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Dear readers,

in May of 1498, Ottaviano Petrucci applied to the Venetian magistrate to be granted the privilege for the printing of music using movable type. The word “privilege” aptly describes UE’s philosophy five hundred years later: publishing composers is indeed a privilege. Perhaps the most important decision we make at Universal Edition is the decision to take on a new composer.

Our Artistic Committee is always on the lookout for exceptional composers. What makes a composer exceptional? It’s simply indefinable, but we know it when we hear it:

Arvo Part, Pierre Boulez, Kurt Weill, Béla Bartók, and many others, all had it when they came to UE.

The Editors
MUSIC EDITION PRIZE 2005

for Alban Berg
Complete Edition

Alban Berg Complete Edition I/5, 1 published by Universal Edition, has been awarded the Deutsche Musikeditionpreis 2005 in the category 'Scientific Editions / Complete Editions'. In its statement the jury said: The prize is awarded to this volume of the Alban Berg Complete Edition in recognition of the outstanding publishing achievement and the high quality of its production.

This Prize has been awarded annually since 1991 by the Deutscher Musikverleger-Verband.

The awards ceremony took place in April 2005 at the International Music Fair in Frankfurt.

LANDESMUSIKAKADEMIE BERLIN

UE pedagogy
in action ...

...with new and unusual approaches for innovative and effective music and instrumental teaching. Just in time for the beginning of the 2005/06 academic year, Berlin’s renowned Landesmusikakademie and Universal Edition will join forces to present six workshops which are sure to be a hit with musicians, music educators and music enthusiasts alike. They range from jazz to classical and from piano to percussion - and they hold in store more than a few surprises.

03 Sep 05 – James Rae
Popular styles for clarinet and saxophone teachers

03 Sep 05 – Mike Cornick
Blues basics for classical pianists

02 Sep 05 – Richard Filz
Vocal Percussion basics

03 Sep 05 – Richard Filz
Vocal Percussion in the classroom

04 Sep 05 – Richard Filz
Advanced Vocal Percussion

10 Sep 05 – Marion Hermann
Who’s afraid of Arnold Schönberg?

You can find detailed course information at: www.landesmusik-akademie-berlin.de
Johannes Maria Staud’s first orchestral work *…gleichsam als ob…* (1999/2000), together with the smaller scale piece *Vielleicht zunächst wirklich nur* (1999) for Soprano and 6 instruments, first awakened Sir Simon’s interest in this young Austrian composer. These are two completely different pieces, both of which one might term “youthful works”, if one can say such a thing in the case of a composer born in 1974. The individuality of his scores, his careful attention to even the smallest details, his fine ear, his sensitivity, the great sense of responsibility underlying the notes: all are factors that probably persuaded the conductor to commission a work himself. By the time he did, a number of ambitious new compositions had been written: works such as *Polygon. Music for Piano and Orchestra* (2002) and the chamber opera *Berenice* (2003/2004), which have taken Staud into new musical territory. The challenge of writing for Sir Simon Rattle and the Berlin Philharmonic was not a hindrance - in fact, the opposite was the case: the opportunity finally to be able to write for a truly large orchestra (101 musicians) allowed Staud’s imagination to take flight, culminating in *Apeiron* (première on 15 June, Philharmonie Berlin). *Apeiron* means the limitless, the infinite. Its opposite, *Peras*, the definite, provided the title of a piano piece based on material from the orchestral work, which Staud has composed for the Ruhr Piano Festival (20 June 2005, Anika Vavic).
Danach sehen Sie die Welt mit anderen Augen.

The poetry of sounds

The newest name in the UE catalogue is that of Victoria Borisova-Ollas. The composer is originally from Russia but has lived in Sweden for many years. She first achieved international recognition when she won second place in the Masterprize competition in 1998: the critics were ecstatic, describing her work as a piece of sparkling sonic poetry. She uses her original and innovative vocabulary of sounds to create acoustic spaces of great beauty and intensity, capable of captivating both sophisticated ears and those of the less experienced but curious.

Her 14-minute orchestral work The Kingdom of Silence, which was given its world première in 2003 by the Gothenburg Symphony Orchestra under Peter Eötvös, is well on its way to becoming established in concert halls around the world.

And with her Symphony No. 1, Victoria Borisova-Ollas proves impressively that the genre of the “symphony” is as exciting as ever, and that its era is by no means over. The three-movement work is subtitled The Triumph of Heaven and refers to the synonymous, superficially idyllic painting created by the Russian artist Kazimir Malevich in 1907. An overview of the composer’s output including brief sound samples can be found on her website: www.borisova-ollas.com

Victoria Borisova-Ollas is currently working on a piece for wind instruments and orchestra for the RSO Stuttgart and conductor Andrey Boreyko. This première is scheduled for 12 October 2005.
Kirchenoper in der Stiftskirche Ossiach

„DER WEG“ – Azione sacra auf Musik von Arvo Pärt
gesprochener Text von Reinhard Deutsch

mit Rainer Hauer, Alexander Strömer
Suely Cozzolino Alvares Garcia, Tanja Müller
Arnold Schoenberg Chor, Solistin: Berit Barfred-Jensen
Camerata Salzburg

Musikalische Leitung: Erwin Ortner
Inszenierung: Heinz Trixner
Ausstattung: Eva Ulmer-Janes
Licht: Harald Michlits

Vorstellungen

Juli:
- Sonntag, 10.
- Montag, 11.
- Freitag, 22.
- Samstag, 23.

August:
- Sonntag, 7.
- Montag, 8.
- Sonntag, 21.
- Montag, 22.

Beginn jeweils 20.30 Uhr (Aufführungsdauer: ca. 80 Min.)

Vor jeder Vorstellung (außer am 10.7. und 11.7.) findet um 20.00 Uhr im Musiksaal des Stiftes eine Einführung mit Thomas Daniel Schlee, dem Intendanten des Carinthischen Sommers, statt.

Preise: € 58 | € 35 (LEICHT EINGESCHRÄNKTE SICHT)


Kartenbestellung & Information:
Festivalbüro Carinthischer Sommer
Stift Ossiach | 9570 Ossiach | Österreich
T ++43 (0) 42 43 /25 10 | F ++43 (0) 42 43 /23 53
tickets@carinthischersommer.at | www.carinthischersommer.at
PÄRT

A summer of festivals

Of the numerous festivals and concerts taking place worldwide featuring the music of Arvo Pärt, the limited space here allows mention of only very few: the renowned Holland Festival will stage five concerts between 7 - 18 June dedicated to the oeuvre of their featured composer, Arvo Pärt. (www.hollandfestival.nl)

The final concert of Festival500 in Newfoundland, Canada, will culminate in a performance of Pärt’s Credo for piano, choir and orchestra involving over 1,100 choristers from around the world. An incredible event! (www.festival500.com)

Carinthian Summer in Ossiach/Austria has invited Arvo Pärt to be its composer in residence. From 10 - 14 July, Pärt will be taking part in numerous concerts and events, including the première of the new version of L’Abbé Agathon for soprano, 4 violas and 4 cellos in a staged “azione sacra” - as though it were a church opera - in which several other works of Pärt will also be dramatised. (www.carinthischersommer.at)

The US première of Lamentate for piano and orchestra is planned for 16 July in Seattle. Helen Grimaud, who was the soloist in the work’s world première, will again perform the work.

The 2005 European Sacred Music Prize will be awarded to Arvo Pärt on 21 July in Schwäbisch-Gmünd/D, and after this celebratory event the Hilliard Ensemble will perform Passio.

Finally, from 26 - 29 July the programme of the Rheingau Music Festival will likewise be dedicated to Pärt’s music.
HOLLAND FESTIVAL

5x Arvo Pärt

Artistic director Pierre Audi devoted 5 concerts of his first Holland Festival programme to the oeuvre of Arvo Pärt, who celebrates his 70th birthday. This retrospective promises to be a world-class musical event. Orchestras, soloists and directors are Eesti Filharmoonia Kammerkoor, The Hilliard Ensemble, Patricia Rozario, Paul Hillier, Tõnu Kaljuste, Reinbert de Leeuw and many others. The Holland Festival is the annual trend-setting, innovative and adventurous high point of the cultural season in Holland. The festival takes place in various theatres and concert halls in Amsterdam.

Miserere 7 June 2005 De Nieuwe Kerk
Stabat Mater 8 June 2005 Muziekgebouw aan ’t IJ
Como Cierva Sedienta 9 June 2005 Muziekgebouw aan ’t IJ
Kanon Pokayanen 10 June 2005 De Nieuwe Kerk
Pärt & Knaifel 18 June 2005 Het Concertgebouw

For more information about the programme and ticket sales, go to our website. Price € 25 per concert, passe-partout for all five concerts € 95.

WWW.HOLLANDFESTIVAL.NL
SOTEO

Homage to Luigi Nono

For quite some time Mauricio Sotelo has been expanding on the work of his teacher Luigi Nono. At the Festival Internacional de Música y Danza de Granada, he is to realize a collaborative project with Sean Scully: Sonetos del amor oscuro - cripta sonora para Luigi Nono (2004–2005) for 2 cantors, mixed choir, instrumental ensembles and mixed media (ca. 64'; 1 July 2005, Hospital Real, Grenada, c. Joan Cerveró).

The composer explains the piece as follows: The work is based on a network of text that Nono derived from the poems of Garcia Lorca - for a project he was never to realize.

The work respects the literary texture that Nono created back in 1985, and it puts together its sonic structure using some of the last “harmonic” sketches that Nono made prior to his death in May 1990. The compositional work was guided by the idea of a song - for voice and guitar - which metamorphoses into a fragmented sonic object, an acoustic crypt-like space, moving continuously through time.

Wall of light black (2005) for saxophone and ensemble will be premiéred by MusikFabrikNRW and Marcus Weiss under Christian Eggen on 8 July 2005 in Viitasaari, Finland. Sotelo has dedicated this work to Sean Scully, by whose painting he is both fascinated and inspired. The vibrant introversion of Scully’s painting is, in my view, home to a musical horizon upon which I have set my aural sights.

A further new work by Sotelo will receive its première on 25 June at the Mostra Sonora in Valencia: Muros de dolor I for tenor saxophone (2005) will be performed by Marcus Weiss.
SONETOS DEL AMOR OSCURO
CRIPTA SONORA PARA LUIGI NONO
WORLD PREMIÈRE

music and sound director
Mauricio Sotelo

images
Sean Scully

soloists
Miguel Poveda and Arcángel (flamenco singers)
Roberto Fabbriciani (flute)
Uli Fussenegger (double bass)

Grup Instrumental de Valencia
Cor de la Generalitat Valenciana

conductor
Joan Cerveró

Coproduction IVM (Instituto Valenciano de la Música)
and Festival de Música y Danza de Granada

Hospital Real, Granada (Spain)
1 July 2005, 22:30 h.
HAAS

The Future of Nature

The Klangspuren Schwaz Festival and the Tyrolean Exhibition (devoted this year to “The Future of Nature”) will be joining together to stage the highly unusual alpine première of a work by Georg Friedrich Haas. On 3 July Ritual for 12 big drums and 3 wind orchestras (duration: 72’) will be heard for the first time in an open-air concert 1,600 metres above sea level, at the site of the recent avalanche and the present-day avalanche barriers above the village of Galtür. The piece, which requires extensive organisational and technical preparation, will be performed as moving sound, or moving music, across an area of 2.5 km in diameter.

On 17 June 2005, the Frankfurt Opera will give the first German performance of Haas’ Nacht, a chamber opera based on texts by Hölderlin. Roland Böer will conduct Ensemble Modern, and there will be 4 repeat performances, the last of them on 24 June. The work’s staged première took place on 7 August 1998 at the Bregenz Festival. For details see: www.oper-frankfurt.com

Prior to that the Cello Concerto and Monodie can be heard on 5 June at the Haus des Rundfunks in Berlin (German SO Berlin, Jens Peter Maintz, vlc, c. Peter Rundel).

Finally, two territorial premières will be taking place in Japan: the Tokyo SO will interpret Natures mortes under Kazuyoshi Akiyama on 27 August at Suntory Hall, and Klangforum Wien with conductor Beat Furrer will be taking Nach-Ruf ... ent-gleitend ... on its Japanese tour (31 August 2005, Tokyo).
LENZT

Music of the spheres ... from Australia

Composer Georges Lentz, Australian resident but Luxemburg native, has often taken the opportunity in his works to explore both the mute infinity of the universe and the Pythagorean idea of a music of the spheres. This gave him the idea of writing a sort of music that is as ‘pure’ as possible and ‘stands outside time’. This theme is also central to Monh from ‘Mysterium’ (“Caeli enarrant ...” VII) for viola, orchestra and electronics, which confines itself to a predominantly soft and reserved dynamic, albeit with the inclusion of several dramatic and theatrical gestures. The remoteness at the heart of the Australian landscape and the paintings of the Aborigines had a considerable influence on the creation of this work. Lentz views the solo instrument not as the dominant hero, but as a fragile individual within a gigantic universe. This piece is not a solo concerto in the usual sense. Rather, the viola leads one through the piece: it connects, completes, comments, and attempts to establish meaning within the seemingly senseless endlessness.

The world première is scheduled to take place on 7 July 2005 at the Festival of Echternach, Luxemburg (for the opening of Luxemburg’s new Salle Philharmonique). Steven Sloane will conduct the Orchestre Philharmonique du Luxembourg, with Tabea Zimmermann as soloist. Monh was co-commissioned by the Orchestre Philharmonique du Luxembourg, the BBC and the Sydney Symphony Orchestra.
Looking back, looking ahead

The première of Wolfgang Rihm’s Two Other Movements on 10 March 2005 in New York was an event of considerable musical significance. Lorin Maazel and the New York Philharmonic Orchestra interpreted the 38-minute commission with an impressive feel for Rihm’s intellectual and sonic world. Critic Jeremy Eichler (NY Times) responded to the work with a similarly fine antenna: *Its chief quality is a kind of wilful indirection, … a spiraling music that gives the appearance of building, only to collapse in on itself and head off in another direction. It is music seemingly fueled by contradictions: perpetual motion … an intriguing challenge, impressive in the organic quality of its wanderings.*

“Wanderschaft” (pilgrimage) is the subject of the arts festival in Weimar where the world première of the Penthesilea-Monolog for female voice and orchestra will take place on 20 August (Gabriele Schnaut, MDR SO / c. Dennis Russell Davies). Prior to that, on 14 May Die Eroberung von Mexico will be staged at the theatre in Münster (stage direction: Peter Beat Wyrsch, conductor: Christian Voss). Finally, Rihm will be a guest of the Centre Acanthes in Metz from 3 - 19 July, when a number of his works will be performed (including Styx und Lethe on 3 July, Lucas Fels, Orchestre National de Lorraine, c. Jacques Mercier). There will also be lectures on his music, and Rihm himself will be leading composition seminars.
The quality of a work of art, according to the American composer Jay Schwartz (*1965), lies in its ability to reach an audience despite a highly complex construction. The listener should be unable to escape the drive of the work. His music for orchestra, now published by Universal Edition, has precisely this effect: although the piece is scored simply for string orchestra, the resultant sounds are sometimes indefinable and unusual. Sounds and harmonies that are at once fascinating and agitating emerge from the centre of a finely spun web of individual string lines. Schwartz intends to manipulate the listener in a positive way with his compositions and thus encourage a particular perception of sound.

Jay Schwartz’s music for orchestra will receive its première on 10 June with the RSO Frankfurt under the direction of Diego Masson.
Ian Wilson will be composer-in-residence at this summer’s Presteigne Festival, opening on 25 August with the world première of the string orchestra version of his 6th quartet, *In fretta, in vento*, which was written in 2001. This striking work lasts 15' and is bound up with ideas of loss and remembrance. It will be performed by the Presteigne Festival Orchestra conducted by artistic director George Vass. In featuring Wilson in his 40th year, George Vass has decided to look back over the composer’s entire career, particular at the chamber works, and so other pieces by Wilson to be featured in the festival include his second piano trio, *The Seven Last Words* and the first string quartet, *Winter’s Edge* (both on 26 August), *Spilliaert’s Beach* (28 Aug), *Six Days at Jericho* (29 Aug) and *A Haunted Heart* (30 August 2005).

Daniel Schnyder’s unique music makes nonsense of the idea that classical music and jazz belong in separate bins and his writing is improvisatory and fiendishly precise. UE publishes his *Piano Concerto* (for piano and string orchestra), *The Revelation of St. John*, a work for soprano, baritone, choir, organ and orchestra which can be paired beautifully with Brahms’ German Requiem, the *Sonata* for flute and piano, the *Suite Provençale* for two flutes, the *Trumpet Concerto* and the *Violin Concerto*. 

(www.presteignefestival.com)
SAWER

Expressionist film music

David Sawer’s Hollywood Extra, music to accompany the silent film ‘Life and Death of 9413 – A Hollywood Extra’, will receive its Finnish première on 9 July 2005, in Viitasaari. MusikFabrikNRW gave the work its German première in 2004 with Stefan Asbury, and will perform it again this time with conductor Christian Eggen. Sawer’s impeccable and vivid score, commissioned by the Matrix Ensemble and first performed in 1996, perfectly matches the subtlety of the Expressionist film.

Earlier this year in February, Sawer was featured in a programme entitled ‘Inventions’, a day of new music hosted by the London Sinfonietta with support from the BBC Singers. As well as performances of Sawer’s earlier works Cat’s-Eye and Sounds, his new ensemble work Rebus – a piece in fact commissioned by musikFabrik – was given its UK première by the Sinfonietta, under the expert direction of David Porcelijn.

The work ‘uses fragments of dance music to create a Kafka-esque maze of sound that is both nerve-racking and beautiful’ (The Guardian) and ‘fascinatingly achieved, was like an eviscerated version of Ravel’s La Valse, constantly teasing us with fragments in dance rhythm’ (The Sunday Times).

Of Cat’s-Eye – a work now almost twenty years old – The Guardian wrote of ‘the pungency of Kurt Weill with the sensuality of Berg’, whilst The Times wrote of ‘the chief delight...dynamics and rhythmic patterns in a teasing kaleidoscope of considerable power’.
The celebrations continue

Reflecting the wide variety of concerts taking place all this year to honour the 80th birthday of Pierre Boulez, the composer is also being celebrated by students of the Wiener Neustadt Conservatoire: their contemporary ensemble will perform Mémoriale (...explosante-fixe...Originel) for flute and 8 instruments on 13 June, led by Jean-Bernard Matter.

In another Austrian town, Kufstein, Tito Ceccherini will lead his Ensemble Risognane in a performance of Dérive 1 (Tiroler Festspiele Erl, 16 August 2005).

The Nuremberg Philharmonic will join the celebration when Philippe Auguin, general music director of that city’s opera house, conducts Notations I-IV in Nuremberg on 14 July. Then, Sir Simon Rattle and the Berliner Philharmoniker plan to perform all the Notations in their Salzburg concert on 19 August, whilst the Lucerne Festival, recently one of Boulez’ main summer destinations, will be featuring Anthèmes I (Carolin Anne Widmann, 30 Aug).

Reinbert de Leeuw and his Amsterdam-based Schönberg Ensemble will interpret Le Marteau sans Maître on 1 July for the City of London Festival, and the Alsatian ensemble Linea will play the piece on 3 June in Strasbourg.

The piano evenings of Pierre-Laurent Aimard and Tamara Stefanovich will continue in Ludwigsburg (17 June) and Duisburg (19 June). Their programmes will include Incises, 12 Notations, Sonatas No. 1 and 3, and the two Livres from Structures.
HALFFTER

Authentic interpretations

The 75th birthday of Spanish composer Cristóbal Halffter justifies a large number of concerts. Halffter, who also has a strong reputation as a conductor, regularly provides audiences with authentic interpretations of his own works.

On 19 June he will conduct the Halle Philharmonic Orchestra in his Adagio en forma de rondó (repeat performances on 20 and 22 June). This work, commissioned by the 2003 Salzburg Festival, was composed as a reaction to the news of the terrorist attack on the World Trade Center in New York, and has now also been performed in Spain, the Netherlands and several German cities. The same concert programme will include what is probably Halffter’s most performed orchestral work, Tiento del primer tono y batalla imperial (1986), which harks back to the Spanish musical traditions of the 16th and 17th centuries.

The Mozart Festival in Würzburg has invited the CPE Bach Chamber Orchestra to perform Halffter’s Violin Concerto No. 2 (10 and 11 June) with Hartmut Haenchen conducting and Christiane Edinger as

- she was also the soloist at the work’s world première back in Stuttgart in 1992.

The Carinthian Summer festival has programmed Fandango for 8 cellos (Conjunto Iberico / c. Elias Arizcuren, Stiftskirche Ossiach/A, 11 August).

And finally the Fine Arts Quartet will perform Cristóbal Halffter’s String Quartet No. 6 at the Pablo Casals Festival in Prades on 2 August 2005 (Abbaye St. Michel de Cuxa).
Numerous key works by Luciano Berio are to be heard all over the world this summer, performed in prominent venues by equally prominent artists. To mention but three of them:

**Ofaním**, written for two children’s choirs, two instrumental groups and one female voice, develops a variety of ways in which the music turns and moves within the acoustic space. It will be performed as part of a concert dedicated to Berio’s memory in Ravenna on 28 June.

**Coro** takes up once again the topic of the folksong. Whilst it does not directly quote or otherwise make use of any actual folksongs, it does contain a diverse array of folk techniques and musical gestures typical of a wide variety of world cultures, sometimes even in combination. **Coro** will be performed in London on 2 August by the London Sinfonietta and the London Sinfonietta Voices, under the baton of Diego Masson.

“points on the curve to find ...” for piano and 22 instrumentalists was given its world première in Donaueschingen in 1974. The piece’s title describes the method used in its composition. Berio first wrote the complete piano part and then continued by building up the surrounding instrumental layers. Thus, the piano part can be heard alone as a curve, upon which the other instruments rest.

John Snijders will be the soloist in this work on 18 June at the Concertgebouw in Amsterdam, with Peter Eötvös conducting the Radio Kamerorkest.
Franz Schreker

**DIE GEZEICHNETEN**

Dirigent: Kent Nagano
Inszenierung: Nikolaus Lehnhoff
Bühne: Raimund Bauer, Kostüme: Andrea Schmidt-Futterer

Mit: Robert Brubaker, Robert Hale, Wolfgang Schöne, Anne Schwanewilms, Michael Volle u.a.

Konzertvereinigung Wiener Staatsopernchor
Deutsches Symphonie-Orchester Berlin


Unterstützt von den Freunden der Salzburger Festspiele e.V. Bad Reichenhall
Franz Schreker’s colourful scores are deservedly back in concert halls and opera houses, and the 2005 Salzburg Festival has programmed one of the largest selections from his oeuvre in recent years. The new production of Die Gezeichneten in the Felsenreitschule (directed by Nikolaus Lehnhoff), with the German SO Berlin under Kent Nagano, will be the centre of attention. And the many concerts will include performances of the Chamber Symphony (c. Heinrich Schiff), the Little Suite for chamber orchestra (c. Roger Norrington), Nachtstück for orchestra, Vom ewigen Leben for soprano and orchestra (c. Bertrand de Billy, sol. Melanie Diener), Prelude to “Memnon” (c. Daniele Gatti), Der Wind and the dance pantomime Der Geburtstag der Infantin in the original chamber orchestra version (c. Leonidas Kavakos). Details at www.salzburgfestival.at

The original version of Der Geburtstag der Infantin has also been programmed in Lucerne, where it will be given its Swiss territorial première with the Lucerne SO (c. John Axelrod) on 25 June 2005.

Franz Schreker, Die Gezeichneten, Staatsoper Stuttgart 2002
RICHARD STRAUSS

A treasure from the vaults

An arrangement of the early Wind Serenade, op. 7 (1881) by Richard Strauss was recently discovered in the UE archives. Hermann Ley had, at some point, arranged this piece by the 17-year-old composer for string orchestra and optional piano, harp and harmonium.

In any case, this version of the Serenade is an exciting addition to the repertoire. Upon hearing the original, Hans von Bülow asked Strauss for a further wind piece and subsequently helped him become Court Music Director in Meiningen at the age of 21.

Performance materials of the Serenade are now available for hire from Universal Edition.
The fruits of a brief marriage

The collaboration between Bertolt Brecht and Kurt Weill, although it only lasted for about six years, resulted in a number of famous stage works:

*Mahagonny Songspiel* (1927) was followed by one of the biggest music theatre hits ever: *Die Dreigroschenoper* (1928). The songspiel *Happy End* (1929) could not quite match the overwhelming success of *Dreigroschenoper*. But the idea of turning *Mahagonny Songspiel* into a full-fledged opera developed from 1927 to 1929, finally resulting in the première of *Aufstieg und Fall der Stadt Mahagonny* in 1930. This performance was one of the biggest theatre scandals of the then Weimar Republic. Collaboration on the school opera *Jasager* (1930) was already plagued by tension between the two geniuses, because Weill did not care for Brecht’s radical politics, having himself an agenda that was purely musical in nature. The sequel *Neinsager* never came to be. The team’s last stage work together was created in Paris, the sung ballet (ballet chanté) *The Seven Deadly Sins*.

The most important concert works from this period are the ballads *Vom Tod im Walde* (1927) and the cantatas *Das Berliner Requiem* (1928) and *Der Lindberghflug / Der Ozeanflug* (1929).

The year 2006 is an important one for fans of Bert Brechtolt (1898–1956), being the 50th anniversary of his death.
Leos Janácek (1854 - 1928)
A Selection from the UE catalogue

Operas

**From the House of the Dead** opera in 3 acts (85’) 1927/1928

**Mr Broucek’s Excursions to the Moon and the 15th Century** opera in 4 acts (120’) 1920

**The True Story of Mr Broucek’s Excursion to the Moon** opera in 2 acts with an epilogue (70’) 1908-1917

**Jenufa** opera in 3 acts (120’) (Brno and Prague versions) 1894/1903/1908

**Katya Kabanova** opera in 3 acts (105’) 1921

**The Makropulos Affair** opera in 3 acts (120’) 1925

**Sarka** opera in 3 acts (67’) 1887/1888 - 1918/1925

**The Cunning Little Vixen** opera in 3 acts (110’) 1923

Orchestral Works

**Adagio** for orchestra (6’) 1891

**Jenufa-Rhapsody** for orchestra (25’) 1894/1903

**Moravian Dances** for orchestra (9’) 1892

**Ouverture of “From the House of the Dead”** for orchestra (6’) 1927

**Schluck und Jau** 2 movements from the music to Gerhard Hauptmann’s play, for orchestra (10’)

**Sinfonietta** for orchestra (25’) 1926

**Suite op. 3** for orchestra (16’) 1891

**Suite from “From the House of the Dead”** for orchestra (20’) 1927/1928

**Suite from “The Excursions of Mr Broucek”** for orchestra (23’) 1920

**Suite from “The Cunning Little Vixen”** for orchestra (15’) 1923

**2 Sym. Fragments from “The Cunning Little Vixen”** for orchestra (18’) 1923

**Taras Bulba** rhapsody for orchestra (24’) 1915/1918

**Zářlivost (Jealousy)** prelude to “Jenufa” for orchestra (5’30”) 1895

Choral Works

**Ave Maria** for Soprano or Tenor, mixed choir (ad lib.), violin and piano (or organ) 1904

**Festival Chorus** for male choir 1897

**Glagolitic Mass** for soloists, mixed choir and orchestra (45’) 1926/27

**Graduale** for mixed choir a cappella 1870

**Mass in B flat major** (Franz Liszt’s “Messe pour orgue”) for mixed choir and organ 1901

**Rikadla (Nursery Rhymes)** for chamber choir and 10 instruments (15’) 1926

Complete catalogue: www.universaledition.com
JANÁCEK

As for myself, I am very happy with Universal Edition

In this compliment to “his” publisher, made in 1918, the 64-year-old Leos Janácek referred to an intensive and fruitful musical collaboration that was paving the way for his late career as an internationally recognised composer.

Today, Janácek’s style of composed ‘speech’ - free from the leitmotif - is regarded as an integral part of 20th-century musical development. Back then, however, Hertzka and Janácek were still excited following the Viennese première of Jenufa. Further premières soon followed, and Janácek’s music met with great success from Brno to Vienna to Berlin and to New York. Conductors such as Klemperer and Kleiber requested the privilege of giving premières of Janácek’s music, and the press focused its gaze on this new star. During the decades that followed, critics hit upon many adjectives - brusque and brittle, as well as folksy and romantic - with which to characterise Janácek’s music. Right or wrong … one can argue both ways. What cannot be questioned, however, is the fascinating new way in which the Moravian composer set out to create a musical language at once intensely emotional and folk-influenced, with timeless themes to secure its - now more than ever - firm position on the world’s stages. A wonderful confirmation, then, of the musical efforts of both composer and publisher, for which reason we at UE can happily return the compliment to “our” Janácek.
BRAUNFELS

The US welcomes

The Birds

It has taken 85 years for Walter Braunfels’ Die Vögel, a “lyric-fantastic stage work in two acts” premièred in Munich in 1920, to make it to a US opera house: on 27 May this late Romantic opera, loosely based on Aristophanes’ comedy Ornithes (The Birds), will have its US première at the Spoleto Festival in Charleston, SC, in a production directed by Jonathan Eaton and conducted by Julius Rudel. The role of the nightingale will be sung by Youngok Shin. It is probably thanks to DECCA’s outstanding CD recording (conducted by Lothar Zagrosek) that Die Vögel, which was one of Germany’s most performed operas before the Nazi takeover, has finally become standard repertoire again. Over the past few years, it has been produced in Cologne (1998/99), at the Vienna Volksoper (1999, with revivals in 2001 and 2004) and in Geneva (2004).

The opera Die Vögel has as its theme humanity’s yearning for a better world in a “cuckoo’s nest in the clouds”. In doing so, Braunfels adheres to Aristophanes’ original comedy, which was a political parody, although only in the first act. The second act offers a new message, that of cheerful resignation through the allegorical use of Romantic and Christian themes (Monika Schwarz). The opera was also aptly summed up by the composer himself: Three worlds stand side-by-side: the human, the fantastic and the divine. The work’s plot results from the friction between these three worlds.
For years now the medieval citadel Eptapyrgion in Thessaloniki has been a venue for opera productions. On 3 June, this impressive building will host the very significant Greek première of Bohuslav Martinu’s opera *The Greek Passion*, based on the novel by Nikos Kazantzakis.

On the occasion of the world première of the original version in 1999, in Bregenz, we devoted extensive coverage to this work’s convoluted genesis. The rejection of the English language version by the Royal Opera House and Martinu’s subsequent decision to compose a completely new opera in German (the Zurich première of which he did not live to see) is itself something of a tragedy. Its magnitude is indicated by Martinu’s embittered decision to divide up the manuscript and distribute its individual parts among his friends.

Ales Brezina then undertook some major research, seeking out and collecting all the fragments of manuscript that had been scattered all over the globe. The musical world can therefore thank him for the reconstruction of the original version of *The Greek Passion*.

Its Bregenz première and the productions that followed - as well as the CD produced by Koch Schwann and the ORF - have shown beyond doubt that Covent Garden’s committee made a monumental mistake back then: the *Passion* is indeed one of Martinu’s masterpieces, and it is finally poised to claim its rightful place in the international repertoire.

Bohuslav Martinu, *The Greek Passion*, Bregenz Festival 1999
Max von Schillings (1868 - 1933) was so taken by Beatrice Dovsky’s dramatic libretto about the jealousy and marriage of Mona Fiordalisa (itself inspired by the painting’s 1911 theft from the Louvre in Paris) that he needed only a few weeks to compose his 1913 opera *Mona Lisa*.

In *Mona Lisa*, Schillings united impressionistic, verismo and Wagnerian elements with an opulent, late-Romantic orchestral sound. The opera was to become one of his most successful pieces: following its 1915 première in Stuttgart, Schillings himself conducted it at the Metropolitan Opera in 1922, and his second wife Barbara Kemp found her ideal role as the embodiment of *Mona Lisa*.

The Braunschweig State Theatre is now going to revive this opera (stage direction: Uwe Schwarz) starting on 11 June, with Jonas Alber conducting the Braunschweig State Orchestra.
CASELLA

Elegia Eroica and Italia in Saarbrücken

In 1916, greatly affected by the horrors of the First World War, Alfredo Casella (1883–1947) wrote the *Elegia Eroica*, “dedicated to the unknown soldier,” for large orchestra. Its 1917 première in Rome met with a wave of audience indignation, and critics quickly branded Casella “unpatriotic and a threat to national culture.”

By contrast, in *Italia*, a rhapsody for large orchestra (1909), he succeeded in creating a metaphorical musical portrait of Sicilian and Neapolitan life.

Throughout his entire life, Casella aimed for the creation of a modern, at once European but also national and Italian style, an undertaking that frequently elicited controversial reactions.

The Saar Music Festival (this time focusing on Italy) has programmed both of these works: Oleg Caetani will conduct the Saarbrücken RSO on 12 June 2005 at the Congresshalle Saarbrücken.
EDWARDS

Maninyas - danced in Oslo

Ross Edwards is undoubtedly one of the most outstanding Australian composers, taking inspiration from the most diverse musical cultures, many of these far removed from that of the West. His Maninyas, Concerto for Violin and Orchestra is based on a series of works to which Edwards gave the artificial term Maninya. The Maninyas exhibit African, Indonesian, Indian, Japanese and Islamic influences. The violin concerto Maninyas contains a peaceful middle movement with a beautiful solo cadenza, full of special effects, which eventually gives way to a modal chorale.

BALTAKAS

Award for Cantio

The music theatre work Cantio by Vykintas Baltakas, which was premiered at the Munich Biennale in 2004, has been declared the year’s best stage work in Vilnius. (co)ro(na) for ensemble, commissioned by the NDR Hamburg, was successfully premiered on 24 Feb under the composer’s direction. The Abendblatt wrote of “both a climax and a promising sign for the future of this exciting short festival,” Die Welt perceived “a bright, sparkling beam, a phenomenon akin to the northern lights, which fades into the starry blackness.”

Ross Edwards, Maninyas, Den Norske Opera, Oslo 2005

Maninyas was choreographed by the Australian Stanton Welch for the Norwegian opera house Den Norske Opera, and this production was received enthusiastically by audiences. The performances took place during March and April of this year.

www.norskopera.no
(www.rossedwards.com)
KRENEK

Der Diktator
in Berlin

Created in 1926, Ernst Krenek’s Der Diktator, a “tragic opera in one act”, seems to lead its own special life - independent of his two other one-act works Das geheime Königreich and Schwergewicht oder Die Ehre der Nation, with which it forms a trilogy.

Now, students of the Berlin University of the Arts have joined together to mount a new production of the work under the direction of Errico Fresis (première: 24 June, with 5 further performances until 29 June).

The Berg Chamber Orchestra, conducted by Peter Vrabel, will play Krenek’s Sinfonietta (La Brasileira) for string orchestra, op. 131 (1952) on 3 July in Prague. The musical material has nothing to do with South America: the work’s title refers simply to Rio de Janeiro, where it was composed. NDR Klassik has released a CD including this work, conducted by the composer himself.
ERIC ZEISL (1905 - 1959)

Scherzo and Fugue in Prague

In the ’30s, in Vienna, Eric Zeisl was regarded as an extremely talented young composer (and even awarded the Austrian State Prize in 1934). He narrowly escaped Nazi persecution in the Kristallnacht and subsequently fled to Los Angeles via Paris. Malcolm Cole describes his style as being rich in expressive melodies and fantastic harmonies, with rhythms derived from dance.

The Prague-based Berg Chamber Orchestra will give the Czech première of his Scherzo and Fugue for string orchestra (1933) on 13 June 2005.

EDUARD ERDMANN (1896-1958)

Ständchen

on CD

Eduard Erdmann (1896–1958) is remembered by the musical world as one of Germany’s greatest pianists, notably for his unparalleled interpretations of Bach and Schubert. Sadly, Erdmann as composer has been all but forgotten.

The UE catalogue contains three orchestral works by Erdmann, and these are finally being rediscovered: his Symphony No. 2 (1924), the Piano Concerto and the Ständchen for small orchestra (both 1930). The Ständchen was recorded in April 2005 by the Brandenburg State Orchestra under Israel Yinon.
ALEXANDRE TANSMAN

The Emperor’s New Clothes

Even as a student, the Polish-born Alexandre Tansman (1897 - 1986) was wont to experiment with unusual sonorities and harmonies. He eventually succeeded in realizing his dream of going to Paris, where his acquaintance with Maurice Ravel proved significant in terms of his further career. Tansman worked as a composer, conductor and pianist, and his concert tours took him to just about every corner of the world. Les Habits Neufs du Roi (after Hans Christian Andersen) was originally composed as a ballet-pantomime (and premièred in 1959 at Teatro La Fenice in Venice). The orchestral version was premièred in Strasbourg in 1960. The composer viewed Andersen’s ironic brand of philosophy as an ideal theme for musical inspiration. This little heard work was performed on 6 April at Berlin’s Konzerthaus by the Berlin Chamber Symphony under Jürgen Bruns.
2005

100th Anniversary  Theodor Berger * 18 May 1905
80th Anniversary  Luciano Berio  * 24 October 1925
80th Birthday     Pierre Boulez  * 26 March 1925
75th Birthday     Cristóbal Halffter  * 24 March 1930
60th Birthday     Vic Hoyland  * 11 December 1945
70th Birthday     Arvo Pärt  * 11 September 1935
80th Birthday     Gunther Schuller  * 22 November 1925
100th Anniversary  Eric Zeisl  * 18 May 1905

2006

70th Birthday     Gilbert Amy  * 29 August 1936
125th Anniversary  Béla Bartók  * 25 March 1881
70th Birthday     Richard Rodney Bennett  * 29 March 1936
50th Anniv. of Death Bertolt Brecht  † 14 August 1956
80th Anniversary  Earle Brown  * 26 December 1926
80th Birthday     Francis Burt  * 28 April 1926
80th Birthday     Friedrich Cerha  * 17 February 1926
10th Anniv. of Death Gottfried von Einem  † 12 July 1996
60th Birthday     Michael Finnissy  * 17 March 1946
80th Birthday     Morton Feldman  * 11 January 1926
75th Birthday     Mauricio Kagel  * 24 December 1931
70th Birthday     Ladislav Kupkovic  * 17 March 1936
80th Birthday     György Kurtág  * 19 February 1926
250th Anniversary  Wolfgang Amadeus Mozart  * 27 Jan 1756
70th Birthday     Steve Reich  * 03 October 1936
100th Anniversary  Dmitri Schostakowitsch  * 25 Sep 1906
125th Anniversary  Karl Weigl  * 06 February 1881
70th Birthday     Hans Zender  * 22 November 1936
2007

75th Anniv. of Death Eugen d’Albert † 03 March 1932
70th Birthday David Bedford * 04 August 1937
20th Anniv. of Death Morton Feldman † 03 September 1987
80th Birthday Michael Gielen * 20 July 1927
125th Anniversary Zoltán Kodály * 16 December 1882
125th Anniversary Gian Francesco Malipiero * 18 March 1882
125th Anniversary Joseph Marx * 11 May 1882
70th Birthday Gösta Neuwirth * 06 January 1937
60th Birthday Paul Patterson * 15 June 1947
50th Birthday Thomas Daniel Schlee * 26 October 1957
50th Anniv. of Death Othmar Schoeck † 08 March 1957
125th Anniversary Karol Szymanowski * 06 October 1882
70th Anniv. of Death Karol Szymanowski † 29 March 1937
50th Birthday Julian Yu * 02 September 1957

2008

80th Anniversary Cathy Berberian * 04 July 1928
25th Anniv. of Death Cathy Berberian * 06 March 1983
90th Anniversary Gottfried von Einem * 24 January 1918
70th Birthday Zygmunt Krauze * 19 September 1938
80th Anniversary Gerhard Lampersberg * 05 July 1928
100th Anniversary Olivier Messiaen * 10 December 1908
60th Birthday Nigel Osborne * 23 June 1948
60th Birthday Peter Ruzicka * 03 July 1948
70th Birthday Tona Scherchen * 12 March 1938
75th Anniv. of Death Max von Schillings † 24 July 1933
80th Birthday Karlheinz Stockhausen * 22 August 1928
100th Birthday Eugen Suchon * 25 September 1908
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<td>03. 07. 2005 · Klangspuren Schwaz, Galtür/A</td>
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<td>Marcus Weiss, sax</td>
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<td><em>Wall of light black</em>; for saxophone and chamber ensemble</td>
<td>MusikFabrikNRW, c. Christian Eggen, Marcus Weiss, sax</td>
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MAURICIO SOTELO
Sonetos del Amor Oscuro - cripta sonora para Luigi Nono
for 2 cantors, mixed choir, instrumental ensembles and mixed media
Grup Instrumental de Valencia, c. Joan Cerveró, Coro de Valencia Arcángel, Miguel Poveda, Cantaores; Roberto Fabbriciani, fl; Uli Fussenegger, cb; Grup Instrumental de Valencia;
Music and Sound Director: Mauricio Sotelo, Images: Sean Scully
Co-production: IVM and Festival de Musica y Danza de Granada
01. 07. 2005 · Hospital Real Granada/E

IAN WILSON
In fretta, in vento for string orchestra
Presteigne Festival Orchestra, c. George Vass
25. 08. 2005 · Presteigne Festival/GB

JOHANNES MARIA STAUD
Apeiron
Music for large orchestra
Berlin Philharmonic
c. Sir Simon Rattle
15. 06. 2005 · Philharmonie
Berlin/D

Peras for piano
Piano-Festival Ruhr
Anika Vavic, pn
20. 06. 05 · Castle Herten/D
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BÉLA BARTÓK *Bluebeard’s Castle, The Miraculous Mandarin (Suite)*
John Tomlinson, Kremena Dilcheva,
Münchner Philharmoniker, James Levine
Oehms/Codaex 2 CD 505

ALBAN BERG *Die Nachtwigall*

GUSTAV MAHLER *Ich bin der Welt abhanden gekommen*
Choeur de Chambre Accantus, c. Laurence Equilbey
transcription by Clytus Gottwald
naive V 4947

WALTER BRAUNFELS *Phantastische Erscheinungen eines Themas von Hector Berlioz*
RSO Wien, c. Dennis Russell Davies
CPO/JPC CD 999 882-2

GEORG FRIEDRICH HAAS *String Quartets Nos. 1 and 2*
Kairos Quartett (corr. UE Newsletter 2/2005)
edition zeitklang ez-19017

GEORG FRIEDRICH HAAS *Natures mortes*
SWR SO Baden-Baden/Freiburg, c. Sylvain Cambreling
col legno WWE 2 CD 20230

GUSTAV MAHLER *Symphony No. 3*
Marjana Lipovsek, A, Wiener Sängerknaben, Frauenchor des Wiener Singvereins, Bayerisches Staatsorchester, c. Zubin Mehta
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JOSEPH MARX *Romantic Piano Concerto, Castelli Romani*
Bochumer Symphoniker, c. Steven Sloane, David Lively, pn
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ARVO PÄRT *Fratres, Dopo la vittoria, Bogoroditse Djevo, I am the true vine, Annum per annum, Spiegel im Spiegel, Variationen zur Gesundung von Arinuschka, Für Alina, Cantus in memory of B. Britten*
different interpreters and conductors BIS CD 1434

ARVO PÄRT *Credo*
Hélène Grimaud, Swedish Radio Symphony Orchestra & Choir, c. Esa-Pekka Salonen
DG 471 769-2

WOLFGANG RHIM *Stück*
Schlagquartett Köln
edition zeitklang ez 16018

MAX VON SCHILLINGS *Mona Lisa*
Inge Borkh, Hans Beirer, Mathieu Ahlersmeyer, Chor und Orchester der Städtischen Oper Berlin, c. Robert Heger, 1953
Preiser Records PR 90573
PIERRE BOULEZ
Dérive I and II,
Le Marteau sans Maître
Hilary Summers, MS,
Ensemble Intercontemporain
c. Pierre Boulez
DG 21/20
CD 477 5327

PIERRE BOULEZ
the three piano sonatas
Paavali Jumpannen, pn
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Pro Arte S.,
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harmonia mundi
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Kocian-Quartett, Vaclav Kunt, fl, Jiri Hudec, db
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Complete Piano Songs
Juliana Gondek, S, Iwona Sobotka, S, Urzula Kryger, MS,
Piotr Beczala, T, Reinild Mees, pn
Channel/HM 4 CD 19398

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*The Guardian (London)*
Worklist

A map for large ensemble (7’30’’)

A map is not the territory for large ensemble (18’)
The first movement can be performed by itself; it then bears the title “A Map”. Movements II and III can only be played as part of the complete work.

Apeiron. Music for large orchestra (20’)

Arie am Rand alter Bücher, for Baritone, piano, bamboo chimes and tape, text: Durs Grünbein

Berenice opera after Edgar Allan Poe (95’)
text: Durs Grünbein

Berenice. Lied vom Verschwinden, for Soprano, small ensemble and tape (20’), text: Durs Grünbein

Bewegungen, for piano (8’)

Black Moon for bass clarinet (11’)

Configurations/Reflet, for 8 instrumentalists (10’)

Dichotomie, for string quartet (16’)

Die Ebene, for speaker, horn, 2 trombones, 2 percussion players, piano, 2 cellos and double bass (12’), text: Hans Arp

Esquisse retouchée, (incipit 2) for trombone (with bass drum) (9’)

"... gleichsam als ob ... " for large orchestra (17’)

Go Ahead, for piano (in preparation)

Hommage à Bartók I, for piano (in preparation)

Hommage à Bartók II, for piano (in preparation)
Incipit for alto trombone and 5 instruments (11’)

2000

der kleinste abstand zwischen zwei gegenständen
for 16 voices a cappella (6’)
after visual texts by Heinz Gappmayr

1999

Peras for piano (8’) (in preparation)

2004

Polygon. Music for piano and orchestra (12’)

2002

Towards a Brighter Hue for violin (9’) (in preparation)

2005

Vielleicht zunächst wirklich nur 6 miniatures
for Soprano and 6 instruments (8’), text: Max Bense

1999

Projects:

Piece for saxophone solo, wind instruments and percussion
commissioned by Klangspuren Schwaz

2005

Incipit 3 (Esquisse retouchée II) for trombone and orchestra
commissioned by WDR Köln

2006

Cello Concerto for the Mozart Year 2006
commissioned by the Salzburg Festival

2006

Work for solo percussion
commissioned by Casa de Música Porto

2006

“Berenice-Suite” (provisional title) for ensemble and tape
commissioned by Ensemble Modern and
das neue werk, Hamburg

2006/2007

Work for ensemble
commissioned by Birmingham Contemporary Music Group

2007

Work for orchestra
commissioned by Cleveland Orchestra

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jouer avec l’air du temps

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Paris/Kleinefenn, Janáček Museum Brno,
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