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Franz Schreker

*"I am a sound artist, sound fantasist,
sound magician, sound aesthete ...
and a melodist of the purest lineage."*

(Franz Schreker)



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Dear Readers,

“Life isn’t fair – nor is the history of music.” With these words, Lucerne director Dominique Mentha opened his speech of thanks after the enthusiastically applauded première of **Manfred Gurlitt’s *Wozzeck*** at his theatre.

In 1926, a year after **Alban Berg’s** epoch-making opera, the “other *Wozzeck*” fell victim to the overwhelming competition. Now the music world is discovering Gurlitt’s audacity of form for the first time – and it is closer to Büchner’s original than Berg’s (see page 31).

However, the underlying problem remains. The opera repertoire is limited to some 50 works and rarely sees any major changes. It took decades for **Leoš Janáček** and **Franz Schreker** to gain their rightful standing as musical dramatists. Perhaps now is the time for Manfred Gurlitt and his “great drama of social hardship”, as the work was described by the German newspaper FAZ.

The Editorial Team

UNIVERSAL EDITION

Gustav Mahler: New Video-Interviews

Five more conductors have spoken to us about their personal experiences with the music of **Gustav Mahler** for our new blog. See the full videos at www.universaledition.com/mahler



Ingo Metzmacher

“Mahler is the point of reference in my musical life.”



Esa-Pekka Salonen

“The older I get, the more I conduct Mahler; things are getting more simple.”



Michael Gielen

“Mahler’s essence is the conflict of the individual and of society in the 20th century.”



David Zinman

“Mahler wanted to describe all of life, he wanted his music to be a universe in itself.”



Zubin Mehta

“Bruno Walter said to me: ‘don’t be shy, play Mahler in a vulgar way.’”



UNIVERSAL EDITION

New Study Scores

As reported in earlier newsletters, our **new study score series** has been growing at an impressive rate. These new scores have all been carefully revised, newly scanned or newly engraved, with particular care taken to produce the highest quality possible. Forewords and analytical texts have been added where applicable.

This autumn, a further 10 editions have been released. They are:

Bela Bartók	<i>The Miraculous Mandarin</i> – UE 34110
Bela Bartók	<i>String Quartet No. 3</i> – UE 34310
Bela Bartók	<i>String Quartet No. 4</i> – UE 34311
Luciano Berio	<i>Eindrücke</i> – UE 34124
Alban Berg	<i>Chamber Concerto</i> – UE 34116
Leoš Janáček	<i>Glagolitic Mass</i> – UE 34298
Gustav Mahler	<i>Kindertotenlieder</i> (Original) – UE 34113
Gustav Mahler	<i>Rückertlieder</i> – UE 34122
Frank Martin	<i>Petite symphonie concertante</i> – UE 34114
Richard Strauss	<i>Horn Concerto</i> – UE 34306

In spring 2010 we look forward to three new Mahler editions and two new Janáček editions:

Gustav Mahler	<i>Symphony No. 1, Symphony No. 3</i> and <i>Symphony No. 4</i>
Leoš Janáček	<i>The Cunning Little Vixen</i> and <i>Zarlivost</i>

For a full list of our new study scores, see
www.universaledition.com/studyscores

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HAAS

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HAAS

Inspired by Schubert

WP

Ever since his orchestral work **Torso**, based on the unfinished *Piano Sonata D 840* (1825), **Georg Friedrich Haas'** strong emotional connection to **Franz Schubert** has been revealed. He has now accepted a commission for the orchestration of the Schubert octet. **ATTHIS**, for soprano and eight instruments, is based on Haas' free translations of fragments of Sappho. The Berlin Philharmonic's Scharoun Ensemble will première the work in Berlin on 15 Jan with Annette Dasch as the soloist. The piece can also be heard in Essen/D on 24 Jan.

The Norwegian première is scheduled for 5 Dec in Bergen, where Haas' opera **Melancholia** recently

enjoyed considerable success. Bit 20 ensemble will also perform **fuga** for two violins.

7 Klangräume, accompanying the unfinished fragments of Mozart's *Requiem*, received its world première in Salzburg in 2005 and has since been accepted as an alternative to the Süßmayr version. Anyone who fails to be satisfied with Süßmayr's "completion" may appreciate Haas' delicate sounds, which develop the thoughts and feelings of Mozart's approach. Lothar Zagrosek is to conduct the Mozarteum Orchester (Salzburg, 6 Dec).

As part of the concert series "Portrait Georg Friedrich Haas", Studio Ernest-Ansermet in Geneva will be hosting a series of remarkable performances with Ensemble Contrechamps: "... **aus freier Lust ... verbunden ...**", **tria ex uno**, **Sayaka** (14 Feb); **Quasi una Tânpûrâ**, "... **Schatten ... durch unausdenkliche Wälder**" and **Monodie** (16 Feb).

www.bit.ly/haas3



Annette Dasch

PÄRT

Festival in Rome -
Fall of the
Berlin Wall

WP

The **Arvo Pärt** festival in Rome opens on 22 Jan with a concert aimed at an audience that is not normally part of the musical community. Even the venue is unique: the homeless shelter at Rome's Termini station. Arianna Savall will sing the **2 Wiegenlieder** in a new version for four violas and four cellos and tell the story of **Abbé Agathon** (same instrumentation), accompanied by the Ensemble for New Music of the Parco della Musica (PMCE).

The concert is repeated on 23 Jan in the auditorium of the Parco della Musica and on 29 Jan in Bologna. A featured concert by the orchestra and choir of the Accademia Nazionale di Santa Cecilia under Tõnu Kaljuste follows on 27 Jan. The focal point of this concert will be the Italian premiere of **Symphony No. 4 'Los Angeles'**. Also on the programme are **Cantus in Memory of Benjamin Britten**, **Passacaglia**, **Wallfahrtslied**, **Orient & Occident** and **Da Pacem Domine**.

Paul Hillier and his Theatre of Voices premiere **Missa Syllabica** for vocal ensemble and string quartet, along



Arvo Pärt

with **Stabat Mater**, on 28 Jan in Bologna and on 29 Jan in Rome. A choral concert by the Tallis Scholars concludes the festival in Rome on 2 Feb.

www.bit.ly/paert1

To mark the 20th anniversary of the fall of the Berlin Wall, Pärt has dedicated a new work to the city, and also to the twelve cellists of the Berliner Philharmonik: **Missa Brevis** for 12 cellos premieres on 17 Feb in the Konzerthaus Berlin.

www.bit.ly/paert2

CERHA

Eternal comedy

WP

Friedrich Cerha has written a number of large orchestral works in the last few years. His newest work, **Wie eine Tragikomödie**, refers to the fact that all our conflicts, seen from a greater distance, quickly become comic. "I was inspired to write something allegorical", writes Cerha, "by the titles of pictures by a friend, the painter Max Weiler, whose titles mostly begin with 'Wie' ['as']." It is an indication that what follows is symbolic, not literal. In the piece, dramatic scenes



Friedrich Cerha

alternate with melancholic reveries. The end takes place in what, for us mere humans, appears to be the infinite, past the possibility of change. *Wie eine Tragikomödie* premieres on 13 Feb in Manchester with the BBC Philharmonic Orchestra under HK Gruber.

www.bit.ly/cerha4

STAUD

Menacingly bizarre

WP

In his first opera, **Berenice, Johannes Maria Staud** explored the menacingly bizarre, which he expressed with rapidly changing moods. The essence of his music can be heard in the two **Berenice Suites** (the first with tape), which Johannes Kalitzke is now performing with Ensemble Modern (Frankfurt, 1 Dec).

www.bit.ly/ensmod

Im Lichte – music for two pianos and orchestra – has already been performed several times since its world premiere in Salzburg in 2007, and now the piano duo Schumacher and Grau are to take on the virtuosic score for the first time in Berlin on 24 Jan. **Sydenham Music** can be heard on 22 Feb at musica viva in Munich/D.

Staud has added six works to his four Klaviertrio miniatures **Für Bálint András Varga** (London, Wigmore Hall, 12 Dec). These are set to premiere in Boston/USA on 26 Feb.

HALFFTER

Echoes and shadows

Cristóbal Halffter's *De ecos y sombras* addresses themes of transience and decay, and premières on 13 Nov as part of a Carta Blanca in Madrid. The composer conducts in Murcia (13/14 Jan) and Saragossa/E (16/17 Jan). The ten-minute ***Tiento del primer tono y batalla imperial*** from 1986 also gets an airing on the same occasions. Both performances are by the Joven Orquesta Nacional de España. The Philharmonische Orchester der Hansestadt Lübeck plays the same piece on 20/21 Dec.

Lineas y puntos for 20 brass and electronic instruments is performed in Madrid on 14 Dec. Nacho de Paz conducts the Orquesta de la Comunidad de Madrid.

Halffter conducts the Dresdner Philharmonie in ***Introducción y escena*** on 6 Feb in Dresden.

fruitful collaboration, as they demonstrate in a concert in Madrid at the Auditorio Nacional. On 17 Feb the Diotima Quartet gives a concert entirely dedicated to Sotelo, with the première of new work ***Alter Klang*** for flamenco guitar, cantor and string quartet. The soloists are Juan Manuel Cañizares and Arcángel. Also on the programme are ***Degli Eroi Furori*** (2002), ***Audééis*** (2004) and ***la guitare: la mémoire incendiée*** (2009).



Mauricio Sotelo

SOTELO

Close collaboration



Mauricio Sotelo and the Diotima Quartet have shared many years of



Luke Bedford

BEDFORD

Wigmore Hall inauguration

Luke Bedford's first year at the Wigmore Hall is drawing to a close – a residency which has already seen him work with educational ensemble IGNITE and become directly involved in the venue's programming. On 24 Jan, the inaugural concert to mark this three-year tenure will be given by the BCMG, an event which director John Gilhooly is looking forward to: "Luke is an important young voice and distinctive musical force, and we are very pleased to have him as Wigmore Hall's first ever Composer in Residence."

Under Oliver Knussen, the players will perform alongside three solo singers in Bedford's ***Good Dream She Has*** – a piece based on an adapted text from Milton's *Paradise Lost*. A month prior to this, the Soundings series presents a con-

cert of chamber music featuring both Luke Bedford and **Johannes Maria Staud**. The Fidelio Trio will perform ***Chiaroscuro*** and ***Für Bálint András Varga*** on 12 Dec.

SAWER

A song for Jane

 In honour of British soprano Jane Manning's 70th birthday, **David Sawer** has written ***Caravan*** for a celebratory concert on 25 Feb in London's Purcell Room. Scored for her voice and an ensemble of bass clarinet, horn and cello (members of Jane's Minstrels), the song is a setting of the nonsensical poem *Karawane* by the German Dadaist writer Hugo Ball (1886–1927). Written in 1916, and first heard at the Cabaret Voltaire where Ball recited it himself, its new incarnation by Sawer provides a fitting vehicle for Manning's prodigious talent.
www.bit.ly/janem

BORISOVA-OLLAS

Imaginery opera

Victoria Borisova-Ollas' *Psalm 42*, for soloists, choir and orchestra, was premiered this September in Stuttgart and Berlin. The Berliner Morgenpost wrote, "The 42nd psalm is transformed into an imaginary operatic scene. Complex rhythms, archaic power and minimalistic threads of sound are interchanged with a mixture of a kind of overfilled children's room and an aggressive asceticism. The composer searches for paths to God in the musical ruins of our time – with feverish intensity and thrilling piquancy."

KURTÁG

Golden Lion in Venice

The Venice Biennale awarded **György Kurtág** the Golden Lion in September 2009 for his life's work, which contains, as the festival director Luca Francesconi put it, "an expressivity that is both dense and light at the same time, that demands attention, silence, sensibility: attributes which are extremely rare in the present day." UE composer **Friedrich Cerha** was the recipient of this great award in 2007. www.bit.ly/kurtag4



György Kurtág and Luca Francesconi

SCHWARTZ

Mermerising moments

"Jay Schwartz' *Music for Voices and Orchestra ...* is a clearly conceived and effectively composed work with mesmerising moments especially where the vocal elements merge seemingly unnoticed with the instrumental activity." (Stuttgarter Nachrichten)

Music for Chamber Ensemble "convincingly combines several important trends of European music from recent decades." (Märt-Matis Lill).

Contact us for more information and for scores and recordings of all Schwartz works.

www.bit.ly/jayschwartz

RIHM

Critically- acclaimed virtuosity

In a case of striking unanimity, two leading critics agreed that this was a piece one immediately wanted to hear again. **COLL'ARCO, Wolfgang Rihm's** fourth music for violin and orchestra, spans a broad musical range and is packed with "virtuosity supported by substance" (Peter Hagmann). Carolin Widman, the soloist in the work's world première, is to perform the piece with two different conductors: Jonathan Nott in Zurich (Tonhalle-Orchester, 4 Dec) and Eivind Gullberg Jensen in Baden-Baden (SWR-Orchester, 28 Feb).

The acclaimed production of **Jagden und Formen** (2008 version), choreographed by Sasha Waltz, will be played (and acted) by Ensemble

Modern in Hamburg on 13 Jan.

Ernster Gesang, which premièred in 1997 in Philadelphia/USA under Wolfgang Sawallisch, now has its first American conductor: Sir André Previn is to conduct the Leipzig Gewandhaus Orchester (3 and 4 Dec in Leipzig).

Tanja Tetzlaff will be the soloist in **Konzert in einem Satz** for cello and orchestra on 26 Jan at the Stadttheater Gießen. **Schattenstück**, a tone painting for orchestra, will be conducted by Anton Zapf on 5 Dec in Stuttgart (SWR RSO Stuttgart).

Rihm's chamber music is also set to receive outings: the Doelen Quartet will perform **Grave (in memoriam Thomas Kakuska)** on 17 Jan in Rotterdam. Paris will play host to the Morgenstern Trio, who are to perform **Fremde Szene III** on 21 Jan.

Quartettstudie and **String Quartet No. 12** can be heard in Amsterdam (Utrecht String Quartet, 10 Jan). Nicholas Hodges will play **Klavierstück No. 5 (Tombeau)** and **Zwiesprache** at the same venue on 18 Dec.



Wolfgang Rihm

BALTAKAS

Vilnius in Cologne

This November, **Vykintas Baltakas** led his own newly formed Vilnius Ensemble Network (www.bit.ly/lithi) at a concert in Cologne. Included in the programme were Baltakas' own compositions, **Ri**, for soprano and electronics and **Pasaka**, for piano and electronics.

Contact us for scores and recordings of Baltakas' works, including **Poussla** for ensemble and orchestra, and **Ouroboros, (co)ro(na)** and **Lift to Dubai** for ensemble. A concert version of **Cantio** (for narrator, soloists, ensemble, electronics) is in preparation. Contact us for details.

LENTZ

Subtle sound world

Georges Lentz's Monh, a concerto for viola and orchestra, has been named "Best Composition by an Australian composer" in the Australian Classical Music Awards 2009. It was described as "a work with intricate orchestration incorporating violas, electronics and an extreme divisi of the string section.

Monh conveys the subtlety of Lentz's very personal sound world, creating a moving work." *Monh* was premièred in 2005 by Tabea Zimmermann and the Orchestre Philharmonique de Luxembourg, conducted by Steven Sloane.

www.bit.ly/lentz2

BIRTWISTLE

Critical acclaim abounds

As Andrew Clements (Guardian) put it, **Harrison Birtwistle's The Mask of Orpheus** is a "masterpiece and the finest British opera of the last half-century." His "immensely thrilling" experience was shared by us at the Proms, and we would love others to have the same chance – perusal materials available on request.

Looking ahead, the Britten Sinfonia are taking their Birtwistle programme on a five-date tour (13–18 Dec, see www.bit.ly/Moreh) and those attending the Birmingham Contemporary Music Group inaugural concert can also catch a performance of the early chamber work (1961) **The World is Discovered**.



BOULEZ

Sparkling building blocks

“I was very spontaneous in those days,” commented **Pierre Boulez** recently on the subject of his **12 Notations**, which he scribbled down quickly in 1945. These were his own answer to the twelve-tone technique. It was only much later that Boulez saw the potential of the *Notations* as a source of sparkling orchestral miniatures. Daniel Barenboim, who commissioned them and therefore played a major role in their creation, is to conduct **Notations I to IV** and **VII** in a public



rehearsal in Vienna on 8 Jan, as well as in New York on 17 Jan with the Vienna Philharmonic.

Huddersfield/GB will see a performance of ***Dérive 1*** with New Music Ensemble on 10 Dec, while ***Le Marteau sans maître*** is to be performed on 19 Feb in Düsseldorf (Eva Nievergelt, alto).

Messagesquise for solo cello and 6 cellos can be enjoyed in Tokyo/Japan on 4 Feb (soloist: Kaeko Mukoyama). ***Rituel in memoriam Bruno Maderna*** is to be conducted by Pascal Rophé in Paris on 23 Jan with the Paris Conservatory Orchestra. As Simon Rattle once said: “The essence of the sound of Indonesia is deeply rooted in this music.”

In ***sur Incises*** for 3 pianos, 3 harps and 3 percussion, Boulez explored how a note can be coloured by the chord that follows: “It’s not just a note that’s perceived, but an object.” Beginning with the piano solo ***Incises***, Boulez developed a 40-minute, highly dense and virtuosic ensemble piece, which was also played when he was awarded the Kyoto Prize in November.

KAGEL

Carnavalesque
solemnity

Two days of works by **Mauricio Kagel** and **Karlheinz Stockhausen** have been programmed by Tino Haenen at the Musikgebouw aan't IJ in Amsterdam. On 7 Feb, Ensemble Modern interprets Kagel's *Exotica*, a piece of carnivalesque solemnity, and *Morceau de concours* (1972) for one or two trumpeters. Kagel's musical coloration dazzles in this monologue of tones and noise. The Nieuw Ensemble performs *Kantrimusik, pastorale for voices and instruments* (1972/1975), on 6 Feb. "It has a pseudo-folkloric character ... designed to reprocess familiar and apocryphal musical combinations. For an interpretation of this work to be accurate, it must be clearly audible to what extent parody and caricature or self-defining seriousness are a part of this piece." (Kagel)

www.bit.ly/kagel

STOCKHAUSEN

Spirit of a new era

When **Karlheinz Stockhausen** was introduced to the piano music of the "New York School" by John



Karlheinz Stockhausen

Cage and David Tudor in 1954, he was thrilled by the novelty of the sound and the variety of techniques used. This encounter inspired Stockhausen and led to an immense enrichment of his graded musical palette, and to a new era in his music. Two pieces from this period, *Klavierstück VII* (1954/1955) and *IX* (1954/1961), can be heard on 30 Jan at the Théâtre Garonne in Toulouse, along with *Telemusik* for electronic instruments (1966), and the Paris version of *Stimmung* for six vocalists (1968) – performed by Theatre of Voices under Paul Hillier.

www.theatregaronne.com

In Amsterdam, the ensemble musikFabrik performs Stockhausen's *Mikrophonie II* (1965), *Mixtur*, in the condensed orchestration of 1967, and *Kreuzspiel* (1951) under Emilio Pomarico.



BERIO

La vera storia

Before his death, **Luciano Berio** laid the foundations of an editing project which lay close to his heart – a reworking and entirely new production of his notes for his opera or “Azione musicale”, ***La vera storia***. This ambitious project is now nearing completion. As in many of Berio’s musical dramas, there is no real plot to *La vera storia*, but rather a series of events. Wolfgang Schreiber said of the première at the Milan Scala in 1982: “Berio’s theme is tension, and the violent conflict between individual and state or society, of people and power, of freedom and authority.”

In order to convey this, Berio and Italo Calvino created a storyline which draws elements of its plot from Verdi’s *Il Trovatore*. More

important than these elements of the plot, however, is the manner in which they are presented, which also draws on existing operatic models, including solo arias, duets, trios, chorales – archetypal operatic forms. Berio extends this musical vocabulary with the two “cantastorie”, who describe and comment on the events of the opera in six folk-like ballads (unforgettable Milva as ballad singer).

As with many of his other music theatre works, in *La vera storia* Berio also attempts “to enhance our consciousness of the fact that we ourselves are the only ones who are able to fit a story as it is told into our own experience of the world.”



Luciano Berio

LIGETI

Modern classic

When one considers the fact that **Franz Schubert's *Unfinished*** had to wait 54 years for its world première, it is all the more amazing that **György Ligeti's** orchestral work ***Atmosphères***, which premièred in 1961, has already become a modern classic. This can be seen in the wealth of performances scheduled for the next few months: Simon Rattle, Berlin Philharmonic (Berlin, 3 and 4 Feb); Valery Gergiev, London SO (London, 13 Feb); Fabrizio Ventura, Sinfonieorchester Münster (Münster, 6, 8 and 9 Dec); John Storgårds, Helsinki Philharmonic Orchestra (Helsinki, 3 Dec).

score, conductor Emilio Pomàrico was moved to create a simpler and more legible version of the work, which will facilitate future interpretations of the work while maintaining complete fidelity to the original. *Neither* has been recognised for some years as one of the great masterpieces of the second half of the 20th century. From 19 Dec *Neither* joins the repertoire in Gelsenkirchen. A choreographed version of *Neither* can be seen in Düsseldorf in April.

www-bit.ly/feldmanz

FELDMAN

True to the original

The richness and beauty of the sound world in ***Neither*** lies in the highly original and carefully controlled orchestration, which is often deliberately extreme: stark contrasts between dynamics and registers are resolved within the context of the music. After working with **Morton Feldman's** challenging



György Ligeti



Kurt Weill

WEILL

Kurt Weill ballet fresco

Kurt Weill left Nazi Germany in 1933 and arrived in 1935 in the USA. There, he expanded his “European” musical range with musicals, film scores and songs in an “American” style. He had in any case always been influenced by popular genres, from jazz to cabaret, foxtrot, shimmy, waltz or tango.

Polish choreographer Krzysztof Pastor had an unusual idea in 2001: he created a multimedia show for the Nationale Ballet in Amsterdam that took the form of a collage of

dance images. Based on the music of Kurt Weill, he created a pulsating ballet fresco, with highly expressive dance numbers and a huge variety of musical forms and showstoppers, aiming to highlight the contemporary relevance of the social circumstances and experiences Weill describes.

Choreographically, he describes the precarious life of the artist, the constant threat of social intolerance and the eternal search for love. The music chosen for the ballet represents a cross-section of Weill’s oeuvre – the show includes extracts from more than 25 works, from *The Threepenny Opera* to *Street Scene*. The choreography won rave reviews in Amsterdam in 2001 and received the prestigious Benois de la Danse award. From 20 Nov the ballet can be seen in Poland for the first time, at the Teatr Wielki in Warsaw.

www.bit.ly/weill



SCHNITTKE

False idyll

Alfred Schnittke's orchestral work **(K)ein Sommernachtstraum**, which premièred in Salzburg in 1985, opens with soft sounds of Mozart on strings. The initial idyll ends in ironic alienation that culminates in a fortissimo of broad twelve-tone chords before returning to the melodious sound of the beginning. The Bavarian Radio SO is to perform the piece on 14 and 15 Jan at the Philharmonie in Munich under Mariss Jansons.

www.bit.ly/schnittke

Budapest will play host to Schnittke's **Concerto for oboe, harp and string orchestra** (1971). While the harp is slightly subdued, the oboe has a technically extremely difficult solo with trills, multiphonics and leaps at breakneck speed (Budakofi Dohnányi Zenekar Orchestra, c. Marco Zambelli, 31 Jan).

www.bit.ly/schnittke

TANSMAN

Macabre murder

Alexandre Tansman's short opera **Le Serment** (1954) has been described as "atmospheric, mysterious uneasiness", "a Balzac episode full of dark and eerie grandeur", "both late romantic and avant garde with a wealth of ingenious sound effects".

The highly dramatic 55-minute work is characterised by great passion: the unfaithful wife's oath fails to save her lover from being murdered in macabre fashion by her husband. Warsaw's Teatr Wielki will present the opera again on 2 Dec.

www.bit.ly/tansman



Alexandre Tansman

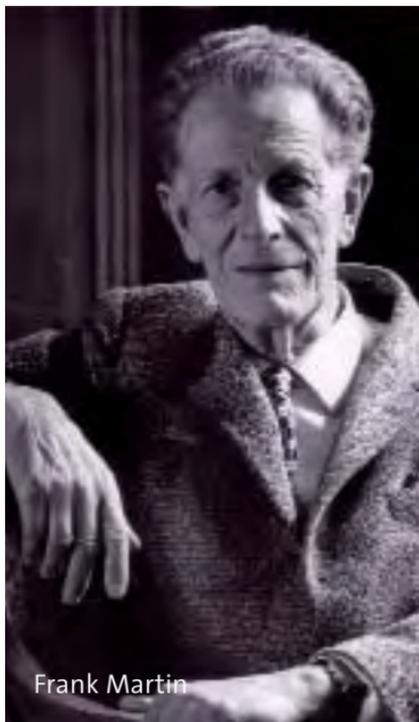
MARTIN

Confessing Christian faith

Frank Martin's music reflects his profound Christian faith, which he openly acknowledged for the first time as an artist in the peace oratorio *In terra pax* (1944). He saw this piece as his most personal, direct creation. Commissioned by Radio Geneva for Armistice Day of World War II, the piece was broadcast on 7 May 1945. It will be performed on 20–22 Dec by the Oldenburgisches Staatsorchester under Thomas Bönisch.

www.bit.ly/martin3

The *Concerto for 7 wind instruments, timpani, percussion and string orchestra* (1949) is to be performed by Seiji Ozawa with the Bavarian Radio Symphony Orchestra in Munich on 18 and 19 Feb. Martin gave the wind soloists in symphony orchestras the chance to show their skill.



Frank Martin

ALEXANDER W. MOSSOLOV

Too earthy and materialistic

Alexander Wassiljewitsch Mossolow (1900–1973) was one of the most gifted and original young composers of the 1920s. He spoke out fiercely against the late romantic tradition, confronting it with objectivity. In 1927 the critic Anton Uglov poured scorn on the *Concerto for Piano and Orchestra*, saying that “the music is too earthy and materialistic, full of martial rhythms – Mossolow is a musical constructivist.” The Orchestra ICO Lecce interprets the *Concerto* on 27/28 Nov in Lecce/I.



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Zwischen den Welten

Das Konzerthaus Berlin widmet sich vom 31.01. – 28.2.2010 dem Komponisten Ernst Krenek



FR 05.02.10 und SA 06.02.10

20.00 Uhr Konzerthaus Berlin Großer Saal

Konzerthausorchester Berlin Ernst Senff Chor

Lolhar Zagrosek

Karsten Wiegand Fagel, Dominik Wortig Tenor (Orpheus),
Janice Baird Sopran (Eurydike), Lisa Milne Sopran (Psyche)
Barbara Senator, Christa Mayer, Fva Vogel Mezzosopran (Furien)

Ernst Krenek »Orpheus und Eurydike«

Oper in drei Akten nach einer Dichtung von Oskar Schlemmer
(Konzertante Aufführung mit Szene)

Produktion von der WDR 99



Audi
Vorsprung durch Technik

Ausstellung »Ich hab' von dem fahrenden Zuge geträumt...«

Die Lebensrelae des Komponisten Ernst Krenek

Öffentliches Symposium »One Man History of 20th Century Music«

Musiktheater »Huckle Wagger« (Schubert/ Krenek)
und Kammerkonzerte

In Zusammenarbeit mit dem Ernst Krenek Institut

Infos / Reservierungen: Telefon +49 (0)30 20309-2101 www.konzerthaus.de

KRENEK

Discovering Krenek

Berlin's Konzerthaus has realised that there is plenty of catching up to do when it comes to **Ernst Krenek** (1900–1991). It is therefore dedicating a whole series of events to the composer, allowing people to discover Krenek's life and work in more depth with a semi-staged performance of his opera **Orpheus und Eurydike** (Konzerthausorchester Berlin, c. Lothar Zagrosek, 5 and 6 Feb).

Krenek represents the musical developments of the 20th century in many respects. He started out in the late-romantic style of his teacher **Franz Schreker**, then composed expressionistic and neo-classical works before turning to the Viennese School. After the war, he also wrote serial compositions and became interested in electronic music. With well over 300 works, his highly extensive oeuvre spans an unusual variety of styles, even by 20th century standards, such as the three one-act works that premiered in 1928: **Der Diktator**, **Das geheime Königreich** and **Schwergewicht oder Die Ehre der Nation**. These were virtually prototypes of the 'Zeitoper' (opera of the times), exemplarily translating the 1920s' need for contemporary material,

pace and unpretentious objectivity into music, while vividly raising the question of power and violence.

Fantasie, Symphonische Musik (10 Feb), **Leb' wohl mein Schatz** and **Concertino** (18 Feb) can also be heard in Berlin. A symposium on the opera *Orpheus* rounds off the main programme of events.

www.bit.ly/krenekz



Ernst Krenek

MILHAUD

Comic mythology

The Greek National Opera presents a new staging of **Darius Milhaud's** three 'opéras minutes' of 1927 – *Der befreite Theseus*, *Die Entführung der Europa* and *Die verlassene Ariadne* – in Athens on 16/17 Jan. These operas, around 10 minutes each, are sketches set in a world of gods and heroes, full of sarcasm and apparent trivialities. "Milhaud's bitonally-enhanced music is catchy and even singable: tango rhythms and quotations from fashionable dances help to abstract the mythological to the point of comedy." (Mannheimer Morgen)

www.bit.ly/milhaud

Darius Milhaud spent 1917–1918 in Brazil at the invitation of Paul Claudel, then French ambassador to Rio de Janeiro. Inspired by the Brazilian jungle, Claudel wrote *L'homme et son désir*, which Milhaud turned into a ballet. The work can be seen in a concert performance in Amsterdam on 6 Feb. Reinbert de Leeuw conducts the ASKO/Schönberg Ensemble.



Walter Braunfels

BRAUNFELS

Incredible
volume of sound

Walter Braunfels achieved his final breakthrough as a composer with his four-part *Te Deum*, which was influenced by his wartime experiences. The piece premiered in Cologne in 1922, but has since been unjustly forgotten. Braunfels' incredible volume of sound and emotion make for a convincing work. The Pittsburgh Symphony Orchestra is to perform the third part of the work under Manfred Honeck in Pittsburgh/USA on 4–6 Dec.

www.bit.ly/braunfels

BARTÓK

30 rehearsals

Béla Bartók worked on his pantomime ballet *The Wooden Prince* between 1914 and 1917, albeit with some interruptions. The piece was staged during those troubled times, thanks to the perseverance of Italian conductor Egisto Tango, on condition that 30 orchestral rehearsals would be granted: “The fact that he will only take the project on if he is able to prepare it down to the very last detail is the best thing one can hear from a conductor” (Bartók). Andrey Boreyko is to perform the grand orchestral suite arrangement of the piece in Hamburg with the NDR SO (6 and 12 Dec). www.bit.ly/bartok1

The successful world première of *The Wooden Prince* awoke interest in the older one-act opera *Duke Bluebeard's Castle*, Bartók's first and only opera. It can now be heard in concert form in Chicago

with Pierre Boulez conducting (7–9 and 12 Jan).

www.bit.ly/bartok2

KODÁLY

Story-telling imagination

In his musical comedy *Háry János* (1926), **Zoltán Kodály** turned the grotesque tales of the veteran hussar into a successful blend of realism and naivety, comedy and pathos. Kodály described *Háry* as “the personification of the Hungarian story-telling imagination.” In the popular suite, which was written in 1927, Kodály's pictorial sound language breathes life into *Háry's* fairytale-like daydreams. Christian Arming will be conducting 3 performances with the Orchestre Philharmonique de Liège (8–10 Jan).

www.bit.ly/kodalyz



Zoltán Kodály von Imre Varga, Budapest

EISLER

Beauty as
a weapon

Hanns Eisler was possibly the first German composer to explore the practical and theoretical implications of the role of music in society. Eisler demanded a revolutionary music for the working class – a music which used its beauty as a weapon, as a means to an end, rather than being content merely to please and entertain. Between 1928 and 1930 he composed the *Balladenbuch op. 18*, extracts from which will be performed in Kings Place, London on 27 Jan by baritone Christian Immler and Helmut Deutsch (piano).

WILHELM GROSZ (1894–1939)

High-class
cabaret

Wilhelm Grosz was one of the great musical renaissance men of the 1920s. Born in Austria to a well-to-do Jewish family, he was a successful composer, conductor, pianist, music theorist and record producer – but today, he is forgotten, far more than contemporaries of equivalent significance. In *Bänkel*

und Balladen, op. 31 (1931), four grotesque and parodic cabaret pieces based on texts by Sokol and Ringelnatz, Grosz develops a style of high-class cabaret, combining contemporary social satire with delightfully frivolous nonsense. Christian Immler (baritone) and Helmut Deutsch (piano) interpret the piece on 27 Jan, also at Kings Place, as above.

MARTINU

A symbol of
American history

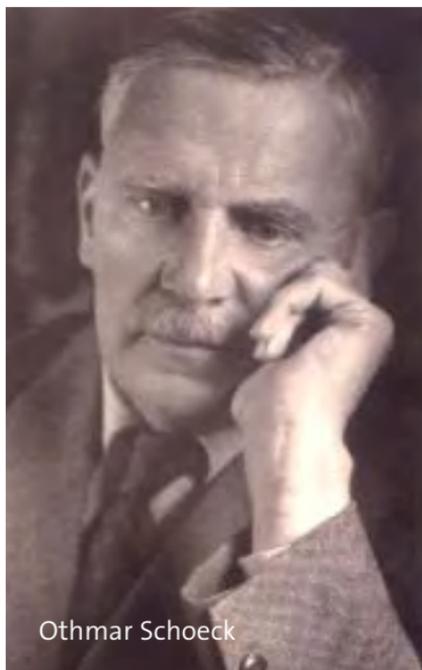
Plymouth Rock is traditionally considered the place where the Mayflower Pilgrims under their captain William Bradford arrived in what would become the United States of America – an important symbol in American history. Bradford's writings on this historic moment are the basis for **Bohuslav Martinů's** symphonic poem *The Rock*. George Szell conducted the Cleveland Orchestra in the 1958 premiere. This rarely heard work was performed by the Prague State Opera under Charles Olivieri-Munroe in October 2009.



OTHMAR SCHOECK (1886–1957)

Thoughts of death

Nachhall was **Othmar Schoeck's** 70th and last opus, and it represents the artistic culmination of the rich musical lyricism of his life's work. The work is based on texts by Lenau, in which the composer finds a reflection of his melancholy view of the world, but also a language to express his fervent longing. *Nachhall* for medium voice and orchestra, 39', is performed on 20 and 21 Dec by the Philharmonic Orchestra of Hansestadt Lübeck/D under Roman Brogli-Sacher. The soloist is Antonio Yang, baritone.
www.bit.ly/schoeck



Othmar Schoeck

MARX

Majestically powerful hymns

Joseph Marx composed the first version of his **Neujahrshymnus** for four-part male voice choir and organ in 1914. It was the crowning achievement of a highly fruitful creative period from 1910 to 1914 in which Marx devoted himself almost exclusively to choral music. The piece became more famous in 1950 when Marx authorised the use of parts of the work as the title theme for the film *Cordula* (with Paula Wessely and Attila Hörbiger), rearranged for choir and orchestra. However, this film score has since been lost. Berkant Haydin and Stefan Esser aimed to recreate a complete instrumentation of Marx's original score, and this thrilling, majestically powerful hymn to life can be heard in Würzburg/D on 16/17 July,* performed by the Mainphilharmonie and the Monteverdi Choir of Würzburg under Matthias Beckert. Marx's **Herbstchor an Pan** is also on the programme.

* originally planned for February

SCHULHOFF

Like a dream

Erwin Schulhoff wrote his first piece for classical string quartet while studying in Cologne. Some 10 years later in 1924, he composed the considerably more mature ***String Quartet No. 1***. With the slow movement at the end, it strays from the usual form. The quartet comprises 3 dance movements and a melancholy nocturno, which makes the previous parts seem like a dream. The piece is to be performed by the Henschel Quartett in Stockholm on 5 Dec.

www.bit.ly/schulhoff

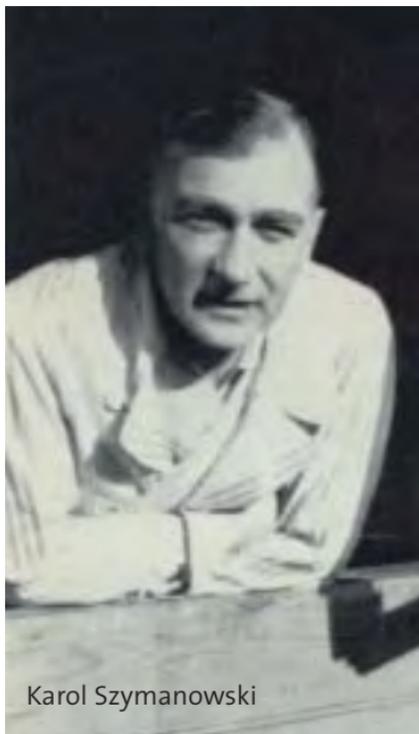
SZYMANOWSKI

The secret life
of the soul

Karol Szymanowski's delight in shimmering colours, forms and unusual structures continued in his ***Symphony No. 3 Lied der Nacht*** (1914/1916). After the chaos of the first World War, the deep stylistic and conceptual change in his work is unmistakable. When he composed ***Stabat Mater*** for soprano, alto, baritone, mixed choir and orchestra in 1925/6 in Warsaw, he was attempting "an internal

experiment ... an attempt to give modern, structurally complete forms to the most real and intangible things within the secret life of the soul". Szymanowski combines elements of the hymns of the Latin *Stabat Mater* with Polish fasting songs to express deep emotion and sensitivity in this work. The Trinity College of Music SO & Chorus interpret the work on 4 Dec in London.

www.bit.ly/szym2



Karol Szymanowski



Joseph Bohuslav Foerster *Eva* Wexford Opera 2004

SCHMIDT

A cry of fear and hope

After the downfall of the world there is the promise of a new heaven and a new earth. **Franz Schmidt** gave this hopeful message in his oratorio ***Das Buch mit sieben Siegeln***, based on the Book of Revelations. This powerful piece, filled with musical allusions and formidable images, was first performed in Vienna in 1938 – a cry of fear and hope, shortly before the outbreak of war. From today's perspective the timeless masterpiece also reflects the variety of musical styles of the first half of the 20th century. Nikolaus Harnoncourt has taken on this apocalyptic work and interprets it with the Vienna Philharmonic and the Vienna Singverein on 17, 19 and 20 Dec in Vienna (Musikverein) and on 21 Dec in Linz (Brucknerhaus).

Schmidt's ***Zwischenspiel und Karnevalmusik aus der Oper "Notre Dame"*** can also be heard in Linz on 2 Dec (Linzer Konzertverein).

JOSEF B. FOERSTER (1859–1951)

Mahler's Czech friend

Josef Bohuslav Foerster was friends with **Gustav Mahler** during his time in Hamburg. It is thanks to him that we know so much about the writing of Mahler's *Resurrection Symphony*. Foerster himself has however been unjustly forgotten as a composer despite his opera ***Eva*** being one of the most original works of its time.

The Nürnberger Symphoniker is offering a chance to hear ***Symphony No. 4*** on 29 Jan. It was written in Vienna in 1905 and influenced by Bruckner and Mahler. Conductor: Leos Svarovský.

The 150th anniversary of Foerster's birth falls on 30 Dec.

www.bit.ly/foerster



DER SCHMIED VON GENT

Große Zauberoper von Franz Schreker

Premiere: 30. Januar 2010, Opernhaus Chemnitz

Musikalische Leitung: Frank Beermann / Inszenierung: Ansgar Weigner
Bühne: Siegfried E. Mayer / Kostüme: Claudia Möbius

Termine:

30.01. / 14.02. / 27.02. / 12.03. / 04.04. / 24.04. / 15.05.2010

TICKETS 03 71 / 40 00 - 430
WWW.THEATER-CHEMNITZ.DE



SCHREKER

A magical opera

In his last opera, ***Der Schmied von Gent***, Franz Schreker aimed to create a folk opera – not an easy task, given his chosen medium of highly developed German post-impressionism. Schreker continued in this piece along the path of simplification which he had started with the ***Singender Teufel***.

His last opera contains song and dance forms: there is a folksy feel to blacksmith songs, parodies and children's songs; pious songs of legends mix with baroque splendour. The opera is based on a Flemish folk tale: the story of the clever blacksmith who signs a pact with the devil, but with the help of St Joseph escapes from hell and, following various adventures, gets into heaven in the end. A light-hearted fantasy, populated with the dead and the living, the

burghers of Ghent, spectres from hell and the heavenly hosts, which shows the path from life on earth to the radiance of paradise. The opera premièred in Berlin in 1932.

UE has substantially revised the performance material of the opera for the forthcoming new staging at the Chemnitz Theatre on 30 Jan, including new orchestral parts.

Director: Ansgar Weigner; conductor: Frank Beermann; costumes: Claudia Möbius. Further performances in February, March, April and May. The premièred will be broadcast live on radio and released on CD by cpo.

www.bit.ly/schreker3

MANFRED GURLITT (1890–1972)

The other Wozzeck

Several unfortunate circumstances caused the opera **Wozzeck** by **Manfred Gurlitt** to be forgotten. The world première in Bremen in 1926 was preceded by the première of **Alban Berg's** identically-named opera a year earlier. The world of opera at the time simply had no more room for another approach to the *Wozzeck* theme. The audacity of Gurlitt's structure has remained unrecognised until now.

Berg and Gurlitt employed basic classical forms for the individual scenes (18 in Gurlitt's case and 15 in Berg's). However, unlike Berg, Gurlitt dispensed with traditional structures, aiming to match Büchner's text with his sequences, which often last just a few

minutes. In terms of form and structure, Gurlitt's work is clearly more radical than Berg's and truer to Büchner's fragment.

Unlike Berg with his glowing orchestral colours, Gurlitt restricts himself throughout to the use of orchestral groups that vary from scene to scene for emphasis and effect – almost in a chamber music style. This produces a gaunt, reduced sound which easily allows the voices to be heard.

This sound cannot be attributed to the Viennese School, the trends around Korngold or even Schreker. It is more reminiscent of Hindemith or Weill. Gurlitt's *Wozzeck* offers a real alternative to Berg's, as proven recently in Lucerne, and is also a reasonable length at around 80 minutes.

Nana, another of Gurlitt's operas, this time based on Émile Zola, is also being rediscovered, with a production planned at the opera house in Erfurt/D in 2010.



Manfred Gurlitt *Wozzeck* Luzerner Theater 2009



Alexander Zemlinsky

ZEMLINSKY

Forbidden mermaid

Alexander Zemlinsky's *Die Seejungfrau* was performed for the first time on 25 Jan 1905, in the same concert as the première of **Arnold Schönberg's** symphonic poem ***Pelleas und Melisande***. It was perhaps unwise to première two works of such similar scope and format in the same concert. However, it was not merely due to an over-reaction to the success of the more famous piece that Zemlinsky never allowed *Die Seejungfrau* to be performed again. It was also due to the overly self-critical approach of a man who never quite



achieved the place in musical history which his great talent might have deserved. Today, *Die Seejungfrau* is his most important orchestral work, and it can be heard in concert halls across the world: in Darmstadt on 10/11 Jan with the Staatsorchester Darmstadt/D under Nicholas Milton and on 20–23 Feb in Rome with the Orchestra dell'Accademia Nazionale di Santa Cecilia under James Conlon.

EUGEN D'ALBERT (1864–1932)

Worthwhile excavation

The storyline of **Eugen d'Albert's** opera ***Der Golem*** (1926) was taken from the famous ancient Jewish legend of the *Golem of Prague*. After the great success of the world première in 1926 (“with its absolute tonal character, the work ranks alongside the operas of Schreker”), no-one imagined that the piece would be forgotten after 1945. In Bielefeld/D in 1997 it was referred to as “a worthwhile excavation.” It is to be hoped that Andrea Schwalbach's new staging in Bonn will meet with similar praise (première: 24 Jan). www.bit.ly/dalbert

FREDERICK DELIUS (1862–1934)

Song of a Great City

Frederick Delius' first great masterpieces, including *Paris Nocturne*, were written around the turn of the last century. *The Song of a Great City* for orchestra (23') premièred in London in 1899 and gave him the reputation of an "English Debussy" for his almost Impressionist sensitivity with fine nuances of emotion. Mark Elder conducts the piece on 5 Feb in Utrecht/NL with the Radio Filharmonisch Orkest.

www.bit.ly/delius

WEBERN

A miracle of precision

Anton Webern arranged **Franz Schubert's** six *Deutsche Tänze* for piano, D820, in 1931 for chamber orchestra, woodwind and two horns. His alterations are limited to occasional separation of the parts, bringing out the solo lines. Webern aimed to allow the structure of the work to emerge more clearly, while retaining a sound similar to Schubert's. The result is a miracle of



Michael Tilson Thomas

precision, tonal differentiation and glowingly shaded colours. Michael Tilson Thomas interprets the *Tänze* with the San Francisco Symphony Orchestra from 9–12 Dec in San Francisco. Also on the programme is Webern's highly concentrated ten-minute *Symphony op. 21* for chamber ensemble, "a striking example of Webern's art, in which his music manages to combine creative fantasy and strictly formulated technique".

www.bit.ly/webern

BERG

A Lulu year

2010 will be a real **Lulu** year. The two-act version by **Alban Berg** can be heard at the Salzburg Festival (Harnoncourt/Flimm), the Wiener Festwochen will be presenting **Friedrich Cerha's** three-act version (Gatti/Stein), while the world première of a new three-act version is scheduled for the autumn. More news coming soon.

The Aalto Theatre in Essen/D is starting the year with a première of *Lulu* on 23 Jan, conducted by Stefan Soltesz. Just a few days later, the same opera can be heard in Münster/D under Fabrizio Ventura (31 Jan).

Marc Albrecht will also be launching *Lulu* on 4 Feb in Geneva. His *Lulu* will be performed by Patricia Petibon, who can prepare for her upcoming part as *Lulu* in Salzburg. On 31 Jan, Daniele Gatti plans to present the **Lulu Suite** in Zurich with the opera house orchestra.

As of 29 Nov, the Altenburg-Gera Theatre will be producing the chamber version of **Wozzeck**, which was completed by **Eberhard Kloke** in 2004. This often-used arrangement also enables smaller orchestras to perform Berg's masterpiece.

Alan Gilbert, the new music director of the New York Philharmonic, is to tour Germany with **3 Orchester-**

stücke (Cologne, 28 Jan; Dortmund, 30 Jan), while 4 Feb will see him performing the work in London. The *3 Orchesterstücke* can also be heard in Chicago, conducted by Michael Tilson Thomas on 11–13 Feb with the Chicago SO.

The **Violin Concerto** will be performed by Renaud Capuçon (Rotterdam, 8 and 10 Jan), Veronika Eberle (Frankfurt, 11 Dec; Potsdam, 12 Dec; Cologne, 1 Feb) and Isabelle van Keulen (Hamburg, 7 and 8 Feb), among others.

On 8 and 9 Feb, Friedemann Layer will conduct **7 frühe Lieder** in Augsburg/D.



SCHÖNBERG

Extravagant
orchestration

In 1902, **Arnold Schönberg** composed a symphonic poem based on Maeterlinck's drama *Pelleas und Melisande*, without realising that Claude Debussy's *Pelléas et Mélisande* was to première at the Opéra-Comique in Paris at the same time. Later he regretted not carrying out his initial plan of composing an opera based on the original text. Schönberg found some consolation, however: "The symphonic poem was a challenge for me, for it taught me how to express moods and characters in precisely formed, musical units – a process for which an opera may not have been quite so useful." Daniel Barenboim is to perform the work with the Staatskapelle in

Berlin (24 and 25 Jan). The programme also includes *Verklärte Nacht* for string orchestra and *Variationen op. 31*. In the latter piece, Schönberg has a large orchestra use tone rows for the first time. It is his only orchestral composition of this kind.

www.bit.ly/schoenberg

Owing to its highly extravagant orchestration, one of Schönberg's works is rarely performed – but it will now be presented by the SWR SO Baden-Baden/Freiburg under Michael Gielen: based on texts by Rainer Maria Rilke and Ernest Dowson's *Seraphita* (German translation by Stefan George), the *Vier Lieder* is one of his last free-atonal works (30 and 31 Jan, 2 Feb, Yvonne Naef, MS).

www.bit.ly/swrso



Daniel Barenboim



Gustav Mahler

MAHLER

Mahler symphony reductions

WP Requiring fewer musicians than any of **Gustav Mahler's** other symphonies and with a chamber music structure, ***Symphony No. 4*** works particularly well in a reduced version.

In 2007, **Klaus Simon** created an arrangement that leaves Mahler's music untouched, thus reproducing the character and sound colours of the symphony as faithfully as possible, while following the concert customs of Arnold Schönberg's Society for Private Musical Performances. In Simon's reduced version, ***Symphony No. 4*** can be performed by 14 musicians with a solo soprano: wind quintet, percussion (2), harmonium, piano and string quintet.



The Italian première will be staged in Florence (Orchestra della Toscana, c. Isaac Karabtchevsky, 25 and 27 Feb).

After his success with ***Symphony No. 4***, Simon has now arranged Mahler's ***Symphony No. 1*** for chamber orchestra as well. "I tried to adopt as many of the original sound colours as possible in my arrangement, as far as is possible with a smaller orchestra. As always, I tried to replace missing parts with harmonium and piano. The tremendous finale of ***Symphony No. 1*** needed a bigger sound. That's why I added a second bass clarinet, a second horn and a trumpet to the whole arrangement," says Simon. The world première is set for 25 Mar in Trento/I (c. Philipp von Steinaecker).

Visit www.universaledition/mahler to find a list of other Mahler performances.

JANÁČEK

Janáček's
naivety

To modern eyes, the story of the development of *Šárka* is almost grotesque: in 1877 the 33-year-old unknown composer **Leoš Janáček** threw himself enthusiastically into a libretto printed in a newspaper, orchestrated it and was then devastated to discover that the author of the libretto, the then celebrated writer Julius Zeyer, refused to authorise Janáček's orchestration on the grounds that he had been saving it for a more famous composer like Dvořák or Smetana.

Thirty years later, the by then highly successful Janáček returned to the rejected score, and this time, of course, had no problem gaining authorisation for his piece. He corrected, re-scored and extended the work as he thought necessary (with the assistance of his student Osvald Chlubna), until the successful premiere of *Šárka* at the Brünner Nationaltheater in 1925.

However, contractual hurdles slowed the publication of the piece, and thus it disappeared from the repertoire.

The Italian premiere of *Šárka* only now takes place on 11 Dec in Teatro La Fenice in Venice under the musical direction of Bruno Bartoletti. Subsequent performances are

planned for 13, 16, 18 and 20 Dec. The work lasts only 60–70 minutes and is thus best performed as one half of a programme (in Venice it shares a programme with *Cavalleria rusticana* by Pietro Mascagni). www.bit.ly/janacek





FRIEDRICH CERHA

Wie eine Tragikomödie

for large orchestra

BBC Philharmonic

Orchestra, c. HK Gruber

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Bridgewater Hall

Manchester

GEORG FRIEDRICH HAAS

fuga for 2 violins

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ATTHIS for soprano and 8 instruments

Scharoun Ensemble of the Berlin Philharmonic

15 January 2010 · Philharmonie Berlin

GUSTAV MAHLER / KLAUS SIMON

Symphony No. 1 for chamber orchestra

Mahler Chamber Orchestra, c. Philipp von Steinaecker

25 March 2010 · Trento/I

ARVO PÄRT

Missa brevis for twelve cellos

12 cellists of the Berlin Philharmonic, 17 February 2010 · Berlin

JOHANNES MARIA STAUD

Für Bálint András Varga 10 miniatures for piano trio

Wiener Klaviertrio, 26 February 2010 · Boston/USA

DAVID SAWER

Caravan for soprano, bass clarinet, horn and cello

Jane Manning, s, Jane's Minstrels, 25 Feb 2010 · Purcell Room London

MAURICIO SOTELO

Alter Klang for flamenco guitar, cantaor and string quartet

Juan Manuel Cañizares, guit, Ancángel, cantaor, Diotima Quartet

17 February 2010 · Auditorio Nacional Madrid

2009

150th Anniversary
75th Anniversary
90th Anniversary

Josef Bohuslav Foerster * 30 Dec 1859
Alfred Schnittke * 24 November 1934
Roman Vlad * 29 December 1919

2010

50th Anniv. of Death
75th Anniv. of Death
85th Anniversary
85th Birthday
80th Birthday
80th Birthday
100th Anniversary
150th Anniversary
75th Birthday
100th Anniversary
100th Anniversary
150th Anniversary
200th Anniversary
80th Anniversary
125th Anniv. of Death

Hugo Alfvén † 08 May 1960
Alban Berg † 24 December 1935
Luciano Berio * 24 October 1925
Pierre Boulez * 26 March 1925
Paul-Heinz Dittrich * 04 December 1930
Cristóbal Halffter * 24 March 1930
Rolf Liebermann * 14 September 1910
Gustav Mahler * 07 July 1860
Arvo Pärt * 11 September 1935
Mario Peragallo * 25 March 1910
Ennio Porrino * 20 January 1910
Emil Nikolaus von Reznicek * 04 May 1860
Robert Schumann * 08 June 1810
Toru Takemitsu * 08 October 1930
Egon Wellesz * 21 October 1885

2011

75th Birthday
75th Birthday
100th Anniversary
85th Birthday
75th Anniversary
85th Birthday
80th Anniversary
75th Birthday
85th Birthday
200th Anniversary

Gilbert Amy * 29 August 1936
Sir Richard Rodney Bennett * 29 March 1936
Paul Burkhard * 21 December 1911
Francis Burt * 28 April 1926
Cornelius Cardew * 07 May 1936
Friedrich Cerha * 17 February 1926
Mauricio Kagel * 24 December 1931
Ladislav Kupkovic * 17 March 1936
György Kurtág * 19 February 1926
Franz Liszt * 22 October 1811



100 th	Anniv. of Death	Gustav Mahler † 18 May 1911
75 th	Birthday	Steve Reich * 03 October 1936
75 th	Anniv. of Death	Ottorino Respighi † 18 April 1936
50 th	Birthday	David Sawer * 14 September 1961
50 th	Birthday	Daniel Schnyder * 12 March 1961
125 th	Anniversary	Othmar Schoeck * 01 September 1886
50 th	Birthday	Mauricio Sotelo * 02 October 1961
25 th	Anniv. of Death	Alexandre Tansman † 15 November 1986
75 th	Birthday	Hans Zender * 22 November 1936

2012

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

2013

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

ALBAN BERG

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Album piece for piano

ed. by Michael Beiche

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Re-discovered in the run-up to the Schumann year!

About three years ago, a previously unknown manuscript of an album piece for piano by **Robert Schumann** was found in the Leopold Sophien Library of Überlingen. The little piano piece, entitled **Ahnung**, had been given and dedicated by Clara Schumann to a friend of hers, the lithographer and writer Julius Allgeyer. In the **Wiener Urtext Edition series**, this short work is published for the first time in the run-up to the Schumann year 2010. A print of the rediscovered Schumann autograph is included in the edition. The expressive, relatively easy-to-play piece adds to the Romantic piano repertoire.



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 Christian Gerhaher, bar, Rosamunde Quartett
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 Zwei Lieder auf den Tod eines Kindes*
 Hermine Haselböck, ms, Wolfgang Holzmair, bar, Russell Ryan, pno
 BRIDGE CD 9259

KAROL SZYMANOWSKI *Concerto No. 1 for violin and orchestra*
 Arabella Steinbacher, vln, Rundfunk Sinfonieorchester Berlin,
 c. Marek Janowski · PentaTone classics PTC 5186 353



Manfred Gurlitt (1890–1972)

Worklist (UE)

Piano quintet C minor op. 7 31'
UE 31505• score
UE 31506• set of parts

Nana opera in 4 acts 1933
source text: *Nana* by Émile Zola; Libretto: Max Brod 150'
parts: Nana, soprano / Graf Muffat de Bensville, baritone / Lieutenant Philippe Hugon, tenor / Gustave, his brother, bass / Bordenave, theatre director, baritone / Zoe, waiting-maid, soubrette / some smaller parts
choir: SATB
3 2 3 3 - 5 6 4 0 - timp, perc(3), hp, mand, str, incidental music
World première: 16/04/1958 Dortmund/D
performance score on hire

Soldaten tragic opera in 3 acts 1929/1930
source text: *Die Soldaten* by Reinhold Lenz; Libretto: Manfred Gurlitt 120'
parts: Wesener, baritone / Frau Wesener, mezzo soprano / Marie, soprano / Charlotte, soprano / Stolzius, baritone / his mother, mezzo soprano / Desportes, tenor / Haudy, baritone / Rammler, baritone / Mary, baritone / Gräfin de la Roche, alto / her son, tenor
choir: SATB
3 3 4 3 - 4 3 3 1 - timp, perc(2) - hrp, cel, pno - str
World première: 09/11/1930, Düsseldorf/D
performance score on hire

Wozzeck musical tragedy in 18 scenes and 1 epilogue 1923/1924
source text: *Woyzeck* by Georg Büchner; Libretto: Manfred Gurlitt 90'
parts: Wozzeck, bass baritone / Marie, soprano / Captain, bass baritone / Doctor, tenor / Andres, tenor / Drum major, high baritone / Margaret, mezzo soprano / old woman, alto / Jew, tenor / a girl, soprano / 2 speaking parts
choir: SATB
3 3 3 3 - 4 3 3 1 - timp, perc - hrp, cel, pno - str
World première: 22/04/1926, Bremen/D
performance score on hire



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