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= world première
Dear Readers,

In this modern age it is comforting to rediscover the excellent radio programming that is still going strong. France Musique’s Lundis de la contemporaine, the BBC’s Hear and Now, SWR2’s JetztMusik, ORF’s Zeit-Ton and WDR3’s Studio Neue Musik are just some of the excellent programmes available. With all major radio stations now online (i.e. worldwide), and now in impressive quality, it’s worth having another look at the rich array of programmes of classical and contemporary music. Every month, we pick out some of the best broadcasts of UE works and include them in our new Radio E-mail Newsletter.

Sign up at www.bit.ly/ue-emails

The Editorial Team
The sheer number of composers, works, world premières and performances make any publisher’s website a considerable challenge. We had come (perhaps not alone) to the conclusion that our website www.universaledition.com needed a major update. So we listened very carefully to the people who matter most: you, the ensembles, orchestras, festivals, programmers etc. What resulted from our discussions was a completely new website, built from scratch. The aim of the website is not to be cool, hip and covered in web 2.0, but simply to work, be fast, clear, understandable, and give you better access to more information than ever before. We think our web team did an incredible job. The website will be live in time for the Frankfurt Music Fair on 24 March.
New 
editor's report

Once again we have published a **new editors’ report**, containing details of all new music edited in the year 2009. It was good to stop for a moment and have a look and the number of new works, revisions, new engravings etc. that our editors created. We produced **41 completely new works**, from Luke Bedford’s *Willy and Hugh* for children’s concerts, to Haas’ *Traum in des Sommers Nacht* for orchestra, with plenty of Cerha, Rihm, Sotelo, Staud, Halffter and Pärt included.

We also produced **25 new arrangements**, e.g. Jaroslav Smolka’s new *Suite* from the opera *Katya Kabanova*, Schönberg’s *Op.11* for ensemble by Richard Dünser, and Chris Gordon’s arrangements of Alban Berg *Songs*.

In addition to the above, **15 works** were revised and corrected and we made new engraved material for **9** existing works. And on top of all this, our editors found time to produce **19 new study scores** in our new series, bringing the total already available to **39**. New study scores include Mahler’s *Rückertlieder*, Messiaen's *Oiseaux exotiques*, Boulez’ *Improvisation II*, No. 3 from *Pli selon Pli*, and Berio’s *Eindrücke*.


**UNIVERSAL EDITION**

The Gustav Mahler Blog

Now that the **Mahler anniversary years** are in full swing (*150th birth-day in 2010* and *100th anniversary of death in 2011*), many orchestras have begun special concert series featuring Mahler’s music. Our Mahler blog ([www.universaledition.com/mahler](http://www.universaledition.com/mahler)) contains information about many concerts and also includes our video interview series, now with 15 interviews, with recent additions from Michael Gie- len, Mariss Jansons and Lorin Maa- zel.
Viktoria Borisova-Ollas
Golden Dances of Pharaohs – Clarinet Concerto
Commissioned by the Royal Stockholm Philharmonic Orchestra

World Première
6 & 8 May 2010
with Martin Fröst and the Royal Stockholm Philharmonic Orchestra
Conducted by Chief Conductor Sakari Oramo

Stockholm Concert Hall
www.konserthuset.se
Tickets +46 8 50 66 77 88
“Concerning Egypt, I will now speak at length, because nowhere are there so many marvellous things, nor in the whole world beside are there to be seen so many things of unspeakable greatness.” This is how Herodotus described Egypt, writing in the 5th century BC. As Victoria Borisova-Ollas writes in the preface to her new clarinet concerto, *Dances of Pharaohs*: “We know practically everything about daily habits of the Pharaohs, but there is an important part of this picture which is still missing: the sounds are not there. What were the timbres of their voices; the moods of their ritual songs? What was the music like when they danced?” Borisova-Ollas has now created her own personal answer to these questions which will be premièred on 6 May by Martin Fröst and the Royal Stockholm Philharmonic Orchestra conducted by Sakari Oramo.

www.bit.ly/pharaohs

Victoria Borisova-Ollas

This March, Ian Wilson’s *Humpty Dumpty* – music theatre for soprano, tenor, clarinet and percussion – is given its world première on 18 March by the Psappha ensemble at a concert in Lancaster/UK. “In a novel reinterpretation of the tale of *Humpty Dumpty*’s fall – part morality play and part vehicle for some extravagant singing – the vocal champion Don Dumpty is left looking rather eggy by a rival competitor.” The work was composed for the Psappha ensemble to a libretto by Brian Leyden.
The Wittener Tage für neue Kammermusik will be focusing on Friedrich Cerha: about *Bruchstück, geträumt* (Klangforum Wien, c. Stefan Asbury, world première: 23 Apr), Cerha writes: “It’s like in a dream: one tries to move forward; but it’s impossible. The music feels its way as if blind. The piece is an epitome – the highest praise of slowness.”

**Neun Bagatellen** for string trio (world première: 24 Apr, Zebra Trio) was inspired by a suggestion by violinist Ernst Kovacic. In this piece, Cerha once again indulges in his love of the “gripping translation of the direct, spontaneous idea” – as in the orchestral works *Momente* and *Instants*. The programme in Witten also features *Netzwerk-Fantasie* (soloist: Marino Formenti, 24 Apr) and an excerpt from *Eine Art Chansons* (Klangforum Wien, 25 Apr). [www.wittenertage.de](http://www.wittenertage.de)  

On 14 Apr, Remix Ensemble will be performing *Les Adieux* for the first time in Porto/P.

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As part of the Mahler in Manchester series at the Bridgewater Hall, renowned composers have been asked to write new works to accompany the performances of Mahler’s symphonies. UE composers Friedrich Cerha and Luke Bedford are amongst those taking part. Bedford’s *new work* will be performed before Mahler’s *Symphony No. 9* on 27 May by the Hallé Orchestra conducted by Mark Elder. See [bit.ly/luke1](http://bit.ly/luke1) and [bit.ly/luke3](http://bit.ly/luke3) for details.

The first Asian performance of *Or Voit Tout en Aventure* for soprano and 16 players will take place this spring, with Roland Kluttig conducting the Seoul Philharmonic Orchestra on 6 April. The six movements of the work comprise of settings of three texts written in medieval French and Italian, all linked in some way by the theme of music.
The relationship between Klangforum Wien and Georg Friedrich Haas is a long and fruitful one. One of the many highlights of the collaboration was the première of *in vain* by the solo ensemble under Sylvain Cambreling in 2000. The same team has just premièred *La profondeur* for 13 performers, written for the 25th anniversary of Klangforum. The composer said of the piece: “The deepest register of the ensemble: both foundation and abyss. Music on the edge of sound. Once-familiar parameters like time, interval and volume are lost. Night and light”. *La profondeur* was performed in Amsterdam (première on 4 Feb), Kiel (5 Feb) and Vienna (7 Feb).

*... und ...*, commissioned and premièred by the Collegium Novum Zurich, is the result of a profound analysis of the relationship between electronica and the chamber ensemble, which Haas explored in cooperation with the experimental studio of the SWR in Freiburg. Haas has now revised the work. The première of the revised version (with changes mainly to the end) will take place in Berlin on 25 March as part of the Maerz-Musik festival. Sylvain Cambreling directs the Collegium Novum.

The Swiss première of the 7 *Klangräume* takes place in Basel on 5 May. The piece can also be heard in France in Eguisheim on 9 May and on 8 May in Freiburg in Germany.

*“In iij. Noct.”* has its Dutch première on 5 March with the Kairos Quartett. On 20 May *tria ex uno* and *Sextett* can be heard in London with members of the Philharmonia Orchestra.

www.bit.ly/haasund
Veni creator

KODY, the Polish music festival in Lublin, is dedicating a portrait concert to Arvo Pärt on 22 May, featuring a world première and a Polish première with the Lublin Philharmonic Orchestra and Cracow Philharmonic Choir under Cem Mansur. For the festival, Pärt has arranged his Veni creator – which he wrote for mixed choir and organ in 2006 – for mixed choir and string orchestra. www.codes-festival.com

The concert will also feature the Polish première of Symphony No. 4 ‘Los Angeles’. The series of performances of this symphony, which is dedicated to Mikhail Khodorkovsky, is continuing in spring: 26–27 Mar in Sydney, 2 May in Tallinn, 4 May in Vienna and 5 May in Ljubljana/SLO.

Sliding harmonies

Jay Schwartz’ new work, Music for Eight Double Basses, will be given its world première by members of the Frankfurt RSO conducted by Matthias Pintscher on 23 April in Frankfurt (www.bit.ly/schwartzhr). Schwartz again employs his affinity for long sliding tones in Music for Eight Double Basses to bring a series of polyphonically intertwined, driving ascensions out of the profound depths of the double bass to form a complexity and chorus of overtones and sliding harmonies, taking advantage of the full range the basses, from their weighty fundamentals to their delicately hovering flageolet tones.

A major presentation of Schwartz’ music will be given in Salzburg this summer, including the second performance of his chamber opera Narcissus & Echo. More details in the next newsletter. www.universaledition.com/schwartz
RIHM

Total Immersion

Writing about *Will Sound* when the work premièred in 2006, the New York Times described the score as “kaleidoscopic, intensive, detailed”. Wolfgang Rihm has now expanded the work. The revised version receives its first performance by Klangforum Wien in Witten on 23 April.

The BBC Symphony Orchestra in London presents *Total Immersion* Wolfgang Rihm including the British première of *Das Gehege* (directed by Andre de Ridder) and a performance of *Konzert in einem Satz* (with Stephen Isserlis) at the centre of the programme on 13 March. The Arditti Quartet performs works including the *String Quartet No. 5* on 12 March, and the London Sinfonietta interprets *Concerto “Séraphin”* on 13 March. [www.bit.ly/rihm58](http://www.bit.ly/rihm58)

*Das Gehege* also sees a staged performance in Hamburg (from 10 March, conducted by Simone Young). The one-act opera can also be seen in a concert performance in Cologne at the final concert of the MusikTriennale (16 May). The conductor is Markus Stenz, who also performs *DEUS PASSUS* (Cologne, 1 April). *ET LUX* (6 May) and *Gegenstück* (29 Apr) continue the series of national premières in Amsterdam. *Schrift-Um-Schrift* can be heard in Geneva (26 March).

Sir Roger Norrington conducts *Verwandlung 3* (with a revised ending) in Stuttgart (20/21 April), Shanghai (1 May) and Beijing (8 May). The Czech Filharmonie under Hradec Králové take on *Musik für Oboe und Orchester* (11 March). The Munich Biennale presents *Sotto voce* (sol: S. Mauser) and *Pol-Kolchis-Nucleus* (2 May). The Wuppertal Opera perform Hans Neuenfels’ staging of *Proserpina* (11 April). *COLL’ARCO* stretches the technical possibilities of the violin to their limits. Carolin Widmann performs the work in Baden-Baden, Mannheim and Freiburg (28 Feb–3 March).
BALTAKAS

Josquin rediscovered

The music of Vykintas Baltakas is given a prestigious platform this March, with (co)ro(na) for ensemble included in a Peter Eötvös portrait concert. Rising star Lionel Bringuier conducts the Los Angeles Philharmonic New Music Group on at the Walt Disney Concert Hall in LA on 9 Mar. The Kantorei Kassel under its musical director Eckhard Manz have asked Baltakas to write a new work based on the Missa sexti toni by Josquin des Prés. The new work – for voices and live electronics – will be premièred in Kassel on 29 May and in Bursfelde the next day.

This year we also look forward to the première of a new work for ensemble at the Transit Festival in Belgium, and to the first performance of Scoria at Musica Viva in Munich, with the Munich RSO (24 Sep).

SOTELO

Spectral flamenco

Mauricio Sotelo’s latest work, Muerte sin fin, based on a poem by José Gorostiza, brings together his most important comrades-in-arms: Arcángel (flamenco singer), Roberto Fabbriciani (flute), Juan Carlos Garvayo (piano) and Quatuor Diotima. They are joined by José Hernandez-Pastor (countertenor) and dancer Israel Galván as the soloist. A co-production with the Dutch Flamenco Biennale, the work is to receive its world première at the Festival de Úbeda on 8 May with Sotelo himself conducting. www.festivaldeubeda.com

Raiz del aire (2006) will be premièring in London (1 Mar) and Lisbon (7 Mar) with Grup Instrumental de Valencia (c.: J. Cerveró). De oscura llama (2008) for flamenco singer, ensemble and tape, is to be performed by Ensemble RESIDENCIAS in Madrid on 1 Mar.
Pierre Boulez will be celebrating his 85th birthday on 26 March and the music world will be paying tribute to him in a wealth of concerts. The Berliner Festtage will feature an Hommage à Pierre Boulez, with the following works scheduled for 3 and 4 Apr: Improvisation I, II, III (soloist: Christine Schäfer), Messagesquises, Anthèmes 2 and Le Marteau sans maître, conducted by Daniel Barenboim and the composer himself. Boulez is also on tour with the Ensemble Intercontemporain (EIC), conducting Dérive 2 and Cummings ist der Dichter in Cologne (13 Mar). The same works can be heard the day before in Paris. On 30 May, EIC will be performing sur Incises at the Spring Festival in Prague. Boulez last conducted this work, which is based on Incises, in Japan when he was presented with the renowned Kyoto Prize in November 2009. Susanna Mälkki is to conduct Répons at the Cité de la Musique in Paris on 15 Apr with EIC. www.bit.ly/repons

Boulez has enjoyed a close partnership with the Vienna Philharmonic since 1996 and will be presenting all of the finished Notations I–IV and VII with the orchestra from 19–21 Mar. Boulez’s birthday will also be celebrated in style in the Netherlands – in Arnhem and at the Muziekgebouw aan ’t IJ in Amsterdam, where the Nieuw Ensemble Amsterdam is to perform Dérive 1 and 2, Éclat and Mémoriale (1, 4 Mar, c. Ed Spanjaard). Rotterdam will also be playing host to EIC, with Peter Rundel conducting Le Marteau sans maître and Dérive 2 on 20 May.
SAWER

Danish satire

David Sawer’s ballet *Rumpelstiltskin* was premièred to unanimous and overwhelming critical acclaim last November. The Times wrote “Sawer’s score is a tour de force of mostly ominous effects and gradually mounting frenzy”. Andrew Clements wrote in the Guardian, “The score is a tautly structured mosaic of ideas, each relatively simple, but infinitely suggestive; like everything about this deft show, it’s a model of economy.” See [www.bit.ly/rump3](http://www.bit.ly/rump3) for more reviews. The next performance: The Sage in Gateshead/UK, 3 May. Sawer’s satirical operetta *Skin Deep*, written with comedian Armando Ianucci, comes to Copenhagen on 23 April, when Thomas Søndergård conducts the Richard Jones production in the Danish première. See [www.bit.ly/skindeep](http://www.bit.ly/skindeep) for more details.

BIRTWISTLE

Fragments and dances

This spring sees two performances of Harrison Birtwistle’s *...agm*... by the BBC Singers and Ensemble Intercontemporain conducted by Pierre Boulez, in Paris and Cologne (12 and 13 March). Following two earlier works, Birtwistle returned to texts by Sappho, the great poetess of Lesbos, this time setting the texts in their original, and much more fragmentary, form. The title *...agm*... has various justifications: the three letters occur in many, if not all, of Sappho’s words; the Greek word for fragment is ‘agma’; and agm is an abbreviation of Agamemnon.

For all Birtwistle performances this spring, including *Earth Dances, Tragoedia, Secret Theatre* and *Cortege*, see [www.bit.ly/hb-spring](http://www.bit.ly/hb-spring).
**COLLA**

Full orchestral sounds

*Alberto Colla* (*1968) is one of Italy’s most respected composers. His works for large orchestra, in particular, have brought him a great deal of attention and numerous international prizes for composition. Two of his works can be found in the UE catalogue: *Le rovine di Palmira*, which uses Arab scales and rhythms, mainly from Egyptian music; and *A oriente del sole*, which is to receive its French première on 8 May with the Orchestre d’Ile de France under Enrique Mazzola.

**STAUD**

Condensed opera

*Johannes Maria Staud’s Berenice-Suite 1* (duration c. 28 minutes) combines elements of his opera *Berenice*, which premièred at the Munich Biennale in May 2004, juxtaposing different sections to create an entirely original dramatic structure. The instrumentation is expanded by an eight-track soundtrack circling around the 19-piece ensemble, with sounds derived from a variety of metal-working machines (the Portuguese première is in Porto, 25 May, Remix Ensemble conducted by Emilio Pomàrico; electronics: Peter Böhm).

**LENTZ**

Harmony from Heaven

The new version of *Georges Lentz’ Guyuhmgan* now travels to Australia for its first performance there with the Sydney Symphony Orchestra (who premièred the previous version). Matthew Coorey conducts four concerts this May (12–17) in a concert with the title *Harmony from Heaven* in Sydney – fitting for this work, considering *Guyuhmgan* is an Aboriginal word for “stars”. Lentz’ other orchestral work *Ngangkar* comes to Austria this April (12–13) when Johannes Fritzsch conducts the Graz Philharmonic Orchestra at the Musikverein in Graz/A.
Cristóbal Halffter has just been awarded the renowned Spanish Premio Fronteras del Conocimiento en Música Contemporánea, presented by the Fundación BBVA. The prize money is EUR 400,000. Congratulations to a deserving recipient! More information: www.bit.ly/halffter

Halffter is without a doubt the most significant Spanish composer of his generation. After the end of the Civil War, Spain was as isolated culturally as it was politically, with Joaquin Rodrigo seemingly the only representative of modern Spanish music. Halffter though, after a brilliant start to his career at the Madrid Conservatory, adopted the contemporary composition techniques of the day so confidently that he soon began to create a surprising and convincing musical language of his own. His works are premiered and performed by practically all important orchestras, many of which he has also conducted – and he is now attracting attention as a composer of musical dramas. Don Quichote (première 2000 in Madrid) and Lázaro (2008 in Kiel) attracted international attention. Both operas are impressive examples of what opera can still say and achieve today.

Halffter has also made repeated explorations into early music, be it the traditional music of Spain, translated and transformed into his own idiom, or the formulas and structures of baroque music. Fantasie über einen Klang von G.F. Händel for cello ensemble and string orchestra is an eloquent example of this. It can be heard in Santiago de Compostela on 25 March. The Doppelkonzert for violin, viola and orchestra is also part of the programme.

On 24 March, Halffter celebrates his 80th birthday. Happy birthday, and ¡feliz cumpleaños!, Cristóbal Halffter.
KURTÁG

Homages

György Kurtág’s Rückblick: Hommage à Stockhausen (1993) bears the subtitle “Old and New for Four Players”. It is a subtle compilation of pieces from different periods, some of which were revised and rearranged for a new orchestration, while others were left in their original versions, together forming a whole. A selection of fragments from Rückblick can be heard in the Chamber Music Hall of the Philharmonie Berlin on 13 Feb.

Recommended reading: The only book about Kurtág’s life and work to be authorised by the composer himself has recently been published in English: György Kurtág Three Interviews and Ligeti Homages (www.bit.ly/vargakurtag). The book was edited by Bálint András Varga, who has worked at Universal Edition for many years and is an expert on Kurtág’s music.

FELDMAN

Neither

choreographed

Morton Feldman and Samuel Beckett met in Berlin in 1974 to discuss collaborating on an opera. The result was a postcard with precisely 87 words on it: a construction on the theme of human futility, linguistically taut, abstract, made up of so many negations as to be almost impenetrable. A year later, Neither premièred in Rome – a piece of musical theatre which precisely because of its unique structures and almost wordless language provides unexpected inspiration for dance – now realised in a new ballet by Martin Schläpfer in collaboration with the Stuttgart artist rosalie. The première is on 20 April at the Deutsche Oper am Rhein in Dusseldorf. www.bit.ly/neither-duss
Karlheinz Stockhausen’s first serial composition, Kreuzspiel, was written in the latter half of 1951 and inspired by his encounter with Olivier Messiaen’s piano piece Mode de valeurs et d’intensités. 13 Apr will see this key modern work performed in Berlin (Chamber Music Hall of the Philharmonie).

Kontra-Punkte is another major work from the early 1950s. The single-movement work is set in a multi-faceted sound world where individual tones and temporal relationships resolve into one another until only unity can be heard (Ensemble Modern, Frankfurt, 30 Apr). Grand in every sense of the word, Carré for 4 orchestras and 4 choirs is scheduled for a performance by the University of Birmingham New Music Ensemble on 18–19 Mar.

Richard Meale, one of Australia’s most important composers, died last November. In its obituary, the Sydney Morning Herald quoted his fellow composer Peter Sculthorpe with the words “He changed the face of Australian music. In the 1960s, more than anyone, he made Australia aware of the music of Europe that was being written at that time.”

UE is the publisher of a range of Meale’s works from the 1960s and ‘70s, including Incredible Floridas (1971) for chamber ensemble, and Very High Kings (1968) for orchestra, as well as the String Quartet No. 1 and 2 The Tinalley String Quartet from Australia is performing the String Quartet No. 2 this March (8–14) in Berlin, Vienna, Bern, Bremen and Ludwigshafen.
Luciano Berio “Ricomposizione” provide new angles on old material – perhaps the most successful is Rendering, based on motifs and material by Franz Schubert. It was written in 1988/9 for the Concertgebouworkest in Amsterdam and premiered there under the direction of Nikolaus Harnoncourt. Berio writes of his work on Rendering: “in the last few weeks of his life, Franz Schubert created a number of sketches for a Symphony No. 10 in D minor (D936 A). These drafts are complex and of considerable beauty. They provide further evidence of Schubert’s development away from the influence of Beethoven. Rendering, with its joint authorship, should be seen as a restoration of these sketches, not a completion or reconstruction. This restoration follows the model of a modern fresco restoration, which refreshes the old colours, without trying to hide the damage of the passing centuries – a technique which could even leave empty spaces in the picture (as can be seen in Giotto’s work in Assisi).”

The work can be heard at the MusiMars festival in Montreal on 4 and 7 March, on 11 and 13 March at the Poreriggi Musical in Milan (conductor Marco Angius) and on 8 May at the Île de découvertes festival in Saint-Quentin en Yvelines, France (conductor Enrique Mazzola).

**Erfurt gräbt aus!**


**Höhepunkte** der Serie von Auftragswerken für das Theater Erfurt:

- **Luther** (Peter Adelhold, 2003)
- **Waiting for the barbarians** (Philip Glass, 2005)
- **WUT** (Andrea Scartazzini, 2006)
- **Das Waisenkind (The Orphan)** (Jeffrey Ching, 2009)

**Tickets & Information:** Tel. +49 (0) 361 22 33 155 | www.theater-erfurt.de | info@theater-erfurt.de
After a long absence, Manfred Gurlitt’s Nana returns to the stage this April at the Erfurt Theatre, Germany. Nana, a four-act opera based on the novel of the same name by Emile Zola, with a libretto by Max Brod, was first performed in Dortmord in 1958. “In her attempt to escape poverty, Nana enters the varieté theatre with the aim of becoming part of the Parisian upper class. She freely employs her good looks and charms in order to be-guile the men around her, but soon discovers the negative side of the luxurious society in which she now finds herself. Torn between her love for Lieutenant Philippe Hugon and the Marquis Muffat, she leaves Paris. When she finally returns, terminally ill, she discovers that Philippe has taken his own life, and finally dies in Muffat’s arms.” (Erfurt Theatre)

Nana was written in 1932 and was to have been premièred in Mannheim the following year. Gurlitt was at this time at the zenith of his fame as an opera composer and conductor. It was not to be though, and shortly before the première the National Socialist censors banned the work as “culturally destructive” (as they did Gurlitt’s other works). In 1939 he emigrated to Japan.

Enrico Calesso conducts the new production by Michael Schulz. Stage design is by Dirk Becker. Opening night is 25 April. www.bit.ly/nanaerfurt

See www.bit.ly/gurlitt for more information about the composer, as well as his other operas Die Soldaten and Wozzeck.


**LIGETI**

**New concept of form**

His time in an electronic studio in Cologne (1957–1958) had a profound influence on **György Ligeti’s** musical development, leading to the creation of his two orchestral works, *Apparitions* and *Atmosphères*. “In Atmosphères, I attempted to overcome the composer’s ‘structural’ way of thinking, which replaced motifs and themes, and thereby achieve a new concept of form.” (Ligeti) The piece can be heard on 29 Mar and 4 Apr at the Salzburg Easter Festival with the Berlin Philharmonic under Simon Rattle. [www.bit.ly/osterfest](http://www.bit.ly/osterfest)

**SCHNITTKÉ**

**Romantic simplicity**

Written as a commission for the Berliner Festspiele in 1984, *Concerto No. 4* for Violin and Orchestra is dedicated to **Alfred Schnittke’s** friend Gidon Kremer. It demonstrates Schnittke’s love of simplicity and requires a large-scale, romantic orchestra, supported by instruments with an unusual sound, such as the flexatone. The work can be heard in Dresden on 20–21 Mar, performed by the Dresdner Philharmonie under Michail Jurowski. Other performances are scheduled for Santa Cruz de Tenerife/E (26 Mar) and Cologne (11 Apr). [www.bit.ly/schnittke2](http://www.bit.ly/schnittke2)

**LIEBERMANN**

**Uncompromising wildness**

The orchestral piece *Furioso* premièred in 1947 at the Darmstädter Musiktagen, and its uncompromising wildness brought its composer **Rolf Liebermann** international fame for the first time. Barely ten minutes in duration, the work is in three parts: a trombone ostinato, a recurring toccata-like “verse” in the piano and huge rhythmic counterpoint in the orchestra. On 4 March the piece is presented by Victor Puhl and the Philharmonic Orchestra at the Trier Theatre.
The cantata *Der neue Orpheus* for soprano, violin and orchestra is a key work in the development of the composer Kurt Weill. It was written in 1925 and marked a return to his interest in social issues, and also to a simpler, more tonal musical language, after the relatively experimental work of the preceding years (*Violin Concerto, The Protagonist*). *Der neue Orpheus* reflects the artistic crisis Weill was going through at the time: his effort to create challenging, demanding music that was at the same time accessible to a wider audience. The dramatic aspects of the cantata are enhanced by the relationship between the soprano and the solo violin, which plays the role of Orpheus and also “leads” the orchestra, whose string section has no violins. The text is by Iwan Goll, who later wrote the libretto for Weill’s *Royal Palace*.

The *critical edition* of *Der neue Orpheus* has just been released as part of the *Kurt Weill Edition*, is already available for performance in an entirely revised version. The work is performed in Dessau on 28 Feb as part of the Kurt Weill Fest 2010 (26 Feb–4 March) by the MDR Symphony Orchestra conducted by Sian Edwards. The soloists are Marisol Montalvo (soprano) and Waltraut Wächter (violin).

[www.kurt-weill-fest.de](http://www.kurt-weill-fest.de)
KRENEK

Uncomplicated

In 1923, the young Ernst Krenek made a self-confident yet provoking comment on his *Symphonische Musik* für neun Soloinstrumente, which he had composed for the Donaueschingen Festival: “The structure ... in two movements is very simple and easily understandable to listeners, so I do not think an analysis is necessary.” The piece was written at a time when Krenek was rejecting the sensuous sound of his teacher, Schreker, and attempting a neo-baroque style. 24 Mar will see the work being performed by Orchester Jakobsplatz under Daniel Grossmann in Munich.

MILHAUD

Great colourful metal insects

“Thanks to the latest technological improvements, lawnmowers have become robust and practical machines”, said one agricultural machinery exhibition in 1913. Darius Milhaud used texts from this exhibition in his 6 pastoral songs *Machines agricoles*, although the music has no hint of irony or distance. Rather, it owes much to the simple elegance and blithely earnest naturalness of the “beauty of these great colourful metal insects” (Milhaud). The Collegium Novum in Zurich has found perhaps the perfect location for this performance in the Zurich Brockenhaus (3 March).

CASELLA

Blend of musical idioms

Alfredo Casella selected individual motifs from the innumerable piano sonatas by Domenico Scarlatti for his divertimento *Scarlattiana*, for piano and chamber orchestra, which he composed in 1926. The work was controversial, as many critics of the time saw the playful blend of serious and popular musical idioms and the medley-style structure as being symptomatic of musical decadence. The Orchestra Sinfonica Nazionale della RAI Torino will be performing the piece under Kristjan Järvi, with Mariangela Vacatello at the piano, in the Auditorium RAI in Turin/I on 29–30 Apr.
Rainer Maria Rilke based his 1899 lyrical-impressionistic prose work *Die Weise von Liebe und Tod des Cornets Christoph Rilke* on a soldier’s ballad from the 17th century. The work conveys feelings of youth and lust for life, love and death. Frank Martin set it to music in 1942/3 for alto and small orchestra. With the fundamentally epic structure of his composition, which also occasionally contains moments of lyricism, Martin found an ideal musical equivalent for the generic melange of Rilke’s *Cornet*. The Amsterdam Sinfonietta under Ed Spanjaard perform this key work of Martin’s oeuvre in Amsterdam on 19/20 May in Amsterdam and 23 May in Rotterdam with mezzo-soprano Christianne Stotijn. Martin’s oratorio *Golgotha* can be heard on 20 March with the Brandenburg Staatsorchester under Matthias Jakob in the Potsdam Friedenskirche.

“Walter Braunfels’ *Große Messe* is a beautiful, characteristically lively and valuable work. ... Braunfels’ *Messe* is a triumph. Imbued with strong, honest feeling, this romantic, poetic work without doubt enhances the literature that he used and is sure to be heard in all the large concert halls” – such were the words of the Kölner Tagblatt newspaper after the work’s world première in 1927. This musical gem for soprano, alto, tenor, bass, boys’ choir, mixed choir, organ and orchestra (1923–1926) can be heard in Stuttgart’s Liederhalle on 18–19 Apr. It has not been performed in concert for many years and has never been recorded. Manfred Honeck and the Staatsorchester Stuttgart have now included the monumental work (105 min) in their repertoire and are planning a CD.
Even before Paul Sacher’s commission of *Musik für Saiteninstrumente, Schlagzeug und Celesta* (1936), Béla Bartók had already started work on a piece for strings only. As a result, he first completed the introductory fugue *Andante tranquillo* for five-part strings, and then chose the instrumentation described above. The basic themes of all four movements have their roots in Hungarian folk music, although there are no directly borrowed melodies. The continued popularity of this work can be seen in the list of performances in the next few months: it can be heard in Paris with the EIC under Pierre Boulez (27 May), and then also in Rome, Luxembourg, Amsterdam, Hamburg, Dresden and Bremerhaven. www.bit.ly/bartok3

To celebrate the 80th anniversary of the Budapest Philharmonic Orchestra in 1933, Zoltán Kodály composed *Dances from Galánta*. He chose the themes from written librettos: “Galánta is a small, Hungarian market town on the old railway line between Vienna and Budapest, where the composer spent seven years of his childhood. At that time, a famous gipsy band lived there, who gave the child his first taste of ‘orchestral sound’. Several volumes of Hungarian dances were published in Vienna around 1800, including one ‘by various gipsies from Galánta’. The principle motifs of this work come from those volumes.” (Kodály, from the introduction) The Hong Kong Philharmonic Orchestra will be performing the work on 20 and 21 Mar in Hong Kong (c. Perry So). www.bit.ly/kodaly
A question of humanity

Bohuslav Martinů’s opera \textit{The Greek Passion} (Zurich version 1957/1959) can be seen in two new productions this spring: the Badische Staatstheater in Karlsruhe (from 3 April – \url{www.bit.ly/martinu}) and the Wuppertal Opera (from 13 March – \url{www.bit.ly/martinu2}) bring this highly topical and explosive piece with its refugee theme to the stage. Martinů’s opera is based on the novel \textit{Der wieder gekreuzigte Christus} (The re-crucified Christ) von Nikos Kazantzakis. The opera develops the Christian doctrine of “love thy neighbour” ad absurdum, as a group of refugees are driven out of their little Greek village just as the village is putting on a Passion play for Holy Week. The piece is centred on the general question of humanity. The Passion story is robbed of its uniqueness and revealed as a simple precedent for eternal tragedy. Martinů, who was forced to emigrate from the south of France to the USA in 1940 when Paris fell to the Nazis, had his own experience of the pain of being a refugee. \textit{The Greek Passion} is considered one of his most coherent and mature scores. For this exciting and vigorous work, Martinů developed a tonal language which combined his early musical experiences with elements of Greek folklore, Greek Orthodox liturgy and dance music.

Martinů’s Oratorio \textit{The Gilgamesch-Epos} (1955) for soloists, mixed choir and orchestra will be performed in Paris on 10/11 April by Europa Voce under Till Aly.
A man wakes up to discover that his nose has disappeared. Rushing off to find it, he eventually finds out that it has grown to the size of a human being, is dressed in the uniform of a State Councillor, and has no intention of being reunited with its former owner. **Dmitri Shostakovich’s The Nose**, based on the story by Nicolai Gogol, now comes to the Metropolitan Opera in New York in a new production by the South African artist William Kentridge. As he says, “There’s a mixture of anarchy and the absurd that interests me. I love in this opera the sense that anything is possible.” For a preview of the staging, including Kentridge’s imaginative black and white animation, using old Soviet film-footage, visit the Met’s website at [www.bit.ly/metnose](http://www.bit.ly/metnose). Valery Gergiev conducts Andrei Popov, Gordon Gietz and Paulo Szot in the lead roles. Opening night is 5 March.

**DELIUS**

**Chaste, poetic sentiment**

Of *Brigg Fair*, by Frederick Delius, the *Rheinische Musik- und Theaterzeitung* wrote in 1911: “He is a master in the mixture of instrumental colours, his harmonic combinations are bold and new, and the deeply chaste, poetic sentiment always prevails over the reflexive character or the orchestral technicality. Delius walks the lonely path of the dreamer, speaking his own language; and as he disassociates himself from the masses, it is, at least for the time being, only a few that understand him.” Max Pommer conducts the Kiel Philharmonic Orchestra on 14 and 15 March, in Kiel.
Karol Szymanowski’s works are often described as Polish impressionism. He wrote numerous songs based on Polish texts and folk melodies and tackled his roots in a creative way. He was also inspired by modern French and Russian music, particularly that of Stravinsky and Ravel. Daniel Barenboim is to perform Szymanowski’s Mazurkas for piano (1924–1925) and Des Hafis Liebeslieder for voice and piano (1911) with soprano Anna Samuil in a matinee concert at the Staatsoper Berlin on 21 Mar. Szymanowski’s opera King Roger (1918–1924) can be seen for the last time this season on 26 Mar and on 9 May at the Wroclaw Opera, while the Vienna Philharmonic will be performing Symphony No. 3, ‘Das Lied von der Nacht’ for tenor, mixed choir and orchestra, at the Vienna Musikverein under Pierre Boulez with the Singverein der Musikfreunde and Steve Davislim (t, 19–21 Mar).

Fabio Luisi and the Wiener Symphoniker perform Franz Schmidt’s Symphony No. 2 (1911/13) again at the Vienna Musikverein on 24/25 March. His work does not represent a particular break with tradition, but Schmidt’s “pronounced individual approach” to colour is “so strong, that his work is unmistakable. In his symphonic works, he did not merely copy the musical language of his predecessors, but expanded the harmonic spectrum, looked for new sounds, found new formal solutions” (Norbert Tschulkik).
The US première of *Die Gezeichneten*, Franz Schreker’s opera about the timeless problem of people who fall victim to their obsessions, will be conducted by James Conlon at the Los Angeles Opera from 10 April (stage director: Olivier Tambosi). Conlon commissioned the American conductor and musicologist, George Stelluto, to reduce Schreker’s monumental score. “The spirit of this reduction is to provide a sonic rendering as close as possible to Schreker’s original expressive intentions while creating an orchestration that will make it easier — economically and logistically — for his work to receive more performances. The main challenge was to keep the richness of the textures with the reduced forces. Fortunately, he is so clear in his colouristic goals that it was almost as if he was guiding me, through the score, to make the most effective choices possible. The overall count of the reduction goes from about 130 musicians down to 70.” (Stelluto)

The performances in LA will be part of the “Recovered Voices” series.

www.bit.ly/schreker

Another new production of *Die Gezeichneten* — in its original orchestration — can be heard from 14–21 Apr at the Teatro Massimo in Palermo/I. Stage director: Graham Vick. Conductor: Philippe Auguin.
One of the most outstanding operas of the first half of the 20th century can be seen again in its full glory: Alexander Zemlinsky’s gripping one-act Florentine Tragedy, which the composer wrote in 1916 based on a drama by Oscar Wilde, has been subjected to years of critical revision by Antony Beaumont, and the result can be heard on 17, 19, and 20 April in Rome in three concert performances by the Orchestra dell’Accademia Naziolane di Santa Cecilia under Vladimir Jurowski.

Starting with the original manuscript for the opera, Antony Beaumont has drawn on all existing sources to create the new critical edition, including the vocal distribution of the 1917 Prague production, which took place under the composer himself. He compared the sources and removed technical errors, contradictions and inconsistencies. The many differences between the score and the piano reduction are clarified and discrepancies in the instrumentation, ignored by Zemlinsky in his re-workings of the piece, have been removed. Both score and parts have been reproduced in the highest quality. The new edition of the Florentine Tragedy was made possible by the support of the Alexander Zemlinksky Fund.

The opera is on the programme in Vienna on 20 May (concert performance), in Bremen on 30 May and in Wuppertal on 20 June (new production).
Extremely condensed

Anton Webern’s work is considered uncompromising. Probably the strictest representative of the Second Viennese School in terms of form, he created compositions with a great economy of material and oriented himself towards the structural principles of the classical tradition. Webern’s characteristic style condenses musical language into expressive gestures. This reduction gave rise to extremely short and succinct orchestral works. His aphoristic style became an example, particularly for the serial composition of the 1950s and 1960s.

Webern can be heard at a pleasing number of festivals over the coming months: his *6 Stücke* for orchestra (1909) can be heard at the Munich Biennale on 4 May with the Münchner Rundfunkorchester under Ulf Schirmer; the Dresdner Musikfestspiele will be presenting *5 Sätze* (1909) with the Hagen Quartet on 21 May; the Vienna Musikverein will be hosting *6 Bagatellen* (1913) with the Steude Quartet on 9 May and *3 kleine Stücke* (1914) on 26 May during the Vienna Festwochen; *6 Bagatellen* can also be heard at the Heidelberger Frühling festival on 11 Apr; Klangforum Wien will be performing *Symphonie* (1927) for chamber ensemble under Stefan Asbury at the Wittener Tage für neue Kammermusik on 23 Apr; and the London Sinfonietta will be performing Webern’s *Konzert* (1934) for 9 instruments under Frank Ollu at the Festival Nous Sons in Barcelona on 21 Mar and in Madrid on 22 Mar. Webern’s Opus 1, *Passacaglia* for orchestra (1908), can be heard at the Staatstheater Stuttgart in March and April in John Cranko’s legendary choreographed production *Opus 1*. 
“She was created to incite to sin, to lure, seduce, poison—yea, murder, in a manner no man knows – My pretty beast.” (Frank Wedekind) **Alban Berg’s Lulu** is presented in three new productions this spring. The new production in Graz uses the existing fragment of the two-act version as performed at the world première in Zurich in 1937, but still tries to tell of *Lulu’s* rise and fall as fully as possible. Johannes Erath’s new production assumes that behind the purely artistic figure there is a woman with a human character to be discovered, a woman that in an apparently naïve way foresees her own death, whether as a resigned death-wish or the vision of a liberation. Johannes Fritzsch conducts the Graz Philharmonic Orchestra, with Margareta Klobučar as Lulu, Iris Vermillion as Gräfin Geschwitz and Ashley Holland Dr. Schön. First night is 29 April. [www.bit.ly/lulugraz](http://www.bit.ly/lulugraz)

The three-act version of *Lulu*, including Friedrich Cerha’s completion of the third act from 1978, is performed at the New York Met, with Marlis Peterson, Anne Sofie von Otter and James Morris join James Levine on 8 May in a new production by John Dexter. [www.bit.ly/lulumet](http://www.bit.ly/lulumet)

Peter Stein’s celebrated new production of *Lulu*, first seen last year in Lyon, arrives at the Scala in Milan before moving on to the Vienna Festwochen in summer. The Neue Zürcher Zeitung called it “A theatre tale, masterfully told”. [www.bit.ly/luluscala](http://www.bit.ly/luluscala)
A challenge for soloists

Written in 1909, the monodrama *Erwartung* is without doubt a major modern work. Arnold Schönberg proposed an idea to Marie Pappenheim, who wrote an almost psychoanalytic monologue in which a frightened woman searches for her lover in the woods, only to find him dead. The challenge of this piece lies in the solo, which includes large interval leaps and unusual rhythms interspersed with syncopation. The conductor also has a challenging task balancing the vocal line with the sophisticated orchestration. The work takes to the stage again on 7 March as part of the 'Trilogie der Frauen' (trilogy of women) at Staatsoper Hamburg (see also page 11). It can also be heard at the Théâtre National de Toulouse, along with the scoring of *Dreimal sieben Gedichte aus Albert Girauds Pierrot Lunaire* (1912) on 16 March.

Schönberg completed his work on the *Gurre-Lieder* for piano and voice in 1901. However, it took the composer another ten years to arrange the complete song cycle for five vocal soloists, narrator, choirs and orchestra. According to Michael Gielen, “What is special about this is that the liana-like proliferation of art nouveau is constructed polyphonically and therefore must not dissolve into perfume-drenched euphony.” The Berlin Philharmonic will be presenting excerpts from the song cycle in Berlin on 14–16 May under Claudio Abbado.
Gustav Mahler’s 150th birthday is being marked by so many memorial concerts that it is almost impossible to keep track of them all – they will dominate the 2010 musical season. “My time will come”, Mahler once wrote – and now it has. A detailed list of concerts can be found on our Mahler blog at www.universaledition.com/mahler.

One event worth noting in this huge range of concerts is the first performance of a new Mahler arrangement: “It was a great challenge to re-orchestrate Mahler’s Symphony No. 1 in D Minor: Der Titan for chamber orchestra”, wrote Klaus Simon, whose reduced version has its première on 25 March in Trento, Italy (repeated in Rome, 17 April). “In my arrangement I tried to keep as many of the original sound colours as were possible in the new reduced orchestration. As always, I tried to stay within the arrangement conventions laid out by Schönberg’s Society for Private Musical Performances, i.e., to replace missing voices with harmonium and piano. I had already created a version of Mahler’s Symphony No. 4, for chamber orchestra for UE in 2007 – a work much more suited to chamber orchestra – but I discovered that the colossal and extensive finale of the Symphony No. 1 required a greater depth of sound in the re-orchestration. To help with this I included a 2nd clarinet in the whole arrangement (also doubling bass clarinet), a 2nd horn and a trumpet. I believe that this version will give smaller orchestras and ensembles the opportunity to perform this wonderful symphonic debut immediately. The maximum instrumentation is 6.6.4.4.2.”
Exciting musical drama

The New York Times recently voted Patrices Chéreau’s ingenious staging of Leoš Janáček’s *From the House of the Dead* the opera performance of the year. The production, which Pierre Boulez previously presented in Vienna, is now coming to Milan’s Scala. The conductor is Esa-Pekka Salonen, as in New York (2–16 Mar).

At the time, many people were amazed that Boulez should have an affinity to Janáček. But during his tenure as music director of the New York Philharmonic back in the 1970s, Boulez was already conducting works by Janáček, including the *Glagolitische Messe*. He is now presenting this with the Vienna Philharmonic (Linz/A, 24 Mar, Vienna, 27–28 Mar).

Like *The House of the Dead*, *Katya Kabanova* is also enjoying something of a renaissance, with a new production scheduled at the English National Opera on 15 Mar (stage dir. David Alden; c. Mark Wigglesworth). 25 Apr will see a new interpretation at the Teatr Wielki Opera Narodowa in Warsaw.

On 2 May, *Katya* will receive its third première this spring in Bonn/D (stage dir. Johannes Schaaf), and it will also be heard in Stuttgart (from 9 May).

*The Makropulos Case* is to receive two premières, staged by Ulrich Peters at Munich’s Staatstheater am Gärtnerplatz (from 19 Mar) and by Patrice Carier and Moshe Leiser in Nantes/F. The conductor is Mark Shanahan (from 27 May).

*Das schlaue Füchslein* is to be presented in Lübeck on 16 Apr (stage dir. Dieter Kaegi). Philadelphia will also be enjoying a new production of *Füchslein* (from 25 Apr).

A dance version of *Sinfonietta* can be seen in Mulhouse (chor. Jiří Kylián).
Universal Edition is associated primarily with the great composers of the 20th and 21st centuries: a publisher of avant-garde and modern music. However, since the 200th anniversary of Joseph Haydn’s death in 2009, it has become more widely known that UE’s catalogue also contains numerous works by the grand masters of classical music – particularly Joseph Haydn. The first sheet music that UE published after its foundation in 1901 was a volume of Piano Sonatas by Joseph Haydn, bearing UE edition number 1. The latest edition of these sonatas was also published in a Wiener Urtext Edition (UT 50256/50257) – overseen by the recently deceased American musicologist, H. C. Robbins Landon (1926–2009). H. C. Robbins Landon also published editions of five of Haydn’s operas, which can be found in the UE catalogue. Three of these are currently being performed on stages around Europe: L’infedeltà delusa can be heard at the Opéra de Lille/F from 5 Mar. This production was adopted from the successful production at the Festival d’Aix en Provence in 2008. Lo Speziale can be heard at the Nationaltheater Brünn (première on 9 Apr), while an international production of La vera costanza is being performed at the Teatro Reggio Emilia Station. This production was taken on tour from Madrid in 2009 and performed at the opera houses of Liège, Rouen, St. Etienne and Treviso. www.bit.ly/haydn-ue
### 2010

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Kantorei Kassel, c. Eckhard Manz  23 May 2010 · Kassel/D

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Hallé Orchestra, c. Mark Elder  
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Aurora Orchestra, Anthony Browne, narrator  
29 January 2010 · Wigmore Hall London/GB

FRIEDRICH CERHA

**Bruchstück, geträumt** *for ensemble*
Klangforum Wien, c. Stefan Asbury  
23 April 2010 · Witten Days for New Chamber Music, Witten/D

**9 Bagatellen** *for string trio*
Zebra-Trio (Ernst Kovacic, vln, Steve Dann, vla, Anssi Karttunen,vlc)  
24 April 2010 · Witten Days for New Chamber Music, Witten/D

GEORG FRIEDRICH HAAS

**La profondeur** *for 13 instrumentalists*
Klangforum Wien, c. Sylvain Cambreling  
04 February 2010 · Amsterdam/NL

**New work** *for ensemble*
ensemble recherche  
24 April 2010 · Witten Days for New Chamber Music, Witten/D

**... und ...** *for chamber ensemble and electronics*
Collegium Novum Zürich, c. Sylvain Cambreling  
Experimentalstudio des SWR, WP of the revised version  
25 March 2010 · Maerz Musik, Philharmonie Berlin/D

LEOŠ JANÁČEK / JAROSLAV SIMON

**Suite aus der Oper “Katja Kabanowa”** *for orchestra*
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19 February 2010 · Barbican London/GB
GUSTAV MAHLER / KLAUS SIMON

*Symphony No. 1* in 4 movements for chamber orchestra
Mahler Chamber Orchestra, c. Philipp von Steinaecker
25 March 2010 · Trento/I

ARVO PÄRT

*Veni creator* for choir (SATB) and string orchestra
Lublin Philharmonic Orchestra, c. Cem Mansur, Cracow Philh. Choir
22 May 2010 · Philharmonie Lublin/PL

WOLFGANG RIHM

*Will Sound* for ensemble
Klangforum Wien, c. Stefan Asbury, WP of the revised version
23 April 2010 · Witten Days for New Chamber Music, Witten/D

JAY SCHWARTZ

*Music for Eight Double Basses*
hr-Sinfonieorchester, c. Matthias Pintscher
23 April 2010 · hr Sendesaal Frankfurt am Main/D

IAN WILSON

*Humpty Dumpty* music theatre f. soprano, tenor, clarinet, percussion
Psappha Ensemble, Dov Gildberg, clar, Tim Williams, perc, dir. Elaine Tyler-Hall 18 March 2010 · Lancaster University/GB

VICTORIA BORISOVA-OLLAS

*Golden Dances of Pharaohs* for clarinet and orchestra
Royal Stockholm Philharmonic Orchestra, c. Sakari Oramo
Martin Fröst, clar
06 May 2010 · Konserthuset Stockholm/S
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GIAN FRANCESCO MALIPIERO  Serenata mattutina, Madrigale,
7 canzonette veneziane
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Estonian National Symphony Orchestra, c. Daniel Reuss,
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Bohuslav Martinu Philharmonic Orchestra, c. Arthur Fagen,
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WOLFGANG RIHM  Vigilia
ChorWerk Ruhr, Ensemble Modern, c. Rupert Huber
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DAVID SAWER (* 1961)

Worklist – a selection

**Between**
for harp
1998
5–6’

**Caravan** for soprano, bass clarinet, horn and cello
2009
source text: Karawane (1916) by Hugo Ball
3’

**From Morning to Midnight** opera in 7 scenes
1998–2001
source text: Von morgens bis mitternachts by Georg Kaiser
100’

**From Morning to Midnight Symphonic Suite**
2005
for orchestra
30’

**Good Night**
1989
for alto flute/piccolo, harp, violin, viola and cello
10’

**the greatest happiness principle**
1997
for orchestra
12’

**Hollywood Extra** for clarinet, bassoon, trumpet, trombone, piano, percussion, violin and double bass; Music to accompany the silent movie Life & Death of 9413 – A Hollywood Extra (1928)

**The Memory of Water** for 2 violins and string orchestra
1993/1995
(version 2)
12’

**Piano Concerto**
2001–2002
for piano and orchestra
16’

**Rebus**
2004
for 15 players
15’

**Rumpelstiltskin** for chamber orchestra
2009
ballet
70’

**Skin Deep** operetta in 3 acts
2005–2008
Libretto: Armando Ianucci
150’

**Songs of Love and War** for 24 voices, 2 harps and 2 percussions; source text: Second World War popular songs
1990
12’

**The Source** for soprano, mezzosoprano and tubular bells
2008
Text: Edward Thomas
2’

**Stramm Gedichte** for mixed choir a cappella
2002
Text: August Stramm
12’

**Tiroirs**
1996
for chamber ensemble
12’

**Trumpet Concerto**
1994
for trumpet and orchestra
13’

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