



Works for  
String Orchestra  
and String Ensemble

An annotated catalogue

Universal Edition

This catalogue contains all works for string orchestra published by Universal Edition, grouped by duration and sorted alphabetically, in the hope that this will be an aid to concert programming. We've marked additional instruments bold, e.g. soloists etc. The second section contains works for string ensemble, the third section arrangements for string orchestra of existing works.

## Works for String Orchestra and String Ensemble

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## Works for String Orchestra

## 41'–60'

**Frank Martin** (1890–1974)*Cantate pour le temps de Noël*

for **sol**i (boy's voice, 2 sopranos, 2 altos, tenor, baritone, bass), **mixed choir (and small female choir)**, **boy's choir**, string orchestra (**with violas da gamba**), **harp** and **organ** (1929–1930)

Language: French; Text Source: The Bible  
World première: Lucerne, 1994. Alois Koch, Orchester des Collegium Musicum Luzern, Akademiechor Lucerne.  
52'

**Henry Purcell** (1659–1695)*Fantasias* for string orchestra

edited by Walter Goehr

60'

*Fantasias* consists of fifteen pieces which can be played individually, in three groups of five pieces each or in other arrangements.

**Othmar Schoeck** (1886–1957)*Notturmo*, op. 47 (1931/1933)

for **low voice** and string orchestra or string quartet to words by Nikolaus Lenau and Gottfried Keller.

World première of the version for voice and string quartet: Zurich, 18 May 1933  
Fritz Löffel and the Zurich Tonhalle Quartet  
45'

"The vocal lines, though not lacking individuality, are clearly evolved from the romantic lied, Wolf especially, and the essentially linear instrumental writing creates a restlessly modulating harmonic fabric that owes a lot to Debussy. The unifying theme of the work, the composer has told us, is that 'man is alone'. Schoeck's biographer, Hans Corrodi, well describes its mood as 'intoxicated with twilight and darkness, yet filled with the mysterious glow of the other world, and in the last song lit by the radiance of the spheres'". (Robert S. Clark).

## 31'–40'

**Cristóbal Halffter** (1930)*Concierto No 2* (1990/1991)for **violin** and string orchestra

World première: Stuttgart, 6 Mar 1992

Christiane Edinger, Stuttgarter

Kammerorchester, conducted by Cristóbal Halffter

31'

Commissioned by the Stuttgart Chamber Orchestra to compose a violin concerto, Halffter first conceived of an arrangement of his *Concierto para flauto y sexteto de cuerda* (1982). During the course of work, however, there emerged a completely new piece, with only three notes of the original sextet being left over: C – D-flat – B. It took Halffter several years to complete the composition; he notated it between December 1990 and July 1991, at a time which was overshadowed by the death of his father. The mood of certain sections was influenced by this bereavement.

**Joan Manén** (1883–1971)*Concerto da camera No 2*, op. A-24for **violin** and string orchestra with **harp** (or **piano**)

32'

The Catalan composer, violinist and conductor started his career as a child prodigy: he gave his first public recital as a violinist at the age of seven and made his US debut at nine. He conducted his first orchestral concert in Argentina at ten and produced his first compositions at thirteen. Universal Edition publishes six of his violin concertos, a work for symphony orchestra and his completion of Beethoven's early *Konzertstück* for violin and orchestra.

**Joseph Messner** (1893–1969)*Das Leben*, op. 13 (1925)for **soprano** (solo), **female choir**, **piano**, **harp** and strings

Symphonic choral work

35'

**Arvo Pärt** (1935)

*Symphony No 4 'Los Angeles'* (2008)  
for string orchestra, **harp, timpani** and **percussion**.

World première: Los Angeles, 10 Jan 2009  
Los Angeles Philharmonic Orchestra  
conducted by Esa-Pekka Salonen  
34'

Thirty-seven years lay between *Symphonies No 3* and *4*. The idea for Pärt to write a work for the Los Angeles Philharmonic Orchestra was put forward at a time when the composer was engrossed in work on an ancient canon in Church Slavonic containing a prayer to a guardian angel – the connection to 'Los Angeles' was irresistible. The *Symphony No 4* incorporates Pärt's "These Words ..." for string orchestra. As usual with this composer, all parameters of the text (number of syllables, inflection, punctuation, etc) play a decisive role in the structure of the composition.

**21'–30'****Béla Bartók** (1881–1945)

*Music for String Instruments, Percussion and Celesta* (1936)

World première: Basle, 21 Jan 1937  
Basler Kammerorchester, conducted by Paul Sacher  
25'

This is one of the unqualified masterpieces in music literature.

**Luciano Berio** (1925–2003)

*Notturmo* (1993/1995)

for string orchestra  
World première: Lucerne, 26 Aug 1995  
Accademia Bizantina, conducted by Günther Pichler  
26'

**Luciano Berio** (1925–2003)

*Notturmo (String Quartet No 3)* (1993)  
26'

Berio arranged the work for string orchestra two years later. He condensed in many places the

musical material, added subsidiary parts and tutti-solo contrasts. Here and there, one has the impression as though Berio had based the work on a literary text. "This music is still, even when all the musicians are playing forte, for the form is still and non-dialectical." (Berio)

**Carl Biber** (–1750)

*Sonata Sancti Joannis Nepomuceni*  
for **2 solo violins, string orchestra except viola, organ** and **bassoon ad libitum**

**Gino Contilli** (1907–1978)

*Suite*, for **piano, percussion** and string orchestra (1952)  
21'

Contilli was born in Rome and studied with Respighi as well as Pizzetti. Three traditional dance forms – *Passacaglia*, *Sarabande* and *Gaillarde* – are treated in this work in a dodecaphonic manner. It is highly polyphonic and contrapuntal in character; the string parts are accentuated by the percussion and by the piano which also plays the role of a percussion instrument.

**Barry Conyngham** (1944)

*Concerto* (1984)

for **violoncello** and string orchestra  
World première: Sydney, 24 Oct 1985  
Florian Kitt, Australian Chamber Orchestra  
conducted by Carl Pini  
25'

"Barry Conyngham's new cello concerto is a highly imaginative and communicative work that deserves many more hearings. It has qualities of continuity, coherence and depth of feeling which are often lacking in contemporary music. And the response at this concert indicates that it has appeal for audiences outside the little gatherings normally dedicated to new music." (Martin Long, *The Australian*, 28 Oct 1985)

**Michael Gielen** (1927)

*Musica* (1954)

for **baritone**, strings, **trombone** and **timpani**  
World première: Cologne, 5 Mar 1956  
Pierre Mollet, baritone, Alfred Brendel, piano  
conducted by Michael Gielen  
24'

This is a setting of *Le soulier de satin* by Paul Claudel. In his programme notes, the composer says he has set himself two of the most difficult tasks of composing today: the differentiation between strictly bound and loosely bound material as well as the structure of thematic material.

**Paul Graener** (1872–1944)

*Sinfonietta*, op. 27 (1910?)  
for string orchestra and **harp**  
25'

**Paul Graener** (1872–1944)

*"Spinn, spinn"*  
(Spin, Spin – Swedish folksong)  
for string quartet, arranged for string orchestra  
by the composer  
25'

**Georg Friedrich Haas** (1953)

*Fremde Welten* (1997)  
(Foreign Worlds)  
concerto for **piano** and 20 strings  
World première: Vienna, 4 Nov 1997  
Till Alexander Körber, piano  
Wiener Kammerorchester, conducted by Ernst Kovacic  
27'

The title could also be translated as 'foreign realms': the realm of micro intervals which strikes the uninitiated listener as foreign or strange; the sound of the string instruments which has been distorted in that it has adopted a feature of the piano (the re-tuning of the strings with the pitches remaining unchanged) and the sound of the piano (distorted through fast tone repetitions with the pedal pressed down which brings the sonority close to that of the continuously swinging bowed strings).

**Josef Matthias Hauer** (1883–1959)

*Kammermusik* (Chamber Music) op. 49 (1926)  
for string orchestra without double-basses,  
**piano, organ** or **harmonium**  
26'

**Egon Kornauth** (1891–1959)

*Musik*, op. 25a (1918/1919)  
for string orchestra  
28'

**Rafael Kubelik** (1914–1996)

*Quattro forme* (1965)  
for string orchestra  
26'

Composed for the Festival Strings Lucerne, the piece was premièred by this ensemble as part of the Lucerne Festival in 1966, conducted by Rudolf Baumgartner.

**Ladislav Kupkovic** (1936)

*Schwetzingen Divertimento* (1980)  
for string orchestra  
ca. 25'

**László Lajtha** (1892–1963)

*Symphonie "Les Soli"*, op. 33 (1941)  
for string orchestra, **harp** and **percussion**  
23'

The Hungarian composer was a younger contemporary of Bartók and Kodály. Unlike them, however, he was closer to French culture than to the folk music of his native country. The symphony *Les Soli* is made up of four movements, each of which being a self-standing concerto. The first one, "Concert joyeux", is a concerto grosso where the deep strings, together with the harp and the percussion, are set against the high strings. *Gilles*, a tribute to Watteau, is a viola concerto. *Pastorale d'automne* has the cello as solo instrument whereas in *Féerique*, the solo violin is joined by the harp and the percussion.

**Frank Martin** (1890–1974)

*Concerto* (1949)  
for **7 wind instruments, timpani, percussion**  
and string orchestra  
World première: Bern/Switzerland, 1949.  
Conductor: Luc Balmer  
22'

**Frank Martin** (1890–1974)

*Petite Symphonie Concertante* (1944/1945)  
for **harp, harpsichord, piano** and two string  
orchestras  
World première: Zurich, 17 May 1946  
Collegium Musicum Zürich, conducted by Paul Sacher  
22'

Commissioned by Paul Sacher, Martin started work on the Allegro movement in 1944 when Radio Geneva asked him for an oratorio to be performed when World War II had come to an end. That is how *In Terra Pax* came to be composed. On completing it, Martin returned to the *Petite symphonie concertante*. Sacher's request was for a work scored for string orchestra plus solo plucked string instruments which at one time used to serve as continuo. Martin decided to use all stringed instruments currently in use that is, also including the harp, the harpsichord and the piano.

### Frank Martin (1890–1974)

*Polyptyque* (1973)

for **violin** and two small string orchestras  
World première: Lausanne, 9 Sept 1973  
Yehudi Menuhin, Zurich Chamber Orchestra  
conducted by Edmond de Stoutz  
25'

The full subtitle is *Six images de la Passion du Christ* (Six pictures of the Passion of Christ) *pour violon solo et deux petits orchestres à cordes*. In his comments on the work, Frank Martin writes: "When Yehudi Menuhin and Edmond de Stoutz asked me to write a violin concerto for them, I immediately felt that it was impossible to write anything for those forces, after all the masterpieces that J.S. Bach has left to us. I thought it would be better to compose a suite of relatively brief movements, a suite of images connected with whatever it might be. It was after I had seen a polyptyque in Siena by Duccio, an ensemble of very small pictures depicting episodes of the Passion that I conceived of the idea, despite myself, of trying to write music of the same kind."

### Bohuslav Martinů (1890–1959)

*Concerto da camera* (1941)

for **violin solo**, string orchestra with **piano** and **percussion**  
World première: Basle, 23 Jan 1942  
Gertrud Flügel, violin, Basle Chamber Orchestra  
conducted by Paul Sacher  
24'

The circumstances under which this violin concerto was written were anything but conducive to creative work. Commissioned by Paul Sacher and his Basel Chamber Orchestra, Martinů started work on the Concerto in Lisbon

while waiting for boarding the ship that would take him to the United States. In his letters to his friends in Europe, he complained that life in New York was so alien as to make it difficult for him to concentrate on his creative work. "The endless streets and avenues are not really the best sources of inspiration. They pounce upon me, they depress me and I feel as though there were no chance to find a way out ..."

### Daniel Nazareth (1948)

*Moksha* (2001)

Sinfonietta for string orchestra  
World première: Palermo, 11 Jan 2002  
Orchestra Sinfonica Siciliana, conducted by Daniel Nazareth  
22'

"Hinduistic Moksha, similar to Buddhist Nirvana, signifies the ultimate rung of the human value scale. Superlative to Dharma (ethics), Artha (materialism) and Kama (worldly pleasure), the realm of Moksha begins where the soul, finally liberated from the cycle of death and rebirth, attains the bliss of pure awareness ... Moksha is within us." (Daniel Nazareth)

### Arvo Pärt (1935)

*Adam's Lament*, for **mixed choir** and string orchestra (2009)

World première: Hagia Irene Istanbul, 2010.  
Tõnu Kaljuste, Borusan Philharmonic Orchestra  
24'

To mark Arvo Pärt's Lifetime Achievement Award from the Istanbul International Music Festival, a new work was premièred at a concert featuring highlights from the composer's career: *Adam's Lament* for choir and orchestra. The piece was co-commissioned by the European Capitals of Culture for 2010 and 2011, Istanbul and Tallinn respectively.

Arvo Pärt has been fascinated by the life and work of St Silouan of Athos (1866–1938) for many years. As early as 1991, the writings of Silouan inspired Pärt to his composition *Silouan's Song 'My soul yearns after the Lord ...'* for string orchestra. Pärt's new work *Adam's Lament* is once again based on a text by Silouan, in which the monk laments Adam's pain over the loss of paradise. Silouan's sketches and writings are of great poetic power, and represent some of the most significant works in Russian poetry. The

content and structure of the texts, which are sung in Russian, dictate the course of the music down to the smallest detail. Punctuation, syllable counts and word emphases all play decisive roles in the composition.

### Arvo Pärt (1935)

*Tabula Rasa* (1977)

Double concerto for **two violins** (or **violin** and **viola**), string orchestra and **prepared piano**

World première: Tallinn, 30 Sept 1977

Gidon Kremer, Tatiana Grindenko, violin  
Estonian Chamber Orchestra, conducted by Eri Klas  
27'

"The two movements, *Ludus* and *Silentium*, are headed by the contrasting tempo indications 'with movement' and 'without movement'. *Ludus* begins with the two solo violins playing simultaneously at the extremes of their range. This gesture seems to symbolise wiping the slate clean and is followed by a relatively lengthy bar of silence – an unusually important element of Pärt's music in general. As the movement unfolds, the melodic range is gradually extended within a highly organised framework, though the actual sound of the music is simplicity itself, the violins' figurations recalling the common currency of the typical Baroque concerto. At the climax, a vigorous accompanied cadenza is heard, the intensity it generates being maintained to the end of the movement. *Silentium* is more completely typical of Pärt's current musical language in its totally static, contemplative mood. The texture becomes increasingly fragile until the scoring is reduced for the last dozen bars to merely a solo cello and a solo double bass." (Philip Borg-Wheeler)

### Arvo Pärt (1935)

*Te Deum* (1984/1985–1992)

for **three choirs**, **prepared piano**, string orchestra and **tape**

World première: Cologne, 19 Jan 1985

Cologne Radio Chorus, WDR Symphony Orchestra conducted by Dennis Russell Davies  
30'

"The liturgical text of the *Te Deum* consists of immutable truths. I am reminded of the sense of immeasurable serenity imparted by a mountain panorama. The Swiss artist Martin Ruf once told me that he could distinguish over twenty shades

of blue in the mountains when the air is clear. His words immediately turned into sound; I began to 'hear' those 'blue' mountains. I wished only to convey a mood, a mood that could be infinite in time, by delicately removing one piece – one particle of time – out of the flow of infinity. I had to draw this music gently out of silence and emptiness. The work on *Te Deum* was a quest for something evanescent; something long lost or not yet found, the quest for something believed to be non-existent, but so real that it exists not only within us but beyond our being as well." (Arvo Pärt)

### Arvo Pärt (1935)

*Stabat Mater*

for **mixed choir (SAT)** and string orchestra (1985/2008)

World première: 12 Jun 2008, Vienna  
Tonkünstler Orchester, Singverein der Gesellschaft der Musikfreunde, conducted by Kristjan Järvi  
25'

The first version of the *Stabat Mater* was scored for three solo voices (soprano, counter-tenor and tenor) and string trio. In response to a commission from the Tonkünstler Orchestra, Pärt arranged the vocal parts for chorus (SAT) and executed many changes in the musical material of the string trio, expanding its three strands into five orchestral groups. The four sections of the liturgical poem are interspersed with instrumental interludes, framed by an introduction and an epilogue where the chorus and individual choral groups sing "A - men" in long melismas.

### Arvo Pärt (1935)

*Berliner Messe* (1990/1991, revised 2002)

for **mixed choir** and string orchestra

World première: Erlangen, 18 Dec 1991

Süddeutsches Vokalensemble, Kammerorchester Schloss Werneck, conducted by Ulf Klausenitzer  
25'

The first version was commissioned by the 90th Festival of German Catholics in Berlin and premiered on 24 May 1990 by Paul Hillier and the Theatre of Voices. The *Berliner Messe* is meant to be performed within the Whitsun liturgy, and includes a *Veni Sancte Spiritus* which is part of this church service. The vocal parts contain hardly any instructions for performance.

Dynamics and tempi are left to the discretion of the interpreters; it is for them to perceive and communicate the music's rich spiritual potential.

### **Karl Schiske** (1916–1969)

*Concerto No 2*, op. 21b (1945)

for string orchestra

World première: Vienna, 10 May 1950

Collegium musicum Wien, conducted by Kurt Rapf

25'

### **Alfred Schnittke** (1934–1998)

*Concerto grosso* (1976–77)

for **2 violins, cembalo (or piano)** and string orchestra (1976–1977)

25'

### **Daniel Schnyder** (1961)

*Piano Concerto "Parallel Times"* (1993)

for **piano** and string orchestra

World première: Bern, 26 Nov 1992

Roland Raphael, piano, Bern Symphony Orchestra, conducted by Andreas Delfs

23'

"The subtitle is a reference to the polyrhythmic and polymetric features of the composition which continues to alternate between a triple and a double division of time as well as their combinations. The piece is tonal, atonal and modal at the same time and reflects in its entirety influences of the music of the late 20<sup>th</sup> century. It requires a soloist and a conductor with a broad stylistic interest and understanding. From that point of view, it is rather a futuristic piece of music." (Daniel Schnyder)

### **Othmar Schoeck** (1886–1957)

*Suite* in Ab major, op. 59 (1945)

for string orchestra

World première: Winterthur, 14 Sept 1946.

Musikkollegium Winterthur, conducted by Hermann Scherchen

30'

The *Suite* was composed after Schoeck had suffered a heart attack in March 1944, at a concert in St Gallen. The musical material bears traces of the influence of Max Reger and has its roots also in Schoeck's own String Quartet No 2 of 1923. "The *Suite* in A-flat major for string orchestra ... is distinguished by a particular

beauty of sound. Its immediate appeal should ensure for it early acceptance in international concert halls." (Willi Reich in *Tempo*, March 1947)

### **Arnold Schönberg** (1874–1951)

*Verklärte Nacht*, op. 4 (1899–1917/1943)

(Transfigured Night)

Arranged by the composer for string orchestra

World première: Prague, 29 Nov 1916

conducted by Alexander von Zemlinsky  
30'

"At the end of the 19<sup>th</sup> century, it was Detlev von Lilienkron, Hugo von Hofmannsthal and Richard Dehmel who counted as the foremost representatives of the 'Zeitgeist' in lyric poetry. In music, on the other hand, in the wake of Brahms' death, numerous young composers followed the example of Richard Strauss and wrote programme music. This is the explanation for *Verklärte Nacht*: it is programme music which describes and expresses a poem by Richard Dehmel. My composition is perhaps different from other illustrative pieces in that it was written for chamber ensemble rather than for orchestra and also because it does not depict some kind of a plot or a drama but restricts itself to drawing nature and expressing human emotions." (Arnold Schönberg)

### **Arnold Schönberg** (1874–1951)

*String Quartet No 2*, op. 10 (1907/1908–1929)

for **soprano** and string quartet, arranged for string orchestra by the composer.

After the poems "Litanei" ("Litany") and "Entrückung" ("Transport") by Stefan George  
29'

"There occur passages already in the first and second movements where the development of the individual parts leaves out of account whether their convergence produces any 'accepted' harmonies. But here as well as in the third and fourth movements, a key is easily recognizable in all the crossing points of the formal construction. However, the overwhelming multiplicity of dissonant sonorities could no longer be evened out through the occasional use of tonal chords which one usually deploys for the expression of a key. It strikes me as wrong to force a motion into the Procrustean bed of tonality without at the same time propping it up through the succession of

harmonies which belong to it. That dilemma was not exclusively mine, it ought to have exercised the minds of all contemporary composers as well. That I was the first one to have taken the decisive step is not seen by everyone as a merit – which I may regret but which I must ignore ...” (Arnold Schönberg)

### **Dmitri Shostakovich**

(1906–1975)

*Concerto in C minor*, op. 35, for **piano**, **trumpet** and string orchestra. (1933)

23'

### **Heinz Tiessen** (1887–1971)

*Musik* for string orchestra, op. 32a (1922)

23'

The German composer, critic and teacher was much furthered in his early career by Richard Strauss; later on he belonged to the circle around Hermann Scherchen. He co-founded the German division of the ISCM in the year he wrote his *Musik* for string orchestra.

### **Karl Weigl** (1881–1949)

*Rhapsodie*, op. 30 (1933)

for string orchestra

30'

Weigl studied composition privately with Zemlinsky. At Vienna University where he read philosophy and musicology, he made the acquaintance of Schönberg and Webern. He maintained that the music of the 19<sup>th</sup> century had innumerable untapped possibilities of expression and composed in a late Romantic style. At the beginning of his career, he worked as a répétiteur at the Vienna Opera House where he was furthered by Mahler as well as by Richard Strauss and Bruno Walter. The *Rhapsodie*, originally a string sextet, was influenced by Gustav Mahler.

### **Egon Wellesz** (1885–1974)

*Sonette der Elisabeth Barrett-Browning*, op. 52 (1934)

for **soprano** and string quartet or string orchestra. A setting of the German version by Rainer Maria Rilke

World première: Vienna, 21 Oct 1935

24'

The first performance took place on the composer's 50<sup>th</sup> birthday, at a concert organised by Anton Webern. Wellesz originally had a narrator in mind but then decided to score the work for a soprano. Even so, the solo part fluctuates between “parlando” and “cantando”. In this work, Wellesz all but leaves tonality behind. “Rilke's rendering of the Sonnets into German preserves the beauty of the original; he even adds to it by the perfection of his poetical language.” (Egon Wellesz)

### **Ian Wilson** (1964)

*The Capsizing Man and Other Stories*

(1994/1997)

for string orchestra

World première: Limerick, 9 Mar 2000

Irish Chamber Orchestra, conducted by Bruno Giuranna

22'

“I wrote this piece (in its original version for string quartet) after seeing works by the Swiss sculptor and painter Alberto Giacometti. I chose five sculptures and looked for a central musical idea in each one that would form the basis of a movement. The five movements are not just separate and distinct pieces: to me they are also five different aspects of life itself.” (Ian Wilson)

## 11'–20'

**William Albright** (1944)

*Gothic Suite* (1973) for **organ**, strings and **percussion**  
16'

**Henk Badings** (1907–1987)

*Largo und Allegro* (1935)  
for string orchestra  
11'

"The *Largo* and *Allegro* for string orchestra which Henk Badings wrote in 1935, form part of a series of compositions ... with which the young composer attracted wider attention and, within a short period, acquired a foremost place amongst Dutch composers. His remarkably versatile output is characterized by a strong melodic expression, a tightness of form and a great mastery of counterpoint, while from a harmonic point of view, tonality is seldom completely discarded, in spite of the many bi- and polytonal elements. Typical of Badings' method of writing is the beginning of the *Largo* where a broadly sung melody in the violas is treated contrapuntally by the celli and double-basses. This short work justifiably occupies an important place in Badings' output. It is in every respect the work of a strong poetic personality who can give form to his musical imagination with a thorough mastery of his chosen means of expression." (Dr. Jos Wouters)

**Sir Richard Rodney Bennett**

(1936)  
*Concerto* (1969/1970)  
for **oboe** and strings

World première: Aldeburgh Festival, 1971  
Heinz Holliger, English Chamber Orchestra,  
conducted by Paul Sacher  
16'

"The oboe concerto is a genuinely virtuosic piece, directly inspired by the astonishing technical abilities of Heinz Holliger. Nevertheless, its wide-ranging instrumental lines are essentially melodic in character so that the 'brilliance' of the writing is an integral part of its florid *espressivo* – successfully avoiding any temptation to develop a 'surface' virtuosity as an end in itself." (Susan Bradshaw)

**Alban Berg** (1885–1935)

*Three Pieces from the Lyric Suite* (1926/1928)  
for string orchestra  
World première: Berlin, 31 Jan 1929  
Berlin Philharmonic, conducted by Jascha Horenstein  
17'

In 1928, Alban Berg made arrangements for string orchestra of movements 2, 3 and 4 of his *Lyric Suite* for string quartet. "The three pieces (indeed, all six movements) are marked by an unusually intensive expressivity. It mounts from movement to movement with the contrasts growing sharper. It is music of human dialogue, longing, love, renunciation, farewell, deepening mourning, hopeless resignation. The fifth movement is a *Presto delirando*, the sixth a *Largo desolato*. The secret "programme" of the work came to light in 1977: the music is a declaration of love for Hanna Fuchs-Robettin, Franz Werfel's sister. Movements 1, 5 and 6 have been arranged for string orchestra by Theo Verbey. For details, see the section "arrangements for string orchestra".

**Theodor Berger** (1905–1992)

*Malinconia*, op. 5 (1933)  
2 pieces for string orchestra  
16'

**Theodor Berger** (1905–1992)

*Malinconia II* (1979)  
for 48 string instruments  
18'

In 1933, Theodor Berger composed the first version of this piece for 27 strings. In subsequent years he realised that large orchestras had difficulty in accommodating the work owing to the size of the ensemble – so he withdrew it and made an arrangement, in 1979, for 48 string instruments. In doing so, he improved what he called the "symphonic articulation" of the score while leaving the "musical message" unchanged.

**Luciano Berio** (1925–2003)

*Concertino* (1949/1951–1970)

for **clarinet** and **violin solo, harp, celesta** and strings

World première of the original version:

Milan, 1950

Student orchestra of the conservatory, conducted by Luciano Berio. World première of the revised version: St Paul, Minnesota, Oct 1970. Minnesota Orchestra, conducted by Stanisław Skrowaczewski  
11'

"The *Concertino* for clarinet (his own second instrument), concertante violin, celesta, harp and strings of 1949 was his first work to achieve public performance apart from some piano pieces and a song. It already showed an assured grasp of idiomatic instrumental writing within a broadly neoclassical idiom, and reflected something of Berio's new-found fascination with the music of Stravinsky." (David Osmond-Smith)

### Luciano Berio (1925–2003)

*Corale* (1981)

for **violin, two horns** and strings

World première: Zurich, 17 Jan 1982

Carlo Chiarappa, Collegium Musicum Zürich, conducted by Paul Sacher  
15'

"In *Corale* (Chemins VI) the obvious and hidden aspects of my *Sequenza VIII* are expanded and developed through the use of solo violin, a string orchestra and two horns. The solo violin part in *Corale* is mainly based on *Sequenza VIII*. Built around two constantly sounding notes, I describe *Corale* as 'quasi una passacaglia'. The two notes (A and B) function as a limit during the very diverse and carefully-worked-out course of the piece, often displaying a pronounced regularity of expression characterised by exuberant melodic and polyphonic growth and extreme accelerations ... The composition of this work was a personal tribute to the violin, which I have always regarded as the most subtle and complex of instruments."

(Luciano Berio)

### Sir Harrison Birtwistle (1934)

*Melencolia I* (1976)

for **clarinet, harp** and two string orchestras

World première: Glasgow, 18 Sept 1976

Alan Hacker, clarinet, Scottish National Orchestra conducted by Alexander Gibson  
20'

"The title is that of a copper engraving by Dürer dating from 1514 ... Around this time, Dürer was suffering from a swelling of the spleen – traditionally regarded as the seat of melancholy. The music is profoundly melancholic in mood, and its progress is spasmodic: it builds, as so often with Birtwistle, from a single note, then two notes, then a phrase, growing, remaining static and reflecting, discarding, moving on, repeating ... this is non-goal-orientated music, non-developmental, which continually reassesses and reviews itself, in terms of time and space." (Alan Hacker)

### Sir Harrison Birtwistle (1934)

*Endless Parade* (1986/1987)

for **trumpet, strings** and **vibraphone**

World première: Zurich, 1 May 1987

Håkan Hardenberger, Collegium Musicum Zürich, conducted by Paul Sacher  
17'

The composer has acknowledged a specific event behind the musical parade: a carnival he witnessed in Lucca. "I became interested in the number of ways in which you could observe this event: as a bystander, watching each float pass by ... or you could wander through side alleys, hearing the parade a street away, glimpsing it at a corner, meeting head on what a moment before you saw from behind. Each time the viewpoint was different, yet instantly identified as part of one body." In *Endless Parade* there is a little four-note motif that almost never changes, while other links in this chain of chopped textures are later adapted, extended, alluded to or forgotten. The trumpet has the leading role very nearly throughout, often playing with a solo vibraphone which projects its harmonic aura. The string orchestra provides a wider projection at times, elsewhere offering a countering in terms of block movements or, more rarely, alternative solo lines.

### Bruno Bjelinski (1909–1992)

*Concerto* for **flute** and strings (1955)

15'

### Bruno Bjelinski (1909–1992)

*Serenade* (1957)

for **trumpet, piano, strings** and **percussion**

16'

**Bruno Bjelinski** (1909–1992)*Musica tonalis* (1968)for **oboe, bassoon** and strings

12'

**Boris Blacher** (1903–1975)*Dialog* (1950)for **flute, violin, piano** and string orchestra

World première: Basel, 16 Dec 1951

Joseph Bopp, flute, Rodolfo Felicani, violin,  
Valerie Kägi, piano. Basler Kammerorchester,  
conducted by Paul Sacher

20'

"I based this piece on the idea that a change of metre often intensifies the formal process. That is why I have decided to give each bar a different metric structure. In *Dialog*, I set myself the task of realising this plan on a larger ensemble. The only possible solution was to opt for a concerto grosso: after the *Adagio* introduction, a concertino, consisting of a flute, a violin and a piano, is set against the tutti strings not only in its sound but also in its metre." (Boris Blacher)

**Victoria Borisova-Ollas** (1969)*Colours of Autumn* (2002)

for string orchestra

World première: Växjö/Sweden, 17 Oct 2002

*Musica Vitae*, conducted by Tuomas Ollila

11'

"The composer based the work on a quotation from *Lolita*, a novel by the Russian author Vladimir Nabokov: 'Autumn was ringing in the air'. 'There are fantastic descriptions of the seasons in Nabokov's works. I wish to evoke the colours of autumn through special variations in tone colour.' (Borisova-Ollas) *Colours of Autumn* is not programme music, but rather mental imagery of the quickly changing colours, the fleeting character, the glow and vibrations felt in the crisp autumn air." (Gunilla Petersén)

**Sergei Bortkiewicz** (1877–1952)*Österreichische Suite*, op. 51for string orchestra and **harp or piano ad lib.**Contents: Im Stephansdom; Spaziergang im  
Wienerwald; Wiener Walzer; Im Wurstelprater

14'

**Willy Burkhard** (1900–1955)*Concertino*, op. 60 (1940)for **violoncello** and string orchestra

16'

**Alfredo Casella** (1883–1947)*Concerto*for **piano, timpani, percussion** and strings,

op.69 (1943)

16'

**Friedrich Cerha** (1926)*Spiegel II* (1960/1961)

for 55 strings

World première: Donaueschingen, 18 Oct 1964.

Südwestfunk-Orchester, conducted by Ernest  
Bour

13'

*Spiegel* is the title of six works for large orchestra and one for fifty-five strings: 27 violins, 10 violas, 10 celli and 8 double-basses. The cycle is described by the composer as a stage work for moving groups, light and objects but so far it has only been played in concert. It represents a watershed in the history of contemporary Austrian music and is one of the great achievements in post-war European music in general.

**Barry Conyngham** (1944)*Ice Carving* (1970)for **violin** and string orchestra

11'

"*Ice Carving* is an earlier work, written when he was studying with Takemitsu in Japan and it contains something of the evanescent beauty of his teacher's music. It also has more specific connexions with Japan, being a picture of ice sculpting in the Imperial Palace gardens. A solo violinist, the sculptor, shears his designs into four string ensembles placed around the auditorium, so that they are stimulated into restive motion. The figures then melt away, leaving the soloist musing on his 'creations'. It is a pretty notion, prettily executed." (Paul Griffiths)

**Barry Conyngham** (1944)*Sky* (1977)

for strings

12'

**Karl Heinrich David** (1884–1951)*Partita*

for string orchestra and **timpani**  
18'

### **Anne Dudley** (1956)

*Goldiepegs and the three cellos* (2009)  
for **narrator, violin, three violoncellos** and  
string orchestra  
Text: Steven Isserlis

### **Anne Dudley** (1956)

*Little Red Violin (and the Big, Bad Cello)* (2008)  
for **narrator, violin, violoncello** and string  
orchestra  
Text: Steven Isserlis  
World première: 15 May 2011. Staatsorchester  
Darmstadt, Bartholomew Berzonsky, conductor.  
13'

### **Ross Edwards** (1943)

*Aria and Transcendental Dance* (1990)  
for **horn** and string orchestra  
12'

### **Gottfried von Einem** (1918–1996)

*Serenade for double string orchestra*, op. 10  
(1949)  
World première: Berlin, 31 Jan 1950. RIAS-  
Symphonie-Orchester, conducted by Ferenc  
Fricsay  
14'

"My *Serenade for double string orchestra* is a  
tonal piece of music in four movements which  
should lighten the listeners' mood and entertain  
them in a stimulating manner. I hope that the  
composition technique I have used does not jar  
and this offering will please the conductor, the  
public and the orchestra." (Gottfried von Einem)

### **Will Eisenmann** (1906–1992)

*Die Stadt – La Ville – La Città* (1933)  
for string orchestra  
13'

### **Will Eisenmann** (1906–1992)

*Seven Songs from "Gitanjali"*, op. 41  
(1934/1947)  
for **high voice** and string orchestra  
14'

Will Eisenmann studied with Dukas and Koechlin  
which explains the touch of impressionism in his  
compositions. One of his admirers was Romain

Rolland who wrote that his music "had a great  
deal of charm." The *Seven Songs* are settings of  
poems by Rabindranath Tagore. Eisenmann was  
inspired in several of his works by Buddhist and  
Hindu philosophy. He was of the opinion that in  
order to grasp the connection between music  
and ethics, one has to leave Europe behind and  
look at it from a distance.

### **Will Eisenmann** (1906–1992)

*Concerto da camera* (1945)  
for **alto saxophone** and string orchestra  
15'

### **Ferenc Farkas** (1905–2000)

*Concertino* (1949)  
for **harpsichord** and strings  
16'

A pupil of Ottorino Respighi in Rome, Ferenc  
Farkas was a major figure in post-war Hungarian  
music. A highly influential professor of  
composition at the Budapest Academy, his  
pupils included György Ligeti, György Kurtág,  
Zsolt Durkó, Attila Bozay and many others.

### **Jerzy Fitelberg** (1903–1951)

*Concerto* (1928)  
for string orchestra  
18'

This is an arrangement by the composer of his  
*String Quartet No 2*

### **Silvia Fómína** (1962)

*Im Halbdunkel* (1990)  
(In Half-Light)  
for 12 string instruments or string quartet and  
**tape**  
World première: Cologne, 27 Mar 1992  
Rubin Quartet and eight further handpicked  
instrumentalists  
conducted by Mark Foster  
15'

*In Half-Light* is part two of the cycle *Seven  
Vespers*. Each section is meant to be just one  
facet of a "single central composition, a neutral  
concept: the exploration and development of  
microtonality through the combination of  
equidistant tonal systems." (Fómína). For the  
composer, micro tonality is no longer an  
expansion of chromaticism but the construction

of a different tonal system and the development of a corresponding compositional technique.

**Wolfgang Fraenkel** (1897–1983)

*The 82<sup>nd</sup> Sura of the Koran* (1947)

for **alto**, string orchestra and **timpani**

16'

**Karl Heinz Füssl** (1924–1992)

*Cantiunculae amoris* (1976)

Three Latin Songs

for **tenor** and string quartet or string orchestra

to words by Ovid and Petronius

12'

**Karl Heinz Füssl** (1924–1992)

*Bilder der Jahreszeit* (1983)

4 songs for **high voice** and string orchestra

Text: Friedrich Hölderlin

Contents: Der Winter; Der Frühling; Der Sommer; Der Herbst

13'

**Harald Genzmer** (1909–2007)

*Music for String Orchestra* (1942)

15'

This work seems to have disappeared from concert programmes. However, at the time of its première in the early 1940s, it was received very favourably indeed by the critics. For instance, Fritz Mahler was of the opinion that "despite its references to Baroque music, the six striking movements of the piece are also a daring commitment to the present. It abounds in melodies the likes of which are hard to find in such an accessible form among contemporary composers."

**Louis Gruenberg** (1884–1964)

*Symphony No 1*, op. 17

for string orchestra

**Georg Friedrich Haas** (1953)

"... sodaß ich's hernach mit einem Blick, gleichsam wie ein schönes Bild ... im Geist übersehe" (1990/1991)

for string orchestra

World première: Vienna, 25 Apr 1994

Ernst-Kovacic-Musicians, conducted by Ernst Kovacic

16'

The title is a quotation from a letter attributed to Mozart. "... it is getting ever bigger and I spread it out more and more, lighter and lighter, and the thing becomes almost ready in my head, so that afterwards I can survey it in my spirit, almost like a beautiful picture or a handsome person, and I imagine I can hear it not one after the other as it must later come, but all together. That's quite a feast! Everything, the finding and the making come to me in a beautiful, strong dream. But hearing it all at the same time, all together, that is the best of all."

"Ever since the beginning of my composition studies, this particular section of the letter has exerted an influence on my musical thinking. The fact that it has since been proven that this text has nothing to do with Mozart cannot undo the fascination it has exercised on me." (Georg Friedrich Haas)

**Georg Friedrich Haas** (1953)

*Open Spaces I* (2007)

In memory of James Tenney

for twelve string instruments and **two percussionists**

World première: Warsaw Autumn Festival, 28 Sept 2007

AUKSO Chamber Orchestra, conducted by Marek Mos

16'

"As in several of my earlier works (the operas *Nacht* and *Melancholia*, the *String Quartet No 1*, the piano concerto *Fremde Welten*, etc.) the strings of the instruments are retuned microtonally. Microtonal chords can then be produced with the open strings alone which yields two advantages: on the one hand, a greater certainty of precision in the intonation and on the other, the fascination of the sound of open strings in a radically more complex harmonic context than would be possible with traditional tuning." (Georg Friedrich Haas)

**Georg Friedrich Haas** (1953)

*Open Spaces II* (2007)

In memory of James Tenney

for twelve string instruments and **two percussionists**

16'

Version for four spatially distributed groups of instruments

**Cristóbal Halffter** (1930)

*Concertino* (1956)  
for string orchestra  
15'

**Cristóbal Halffter** (1930)

*Tiempo para espacios* (1974)  
for **harpichord** and twelve solo strings  
World première: Royan Festival, 1975  
Elisabeth Chojnacka, harpsichord, I Solisti Veneti  
conducted by Claudio Scimone  
18'

Each of the four movements pays homage to a major Spanish painter: Eduardo Chillida, Eusebio Sempere, Lucio Munos and Manuel Rivera. The harpsichord is amplified and its sound modified through the loudspeaker.

**Cristóbal Halffter** (1930)

*Pourquoi* (1974/1975)  
for twelve string instruments  
World première: Paris, 3 May 1976  
Ensemble de Cordes de L'ACIC, conducted by  
Cristóbal Halffter  
24'

The composer has used sections of his *String Quartet No 2* in writing his piece for twelve string instruments. In his introduction to the world première, he writes: "In *Pourquoi* I pose an infinite number of questions which I cannot answer. They range from why this piece exists at all, to why I need to communicate with my listeners in an abstract language like music."

**Cristóbal Halffter** (1930)

*Mizar* (1977)  
for **two flutes**, strings and **percussion**  
World première: Paris, 5 May 1977  
Karl-Bernard Sebon and Jörg Rainer Lafin, flutes  
Ensemble intercontemporain, conducted by  
Michel Tabachnik  
20'

"The title is the Arabic name of star Xi in the stellar constellation Ursa Major. The two flautists play, mostly in very fast tempo, an ornamented melodic line with slight shifts and variations in relation to each other, as if we were hearing a single solo instrument. Just as the double star *Mizar* only dissolves in the telescope into two

stars, here too – explains Halffter – it is only through microscopically precise listening that the two solo parts, tightly interwoven, can be differentiated." (Dietmar Polaczek)

**Cristóbal Halffter** (1930)

*Fantasia sobre una sonoridad de G.F. Händel*  
(1981)  
for a **group of violoncellos** and string  
orchestra  
World première: Karlsruhe, 6 Jul 1981  
Badische Staatskapelle, conducted by Cristóbal  
Halffter  
17'

"This work is a tribute to the musical tradition of the Baroque era. It is as if one would take a sound by Händel (the sombre beginning of the Organ Concerto No 4, op. 7) and put it in a refrigerator and freeze it for posterity. Now comes a composer of our time and falls back on this sound, trying to defrost it in the context and with the technical means of the 20<sup>th</sup> century. No wonder then if the 'sound-cell' develops a different form and leads to a different result in the changed musical and social environment than in Händel's time." (Cristóbal Halffter)

**Cristóbal Halffter** (1930)

*Pasacalle escorialense* (1992)  
for string orchestra  
World première: Mexico City, 1 Jun 1992  
Orquesta Nacional, conducted by José Maria  
Franco  
17'

**Joseph Haydn** (1732–1809)

*Libera. Responsorium ad absolutionem*  
for **mixed chorus**, string orchestra without  
violas and **organ**  
edited by H.C. Robbins Landon

**Joseph Haydn** (1732–1809)

*Missa brevis alla cappella "Rorate coeli desuper"*  
Hob. XXII:3 (1778/1779)  
for **mixed chorus, organ** and string orchestra  
without violas  
edited by H.C. Robbins Landon

**Johann Wilhelm Hertel** (1727–  
1789)

*Concerto* in G major

for **oboe** and string orchestra  
12'

### **Vic Hoyland** (1945)

*Of Fantasy, of Dreams and Ceremonies*  
for 14 strings (1989)  
19'

### **Hanns Jelinek** (1901–1969)

*Suite*, op. 11 (1931)  
for string orchestra  
19'

### **Hanns Jelinek** (1901–1969)

*Concertino*, op. 17 (1950/1951)  
for string orchestra  
World première: Vienna, 3 Apr 1951  
Chamber Orchestra of the Vienna Konzerthaus  
conducted by Franz Litschauer  
15'

"Hanns Jelinek's *Concertino*, designated by the composer as dodecaphonic, was replete with familiar Viennese sentimentality, and more than one listener, noting the conventional cadential formulas, the melodies that returned to notes already sounded, the frequent ostinatos and the all-pervading sense of scarcely disguised diatonicism, questioned the right of the composer to appropriate the term 'dodecaphonic' for a work that used the serial technique as a compositional convenience rather than as an assertion of the equality of the twelve tones." (Robert Erich Wolf)

### **Wilhelm Jerger** (1902–1978)

*Concerto grosso* (1931)  
for string orchestra, **piano** and **organ ad lib.**  
World première: Vienna, 1931  
Orchestra of the Vienna State Opera House,  
conducted by Wilhelm Jerger  
14'

Wilhelm Jerger was a double-bass player in the Vienna Philharmonic Orchestra. He also conducted and taught at various institutions, including the conservatorium at Linz which he directed until his retirement in 1974. His *Concerto grosso* was at one time played a great deal and the reviews, kept at UE's archives, are all extremely positive. For all his success, he has been forgotten in the thirty-odd years after his

death – the *Concerto grosso* awaits an open-minded conductor looking for music to discover.

### **Milko Kelemen** (1924)

*Konzertante Improvisationen* (1955)  
for string orchestra  
World première: Zagreb, 10 Oct 1955  
Zagreb Soloists, conducted by Antonio Janigro  
12'

Written for the Zagreb Soloists and their conductor, Antonio Janigro, the *Konzertante Improvisationen* were widely toured by the ensemble, both in Europe and in the United States, with unanimous critical success.

### **Milko Kelemen** (1924)

*Concerto* (1957)  
for **bassoon** and strings  
World première: Zagreb, 13 May 1957  
Rudolf Klepač, bassoon, Zagreb Soloists  
conducted by Antonio Janigro  
12'

### **Peter Kolman** (1937)

*Music for 14 String Instruments* (1978/1990)  
15'

### **Paul Kont** (1920–2000)

*Symphonie*  
for strings, with quodlibet  
12'

### **Ernst Krenek** (1900–1991)

*Concertino*, op. 27 (1924)  
for **flute, violin, harpsichord** and strings  
World première: Winterthur, 1925  
Musikkollegium Winterthur, conducted by  
Hermann Scherchen  
20'

The *Concertino* bears traces of the Baroque. It is a kind of Concerto grosso, with an ecstatic flute, an expressive violin and instrumental effects on the harpsichord set against the strings. It puts one in mind of the 5<sup>th</sup> *Brandenburg Concerto*. Krenek himself admitted that he had sought to treat elements of early 18<sup>th</sup> century music in a novel manner and in doing so he had "revelled in memories of the music of that era".

### **Ernst Krenek** (1900–1991)

*Die Nachtigall*, op. 68a (1931)

(The Nightingale)

Text: *Worte in Versen* by Karl Kraus  
for **coloratura soprano, two flutes** and strings  
8'

### Ernst Krenek (1900–1991)

*Adagio and Fugue*, op. 78a (1936)  
for string orchestra (4<sup>th</sup> and 5<sup>th</sup> movement of his  
*String Quartet No 6*)  
15'

This work is an arrangement by the composer of two movements of his *String Quartet No 6*. The world première of the quartet did not take place until sixteen years later, not so much for its technical difficulties, but rather owing to its musical complexity. Krenek himself described the quartet as his most radical twelve-tone piece.

### Ernst Krenek (1900–1991)

*Symphonisches Stück*, op. 86 (1939)  
for string orchestra.  
World première: Ann Arbor, Michigan, 1939  
Orchestra of the University of Michigan  
16'

### Ernst Krenek (1900–1991)

*Sinfonietta 'La Brasileira'*, op. 131 (1952)  
World première: Festival de Besançon, Sept 1953  
Stuttgarter Kammerorchester, Karl Münchinger  
15'

The composer himself admits that the piece has nothing to do with Brazil apart from the fact that it was composed in that country. It is a work in four movements, introduced by a group of characteristic chords which also crop up in between the individual sections as well as at the end of the composition.

### Ernst Krenek (1900–1991)

*Concerto* for **organ** and string orchestra, op. 230 (1979)  
World première: Ossiach, 22 Jul 1979  
Martin Haselböck, Kammerorchester Martinů  
conducted by Karl Etti  
10'

"The Concerto was commissioned by the Carinthian Summer festival for performance in the Abbey Church at Ossiach. This meant that the restrictions imposed by a relatively small hall

and a quasi chamber-music instrument had to be taken into account. The registrations which appear in the score were worked out by the composer and Martin Haselböck together. They were devised especially for the two-manual instrument in the Ossiach Abbey Church, but can easily be adapted for similar or larger organs." (Martin Haselböck)

### Ladislav Kupkovic (1936)

*Das Gebet (The Prayer)* (1972/1973)  
for strings and **two or three percussionists**  
11'

### Ladislav Kupkovic (1936)

*Morceau de genre* (1968)  
Version for **violin, trumpet, timpani** and string orchestra  
11'

### Walter Lang (1896–1966)

*Divertimento*, op. 69 (1957)  
17'

### Jean Langlais (1907–1991)

*Concerto No 2*  
for **organ** and string orchestra  
edited by Martin Haselböck and Thomas Daniel Schlee

### Jean Langlais (1907–1991)

*Third Concerto "Réaction"*  
for **organ**, string orchestra and **timpani**  
edited by Martin Haselböck and Thomas Daniel Schlee  
18'

### Lars-Erik Larsson (1908–1986)

*Sinfonietta*, op. 10 (1932)  
World première: Florence, 1934  
20'

### Georges Lentz (1965)

*"Caeli enarrant..." 3* (1990–1996)  
for 12 strings, **3 percussionists** and **1 boy soprano**  
World première: Mudgee/Australia, 1995.  
Alexander Lewis, Australian Chamber Orchestra  
14'

### Anestis Logothetis (1921–1994)

*Agglomeration* (1960)

for **violin** and string orchestra ad lib.  
20'

### Frank Martin (1890–1974)

*2<sup>me</sup> Ballade*

for **flute**, string orchestra, **piano, timpani** and **percussion** (1938)

World première: Auditorium RAI Turin, 2010.  
Marco Angius, Orchestra Sinfonica Nazionale della RAI Torino

16'

### Frank Martin (1890–1974)

*Rhapsodie* (1935)

for string orchestra

World première: Geneva, 30 Mar 1936

14'

Composed originally for string quintet, this work can also be performed by a string orchestra. According to the composer's widow, Maria Martin, the harmonic world of the *Rhapsodie* is closest of all of Frank Martin's works to that of Arnold Schönberg.

### Frank Martin (1890–1974)

*Ballade* (1938)

for **alto saxophone (basset horn)**, string orchestra, **piano, timpani and percussion**

World première: Sydney, 1938

13'

"It was with great pleasure that I consented, in 1938, to write a work for saxophone and orchestra, a request expressed by the saxophone player Sigurd Racher. The instrument has played a prominent role in dance music but has only made rare appearances in the symphonic repertoire. I have made my best to exploit its characteristic sonority and technique. Among wind instruments, it is the saxophone that is particularly marked by a suppleness which likens it to the human voice; it can express great lyricism but also lends itself to virtuosity."  
(Frank Martin)

### Frank Martin (1890–1974)

*Sonata da chiesa* (1938/1952)

for **viola d'amore** and string orchestra

14'

This is an arrangement by the composer of his *Sonata da chiesa* for viola d'amore and organ.

In his programme note, the composer reveals that the piece owes its existence to a request by the Basle organist Hans Balmer who asked for a duo for viola d'amore and organ. Martin says this request was a double challenge: not only had he never written for either instrument, he had never heard them play together. "Nothing thrills me more than a problem like that – it was comparable to Paul Sacher's commission of the *Symphonie concertante* for harp, harpsichord, piano and two string orchestras."

### Frank Martin (1890–1974)

*Sonata da chiesa* (1941)

for **flute** and string orchestra

14'

This is an arrangement by the composer of his *Sonata da chiesa* for flute and organ.

### Frank Martin (1890–1974)

*Passacaille* (1944/1952)

for string orchestra

World première: Frankfurt am Main, 16 Oct 1953

Stuttgarter Kammerorchester, conducted by Karl Münchinger

13'

Martin composed the first version of the work in 1944 for organ. In 1952, he arranged it for string orchestra and ten years later for full orchestra. He himself conducted its première with the Berlin Philharmonic. In his programme notes on the organ piece, he says that he has kept faithfully to the classical rules of this musical form.

### Frank Martin (1890–1974)

*Etudes* (1955/1956)

for string orchestra

World première: Basel, 23 Nov 1956

Basler Kammerorchester, conducted by Paul Sacher.

20'

"After so many years spent under the fairy spell of 'prospero', I felt the need to renounce the charms of magic, if only for a few years. I wanted to try myself out in a more sober musical expression, devoid of the prestige of orchestral sonorities. That was the most propitious time for me to fulfil my promise to Paul Sacher that I would write him a work for string orchestra,

without any soloists and without any *divisi*, only occasionally doubling the parts.” (Frank Martin)

### Frank Martin (1890–1974)

*3 Danses* (1970)

for **oboe, harp, string quintet** and string orchestra

World première: Zurich, 9 Oct 1970

Heinz Holliger, oboe, Ursula Holliger, harp, Paul Sacher, conductor

18'

“This work was written for Paul Sacher who wanted to have a piece by me for the oboe player Heinz Holliger. I added as a second soloist his wife Ursula, who plays the harp. It appeared to me interesting to have a solo string quintet added to the orchestra to provide for contrasting sound. At the time I sat down to write the work, I happened to be attracted to the rhythms that accompany Flamenco singing in the south of Spain, perhaps because my younger daughter is a dancer specialising in this style. I have used those rhythms without drawing on Spanish harmonies or melodies. I simply found pleasure in finding myself in a rhythmic world which was completely new to me.”

### Anthony Milner (1925–2002)

*Divertimento*, op. 19 (1961)

for string orchestra

14'

### Wolfgang Amadeus Mozart

(1756–1791)

*Serenade “Eine kleine Nachtmusik”*(1787)

G major KV 525

(A Little Night Music)

for string orchestra

13'

### Otmar Nussio (1902–1990)

*Variations on an Arietta by Pergolesi* (1953)

for **bassoon** and string orchestra

13'

This bassoon concerto was a required work at the 1953 Geneva International Competition – it gives a virtuosic bassoon-player ample chance to demonstrate his skills. “This work won favour in Detroit some seasons back when it was played instead of orchestra with piano at a contemporary music concert. Orchestrally it is

highly inventive and effervescent. Nussio, a pupil of Respighi, is an orchestrator with ideas and new ways of expressing them.” (Frank P. Gill, *The Detroit Times* 27/04/1960)

### Paul Patterson (1947)

*Sinfonia* op. 46 (1982)

for string orchestra

World première: Warsaw Autumn Festival 24 Sept 1983, Polish Chamber Orchestra

18'

“A well-fashioned, tautly-constructed piece, with an elusively elegiac slow movement.” (Alan Blyth)

### Paul Patterson (1947)

*Propositions*, op. 61 (1987)

for **harmonica** and strings

15'

### Arvo Pärt (1935)

*Fratres* (1977/1995)

for **violoncello**, string orchestra and **percussion**

World première: Rotterdam, 9 Dec 2001

I Fiamminghi, conducted by Rudolf Werthen

11'

### Arvo Pärt (1935)

*Fratres* (1977/2008)

for **viola**, string orchestra and **percussion**

World première: Helsingør, 15 Nov 2008

Ida Speyer Grøn, viola, Athelas Sinfonietta with young string players of the Malmö Symphony Orchestra, conducted by Morten Ryelund

11'

### Arvo Pärt (1935)

*Fratres* (1977)

arranged for **trombone**, strings and **percussion** by Christian Lindberg (1993)

11'

### Arvo Pärt (1935)

*Fratres* (1977)

arranged for **guitar**, strings and **percussion** by Manuel Barrueco (2000)

11'

### Arvo Pärt (1935)

*Trisagion* (1992/1994)

for string orchestra  
World première: Ilomantsi (Finland), 18 Jul 1992  
Ensemble 21, conducted by Lygia O’Riordan  
12’

*Trisagion* (“thrice holy” in Greek) is an ordinary chant of the eastern Christian liturgies.  
“According to legend, it was originally revealed by angelic voices at 5<sup>th</sup> century Constantinople: an earthquake threatening the city subsided as the populace took up the new chant.” (The New Grove Dictionary of Music and Musicians) Pärt’s composition is dedicated to the parish of Elias at Ilomantsi on the occasion of its 500<sup>th</sup> anniversary.

### Arvo Pärt (1935)

*L’Abbé Agathon* (2004/2008)  
for **mixed chorus (SATB)** and string orchestra  
World première, Richmond, USA, 3 Nov 2008  
Tallinn Chamber Orchestra, Estonian  
Philharmonic Chamber Choir, conducted by  
Tõnu Kaljuste  
15’

The original version of this work, composed in 2004, was scored for soprano and eight violoncellos. Arvo Pärt found the legend of the 4<sup>th</sup> century hermit, Father Agathon, in a book. It leads us back to the beginnings of Christian monasticism in the Egyptian desert and tells the story of the hermit who encounters a leper. After the monk has been put to trial several times, the leper reveals himself as an angel sent by God to bless him. “I was inspired by a phrase by Isaak the Syrian who answered the question ‘What is perfect love?’ by saying ‘Father Agathon knows the answer. He was willing to exchange his body with a leper’s one.’ Naturally, as a composer, I was immediately fascinated and inspired.” (Arvo Pärt)

### Arvo Pärt (1935)

*Salve Regina* (2001, 2011)  
for **choir (SATB)**, **celesta** and string orchestra  
World première: Milano, 10 Sept 2011  
Orchestra Sinfonica Nazionale della RAI Torino,  
conducted by Tito Ceccherini  
12’

### Arvo Pärt (1935)

*“These Words ...”* (2007/2008)  
for string orchestra and **percussion**  
World première: Copenhagen, 22 May, 2008

Danish National Radio Symphony Orchestra  
conducted by Tõnu Kaljuste  
12’

*These Words* was inspired by an ancient canon to the guardian angel, with the various parameters of the text (number of syllables, inflection, punctuation, etc.) having a direct bearing on the structure of the music. The title itself is taken from lines spoken by the Queen in Act 3, Scene 4 in *Hamlet*. (“These words, like daggers, enter in mine ears; No more, sweet Hamlet!”)

### Mario Peragallo (1910–1996)

*Musica* for double string quartet (1948)  
World première: Rome, 20 Apr 1948  
18’

Mario Peragallo’s work for double string quartet **can also be performed by a full string orchestra**. All the reviews in UE’s archive stress the Latinate, melodious character of the work which comes to the foreground despite the twelve-tone technique applied by the composer.

### Eduard Poldini (1869–1957)

*Motifs des Carpathes* (1953)  
Suite for string orchestra  
17’

Despite his Italian name, Poldini was a Hungarian composer educated in Budapest, Vienna and Geneva. He achieved international renown for his operas, especially *Hochzeit im Fasching*. His music was rooted in the French and the German traditions, the Hungarian element only serving as decoration. This is also true of his Carpathian suite for string orchestra.

### Wolfgang Rihm (1952)

*Nachtordnung* (1976)  
Seven fragments for fifteen strings  
World première: Berlin, 19 Sept 1977  
RSO Berlin, conducted by Hiroshi Wakasugi  
15’

*“Nachtordnung* is one of four compositions related to Paul Celan (the other three being *Vier Gedichte*, *Hervorgedunkelt*, *Lichtzwang*). *Nachtordnung* emerges among Celan’s late poems. I have drawn from it the dream logic which is followed by the piece. Seven brief movements formulate this speech from the other order.” (Wolfgang Rihm)

**David Sawer** (1961)*Memory of Water* (1993/1995)

Version 1

for **two violins** and solo strings (3.3.2.2.1)

World première: Birmingham, 26 Nov 1993

Birmingham Contemporary Music Group

12'

"The title contains the two ideas of my piece: the music follows no programme but proceeds like a sequence of memories initiated at the opening and remembered in different ways through the course of the work: the effect is of trying to remember (and re-remember) some elusive moment in the past. ... I imagined the music as a moving piece of water, linked by strands of texture, echoing back and forth, infecting itself, never taking hold or assuming shape. The 'memories' merge, emerge and submerge into this texture: the two solo violins provide the initial impulse, whose essence is diluted in gradual phases as the piece progresses, until it finally disappears." (David Sawer)

**David Sawer** (1961)*Memory of Water* (1993/1995)

Version 2

for **two violins** and string orchestra (6.6.4.4.2)

World première: London, 23 Jun

1995 Bournemouth Sinfonietta

12'

**Alfred Schnittke** (1934–1998)*Concerto*for **oboe, harp** and string orchestra (1971)

World première: Zagreb/Croatia, 1971

Igor Gjadrov, Zagreb Soloists.

16'

**Arnold Schönberg** (1874–1951)*10 Early Waltzes* for string orchestra (1890s)

World: Salzburg, 27 Aug 2004

Camerata Salzburg conducted by Leonidas

Kavakos

13'

(Published by Belmont Music Publishers)

The manuscript of the ten waltzes for strings was found among the composer's papers housed in the Arnold Schönberg Center in

Vienna. They cannot be dated precisely but were surely written before *Transfigured Night*.

**Jay Schwartz** (1965)*Music for Orchestra* (2005)

for string orchestra

World première: Frankfurt, 10 Jun 2005

RSO Frankfurt, conducted by Diego Masson

18'

"I would like my work to be recognized as being in the **classic** tradition (Coptic, Egyptian, Greek, Chinese). Classical art cannot possibly be eclectic and is based on a reduction of means for the highest expression of ideals. In *Music for Orchestra* one may believe to perceive the gesture of orchestral instruments other than strings. The title is intended to embody these impressions." (Jay Schwartz)

**Jay Schwartz** (1965)*Music for Orchestra III* (2010)

for string orchestra

World première: Frankfurt, 23 Apr 2010

Conductor: Lucas Vis, hr-Sinfonieorchester

20'

**Nikos Skalkottas** (1904–1949)*Ten Sketches for Strings* (1940)

Suite for string quartet or string orchestra

World première: Athens, 6 Nov 1952

19'

"*Ten sketches*, ten apparently improvised drafts, brief theatrical scenes: sketches is probably the best translation of the original Greek. Ten pieces, which initially seem to have been dashed off, savouring strongly of improvisation: in reality, they are highly sophisticated, with their unusual colours, the work of a master." (Marco Ianelli)

**Mauricio Sotelo** (1961)*Lecturas del libro de Job* (1998/2000)for **narrator, flute** and string orchestra

World première: Madrid, 8 Jun 1999

Orquesta de la Comunidad de Madrid,

conducted by Pedro Alcalde

16'

**Matthias Spahlinger** (1944)*Und als wir* (1993)

for 54 string instruments

World première: Donaueschingen, 17 Oct 1993  
SWR-Sinfonie-Orchester, conducted by Lothar Zagrosek  
20'

The 54 string instruments are set up in the form of a cross, with the audience filling in the space left free. In this way, the sounds coming from different points in the hall reach the members of the public in a highly diversified manner. Because of the differing distances of the sound sources from each listener, the time it takes for the sound to reach the listener as well as its volume will also differ – there come about phantom sound sources, with “imprecise” and “poorly balanced” sounds. Spahlinger is also interested in the “elliptical” movements between identical orchestral groups. For the critic Heinz Josef Herbort, *Und als wir* was the most advanced project at Donaueschingen in 1993.

### Johannes Maria Staud (1974)

*Incipit III (Esquisse retouchée II)* (2005)  
for **trombone, 2 horns, percussion** and string orchestra  
World première: Cologne, 10 Mar, 2006  
Uwe Dierksen, WDR Symphony Orchestra  
conducted by Lothar Zagrosek  
13'

“*Incipit III (Esquisse retouchée II)* continues and at the same time completes my *Incipit* cycle which was composed in close cooperation with Uwe Dierksen. The two earlier pieces served as cartographic sketches and topographic points of reference which helped me to explore a new territory modified through distance in time and a wider horizon of experiences. As the piece progresses, both preceding *Incipits* take wholly new paths of development and as a result, different dramaturgical emphases arise which no longer need a comparison with what went before.” (Johannes Maria Staud)

### Alfred Uhl (1909–1992)

*Introduction and Variations on a Melody from the 16<sup>th</sup> Century* (1947)  
for string orchestra  
World première: Vienna, March 1948  
Chamber Orchestra of the Vienna Konzerthaus,  
conducted by Franz Litschauer  
15'

The work is based on the melody *Es geht eine dunkle Wolk' herein* (There comes a dark cloud). While the words may well have a figurative meaning, they were also important for Uhl in their literal sense as well: he was one of the few Austrian composers of his generation to have been inspired by nature.

### Anton Webern (1883–1945)

*5 Sätze* (1909–1929)  
for string orchestra op. 5  
World première: Philadelphia, 26 Mar 1930  
Philadelphia Chamber String Sinfonietta  
conducted by Fabien Sevitzyk  
12'

“I have already written an entire string quartet. It has five movements: the first one is fast, the second very slow, the third very fast, the fourth slow, the fifth in slow 6/8 time. All the movements are brief” – wrote Webern in a letter to his teacher, Arnold Schönberg on 16 June 1909. It was indeed the brevity of the movements, both in this original version as well as in the one that Webern prepared for string orchestra in 1929 that shocked his contemporaries. In 1922, at an ISCM Festival in Salzburg, it even came to a brawl initiated by the composer Wilhelm Grosz and the architect Adolf Loos.

### Ian Wilson (1964)

*Limena* (1998)  
Concerto for **piano** and strings  
World première: Limerick, 4 Mar 1999  
Hugh Tinney, Irish Chamber Orchestra  
17'

“The piece begins with a feeling of mind-wandering, with ideas coming into focus only to be replaced by other ideas, not unlike a Joycean stream-of-consciousness. As the piece progresses, the strongest ideas are returned to, sometimes being developed, sometimes not. ... The string orchestra is always supportive of the soloist and I have them muted throughout, using metal practice mutes in order to keep the atmosphere as intimate as possible, and also to exploit the unusual timbre of these devices.” (Ian Wilson)

### Ian Wilson (1964)

*In fretta, in vento* (2001/2004)  
for string orchestra

World première: Presteigne, 25 Aug 2005  
 Presteigne Festival Orchestra,  
 conducted by George Vass  
 15'

The Irish composer wrote his *String Quartet No 6 (In fretta, in vento)* in 2001; in 2004 he made an arrangement for string orchestra. In his introduction to the original version, he writes: "My sixth quartet is a single-movement work bound up with ideas of loss and remembrance, particularly in relation to the 9/11 attacks which took place just before I began writing. The piece is dedicated to my maternal grandmother who died just after I completed it."

## 1'–10'

### Johann Georg Albrechtsberger

(1736–1809)

*Scherzando*

arranged for **violoncello** and strings

by Max Schönherr (1942)

3'

### Hans Erich Apostel (1901–1972)

*Epitaph*, op. 43 (1968)

for string orchestra

10'

### Theodor Berger (1905–1992)

*Rondino giocoso*, op. 4 (1933)

for string orchestra

5'

### Luciano Berio (1925–2003)

*Variatione sull'aria di Papageno* (1956)

No 2 from *Divertimento for Mozart*

for **2 basset horns** and strings

3'

*Divertimento for Mozart* is a collection of 12 views on the air *Ein Mädchen oder Weibchen wünscht Papageno sich* composed by 12 different composers to mark Mozart's 200<sup>th</sup> birthday. Each work can also be performed separately. The complete edition is available on hire.

### Luciano Berio (1925–2003)

*Chemins IV* (1975)

for **oboe** and eleven strings

World première: London, 17 Oct 1975

Heinz Holliger, oboe, London Sinfonietta

conducted by Luciano Berio

10'

*Chemins IV* is based on the *Sequenza VII* (1969) for oboe solo. Berio described it as a commentary on the solo work in the sense that certain harmonic aspects have been expanded and further developed. These „paths“ were right from the start inherent in the original piece. Berio raises the question: "Why do I insist on working out and transforming the same musical material? Perhaps it is a tribute to the idea that nothing is ever completed. Even the completed work is a ritual and a commentary on something which came before, of something that will come later ... like a question that not only demands an answer but also an explanation, further questions and further replies. In *Chemins IV*, the harmonic phenomena and developments are, even in their continuing transformations, related to the permanent presence of a 'b' which works like a point of reference, a turning point also when the sound environment of the transformations and the density of the sound landscape seem to suck it up and destroy it."

### Luigi Boccherini (1743–1805)

*Zwei Menuette*

(Two Minuets)

for string orchestra

edited by Josef Hellmesberger

8'

### Marc-Antoine Charpentier (1634–

1704)

*Ouverture pour le Sacre d'un Evêque*

for strings and **basso continuo**

with **ad lib. 2 flutes, 2 oboes, bassoon**

7'

### Barry Conyngham (1944)

*Crisis: Thoughts in a City* (1968)

for two string orchestras and **percussion**

7'

### Edison Denisov (1929–1996)

*Crescendo e diminuendo* (1963)

for **harpichord** and 12 strings

World première: Zagreb Biennale, Aug 1967

6'

„This experimental, partly aleatoric piece was marked by many surprising instrumental effects, but it remained music nevertheless and it kept one's interest throughout.“ (Everett Helm)

### **Girolamo Frescobaldi** (1583–1643)

*Toccata*

arranged for string orchestra by Robert Schollum (1950)

4'

### **Maurice Jarre** (1924–2009)

*Concertino* (1956)

for **percussion** and strings

3'

This is No 11 of the *Divertimento for Mozart* commissioned by twelve composers to mark the 200<sup>th</sup> anniversary of Mozart's birth. The composers were invited to contribute twelve aspects of the aria *Ein Mädchen oder Weibchen wünscht Papageno sich*. See also under Berio's *Variazioni*.

### **Milko Kelemen** (1924)

*Adagio and Allegro* (1956)

for string orchestra

World première: Zagreb, 16 Feb 1956

Chamber Orchestra of Zagreb Radio

conducted by Edouard van Remoortel

9'

### **Milko Kelemen** (1924)

*Spiele* (1958)

Lieder-cycle for **baritone** and strings

Text: Vasko Popa

Contents: *Nagel-Spiel*; *Verführen*; *Verstecken*; *Aschenspiel*; *Fangen*; *Nach dem Spiel*

8'

### **Milko Kelemen** (1924)

*Trois Danses* (1957)

for **viola** and strings

World première: Zagreb, 20 Dec 1957

Stefano Passagio, viola, Zagreb Soloists

conducted by Antonio Janigro

9'

### **Ernst Krenek** (1900–1991)

*Ich singe wieder wenn es tagt*, op. 151 (1955/1956)

(I shall sing again when the day breaks)

words by Walther von der Vogelweide

for **mixed chorus** and string orchestra or string quintet

World première: Linz, 14 May 1956

David Chor, Chamber Orchestra of the City of

Linz, conducted by Ernst Krenek

(published jointly with Schott Music)

3'

### **Ladislav Kupkovic** (1936)

*Souvenir* (1971)

for **violin** and string orchestra

6'

### **Ladislav Kupkovic** (1936)

*Monolith* (1971)

for 48 strings

7'

### **Ladislav Kupkovic** (1936)

*Serandalusia* (1971)

for **violin** and string orchestra **with trumpet and timpani**

11'

### **Ladislav Kupkovic** (1936)

*Eine Serenade mit dem Beckenschlag* (1971)

(A Serenade with the Cymbal Stroke)

for string orchestra

7'

### **Lars-Erik Larsson** (1908–1986)

*Kleine Serenade*, op. 12 (1934)

for string orchestra

10'

“Larsson is marked by an attractive musical originality. His *Little Serenade* is clear and pleasing in its form, bright and of a nobility which could remind one of Mozart if the themes and the harmonies were not in a modern spirit.” (Dortmunder Zeitung, 2 Mar 1937)

### **Georges Lentz** (1965)

*Birring* (1997)

from *Mysterium* (“*Caeli enarrant...*” 7)

for eleven strings

World première: Sydney, 27 Oct 1998

Ensemble Antarctica, conducted by Matthew

Coorey

9'

"The title *Birrung* (a word coming from one of the Australian Aboriginal languages and meaning 'stars') reflects my fascination for the vast empty spaces of the Australian landscape with its radiantly beautiful night skies. ... My overall aim was to try and write music that would be as pure as possible: hence my predilection for homophonic lines, a result, perhaps of my love of Gregorian chant."  
(Georges Lentz)

**Rolf Liebermann** (1910–1999)

*Chinese Love-Songs* (1945)  
for **high voice, harp** and string orchestra  
Contents: *Mir tat die Helligkeit der Lampe weh;*  
*Wie des meeres Well'n;* *Der Strom floß;* *Wenn*  
*ich an deinem Munde hingsunken*  
5'

**Franz Anton Maichelbeck** (1702–1750)

*Sonata a Quattro*  
Two-part composition, arranged for  
**violin solos** and string orchestra  
by Wilhelm Weckbecker (1923)  
10'

**Joan Manén** (1883–1971)

*Chanson et Étude* op. A-8  
for **violin** and string orchestra  
8'

**Frank Martin** (1890–1974)

*Ballade* for **flute**, string orchestra and **piano**  
(1939/1941)  
World première: Basel, 28 Nov 1941  
conducted by Paul Sacher  
8'

The original version was scored for flute and piano, composed for the Geneva International Flute Competition. Frank Martin did not wish to turn the *Ballade* into a standard competition piece with the accent on technical demand – he was out to compose a piece of genuine music which would enable the young flautists to demonstrate their musicianship and artistry, in addition to their technical prowess. In 1941, Frank Martin prepared a version for flute, string orchestra and piano. (Based on programme notes by Maria Martin)

**Giovanni Battista Martini** (1706–1784)

*Preludio e Allegro*  
arranged for string orchestra by Rito Selvaggi  
(1939)  
5'

**Joseph Marx** (1882–1964)

*Der bescheidene Schäfer* (1910)  
(The Shy Shepherd)  
for **high voice** and string orchestra  
to words by Christian Weisse, translated into  
English by John Bernhoff  
2'

**Joseph Marx** (1882–1964)

*Piemontesisches Volkslied* (1911)  
(Folksong from Piedmont)  
for **high voice** and string orchestra or string  
quartet. Words by Max Geissler  
1'

**Joseph Marx** (1882–1964)

*Waldseligkeit* (1911)  
(Forest Bliss)  
for **high voice** and string orchestra or string  
quartet. Words by Richard Dehmel  
3'

**Joseph Marx** (1882–1964)

*Wofür* (1912)  
(What for?)  
for **medium voice** and string orchestra or string  
quartet. Words by Paul Heyse  
3'

**Joseph Marx** (1882–1964)

*Am Brunnen* (1912)  
(By the Well)  
for **medium voice** and string orchestra or string  
quartet. Words by Paul Heyse  
1'

**Joseph Marx** (1882–1964)

*Begegnung* (1912)  
(Encounter)  
for **medium voice** and string orchestra or string  
quartet. Words by Paul Heyse  
2'

**Joseph Marx** (1882–1964)

*Sendung* (1912)

(Mission)  
for **medium voice** and string orchestra or string quartet  
to words by Paul Heyse  
1'

**Joseph Marx** (1882–1964)  
*Ständchen* (1912)  
(Serenade)  
for **high voice** and string orchestra or string quartet  
to words by Paul Heyse  
2'

**Joseph Marx** (1882–1964)  
*Venetianisches Wiegenlied* (1912)  
(Venetian Lullaby)  
for **medium voice** and symphony orchestra or string orchestra with **harp** or string quartet with harp. Words by Paul Heyse, English translation by S. Langford, French translation by M.C. Calvocoressi  
3'

**Joseph Marx** (1882–1964)  
*Die Liebste spricht* (1912)  
(The Beloved is Speaking)  
for **medium voice** and string orchestra or string quartet. Words by Paul Heyse  
1'

**Anthony Milner** (1925–2002)  
*Sinfonia Pasquale*, op. 21 (1963)  
for string orchestra and **woodwind ad lib.**  
8'

**Wolfgang Amadeus Mozart**  
(1756–1791)  
*Graduale ad festum "Sancta Maria"* KV 273  
for **mixed chorus**, string orchestra and **organ**  
6'

**Wolfgang Amadeus Mozart**  
(1756–1791)  
*Ave verum corpus* – motet KV 618  
for **mixed chorus**, string orchestra and organ  
4'

**Gottlieb Muffat** (1690–1770)  
*Arioso*  
arranged for **violoncello** and string orchestra

by Gaspar Cassado (1924/1925), instrumented by Max Schönherr (1942)  
3'

**Nigel Osborne** (1948)  
*Esquisse 1* (1987)  
for eleven solo strings  
World première: Bath, 5 Jun 1987  
Guildhall String Ensemble, conducted by Charles Slater  
7'

**Nigel Osborne** (1948)  
*Esquisse 2* (1988)  
for eleven solo strings  
World première: Cheltenham, 4 Jul 1988  
City of London Sinfonia, conducted by Richard Hickox  
10'

**Nigel Osborne** (1948)  
*Hommage à Panufnik* (1993)  
for string orchestra  
World première: London, 26 Jan 1993  
Scottish Chamber Orchestra, conducted by Yoav Talmi  
8'

**Niccolò Paganini** (1782–1840)  
*Finale*  
arranged for string orchestra by Max Schönherr (1944)  
3'

**Arvo Pärt** (1935)  
*Alleluia-Tropus* (2008/2010)  
for **mixed choir** and string orchestra  
Original Language: Russian.  
World première: Istanbul, 7 Jun 2010.  
3'

**Arvo Pärt** (1935)  
*Silhouette*, for string orchestra and **percussion**. Hommage à Gustave Eiffel.  
World première: Paris, 4 Nov 2010  
Paavo Järvi, Orchestre de Paris.  
7'

"The first impulse to write this work came from my spontaneous reaction to Paavo Järvi's first-class interpretations of my work, which I had heard on one of his CDs. I called him immediately to tell him of my enthusiasm, and

thus discovered he was about to take on a new role as head conductor at the Orchestre de Paris. I was filled with the irresistible urge to write something for this occasion, for his 'new orchestra'. In the course of the telephone call Paavo Järvis agreed. I immediately thought of Gustave Eiffel and his work, of an homage to a great architect. I was very happy to hear that the orchestra reacted positively to my idea. A splendid book of illustrations of the plans and blueprints for the tower lay on my desk, captivating me. I was impressed and inspired in many different ways by Eiffel's artistic vision, by his combination of sober rationality and elegance. From the perspective of a composer Eiffel's tower has many features which compare to the structure of a piece of music – the connections between the structural elements, the transparency of the construction, and much more. Even stasis, such an important aspect of architecture, is also a key element of a piece of music. As regards my work *Silhouette*, the piece came out short and light, like a dance, a waltz, something dizzying – perhaps like the winds which caress this pointed colossus." (Arvo Pärt)

### Arvo Pärt (1935)

*Statuit ei Dominus* (1990, 2011)  
for **two choirs** (SATB), **eight woodwind instruments** and string orchestra  
World première: Milano, 10 Sept 2011  
Orchestra Sinfonica Nazionale della RAI Torino, conducted by Tito Ceccherini

### Arvo Pärt (1935)

*Wenn Bach Bienen gezüchtet hätte* (1976/2001)  
(If Bach Had Bred Bees)  
for **piano, wind quintet**, string orchestra and **percussion**  
6'–7'

This homage to Johann Sebastian Bach underwent several stages of transformation before reaching its definitive form in 2001. The various versions included a concertino for wind instruments, harpsichord and tape, then one for string orchestra and harpsichord; later still four string quartets and two double-basses; eventually wind instruments, piano and string orchestra. "It is a strangely whimsical world; nothing in Pärt's new idiom prepares us for its chromaticisms, which seem to lie at an uncomfortably oblique angle to the tintinnabuli scales and triads." (Paul Hillier)

### Arvo Pärt (1935)

*Pari intervallo* (1976/1995)  
for **clarinet, trombone** and string orchestra  
World première: Stockholm, Nov 1995  
Christian Lindberg, Stockholms NYA Kammarorchester, conducted by Vladimir Ponkin  
6'

Pärt wrote this version of *Pari intervallo* in 1995 for the Australian Chamber Orchestra and Christian Lindberg, trombone, as the main soloist. The original version was composed in 1976 after the death of a friend. The underlying musical material consists of two parts which move strictly in parallel fashion, in other words, the distance between them remains unchanged – hence the title.

### Arvo Pärt (1935)

*Cantus in Memory of Benjamin Britten*  
(1977/1980)  
for string orchestra and **bell**  
World première: Tallinn, May 1977  
Estonian Radio Symphony Orchestra, conducted by Eri Klas  
6'

"In the past years we have had many losses to mourn in the world of music. Why did the date of Benjamin Britten's death – December 4 1976 – touch such a chord in me? During this time I was obviously at the point where I could recognize the magnitude of such a loss. Inexplicable feelings of guilt, more than that even, arose in me. I had just discovered Britten for myself. Just before his death I began to appreciate the unusual purity of his music – I had had the impression of the same kind of purity in the ballads of Guillaume de Machaut. And, besides, for a long time I had wanted to meet Britten personally – and now it would not come to that." (Arvo Pärt)

### Arvo Pärt (1935)

*Summa* (1977/1991)  
for string orchestra  
5'–6'

Pärt composed *Summa* originally in 1977. Still living in his native Estonia, censorship would have made it impossible to call the work "Creed" which was his original intention. The title *Summa* is a coded form of "Creed". The piece was arranged for string quartet in 1990

and for trombone quartet in 2008. The version for string orchestra was prepared in 1991.

### Arvo Pärt (1935)

*Fratres*

for string orchestra and **percussion** (1977/1991)  
10'

"The tonal harmony appears to be simple and transparent – still, this music seems to hold a secret, it even appears to be unapproachable. This is music without any ballast, without any effort, any pompous gestures. It is marked by great clarity and concentrates on a few stubbornly recurrent ideas. It is music which while it is about to turn silent, starts to bloom anew." (Hans Joachim Schaefer)

### Arvo Pärt (1935)

*Veni creator* (2006/2009)

for **mixed choir** and string orchestra.

Text: Veni Creator Spiritus

World première: Lublin/Poland, 2010

Cem Mansur, Lublin Philharmonic Orchestra,  
Cracow Philharmonic Choir

2'

### Arvo Pärt (1935)

*Wallfahrtslied* (Pilgrims' Song) (1984/2001)

for **male choir** and string orchestra

9'

"When my friend Grigori Kromanov, the Estonian film and stage director, died in July 1984, it was like a bolt from the blue. Suddenly an invisible rift had opened up between us – with me still on the side of time and him already in the sphere of timelessness. My *Pilgrims' Song* is an attempt to overcome this insurmountable gap through a gentle touch, a greeting. I wanted the two worlds, Here and There, to merge in the music, as contrasting layers – that was the origin of the work. On the one side, there is the dynamism and mobility of the orchestra – and on the other, the static quality of the men's voices, reduced to a single pitch, with the serenity of a mountain. I will lift up my eyes unto the hills ..."(Arvo Pärt)

### Arvo Pärt (1935)

*Psalom* (1985/1995)

for string orchestra

World première: Berlin, 1 Apr 1995

Kammerorchester Unter den Linden,  
Andreas Peer Kähler  
4'–7'

The first version of *Psalom* was composed in 1985 for organ but was withdrawn by the composer. It re-emerged in 1991 as a string quartet, composed to mark the 90<sup>th</sup> birthday of Alfred Schlee, director of Universal Edition. The version for string orchestra was composed in 1995. *Psalom* – "psalm" in English – is based on a text in Glagolitic (Old Church Slav).

### Arvo Pärt (1935)

*Festina lente* (1988/1990)

for string orchestra and **harp ad lib.**

World première: Bonn, 26 Jun 1988

Orchester der Beethovenhalle, conducted by  
Dennis Russell Davies

6'–9'

"Pärt has composed an adagio for strings and harp, a romantic, but subtle nod to the earliest days of the Christian era. Three groups of instruments are divided into canonic and tintinnabuli voices: violas at centre stage, first and second violins to one side, cellos and double-basses to the other, the optional harp providing a melodic undercurrent." (Michael Fleming)

### Arvo Pärt (1935)

*Mein Weg* (1989/1999, rev. 2000)

(My Path)

for 14 strings and **percussion**

World première: Graz, 2 Jul 1999

Arco Musicale, conducted by Michael Fendre  
7'

"The title of *Mein Weg hat Gipfel und Wellentäler* is taken from a poem in the *Livre des questions* by Edmond Jabès which describes the moments of splendour and the moments of tribulation that attend the spiritual path, likening them to the cresting waves and answering troughs in a deep ocean swell. The music captures this image to perfection with three layers of melodic-triadic activity, each mirroring the other, but moving at three different speeds." (Paul Hillier)

**Arvo Pärt** (1935)

*Credo* from the *Berliner Messe* (1990/2002)  
for **mixed chorus** and string orchestra  
4'

The buoyant setting of the *Credo* makes use of rising and falling scale-like melodies and "the seemingly random disposition of the text across the musical phrases, so that one pair of voices will often end or pick up again in the middle of a word, while the other pair simply continues. Yet there is, of course, nothing random in the composition at all, and in fact both pairs (soprano/alto and tenor/bass) are in leap-frog canon at the octave throughout". (Paul Hillier)

**Arvo Pärt** (1935)

*Darf ich ... (May I ...)* (1995/1999)  
for **solo violin, bell in C sharp (ad lib.)** and strings  
World première:  
Gstaad Music Festival, 8 Aug 1995  
Edna Michell, violin, Chamber Orchestra of England, conducted by Yehudi Menuhin  
World première of the revised version:  
Graz, 3 Jul 1999  
Gidon Kremer, violin, Kremerata Baltica, conducted by Michael Fendre  
3'

Commissioned by and dedicated to Yehudi Menuhin. On receiving the score, Menuhin replied to Arvo Pärt on 3 February 1995: "Dear Colleague, very dear and wonderful Composer, I am so grateful to you for the lovely piece I have just received. It is beautifully melodic and even has a part for solo violin. All my thanks. I see that you took my suggestion of open strings quite literally, and I shall play the very last chord on open D and strings. Edna Michell joins in thanking you. Devotedly, Yehudi."

**Arvo Pärt** (1935)

*Estnisches Wiegenlied* (2002/2006)  
(Estonian Lullaby)  
for **female choir or two female soloists** and string orchestra  
2'15"

**Arvo Pärt** (1935)

*In spe*, for **wind quintet** and string orchestra (2010).  
World première: Cardiff/Wales, 2010

Tõnu Kaljuste, BBC National Orchestra of Wales

**Arvo Pärt** (1935)

*Orient & Occident* (1999/2000)  
for string orchestra  
World première: Berlin, 30 Sept 2000  
Lithuanian Chamber Orchestra, conducted by Saulus Sondeckis  
7'

"As in his earlier instrumental works *Psalom*, *Silouans Song* and *Trisagion*, Arvo Pärt has used a text as the structural basis for his composition *Orient and Occident*, written in 2000. The underlying musical idea is a monophonic line which runs resolutely through the work, sometimes undisguised with the orchestra playing in unison, sometimes concealed in a rich chord. With perfect consistency, like links in a chain, tiny contrasting musical segments – oriental tinted monody and chordal density – converge, yet produce a gently flowing stream of music." (Nora Pärt)

**Arvo Pärt** (1935)

*Passacaglia* 2003/2007)  
for **one or two violins, vibraphone ad lib.** and string orchestra  
World première: Saarbrücken, 4 Jun 2007  
Kremerata Baltica, soloist and conductor  
Gidon Kremer  
5'

*Passacaglia* for violin and piano was commissioned by the International Violin Competition in Hannover in 2003. On the occasion of Gidon Kremer's 50<sup>th</sup> birthday in 2007, Pärt arranged the work for one or two violins, vibraphone ad lib. and string orchestra.

**Arvo Pärt** (1935)

*Da pacem Domine* (2004/2006)  
for string orchestra  
World première: Tallinn, 2 Nov 2006  
Estonian Chamber Orchestra, conducted by Andres Mustonen  
6'

**Arvo Pärt** (1935)

*Da pacem Domine* (2004/2006)  
for **mixed choir** and string orchestra  
World première: Tallinn, 18 May 2007  
Estonian Philharmonic Chamber Choir

Tallinn Chamber Orchestra, conducted by Tõnu Kaljuste  
6'

Peter Quinn writes of the version for choir: "This engaging a cappella setting which takes the 9<sup>th</sup> century Gregorian antiphon as its musical 'fons' et 'origo', possesses the same statuesque beauty, contrapuntal elegance and measured unfolding as *Pari intervallo*, one of the first fruits of Pärt's tintinnabuli style composed some 30 years earlier."

### **Arvo Pärt** (1935)

*Für Lennart in memoriam* (2006)

for string orchestra

World première: Tallinn, 26 Mar 2006

Tallinn Chamber Orchestra, conducted by

Tõnu Kaljuste

7'30"

Lennart Georg Meri (1929–2006) was President of Estonia between 1992 and 2001. By profession, he was historian, filmmaker and writer – a charismatic personality and a fine orator. His country owes him a great deal for his role in its swift reconstruction following fifty years of Soviet occupation. When Meri realised he was terminally ill, he commissioned Pärt to write a work to be performed at his burial. Accordingly, the world première took place as part of Meri's funeral service in the Kaarli Church, Tallinn.

### **Arvo Pärt** (1935)

*Silouans Song* (1991)

"My soul yearns after the Lord ..." (Psalms 130/129)

for string orchestra

World première: Rättvik/Sweden, 4 Jul 1991

Siljan Chamber Orchestra, conducted by

Karl-Ove Mannberg

5'–6'

Silouan (1866–1938) was a Russian monk who entered the monastic community on Mount Athos and spent the rest of his life there. In the second half of the 19<sup>th</sup> century, the monastery came increasingly under the influence of the Russian Orthodox Church. That is why Silouan, a young man without any formal education, joined the Republic of Monks and devoted himself to contemplation and a simple, industrious life. He was inspired to jot down his

thoughts in the form of sketches and more extended texts which have recently been translated into a number of languages. Often, his writings were reminiscent in content and form of psalms. Pärt's composition is based on the first of these "new psalms".

### **Arvo Pärt** (1935)

*Christmas Lullaby* (2002/2006)

for **female choir or one voice** and string orchestra.

Language: Russian

Text Source: The Bible, St Luke 2:7

2'

### **Riccardo Pick-Mangiagalli**

(1882–1949)

*Trois miniatures*, op. 4 (1909)

for **piano** and string orchestra

8'

Pick-Mangiagalli was an Italian composer and pianist of Czech extraction. He was director of the Milan Conservatory (1936–1949). According to Grove, "His best music, whether for the theatre or not, tends to alternate between the basic moods of gentle nocturnal contemplation and sparkling mercurial exuberance."

### **Henri Pousseur** (1929–2009)

*Trait* (1962)

for 15 string instruments

World première: Cologne, 6 February 1963

Rheinisches Kammerorchester, conducted by

Thomas Baldner

10'

### **Helmut Riethmüller** (1912–1966)

*Romanze*, op. 26 (1943)

for string orchestra

5'

### **Wolfgang Rihm** (1952)

*Fantasia*, op. 4 (1969)

for string orchestra with **obligato piano**

World première: Bottrop/Germany, 15 Dec 2010

Kai Röhring, Bottroper Kammerorchester.

8'

### **Wolfgang Rihm** (1952)

*Ländler* (1979)

for 13 strings

World première: Baden-Baden, 18 Apr 1980  
Ensemble 13, conducted by Manfred Reichert  
10'

The piece was composed in Rome, first for piano and subsequently for string ensemble. "It is an attempt to come to terms with a traditional form (the Ländler) and traditional means (the triad) in a new way. Basically, we are dealing with a pianissimo sound bordering on audibility, interrupted only once through a frightening tutti in 'fff'. Precisely because of its roots in the 'Ländler', this music makes it absolutely clear that the *Biedermeyer* bliss associated with this dance is gone once and for all."  
(Wolfgang Rihm)

### Wolfgang Rihm (1952)

*Nature Morte – Still Alive* (1979/1980)  
Skizze für 13 Streicher (A Sketch for 13 String Instruments)  
World première: Baden-Baden, 18 Apr 1980  
Ensemble 13, conducted by Manfred Reichert  
9'

"Just as in a still life, objects stand directly next to one another, with nothing in between – in other words, still. They are nameable musical objects, dances. Dead nature as dance, just about alive. Or: nature is already dead and what is still alive is in motion: who is still looking/listening? The first step: *nature morte* – literally, the words mean dead nature, or to be more precise (in a musical sense): a last, almost lifeless but stubborn quiver. This *nature morte* is no still life. *Nature Morte* is, first and foremost, a piece of music, a song and a dance."  
(Wolfgang Rihm)

### Wolfgang Rihm (1952)

*Gebild* (1982/1997)  
for **high trumpet, 2 percussionists** and string orchestra  
World première of the revised version:  
Lucerne, 7 Sept 1997  
Håkan Hardenberger, trumpet, Stockholms NYA Kammarorkester, conducted by Joseph Svensen  
9'

The first version of *Gebild* was composed in 1982 and was dedicated to Paul Sacher who conducted the world première in Zurich in 1983. In his introduction, Rihm described the work as a

fantasy-piece which stands by itself, with no references to any other composition. It is a musical moment grown freely and without any "espressivo". "*Gebild* is an extract from my fantasy world. I always write '*Gebild* is ...' and I still do not know."

### Arnold Schönberg (1874–1951)

*Notturmo* (1896)  
for strings and **harp**. The part for **solo violin** can be played by the concert master.  
World première: Vienna, 2 Mar 1896  
Polyhymnia, conducted by Alexander von Zemlinsky  
2'30"  
(published by Belmont Music Publishers)

Musicologists were aware of the existence of a Schönberg manuscript for harp and strings ever since the early 1990s. It was part of the Moldenhauer Archives which had found its way to the Washington Library of Congress. It was not until 2000, however, that Antony Beaumont succeeded in identifying the work as the *Notturmo* composed for a concert of the amateur orchestra where Schönberg himself played the cello. The composition first appeared in print in 2001.

### Franz Schreker (1878–1934)

*Intermezzo* (composed around 1900)  
for string orchestra  
8'

*Intermezzo* is the third movement of the *Romantische Suite*, premièred in Vienna in 1910. The Suite was, as Schreker wrote in an autobiographical note, "too wild for the times". "It very nearly won the Beethoven Prize of 2,000 kronen, but the judges could only agree on an honourable mention, and after a Philharmonic read-through under Felix Mottl the work was rejected for performance by the orchestra's members." (Christopher Hailey)

### Franz Schreker (1878–1934)

*Scherzo* (1900)  
for string orchestra  
6'

"Franz Schreker's *Intermezzo* and *Scherzo* for string orchestra are part of a late nineteenth-century revival of the classical and pre-classical suite and serenade. Such gatherings of short,

clearly structured movements, often lyric in inspiration, represented a decided reaction against the ponderous pretensions of the symphonic poem and sheer bulk of many post-Wagnerian symphonies.

"The *Intermezzo* and the *Scherzo* were in all likelihood composed toward the end of 1900 or the beginning of 1901. One clue to this dating comes from the two works' autograph title pages which give the composer's name as 'Schreker' rather than 'Schrecker', a spelling adopted only after 1900. The similarities of style, scoring, as well as the nearly identical format of the aforementioned title pages suggest that they were conceived together, most likely for submission to a competition."  
(Christopher Hailey)

### **Franz Schubert** (1797–1828)

*Allegretto grazioso* D 821/3  
arranged for **violoncello** and string orchestra  
by Max Schönherr (1942)  
edited by Gaspar Cassadó  
4'

### **Nikos Skalkottas** (1904–1949)

*Fünf griechische Tänze* (Five Greek Dances)  
(1931/1936)  
for string orchestra or string quartet  
9'

The dances merge elements of Greek folk music with the composer's highly individual approach to dodecaphony. This approach resulted in a surprisingly simple harmonic idiom. The colourful instrumentation, together with asymmetric rhythms, make this a very attractive piece.

### **Nikos Skalkottas** (1904–1949)

*Kleine Suite* (1942) (Little Suite)  
for string orchestra  
World première: Venice Biennale, 12 Sept 1953  
Orchestra of La Fenice, conducted by  
Fr. Caracciolo  
8'

Première four years after the composer's death, the *Kleine Suite* was welcomed by those attending the Venice Biennale as a genuine discovery, not just of the work but also of Nikos Skalkottas himself. The positive response, wrote a critic, confirmed Arnold Schönberg's view that Skalkottas was one of his most talented pupils, a

composer of great individuality. At eight minutes, the suite is one of the shortest pieces that emerged after Skalkottas' death.

### **Lucijan Marijan Skerjanc**

(1900–1973)  
*Präludium* (1928)  
for string orchestra  
7'

### **Gilbert Vinter** (1909–1969)

*Walzer Ouverture* (1956)  
for string orchestra  
7'

### **Gilbert Vinter** (1909–1969)

*Little Island Rhapsody* (1956)  
for **flute** or **violin, harp** and strings  
4'

### **Gilbert Vinter** (1909–1969)

*Dutch Carillon* (1956)  
for **violoncello solo, harp, celesta** and strings  
3'

### **Arthur Willner** (1881–1959)

*Concerto*, op. 37 (1926)  
for string orchestra  
9'

Arthur Willner is now more or less forgotten. In the archives of Universal Edition there is a highly laudatory review of a piano piece of his, written by Romain Rolland. There are also positive reviews of a portrait concert marking his 50<sup>th</sup> birthday in 1931. Apparently, Willner lived and worked withdrawn, attracting little attention – which is why that concert was hailed as a genuine discovery. The review of the Neues Wiener Tagblatt recalls the première of the *Concerto* for string orchestra conducted by Franz Schalk as one which should have attracted more attention than it received. Perhaps Willner ought to be given a second chance ...

### **Eric Zeisl** (1905–1959)

*Scherzo and Fugue* (1933)  
for string orchestra  
World première: Vienna, 10 Mar 1938  
8'

**Domenico Zipoli** (1688–1726)*12ª Canzone dall'Organo*for **oboe** and string orchestra. Arranged by Rito Selvaggi

## Works for String Ensemble

**Beat Furrer** (1954)*Time Out 1* (1995)for **flute, harp**, 4 violins, 2 violas, 2 violoncellos

World première: Davos, 12 Aug 1995

Eva Furrer, flute, Gabriele Mossysch, harp

Ad hoc ensemble, conducted by Beat Furrer

16'

**Beat Furrer** (1954)*Time Out 2* (1995)for **flute, harp**, 4 violins, 2 violas, 2 violoncellos

World première: Baden/Switzerland, 9 May 1996

Philip Jundt, flute, Notburga Puskas, harp

Chamber Orchestra of the Davos Music Festival  
conducted by Karel Boeschoten

14'–15'

“Four beginning lines of a Petrarch sonnet – images of rigidity – are explored by listening – like spirals they become distant to an imaginary centre – here movement means shifting the perspectives or continuous deformation of initial constellation – just as the perspectives and light conditions change for a walking observer in a church, the rhythmical or harmonic constellations for the listener change ...”  
(Beat Furrer)

**Georg Friedrich Haas** (1953)*Unheimat* (2009)

for 19 string instruments

World première: Dornbirn/Austria, 29 Apr 2009

*Unheimat* – music for 19 strings, was

commissioned by the Münchener

Kammerorchester with the support of the Ernst

von Siemens Music Foundation and is now

received its first and second performances by

the chamber orchestra. In this piece, the

Austrian composer, uses micro-intervals and

harmonic series. The concert halls where the

piece is performed also require a particular

layout: the three groups of musicians sit

separately from one another on the stage. The

double bass, which plays a special role, is

positioned between the first and second groups.

The new work is also about the Alps in the

Austrian state of Vorarlberg.

Florian Olters

**Martin Haselböck** (1954)

*"will nicht mehr weiden" Requiem für Ernst Jandl*

5 pieces for string ensemble  
Text: Friedericke Mayröcker

No 1: "diesmal ist er zu weit gegangen"; No 2: "denn der äste bewegung"; No 3: "das du umarmen möchtest"; No 4: "ach ich mache die wasserstube zur wüste"; No 5: "bist ganz sausen"

World première: Zwettl/Austria, 2001  
Martin Haselböck, Wiener Akademie.

**Darius Milhaud** (1892–1974)

*Dixtuor à cordes*, op. 74 (1921)  
6'

The original version of this work for ten instruments is part of Milhaud's *Six Symphonies for small orchestra* – the *Dixtuor* is *Symphony No 4*. This is a neo-Baroque piece of music, with an overture reminiscent in its taut rhythmic world of Bach's *Brandenburg Concerti*. In *Chorale*, a solo double-bass conducts a dialogue with a tutti based on two themes, whereas in the closing *Etudes* there is a 'fugato' in two sections consisting of two subjects which start out a fifth apart in contrary motion, demonstrating Milhaud's contrapuntal skill.

**Arvo Pärt** (1935)

*L'Abbé Agathon* (2004/2005)  
for **soprano**, 4 violas and 4 violoncellos  
15'

The original version (2004) is scored for soprano and eight violoncellos. In addition to that and the version for soprano, four violas and four violoncellos, there also exists one for soprano and baritone (or alto) soli, SA choir and string orchestra, composed in 2008. (For details see the section on works for string orchestra).

**Mario Peragallo** (1910–1996)

*Musica* for 2 quartets (1948)  
World première: Rome, 20 Apr 1948  
18'

The work can be performed by two string quartets or string orchestra. For details, see the section on string orchestra pieces.

**Wolfgang Rihm** (1952)

*Erscheinung – Skizze über Schubert* (1978)  
(Apparition – A Sketch about Schubert)  
for three violins, three violas, three violoncellos  
and **ad lib. piano**

World première: Baden-Baden, 16 Jun 1978  
Wolfgang Rihm, piano, Ensemble 13  
conducted by Manfred Reichert  
14'

The work begins with a long section in unison – for Rihm, a kind of magic formula to conjure up Schubert, to see if he is willing to make an appearance. The music seems to be marking time; again and again, there emerge turns which evoke the "Schubertian" idiom. Everything is moving in a circle – an attempt to break out fails right at the start. It is like a dream where you cannot get rid of a picture tormenting you. Perhaps, the piece formulates the question whether nature, threatened with death, is still alive and how one can exist – and compose – in the face of the experience of petrifying.

**Wolfgang Rihm** (1952)

*Stilles Stück* (2000) (Quiet Piece)  
for **baritone**, 4 violins, 2 violas, 2 violoncelli  
to the poem *Meeresluft* by Hermann Lenz  
World première: Hanover, 18 Oct 2000  
Yaron Windmüller, baritone  
Vogler Quartet, Arditti Quartet  
8'

**Wolfgang Rihm** (1952)

*Stilles Stück 2* (2003) (Quiet Piece 2)  
for **lyric baritone or tenor, horn**, 4 violins, 2 violas, 2 violoncellos, 1 double-bass  
to the poem *An sich* by Paul Fleming  
World première: Munich, 22 May 2003  
Thomas Bauer, baritone; Munich Chamber Orchestra  
conducted by Christoph Poppen  
10'

The two *Stilles Stück* works can be performed as a diptych.

## Arrangements for String Orchestra

*The list excludes arrangements made by the composers themselves.*

### 60'–

#### **Heinrich Kaminski** (1886–1942)

*Werk* (Work) (1917–1927)

Arranged for string orchestra and **obbligato solo violin**

from the composer's string quartet in F-sharp minor by Reinhard Schwarz

60'

### 40'–

#### **Franz Schubert** (1797–1828)

*String Quintet* in C major, op. 163/D 956 (1828)

Arranged for string orchestra by Julius Lehnert

44'

### 21'–30'

#### **Alfredo Casella** (1883–1947)

*Concerto*, op. 40 for string quartet (1923/1924)

arranged for string orchestra by Erwin Stein (1929)

24'

#### **Georg Matthias Monn** (1717–1750)

*Concerto in G Minor*

arranged for solo **violoncello** or **harpsichord** and string orchestra by Arnold Schönberg (1913)

21'

#### **Alexander von Zemlinsky**

(1871–1942)

*String Quartet No 4* op. 25 (1936)

arranged for string orchestra by Simeon Pironkoff, Jr. (1992)

25'

### 11'–20'

#### **Johann Christoph Friedrich**

**Bach** (1732–1795)

*Les amours de Silvandre* in G major

for **violin and violoncello solo** and strings

Variations on an old French folk song, in a free arrangement by Max Schönherr (1944)

14'

#### **Béla Bartók** (1881–1945)

*Suite paysanne hongroise*

arranged for **flute** and string orchestra

by Paul Arma (1957)

13'30"

The original work by Bartók is part of the *15 Hungarian Peasant Songs*

#### **Alban Berg** (1885–1935)

*Lyric Suite* (1926)

Movements 1, 5 and 6 arranged for string orchestra, with optional

**soprano** part in the last movement

by Theo Verbey (2005)

World première: Leiden, 2 Feb 2006

Renate Arends, soprano, Amsterdam Sinfonietta conducted by Christoph Poppen

15'

"From previous experience (my adaptation of the *Sonate op 1* for piano (1908) for orchestra (1984)), I know that the enormous intensity of the music asks for a great diversity of ideas regarding texture and individual part writing. On a more basic, technical level this means that the double stops in the quartet version are usually replaced by solo/tutti-divisi or ordinary divisions. The adding of the double bass line often has consequences for the other parts. These 'six rather short movements of a lyrical rather than symphonic character' (as Berg called it) are easier to perform with larger groups than with a string quartet. The piece is enhanced by the richness of sound and clarification of structure."

(Theo Verbey)

#### **Arcangelo Corelli** (1653–1713)

*Concerto*

arranged from a sonata from op. 5

for **organ** and string orchestra

by Gian Francesco Malipiero (1927)

13'

**Florian Gassmann** (1729–1774)

*Symphony* in B minor  
arranged for **2 oboes** and string orchestra  
by Karl Geiringer (1930)  
17'

**Joseph Haydn** (1732–1809)

*Echo* (1761)  
Based on the Divertimento No 1 in E-flat major,  
Hob. II:39  
arranged for string orchestra by Jenő Takács  
(1932)  
13'

**Heinrich Kaminski** (1886–1946)

*Fuge (Fugue)* (1927)  
from *Werk* for string orchestra  
arranged by Reinhard Schwarz  
18'

**Arvo Pärt** (1935)

*Fratres* (1977)  
arranged for **trombone**, strings and **percussion**  
by Christian Lindberg (1993)  
11'

**Arvo Pärt** (1935)

*Fratres* (1977)  
arranged for **guitar**, strings and **percussion**  
by Manuel Barrueco (2000)  
11'

**Alfred Schnittke** (1934–1998)

*Trio-Sonate* (1985)  
arranged for string orchestra  
by Juri Bashmet (1989)  
20'

The noted viola player arranged Schnittke's  
string trio of 1985 for string orchestra.

**Alfred Schnittke** (1934–1998)

*String Quartet No 3* (1983)  
arranged for string orchestra by Peter Manning  
(2006)  
16'

**Karol Szymanowski** (1882–1937)

*String Quartet No 2* op. 56 (1927)

arranged for string orchestra by Richard Tognetti  
19'

**Antonio Vivaldi** (1678–1741)

*Concerto in C Minor*, op. 9/11 RV 198a  
(1717–1718)  
from "La Cetra"  
arranged for **violin** and string orchestra  
by Alfredo Casella (1937)  
15'

**1'–10'****Johann Georg Albrechtsberger**

(1736–1809)  
*Scherzando*  
arranged for **violoncello** and strings  
by Max Schönherr (1942)  
3'

**Johann Sebastian Bach** (1685–1750)

*Fugue* in A minor BWV 944  
arranged for string orchestra  
by Josef Hellmesberger (son)  
5'

**Johann Sebastian Bach** (1685–1750)

*Suite* in B minor BWV 1067  
arranged for **flute** and string orchestra  
by Hans von Bülow  
8'

**Johann Sebastian Bach** (1685–1750)

*Violin Sonata* in E minor BWV 1023  
arranged for string orchestra  
by Josef Hellmesberger  
6'

**Béla Bartók** (1881–1945)

*Three Rondos on Folk Melodies*  
arranged for string orchestra  
by Antal Doráti (1967)  
8'

**Béla Bartók** (1881–1945)

*Romanian Folk Dances*  
arranged for string orchestra  
by Arthur Willner (1937)  
6'

**Ludwig van Beethoven**

(1770–1827)

*Der Kuss (The Kiss)* in A major, op. 128 (1822)

to words by Christian Felix Weisse

arranged for **high voice, 2 clarinets** and strings  
without double-bass

by Felix von Weingartner

2'

**Alban Berg** (1885–1935)*An Leukon* (1907)arranged for **high voice** and string orchestra  
by Chris Gordon (2006)

World première: Surbiton/UK, 18 Nov 1978

Kathryn Harries, soprano; Kingston Philharmonia

Orchestra conducted by Walter Wurzburger

2'

**Alban Berg** (1885–1935)*An Leukon* (1907)arranged for **medium voice** and string  
orchestra by Chris Gordon (2009)

2'

"*An Leukon*, a setting of a poem by the 18th century German poet, Johann Wilhelm Ludwig Gleim, was one of Berg's youthful compositions. In all, Berg wrote over 80 songs before and during his studies with Schönberg, most of which he suppressed. He did relent in the case of seven songs which were published in 1928. These *Seven Early Songs* have received uncountable performances. This was not to be the fate of *An Leukon* which first remained known only to Berg's wife Helene and possibly one or two others. However, it did appear in print in 1937, in a biography of Berg written by his pupil, Willi Reich. Reich included it as a 'quaint' example of Berg's early style. It wasn't until the 1980s that it was published by UE. The arrangement I have made (Universal Edition UE 33811) is intended to be performed with the seven published songs and enhances the cycle's late-romantic sumptuousness." (Chris Gordon)

**Girolamo Frescobaldi** (1583–1643)*Toccata*arranged for string orchestra by Robert Schollum  
(1950)

4'

**Christoph Willibald Gluck**

(1714–1787)

*Symphony* in G majorarranged for **two horns** and strings

by Hans Gál (1934)

7'

**Gustav Mahler** (1860–1911)*Piano Quartet* (1876)

arranged for string orchestra by

Alexander Asteriades (1999)

10'

**Franz Anton Maichelbeck**

(1702–1750)

*Sonata a Quattro*

after two-part compositions, arranged for

**solo violins** and string orchestra

by Wilhelm Weckbecker (1923)

10'

**Giovanni Battista Martini**

(1706–1784)

*Preludio e allegro*

arranged for string orchestra by Rito Selvaggi

(1939)

5'

**Nikolaj Andrejewitsch Rimski-****Korsakow** (1844–1908)*Variations on a Theme by Glinka*arranged for **oboe** and string orchestra

by Tamás Sulyok

8'

**Domenico Scarlatti** (1685–1757)*Concerto* – after a sonata by Scarlattiarranged for string orchestra and **organ**

by Gian Francesco Malipiero (1928)

7'

**Johannes Schenk** (1753–1836)*Gigue*arranged for **violoncello** and string orchestra

by Max Schönherr (1942)

3'

**Franz Schubert** (1797–1828)*Allegretto grazioso* D 821/3arranged for **violoncello** and string orchestra

by Max Schönherr (1942)

4'

**Richard Strauss** (1864–1949)*Serenade*, op. 7 (1881)

arranged for string orchestra by Erwin Stein

10'

**Richard Strauss**

(1864–1949)

*Serenade*, op. 7 (1881)arranged for string orchestra, **piano, harp** and  
**harmonium ad lib.**

by Hermann Ley

10'

Both arrangements are based on Richard Strauss' early *Serenade* for 13 wind instruments, also published by Universal Edition. Hermann Ley also prepared a version for violin and piano.