

UE MUSIKBLÄTTLEIN

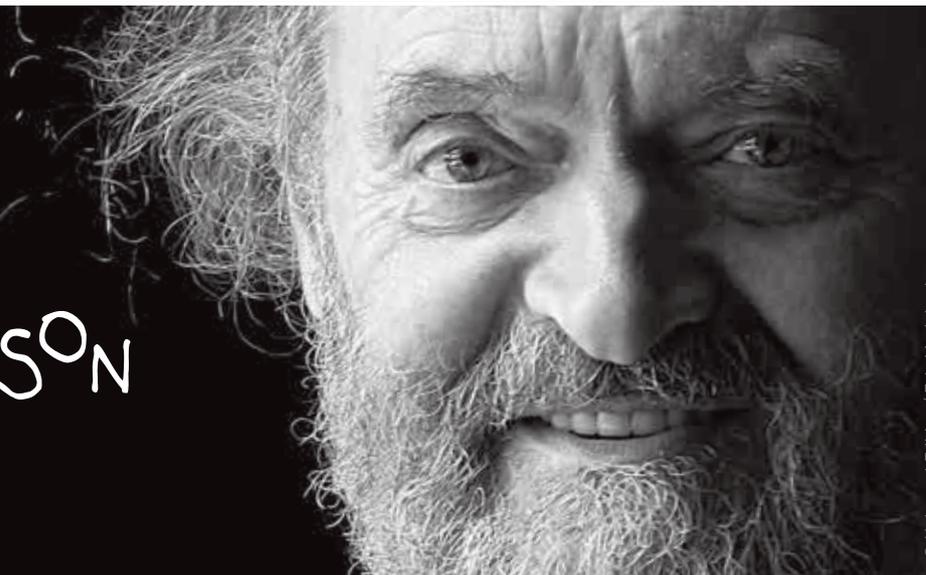
NEWS AND INFORMATION FROM UNIVERSAL EDITION

7

UNIVERSAL EDITION 100 years in the Musikverein



ARVO PÄRT
ROBERT WILSON



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ADAM'S PASSION
NEW CREATION
2015

Dear Music Lovers!

“Back then, nobody was astute enough to notice the huge wheels turning in those massive, hidden mills that began to grind inexorably towards the Great War,” writes Joseph Roth in his novel *Radetzky* *marsch*.

When Emil Hertzka, who had assumed management of Universal-Edition in 1907, signed the rental agreement for the offices in Vienna’s Musikverein on 26 June 1914, he, like many others, still considered the old world to be in perfect order. Just two days later, this world began to crumble following the assassination of Archduke Franz Ferdinand in Sarajevo.

However, 100 years on, UE is still headquartered in the Musikverein. The same rooms once frequented by Gustav Mahler, Arnold Schönberg, Alban Berg, Béla Bartók, Leoš Janáček and Kurt Weill are now patronised with equal ease and familiarity by Pierre Boulez, Arvo Pärt, Wolfgang Rihm and Georg Friedrich Haas.

What made it possible for UE to survive two world wars and become the publishing house that it is today, building on the key works of modernism to provide the same support for the contemporary music of our era?

This issue of the *Musikblätter* follows the history of UE through the work of three great men without whom the publishing house could never have become the institution that it is today. These men are **Emil Hertzka** (1869–1932), who reshaped the identity of the publishing house with his new focus on contemporary music, **Hans W. Heinsheimer** (1900–1993), who helped establish the major theatrical works of the early 20th century, and **Alfred Schlee** (1901–1999), who saved countless compositions from destruction during the Second World War and brought virtually all the significant composers of his day to UE after it. We humbly bow before these visionary leaders who so perceptively recognised the signs of their times.

Now, at the beginning of the 21st century, we are also faced with the question of how to respond to the challenges of our time. The music market has become enormously diversified and every niche requires support from a publishing house that operates at the cutting edge of the times.

In order to meet the high demand for the *Musikblätter*, we have therefore decided to publish it exclusively in electronic form in the future. All the content you need for your work and dramaturgical decisions will be available to you in multimedia form.

If you are not yet on our mailing list and would like to join it, you can register your interest quickly and easily at: **www.universaledition.com/register-mb**

We very much hope that you will continue to support the *Musikblätter* in its new form!

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

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Universal Edition · Austria: 1010 Vienna, Boesendorferstrasse 12, Tel +43-1-337 23-0, Fax +43-1-337 23-400
UK: 48 Great Marlborough Street, London W1F 7BB, Tel +44-20-7292-9168, Fax +44-20-7292-9165
USA: European American Music Distributors LLC, 254 West 31st Street, 15th Floor, New York, NY 10001-2813
Tel +1-212-461-6940, Fax +1-212-870-4565 · www.universaledition.com · promotion@universaledition.com
Chief Editor: Wolfgang Schauffer · Coordination (service pages, advertising, photos): Angelika Dworak ·
Contributions: Eric Marinitsch, Pia Toifl, Bettina Tiefenbrunner, Jana Gajdosikova, Johannes Feigl, Sarah Laila Standke, Kerstin Schwager,
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After it was established in 1901, Universal-Edition moved into its offices in Vienna's Musikverein in 1914. The building was home to the "Gesellschaft der Musikfreunde in Wien" (Society of the Friends of Music in Vienna) and was also one of the most prominent concert halls in the world. Built in 1870, it housed the Society's Conservatoire, which attracted talented young musicians from all over the empire. Anton Bruckner taught theory of harmony, counterpoint and organ at the Conservatoire and the room in which he worked now serves as the office of the UE licensing department. Gustav Mahler, who came to Vienna in 1875, Alexander Zemlinsky and Leoš Janáček attended classes at the Musikverein. Mahler was principal conductor here and conducted the Vienna Philharmonic subscription concerts from 1898 to 1901. In 1909, the Conservatoire was nationalised and its name was changed to the "K. K. Akademie" (Imperial and Royal Academy). The "Gesellschaft der Musikfreunde" responded to Universal-Edition's request to rent the vacant rooms with the "warmest sentiments" and the rental contract was subsequently signed on 26 June 1914. Two days later, those fatal shots were fired in Sarajevo.

“An institute with a cultural mission”

By choosing to focus on modern music during the early 20th century, Universal Edition laid the foundation for its success as a publishing house that was fit for the future and would become the creative home of the major names in a dawning epoch of music history. The person who played a decisive role in this development was Emil Hertzka, a man whose visionary courage still has the power to astound us even now.

WOLFGANG SCHAUFLEER

The 28th of June 1914, which was the day on which the Austrian Crown Prince Franz Ferdinand and his wife Sophie were assassinated in Sarajevo, was sunny and warm. We know this from meteorological records. However, there is also an entry in Arthur Schnitzler's diary which reports on the assassination and then, after a dash, finishes with "nice summer's day". A few days later, he wrote: "After the initial shock, the murder of F.F. has ceased to have much effect. His immense unpopularity."

It seems that Schnitzler was in the habit of writing succinct notes to comment on major events of his day. For example, he also experienced the "scandal concert" on 31 March 1913 at the Musikverein in Vienna. After a brief explanation of the events ("Someone in the stalls, 'rascal'. Man came down into the stalls from the stage, in absolute silence; clobbered him. General tussle."), he closes his entry with: "...after that, had supper at the Imperial."

Schnitzler was not the only person who misjudged the situation following the murder of the crown prince. On 31 July 1914, several days after war had been declared, Richard Strauss wrote to Gerty von Hofmannsthal, the wife of his librettist, Hugo: "I am still absolutely convinced that, first, there will not be a world war, that this little struggle with Serbia will soon come to an end, and that I will get the third act of my *Frau ohne Schatten* (*The Woman without a Shadow*) after all." Referring to the general assessment of the situation, Joseph Roth later wrote in *Radetzky Marsch*: "Back then, nobody was astute enough to notice the huge wheels turning in

those massive, hidden mills that began to grind inexorably towards the Great War."

Even today, one hundred years later, historians are still analysing the forces which led to war breaking out, and this topic is still the subject of heated discussion among them. In his book *The Sleepwalkers*, the Cambridge professor Christopher Clark, who gave the opening address at this year's Salzburg Festival, recently presented the thesis that it is necessary to reconstruct the multifaceted decision-making processes which led to the war independently of each other in order to gain the full picture. He remarked that the crisis of July 1914 is "the most complex event of the modern age" and must be viewed from several different perspectives.

At that time, the management offices of Universal-Edition (then still written with a hyphen) were known for anything but sleepwalking. Emil Hertzka, born 1869 in Budapest, had taken over at the helm of the publishing house in 1907 and was the catalyst for the most significant turning point in the publisher's history.

Founded in Vienna in 1901 (at the suggestion of a brother-in-law of Johann Strauß, among others) and announced in the *Wiener Tagblatt* newspaper, the new publishing house was intended to counteract the domination of music traders from foreign countries in Vienna. It was a kind of "declaration of independence in the interests of cultural policy" for the capital city of the Austro-Hungarian monarchy. With its approx. two million inhabitants, Vienna was one of the largest cities in the



*Emil Hertzka
(1869–1932) was
Director of UE
from 1907 until
his death.*

world at the time and the Imperial and Royal Ministry of the Interior gave its approval for the new joint-stock company without putting up any serious obstacles.

The name of the new publishing house was both its strategy and its manifesto. It signified the whole world of music, which meant there was a lot of ground to cover. Joseph Haydn's piano sonatas were awarded catalogue number 1. Number 1000, just three years later, was a piano score of Beethoven's *Missa solemnis*. When the "success that had been anticipated too eagerly had not yet materialised", as Hertzka's successor Alfred Schlee once phrased it, Universal-Edition gained "the face for which it is now known around the world" (Schlee) with its programmatic realignment. No documentation exists on the motives behind Hertzka's decision to change the profile of the publishing house so dramatically. In any case, Universal-Edition would focus on contemporary composers from that point on.

Hertzka did not have any musical training, but he did have a first-rate musical advisor in Josef Venantius von Wöss. Hertzka also allowed himself to be guided by his own keen instinct and became one of the most important promoters of modern music ever experienced in music history. Even from a purely statistical perspective, the effects of his approach can already be perceived in his first few years as Director.

In June 1909, a contract was concluded with Gustav Mahler, followed by another with Franz Schreker in July 1909. In October 1909, Arnold Schönberg signed a contract with the publishing house. Alfredo Casella followed

in June 1910, with Alexander Zemlinsky joining at almost exactly the same time. The direction is unmistakable, and it is astonishing to think that Hertzka took this step towards musical modernism, which proved so important for the future of the company, within just two years (!). Had Hertzka anticipated that Schönberg would establish his own, influential school which would exert such magnetism on his pupils that he would become "the battery, the charge on which recharging becomes imperative" (Wolfgang Rihm)?

As a true businessman, Hertzka must have been aware of the difficulty involved in representing such a selection of composers, also with regard to public recognition –

The name of the new publishing house signified the whole world of music.

witness the aforementioned "scandal concert". Equally, Franz Schreker, who had concluded a general agreement for his musical-dramatic works, had yet to experience success as an opera dramatist at this juncture. Hertzka must have literally foreseen his success, for in the 15 years that followed, Schreker's operas did indeed become the most frequently played stage works of their era and could even compete with those of Richard Strauss. →

As the publishing house's reputation grew, so too did the number of works by its composers. The selection of these works ultimately lay with the publishing house, of course, and we can only look back in amazement at the certainty with which Hertzka continued his strategy. One major composer was added to the publishing house catalogue almost every year.

A whole generation of students, in particular those of Arnold Schönberg, were enlisted to work at the publishers. Universal-Edition seemed to be at the heart of everything and Hertzka was – as Zoltan Kodály once said – “like a father with countless children to look after”. Consequently, he was their intellectual father who not only looked after the business side of things, but also showed a personal interest in the composers' worries. When Karol Szymanowski, who joined the publishing house in 1912, did not get in touch for years during the turmoil of war, Hertzka was deeply concerned. Their correspondence only resumed in 1918. (“Your welfare throughout the past years has always been a matter of worry to me”, Hertzka to Szymanowski, 15 June 1918; see *Musikblätter* 5.)

It was also Hertzka who was running UE when it moved into the mezzanine floor of the Musikverein building in 1914. In 1909, the Musikverein Conservatoire was nationalised, and the resultant “K.K. Akademie” (Imperial and Royal Academy) became the predecessor to today's University of Music and Performing Arts in Vienna.

17 February 1913 is the date on which Hertzka first wrote to the “Gesellschaft der Musikfreunde” specifically regarding space requirements: “We are unconcerned about the storey on which the rooms are located.” For the “management offices” he needed 8–10 rooms, plus some “dry souterrain or cellar rooms” for the storehouse.

On 17 June 1913, the owner welcomed the project with the “warmest sentiments”. He said that the Society intended to focus “every effort” on making it work and an agreement was reached after only a short time.

On 26 July 1913, Hertzka fulfilled his objective “with great pleasure” and Universal-Edition became a tenant in the Musikverein; the tenancy agreement was signed on 26 June 1914. The address in those days was still Giselastrasse 12, and not yet today's Bösendorferstraße 12.

There was an entirely enthusiastic feeling that the publishing house was entering an economically prosperous age, although it would need an even greater effort to find acceptance for the recently published works. The extent to which the start of the First World War had an effect on international promotions, which were already anything but simple, need not be emphasised. Only two days after the tenancy agreement was signed, those fatal shots were fired in Sarajevo.

The slightly shortened annual report for the thirteenth fiscal year of the joint-stock company “Universal-Edition” for the period from 1 January to 31 December 1914, submitted to the 12th Annual General Meeting on 9 August 1915, reads as follows:

“My dear Sirs!

The thirteenth fiscal year of Universal-Edition has just come to an end and the first half more than justified our high hopes. We achieved an increase in turnover and, in expectation of a general upturn, all measures taken were designed to exploit the expected favourable economic situation to the fullest extent. Our foreign relations, particularly with England, where we had recently received full freedom of delivery, were developed under favourable auspices. Several large-scale works which the publishing house had purchased in previous years had excellent prospects. These included Schreker's opera *The Distant Sound* and some of the most successful symphonic works from the entire musical repertoire of recent years, such as Mahler's *Symphony No. 8*, Schönberg's *Gurre-Lieder* and the newly purchased symphony by Franz Schmidt, which were all due to be performed in many places at home

1909



Gustav Mahler



Franz Schreker



Arnold Schönberg

1910



Alfredo Casella



Alexander Zemlinsky

and abroad at the beginning of the 1914/15 season. There were binding performance contracts for these works, and also for several of the publishing house's operas, not only at home but also at theatres and with orchestras in Paris, London, Brussels, New York, Philadelphia and others.

The preliminary work for our move to the new offices, which has intensified and simplified our publishing activities, had been completed, and so everything was prepared most carefully to ensure that the 1914/15 season would yield a full, rich harvest.

However, things then took a most unfortunate turn. Just when we were in the middle of this period, during which we had worked harder and enjoyed better prospects than had ever been experienced at our company, the World War broke out and changed the entire situation in a most terrible fashion from one moment to the next.

Immediately after war broke out, we did everything we could to adapt to the new circumstances. We suspended arrangements wherever it was possible to do so and endeavoured to reduce business expenses. However, this was naturally only possible to a limited extent as we were unable to reduce expenses such as salaries, rental costs, tax, removal costs, depreciation and the suchlike. (...)

Conditions during the initial months of the war were downright terrifying, as business activities and operations came to a complete halt. Domestic sales eventually began to increase during the last two months of the year, but foreign business ceased almost entirely. The many valuable agreements for stage and concert performances, travel arrangements, newspaper advertisements, etc., were rendered void. (...)

We would like to take a moment to remember the 14 employees who are currently under arms, and we hope that they will all be able to return to their work after a victorious peace at the end of the war."

Universal-Edition survived the First World War in astonishingly good shape. The company remained in business even during the war, and a number of composers concluded their initial contracts in this period: the aforementioned Franz Schmidt, who joined UE in 1914, was followed in 1915 by Joseph Marx and Egon Wellesz.

In December 1916, Hertzka concluded a publishing contract with Leoš Janáček on the recommendation of

There was an entirely enthusiastic feeling that the publishing house was entering an economically prosperous age.

Max Brod, who had been in contact with the publishing house since 1910 as a result of its acceptance of individual compositions. The first work presented by Janáček was his opera *Jenůfa*. This once again emphasises Hertzka's visionary talent for artistic issues. Considering the political situation around the year 1916, it was quite simply rash to be thinking about expensive plans for operas.

Béla Bartók followed in 1917. Full of enthusiasm, he wrote to a friend: "This is truly wonderful." (see *Musikblätter 6*).

Despite the First World War, some significant premieres still took place. On 30 January 1917, Alexander Zemlinsky's *Eine florentinische Tragödie* opened in Stuttgart. On 25 April 1918, Franz Schreker's opera *The Stigmatised* was premiered in Frankfurt, and on 24 May 1918, the premiere of Béla Bartók's *Bluebeard's Castle* took place in Budapest.

Shortly after the war, some more well-known composers joined the company: Walter Braunfels in 1919, Anton Webern and Zoltán Kodály in 1920, Ernst Krenek and →

1912



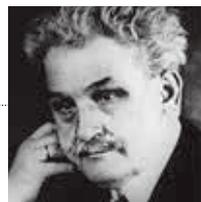
Karol Szymanowski

1914



Franz Schmidt

1916



Leoš Janáček

1917



Béla Bartók

Ottorino Respighi in 1921, Darius Milhaud and Francesco Malipiero in 1922, Alban Berg and Hanns Eisler in 1923, and Kurt Weill in 1924.

In 1919, the bimonthly journal *Musikblätter des Anbruch* appeared for the first time (until 1937), edited by Paul Stefan from 1922 onwards (No. 7).

In 1923, Hans W. Heinsheimer joined the publishing house as head of the stage department. His recollections can be found on pages 14–18.

In 1927, Alfred Schlee joined UE as an employee on the recommendation of Heinsheimer, initially as editor of the quarterly journal *Schrifttanz* (1928–1931). Soon afterwards he was offered the position of UE representative in Berlin, which he “accepted with the greatest pleasure”.

Emil Hertzka's death in 1932 marked the end of an era. In his commemorative address, which incidentally was held in the Brahms-Saal at the Musikverein, Alban Berg recalled the difficult early years:

“Looking back twenty to thirty years will be enough; it is sufficient to look at the [musical] programme of this very commemorative celebration, with its three composers – Bruckner, Mahler, and Schönberg. Bringing them together in a single concert seems as fitting to us today as it was daring back then to perform even one of them.

Think back, ladies and gentlemen, to what happened in the halls of this building when such music was played. Even Bruckner, then ten years dead, was far from what is called ‘generally recognised’ and ‘accepted’. To bring his works nearer to the world's understanding, societies had to be founded to give introductory lectures and four-

hands performances of his symphonies (I heard them here myself), to make what is now called propaganda, something then still necessary for Bruckner. Even his students and others who were his closest friends still thought it appropriate to edit his works, to introduce extensive ‘cuts’ in them, mutilating them to make them generally palatable to the musical world.

If the nurture of this music was then a problem and largely an internal matter for societies (which carried Bruckner's name, or Wagner's or Hugo Wolf's...), what was the effect on the music of Mahler and Schönberg? What happened in the halls of this house when such music was played need not be repeated. Even if Mahler had a large ‘following’, the enthusiasm of this following for this ‘secessionistic’ music, this ‘conductor's music’, was entirely incomprehensible to the larger musical world of that day. Just as incomprehensible as the general rejection of the ‘cacophonies’ of the ‘fraud’ Schönberg was comprehensible and normal in that world.

They were not opposed to the strivings of a ‘society’ or the enthusiasm of a ‘following’, but only against the views of a very small partisan group, for which the only name to be found was ‘Schönberg clique’.

So this was the response, about a quarter century ago, to what was offered to the world as new music, to a world in which composers and their societies, followings, and cliques believed in all seriousness that they should not only be performed and heard but also preserved for posterity, that is, printed and published!

I must say that for a businessman – and a publisher is always that – it took a lot of nerve to deal in such wares,

I have no answer, and for us musicians there is no other explanation than this: it was the power of an idea.

1919

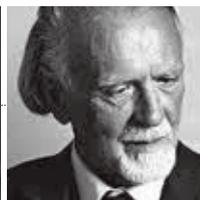


Walter Braunfels

1920



Anton Webern



Zoltán Kodály

1921



Ernst Krenek

wares that the consumer had rejected as unpalatable. And if you, ladies and gentlemen, can imagine and keep before your eyes the discrepancy between these two spheres of interest, you will not find it an exaggeration that I spoke earlier of an 'almost unbridgeable chasm' between artist and salesman, these even being 'enemies', for this is something that must happen when two such worlds collide.

And despite it all, contrary to all calculating logic and business practice, the unexpected happened! There appeared a businessman who in this apparently hopeless struggle between producers and consumers came down on the side that was not only economically weaker but, in other ways too, had never been right. What did this small bunch of musicians mean in comparison with the worldwide power of the music establishment? What did it matter if the dozen (if that many) younger composers found a few supporters in the form of journalists? Even if a few performances caused a 'sensation', scoring an abstract gain that could still not outweigh the losses in the deficit column? What must have been in the mind of a businessman (and, as it turned out, one who understood business) for him to decide on something that until then had achieved neither honour nor prospects for material success, something no other publisher in the world wanted a part of? What must have been in this businessman's head for him to recognise these few musical events as the beginning of a movement, a musical movement that would remain intact still after a quarter century, indeed remain the only one that is still today a movement? And finally we must ask: what power did this small businessman – and that's what he was then – possess to turn such fantastic insights into plans, to put them into action, and then over the course of a quarter century to communicate them irrepressibly over the whole musical world and literally to force them upon this world?



We know that it was not one of those powers to which nearly everything is attributed in large and successful undertakings, even those of an intellectual nature. No, it wasn't the power of money or that of status. It wasn't the trappings of power, without which virtually nothing in Vienna gets done or is shown to advantage, as in the power of the press or of Viennese society, when 'they have name and rank' and 'connections' to the 'highest levels of authority, art, and science'.

What power was it that accomplished something that otherwise seems quite unthinkable without the help of those factors?

I have no answer, and for us musicians there is no other explanation than this: it was the power of an idea. It was the idea that was brought into the world by the 'musical movement' about which I just spoke and upon which the entire intellectual balance sheet of this publisher is figured, including a material success that has not been absent and the real power that ultimately came from this publisher in earning its now leading position. Do not be surprised, ladies and gentlemen – even the non-musicians among you – when I assert that for us musicians the spiritual aura of the name 'Universal-Edition' plays a more important role than the name of a well-led, smoothly organised, and accordingly successful publishing business. And don't be surprised, even though there →

1922



Darius Milhaud



Gian Francesco Malipiero

1923



Alban Berg

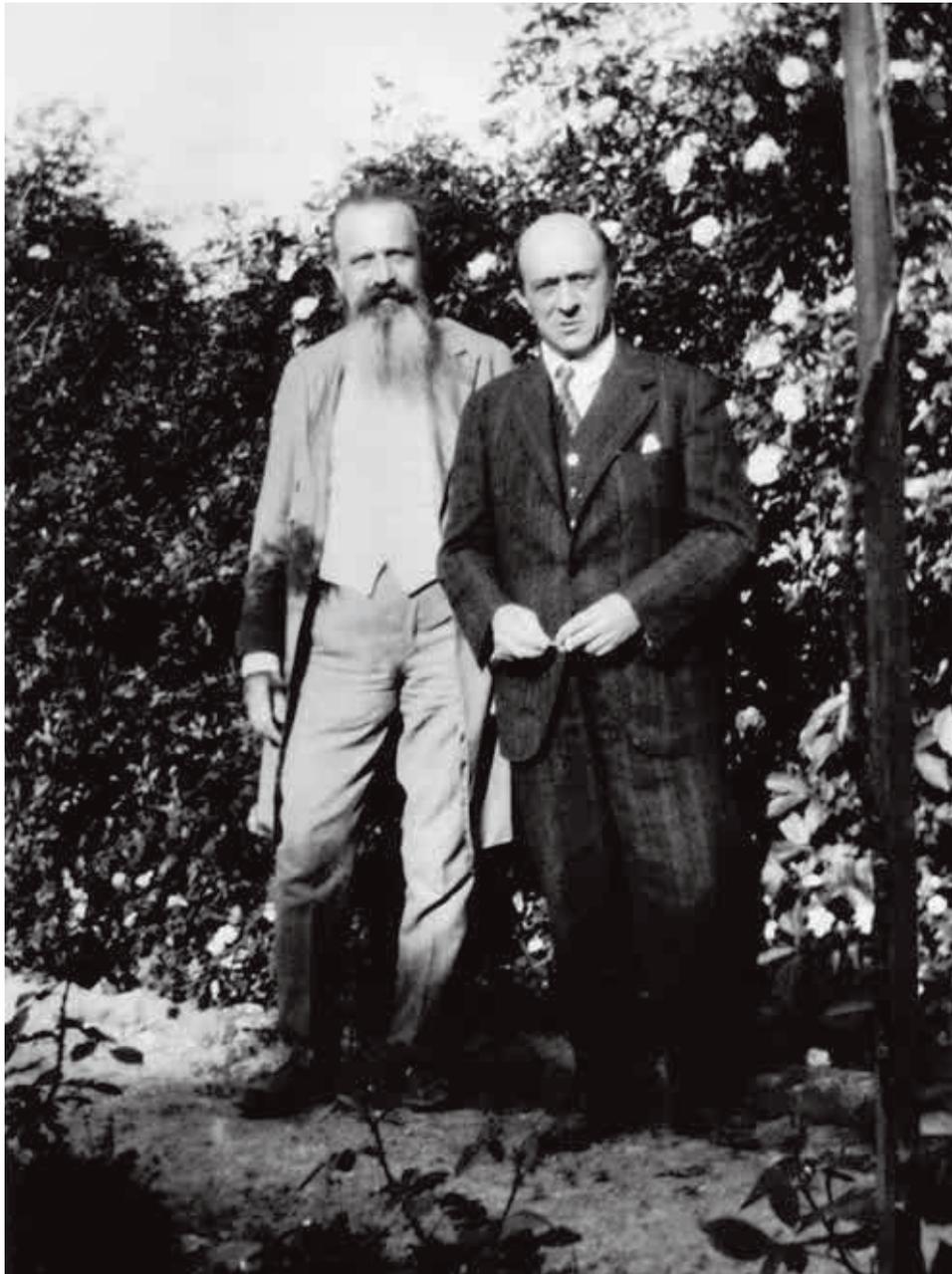


Hanns Eisler

1924



Kurt Weill



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"I believe you could depart a little from your business principles and offer me a more favourable contract this time (...), and I hope that your noblesse will manage to outmanoeuvre the good businessman."
Arnold Schönberg (right) to Emil Hertzka (left), 1911

is the risk of it sounding paradoxical, when I contend that this does not depend so much on everything that is usually praised when a great publisher dies, such as him.”

The trading of music scores had developed into “an institute with a cultural mission”, as Alfred Schlee remarked in 1976 in an exhibition catalogue to celebrate the 75th anniversary of Universal Edition:

“As the main emphasis had shifted from the past to the present day, it was necessary to draft a plan with a long-term objective for the future, one which would last for generations. With a sure instinct, akin to a divining rod, creative talent was recognised before it had even surfaced and we succumbed gladly to the temptation of putting on a production for which quality and progressiveness were more important than the more immediate, material success.

The collapse of the imperial empire meant that the national publishing catalogue, which contained works by composers from the multinational state, had become an international project. Expanding its international concept in all directions thus seemed like a natural progression. Showing open-mindedness and practising true mediation between the creative individuals and the recipients in all countries while maintaining independence was a key prerequisite, even when life was at its most testing, for successful work and as a justification of Austria as a modern-day location.

We have been laughed at, mocked, insulted and suspected for long enough. We share the fate of those whom we endeavour to support. It is almost a miracle that we have succeeded in manoeuvring the publishing house through all these difficulties, when there was often simply insufficient means to allow us to realise its ambitions. A personal relationship and even friendship among publishing house employees and composers, performers and event organisers have helped to reach a common goal more easily by working together. Occasional human shortcomings, failings, and also justified and unjustified complaints have been unable to change our intentions. However, it has always required all our strength to create a decent balance between wanting to do something and being able to do it, between patronage and business, between ambition and shame.”

Additional research by Katja Kaiser (text archives) and Angelika Dworak (photo archives)

“The Director of Universal-Edition or UE, as it was generally known, was Emil Hertzka – always a striking figure because he had an impressive, Brahms-like beard and wavy hair reminiscent of a Romantic artist. The power and grandeur which he worked so hard to bestow on his publishing house were strangely contradictory to his habitually shabby clothing, and a somewhat provocative detail was the fact that this promoter of contemporary music was hard of hearing. However, I frequently had cause to suspect that he was much less deaf than he wanted others to believe. It was a very clever trick, although perhaps not an entirely fair one. The dignity of his appearance was also a tactical choice to disguise his extraordinary ingenuity.”

Excerpt from: Ernst Krenek “Im Atem der Zeit – Erinnerungen an die Moderne” (Verlag Hoffmann und Campe)

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Commemorative address translated by Bryan R. Simms. Taken from “Pro Mundo – Pro Domo, The Writings of Alban Berg”, ed. by Bryan R. Simms.

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“Hertzka had an instinctive way of thinking, like a divining rod”

HANS W. HEINSHEIMER

Your first impressions are often the most lasting. The very first thing that caught my eye when I arrived at Universal-Edition was a small, scribbled note on the door of the porter's lodge that read “Putting up posters”. I had just arrived from Germany, with a doctorate in law in my pocket to take up my position as a trainee in Vienna. Having entered the Musikverein building from Bösendorferstrasse, I had approached the porter's lodge to ask where to go, only to find this note. Although I didn't realise it at the time, I learnt soon enough that Vienna, Austria, had just given me a symbolic welcome.

The symbolic porter, it emerged, was enjoying his daily extended brunch in the public bar at Hotel Imperial, which left me to find my own way around. I found myself in a wide, cobbled passageway that was really almost a road. It was just wide enough to allow a carriage and pair or even a carriage and four to pass as it conveyed its high-society occupants to the imperial boxes or the artists' rooms without them getting their feet wet or being bothered by the gawping rabble. As I continued along the narrow pavement, I had to press myself against the wall to allow carriages to pass which I imagined to contain Richard Wagner or Paderewski, or even Emperor Franz Joseph himself.

To my left was a dark door with opaque glass; it was some time before I found out that there was nothing mysterious behind the door, just the dusty, dark, Universal-Edition storehouse. At the end of this imposing passageway there were a few steps on the left. Was I still being haunted by the ghosts of my imagination? No, there in the bright light of day, in the republican city of Vienna in 1923, a set of beautiful letters was carved, seemingly for all time, into black marble above a wooden

door stained with age: “K. K. Gesellschaft der Musikfreunde” (Imperial and Royal Society of the Friends of Music). I looked around hastily, and (just to be sure, as you never know, particularly when you have only just arrived in a foreign country) surreptitiously took off my hat. Then I began to climb the worn flight of stone steps. At the top, on the first floor, a small sign told me that I had reached the offices of Universal-Edition.

This flight of steps, which would have taken me on up to the library and to the “Gesellschaft der Musikfreunde” archive, had been trodden by Gustav Mahler and Anton Bruckner, Hugo Wolf and Johann Strauß, Johannes Brahms and Archduke Eugen before me. I was still holding my hat in my hand, in awe every step of the way. However, when I descended again in the evening, my hat back in its rightful place, the ghosts

had disappeared. Just that morning I had been accompanied by Bruckner and Brahms on my way up, but now my thoughts were full of Schönberg, Bartók and Janáček. Just one day at UE, even in the woeful position of a trainee, had changed my life forever.

Universal-Edition, which had been situated in the Musikverein building since 1914 (and is still there today), was founded in 1901 by a group of Viennese enthusiasts under the leadership of one of the legendary figures in the history of the Austrian music publisher: Kommerzialrat Weinberger, who published the works of Franz Lehár and numerous other delights. The founders of the company hoped that a new edition of the classical compositions, with green and pink covers featuring a lyre decorated in Art Nouveau style, could successfully compete with the established editions. They began with Haydn's piano sonatas UE 1 and after only a year had

This flight of steps had been trodden by Gustav Mahler.

an astonishing 500 works in their fledgling catalogue. They made good progress in North Bulgaria and certain regions of Romania, but their hopes proved otherwise illusory. After six years, the catalogue comprised 1550 works and the founders had a bulging storehouse and a negligible turnover. Then one of them mentioned a businessman who had enjoyed much success in the textiles industry. Emil Hertzka, a tall man with an impressive beard, a wide-rimmed floppy hat and flashing, penetrating, perhaps somewhat mistrustful eyes, was entrusted with the management of the fragile company. He was supposed to save what he could or liquidate the company if necessary. Instead, he turned UE into one of the world's leading music publishing houses. He remained the autocratic boss, the "Director", a title which seemed to have been given to him by the grace of God (the very thought that somebody could dare to call him Emil was akin to high treason and even his wife addressed him solely as the Director), until he died in 1932, just before the great flood swept away most of his achievements and kept them underwater for many years.

Hertzka was never interested in Haydn sonatas. In his initial years at the helm, he concluded exclusive contracts with Gustav Mahler, Arnold Schönberg and Franz Schreker. He purchased Bruckner's symphonies and masses from other publishers. He went beyond the borders of Austria and brought back Alfredo Casella from Italy, Karol Szymanowski from Poland, Leos Janáček from Moravia, and Frederick Delius from England to UE. He printed songs by Joseph Marx and Leo Blech, the successful ballet *Klein Idas Blumen* by Klenau, Julius Bittner's *Das Höllisch Gold* and became the publisher and thus friend, confidant and advisor to Béla Bartók, Zoltan Kodály, Marius Milhaud, Max von Schillings, Alban Berg, Anton von Webern and many dozens of others.

What could possibly have been better for a young trainee than to work in such an environment, sharpen-

ing pencils, drawing lines on yellow paper and waiting for the bell in my tiny office to ring – which happened very, very rarely at first, but then more frequently as time passed. "His Master's Voice", as we dubbed this bell, would call me into Hertzka's awe-inspiring room through whose curved windows you could see the beautiful columns of the Karlskirche in the winter and the lilac and trees in the spring and summer – and the No. 2 trams throughout the year. One had to walk straight into the room without knocking, as the heavily padded, black door would absorb any knocks. There would often be a visitor sitting there, who would then be introduced to me. It was usually an unforgettable encounter. One of these visitors was Alban Berg, and I was allowed to accompany the big boss to Berlin for the premiere of *Wozzeck* in December 1925. Another was Béla Bartók, who was shy, quiet, slightly saddened, immeasurably endearing and venerable, and who was still the same when I knew him later in New York, up until his death there more than twenty years later. Heinrich Kaminski came

He was supposed to save what he could or liquidate the company if necessary.

with his poet collar and half stockings: he and Hertzka were especially good friends, and Hertzka frequently visited him and his family in the Upper Bavarian backwater where he lived. They got on well with each other because they were both teetotallers and vegetarians, although Hertzka invariably exaggerated these aspects of his life, as he did with everything. I still tremble when I recall a festive meal at Walter Braunfels' house in Cologne (he was another of the composers who was held in →

high esteem by Hertzka and whose works were tirelessly published), where we were served some delicious roast chicken. Hertzka was naturally the guest of honour and the food was offered to him first. "Thank you," he said in a superior tone of voice, "Thank you, but I don't eat animal cadavers."

Hertzka's outer office was separated from his magnificent room by an unpadded door – which meant that you could knock on it. This is where Miss Rothe sat at her own roll-top desk; this must certainly have been an intentional ploy, and it gave her great prestige because all the other offices were quite literally packed full of people. Miss Rothe remained at UE even longer than Hertzka himself. She was the Cerberus who jealously guarded the door to his inner sanctum, the private secretary for letters, which usually addressed Hertzka's composers as "My dear master". She played the role of mother or possibly aunt to the other secretaries in the company who came to her when they were lovesick or with their other troubles. For many of us, whose salaries had been spent all too soon on the various temptations of Viennese life, she was a continual source of advances towards the end of the month. However, we received them only after listening to long sermons and assuring her that this would definitely be the last time. Her assertion that the squandering solicitant was a "Niegel" sounded half like a strict admonishment, half like a term of endearment, and nobody ever really knew what it meant.

It all soon changed when Hertzka died.

Around midday, weather permitting (if not, our lunches were unpacked and served in Hertzka's office, which had a cosy niche with a grass-green sofa), the Director would march briskly over to a vegetarian restaurant on the second floor of a crumbling old house at the Naschmarkt, followed by Miss Rothe. Many of us who were keen to further our careers would march over with him. We ate appalling green spelt schnitzels and drank beetroot juice or some other atrocious liquid; on our way back to the office, however, we would discreetly separate from him and stop off at Kaserer's to enjoy a juicy goulash at the stand-up café there.

Apart from the well-known composers, those who had already "made it" – the masters, there were also contemporaries of mine, composers such as Ernst Krenek and Kurt Weill, both of whom were born in 1900, the same year as me. They were my comrades. We got on very well with each other and naturally joined forces to fight our battles. Hertzka had an instinctive way of thinking, like a divining rod, and it was at its most brilliant in his relationships with this younger generation. It was often an entirely uncommercial work, such as a string quartet, or as in the case of Kurt Weill, a song cycle to texts by Rilke, which motivated him to offer young, unknown composers a contract and monthly allowance, which was vitally important to them. He remained loyal to them, often over the course of many years, until suddenly a *Threepenny Opera* or a *Jonny Strikes Up* obliterated the depressingly huge advances overnight and turned a Mr Krenek or Mr Weill into a "dear master", whereas he had previously merely been tolerated with a certain amount of disdain and impatience. It all soon changed when Hertzka died. Instead of having a brilliant mind to support us, we were watched over by unpleasant bankers showing obvious signs of stomach ulcers, and what they saw in those years of such rapidly approaching catastrophes was not pretty. Not long after, everything was scaled back to an absolute minimum. Before we reached rock bottom, however, a merciful turn of fate took me to America early in March 1938.

After the war, I returned to Vienna for a visit. The Musikverein building was still intact, and only the Russian signs on the opposite pavement, the barricades and the well wrapped-up sentinels around Hotel Imperial, who even stopped the porter with his posters from entering his beloved public bar, were new. The old steps were still there, perhaps slightly more worn than before. The same uncertain darkness still lingered in the UE lobby, but a smart young man had taken the place of the wrinkled old woman who had asked for your name, position and business. It was an inspiring sign of the new times. There was a picture of Hertzka with his beard, hat and flashing, mocking eyes hanging above the green sofa in his office. My old friend and colleague Alfred Schlee was sitting at Hertzka's desk, another man had settled in Miss Rothe's private realm, and a third – it seems they needed a troika to replace Hertzka's unique qualities – was based in London and flew over from time to time, a tireless patriarch. The next generation was waiting in the wings. →



Top: Alfred Schlee (third from left) in 1929 with colleagues in the "Bruckner Room". This is where Anton Bruckner taught and composed when the mezzanine was home to the Conservatoire of the "Gesellschaft der Musikfreunde". This is presumably also where Gustav Mahler was given his two lessons by Bruckner. Today, Dr Isabella Hangel (left, Copyright) and Irene Baumann (licensing) work in the "Bruckner Room".

Bottom: "Hertzka's outer office was separated from his magnificent room by an unpadded door – which meant that you could knock on it. This is where Miss Rothe sat at her own roll-top desk; this must certainly have been an intentional ploy, and it gave her great prestige," recalled Hans W. Heinsheimer. This room is now the office of Eric Marinitsch (Head of Promotion).



Hans W.
Heinsheimer

*The whole
range of tools
used by the new
New Music.*

Everything seemed to be moving forwards, just like in the good old days. The new era was influencing everything – electronic scores with numbers and arrows, aleatoric music with arrows and numbers and huge rolls of papier mâché, in which piano pieces by Stockhausen were delivered, complete with clothes pegs for attaching the score to the piano. Films, audio tapes and the like – the whole range of tools used by the new New Music. A drama department had been set up, and a music shop with a sentimental, waltz-like name offered the latest gadgets for the hi-fi era. A *Rote Reihe* (Red Series) focused on new teaching materials (the brochure stated that “Long before red became the colour of revolution, it was the colour of love. In the *Rote Reihe* it has both definitions.”), while another edition, simply and plainly entitled *Die Reihe* (The Series), attempted to explain the new New Music in the mysterious and incomprehensible language of the new New Music.

It was all lavish, interesting and expensive, and certainly not at all planned by bankers with stomach ulcers, but by entrepreneurial and clear-sighted, modern music publishers. The host of young men who designed, produced and preached this concept, the trainees of the seventies, worked tirelessly from morning until night, just like we, the trainees of the twenties, had done. Now they are constantly disappearing off to music festivals, where music with arrows and numbers and clothes pegs is performed and discussed, where films whirl, sound and image sequences are shown, shreds of quotes by Mao and Fidel Castro buzz through the air and ten audio tapes can be heard simultaneously. For those of us who were there when *Wozzeck* was abandoned and *Lulu* was banned, when Webern was ridiculed and Schönberg was mocked, and when Kurt Weill owed UE so much money that even the great man with the divining rod was beginning

to have his doubts, it is nice to think that these young men can now safely produce all those arrows and numbers and clothes pegs and papier mâché rolls, and go on all those wonderful journeys precisely because the abandoned *Wozzeck* from 1925 and the banned *Lulu* from 1935 have now become goldmines throughout the world. And also because Webern is now being played like Strauß, because Schönberg is now being honoured with a complete edition of his works, because it looks likely that Janáček will become the Puccini of the seventies, because Mackie Messer is the uncrowned king of the jukebox and because Bartók, who died in poverty twenty-five years ago, would now be a rich man.

Since the war, 46 new composers have been added to the UE catalogue, ranging alphabetically from *Apostel* to *Wolkonsky*. One of them will have to stump up for the rent in the Musikverein building when the company reaches its 200th anniversary. √

Published in “Die Presse”, 23 May 1970 to mark the 100th anniversary of the Musikverein in Vienna

Hans W. (Walter) Heinsheimer (1900 Karlsruhe – 1993 New York City) was an Austrian-American music publisher, author and journalist. He assumed responsibility for the opera department at Universal-Edition in Vienna when he was 23 years of age. He supported Alban Berg and Leoš Janáček and wrote many articles for the music journal *Anbruch* covering a range of topics concerning the music business and music sociology. Heinsheimer, who was in New York for professional reasons when Austria was annexed to the Third Reich in 1938, never returned to Austria permanently. In the USA he worked for Boosey & Hawkes, which published the works of Béla Bartók after the composer emigrated in 1940. He also took care of Bartók in America until his untimely death.

“The future was always our top priority”

ALFRED SCHLEE

In 1927, when I asked Hans Heinsheimer, whom I already knew quite well, if he could find a position for me at Universal-Edition, I certainly did not intend to stay there for the rest of my life. My admiration for the high-risk, international, modern production department at the publishing house and for its director, Emil Hertzka, had aroused my curiosity and I wanted to know how an institution like this functioned. I originally planned to spend two or three years finding this out, but it was not long before I was offered the post as representative of Universal-Edition in Berlin, a position I was more than happy to accept. In those days Berlin was the centre of the world, particularly the musical world.

Nobody was bothered about whether or not Universal-Edition was a Jewish publisher. Unfortunately, the situation changed rapidly when Hitler unexpectedly assumed power in Germany with the Nazi party, which had been considered in decline. My opinion of National Socialism was unequivocal. As a student I had once heard one of Hitler's speeches and thought it impossible that this person could ever pose any kind of threat. However, not even this terrible delusion prevented me from remaining unflinchingly convinced, even in the worst hours and through the most tragic affairs, that this regime could only last for a short period of time.

My work now took on a new focus. The majority of my newly found friends were gradually leaving Berlin. Most of the important works in the publishing house catalogue had been affected by the boycott imposed by Nazi racial or cultural laws. Even UE itself came under fire, and its Jewish directors, employees and authors in Vienna were also subjected to targeted persecution. I went to the Austrian embassy in Berlin to obtain advice and gained the impression that they wanted to warn me against becoming too committed to the publishing house; this filled me with terror. Alarm signals of this kind

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Alfred Schlee (left) took on personal responsibility for Pierre Boulez (right) right from the start. He invited him to stay with him in an Alpine lodge but, rather unfortunately, the mountains were shrouded in fog and it was impossible to see anything. This prompted Schlee to buy a postcard and give it to Boulez with the words: “This is what it normally looks like.” Boulez later recalled this scene, saying: “Schlee always purchased the picture postcard of a utopian landscape.”

meant that I began to concentrate my thoughts on the survival of the publishing house. My suggestion that we should set up an alternative company in Switzerland, was not, however, approved by my Viennese superiors. They felt safe in Austria and believed me to be a pessimist who had been frightened by the Nazis.

However, in 1938/39 things got nasty for UE. The Viennese publishers were bought out by the German

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Alfred Schlee (far left) celebrated his 90th birthday on 19 November 1991 and everybody came to Vienna's Konzerthaus to mark the occasion: Martin Haselböck, Günter Kahowez, Rolf Liebermann, Friedrich Cerha, Irvine Arditti and David Alberman (violin), Harald Ossberger (piano), György Kurtág, Beat Furrer, Paul-Heinz Dittrich, Pierre Boulez, Luciano Berio, Francis Miroglio, Wolfgang Rihm, Harrison Birtwistle, Arvo Pärt (partially concealed), Hans Zender, Nigel Osborne, Thomas Daniel Schlee, Francis Burt, Roman Haubenstock-Ramati, Zygmunt Krauze

publishing house Schott. However, an employee at Schott who had "Aryanised" the publishing house Peters convinced the relevant ministry that Schott was not "reliable" enough. Ownership of UE was therefore passed on to Peters, who acquired it using capital released by Göring. Provisional administrators took over the management in Vienna. We enjoyed a certain degree of protection; they were civilised people who acted decently even towards Heinsheimer and Director Winter, whose emigration was facilitated by them.

It was now important for us to make sure that nothing happened that would make Universal-Edition unable to resume its international activities "once everything was over". In other words, we needed to ensure that our core stock survived, that our manuscripts did not disappear, that banned and unperformed works were not lost, that any reproducible documents for these works were preserved and that these things would remain in our possession, even if they had to be moved owing to the risk of being bombed if the war was lost. It goes without saying that we had arguments with Peters over this.

With extensive help from Gottfried von Einem, and above all his mother, valuable material was taken to Ramsau. Even among the Nazis, there was a kind of Austrian patriotism that resisted the looting that was going on. The mayor of Vienna at the time, who was a National Socialist, helped me a great deal, as did an official at the Department of Culture. The Gestapo only came to the UE offices once and, strangely, only confiscated Weill and Schenker. After that, the UE manuscripts were taken away in a sort of semi-official manoeuvre described as "bomb protection". Most of them were hidden in churches; works by Weill and Schönberg were stowed away in Zwettl, behind the organ, for example. I had rented a private house in Semmering and we used one of its rooms to store scores, manuscripts and instrumental parts. This enabled us to reproduce new material without too much trouble. Before war broke out, we were also able to send material abroad. The Nazis' interest in foreign currency was greater than their concern that exports were helping the survival of the cultural assets which they were attempting to destroy.

I didn't think overly much about what was going on around me, but focused more on the future. It was always our top priority. Even when the Russians came, a

"Please give me exclusive rights to your works. I promise you that I will print them when this terrible situation has passed. Please send your scores to our friend Kurt Hirschfeld from Zurich Theatre; they will reach me from there. I am naturally unable to print them now, but a little trust goes a long way."

ALFRED SCHLEE TO ROLF LIEBERMANN IN 1943 OR 1944.
THE LATTER RECORDED THESE RECOLLECTIONS IN 1998

great deal could be achieved if you weren't afraid. And so, with the help of a good many friends, we managed to preserve the existence of the publishing house in Vienna and could prepare to operate freely again following liberation. Once the shooting had stopped in Vienna, the best period in my life began. When UE was in danger of being sold off as "German property" while the company was being re-established immediately after the end of the war, Egon Seefehlner saved the day. Alfred Kalmus was able to restore the company's status as a joint-stock company, and he then concentrated on its publishing activities together with Ernst Hartmann, me and a host of enthusiastic young workers. ∟

(recorded by Lothar Knessl)

Alfred Schlee (1901 Dresden – 1999 Vienna) was initially Universal-Edition's representative in Berlin before moving to Vienna in 1938. During the Nazi dictatorship Schlee hid scores in hideaways such as churches and at his house in Semmering, or he sent them to safe places abroad. This enabled pieces by those composers who are today regarded as having written the classic works of modernism to be played after 1945. From 1951 onward he was a member of the Executive Board together with Alfred Kalmus and Ernst Hartmann. He attracted composers such as Karlheinz Stockhausen, Pierre Boulez, Luciano Berio, Arvo Pärt and Wolfgang Rihm to the publishing house.

Schönberg's Now

CHRISTOPHER HAILEY

According to a well-known anecdote, an army sergeant once asked Schönberg if he was *the* Schönberg, to which the composer replied: "Somebody had to be, nobody wanted to be. So I volunteered." Schönberg's disarming claim for his own inevitability – not to mention that infamous prediction of a hundred years of dodecaphonic dominance – has been a provocation to his many detractors, who have delighted in pointing out that his atonal, twelve-tone, and serial futures have failed to materialise. But Schönberg's significance has never rested on his *inevitability* or the way he defined the future, but how he *re-defined* the present. It is how Schönberg engaged with the moment that infuses his music with its coiled energy and forms the core of his creative legacy.

It is telling that Alban Berg's seminal essay, "Why is Schönberg's Music so Difficult to Understand?," focuses not on an atonal or twelve-tone work, but on the composer's *String Quartet* in D minor, op. 7, to demonstrate the "immeasurable richness" of Schönberg's art with its intricate motivic relationships, continuously developing variations, and complex polyphonic textures. To be sure, Berg points out the rhythmic irregularities, asymmetrical phrase structures, and accelerated harmonic pace that were already symptomatic of a disintegrating tonal system, but the substance of Schönberg's "difficulty" was in the sheer density of the moment-to-moment evolution of the musical material. Thus, even before Schönberg proclaimed the emancipation of dissonance he had initiated what Martin Eybl has called "Die Befreiung des Augenblicks", the emancipation of the moment.

***What has remained,
however, is Schönberg's
presence – an insistent
presence.***

The tension between this focus on the moment and the need for larger structural coherence within a collapsing tonal system would lead, in the end, to the development of Schönberg's "method of composing with twelve tones which are related only with one another" that promised to re-integrate small and large scale relationships within an atonal context. The appeal of the method was aesthetic, even moral, but it was never the dogma its detractors (and some of its adherents) proclaimed. Schönberg's own application of his method was

hardly doctrinaire and his compositional choices continued, as ever, to be guided by musical instinct and his ear. If Webern was more rigorous, it was through a radical constriction of means; Berg's approach, on the other hand, was expansive, and he went to extraordinary lengths to retain a network of tonal references in his music. Still, the

various stratagems by which Schönberg and his circle sought to lend the new method historical legitimacy tended to reinforce the popular notion that the promulgation of this "system" was the defining breakthrough of musical modernism, the core of Schönberg's contribution, and the essence of his *inevitability*.

Berg certainly implies as much in his article on Schönberg's "difficulty", although his more modest prediction for the composer's 50-year predominance proved generally accurate. One might well argue that Schönberg's specific influence, particularly in the academy, lasted into the 1970s, including along the way the serialism of the 1950s and 60s with its debt to Webern. But the waning centrality of dodecaphony

did nothing to diminish the overriding significance of Schönberg's atonal revolution (which had even found its way into the Hollywood vernacular) or the allure of exploiting the full chromatic spectrum, either melodically, as William Walton would do in his *Symphony No. 2*, or systematically, as in Dallapiccola's creative adaptation of Schönberg's ideas. Over time Schönberg's twelve-tone method lost much of its dogmatic aura and became an historical artefact, a readily available and variously adaptable compositional tool.

What has remained, however, is Schönberg's presence – an insistent presence – that has lost none of its appeal or any of its provocation – including its capacity to provoke reaction (which is something quite different from rejection). The first significant reaction came from within. With his famous proclamation of Schönberg's death, Pierre Boulez sought to move beyond Schönberg and emancipate his revolution from inherited forms and syntax. A still more radical reaction, likewise from within, emerged from John Cage, a former Schönberg student who challenged the hubris of intellectual control with an embrace of aleatory music. The in-the-moment aesthetic of Cage's *4'33"* circles back to that most fundamental dimension of Schönberg's revolution: time. It is Schönberg's insistent "now" that led to another reaction in minimalism that has enjoyed its own fifty years of ascendance.

The response to Schönberg that emerged in the 1960s in the works of Philip Glass, Steve Reich, and others, had less to do with a reaction against dissonance, intellectual pretence, or coercive dogma (though all of these played a role), than with an urge to reclaim the moment, to infuse it with a kind of evolutionary autonomy through process. Their works are also an implicit response to Berg's celebration of Schönberg's difficulty, for they imply

a very different kind of listening, a different relationship to the audience based on a very different kind of musical moment, radically restricted in its syntax and proceeding at a significantly slower pace. It is therefore with delicious irony that one erstwhile minimalist, John Adams, paid tribute to Schönberg's *Chamber Symphony* with one of his own, a work whose intensity and manic energy draws inspiration both from its model and also from the world of children's cartoons, a conscious clash of high and low that Schönberg would have loved.

Yes, loved, because it should come as no surprise to find Schönberg in the company of Mickey Mouse or Charlie Chaplin. These were enthusiasms long before the course of history took him to Los Angeles and reflect the composer's alert embrace of creative innovation. Schönberg was never a follower of fashion, but there are few composers whose works register successive historical moments with such seismic intensity. In this, like Stravinsky or Picasso, he is an exemplar of a new breed of twentieth-century artists. Consider Schönberg's stylistic trajectory from late Romanticism through Expressionism to Neoclassicism reflected in *Verklärte Nacht* and *Gurre-Lieder* through the *Chamber Symphony* and the *Second String Quartet*, from *Erwartung* and *Pierrot lunaire* to the *Serenade* and the *Piano Suite*, op. 25. There is an equally compelling thematic trajectory that dominates the second half of Schönberg's career from the *Weltanschauungs-*musik of *Jakobsleiter* to the *Bekennnisoper Moses und Aron*, from his denunciation of fascism in *Ode to Napoleon* to his response to the Holocaust in *A Survivor from Warsaw*. Each of these works, so different one from the other, is a unique response to a specific moment; each literally breaks a mould or sets a precedent – though not for Schönberg himself, for whom there could be no repetition. He was a man propelled by a fierce forward

momentum, which may explain why he left so many fragments and torsos – including *Jakobsleiter* and *Moses und Aron* – that bear testimony to a restless creativity, born of the moment.

Each of these successive moments in Schönberg's development left lasting traces, not least in spawning new forms and genres. *Verklärte Nacht* wedded chamber music with the symphonic poem; the *Second String Quartet* introduced the voice into its texture; the *Chamber Symphony* inspired a revival of the chamber orchestra as a symphonic medium. *Erwartung* and *Die glückliche Hand* are progenitors of the psychological monodrama and the modern Gesamtkunstwerk, whereas *Pierrot lunaire* revitalised the melodrama. Numerous later works infused new life and sparkling wit into traditional forms (Pace Boulez!), such as the suite, serenade, string quartet, concerto, and variation form.

Schönberg's multifaceted oeuvre is most certainly a product of the fractured age in which he lived.

Quite apart from questions of genre and form, there is the distinctive *sound* of Schönberg's music, which, though varied from work to work, invariably combines clarity with a sinewy energy and sensuous appeal that has had an enduring influence upon composers across a broad spectrum. The choral writing in *Glückliche Hand*, *Jakobsleiter*, and above all *Moses und Aron*, for instance, has found echoes in composers as diverse as Penderecki and Feldman; the sound colours of op. 16 presaged the music of Ligeti and Lutosławski, and any composer writing for large orchestra would do well to consult that

model of lucid transparency, the *Variations for Orchestra*, op. 31. The most emblematic example of Schönberg's sound world is, of course, *Pierrot lunaire*, which quite apart from its formal influence on works by such composers as Stravinsky, Boulez, and Peter Maxwell Davies, established the paradigmatic combination of keyboard, winds, and strings that has defined new music ensembles to this day. *Pierrot* is also a reminder that with each foray into new terrain, with each advance in musical language Schönberg devised concomitant advances in notation and performance practice. *Pierrot's* Sprechstimme, though not entirely unprecedented, opened the door to the extended vocal techniques that are part of the training of every contemporary singer. Moreover, in wedding the avant-garde with cabaret (a world Schönberg had earlier explored with his *Brettllieder*), *Pierrot lunaire* was a path-breaking bridge between "high" and "low".

Schönberg's multifaceted oeuvre is most certainly a product of the fractured age in which he lived, but within the exigencies of historical events his determination to take control of his own evolution set a high bar for his contemporaries, most especially his students. As an autodidact his approach to music theory was at once rigorous and idiosyncratic – we see it in his brilliant *Harmonielehre* of 1911 – and he expected the same kind of individualistic thinking of his students. The most gifted among them, Anton Webern, Alban Berg, Hanns Eisler, and Nikos Skalkottas, whether in adherence or revolt, turned such demands to their advantage and created identities of unmistakable originality. Their example in turn inspired composers as diverse as Milton Babbitt, Luigi Nono, George Perle, and Stefan Wolpe to today's neo-romantics and spectralists, who have crafted languages and styles that are at once indebted to and independent of their Viennese models.

Few today would proclaim an exclusive allegiance to the "Second Viennese School". Indeed, the epithet itself

has lost much of its historical usefulness. It is certainly to Schönberg's credit to have given the precepts of motivic organicism, developing variation, and formal coherence new currency within a modern context, to have developed a musical prose responsive to the metric freedom of expanded chromaticism, and to have established performance and interpretive practices, not least through the activities of his Society for Private Musical Performances, to serve the interests of the musical idea. To the extent Schönberg imparted normative attitudes and procedures to his students and their successors, he created a "school". But the flowering of music in Vienna around 1900 was rich and diverse, as one can see from the catalogue of Universal Edition, which, thanks to the visionary acquisitions of Emil Hertzka, brought together a much wider array of composers, including Alexander Zemlinsky, Franz Schmidt, Josef Matthias Hauer, Julius Bittner, Franz Schreker, Joseph Marx, Egon Wellesz, and Erich Wolfgang Korngold, as well as their immediate predecessors Bruckner and Mahler and the generation of their students. Today, our understanding of Viennese modernism has expanded to include these and other composers working in Vienna around the turn of the last century. As a result we see that the Schönberg circle was anything but hermetically sealed and that the break with tonality was never the sole arbiter of musical progress. Mahler's stylistic pluralism, Schreker's obsession with timbre, Zemlinsky's experiments with form, Wellesz' appropriation of French and Russian influences all contributed to a heady creative environment that continues to astonish and inspire composers today. And despite their differing preoccupations, these composers shared a common Viennese inheritance, as well as a range of thematic interests. Compare, for instance, the recordings of Webern with those of Zemlinsky in questions of phrasing, tempo relationships, or agogic accents; Berg's operas draw on the same literary influences – including Wedekind, Weininger, and Wilde – that inspired Schreker; and there are numerous intersections

between Schönberg's penchant for philosophical mysticism and number symbolism and the theories of Hauer. It is precisely the expanded terrain of Viennese modernism that has opened up the spaces *between* the once rigid categories of "tonal" and "atonal", "progressive" and "conservative," "contemporary" and "modern", that has such appeal for composers today who reject systems but embrace open-ended exploration and approach inherited forms and traditions with renewed interest.

The continuing vitality of Schönberg's music and ideas, however, is not the residue of his historical role in leading the atonal revolution; it is not circumscribed by any "method" or "system"; nor does it derive from his central position within the larger phenomenon of Viennese modernism. Rather, it is his remarkable capacity for creative engagement with successive circumstances and environments. Each of Schönberg's works is a kind of intervention in the moment, unexpected and unprepared, an exploration of possibility in which one composer steps up – literally "volunteers" – to propose the *next* moment in the developing variation of compositional thought. Was Schönberg inevitable or even necessary? Certainly not. And this is the reason he continues to be both. ↵

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Christopher Hailey is Director of the Franz Schreker Foundation and was visiting professor at the Arnold Schönberg Institute in Vienna from 1999 to 2003.



Alban Berg
(1885–1935)

What is Atonal?

A dialogue with Alban Berg on Vienna Radio
from 23 April 1930.

So, my dear Meister Berg, let's begin.

Alban Berg: You start, Professor, I'm happy to have the last word!

You're that sure of the matter?

Alban Berg: As sure as a person can be about an issue in whose development and growth he has participated for a quarter century, with a certainty that comes not only from reason and experience but, even more, from belief.

Good. It would probably be simplest if I first pose the title question of our dialogue: "What is atonal?"

Alban Berg: It is not easy to answer this by a formula that could also serve as a definition. Where this expression was first used – apparently in a newspaper critique – it probably was, as the compound form of the term [a-tonal] clearly implies, a designation for music whose harmony did not comport with the traditional laws of tonality.

So you mean in the beginning was the word, or, better, a word that compensates for the helplessness we feel when confronted with something new.

Alban Berg: You might say that. But it is certain that this term "atonal" was used with a pejorative intention, just as terms like "arrhythmic", "amelodic", "asymmetric" were also used at this time. But while these borrowed terms were sometimes suitable as designations for specific phenomena, the word "atonal", unfortunately I must say, served as a collective term for music that was assumed not only to lack relevance to a harmonic centre (to use tonality in Rameau's sense), but also to have none of the other prerequisites of music, such as melody, rhythmic, formal divisibility into large and small. So the term "atonal" today really means as much as something that is not music, non-music, in fact something that is quite the opposite of what has always been understood as music.

→

*A*ha, a term of reproach! And I see it as a valid one. So you're saying, Mr Berg, that there is no such contradiction and the lack of reference to a definite tonic does not actually shake the whole edifice of music?

Alban Berg: Before I answer that question, Professor, let me put this forward: if this so-called atonal music cannot be related in harmonic terms to a major or minor scale – and after all there was music before the existence of this harmonic system...

...and what beautiful, artful, and imaginative music...

Alban Berg: ...it doesn't follow that in the "atonal" artworks of the last quarter century, at least as regards the chromatic scale and the new chords derived from it, there cannot be found a harmonic centre, although this, of course, is not identical to the concept of the old tonic. Even if this has not yet been brought into the form of a systematic theory.

*O*h, I find this reservation to be unjustified.

Alban Berg: All the better!

Even if a few harmonic resources are lost along with major and minor, all of the other prerequisites of "serious" music are preserved.

*B*ut you still haven't answered my earlier question: whether there is not in fact a contradiction between traditional music and the music of today and whether the renunciation of relation to a tonic does not in fact make the entire edifice of music totter.

Alban Berg: I can answer your questions more easily by starting where we have found agreement – that the rejection of major and minor tonality in no way produces

harmonic anarchy. Even if a few harmonic resources are lost along with major and minor, all of the other prerequisites of "serious" music are preserved.

*T*oday people know that atonal music in and of itself can be engaging and in certain cases will be so. In cases that are truly artistic! It is only a matter of showing whether atonal music can really be called music in that same sense as with earlier works. That is, whether, as you say, only the harmonic basis of new music has been changed, with all other elements of traditional music still present.

Alban Berg: And I do hold this and can prove it in every measure of a modern score. Prove it above all – to start with the most serious objection – by showing that this new music, as with traditional music, rests on motive, theme, main voice, and, in a word, melody, and that it progresses in just the same way as does all other good music.

*W*ell, is melody in the normal sense really possible in this atonal music?

Alban Berg: Of course it is! Even, as is most often disputed, cantabile and songful melody.

*N*ow as concerns song, Mr Berg, atonal music travels on new paths. Here there are certainly things not heard before, I would almost say things that seem at present to be outlandish.

Alban Berg: But only in harmonic rudiments – there we are in agreement. But it is quite false, as regards the other characteristics of melodic line, to see a new path or something unheard of or outlandish. Not even in a voice part, even when it contains (as has been thrown at me) "instrumentally chromatic, distorted, jagged, wide-leaping intervals". Just as little does it "contradict the lyric necessities of the human voice". ↵

Interview translated by Bryan R. Simms. Taken from "Pro Mundo – Pro Domo, The Writings of Alban Berg", ed. by Bryan R. Simms.

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Arnold Schönberg (right) asked Alban Berg (left) to join a project aiming to allow the composers more scope for development in the case of new management at UE. Berg declined, however, in a letter printed on page 30.

SCHÖNBERG TO BERG

Berlin-Charlottenburg, 4.4.1928
Arnold Schönberg
Charlottenburg 9
Nussbaum-Allee 17
Tel.: Westend 2266a

Dear Friend, If you approve, you should participate in the attached project. But you should not feel compelled. Simply sign as a proponent and send it back to me without delay. Perhaps you can also ask Frau Mahler and Bittner if they would like to participate. I would ask you to approach Webern, of course (I have no more copies). Schreker is also taking part.

How are you? You and Helene.
With warmest wishes and
Happy Easter

Your Arnold Schönberg

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BERG TO SCHÖNBERG

Vienna, 10.4.1928
Berg, Vienna XIII./1

A thousand thanks, my dearest friend, for your kind intention to allow me to participate in your project as a proponent. But I must take advantage of your permission "not to feel compelled" and tell you that I don't dare join in. At the moment I cannot take the risk that Hertzka – in reaction to this project – might take a businessman's attitude and suspend or reduce my monthly 600 schillings, an annuity representing my sole income (the few student fees don't count), for which the current returns from my works are no equivalent. (Already I owe – even if only on paper and not morally – about 6,000 schillings on this annuity, which has only been running for 2¼ years). It is quite a different matter for you, of course: the whole world, and that includes Hertzka, knows that all of UE's expenses on your behalf will be returned a hundredfold, if not next year, then at any rate in the foreseeable future. Schreker, too, can afford to dictate – though for a different reason, namely: on the basis of his 1,000 stage performances. But I, with my two dozen *Wozzeck* performances and the prospect (not even assured) of another acceptance in – Oldenburg, depend on Hertzka's personal goodwill if I am not to endanger the continuation of my full annuity for the next few years (until I finish another opera). For my contract, which runs until 1932, doesn't offer the slightest security in this regard.

I don't need to tell you how difficult this refusal is for me, and how well I know that if you are indeed angry with me in consequence, my pleading with you not to be won't have any effect. I venture this plea nonetheless...

I spoke with Bittner at length about the matter. He considers founding such an organisation – particularly with regard to a change of UE management – very necessary, but believes it would still be possible when the time came and that it would be easy to organise such a group overnight. For now, however, feeling personally very close to Hertzka as he does, he himself prefers to refrain from such a step, since it would doubtless hurt Hertzka's feelings. Alma Mahler is not in Vienna. I shall send a copy of the two printed items to her in Venice right away and assume that either you or I will hear by return post – one might expect: a *positive* response.

"Among another" I shall likewise inform Webern.

Your kind enquiry as to our well-being sounds as if you hadn't heard from me in a long time. Didn't you get the letter I wrote about 8–10 days ago? I gave full details about Paris (where it was wonderful) and Zurich (where it was awful) and about the jury meeting there of the I.G.f.I.M.i.A, the results of which satisfied me in only one respect, that (in addition to Webern's trio) I was also able to prevail with Zemlinsky's *Illrd String Quartet* for Austria. I hope that letter did not go astray too!

In the meantime there has been nothing new, save for continuing negotiations with S. Fischer-Berlin for *Pippa*. Hauptmann continues to insist on his 50% share of the royalties, another 20% of the libretto and 5% of the music. Agreeing to these extraordinarily oppressive conditions is very hard for me (and for Hertzka). So I spent this Easter less "happy" than helpless. I hope that you and your dear wife and also her dear mother, all of whom we greet warmly, enjoyed the holidays! And I hope – I ask you once again – that you're not angry with

Your Alban Berg

Taken from: "The Berg-Schoenberg Correspondence: Selected Letters",
ed. by Juliane Brand, Christopher Hailey, and Donald Harris. New York: Norton, 1987.

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Arnold Schönberg
(1874–1951)

SCHÖNBERG TO HELENE BERG

Hollywood, 1.1.1936
Arnold Schoenberg
5860 Canyon Cove
Hollywood, California
Tel. Hempstead 1095a

Dear Helene,

I still cannot believe that my dear Alban is gone. I still talk to him in my thoughts, as before, and imagine his answers, and it still seems to me as if he were only as far away as Europe is from America. And I can imagine your pain, since I know how affectionately the two of you always lived together. It is terrible, that he had to die so young, particularly from the human, but also from the artistic standpoint.

Just now, when he had gained renewed artistic recognition with his *Lulu* Suite, which would surely have led to a performance of the entire opera very soon – and though that will probably happen soon now, it would have been recompense for what he had to go through in Germany and Austria. For here in America he is highly respected. I realised that not only from the numerous obituaries, so full of esteem, but also from the sympathy that has been shown to me, as I am one of the people who are suffering the most. And you can see to what extent the public sympathises from the fact that a radio programme broadcast all over America brought a dramatised scene from his life, in which he himself, the conductor Richard Lert, and I were cast as characters.

I unfortunately did not hear the programme myself because I knew nothing about it. But I will write to the American magazine "Time" in Chicago, Ill. and ask for a copy of the manuscript, which I will send to you. Perhaps you would like to write as well, in case they do not send it to me. It is supposed to be very good.

Is that any consolation? I doubt it, but I know that it will do you good to focus on everything to do with his posthumous reputation and I'm convinced that the consciousness of your duty to collect everything that can aid his posthumous reputation and that concerns him – and this concern with everything that brought this work to life – will help you to bear the pain.

One can do no more: than mourn for the dead and make oneself strong, so that one has the strength to mourn for him as he deserves!

Am I to tell you of my sympathy – but I think you can imagine it.

But I do have one request: please write and tell me in detail how it all came about. Did he suffer much? Was he conscious? Was it really a fatal illness or a fateful accident?

A thousand heartfelt regards

Your

Arnold Schönberg

I must add the following:

When I read in a New York paper that the orchestration of *Lulu* is not finished and that Krenek or someone else is to do it, I had the spontaneous idea to ask you whether I should do it. But then my wife reminded me that this would surely harm the work, given the present situation in Germany. But if Alban happened to express the wish that I orchestrate the rest, and if you yourself consider it the best solution, then I would naturally be at your disposal, naturally without any costs. Of course in all other respects, too, artistic, personal or financial. I hope that Klemperer will perform the *Lulu* Pieces here, presumably at the memorial concert. I've also persuaded Maurice Zam to give a recital where he'll perform the sonata and give a talk about it. Perhaps I can arrange something myself too. Again most warmly

Arnold Schönberg

PHOTOGRAPHY: ALBAN BERG FOUNDATION



Helene Berg (1885–1976) was Alban Berg's wife. They married on 3 May 1911. She was officially the daughter of Franz and Anna Nahowski. However, various well-known figures such as Alma Mahler-Werfel, Peter Altenberg, Bruno Walter and Soma Morgenstern described her quite naturally in a range of publications as a biological daughter of Emperor Franz Joseph I. She founded the Alban Berg Foundation in 1968. The photo was taken in 1909.

HELENE BERG TO SCHÖNBERG

Vienna, 14.1.1936

Most esteemed friend!

I thank you for your dear letter and your wonderful friendship that extends beyond death itself. I still cannot believe that Alban has gone for ever, but when such a moment of realisation comes I feel as if I were plunging into an abyss. Alban suffered so dreadfully and his death was hard. On the day I wrote to you he spoke so warmly of you and pressed me to hurry. He retained consciousness until the end and his death struggle was frightful. More than 4 hours. I constantly see his desperate face before me and those sad eyes! I constantly ask myself: why not *me*?

That into this desperation of mine you, esteemed friend, have sent your wonderful suggestion to take over the completion of orchestrating the last act of *Lulu* – that was the 1st ray of light in my darkness! How can I thank you! I know that Alban would be *happy* that *Lulu* is to become something whole and that it is possible to disregard prejudice and politics where a work of art is concerned!

I thank you with all my heart.

All the very best to you and your dear wife.

Your Helene

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*Arnold Schönberg in his garden in Rockingham Avenue,
Los Angeles, approx. 1940*

The musical reactionary

HANNS EISLER

The majority of musicians and journalists claim, even when intending to show their approval, that Schönberg's "atonal" works have nothing in common with classical compositions and cannot be explained or understood using existing ideas of music theory. This break with convention in Schönberg's music – and tonality can certainly be described as a convention – was ascribed to a general negation of all musical antecedents. Nowadays, "Schönberg" is not only the name of a great composer, but also a word that signifies a complete subversion of and break with tradition.

It is easy to understand why Schönberg has only been seen from this perspective. Amid all the arguments about "atonality" and dissonance, the musical structure of his works has been completely neglected. Most people still fail to recognise the more traditionally contrapuntal, motivic, thematic and contoured elements that are present even in his most controversial and "most atonal" works. However, it is precisely these artistic mechanisms which are closely related to the past, or at least originate from there.

Despite their brevity, the works *op. 11* and *op. 15* to *op. 20* are freer and more relaxed in terms of the musical concepts behind them. They could be described as his radical period. However, it is entirely incorrect to believe that only one of these works is art with a "futuristic soul". Each of the pieces has a healthy musical structure which can certainly be explained and understood using today's ideas of music theory. Take, for example, the monodrama *Erwartung*, *op. 17*. From a formal perspective it is closest to a finale or a "scene and aria" from a pre-Wagnerian opera. It also alternates between cohesive arioso sections and more disintegrated passages. The leitmotif is completely dispensed with, which is an almost reactionary decision. This music goes much further than mere illustration. It is not satisfied with merely playing a leitmotif the instant the protagonist appears on the scene. There is sadly not the space to discuss the wealth of technical details at length here, but even a small selection would have to include the methods with which an arioso section is introduced, the motifs, the melodic constructions, the ways in which connections are made, the transitions between scenes, etc., etc. However, despite the differentness and newness of the material, it is precisely these mechanisms which originate more from the spirit of classical music than the clichéd leitmotif, and the entire work is more akin overall to the style of a pre-Wagnerian opera.

Op. 21 (Pierrot lunaire) heralded the beginning of another transformation of style. In this work, Schönberg revisits earlier forms, returning to writing two and three-part song forms, a waltz, a passacaglia and a fugue. In Schönberg's most recent works, the two series of *Piano Pieces (op. 23 and op. 25)*, the *Serenade op. 24* and the *Wind Quintet op. 26*, he draws on earlier art forms and pushes the cohesion of the writing so far that his style can in fact be described as quite reactionary. Classical themes, structures and forms reappear and there are even repetitions that would surely horrify a real revolutionary. (When considering the densely packed works so characteristic of Schönberg, it becomes clear that certain sections must be repeated purely in the interests of comprehensibility.) The best example of this can be found in the *Suite for piano op. 25*. Even though its details are new and independent, this composition follows the same forms as a Bach suite. There is even a new tonality here, insofar as one may describe the "composition with twelve tones" in this way, and it displays a love of music-making which had been absent for a long time.

Those who really understand Schönberg's personality find it unsurprising that his style had to undergo this kind of transformation. Even in his "most radical" works, Schönberg was never an artist, never a writer, but simply a musician. A sentence from his *Theory of Harmony* is representative of his artistic disposition and shows the contrast between him and the pompousness and artistry of his era: "If I should succeed in teaching the pupil the handicraft of our art as completely as a carpenter can teach his, then I shall be satisfied."

These are not the words of a subversive person. They could have been the words of a master craftsman from 200 years ago; how different is the nature of this artist to the modern composers who are more concerned with psychology and think they can redeem the world through a six-four chord.

The world of music must adjust to new developments and consider Schönberg less as someone who is to be associated with destroying and undermining existing structures, but as someone who is to be regarded as a master instead. It is now clear to us that he created new material in order to make music amid the wealth and cohesion of the classical composers. He is the ultimate conservative, having even created a revolution simply so that he could then be reactionary. √

Excerpt from: *Musikblätter des Anbruch*, 1924 (to mark Arnold Schönberg's 50th birthday)



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"I also believe that, with a work like Mahagonny, we should not have the usual kind of premiere because in many cases a premiere at a Berlin opera house has proven very risky, and it would be similarly dangerous to direct the interest of the entire German press to a performance in the provinces."
Kurt Weill to Emil Hertzka, 2 August 1929

“Mahagonny” and its implications

Correspondence between Kurt Weill and Universal Edition

NILS GROSCH

The decade following the end of the First World War was marked by immense social change which also had a major impact on cultural life. In 1927, an essay by Kurt Weill was published in which he writes about “shifts in musical composition”, which he viewed as the necessary consequence of the restructuring of audiences. Weill’s demands went far beyond the changes in musical concepts. They were equally concerned with the manner and conditions in which new works were to be presented to the public.

The letters exchanged between Weill, Emil Hertzka and Hans Heinsheimer, excerpts of which are printed below, reveal how they struggled to find a suitable location for the first performance of *Rise and Fall of the City of Mahagonny*. The premiere finally took place on 9 March

1930 in Leipzig; it was one of the biggest theatre scandals of the century. Against the backdrop of the looming economic crisis and disturbed by riots orchestrated by the National Socialists, the performance toyed with reality in a manifest game of deception.

The repercussions of the Leipzig premiere proved decisive for the fate of *Mahagonny*, but this was not because the work’s unprecedented nature and musical quality were acclaimed by critics and audience alike, nor was it due to the high aspirations of the Leipzig production. The critical factors were in fact the disruption organised by the National Socialists and right-wing attempts to get the production banned on political grounds, first

on 10 March by appealing to the theatre committee of Leipzig city council and then in a city council meeting on 14 March.

This is what was reported in the press throughout Germany. The numerous follow-up performances that had been anticipated by Weill and UE, and for which contracts had already been concluded in some cases, were postponed or cancelled until only Kassel, Braun-

schweig and Frankfurt am Main remained. Even locations such as the opera house in Essen, which had shown avid enthusiasm before the premiere, now shelved their plans. By May, private (Volksbühne) events were being considered and some of these even went ahead. Weill and Heinsheimer had the highest hopes for the Frankfurt premiere on 17 October. However, enthu-

siastic telegrams and positive reactions from the audience and in the press were again followed by radical right-wing disturbances. A production of *Mahagonny* in Berlin began to seem a more remote prospect than ever before. Although the Kroll Opera again showed interest at the beginning of the year, the prospect of a performance at a private theatre seemed much more attractive to Weill. The hesitant, apprehensive attitude of the opera houses, which were dependent on the agreement of the city authorities and government, on the one hand, and the increasing success of commercial entertainment theatre on the other, turned Weill’s attention in a direction that would be crucial for his development.

WEILL TO HERTZKA, 13 JULY 1929

The *Mahagonny* business has now taken a very surprising turn. After I played Klemperer the 3rd act, I departed. Legal (ed.: Ernst Legal; Head of the Kroll Opera and director; 1881–1955), who was greatly impressed, categorically demanded immediate acceptance of the work. Klemperer declared that he was essentially in agreement. 2 hours later, Klemperer phoned me at my home and said that he wanted to come over immediately. When he arrived, he was at his wits' end and with tears in his eyes he explained that he had wrestled with himself for 2 hours, but it just wasn't going to be possible. He claimed to recognise the importance of it all and remarked that he could see the musical beauty, but the whole thing was foreign and incomprehensible to him. He nevertheless thought that he might be won over if he were to see the work performed and suggested that we should premiere the opera in the provinces at the earliest opportunity, saying that he would then undertake to perform it if it convinced him. I did not explore this suggestion any further.

And so this leaves us with the following question: should we give *Mahagonny* to the Kroll even if Klemperer does not conduct it? I believe we can definitely answer in the affirmative, as long as Legal appoints a conductor chosen by me. They have also already agreed to that possibility.

HERTZKA TO WEILL, 18 JULY 1929

Your letter dated the 13th only arrived here on the 16th and was actually quite a surprise. We cannot interfere in the Klemperer-Legal conflict and I am against giving *Mahagonny* to the Kroll. I would consider it absolutely misguided to allow a different conductor to perform *Mahagonny* at the Kroll. The Kroll is currently characterised both inwardly and outwardly by Klemperer and not

Legal. Herr Legal's exasperated comment to the contrary does nothing to change this fact and I believe that you will understand my point perfectly and that we will now erase the Kroll from our choices.

WEILL TO HERTZKA, 22 JULY 1929

My dear Director Hertzka, I would like to thank you for your letter and also inform you of how the *Mahagonny* business has progressed. Tietjen (ed.: Heinz Tietjen; Artistic Director of the Kroll; 1881–1967) has become acquainted with the work and, as Curjel (ed.: Hans Curjel, conductor; 1896–1974) and Legal have confirmed, "has emphasised that he has gained a good impression of both the music and the text, and he believes that the work will be a success". However, he does not have the courage to either accept it or reject it, and has therefore proposed that we postpone the matter until September. He is certainly being put under pressure by his superiors, and it seems that tactical considerations which have nothing to do with my work itself are also playing a major role. Despite all this, it is Klemperer who is wholly to blame for the situation.

HERTZKA TO WEILL, 24 JULY 1929

It is at any rate good to hear that Tietjen also responded positively to the work. This is not of any further importance to us at present, however. We shall resolve the matter of the premiere without Berlin, and perhaps consider Frankfurt, Essen or Breslau instead. Perhaps Leipzig would be another possibility, as long as we can accept a later date. I would personally prefer Leipzig to Breslau, but Leipzig already has *Boris Godunov* as its first new production, which is being planned for the 2nd half of

October. In December there will be a major new Offenbach work, in January *The Life of Orestes* and in February probably *Marienlegende* by Dressel (all of which are from our publishing house). Considering the fact that *Boris* is already being rehearsed and the Offenbach is a true carnival novelty, I fear that it would hardly be feasible to fit in *Mahagonny* before the Krenek premiere. However, it would at least be possible to perform *Mahagonny* in Leipzig after *Orestes*, i.e. in the 2nd half of February, and to postpone Dressel. If you could accept a later date, I could ask Brecher about this at his holiday resort. I have suggested Leipzig mainly because the *Threepenny Opera* ran for the longest there, after Berlin and Vienna.

HERTZKA TO WEILL, 1 AUGUST 1929

I was pleased to read in the newspapers that your *Lindbergh Cantata* was hugely successful and, as it seems, was the highlight of Baden-Baden. (...)

And now to *Mahagonny*. Dr Heinsheimer has written to me about the idea of offering the premiere to the first comer and although in principle I am absolutely in favour of the idea that several theatres should prepare the first performance concurrently, albeit not necessarily perform it on the same evening, I also believe that the envisaged number is exaggerated and I would be happiest with about 4 theatres, all of which should be as far away from one another as possible. There should, however, be at least one large theatre and 3 small ones. The rehearsals and first performance in the large theatre must be attended by you and Brecht, while in the smaller theatres the work and responsibilities can be left to the stage directors, although the latter should be tested for their suitability at the outset. Should any changes become necessary or be considered more practical during the final rehearsals, it will then be easy to implement them at the other theatres.

WEILL TO HERTZKA, 2 AUGUST 1929

While in Baden-Baden I had the opportunity to discuss the whole *Mahagonny* issue with Dr Heinsheimer and continue the thoughts proposed by you. Dr Heinsheimer has informed you about the details of our conversation and I would just like to add that I am entirely in agreement with Dr Heinsheimer's suggestions, which also correspond to yours. I also believe that, with a work like *Mahagonny*, we should not have the usual kind of premiere because in many cases a premiere at a Berlin opera house has proven very risky, and it would be similarly dangerous to direct the interest of the entire German press to a performance in the provinces. It therefore seems most plausible to exploit the extraordinary interest in *Mahagonny* by arranging for performance in a number of theatres and to allow these theatres to premiere the work on one particular day (e.g. 31 Dec.). I am also completely in agreement with you that there must be at least one major theatre and I believe that Leipzig would be best because the *Threepenny Opera* had such a huge impact there.

HEINSHEIMER TO WEILL, 10 AUGUST 1929

The letter written to you by Director Hertzka has clarified the *Mahagonny* issue and we should now begin work as soon as possible. We would now like to complete both the piano score and the libretto very quickly because we need material for perusal in order to have a serious chance of interesting a larger number of theatres in the work. I hope it will not be long before you send the second act of *Mahagonny* as announced. We will then correct the libretto according to the corrections made to the text in the second act and send it to be typeset straight away. The engraving of the first act of the piano score will be finished in the course of next week and you will

→

receive the corrections immediately; we would be grateful if you could process these corrections most rapidly. In the meantime, we will continue to work at full speed on the 2nd and 3rd acts. This will hopefully enable us to produce several trial copies of the piano score and the libretto for the most important theatres before the end of the month. Incidentally, at present it seems that nobody involved in the theatres has returned from their vacations yet, which means we really do have until the end of the month. You are aware that we are taking the whole *Mahagonny* affair tremendously seriously, and considering the fact that Director Hertzka essentially approves of all that we discussed in Baden-Baden (he has written to me about this again today), the work will now go ahead with particular energy and, although I hardly need to assure you of this, with special care.

WEILL TO UE, 12 AUGUST 1929

I am very pleased that *Mahagonny* is now going ahead as planned and I hope that in about a month we will be able to see how things are going. By the way, the text in the libretto will have to be printed with a completely different layout than in your typewritten manuscript. Most of it has to be printed in verses, so Brecht and I will have to rework the libretto to account for this.

**EXPRESS LETTER FROM HEINSHEIMER TO WEILL,
27 AUGUST 1929**

Brecher has just phoned and we have discussed the whole question of *Mahagonny* at length and come to a final decision. First of all, you will be pleased to hear that Brecher is very impressed with the second act and responded with unequivocal support. He will receive the third act this evening.

Now the matter of the dates: after rethinking matters carefully, Brecher cannot keep to the November date, particularly in consideration of the orchestra's upcoming

trip to Paris. Following detailed discussions on the phone, it has become clear that the only possible date on offer is the 9th of March, which is a Sunday. The dress rehearsal would be on Saturday, the 8th of March. He would definitely keep to this date, come what may, and he is willing to sign the contract straight away.

I told him on the phone yesterday that I consider this March date early enough, considering our special plans for *Mahagonny*. I can also report that Director Hertzka entirely approves of this view and he agrees that we can finalise arrangements with Leipzig to perform the work on 9 March 1930.

WEILL TO UE, 1 DECEMBER 1929

Please find attached the requested article for your *Anbruch* journal. I am happy to have found a different form than the usual essay. Please print the following preliminary note in small letters below the headline:

Kurt Weill is working with Caspar Neher and Bert Brecht on a *production book* for the opera *Mahagonny* which contains precise suggestions for the scenic performance of the work and which will be presented to the theatres together with the musical performance material and Neher's projection displays. The main elements of the preface are given below.

HEINSHEIMER TO WEILL, 4 MARCH 1930

Director Hertzka thanks you for your cordial greetings and is also pleased that the preparations for *Mahagonny* are continuing with such success. He is unfortunately still in bed owing to a heavy cold and was forced to postpone his departure to Berlin, which was planned for today. He sincerely hopes that he will be able to travel again by the end of the week, but must unfortunately warn you that these circumstances mean that it is doubtful whether he will be able to attend the premiere in Leipzig. I will arrive in Leipzig on Saturday morning at the latest.

© STOLL-NEHER



Projection displays by Caspar Neher for the premiere of "Rise and Fall of the City of Mahagonny"

HERTZKA TO WEILL, 5 MARCH 1930

As my office has already informed you, I have been ill for several days with a heavy cold and it unfortunately seems that, as I will not even be able to leave the house and go to the office either today or tomorrow, it will be impossible for me to be well enough again to travel to the premiere. You will know how sorry I am to be missing this premiere that is so important to us all. Dr Heinsheimer will also pass on my greetings and warmest wishes in person. You can be sure I will be crossing my fingers as hard as I can on Sunday.

I hope that I will be able to see a repeat performance of *Mahagonny* in Leipzig or somewhere else very soon and would like to send you and Frau Lenja my most heartfelt greetings.

WEILL TO UE, 20 MARCH 1930

Thank you ever so much for your recent letter. I am very pleased that they have been swift in dealing with the propaganda regarding *Mahagonny*. What do you think about the idea of adding an insert to the brochure to respond to the Leipzig scandal? It would similarly be a series of newspaper articles and would enable us to completely isolate the *Leipziger Neueste Nachrichten* and the few nationalist papers which have also advocated censorship of the work. At the same time, and very importantly, it would make it clear to the theatre managers that this was nothing more than the organised machinations of right-wing radicals (as clearly exemplified in Braunschweig).

In the meantime, it has come indirectly to my attention that in Essen and Dortmund they are considering postponing *Mahagonny* "indefinitely". We must use all the means at our disposal to dissuade them from this idea. It is clearly the result of intrigues sparked in and around the Centre Party which, if not countered, could grow over the long term to severely damage not just this particular work, but all works for modern theatre. I would therefore ask you to use all the legal means available to you (contractual penalties, compensation) to ensure that the performances will definitely go ahead. The current version of the work is such that even a Catholic audience would not be perturbed by it, so for anyone to attempt to prevent the performance without having ever seen this version, as is already happening, is purely the result of blind prejudice. ♪

Excerpt from: Kurt Weill "Briefwechsel mit der Universal Edition", ed. by Nils Grosch; J. B. Metzler Verlag. Reprinted with the permission of the Kurt Weill Foundation for Music, New York. All rights reserved.



Alfred Schlee
(1901–1999)

UE Update

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New CDs, DVDs and Books

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New Releases

➤ [Page 61](#)

Birthdays and Anniversaries

➤ [Page 64](#)

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 .

ORCHESTRA

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](#),

[Zhijong Wang](#), vln; [Xiamen Philharmonic Orchestra](#),

cond. [Renchang Fu](#)

More than 40 years after its composition, Nikolai Badinski's *Violin Concerto No. 2* was recently premiered in China. The work, which bears 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)

BEDFORD, LUKE (* 1978)

New Work

for orchestra | ca. 20–25'

prem. 2015/2016  [BBC Orchestra](#), tba

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)

New Work

for orchestra

prem. 2015  [Gothenburg, Gothenburg](#)

[Symphony Orchestra, Stockholm RSO](#)

The high standing enjoyed by Borisova-Ollas in Sweden can be seen from this new commission by the Gothenberg Symphony Orchestra and the Stockholm Radio Symphony Orchestra.

CERHA, FRIEDRICH (* 1926)

Tagebuch (2012)

for orchestra | 15'30"

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

prem. 06.02.2014  [Frankfurt, hr-Sinfonie-](#)

[orchester](#), cond. [Andrés Orozco-Estrada](#)

"Following the weighty, expansive *Drei Orchesterstücke: 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)

for orchestra | 50'

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

cel - str

prem. 07.02.2014  [Cologne, WDR Sinfonie-](#)

[orchester](#), 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 unflinching 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.

Nacht (2014)

for orchestra | 20'

3 0 5 3 - 6 3 5 0 - perc(6), hp(2), pno - str

prem. 17.10.2014  [Donaueschingen, Donau-](#)

[eschinger 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!

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*Nikolai
Badinski*



*Josef Bohuslav
Foerster*



*Arvo
Pärt*



*Vykintas
Baltakas*



*Georg Friedrich
Haas*



*Wolfgang
Rihm*



*Luke
Bedford*



*Cristóbal
Halffter*



*Gioachino
Rossini*



*Alban
Berg*



*Leoš
Janáček*



*David
Sawer*



*Harrison
Birtwistle*



*Peter
Kolman*



*Jay
Schwartz*



*Victoria
Borisova-Ollas*



*Georges
Lentz*



*Mauricio
Sotelo*



*Friedrich
Cerha*



*Franz
Liszt*



*Johannes
Maria Staud*



*David
Fennessy*



*Gustav
Mahler*



*Alexander
Zemlinsky*



Arvo Pärt and Robert Wilson

ADAM'S PASSION

Stage director Robert Wilson is paying homage to composer Arvo Pärt in a project honouring his 80th birthday in 2015. The production will be premiered in May 2015 in Tallinn – a live event with an orchestra of 34 players, a choir of 24, 5 soloists, actors, and about 30 local drama students, designed for the unconventional space of the Noblessner Foundry. It is a venue where submarines used to be built and that can only be reached from the sea.

In 2012 a workshop was held at Wilson's Watermill Center with the producers and the music director Tõnu Kaljuste, a long-time collaborator of Arvo Pärt. Arvo Pärt participated via Skype (incidentally an Estonian invention!). Arvo Pärt selected three major works to be included in the project. These are the two choral works *Adam's Lament* (2010) and *Miserere* (1989/1992), and the double violin concerto *Tabula rasa* (1977). Pärt is currently writing new music which will be added to the overall concept. Subsequent meetings between Bob Wilson and Arvo Pärt determined new developments for the project.

It is the intention of the commissioners to bring the production to other venues – both unconventional and conventional – to celebrate this unique collaboration between the two great artists. For further information please contact the producers Madis Kolk at madis.kolk@concert.ee or Elisabetta di Mambro at elisabetta.dimambro@changeperformingarts.com

→ ORCHESTRA continued

HAAS, GEORG FRIEDRICH (* 1953)

dark dreams (2013/2014)

for orchestra | 23'

3 3 3 4 - 4 3 3 1 - timp, perc(2),
hp(2) - str(16 14 12 10 8)

prem. 20.02.2014 ↗ [Berlin, Berlin Philharmonic, cond. Simon Rattle](#)

"That listeners can lose themselves in the maelstrom of sound and emotion and that these impart themselves directly without the need for much explanation" – this was the wish expressed by Georg Friedrich Haas before the premiere of *dark dreams*, the new orchestral work written for Simon Rattle and the Berlin Philharmonic Orchestra.

"Something special occurs in this piece: towards the end, a clear melodic structure suddenly emerges. After 17 minutes, the bassoon begins a solo melody. After the lengthy development of sound that precedes it, such linearity comes across as something of a foreign body – a foreign body with expressive powers." Those who are familiar with Haas' work will surmise that, his signature overtone chords notwithstanding, this is uncharted territory for the composer. *dark dreams* is the first work that he has composed in America. On 6 October 2014 it will be performed in Carnegie Hall – once again by the Berlin Philharmonic Orchestra.

concerto grosso No. 1 (2013)

for four alphas and orchestra | 30'

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

prem. 28.03.2014 ↗ [Munich, musica viva, HORNROH modern alphonquartet \(Balthasar Streiff, Heléne Berglund, Rudolf Linder, Michael Büttler\), Bavarian Radio Symphony Orchestra, cond. Susanna Mälkki](#)

"Alphas 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)

Haas not only has the alphorns provide the pure overtone chords but also deliberately introduces pulsing beats that are played by the orchestra as well. The fascination of this work owes much to this *concerto grosso* interplay.

concerto grosso No. 2 (2014)  for chamber ensemble and orchestra | 22' chamber ensemble: 1 1 1 1 - 1 1 1 0 - perc(1), acc, pno - str(1 1 1 1) orchestra: 2 2 2 2 - 3 2 2 1 - perc(3) - str(1 1 1 1)

prem. 10.05.2014 ↗ 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 Radio Symphony Orchestra.

HALFFTER, CRISTÓBAL (* 1930)

Elegías a la muerte de tres poetas españoles (1975/2013)

reduced version for orchestra | 30' 3 3 4 3 - 4 3 3 1 - perc(4), hp, e.org - str(16 14 12 10 8)

prem. 24.10.2014 ↗ Madrid, Orquesta Sinfónica de Madrid, cond. Ramon Tebar

Concerto grosso (2012/2013)

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, Aurynt Quartett, cond. Giordano Bellincampi

This work is "a game in the best sense of the word". The orchestra competes with an instrument that "has four heads" (Cristóbal 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.

Imágenes (2013–2014)

for orchestra

prem. end of September 2015 ↗ Madrid, Orquesta Sinfónica de Madrid

The title is clearly inspired by Claude Debussy's *Images*. In his two-movement work (I. Scherzo – "En la pradera de San Isidro", 1788; II. Adagio – "Romería de San Isidro", 1821–1823), Halffter alludes to Francisco de Goya's Black Paintings. In the Adagio, however, he also builds a bridge to the final *String Quartet* op. 131 composed by Goya's contemporary, Ludwig van Beethoven, in 1825.

KOLMAN, PETER (* 1937)

Three Essays (2011)

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.

LENTZ, GEORGES (* 1965)

New Work (2015)

for orchestra

prem. 2015 ↗ Luxembourg, Orchestre Philharmonique de Luxembourg

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

Vexilla regis prodeunt is one of those works that was previously only known as a piano work. The orchestral version was deemed to be unfinished, although all that was missing were three easily reconstructed bars at the end. It is a richly instrumented hymn from Liszt's Roman period.

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.

prem. 09.05.2014 ↗ Hamburg, Laeiszhalle, NDR Sinfonieorchester, cond. Thomas Hengelbrock

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.

PÄRT, ARVO (* 1935)

La Sindone (2005/2013)

for orchestra | 11'

revised version

0 0 0 0 - 0 1 1 0 - timp, perc(4) - str

prem. rev. version: 24.01.2014 ↗ New York, New Juilliard Ensemble, cond. Joel Sachs

The Shroud of Turin ("La Sindone") was the starting point and source of inspiration for this work, which has now been extensively revised by Arvo Pärt.

→ ORCHESTRA continued

Swan Song (1991/2013)

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 was commissioned by the Salzburg Mozart Week 2014.

RIHM, WOLFGANG (* 1952)

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 clarinetists 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)

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](#)

This *Verwandlung* begins as though the piece had already been building up for quite some time. Right from the start, the listener is in the thick of the fray, with Rihm keeping an unrelenting grip on their attention. "A captivatingly sophisticated ten-minute piece that makes full use of the orchestra – rich in variety, surprisingly accessible and ending with a light-hearted touch – a pizzicato note on the solo violin." (Die Presse, Stefan Musil, 22 November 2013)

Transitus (2012/2013)

for orchestra | 15'

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

prem. 05.05.2014 ↗ [Milan, Filarmonica della Scala, cond. Riccardo Chailly](#)

Transitus is a work commissioned by La Scala in Milan with a request that it should allude to the works of Richard Strauss. When asked if he had been influenced by Strauss' virtuosity as an orchestrator, Rihm replied: "Virtuosity is not a value in itself: any star pupil can be a virtuoso. What is really important is what energy is moved – and how much energy is moved! There is so much virtuoso music that doesn't go anywhere. No movement, just everything shaking, flailing and glistening. But music is all about conveying energy. The quality of a piece of music is determined by its energetic charge and flows. In his finest moments, Strauss creates an incomparable maelstrom of relentless flow."

New Work (2014)

for orchestra | ca. 15'

prem. 04.06.2014 ↗ [Essen, Essener Philharmoniker, cond. Tomas Netopil](#)

Concerto No. 2 for Piano and Orchestra (2014)

prem. 25.08.2014 ↗ [Salzburg Festival, Tzimon Barto, pno; Gustav Mahler Jugendorchester, cond. Christoph Eschenbach](#)

New Work (2014)

for horn and orchestra | 20'

prem. 19.08.2014 ↗ [Lucerne Festival, Stefan Dohr, hn; Mahler Chamber Orchestra, cond. Daniel Harding](#)

Rihm had long toyed with the notion of writing a horn concerto for Stefan Dohr, the principal horn player with the Berlin Philharmonic Orchestra. While György Ligeti's *Horn Concerto* makes use of further horns in the orchestra, Rihm chooses to do without, instead giving the soloist lines of exceptional cantabile appeal and rooted in an astonishing colour palette, without allowing the underlying virtuosity to become strikingly visible. A new repertoire piece in the making!

Concerto for Violin and Orchestra

(2014/2015) 

for violin and orchestra | 20–25'

prem. 09.01.2015 ↗ [Vienna, Konzerthaus, Renaud Capuçon, vln; Vienna Symphony Orchestra, cond. Philippe Jordan](#)

New Work (2014/2015)

for piano trio and orchestra

prem. 2014/2015 ↗ [WDR, Jean-Paul Trio, Dallas Symphony Orchestra](#)

Double Concerto for Violin, Cello and Orchestra (2014)

prem. 18.10.2015 ↗ [New York, Carnegie Hall, Mira Wang, vln; Jan Vogler, vc; Orpheus Orchestra](#)

New Work (2014/2015)

for choir and orchestra

prem. 10.12.2015 ↗ [Madrid, Orquesta y Coro de la Comunidad de Madrid, cond. Ramon Encinar](#)



SALZBURG FESTIVAL
18 JULY — 31 AUGUST 2014

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KLANGFORUM WIEN

LUIGI NONO Guai ai gelidi mostri (1983)
WOLFGANG RIHM Will Sound More (2005/2011) · Gejagte Form for orchestra (2nd version 1995/2002)
Sylvain Cambreling, Conductor · Susanne Otto · Noa Frenkel

Mon 4 August · KOLLEGIENKIRCHE

GOETHE REFLECTED BY SCHUBERT AND RIHM

FRANZ SCHUBERT Selected Goethe Settings
WOLFGANG RIHM Selection from „Goethe-Lieder“ (2004/2007) · Harzreise im Winter (Austrian premiere)
Christian Gerhaher · Gerold Huber

Tue 5 August · HAUS FÜR MOZART

GUSTAV MAHLER YOUTH ORCHESTRA

WOLFGANG RIHM Concerto for Piano and Orchestra (World premiere, work commissioned by the Salzburg Festival)
ANTON BRUCKNER Symphony No. 7 in E
Christoph Eschenbach, Conductor · Tzimon Barto

Mon 25 August · GROSSES FESTSPIELHAUS

CONCERTGEBOUWORKEST AMSTERDAM

JOHANNES BRAHMS Variations on a Theme by Joseph Haydn, Op. 56a
WOLFGANG RIHM Lichtes Spiel – Ein Sommerstück for violin and small orchestra (2009)
RICHARD STRAUSS Ein Heldenleben, Op. 40
Mariss Jansons, Conductor · Leonidas Kavakos

Sun 31 August · GROSSES FESTSPIELHAUS

TICKETS AND INFORMATION

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www.salzburgfestival.at



SIEMENS



→ ORCHESTRA *continued*

SCHWARTZ, JAY (* 1965)

Delta – Music for Orchestra IV (2014)

for orchestra | 25'

4 4 4 4 - 6 4 4 1 - cb (5-stringed), perc(3)

- vln.I, vln.II, vla, vc

prem. 08.02.2014 ↗ [Stuttgart, ECLAT Festival](#)

[Neue Musik Stuttgart, Stuttgart/SWR Radio Symphony Orchestra](#), cond. Johannes Kalitzke

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

50

SOTELO, MAURICIO (* 1965)

Bruckner Nachklang (2014)

for orchestra | 3'30"

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

prem. 23.05.2014 ↗ [Vienna, Konzerthaus](#),

[Bamberg Symphony Orchestra](#), cond. Jonathan Nott

With his short piece *Bruckner Nachklang* – commissioned by the Bamberg Symphony Orchestra – Sotelo alludes to Bruckner's *Symphony No. 7* with its well-balanced proportions and tonal elegance. The work will be premiered in Vienna during the orchestra's European tour.

STAUD, JOHANNES MARIA (* 1974)

Concerto for Violin and Orchestra

(2014) 

for violin and orchestra | 20'

prem. 27.08.2014 ↗ [Lucerne Festival, Midori, vln;](#)
[Lucerne Symphony Orchestra](#), cond. James Gaffigan

Towards A Brighter Hue for solo violin (2004) was commissioned for the ARD International Music Competition. Midori was so taken by this piece that she asked Staud to compose a work for violin and chamber orchestra, which is now to be premiered at Lucerne Festival and which will incorporate elements of *Towards A Brighter Hue*.

Zimt (2008–2010)

A diptych for Bruno Schulz

for orchestra | 35'

consisting of *On Comparative Meteorology*

(2008–2009/2010) and *Contrebände*

(*On Comparative Meteorology II*) (2010)

5 3 3 3 - 4 3 3 1 - perc(5), hp, cel, pno,

basset hn – str

prem. of complete version: 06.09.2014

↗ [Lucerne Festival, Lucerne Festival Academy](#)

[Orchestra](#), cond. Matthias Pintscher

The first time Johannes Maria Staud read the stories by Jewish-Polish poet Bruno Schulz, he was deeply moved and learnt to see the world "with completely new eyes". This led Staud to write his two orchestral works *On Comparative Meteorology* and *Contrebände*, exploring Schulz's mysterious world of enchanted gardens, labyrinthine attics and warrens of the *shtetl* but without "duplicating or even illustrating them". The complete version of *Zimt* can now be heard in Lucerne for the first time.

TAKÁCS, JENŐ (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 was 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.

CHAMBER ORCHESTRA / ENSEMBLE / CHAMBER MUSIC

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.

Redditio 2 (2013)

for wind quintet | 10'

fl, ob, cl(Bb), hn(F), bsn

prem. 10.01.2014 ↗ [London, Cataleya Quintet](#)

"My view of musical composition and conducting is one of reciprocity. I say that both as a composer or conductor "you can influence a work, suggest ideas, point it in a certain direction and make decisions. You give impulses, but you also receive impulses from the music that you subsequently develop further and that is then reflected back." There is a Latin word for this, 'redditio', which is defined as follows: 'a performance of a musical composition or a dramatic role; the act of interpreting something as expressed in an artistic performance'. The score of my work *Redditio 2* uses a mixed notation, combining precise, graphical and aleatoric notation systems. The main motivation for this is to allow the musicians to react to the given moment and create their own authentic interpretation." (Vykintas Baltakas)



LUCERNE FESTIVAL IN SUMMER
14 August – 15 September 2014

Johannes Maria Staud – Composer-in-residence

Modern 2 | 17 August 2014
Staud *Der Riss durch den Tag* (a monodrama)
Ensemble intercontemporain | **Matthias Pintscher** |
Robert Hunger-Bühler

LUCERNE FESTIVAL 40min 5 | 27 August 2014
Staud selected works of chamber music
Students of the LUCERNE FESTIVAL ACADEMY

Symphony Concert 10 | 27 August 2014
Staud Violin Concerto (world premiere)
Lucerne Symphony Orchestra | **James Gaffigan** | **Midori**

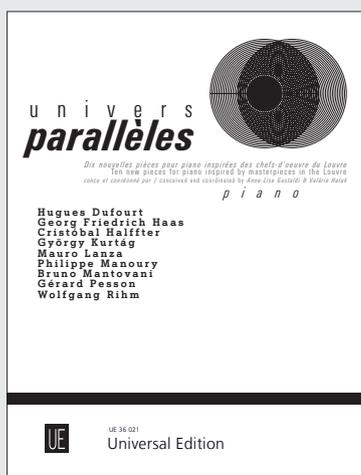
Music Theater | 3 September 2014
Staud *Die Antilope* (world premiere)
Lucerne Symphony Orchestra | **Chorus and Soloists of the**
Luzerner Theater | **Howard Arman** | **Dominique Mentha** |
Werner Hutterli | **Experimental Studio of SWR**
Additional performances on 5 and 7 September

Symphony Concert 20 | 6 September 2014
Staud *Zimt. Ein Diptychon für Bruno Schulz*
(world premiere of the complete version)
LUCERNE FESTIVAL ACADEMY Orchestra | **Matthias Pintscher**



LUCERNE FESTIVAL

www.lucernefestival.ch



HAAS, GEORG FRIEDRICH (* 1953)

petit hommage à un grand maître (2014)

for piano solo

HALFFTER, CRISTÓBAL (* 1930)

Contanto a una historia ... (2014)

for piano solo

RIHM, WOLFGANG (* 1952)

Rembrandts Ochse, plötzlich im Louvre (2014)

for piano solo

prem. 18.06.2014 ↗ [Paris, Cité de la musique](#)

UE's successful collaboration with pianist-teachers Anne-Lise Gastaldi and Valérie Haluk has given rise to a new project. Following *Piano Project* (UE 33662), which was released in 2006, an illustrious selection of contemporary composers has once again been invited to contribute short piano pieces for young musicians who have completed around four years of piano lessons.

The new project aims to bring music together with painting or sculpture, and two Parisian institutions – Musée du Louvre and Cité de la musique – have come on board as partners. The ten participating composers chose one of the paintings and sculptures on display in the Louvre to be used as an inspiration for brief piano pieces of an educational nature, one or two minutes in length, that would give young musicians access to New Music. The book, to be published as *Univers parallèles* (UE 36021), will feature both the new compositions and pictures of the works of art that inspired them. Three UE composers were involved in this project: Georg Friedrich Haas, Cristóbal Halffter – who already contributed a piece for *Piano Project* – and Wolfgang Rihm.

All works will be premiered on 18 June 2014 in the Amphithéâtre at the Cité de la musique by students of the editors Anne-Lise Gastaldi and Valérie Haluk.

→ CHAMBER ORCHESTRA / ENSEMBLE / CHAMBER MUSIC *continued*

BEDFORD, LUKE (* 1978)

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)

CERHA, FRIEDRICH (* 1926)

Acht Stücke (2012)

for 3 clarinets | 19'30"

prem. 15.06.2014 ↗ [Vienna, Musikverein, the clarinotts](#)

"The pieces were written for Ernst Otten-samer, clarinet soloist with the Vienna Philharmonic, and his two sons, and they 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)

FENNESSY, DAVID (* 1976)**Hauptstimme** (2013)

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 Contemporary Music 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)**Anachronism** (2013)

for ensemble | 14'
ob, c(Bb) (+cl(A), bass c(Bb)), bsn (+cbsn),
hn, pno - vln, cb

prem. 14.02.2014 ↗ [New York, Carnegie Hall, Ensemble ACJW](#)

In *Anachronism*, associations with minimal music are a key element – even though "the time structure and compositional processes are far removed from the historical reference points" (Georg Friedrich Haas). In an interview with the New York Times, Haas recalled old newspapers in which photographs were essentially a rough pattern of individual dots. *Anachronism* takes a similar approach. Haas's harmonic world is projected in the grain of a "relentlessly pulsating 11/8 time signature".

Dido (2012)

for soprano and string quartet | 9'

prem. 09.05.2013 ↗ [Schwetzingen SWR Festival, Sarah Wegener, s; Kairos Quartett](#)

String Quartet No. 8 (2014) 

ca. 25'

prem. 21.10.2014 ↗ [Basel, JACK Quartet](#)

Saxophone Quartet (2015) 

ca. 10–12'

prem. 26.04.2015 ↗ [Cologne, SIGNUM saxophone quartet](#)

HALFFTER, CRISTÓBAL (* 1930)**Sones del prebarroco español**

(2012/2013)

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.

Sevillanas (2014) 

for voice and piano | 1'30"

prem. June 2014 ↗ [Festival Internacional de Música y Danza de Granada](#)

JANÁČEK, LEOŠ (1854–1928)**Overture to the opera "Aus einem Totenhaus"** (1927)

for solo violin and ensemble | 6'
arranged by Kimmy Szeto (2011)

prem. 11.09.2011 ↗ [New York, David Fulmer, vln; Argentó Chamber Ensemble, cond. Michel Galante](#)

MAHLER, GUSTAV (1860–1911)**Lieder nach Texten von****Friedrich Rückert** (1991/2013)

for high voice and ensemble | 22'

arranged by Daniel Grossmann (2009)

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

Vierzehn Lieder und Gesänge**aus der Jugendzeit** (1880/1891)

for voice and ensemble | 22'

arranged by Pierre Hoppé (2011–2012)

fl (+picc; alto fl(G)), c(Bb) (+bass c(Bb)),
perc, acc, pno - vln, vla, vc

PÄRT, ARVO (* 1935)**My Heart's in the Highlands**

(2000/2013) 

for countertenor (or alto), string trio
and piano | 8'30"

prem. 29.05.2014 ↗ [Washington, The Phillips Collection, Iris Oja, a; Harry Traksmann, vln;](#)

[Laur Eensalu, vla; Leho Karin, vc; Marrit Gerretz-Traksmann, pno](#)

Originally composed for countertenor David James of the Hilliard Ensemble and organ, this work was heard for the first time in Avignon in 2000 as part of an international exhibition on "Beauty" ("La Beauté"). With this new version for solo voice, string trio and piano, the work now ventures beyond a church setting for the first time. Arvo Pärt will be present for the premiere of this new version in The Phillips Collection in Washington.

RIHM, WOLFGANG (* 1952)**Drei Sonette von Michelangelo** (2013)

in Rilkes Übertragung

for baritone and piano | 12'

prem. 07.07.2013 ↗ [Bad Kissingen, Kissinger Sommer, Peter Schöne, bar; Axel Bauni, pno](#)

Harzreise im Winter (2012) 

for baritone and piano | 13'

text by Johann Wolfgang von Goethe

prem. 01.06.2014 ↗ [Würzburg, Residenz, Christian Gerhaher, bar; Gerold Huber, pno](#)

→ CHAMBER ORCHESTRA / ENSEMBLE / CHAMBER MUSIC continued

Sextett (2014) 
for string quartet, clarinet and horn | 15'
prem. 18.09.2014 ↗ [Amsterdam, Quatuor Danel](#)

Will Sound More Again Anew
(2014) 
for ensemble | 15'
prem. 07.08.2014 ↗ [Darmstadt, Int. Ferienkurse für Neue Musik, Studio musikFabrik, cond. Peter Veale](#)

SAWER, DAVID (* 1961)

Bronze and Iron (2014)
for brass quintet and bandstand | 15'
hn(F), tpt 1(B flat), tpt 2(B flat), tbn, tuba
prem. 22.03.2014 ↗ [Glasgow, Onyx Brass](#)

"I find bandstands incredibly evocative, full of ghosts and child-like memories, whilst being at the same time perfectly functional and practical platforms for popular, outdoor performance. The idea of composing a piece that would draw the public's attention to these unique, surviving monuments in free, open and public spaces immediately appealed. My piece heightens the theatricality of these spaces through the spatial arrangement and movement of the five players, both singly and in groups, approaching, standing and moving in and around the bandstand, aiming to catch the audience by surprise." (David Sawyer)

SCHWARTZ, JAY (* 1965)

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

Music for Chamber Ensemble

(2006/2014) 
for ensemble | 11'
prem. of new version: 06.12.2014 ↗ [Paris, Cité de la musique, Ensemble Intercontemporain, cond. Paul Fitzsimon](#)

New Work (2014)

for string quartet
prem. 2015 ↗ [Asasello Quartet](#)
In this project the Asasello Quartet will combine Schönberg's string quartets with four world premieres.

SOTELO, MAURICIO (* 1961)

Ancora un segreto (2013) 
Homage Sonata à Alfred Brendel
for piano | 22'
prem. 25.08.2014 ↗ [Bolzano, Int. Piano Festival, Juan Carlos Garvayo, pno](#)

STAUD, JOHANNES MARIA (* 1974)

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)

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 Keuschmig](#)

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.

Sieben Lieder von Nacht und Traum

for medium voice and ensemble (chamber orchestra) | 20'
arranged by Richard Dünser (2013)
1 2 1 1 - 2 0 0 0 - hp, basset hn - vln, vln, vla, vc, cb
prem. 27.10.2014 ↗ [Vienna, Peter Weber, bar; Ensemble Kontrapunkte, cond. Peter Keuschmig](#)

VOCAL AND CHORAL WORKS

FENNESSY, DAVID (* 1976)

Letter to Michael (2014) 

for choir (16 voices) a cappella | 7'

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.

OPERA / BALLET

BIRTWISTLE, HARRISON (* 1934)

Gawain (1990/2013) 

opera in 2 acts | 150'

3 3 3 3 - 4 3 3 3 - timp, perc, vib, hp, mar, cimb - vln(24), vla(9), vc(9), cb(9)

Morgan Le Fay, s; Lady de Hautdesert, ms; Arthur, t; Guinevere, ms; A Fool, t; Agravain, bar; Ywain, t; Gawain, bar; Baldwin, t; The Green Knight/Bertilak, b;

prem. of 2013 version: 16.05.2014

 London, Barbican, Leigh Melrose, *Gawain*; Sir John Tomlinson, *The Green Knight*; Laura Aiken, *Morgan Le Fay*; Jennifer Johnston, *Lady de Hautdesert*; Jeffrey Lloyd Roberts, *King Arthur*; John Graham Hall, *A Fool*; Rachel Nicholls, *Guinevere*; William Towers, *Bishop Baldwin*; Ivan Ludlow, *Agravain*; Robert Anthony Gardiner, *Ywain*; BBC Singers, *BBC Symphony Orchestra*, cond. Martyn Brabbins, John Lloyd Davies, dir.

Following the resounding success of Harrison Birtwistle's *Gawain* at Salzburg Festival in 2013, a semi-scenic production of the opera is to be staged in London's Barbican Centre with the BBC Symphony Orchestra to mark the composer's 80th birthday. Sir John Tomlinson, who sang the role of the Green Knight when the work was premiered in 1991, will assume the title role in the London performance. To date, there have been three versions of the opera. Now Birtwistle has completed a new version of *Gawain* that will replace all previous ones. In this 2013 version, for instance, the role of the fool will be sung by a tenor and not by a baritone, as was previously the case. The new version will now be performed for the first time in London.

BORISOVA-OLLAS, VICTORIA (* 1969)

Dracula 

opera in 2 acts | 100'

libretto: Claes Peter Hellwig and Kristian Benkö

prem. 2016/2017  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.

FOERSTER, JOSEPH BOHUSLAV (1859–1951)

Eva (Marja-Eva) (1895–1887)

opera in 3 acts op. 50 | 150'

libretto by Joseph Bohuslav Foerster after the drama *Gazdina Roba* by Gabriela Preissová

German translation: Johannes Brandt

ed. by Světlana Přibilová

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

performance in autumn 2014  Liberec, Divadlo F. X. Šaldy

The music of Josef Bohuslav Foerster, a contemporary of Janáček, has not been performed for decades, even in his homeland. Yet anyone who saw his opera *Eva* in Wexford or heard the live recording of the performance cannot help but wonder why he has been neglected all this time." (Jürgen Gahre in Fono Forum 04/06)

Foerster took the subject for this tragic opera from Gabriela Preissová's play *Gazdina Roba* (*Gazdina* = housekeeper, landlady; *roba* = an opprobrious term for a woman who leaves her husband). The opera centres on a social conflict: *Eva*, a poor seamstress and *Mánek*, the son of a rich farmer, are in love, scorning the barriers of social status. However, in accordance with the social and religious laws of the time, *Mánek's* mother and the village people disallow their love. Desperately seeking a way out of the intolerable situation, *Eva* drowns herself in the waters of the Danube.

→ OPERA / BALLET *continued*

HAAS, GEORG FRIEDRICH (* 1953)

Morgen und Abend (2014/2015) 

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 (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, Kiel Philharmonic Orchestra, choir of the Kiel Opera House,
cond. Georg Fritzsch

Together with his librettist Wolfgang Haendeler, Halffter has 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.

ROSSINI, GIOACHINO (1792–1868)

La Cenerentola – Cinderella

(1816/1817–2014) 

opera in 2 acts, version for children
in one act | 65'

for soloists and ensemble

arranged by Alexander Krampe (2014)

libretto by Jacopo Ferretti

language: German/Italian

1 1 1 1 - 1 0 0 0 - mar, acc - str(1 1 1 1 1)

prem. 26.07.2014 [↗] Salzburg Festival, soloists
of the Young Singers Project, salzburger orchester
solisten, cond. Maxime Pascal, Ulrich Peter, dir.

Fewer than five weeks before the planned premiere on 25 January 1817, Rossini and his librettist decided, following a good dinner, to write an opera based on Charles Perrault's fairy tale *Cinderella* or *The Little Glass Slipper*. Few would contest that this fairy tale is one of the loveliest and most accessible stories in world literature. The children's version only permitted itself one minor correction to the original: the glass slipper, which once fitted on the dainty foot of Cenerentola, urgently needed to be returned to the piece instead of the wretched bangle with which Rossini and his librettist had replaced it ... The same can be said of Rossini's music as of the story itself – one is utterly compelled to listen. The 12-piece orchestral scoring, including accordion and marimbaphone, reproduces the original version in dazzling colours and with a fitting temperament.

STAUD, JOHANNES MARIA (* 1974)

Die Antilope (2013–2014) 

opera in 6 scenes for 7 vocal soloists,
choir, orchestra and electronics | 70 –75'

libretto: Durs Grünbein

prem. 03.09.2014 [↗] Lucerne Festival, soloists,
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)



Can this be the best British opera in years? Luke Bedford's "Through His Teeth" at the Royal Opera House's Linbury Theatre is exceptional. Drop everything and go. (Opera Today, Anne Ozorio, 9 April 2014)

BEDFORD, LUKE (* 1978)

Through His Teeth (2013–2014)

chamber opera | 60'

for 3 singers and 8 players

libretto by David Harrower

cl(Bb) (+bass cl(Bb)), tpt(C), perc, hp, acc - vln, vc, cb

prem. 03.04.2014 ↗ London, Royal Opera House, Linbury Studio Theatre,
cond. Sian Edwards, Bijan Sheibani, dir.

Following the success of Luke Bedford's first chamber opera, *Seven Angels*, a new production of which will be performed again in Freiburg in 2015, his second was premiered at Linbury Studio Theatre at London's Royal Opera House in April of this year. Written in close collaboration with Scottish dramatist David Harrower, *Through His Teeth* is based on a true story that took place in England some years ago. Luke Bedford recounted that the work, which was commissioned by the Royal Opera House, has some parallels with *Faust*. "We came across this story of a man who seduced eight women over a period of at least ten years by claiming to be a sort of 'super spy', apparently having fast cars and a very glamorous lifestyle. All of this was a total sham, and he basically stole money from them and effectively kidnapped them without using any force."

Luke Bedford's compositional work was preceded by two workshops at the Royal Opera House in which, together with librettist David Harrower, stage director Bijan Sheibani and actors especially engaged for this occasion, he rehearsed and worked on the libretto. This ultimately gave rise to 16 short scenes, some telling the story as it happens and others looking back in the form of interviews. One of these interview scenes opens the opera and another closes it, thus framing the actual story.

The opera features three singers: the main roles – the man who poses as an MI5 agent and the woman seduced and conned by him – have no names, but are simply referred to as "R" and "A" respectively. They are sung by a baritone and soprano. The third singing role is a mezzo-soprano, who plays the role of A's sister and the counterpart in the interview scenes with A. The singers are joined by eight instruments which also play quarter tones in some places. As Luke Bedford describes, some of these instruments – such as the clarinet, trumpet, violin, cello and double bass – lend themselves better to quarter tones than others, e.g. the harp, accordion and percussion.

The creative process for *Through His Teeth* was followed closely by UE in its first ever website blog of this kind. Here, you can find videos, texts and photos that observe Luke Bedford during the composition of the work, all the way to the production and printing of the scores in Vienna, as well as impressions from rehearsals at the Royal Opera House prior to the premiere. It is an experience certainly worth seeing:

↗ <http://www.universaledition.com/through-his-teeth>

New CDs, DVDs and Books

ANTHEIL, GEORGE ¹

Overture and **Tango** from the opera **Transatlantic**

Guy Livingston, pno
[WERGO CD 67622](#)

As with many North American artists, George Antheil (1900–1959) decided to leave his native USA in the early 1920s to conquer the concert halls of Europe as a pianist. The son of German immigrants in New Jersey, he was well equipped to dazzle European audiences with his daring compositions and bold pianism.

His opera *Transatlantic* concerns a fictitious American presidential election complete with intrigue, corruption and love stories. The opera premiered with great success in Frankfurt in 1930; the music features rhythmised instrumental passages and incorporates elements of jazz, folklore and ballroom dances.

BIRTWISTLE, HARRISON ²

Carmen Paschale, On the Sheer Threshold of the Night

BBC Singers, Nash Ensemble, cond. Nicholas Kok
[Signum Classics CD SIGCD368](#)

Harrison Birtwistle will be turning 80 in July 2014. This CD presents first recordings of recently commissioned pieces as well as older compositions, immaculately interpreted by the BBC Singers conducted by Nicholas Kok and accompanied by the Nash Ensemble.

Carmen Paschale is a 1965 commission by the British Transcription Service for choir and organ, although Birtwistle indicated not long ago that he would prefer a flute to an organ. *On the Sheer Threshold of the Night* for 4 soloists and a 12-voice choir was written in 1980 and alludes to his opera *The Mask of Orpheus*.

FOERSTER, JOSEF BOHUSLAV ³

Träumereien, Rosen der Erinnerung, Abendmusik, Impressionen, Maskenspiel des Eros

Patricia Goodson, pno
[Brilliant Classics CD 9283](#)

This 4-CD collection contains the complete solo piano works of Josef Bohuslav Foerster (1859–1951), an important yet unjustly neglected Czech composer who was held in high esteem by his contemporaries. His piano works are characterised by lyrical melody lines, unusual harmonic approaches and the romantic idiom of Bohemian folklore, conjuring up a world of fairy tales and picturesque forest landscapes. The *Träumereien* (Reveries) are among the composer's best-loved piano works.

FURRER, BEAT ⁴

Chiaroscuro

hr-Sinfonieorchester, cond. Paavo Järvi
[Pan Classics CD PC10290](#)

This new CD by hr-music and Pan Classics features compositions performed in recent years by the hr-Symphony Orchestra with Paavo Järvi, including the orchestral piece *Chiaroscuro* written by Swiss composer Beat Furrer in 1983/1986. The piece is driven by a multifaceted interweaving of musical contrasts. It is about the interplay and counterplay between expectation and action, between real and possible music, between sonorous and shadowed – one might even say hidden – music, between basic sound and applied movement, between foreground and background.

HALFFTER, CRISTÓBAL ⁵

Espacio de silencio, Endechas para una reina de España, Canciones de al Andalus

Marina Pardo, ms; Cristina Pozas, vla; Miguel Jiménez, vc; Leipziger Streichquartett
[BBVA Foundation-Verso Collection CD/DVD VRS2148](#)

This is the Leipzig String Quartet's second CD featuring compositions by Cristóbal Halffter. In his *Canciones de al Andalus*, Halffter based his texts on "kharjas", the oldest relics of the Spanish language and, in all likelihood, of Romanic lyric poetry.

"Endechas" (laments) are a musical and literary form that was very widespread in the 16th century, almost always as a homage to a person or historical event.

When Halffter composed his *String Quartet No. 7* in 2007, he alluded to Beethoven's *String Quartet No. 14*, and he also wrote his *Espacio de silencio* (Space of Silence) in seven parts that blend into one other. The movements are interrupted only by verses by Spanish poet Jorge Manrique.

MAHLER, GUSTAV ⁶

Symphony No. 2

(reduced version by G. Kaplan and R. Mathes)
Marlis Petersen, s; Janina Baechle, ms; Vienna Chamber Orchestra, Wiener Singakademie, cond. Gilbert Kaplan
[Avie Records CD AV2290](#)

Gilbert Kaplan, regarded as one of the foremost interpreters of Mahler's *Symphony No. 2*, has – together with co-arranger Rob Mathes – succeeded in creating a reduced version of Mahler's *Second* while remaining true to the composer's musical intentions and orchestral colours. This recording is from the premiere of the chamber version in Vienna's Konzerthaus on 17 February 2013. It also allows the many chamber orchestras and regional opera orchestras to perform the work with just 56 musicians rather than the 100-plus performers that would normally be needed.

RIHM, WOLFGANG ↗ 7**Oedipus**

Emily Golden, ms;
William Pell, t;
Andreas Schmidt, bar;
William Dooley, bar;
Lenus Carlson, bar;
William Murray, bar;
Orchestra and Choir of
Deutsche Oper Berlin,
cond. Christof Prick;
Götz Friedrich, dir.
[Arthaus Musik DVD 101667](#)

Wolfgang Rihm's *Oedipus*, originally commissioned by the Deutsche Oper in 1987, has lost nothing of its power of expression over the years. The production by the general manager and chief director at the time Götz Friedrich with Andreas Schmidt (on the cusp of his international career) in the title role was a resounding success among audiences and critics alike. Rihm also wrote the libretto, based on Friedrich Hölderlin's Sophocles translation *Oedipus der Tyrann* (*Oedipus The Tyrant*) and texts by Friedrich Nietzsche and Heiner Müller.

SCHREKER, FRANZ ↗ 8**Die Gezeichneten**

(reduced version
by George Stelluto)
Anja Kampe, s;
Robert Brubaker, t;
Martin Gantner, bar;
James Johnson, bar;
Wolfgang Schöne, bbar;
Los Angeles Opera Orchestra
and Chorus,
cond. James Conlon
[Bridge Records CD BRIDGE 9400A/C](#)

"Our time is full of the strangest things." With these words, the beautiful Carlotta Nardi begins her seduction of the hunchback Alviano Salvago in the second act of Franz Schreker's opera *The Stigmatised* (1915). It is a scene of tender intimacy and unsettling revelations, of veiled allusions and naked truths – and all couched in music of a supple lyric beauty that has few equals in operatic literature. The CD features the LA Opera production from 2010 which premiered the reduced version by George Stelluto.

SCHREKER, FRANZ ↗ 9**Der Schatzgräber**

Manuela Uhl, s;
Raymond Very, t;
Graham Clark, t;
Tijl Faveyts, b;
Netherlands Philharmonic
Orchestra,
Chorus of De Nederlandse
Opera,
cond. Marc Albrecht
[Challenge Classics CD CC 72591](#)
(2 discs)

"With the freely invented portrayal of a man-murdering virgin as a reincarnation of the mythical Ilse vom Ilsenstein, the stolen royal jewels in her possession and the travelling singer and treasure hunter Elis as her positive male imago, Franz Schreker achieved his longest lasting stage success in Frankfurt in 1920 with *The Treasure Hunter*. De Nederlandse Opera opened its 2012/2013 season with a new production of this psychological fairy-tale opera. This edition, which comes as a book with two CDs, is further enhanced by impressive colour photos of the Amsterdam production with its films." (nmz, Peter P. Pachl, 30 October 2013)



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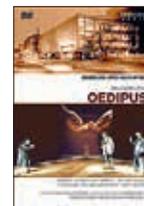
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SZYMANOWSKI, KAROL ↗ 10**Sonata** op. 9 for violin and piano

Lea Biringier, vln;
Esther Biringier, pno
[Avi Music CD 4260085534326](#)

"All phrases are as of one breath, every rise in the emotional curve felt as one. It is nothing short of riveting how Lea and Esther Biringier bring the nervous tension and relentless clamour of Szymanowski's *Sonata* to life. The sense of a new awakening in the music world at the beginning of the 20th century is felt clearly. The sisters sustain their high concentration even when the pressure is off. In the slow movements, they achieve moments of pure poetry." (NDR Kultur, 10 January 2014)

BOOKS

MICHALEK, ANDREAS ^{↗ 11}

Gustav Mahler und Rosa Papier

From the series "Library of the International Gustav Mahler Society"

ed. by Reinhold Kubik,
Vienna 2013

[UE 26330](#)

A famous opera singer in her day, Rosa Papier played a prominent role in the life of Gustav Mahler. She was married to Hans Paumgartner, an outstanding piano accompanist, and their son Bernhard Paumgartner was instrumental in shaping the Austrian musical landscape until 1970 as Director of the Mozarteum and as Head of Salzburg Festival. Rosa Papier – together with her close friend Eduard Wlassack, the Kanzlerdirektor in the general management of the Vienna Court Theatre – played a key role in Mahler's appointment to the Vienna Court Opera. After losing her voice to illness, she continued to teach singing for decades. The core of this monograph is the publication of the correspondence between Gustav Mahler and Rosa Papier. The immediacy of this correspondence throws an incomparable light on the vibrant nature of a relationship in which professional and personal lives appear to mix freely.

FINKEL, CAROLA ^{↗ 12}

„Ich selbst bin ein unverbesserlicher Romantiker“ Die Sinfonien Kurt Atterbergs

Musicology series, Volume 6,
Tectum Verlag, Marburg 2013

"In the first half of the 20th century, Kurt Atterberg (1887–1974) was the most influential but also the most controversial musical personality in Sweden. In the rest of Europe, he was known as the "Nordic Richard Strauss", writing nine symphonies between 1909 and 1956. In spite of this, musicological research has afforded him little acknowledgement as a composer to date, focusing instead on his affiliation with National Socialism and his official activities on behalf of composers' rights.

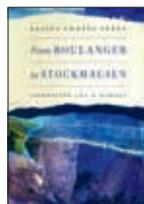
Carola Finkel has now compiled the first extensive monograph on Atterberg's symphonies. In addition to the musical analysis in which she maps out the specific symphonic style of the composer, she outlines how the works came about and how they were received. The monograph also includes the first complete catalogue of Atterberg's works." (Tectum Verlag)



11



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VARGA, BÁLINT ANDRÁS ^{↗ 13}

From Boulanger to Stockhausen, Interviews and a Memoir

University of Rochester Press,
Rochester 2013

From Boulanger to Stockhausen, from Menuhin to Schwarzkopf, from Rubinstein to Brendel, from Kurtág to Ligeti: the new book by Hungarian music publisher and publicist Bálint András Varga is a collection of interviews between 1966 and 2008. The interviews are preceded by introductions – portrait sketches and reminiscences that pave the way for the second, autobiographical part. Varga's memoirs focus on his experiences in the Second World War, in communist Hungary and in the two music publishing houses Editio Musica Budapest and Universal Edition in Vienna, where he worked for decades to promote new music.

To the Memory of an Angel

Alban Berg's "Violin Concerto", which is explored in Universal Edition's "Listening Lab" series, opens the way to further, enriched, listening experiences

CONSTANZE WIMMER

Alban Berg's *Violin Concerto*, which is explored in Universal Edition's *Listening Lab* series, opens the way to further, enriched, listening experiences.

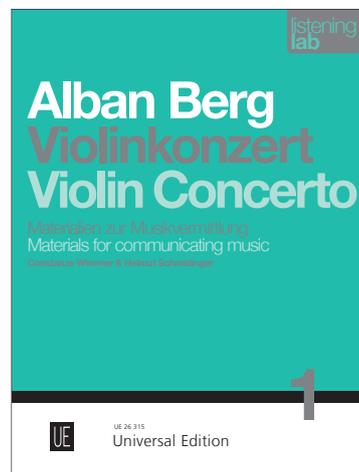
In the words of Arabella Steinbacher, "Alban Berg's *Violin Concerto* is, for me, among the most mystical works in the repertoire. Conceived as a requiem for Manon Gropius, it ultimately became Berg's own requiem. Even if you do not know that, you feel that this is music 'from another world' from the very first bar". What are the mysteries of this music that can be explored by young listeners?

The new series *Listening Lab* provides engaging and interactive material to support orchestral musicians and music educators in schools and cultural institutions as they introduce audiences to modern compositions. Each work is set in a variety of contexts that are especially suited to interdisciplinary approaches in the classroom, or in workshops at concert venues. Today, both young and adult audiences want introductions that guide them straight to the music, and cultural institutions are offering such workshops. *Listening Lab* provides materials that are suitable for children, young people and adults. They only differ in the way individual music educators adapt them.

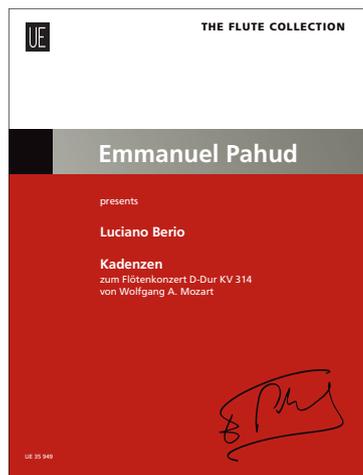
For Alban Berg's *Violin Concerto* we have developed six different contexts. The chapter entitled "To the Memory of an Angel" focuses on Manon Gropius, the work's dedicatee who died very young, while prompting listeners to consider their own thoughts on life's transience. Berg develops the opening of his concerto from the violin's own characteristic – tuning in fifths. The chapter "Tuning Up" continues with this subject and invites workshop participants to find fifths using their own voices and working together in groups while getting to know each other at the same time. In the chapter "Musical Portraits", participants use Berg's musical depiction of Manon Gropius as inspiration to create their own twelve-tone row as a self-portrait. They then use these rows to improvise. A feature of the *Violin Concerto* is its inclusion of two quotes that seem like "foreign objects": the Bach chorale *Es ist genug* (*It is Enough*) and the

Carinthian folksong *Ein Vogerl auf'm Zwetschgenbaum* (*A Bird Sat in a Plum Tree*). The chapter "Foreign Objects" explores this theme and presents a range of possibilities, from group chorale and folksong singing through to the inclusion of quotes in individual musical creations. "Alban Berg in Vienna Around 1900" focuses on Alban Berg's special position in the Second Viennese School and at the beginning of the 20th century. Historical facts and discussions about the arts of the day provide a springboard to the exploration of individual attitudes and the discovery of connections between the present and the past. Finally, the *Violin Concerto* once again becomes the centre of attention. "A Concerto for Violin and Orchestra" uses the voice and various improvisational approaches to look at the relationship between the soloist and the group. Many further tips, videos and practical materials can be found online at www.universaledition/listeninglab1

All workshops and contexts can be combined to form larger projects or can be used in a shorter format as pre-concert workshops. In the subsequent concert, listeners themselves may realise that this is music "from another world" while coming to understand much more based on their new insights into Alban Berg's *Violin Concerto*. ↯



New Releases



THE FLUTE COLLECTION
Emmanuel Pahud presents

CADENZAS

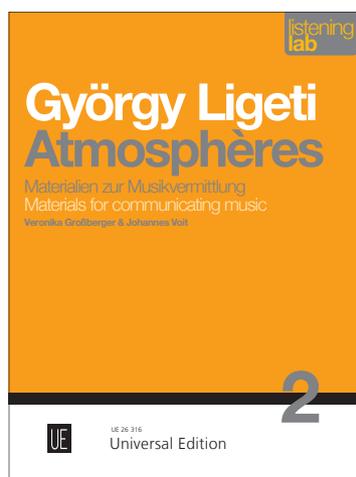
LUCIANO BERIO

The perfect combination of new expressive tools and classic genius. This volume from *The Flute Collection* provides a practical solution to the search for the perfect cadenza. It allows flautists to display their virtuosity using an idea by Luciano Berio. He wrote this *Cadenza* in 1985 on behalf of the then solo flautist at La Scala, Milan. Emmanuel Pahud published and revised it, making it another precious puzzle piece in the boundless flute repertoire.

CADENZAS

for Flute Concerto in D major K. 314 by Wolfgang A. Mozart
ed. and revised by Emmanuel Pahud

↗ [UE 35949](#)



Listening Lab

ATMOSPHERÈS

GYÖRGY LIGETI

A piece of music history. Orchestra and concert promoters long for a public that is excited by music and curious about the modern repertoire. Today there are many ways to awaken this excitement. Musicians as well as music educators are forming new alliances to bring young people and adults into close contact with music. *Listening Lab* is a new series that offers practical and inspiring approaches for children, young people and adults. Music educators will find general tips for the creative design of programmes for music lovers as well as concrete suggestions that open up and allow for a deeper understanding of each work. The present volume considers *Atmosphères* by György Ligeti and aims to help facilitate these journeys.

ATMOSPHERÈS

Materials for communicating music
ed. by Constanze Wimmer and Helmut Schmidinger

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Practise like never before.
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for violin ↗ [UE 36411](#)
for alto recorder ↗ [UE 36412](#)
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for tenor saxophone ↗ [UE 36415](#)
for alto saxophone ↗ [UE 36416](#)

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↗ [UE 36096](#)

Sonata No. 2

for violin
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LISTENING LAB

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communicating music
Volume 1
↗ [UE 35732](#)

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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 Birthday **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 October 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

»NUR DIE
NACHT DARF
NICHT
AUFHÖR'N,
NUR DER
TAG DARF
NICHT SEIN!«

Aufstieg und Fall der Stadt Mahagonny, 3. Akt, Nr. 17

PREMIERE 6. JUNI

AUFSTIEG UND FALL DER STADT MAHAGONNY Kurt Weill
MUSIKALISCHE LEITUNG Wayne Marshall | INSZENIERUNG Vincent Boussard
BÜHNENBILD Vincent Lemaire | KOSTÜME Christian Lacroix
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