Werner Herzog which he kept during the troubled production of his 1982 movie *Fitzcarraldo* and later published as the book *Conquest of the Useless.* I wanted this piece to have all the grandeur and over-the-top emotions of a romantic opera overture and as I began to compose, that wish became more and more literally realised with snatches of *Rigoletto* writhing in the undergrowth accompanied high above by the 'melancholy peeping' of tree-frogs." (David Fennessy)
See also *Caruso (Gold is the sweat of the sun),* p. 51

HAAS, GEORG FRIEDRICH (* 1953)

New Work (2013/2014) WP
for orchestra | 20–25′
prem. 20.02.2014 ↗ Berlin, Berlin Philharmonic, cond. Simon Rattle

More than a thousand people came to the Berlin Philharmonie at 10.30 p.m. on 18 January 2013 to hear Haas' *in vain.* It was the first time that Simon Rattle has conducted his music and one might almost say that this was a means of preparing the audience for the composer's magical sound worlds. Haas is now writing a piece for a large orchestra, which is also to be taken on tour by the Berlin Philharmonic Orchestra as a commissioned piece. The US premiere will take place at New York's Carnegie Hall on 6 October 2014.

concerto grosso No. 1 (2013) WP
for four alphorns and orchestra
prem. 28.03.2014 ↗ Munich, musica viva, HORNROH modern alphornquartet (Balthasar Streiff, Heléne Berglund, Rudolf Linder, Michael Büttler), Bavarian Radio Symphony Orchestra, cond. Susanna Mälkki

"Alphorns are not seen as symbols of folklorist (un)culture, but rather as the source of another dimension of intonation (overtone chords), used to create contrast and to expand the traditional twelve-tone tuning of the symphony orchestra." (Georg Friedrich Haas)

Concerto Grosso No. 2 (2014) WP
for ensemble and orchestra | 20–25′
prem. 10./11.05.2014 ↗ Glasgow, Tectonics Festival, BBC Scottish Symphony Orchestra, cond. Ilan Volkov

Concerto Grosso No. 2 also sees two worlds collide: the contrast between the intimacy of chamber music and the fullness of an orchestra. The work will also be heard at Wien Modern, where it will be performed by Klangforum Wien and the Vienna RSO.

HALFFTER, CRISTÓBAL (* 1930)

Elegias a la muerte de tres poetas españoles (1975/2013) WP
reduced version
for orchestra | 30′
The reduced version of the work will be premiered by the Spanish National Orchestra in the 2014/2015 season.

Concerto grosso (2012/2013) WP
for string quartet and orchestra | 25′
2 2 3 3 - 3 2 0 0 - perc(3), cel - str
prem. 19.02.2014 ↗ Duisburg, Duisburg Philharmonic Orchestra, Auryn Quartett

The work is "a game in the best sense of the word". The orchestra competes with an instrument that "has four heads" (Halffter). Here and there, it merely provides an accompaniment, then at other times it interferes – and sometimes it even picks up on impulses and propels the action forward. A very productive contest indeed.

KOLMAN, PETER (* 1937)

Three Essays (2011) WP
for orchestra | 12′
3 3 3 3 - 4 3 3 0 - timp, perc(2), hp, pno - str
prem. 09.11.2013 ↗ Bratislava, MELOS-ÉTOS Festival, Slovak Philharmonic, cond. Zsolt Nagy

In Kolman's *Three Essays,* encounters with sound are examined in three essays, all taking different approaches. The first essay, *Ferne Klänge (Distant Sounds),* consists of indefinite, vibrating, seemingly impressionistic sounds. In the second essay *Stop and go,* the listener encounters stationary sounds that develop into movement unexpectedly. The third essay, *Episoden (Episodes),* is framed by a rising and a falling pitch structure, in which various musical episodes blend into or create a contrast with each other.

→ **ORCHESTRA**
continued

KRENEK, ERNST (1900–1991)

Symphony No. 3 (1922)
for orchestra | 12'
2 2 2 3 - 2 1 0 0 - timp - str
Dance perf. 21.11.2013 ↗ Munich, Gärtnerplatztheater, Cuvilliéstheater, cond. Michael Brandstätter, Karl Alfred Schreiner, choreographer

Berlin, 1920. As inflation runs riot and the clouds begin to form in advance of the dark storm that would engulf all of Europe not long afterwards, Berlin invited the world to participate in one last ecstatic dance on the volcano. Together with his ensemble, choreographer Karl Alfred Schreiner reveals the extremes that characterised this glamorous yet pitiless time. To music by composers Hanns Eisler and Ernst Krenek *(Symphony No. 3)* and the most exciting hit songs of the day, a heady burlesque unfolds, holding up the mirror to a decadent and pleasure-seeking society.

LENTZ, GEORGES (* 1965)

New Work (2015) WP
for orchestra
prem. 2015 ↗ Sydney Symphony Orchestra

LISZT, FRANZ (1811–1886)

Vexilla regis prodeunt
for orchestra | 7'
3 2 2 2 - 4 2 3 1 - timp, org, cym - str
reconstructed by Martin Haselböck (2012)
prem. 20.10.2013 ↗ Franz Liszt Festival Raiding/Austria, Orchester Wiener Akademie, cond. Martin Haselböck

See page 28 (interview with Martin Haselböck)

MAHLER, GUSTAV (1860–1911)

Symphony No. 1
(Hamburg version "Titan")
Critical Edition
edited by Reinhold Kubik

This version of *Symphony No. 1* was produced especially for Hamburg; it has distinctly different instrumentation and includes the Blumine movement which was later discarded.

Symphony No. 1
(final version)
Critical Edition
edited by Reinhold Kubik

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

Piano Quartet
for orchestra | 13'
arranged by Marlijn Helder (2011)
4 3 4 3 - 4 3 3 1 - timp, perc, hp, cel - str
prem. 10.05.2013 ↗ Rotterdam, Rotterdam Philharmonic Orchestra, cond. James Gaffigan

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

Symphony No. 2
for soli, mixed choir and small orchestra | 80'
reduced version
arranged by Gilbert Kaplan and Rob Mathes (2012)
2 2 2 2 - 3 3 2 1 - timp, perc, hp, org - str
prem. 17.02.2013 ↗ Vienna, Konzerthaus, Marlis Petersen, s; Janina Baechle, ms; Wiener Kammerorchester, Wiener Singakademie, cond. Gilbert Kaplan

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

Seven early songs
arranged for soprano and orchestra | 25'
by Eberhard Kloke (2011)
1 1 2 1 - 2 1 1 0 - perc(2), hp, pno - str
(min. 3 2 2 2 1(5-stringed);
max. 12 10 8 6 4(5-stringed))
prem. 22.06.2013 ↗ Essen, Christina Landshamer, s; Essener Philharmoniker, cond. Eberhard Kloke

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

PÄRT, ARVO (* 1935)

Swan Song (1991/2013) WP
for orchestra | 6'
2 2 2 2 - 4 2 3 0 - timp, hp, glock - str
prem. 29.01.2014 ↗ Salzburg, Mozartwoche, Vienna Philharmonic, cond. Marc Minkowski

Cardinal John Henry Newman (1801–1890), theologian, poet and thinker, was one of the most influential personalities in the England of his day. To mark the 200th anniversary of his birth, Arvo Pärt set to music one of Newman's best-known texts, *Littlemore Tractus.* Originally conceived as a choral work with organ accompaniment, a version for orchestra has now been commissioned by the Salzburg Mozart Week 2014.

PATTERSON, PAUL (* 1947)

Spider's Web (2013)
for harp and string orchestra | 12'
prem. 25.05.2013 ↗ Kufstein, Gwyneth Wentink, hp; Cappella Istropolitana, cond. Bernard Sieberer

"The *Spider's Web* takes the form of a mini concerto in 4 movements for solo harp and string orchestra. It is based on *Spiders* for solo harp written in 1985 which has since become popular amongst harpists internationally. The solo harp part is virtually the same as the original *Spiders,* with only a few additions. The orchestra accompanies the harp with added introductions, comments and interludes." (Paul Patterson)

RIHM, WOLFGANG (* 1952)

Stille Feste (2013)
for choir and orchestra | 40'
based on a poem by Novalis
2 2 2 2 - 2 2 2 0 - timp, perc - str; satb
prem. 27./28.04.2013 ↗ Stuttgart, Internationale Bachakademie Stuttgart, Gächinger Kantorei, cond. Helmuth Rilling

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

A Tribute (Über die Linie VIII)
(2012–2013)
for orchestra | 20'
2 2 3 3 - 4 2 3 1 - timp, perc(2), hp - str
prem. 23.06.2013 ↗ Aldeburgh Festival, Hallé Orchestra, cond. Mark Elder

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

IN-SCHRIFT 2 (2013)
for orchestra | 15'
1 2 7 6 - 6 4 4 2 - perc(6), hp, pno - vc(12), cb(8)
prem. 20.10.2013 ↗ Berlin, Berlin Philharmonic, cond. Simon Rattle

To mark the 50th anniversary of the Scharoun Building (Berlin Philharmonie) Rihm has written a work specifically for the acoustic specialities of the hall. Six clarinettists and three percussionists are positioned around the room. "With all its improvisational gestures, Rihm's music still responds to the theme of music and space with a clear concept, instead of merely using the space for a musical arrangement." (Berliner Zeitung: Peter Uehling, 21 October 2013).
"In its sensuously absorbing beauty and apperceptive dramatic style, this work – as so often with Rihm's music – quickly establishes an affinity with the listener." (FAZ: Jan Brachmann, 21 October 2013).

Verwandlung 5 (2013) WP
for orchestra | 15'
2 2 2 2 - 4 2 3 1 - timp, perc - str
prem. 20.11.2013 ↗ Vienna, Cleveland Orchestra, cond. Franz Welser-Möst

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

Transitus (2014) WP
for orchestra | ca. 15'
prem. 05.05.2014 ↗ Milan, Filarmonica della Scala, cond. Riccardo Chailly

Double Concerto for Violin, Cello and Orchestra (2014) WP
prem. May 2014 ↗ Dresden, Mira Wang, vln; Jan Vogler, vc; Dresdner Staatskapelle

New Work (2014) WP
for orchestra | ca. 15'
prem. 04.06.2014 ↗ Essen, Essener Philharmoniker, cond. Tomas Netopil

Concerto No. 2 for Piano and Orchestra (2014) WP
prem. August 2014 ↗ Salzburg Festival, Tzimon Barto, pno; Gustav Mahler Jugendorchester, cond. Christoph Eschenbach

Concerto for Horn and Orchestra (2014) WP
prem. 19.08.2014 ↗ Lucerne Festival, Stefan Dohr, hn; Mahler Chamber Orchestra, cond. Daniel Harding

New Work (2014/2015) WP
for piano trio and orchestra
prem. 2014/2015 ↗ WDR, Jean-Paul Trio, Dallas Symphony Orchestra

New Work (2014/2015) WP
for choir and orchestra
prem. 10.12.2015 ↗ Madrid, Orquesta y Coro de la Comunidad de Madrid

ECLAT

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eine Video-Musik-Architektur mit Uraufführungen von
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Videos Daniel Kötter / Modulare Architektur Sofia Dona
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Enno Poppe › Interzone
Lieder und Bilder für sechs Stimmen, Ensemble und Elektronik
Text Marcel Beyer / Video Anne Quirynen

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mit
ascolta, ensemble mosaik, ensemble recherche, Experimentalstudio des SWR, Neue Vocalsolisten Stuttgart, SWR Vokalensemble Stuttgart, Radio-Sinfonieorchester Stuttgart des SWR, Florian Helgath, Nicolas Hodges, Johannes Kalitzke, Severine Ballon, Omar Ebrahim

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→ **ORCHESTRA**
continued

SAWER, DAVID (* 1961)

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

Based on a text from Howard Barker, Sawer tells the story of a soldier who takes leave of his mother, describing the mother's torturous worry and the soldier's feeling of dread. The work has been nominated for the 2013 British Composer Award.

SCHWARTZ, JAY (* 1965)

Music for Orchestra IV (2014) WP
for orchestra | 25'
prem. 08.02.2014 ↗ Stuttgart, ÉCLAT Festival Neue Musik Stuttgart, RSO Stuttgart/SWR, cond. Johannes Kalitzke

Music for Orchestra IV experiments with the phenomena of periodicity and synchronicity of pendulums and waves and in this way again combines Schwartz's affinity for physics with the poetic and aesthetic dimensions of sound.

STAUD, JOHANNES MARIA (* 1974)

Concerto for Violin and Orchestra (2014) WP
for violin and orchestra | 20'
prem. 27.08.2014 ↗ Lucerne Festival, Midori, vln; Lucerne Symphony Orchestra, cond. James Gaffigan

TAKÁCS, JENÖ (1902–2005)

Tarantella (1937)
for piano and orchestra | 15'
2 2 2 2 - 2 2 1 1 - timp, perc - str

Tarantella was written in 1937 in Cairo, where Takács taught at the Conservatoire as Professor of Piano, and premiered in Vienna in the same year. A rhythmically effective, virtuoso piece with a folk dance-like idiom, it laid the foundations for the composer's international fame and was performed countless times with him at the piano. With *Tarantella,* Takács demonstrated the strong creative stimuli that lies in real, earthy folk music. The influence of Stravinsky and Bartók is evident in the elemental force of the rhythms carried by the exotic percussion and piano.

ZEMLINSKY, ALEXANDER (1871–1942)

Die Seejungfrau *(The Mermaid)*
fantasia in three movements for large orchestra based on an Andersen fairy tale | 47'
critical edition of the original version by Antony Beaumont (2011)
4 3 4 3 - 6 3 4 1 - timp, perc(2), hp(2) - str
prem. 26.01.2013 ↗ Dresden, Dresden Philharmonie, cond. Markus Poschner

Zemlinsky structured the score of *The Mermaid* in three parts. The new critical edition by Antony Beaumont, published in 2013, offers two possible versions of Part II. The original version, which was edited for the first time, contains the rediscovered episode of the sea witch, which lends a whole new accent to the character of the work. After Germany, the Netherlands, Austria, Switzerland and Italy, further premieres of the original version are to follow in the USA, Canada and Poland.

CHAMBER ORCHESTRA / ENSEMBLE / CHAMBER MUSIC

AMY, GILBERT (* 1936)

Jeux (1971)
for 1–4 oboes | 8'
arranged for soprano saxophone by Claude Delangle (2012)
UE 36075

BALTAKAS, VYKINTAS (* 1972)

Eselsbrücke (2013)
for ensemble | 10'
1 1 1 0 - 1 1 1 0 - perc(2), cemb - vln, vln, vla, vc, cb
prem. 24.08.2013 ↗ Salzburg Festival, Scharoun Ensemble, cond. Matthias Pintscher

Eselsbrücke was commissioned by the Salzburg Foundation and is inspired by Brigitte Kowanz's light installation *Beyond Recall,* which can be seen on the Staatsbrücke bridge in Salzburg.

Eine kleine Nachtmusik (2013)
for violin solo | 5'
prem. 26.10.2013 ↗ Leuven, Transit Festival, Wiberts Aerts, vln

"This miniature, played on only one string on the violin, is a lullaby which I've been singing to my daughters for several years. My music in this piece was partially inspired by fractal ideas where a large image is created of many small images of the same shape. I couldn't think of a better title than *Eine kleine Nachtmusik.* However this is the only reference point to Mozart, borrowed with great respect." (Vykintas Baltakas)

New Work WP
for wind quintet
prem. 10.01.2014 ↗ London, Cataleya Quintet

→ CHAMBER ORCHESTRA / ENSEMBLE / CHAMBER MUSIC *continued*

BEDFORD, LUKE (* 1978)

Renewal (2013)
for 12 players | 22'
1 1 1 0 - 1 0 1 0 - perc, hp - str
prem. 22.05.2013 ↗ London, London Sinfonietta

"*Renewal* is about creating something new from the rubble of each previous section. Though the material of any given part might appear stable, it always collapses. The piece is a celebration of renewal and regrowth: written in the full knowledge of its impermanence." (Luke Bedford)

Folwing the Threed (2013) WP
for alto saxophone and cello | 9'

"The title is taken from Geoffrey Chaucer's *The Legend of Good Women/The Legend of Ariadne.* And the piece itself is something of a labyrinth. The instruments are always "following the thread", trying to find their way back through a host of different speed and time changes." (Luke Bedford)

Wonderful Four-Headed Nightingale (2013)
for string quartet | 9'
prem. 28.10.2013 ↗ Wien Modern, Arditti Quartet

"This piece is a reworking of my *Wonderful Two-Headed Nightingale* for violin, viola and fifteen players. The original title was taken from a 19th century poster advertising a pair of singing conjoined twins: Millie and Christine McCoy. Something of their story and the poster intrigued me. There are four definable sections to the piece. After a duet between the first violin and viola, the second violin and cello gradually enter and take over the rhythmic impetus. This builds to a crisis point and the music collapses, leaving only a series of stark chords. Instead of fading away, the opening material springs back into life, bringing the piece to a close." (Luke Bedford)

BERG, ALBAN (1885–1935)

Four Pieces for Clarinet and Piano op. 5 (1913) WP
for clarinet and ensemble | 8'
arranged by Klaus Simon (2012)
1 1 1 1 - 1 1 0 0 - perc, hp - vln, vln, vla, vc, cb
prem. 09.12.2013 ↗ Berlin, Konzerthaus, Zafraan Ensemble, cond. Klaus Simon

The *Four Pieces for Clarinet and Piano* op. 5 were written exactly 100 years ago. They are dedicated to the Society for Private Musical Performances in Vienna, where they were premiered on 17 October 1919, as well as to its founder and president, Arnold Schönberg.
Klaus Simon has arranged these short, attractive pieces for ensemble or chamber orchestra, where the string parts can be played as either a solo or with the whole section.

BERIO, LUCIANO (1925–2003)

Ofanìm (1988–1997)
for 2 children's choirs, 2 instrumental groups, female voice and live electronics | 30'
6 0 4 0 - 2 4 2 0 - perc(2), midi-keyb
performance: 11.10.2013 ↗ Venice, Biennale di Venezia, Esti Kenan Ofri, Tempo Reale, con. Danilo Grassi

In *Ofanìm,* Berio alternates two very different verbal fabrics of the Old Testament: "The dramatic vision of Ezekiel – the most personal and apocalyptic of all prophets – is in stark contrast to the earthy sensuality found in the verses of the Song of Songs. The fantastical visions of Ezekiel whirl around in perpetual motion against the fiery backdrop of the sky. The poetic images of the Song of Songs dwell longingly on the face and body of the singer's beloved." (Luciano Berio)
The live electronic system with its delays and "sound wanderings" is reserved for the movements containing Ezekiel's vision. The others make do with pure vocal and instrumental sounds. A new, revised score for this work is being prepared and will be available in 2014.

CERHA, FRIEDRICH (* 1926)

Étoile (2011)
for six percussionists | 23'
prem. 03.08.2013 ↗ Salzburg Festival, Martin Grubinger, perc; The Percussive Planet

Following the highly acclaimed first performance of *Étoile* at Salzburg Festival, the *Salzburger Nachrichten* newspaper wrote that it could well have been written by someone "young and untamed". However, in addition to the impulsive array of eruptions provided by no fewer than six percussionists (linked together through in-ear headphones), Cerha weaves a fascinating tapestry of colour using marimba, xylophone and microtonal mallet instruments. Truly an event to behold!

Acht Stücke (2012) WP
for 3 clarinets | 19'30"
prem. 15.06.2014 ↗ Vienna, Musikverein, the clarinotts

"The pieces were written for Ernst Ottensamer, clarinet soloist with the Vienna Philharmonic, and his two sons, and vary greatly in character. They make use of all styles of playing – from flowing legato cantilena to capricious short staccato, the latter occasionally veering into caricature. The forms are generally derived from the rhapsodic development; there are no reprises and hardly any motivic links." (Friedrich Cerha)

Fünf Sätze (2013) WP
for cello and piano | 10'

"*Fünf Sätze* are characterised by epigrammatic brevity, directness of presentation, clarity of form and comprehensibility. Of course, the swift brushstrokes continue on from the familiar ground of older works." (Friedrich Cerha)

FENNESSY, DAVID (* 1976)

Caruso *(Gold is the sweat of the sun)* (2012)
for 4 samplers and electric guitar | 20'
prem. 12.12.2012 ↗ Amsterdam, Muziekgebouw, Ensemble Klang

This commission by Ensemble Klang and the Irish Arts Council was premiered at the Amsterdam Electric Guitar Heaven Festival. It is the second part of the trilogy on Werner Herzog's diaries. (See *Prologue (Silver are the tears of the moon),* p. 45)

Hauptstimme (2013) WP
for amplified solo viola and ensemble | 17'
1 1 1 1 - 0 0 0 0 - Rhodes piano, perc, e.guit - vln, vla, vc, cb
prem. 16.11.2013 ↗ Huddersfield Festival, Garth Knox, vla; Red Note Ensemble Scotland, cond. Garry Walker

"The notion of the individual and how he/she contributes or functions in a group setting as well as how that group can meaningfully make a collective statement has been central to a number of my works over the years – starting with *graft* for string quartet (2000), through to *13 Factories* for ensemble (2009). Once again, it seems to be at the core of this new piece for solo viola and ensemble. For much of the time, the solo viola is buried in a thick ensemble texture with the primary goal merely to be heard. Once it has achieved this, a more complex question emerges – what to say?"
(David Fennessy)

HAAS, GEORG FRIEDRICH (* 1953)

Introduktion und Transsonation (2013)
music for 17 instruments with audio material from recorded sound experiments by Giacinto Scelsi | 17'30"
1 0 2 0 - 2 1 2 0, t.sax(Bb) - vln(2), vla(2), vc(2), cb(2)
prem. 01.05.2013 ↗ Cologne, Festival Acht Brücken, Klangforum Wien, cond. Sian Edwards

Giacinto Scelsi explored the anatomy of sound by composing musical processes directly on audio tape without taking the usual step of committing it to musical notation. Georg Friedrich Haas, who has always been greatly influenced by Scelsi, presented one of these tapes to the assembled musicians and asked them to reproduce simultaneously what they heard on their respective instruments. Scelsi's original recording replaces the musical notation and is played parallel to the instrumental sounds. Haas wrote an introduction to this instrumental response to Scelsi's audio tape composition that serves to prepare the listener for the musical language of Scelsi's audio tape in its finely graduated intonation, dynamic shape and rhythm.

Dido (2012)
for soprano and string quartet | 9'
prem. 09.05.2013 ↗ Schwetzingen SWR Festival, Sarah Wegener, s; Kairos Quartett

Wohin bist du gegangen? (2013) WP
music for choir and 17 instruments | 12'
with lighting
1 1 1 1 - 1 1 1 1 - perc(2), acc, pno - vln, vln, vla, vc, cb
prem. 27.11.2013 ↗ Salzburg, Dialoge, Klangforum Wien, Salzburger Bachchor, cond. Clement Power

Wohin bist du gegangen? (Where did you go) is based on texts by the Persian poet Attar of Nishapur (ca.1136–ca.1220) in a free translation by the composer. The male and female voices are separated by the ensemble (with the men on one side and the women on the other). At the beginning of the work, the situation is akin to a traditional performance, but within only a few seconds the light is dimmed until the concert hall is in total darkness.

Tombeau (2013) WP
for violin, cello and piano | 3'
arrangement of a fragment by Mozart K. 616a
prem. 30.11.2013 ↗ Salzburg, Dialoge, Frank Stadler, Florian Simma and Daan van Dewalle

String Quartet No. 8 (2014) WP
ca. 25'
prem. 21.10.2014 ↗ Basel, JACK Quartet

HALFFTER, CRISTÓBAL (* 1930)

Ausencias *String Quartet No. 8* (2012) | 24'
prem. 03.06.2013 ↗ Madrid, Museo Nacional Centro de Arte Reina Sofia, Leipziger Streichquartett

Sones del prebarroco español (2012/2013) WP
transcriptions of works by Antonio de Cabezón, Cristóbal de Morales and Alonso Mudarra
for brass octet | 12–14'
prem. 30.10.2013 ↗ Valladolid, Orquesta Sinfónica de Castilla y León

For 25 years, there has been an initiative in Castile dedicated to tracking down the hidden works of art of the 15th and 16th centuries in old churches and attempting to pluck them from oblivion. Halffter has now taken works by three Spanish composers from this period and reworked their essential elements for brass octet, thus showing them "in a new light".

OSBORNE, NIGEL (* 1948)

Espionage (2013) WP
Three miniature sonatas
Studies in Poussin and happenstance
for solo violin | 8'
prem. 01.11.2013 ↗ Wien Modern, Ernst Kovacic, vln

→ CHAMBER ORCHESTRA / ENSEMBLE / CHAMBER MUSIC *continued*

PÄRT, ARVO (* 1935)

Vater unser (2005/2013)
for boy's voice or countertenor and string quintet or string orchestra | 2'50"
prem. 03.10.2013 ↗ Wollongong, Andreas Scholl, ct; soloists from the Australian Chamber Orchestra

Arvo Pärt composed *Vater Unser,* the German version of the Lord's Prayer, for boy's voice and piano in 2005. Unlike many of his other works, this one was spontaneous, done in a single breath, giving it an immediate effect; at the suggestion of Andreas Scholl, Pärt arranged it in 2013 for countertenor and strings.

REICH, STEVE (* 1936)

Guitar Phase (2013)
arranged for guitar and pre-recorded tape or 4 guitars by Philipp Schmidt | 14–16'

Based on Steve Reich's *Violin Phase* (1967), Philipp Schmidt has developed a version for guitar whereby the performer plays accompanied first by one, then two and finally three pre-recorded rhythmic combinations of his own playing, producing captivating effects by means of gradual phase shifts.
See video ↗ http://bit.ly/17f7wy7

RIHM, WOLFGANG (* 1952)

Epilog (2012/2013)
for string quintet | 15'
prem. 10.02.2013 ↗ Stuttgart, ECLAT Festival Neue Musik Stuttgart, Jean-Guihen Queyras, vc; Arditti Quartet

It was Wolfgang Rihm's farewell gift for the departing Artistic Director of ECLAT, Hans-Peter Jahn, who paid elegant tribute to Rihm with the words: "He helped to further music history". The potential for combining *Epilog* with Schubert's miraculous *String Quintet* is plain to see.

Klangbeschreibung 2 *Innere Grenze* (1986–1987/2013)
for 4 voices, 5 brass instrumentalists and 6 percussionists | 30'
prem. of the rev. new version: 15.06.2013 ↗ Paris, Ensemble Intercontemporain, EXAUDI vocal ensemble, cond. François-Xavier Roth

Drei Sonette von Michelangelo (2013)
in Rilkes Übertragung
for baritone and piano | 12'
prem. 07.07.2012 ↗ Bad Kissingen, Kissinger Sommer, Hans Christoph Begemann, bar

Harzreise im Winter (2012) WP
for baritone and piano | 13'
text by Johann Wolfgang von Goethe
prem. 01.06.2014 ↗ Würzburg, Residenz, Christian Gerhaher, bar; Gerold Huber, pno

Will Sound More Again Anew (2014) WP
for ensemble | 15'
prem. 2014 ↗ Cologne, Köln Studio musikFabrik

SAWER, DAVID (* 1961)

Rumpelstiltskin Suite (2011)
for 13 players | 25'
1 1 2 1 - 1 1 0 1 - hp - vln, vla, vc, cb
prem. 06.04.2013 ↗ London, Wigmore Hall, Birmingham Contemporary Music Group, cond. George Benjamin

The Times called Sawer's *Rumpelstiltskin* "a tour de force" with mostly unsettling effects and progressively developed ecstasy. Sawer has now created a suite from the ballet for BCMG.

New Work (2014) WP
for brass quintet | 10–12'
prem. 04.–06.07.2014 ↗ London, New Music Biennial, Onyx Brass

New Work (2014) WP
for ensemble | 10–12'
prem. July 2014 ↗ London, Aurora Orchestra

SCHUBERT, FRANZ (1797–1828)

Three Pieces (D 946 I/II, D 625 IV)
for ensemble (chamber orchestra) | 29'
arranged by Richard Dünser (2011)
1 1 1 1 - 1 0 0 0 - str
prem. 13.06.2012 ↗ Vienna, Theophil Ensemble Vienna, cond. Matthias Schorn

These *Three Pieces,* scored for wind quintet and string quintet, are intended as new additions to the literature for those ensembles playing works such as Schubert's *Octet,* Beethoven's *Septet* and Brahms' *Nonet,* but they are also perfectly suited to sections of chamber orchestras.

SCHWARTZ, JAY (* 1965)

M (2013)
for baritone solo and ensemble | 12'
1 1 1 1 - 1 1 1 0 - perc, pno - str
prem. 24.08.2013 ↗ Salzburg Festival, Dietrich Henschel, bar; Scharoun Ensemble, cond. Matthias Pintscher

M was inspired by Markus Lüpertz' sculpture "Hommage à Mozart", located in Salzburg, for which it was commissioned by the Salzburg Foundation as an accompanying composition. The title consists of a single letter, which in the Proto-Semitic alphabet draws the image of a wave, and which geometrically dictates the temporal line and form of the composition.

Lament (2013)
for solo voice and saxophone quartet | 12'
prem. 08.10.2013 ↗ Freiburg, Sibylle Kamphues, ms; Raschér Saxophone Quartet

New Work (2014) WP
for string quartet
prem. 2014 ↗ Asasello Quartet

In this project the Asasello Quartet will combine Schönberg's string quartets with four world premieres.

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UE Update

LIU, WEN (* 1988)

Impossibility of being still (2012) WP
for ensemble | 17'
prem. 07.11.2013 ↗ Wien, Radiokulturhaus, Franz Michael Fischer, vln; Johannes Flieder, vla; Larsch Mlekusch, sax; Sylvie Lacroix, fl; Krassimir Sterev, acc; Milan Karanovic, vc; cond. Martin Kerschbaum

The 'I Ching', the Chinese 'Book of Changes', teaches us that nothing in this world – objects, people, not even the universe – is constant. The book ends with the sixty-fourth hexagram: in spite of the apparent stationary state, nature is in constant movement. The old Chinese philosophy has always been an inspiration for me – the notion that there are no constants in time and space. Accordingly, I have attempted to combine yin and yang in this piece: the music, each sound, each harmony, everything that moves and interblends with other elements." (Wen Liu)

Wen Liu is the winner of the 2012 Ö1 Talentebörse composition prize, which came with a cash prize of €10,000 and is supported by the Austrian National Bank (OeNB) and Universal Edition. Initiated by Austrian Radio Ö1 in 2011, this art promotion project was established as a competition for composers at Austrian universities, and serves to promote young talent.

Wen Liu was born in China in 1988. Since 2005, she has been studying in Austria, first concert piano, then composition with Christian Minkowitsch and Wolfgang Liebhart at Vienna Conservatoire/Private University and then with Clemens Gadenstätter at the University of Music and Performing Arts in Graz. In addition to the Ö1 Talentebörse composition prize in 2012, the young composer has already won many awards, including first prize in the 5th Francisco Escudero International Composition Competition and the Fidelio Competition in 2012. In 2010, she received a sponsorship award for composition from the Theodor Körner Fund and was the winner of the Josef Trattner Composition Competition in 2009.

Wen Liu was composer-in-residence at the Atlantic Music Festival (USA) and at the Crossings contemporary dance/music festival (Johannesburg). She accepted an invitation to study at IRCAM and received composition commissions from Zebra Trio (Ernst Kovacic) at the steirischer herbst international contemporary art festival in 2013. Her works have been performed at the Wien Modern festival in 2008, at the young people's event "Podium junge Künstler" in 2009, Expo Shanghai in 2010, Stockholm Fringe Fest in 2012, Dimanche Rouge Paris in 2012, International Computer Music Conference 2012 Ljubljana, Vienna SaxFest 2013, Hörfest 2010 Graz and Grafenegg Musik-Festival in 2009. She has already had works premiered at important venues and featured in international broadcasts.

→ **CHAMBER ORCHESTRA / ENSEMBLE / CHAMBER MUSIC** ***continued***

SOTELO, MAURICIO (* 1961)

Ancora un segreto (2013)
Homage Sonata à Alfred Brendel
for piano | 22'
prem. August 2013 ↗ Bozen, 60th International Busoni Competition

STAUD, JOHANNES MARIA (* 1974)

Par ici! (2011/2012)
for ensemble (expanded and revised version) | 11'
1 0 1 1 - 1 1 0 0 - perc, midi-pno - 1 1 1 1
prem. of the revised version: 02.02.2013 ↗ Salzburg, Mozartwoche, Ensemble Intercontemporain, cond. George Benjamin

Caldera (for Tony Cragg) (2013)
an antelopesque scene
for soprano, clarinet and piano | 7'
prem. 24.08.2013 ↗ Salzburg Festival, Mojca Erdmann, s; Scharoun Ensemble, cond. Matthias Pintscher

"As can be seen from the title, my work relates to Tony Cragg's sculpture in Salzburg's Makartplatz. The organic, magmatic, association-rich structures of this work, which looks different from every angle, together with the lightness of the overall structure, the wealth of allusion despite the reduced forms, compelled me from the outset. From certain viewpoints, it even looks like an intimate encounter between two larger-than-life figures. In the same way, my composition has the soprano virtually blend with the clarinet, allowing both to interact continually in widely varying aggregate states." (Johannes Maria Staud)

K'in (2012/2013)
for bassoon and string quartet | 12'
prem. 19.09.2013 ↗ Schwaz, Klangspuren
Schwaz, Pascal Gallois, bsn; Hugo Wolf Quartett

"In the language of the Maya, *K'in* means sun. At the same time, *K'in* is the smallest unit of the Mayan calendar, equivalent to one day. On 21 December 2012, when I was in the middle of working on this piece, the world was supposed to have ended, at least according to some prophets of doom who referred to the *Long Count* of the Mayan calendar, but in reality had probably been reading too much H.P. Lovecraft. As the world did not come to an end, I thought it appropriate to name my piece after the Mayan sun, which rose again on 22 December 2012 as well. This undeniably ritualistic work assumes the character of an evocation at times. In doing so, the bassoon is often contrasted in sections with a compact scordatura string quartet." (Johannes Maria Staud)

New Work (2015) WP
for ensemble
prem. spring 2015 ↗ Freiburg, Ensemble Recherche

ZEMLINSKY, ALEXANDER
(1871–1942)

Chamber Symphony (1934)
based on *String Quartet No. 2* (1915)
for 14 instruments or chamber orchestra | 40'
arranged by Richard Dünser (2013)
1 2 2 1 - 2 0 0 0, basset hn - vln, vln, vla, vc, cb
prem. 21.10.2013 ↗ Vienna, Ensemble Kontrapunkte, cond. Peter Keuschnig

The instrumentation is exactly the same as Schönberg's *Chamber Symphony No. 1* (without contrabassoon). This means that the two works can be ideally combined. The original – Zemlinsky's *String Quartet No. 2,* used as a starting point by Richard Dünser – is dedicated to Schönberg and contains allusions to the famous fourths in Schönberg's *Chamber Symphony No. 1*. Stylistically speaking, it is not infrequently influenced by early Schönberg and late Mahler, but – needless to say – it is for the most part vintage Zemlinsky.
It is possible to perform this work not only as a version for 14 solo instruments but also with string sections, i.e. with a large chamber orchestra or a small orchestra.

Sinfonietta op. 23 (1934)
for chamber orchestra | 22'
reduced version
arranged by Roland Freisitzer (2012)
1 1 2 1 - 1 1 1 0 – pno - vln(2), vla, vc, cb
prem. 11.03.2013 ↗ Vienna, Ensemble Kontrapunkte, cond. Peter Keuschnig

"When arranging the work, I made every effort to let the original shine through as much as possible. Where this was not feasible, I made fundamental changes to the instrumentation, but without altering the original harmonies or structure. I made a conscious decision not to use percussion, instead relying on a piano part to provide the required accents. My intention was essentially to conjure up an ensemble piece out of the orchestral work – by this I mean something that does not come across as a scaled-down version, but rather as an ensemble piece in its own right, a different take on the original." (Roland Freisitzer)

Lyric Symphony (1923)
for soprano, baritone and chamber orchestra
reduced version | 45'
arranged by Thomas Heinisch (2012)
1 1 2 1 - 2 1 2 0 - timp, perc, hp, harm, pno - vln I, vln II, vla, vc, cb
prem. 03.06.2013 ↗ Vienna, Ensemble Kontrapunkte, cond. Peter Keuschnig

"To my surprise, it was relatively easy to arrange the first three movements for ensemble, as the orchestra never goes beyond the traditional four-part harmony, with a texture that – interestingly enough – is closer to Brahms than, for instance, to Schönberg. From an instrumentation perspective, the exquisite slow 4th movement "Sprich zu mir, Geliebter" (Speak to me, my love) in the middle of the work poses a challenge, given the subtle separation of the string parts. As the string parts are not played by several instrumentalists, it was necessary to assign some of them to the harmonium or accordion (either can be used in my version). I feel that this movement has lost none of its mysterious charm through this alteration. It was also necessary to make changes to the short yet massive 5th movement. By introducing the shrill E flat clarinet, which does not feature at all in the original, I have attempted to do justice to the abrasiveness and corporeality of this movement." (Thomas Heinisch)

VOCAL AND CHORAL WORKS

BRUCKNER, ANTON (1824–1896)

Three Early Songs
for mixed 6-part choir | 9′
arranged by Clytus Gottwald (2013)
Frühlingslied (Heinrich Heine)
Herbstkummer (Matthias Jakob Schleiden)
Im April (Emanuel Geibel)
UE 36073 (available from January 2014)

FENNESSY, DAVID (* 1976)

New Work (2013/2014) WP
for choir a cappella | 20′
prem. 02.05.2014 ↗ Cork, 60th Cork International Choral Festival, National Chamber Choir of Ireland, cond. Paul Hillier

"A few years ago I came across an extraordinary piece of art by a woman named Emma Hauck. She was admitted to a German psychiatric ward about a hundred years ago diagnosed with schizophrenia. Whilst a patient there she produced pages and pages of text – thousands of lines in pencil which were addressed to her husband who had ceased to visit her. She simply wrote the words *"Herzensschatzi komm" (Sweetheart Come)* over and over again or sometimes just the word *"komm" (come).* Every page is thick with overlapping text and some are so condensed as to be illegible. I was deeply moved by these repeated pleas and feel strongly that the desperate passion that can be seen on these pages could only really be expressed with voices. I imagine a dense layering of a simple line; each voice adding to the power of the plea…" (David Fennessy)

HAAS, GEORG FRIEDRICH (* 1953)

nocturno (2013)
music for female choir and accordion (ossia: piano) | 8–10′
prem. 23.03.2013 ↗ Bonn, Theater Bonn

The piece is to be performed in complete darkness, which means that the musicians have to memorise their parts, i.e. all choir members and the accordionist or pianist only require a score for rehearsals.

Wohin bist du gegangen? (2013) WP
music for choir and 17 instruments | 12′
with lighting
1 1 1 1 - 1 1 1 1 - perc(2), acc, pno - vln, vln, vla, vc, cb
prem. 27.11.2013 ↗ Salzburg, Dialoge, Klangforum Wien, Salzburger Bachchor, cond. Clement Power

(see page 51)

SCHWARTZ, JAY (* 1965)

Zwielicht (2012)
for 3 trombones, chorus and organ | 60′
prem. Cologne version: 11.07.2013 ↗ Cologne, Romanischer Sommer, Dominik Susteck, org; Kölner Vokalensemble, cond. Jay Schwartz

Zwielicht concerns itself with the phenomena of the transformation between different times, but also between life and the afterlife and the boundaries between light and darkness. What is sacred music? This question continually hangs in the room.

ZEMLINSKY, ALEXANDER (1871–1942)

Zwei Gesänge
based on texts by Maurice Maeterlinck
for 5 voices or 5-part choir | 7′
arranged by Clytus Gottwald (2010)
UE 35230

OPERA / BALLET

BEDFORD, LUKE (* 1978)

Through His Teeth (2013–2014) WP
chamber opera | ca. 60′
for 3 soloists and 8 musicians
libretto: David Harrower
prem. 03.04.2014 ↗ London, Royal Opera House (Faust Festival), cond. Sian Edwards, Bijan Sheibani, dir.

The libretto is based on the true story of a British con man, which took place in England several years ago, and explores the themes of truth, lies, trust and deception.

BORISOVA-OLLAS, VICTORIA (* 1969)

Dracula WP
opera in 2 acts | 100′
libretto: Claes Peter Hellwig and Kristian Benkö
prem. spring 2016 ↗ Stockholm, The Royal Swedish Opera

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

HAAS, GEORG FRIEDRICH (* 1953)

Morgen und Abend (2014/2015) WP
opera for soloists and orchestra in 2 acts | 85–125′
based on Jon Fosse's novel of the same name
libretto: Jon Fosse
German translation of the libretto: Hinrich Schmidt-Henkel
soloists: 3 female roles (s, ms, low alto); 2 male roles (bar, t), 1 actor
choir: satb (32–44 voices)
prem. 13.11.2015 ↗ London, Royal Opera House, co-production with Deutsche Oper Berlin; Ole Anders Tandberg, dir.

Jon Fosse tells the story of Johannes the fisherman, a simple man in the autumn of his years. He recalls his past life, the two people who meant most to him – his wife and his friend Peter, who have both long since passed away. Johannes' yearning will come to an end on this day. When his daughter comes to check on him the following morning, she finds him dead.

HALFFTER, CRISTÓBAL (* 1930)

Schachnovelle *(Chess Game)*
(2011/2012)
opera in 1 act | 115'
libretto by Wolfgang Haendeler, based on Stefan Zweig's novel of the same name
4 3 4 3 - 4 4 4 1 - perc(4), alto sax(Eb), t.sax(Bb), e.pno - min. 12 12 10 8 6 - max. 16 14 12 10 8
prem. 18.05.2013 ↗ Kiel Opera, Philharmonic Orchestra Kiel, choir of the Kiel Opera House, cond. Georg Fritzsch

Together with his librettist Wolfgang Haendeler, Halffter succeeded in bringing Stefan Zweig's novel to life on stage in a faithful, gripping adaptation. Two FAZ critics described *Schachnovelle* as "the premiere of the year". The *Neue Musikzeitung* wrote: "The style of the Madrid composer has essentially remained true to itself over these six decades, with some additional development in terms of detail: it is 'old-school' modernism. The speed of flow, intonations and fine colours of the composition, which adheres first and foremost to its own laws and rules, corresponds freely to the space and timing allowed by the text, and in particular to its psychological constellations. The clearest audible influence is the operas of Alban Berg." With such effusive praise, it should only be a matter of time before a follow-up performance takes place.

MOZART, WOLFGANG AMADEUS (1756–1791)

Die Entführung aus dem Serail (1782)
(The Abduction from the Seraglio)
singspiel based on a libretto by Johann Gottlieb Stephanie d. J.
version for children
for soloists and ensemble | 70'
arranged by Alexander Krampe (2013)
prem. 27.07.2013 ↗ Salzburg Festival, soloists of the Young Singers Project, Salzburger Orchester Solisten, cond. Ben Gernon, Johannes Schmid, dir.

Alexander Krampe knows how children's ears listen. His successful children's version of *The Cunning Little Vixen* and *The Magic Flute* has now been followed by Mozart's *Abduction from the Seraglio,* which he arranged for string quintet, three woodwinds, accordion and percussion.

Together with director Johannes Schmid, Krampe also revised the text of the highly inventive arrangement of this opera, taking amusing liberties to make it more palatable for a younger audience. The original opera was shortened to around 70 minutes and is suitable for children aged 4 and above.

SAWER, DAVID (* 1961)

The Lighthouse Keepers (2012)
music theatre for 2 actors and ensemble | 25'
1 1 1 0 - 1 1 0 0 - perc(1) - 1 1 1 0 0
prem. 04.07.2013 ↗ Cheltenham, Birmingham Contemporary Music Group, cond. Martyn Brabbins

The *Lighthouse Keepers,* which is based on the play *Gardiens de phare* by Paul Autier and Paul Cloquemin, describes a man who is trapped in a lighthouse with his son, whose illness is driving him increasingly insane.

SCHREKER, FRANZ (1878–1934)

Der Schatzgräber (1915–1918)
opera in 1 prologue, 4 acts and 1 postlude | 145'
arrangement for 23 solo instruments by Werner Steinmetz (2013)
1 1 1 1 - 1 1 1 0 - perc(2), hp, cel, harm, pno - vln, vln, vln, vln, vla(2), vc(3), cb
prem. 12.09.2013 ↗ Linz, Tabakfabrik, production by EntArteOpera

Working on a commission from EntArte-Opera, composer Werner Steinmetz has produced a reduced version of Schreker's opera *Der Schatzgräber* (The Treasure Hunter). The opera was reduced to the instrumentation of Schreker's *Chamber Symphony* (23 solo instruments) and both works were composed in the same creative period. The premiere on 12 September 2013 met with a highly enthusiastic reception from audience and critics alike.

STAUD, JOHANNES MARIA (* 1974)

Die Antilope (2013–2014) WP
opera for 7 soloists, choir, orchestra and electronics | 70–75'
libretto: Durs Grünbein
prem. August 2014 ↗ Lucerne Festival, Orchestra and Choir of Lucerne Theatre, cond. Howard Arman, Experimentalstudio des SWR, Dominique Mentha, dir. (co-production with Tiroler Landestheater Innsbruck and Cologne Opera)

The opera tells the story of a young man, Victor, a character that draws on Victor Krap (Samuel Beckett, *Eleutheria)* and *Bartleby, the Scrivener* (Herman Melville). Victor, a nonconformist social outsider, escapes from an increasingly claustrophobic company party (complete with stagnant and meaningless party chit-chat) by jumping out of the window. This results in Victor stumbling through an absurdly distorted urban world, his "journey through the night" leading him to the strangest situations, sometimes menacing and appalling, sometimes funny and grotesque, always wavering on the threshold between real and unreal. Our hero is torn between the desire to be an outside observer, a spontaneous man of action (he is not immune to moral indignation) and allowing himself to be swept away by the dynamics of the curious situations in which he finds himself. At the end of this journey, Victor – whose true motivation remains a mystery – turns up unexpectedly back at the company party under extremely strange circumstances. The party, which had been frozen in time during his absence, resumes as if nothing had happened. The Möbius band has closed." (Johannes Maria Staud, Durs Grünbein)

New CDs, DVDs and Books

CASELLA, ALFREDO ↗ 1

Italia, Introduzione, Corale e Marcia, Sinfonia
BBC Philharmonic Orchestra, cond. Gianandrea Noseda
Chandos CD CHAN 10768

In 1909, composer and patriot Alfredo Casella wrote *Italia,* a passionate symphonic rhapsody for his homeland, finding inspiration in the idiom of various Italian folk melodies which he reworked for a large orchestra. *Introduzione, Corale e Marcia* (1935) is one of the most interesting compositions for wind orchestra from this era. Dedicated to conductor Hermann Scherchen (1891–1966), it has remained remarkably unknown to this day. *Sinfonia* (1939) reflects Casella's disillusionment with Italian fascism, a movement which he had originally embraced. Stylistically, the piece strikes a balance between Stravinsky's neoclassicism and Mahler's complexity.

KRENEK, ERNST ↗ 2

Concertino
Karl-Heinz Schütz, fl; Christoph Koncz, vln; Maria Prinz, hpsd; Academy of St Martin in the Fields, cond. Sir Neville Marriner
Chandos CD CHAN 10791

After his failed marriage to Gustav Mahler's daughter Anna, in 1924 Ernst Krenek moved to Paris in a phase of intensity, coming close to the "more obvious patterns of neoclassicism" in his chamber orchestra work *Concertino.* As he himself recounted, Krenek devoted himself to the musical language of this epoch solely under the influence of Stravinsky's *Pulcinella,* an object lesson in equanimity and objectivity, which must have had a compelling effect on somebody who was seeking to quell his emotional storms. In addition, he saw such a return to familiar forms as a means of attracting a wider audience.

LIGETI, GYÖRGY ↗ 3

Atmosphères
Finnish Radio Symphony Orchestra, cond. Hannu Lintu
Ondine CD ODE1213-2

After his dramatic escape from Hungary (1956), György Ligeti became acquainted with electronic music and contemporary composers for the very first time. Before long, he had succeeded in catching up with the music avant-garde in Western Europe and in producing extraordinary orchestral pieces such as *Apparitions* (1958) and *Atmosphères* (1961), which he himself described as micropolyphony. Ligeti: "The music of *Atmosphères* therefore no longer manifests itself in terms of harmony or rhythm, but rather in terms of network structures of sound. This enabled me to explore subtle sonorities that constitute an interstice between sounds and noises. … The music is sustained by transformations of timbre."

MAHLER, GUSTAV ↗ 4

Lieder aus "Des Knaben Wunderhorn"

RIHM, WOLFGANG

Rilke: 4 Gedichte
Christoph Prégardien, t; Bochum Symphony Orchestra, cond. Steven Sloane
CPO CD 4561519

Christoph Prégardien's clear and precise vocal style, combined with his gift for capturing the psychological core of a role, makes him an ideal choice for interpreting Gustav Mahler's *Lieder aus "Des Knaben Wunderhorn"* and Wolfgang Rihm's songs *Rilke: 4 Gedichte,* with which he is very closely associated. In Stuttgart as early as 2002, he performed the version for tenor and piano dedicated to him, accompanied by pianist Siegfried Mauser. This CD, on the other hand, features the orchestral version of the songs produced in 2004. As might be expected, the orchestral sound provides additional scope for realising the emotion and moods of the texts, endowing the music with added feeling. (cpo)

RIHM, WOLFGANG ↗ 5

Dionysos – Eine Opernphantasie
Mojca Erdmann, s; Elin Rombo, s; Virpi Raisänen, ms; Johannes Martin Kränzle, bar; Matthias Klink, t; German Symphony Orchestra Berlin, Choir of the Vienna State Opera, cond. Ingo Metzmacher, Pierre Audi, dir.; Jonathan Meese, stage designer
Euroarts DVD 2072608

Wolfgang Rihm's *Dionysos* was one of the highlights of Salzburg Festival in 2010. Rihm has always been fascinated by the late works of Friedrich Nietzsche – above all, it is the visionary power of the *Dithyrambs of Dionysus* that sparks the composer's creativity. Nietzsche saw himself as Dionysus, even signing his letters with this name, and believed in the Dionysian mission to change the world and bring peace. They melted into a single person, like a double-exposed film. However, *Dionysos* is by no means a biography of Nietzsche. Rather, this operatic fantasia is a game on several levels – toying with the operatic genre itself. At the same time, though, it is a playful exploration of the Dionysus myth and what it might mean for us today.

SCHÖNBERG, ARNOLD ↗ 6

Pierrot lunaire
Livia Rado, voice; Ensemble Prometeo, cond. Marco Angius
Stradivarius CD STR 33962

"Recordings of Arnold Schönberg's *Pierrot lunaire,* one of the benchmarks of early 20th century modernism, are relatively rare. This Italian version, however, approaches perfection: soprano Livia Rado strikes a perfect balance between speech and singing, leavening her texts with just the right

amount of parody. She tracks the protagonist's nightmarish journey towards ruination with total lucidity. Ensemble Prometeo and its players bring the piece fully to life with the requisite passion and poignancy. It is hard to think of a better, more lucid recording of *Pierrot Lunaire* currently available on CD."
(The Guardian, Andrew Clements, 04.09.2013)

STAUD, JOHANNES MARIA ↗ 7

Maniai
Bavarian Radio Symphony Orchestra, cond. Mariss Jansons
BR-KLASSIK CD 900119, 6 CDs

On this edition of 6 CDs, the nine Beethoven symphonies were supplemented by the compositions by six contemporary composers commissioned by Mariss Jansons. Johannes Maria Staud's *Maniai* can be heard after Beethoven's *Symphony No. 1.* Staud: "The 'First' is probably the piece that inspired me to become a composer in the first place. The part of this work that I found particularly fascinating was the final movement, this rousing and uninhibitedly impulsive music that evolves from the initially restrained ascending motion with such coherence and suspense. The music in *Maniai* does not quote Beethoven, yet is inspired by his patterns of movement and continues them consistently."

SZYMANOWSKI, KAROL ↗ 8

Symphony No. 3 *(Das Lied der Nacht),* ***Stabat Mater***
Sally Matthews, s; Ekaterina Gubanova, ms; Kostas Smoriginas, bar; Simon Halsey, Toby Spence, t; London Symphony Chorus and Orchestra, cond. Valery Gergiev
LSO Live CD LSO0739

Before hearing *Symphony No. 3,* listeners should read the poem by Persian poet and mystic Jalal ad-Din ar-Rumi upon which it is based. Karol Szymanowski has succeeded admirably in capturing the mysterious, sultry, exotic atmosphere of the poem in his music. "Truth with gleaming wing is shining in this night! Oh, do not sleep, friend". While the tenor is frequently accompanied by a choir singing vocalisms, the violin plays a leading role in the orchestra over and over again.

SZYMANOWSKI, KAROL ↗ 9

Stabat Mater, Harnasie
Lucy Crowe, s; Pamela Helen Stephen, ms; Gabor Bretz, bar; Robert Murray, t; BBC Symphony Orchestra and Chorus, cond. Edward Gardner
Chandos CD CHSA 5123

For years, Karol Szymanowski toyed with the idea of composing a religious piece in Polish. His *Stabat Mater* is deeply rooted in tradition and it is largely through this pared-down emotionality that an overwhelming sense of density is achieved. The simple structure, clear form, strict harmony and spartan orchestral arrangement combine to single out the work as a masterpiece in form and composition, casting a spell over listeners with its purity and the logic of its form.
In its earthiness and vitality, the ballet-pantomime *Harnasie* extends beyond his other folklorist works. The musical tradition of the Gorals, a Carpathian people in Southern Poland, inspired Szymanowski through its sheer exuberance.

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WEILL, KURT ↗ 10

Zaubernacht
Ania Vegry, s; Arte Ensemble
CPO CD 1588278

The score of Kurt Weill's children's pantomime *Zaubernacht (Magic Night),* which was premiered in 1922, disappeared until it was discovered in a publishing house safe in 2006. The storyline: a toy fairy sings her song by night and rouses to life various toys in a bedroom shared by a pair of siblings. Given the limited budget, Weill orchestrated the piece for a nine-piece chamber ensemble, albeit with unusual instrumentation consisting of piano, percussion and five string players, plus a flute and a bassoon. In this way, he set himself a creative challenge for which he came up with individual and varied solutions. The elegant toy waltzes, marches and polkas can be heard for the very first time on this CD.

New CDs, DVDs and Books

ZEISL, ERIC ↗ 11

Little Symphony
UCLA Philharmonia,
cond. Neal Stulberg
Yarlung Records CD 96820

In Vienna in 1935, Eric Zeisl visited the first exhibition of 14-year-old wunderkind artist Roswitha Bitterlich, who had been discovered in 1933. Deeply moved by her unique visions, he composed his *Little Symphony* with the movements *The Madman (Der Wahnsinnige* – cover illustration), *Poor Souls (Arme Seelen), The Wake (Der Leichenschmaus)* and *Expulsion of the Saints (Die Vertreibung der Heiligen).* Zeisl: "The paintings, but more so the ideas behind the images, fascinated me so much that I began to channel these ideas into music as soon as I got home from the exhibition – and finished the work in the space of four days."

BOOKS

KRONES, HARTMUT AND MUXENEDER, THERESE (EDS.) ↗ 12

Luigi Dallapiccola, die Wiener Schule und Wien

Schriften des Wissenschaftszentrum Arnold Schönberg, Vol. 8
Böhlau Verlag, Vienna
ISBN: 978-3-205-78822-5

Italian Luigi Dallapiccola (1904–1975) was one of the first composers outside the Schönberg school to subscribe to the twelve-tone method. Owing to their radical atonality, however, his compositions were rejected in National Socialist Germany and in Fascist Italy, meaning that he only gained widespread recognition after the Second World War. This volume explores the manifold ties that the composer had with Vienna and his publishing house, Universal Edition, and with the "Viennese School" as a whole, and brings together the lectures from the symposium held on 18 and 19 October 2004, organised jointly by the Wissenschaftszentrum Arnold Schönberg and the Arnold Schönberg Center, Vienna, to mark what would have been Dallapiccola's 100th birthday.

BÓNIS, FERENC (ED.) ↗ 13

Zoltán Kodály und die Universal Edition

Briefwechsel 1938–1966

Argumentum Publishers and Zoltán Kodály Archive, Budapest
ISBN: 978-963-446-702-1

This book contains the entire publishing correspondence between Universal Edition and Zoltán Kodály between 1938 and 1966 as well as the respective replies found in the Zoltán Kodály Archive in Budapest. It sheds new light on the creative process and reception of individual works, gives insight into the working relationship between Kodály and the publishing house and examines the significance of publishing initiatives in shaping the composer's life's work. Although the main focus of the correspondence is naturally on the music itself, an acute sense of contemporary history still resounds in the pages.

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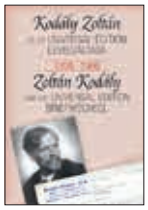

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STAUDINGER, MICHAEL (ED.) ↗ 14

Bruno Walter erinnern

Universal Edition, UE 26314
ISBN: 978-3-7024-7221-4

All through his life, Bruno Walter (1876–1962) belonged to the artistic elite of the international music world. This book documents the various stages of Bruno Walter's artistic career based on the lectures given at the international symposium held at the University of Music and Performing Arts in Vienna on 12 December 2012. This recollection of Bruno Walter's work is not only of intrinsic importance for the University of Music and Performing Arts, but is also seen by the institution as something of a responsibility, given that it has owned a substantial part of Walter's artistic estate since 1964.

WEILL, KURT BRECHT, BERTOLT ↗ 15

Aufstieg und Fall der Stadt Mahagonny

edition suhrkamp 21
Suhrkamp Verlag, Berlin
ISBN: 978-3-518-10021-9

As an attack on the institution of traditional and culinary opera, Kurt Weill and Bertolt Brecht used the model of a pleasure city for gold-diggers – where anything was permitted to those with money – to illustrate the nature of late-capitalist society, levelling criticism at art and society at the same time. edition suhrkamp publishes major literary works from all epochs and genres for schools and universities. The complete text of the opera is supplemented with clearly written comments.

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(arranged by Richard Dünser)
Das Buch der hängenden Gärten

Madrid, 19 December 2013
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(coproduced by
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GUSTAV MAHLER AND THE 21ST CENTURY

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Gustav Mahler
(arranged by Klaus Simon)
Symphony No. 4

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for piano
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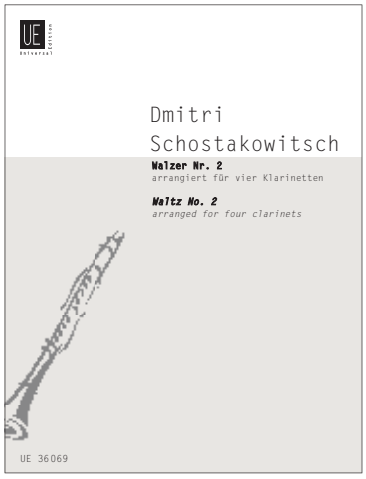

WALTZ NO. 2

Rediscover the well-known theme music to the film "Eyes Wide Shut"

DMITRI SHOSTAKOVICH

Familiar to many as the soundtrack to the film *Eyes Wide Shut,* Dmitri Shostakovich's *Waltz No. 2* from the *Suite for Variety Orchestra* – which is better known as *Jazz Suite No. 2* – has mysterious, lascivious qualities that call to mind circus or variety music. Stefan Potzmann has arranged this dramatic Russian performance piece for four clarinets, thus adding another well-known classic to the instrumental literature now available.

WALTZ NO. 2
from *Suite for Variety Orchestra*
for four clarinets (3 clarinets in B flat, bass clarinet in B flat)
↗ UE 36069

AMY, GILBERT

Jeux
for soprano saxophone
↗ UE 36075

BRAMBÖCK, FLORIAN

Flute Trios from around the World
for 3 flutes ↗ UE 35579

CERHA, FRIEDRICH

Neun Inventionen
for organ
↗ UE 35925

Neun Präludien
for organ
↗ UE 35924

COLLATTI, DIEGO

Viva el Tango! Volume 2
for piano
↗ UE 35571

CORNICK, MIKE

Piano Repertoire Christmas Favourites
for piano ↗ UE 21565

GISLER-HAASE, BARBARA RAHBARI, FERESHTEH

My First Play-Alongs Flute
Volume 1
for flute and piano
↗ UE 36091

MAMUDOV, HIDAN

World Music Balkan
for flexible ensemble
UE 35572

World Music Balkan Play-Along Clarinet
for clarinet with CD or piano accompaniment
↗ UE 35573

World Music Balkan Play-Along Flute
for flute with CD or piano accompaniment
↗ UE 35575

World Music Balkan Play-Along Trumpet
for trumpet with CD or piano accompaniment
↗ UE 35577

PÄRT, ARVO

Berliner Messe
for choir SATB or soloists and organ or string orchestra
choral score ↗ UE 36064

Berliner Messe
for choir SATB or soloists and organ
organ score ↗ UE36063

Habitare fratres in unum
for choir or vocal ensemble a cappella ↗ UE 35900

PODGORNOV, NICOLAI

Classical Favourites from Russia
for piano ↗ UE 36070

RAE, JAMES

All together easy Ensemble!
Christmas Volume 3
for flexible ensemble
↗ UE 21582

Step by Step
for 1–2 clarinets
↗ UE 21615

Trumpet Debut
for 1–2 trumpets with CD and piano accompaniment
↗ UE 21618
piano accompaniment as free download

RIHM, WOLFGANG

Fünf Klavierstücke
for piano ↗ UE 36020

Sechs Preludes
for piano ↗ UE 35903

Harzreise im Winter
for baritone and piano
↗ UE 36008

SHOSTAKOVICH, DMITRI

Waltz No. 2
from "Suite for Variety Orchestra"
for 4 clarinets
↗ UE 36069

STAUDINGER, MICHAEL (ED.)

Bruno Walter erinnern
↗ UE 26314

WATANABE, YUKIKO

ver_flies_sen
for violin, cello and piano
↗ UE 35921

MAURICIO KAGEL COMPOSITION COMPETITION
K2013
for piano ↗ UE 36026

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for orchestra
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E major op. 9
for 15 solo instruments
↗ UE 35552

Birthdays and Anniversaries

2014

60th Anniv. of Death **Franco Alfano** † 27 October 1954
80th Birthday **Harrison Birtwistle** * 15 July 1934
75th Anniv. of Death **Julius Bittner** † 09 January 1939
60th Anniv. of Death **Walter Braunfels** † 19 March 1954
70th Birthday **Barry Conyngham** * 27 August 1944
80th Anniv. of Death **Frederick Delius** † 10 June 1934
60th Birthday **Beat Furrer** * 06 December 1954
90th Anniversary **Karl Heinz Füssl** * 21 March 1924
75th Anniv. of Death **Wilhelm Grosz** † 10 December 1939
60th Birthday **Martin Haselböck** * 23 November 1954
90th Birthday **Milko Kelemen** * 30 March 1924
70th Anniv. of Death **Hans Krása** † 17 October 1944
50th Anniv. of Death **Alma Maria Mahler** † 11 December 1964
50th Anniv. of Death **Joseph Marx** † 03 September 1964
60th Anniv. of Death **Karol Rathaus** † 21 November 1954
75th Anniv. of Death **Franz Schmidt** † 11 February 1939
80th Anniv. of Death **Franz Schreker** † 21 March 1934
150th Anniversary **Richard Strauss** * 11 June 1864
50th Birthday **Ian Wilson** * 26 December 1964

2015

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

2016

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

2017

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

2018

75th Anniv. of Death. **Joseph Achron** † 29 April 1943
50th Anniv. of Death. **Mario Castelnuovo-Tedesco** † 17 March 1968
50th Birthday **Alberto Colla** * 02 July 1968
50th Anniv. of Death **Max Brod** † 20 December 1968
100th Anniversary **Gottfried von Einem** * 24 January 1918
80th Birthday **Jean-Claude Eloy** * 15 June 1938
75th Birthday **Bill Hopkins** * 05 June 1943
90th Anniv. of Death **Leoš Janáček** † 12 August 1928
80th Birthday **Zygmunt Krauze** * 19 September 1938
90th Anniversary **Gerhard Lampersberg** * 05 July 1928
70th Birthday **Nigel Osborne** * 23 June 1948
70th Birthday **Peter Ruzicka** * 03 July 1948
25th Anniv. of Death **Karl Scheit** † 22 November 1993
150th Anniversary **Heinrich Schenker** * 19 June 1868
80th Birthday **Tona Scherchen** * 12 March 1938
150th Anniversary **Max von Schillings** * 19 April 1868
90th Anniversary **Karlheinz Stockhausen** * 22 August 1928

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