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Friedrich  
Cerha

*Leone d'Oro alla carriera  
of the Biennale di Venezia*

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## Dear Readers,

Who needs promotion departments? Well, even the most comprehensive knowledge of 20th and 21st century musical literature has its limits, namely where things are still in a state of flux. Here on one hand there is current compositional activity, impossible to overview; on the other the discovery of source material, either new or believed lost, which compels us to regard even 'old' pieces in a new light, to read them in a new way. The publisher gathers this knowledge, and the promotion department exists to communicate it, to arouse and satisfy curiosity.

The promotion manager is at your disposal as 'publisher's dramaturg', partner and assistant – the more you demand of him, the broader and more exciting the basis of your programming decisions. Promotion is based on trust: in competence, in the publisher's policy, in the music.

### The Editorial Team





## UNIVERSAL EDITION

# UE Promotion - The team

The UE promotion team was expanded at the start of the 2006/7 season, so we are presenting here a brief overview of our members. The following people are now working in the promotion department, and we hope you'll be meeting them, either face to face or via correspondence, in the future:

### Vienna

Four promotion managers are now in post in the performance section: **Jonathan Irons** (1), new to the team, former managing director of [www.sheetmusicnow.com](http://www.sheetmusicnow.com);

**Wolfgang Schaufler** (2), also new to the team, former music journalist and dramaturg at the Salzburg Festival; **Bálint András Varga** (3) and **Eric Marinitsch** (4), senior promotion managers.

Also in the team are: **Angelika Dworak** (5), editorship of UE Newsletter, press relations, website content management and photo management, **Bettina Tiefenbrunner** (6), management of score and audio archives and **Elisabeth Bezdicek** (7), management of press archives, programme notes and performance database.

At your disposal in the sheet music section are **Marion Hermann** (8), public relations; in marketing and sales promotion **Monika Stricker** (9), sales to German-speaking countries and **Ferdinand Walcher** (10), sales to other countries.

### London

Promotion at UE London is in the hands of **Rebecca Dawson** (11), assisted by **Nick Cutts** (12); **Adrian Connell** (13) is responsible for promotion of sheet music sales, and **Anne Handley** (14) is editor & educational manager.

### New York

Performance promotion in the USA is the responsibility of **Norman Ryan** (15) assisted by **Keith Philpott** (16).



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freitag, 01. dezember 2006, 20.00 uhr im herkulesaal der residenz ■ michael pelzel: » ... méandre inondé ...« für klarinette in b und orchester [2005] – preisträger des BMW kompositionspreises der musica viva, uraufführung ■ friedrich cerha: »momente« für orchester [2005] – kommissionsauftrag der musica viva, uraufführung ■ salvatore sciarrino: »shadow of sound« für orchester [2005] ■ vinko globokar: »les otages« für orchester und sampler [2004] europäische erstauaufführung ■ rumi sota-klemm – klarinette ■ symphonieorchester des bayerischen rundfunks ■ leitung: arturo tamayo ■ karten zu 8.00 euro – 18.00 euro [schüler und studenten 8.00 euro] bei MÜNCHEN TICKET gmbh, postfach 20 14 13, 80014 münchen, telefon 089 | 54 81 81 81, telefax 089 | 54 81 81 54, sowie an den bekannten vorverkaufsstellen und an der abendkasse ■ nähere informationen [www.br-online.de/musicaviva](http://www.br-online.de/musicaviva)

CERHA

## Golden Lion in Venice

The award by the Venice Biennale of the Leone d'Oro for his life's work signals international recognition for 80-year old Austrian composer **Friedrich Cerha**. The ceremony on 7 October was further underscored by the unqualified success of his orchestral work **Hymnus** under Peter Hirsch.

But Cerha's life's work is far from complete: new compositions are still appearing, like **Momente** for orchestra, a commission from Munich's musica viva, which receives its première on 1 December (Bavarian Radio SO / Arturo Tamayo).

In an engaging commentary on the piece the composer reflects on himself, yet at the same time looks at his music from outside and

arrives at conclusions which characterise this 2005 work, and his own personality, in exciting ways. After over 40 years' creative activity he has acquired a crystal-clear perception of the act of composition and drawn conclusions for himself, such as: *'I am tired of the monomaniac spinning-out of musical ideas, of expansion by means of "working-out". ... But I was also somewhat weary of my own "good handiwork", with things I've done often and can "do well".'* The première might surprise us all ...

On the same date Martyn Brabbins conducts **Fasce** (1959) in Stuttgart, while on 14 and 15 December the cello concerto **Fantasy Piece in C's Manner** is being played in Cologne, with Johannes Wohlmacher as soloist under Semyon Bychov.



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## BORISOVA-OLLAS

# New music theatre piece on its way ...

An exciting project of international stature is nearing completion. Fascinated by **Salman Rushdie's** novel ***The Ground Beneath Her Feet***, **Victoria Borisova-Ollas** is currently writing a music theatre piece for 2 singers and orchestra – a kind of variation on the perpetually relevant Orpheus myth, which will be premièred in summer 2007. Prestigious preparations are already being made at the highest level, but at present we are not in a position to divulge any more;

exactly when and where will be revealed shortly.

*'Victoria Borisova-Ollas is on her way to developing an absolutely individual voice of enormous emotional intensity – if she has not already done so'*, wrote a Finnish critic of her work. The combination of her astonishing approach to the orchestral 'instrument' with the creation of subtle soundscapes which sometimes sound familiar, but could only have come from the pen a contemporary writer, make her music an emotive listening experience of huge intensity.

Her latest orchestral work, ***Open Ground***, is further proof of this. *Open Ground* (3 3 3 3 – 4 3 3 1 – Timp., Perc.(3), Hp., Pft., Str.) was written in 2005 for the Swedish Radio Orchestra and will receive its first British performance on 18 January 2007 in Manchester, with the Hallé Orchestra under Mark Elder.

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## RIHM

### In memoriam Thomas Kakuska

A long-standing artistic association links composer **Wolfgang Rihm** with Vienna's Alban Berg Quartet. For several years its members included Thomas Kukuska, and when he died unexpectedly in 2005 Rihm gladly agreed to a request to write a new work in his memory. **Grave**, a slow movement for string quartet, receives its first performance in Vienna on 28 January 2007, with 20 further performances planned before next July.

Berlin's UltraSchall festival is presenting the German première of **Eine Stimme 1-3** with the two ensembles that first performed the piece in 2005: Accroche Note and Les Percussions de Strasbourg with

Françoise Kubler, mezzosoprano  
under Rüdiger Bohn.

There is a whole list of conductors and ensembles who, over the years, have repeatedly engaged with Rihm's work and included it in their programmes – like Stefan Asbury, who directs **Jagden und Formen** (1995-2001) with Klangforum Wien at the Vienna Konzerthaus (14 Dec); George Benjamin, who regularly promotes Rihm's orchestral and ensemble music, and who is taking **Gedrängte Form** on tour with Ensemble Modern to Paris, Frankfurt and Madrid (27 Nov - 4 Dec); and Christian Arming – who has presented **Ernster Gesang** in numerous concerts from Tokyo to Hamburg – and who is now taking this 1996 work to Toulouse (14 Dec). Arming is also presenting **Abkehr** (1985) in Stuttgart, an orchestral work based on Mahler which will be performed on 4 December.

**Frage** can be heard on 24 February at Stuttgart's Eclat Festival, with Ensemble Recherche under Salome Kammer.

STAUD

## Violent Incidents

**Johannes Maria Staud's *Violent Incidents*** – whose subtitle *Homage à Bruce Nauman* points to inspiration by the American artist during the composition process – is soon to be subjected to revision.

First performed at the 2005 Klangspuren Schwaz by Marcus Weiss and Windkraft Tirol under Kasper de Roo, the work for solo saxophone, wind and percussion lasts about 13 minutes. The première and radio recording of the new version are to take place on 9 February 2007 in Cologne, with the same performers as in 2005.



***Incipit III*** for solo trombone, string orchestra, 2 horns and percussion – commissioned by the West German Radio and first performed in Cologne in March 2006 – is to enjoy a second performance in Munich on 23 February. The soloist is Uwe Dierksen, and Martyn Brabbins conducts the Bavarian Radio SO.

Dierksen is to play another work he premièred, the solo piece ***Esquisse retouchée (Incipit II)*** (2001/2002), in Frankfurt on 10 December, as part of the concert series '25 years of Ensemble Modern'.

Meanwhile ***Configurations/Reflet*** (2002) for 8 instruments receives its twenty-second performance on 10 Dec in Jerusalem (Tyrolean New Music Ensemble/Dorian Keilhack).

***Bewegungen*** (1996), a piano piece which Staud wrote at the age of 22, has in recent years found its way into the repertoire of a whole string of pianists: see Siang Gowong playing it on 15 December in Zurich, and Jonathan Powell performing it on 18 December in London, in a concert also including ***Peras, Music for piano*** (2004/2005).



## PÄRT

# Arvo Pärt commemorates Politkovskaja

Appalled by the murder of the Russian journalist Anna Politkovskaya in Moscow on 7 October 2006, **Arvo Pärt** has stipulated that, as a 'gesture of remembrance', all performances of his works in the concert season 2006-2007 should be dedicated to Anna Politkovskaya's memory.

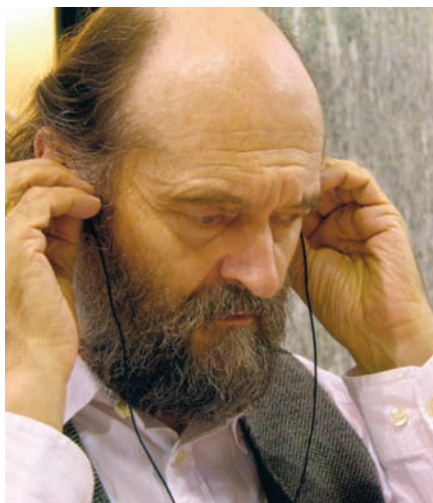
*'Anna Politkovskaya staked her entire talent, energy and – in the end – even her life on saving people who had become victims of the abuses prevailing in Russia.'*

Pärt has called upon musicians performing his works to make audiences at each concert aware of this dedication and the commemoration of the courageous journalist.

Important performances during the next few months include, among other things, the Swiss and German premières of **La Sindone** ('The Shroud') for orchestra, which Pärt has revised several times since the first performance in February 2006 and which now exists in its final version. The work's Swiss première will be given by the Berne SO on 7 and 8 December 2006 in the Kultur Casino, Berne and its first

German performance in Hamburg on 24 and 25 February 2007 with the Hamburg SO. Both concerts are to be conducted by Andrey Boreyko.

Pärt's two lullabies are also now available for hire: **Kuus kuus kalike** (Estonian Lullaby) and **Rozhdyestvyenskaya kolibyelnaya** (Christmas Lullaby), in the versions for string orchestra with 1-2 sopranos or choir.



## BOULEZ

# Dérive 2 around the world

Since the Aix-en-Provence performance of **Pierre Boulez' Dérive 2** under the composer's direction in July conductors and ensembles have had free access to this large-scale, 45-min. work. Jean Deroyer has already conducted it in Warsaw (27 Sep) and will soon perform it again in Nanterre (12 Jan), while François-Xavier Roth will conduct the piece on 19 Feb in Madrid. Naturally the work also continues to appear in the composer's own programmes – there are four performances in November, in Paris, Milan, Badenweiler and Bern. Boulez has also included **Dérive 1** – a repertory piece performed over 200 times since its première – in his concert as part of Mozart Week in Salzburg

on 30 January. **Improvisé – pour le Dr. K.** for flute, clarinet, piano, viola and cello (1969, revised 2005) can be heard in Cologne, with ensemble recherche, on 9 December 2006.

## SOTELO

# For children

With his children's opera **Dulcinea** (2004/6), based on Cervantes' *Don Quixote*, **Mauricio Sotelo** has succeeded in composing music which children can easily understand but which is, all the same, challenging and colourful. The successful production by the Teatro Real in May 2006 showed what a real need there is for good children's operas. In February 07 the children of Bilbao will be able to enjoy the piece (9, 10, 11 February); in June the production goes to Valencia (11, 12, 13 June) and in the autumn to Barcelona.



Mauricio Sotelo *Dulcinea* Teatro Real Madrid 2006





Georg Friedrich Haas *Hyperion* Donaueschingen 2006

## HAAS

### Music as sculpture

One of the highlights of this year's Donaueschingen Music Days was the première of **Georg Friedrich Haas' *Hyperion***, *Concerto for Lighting and Orchestra* in the centre of a spectacular installation using light and space by Stuttgart artist **rosalie**. Countless points of light had been assembled into a wide band of illuminated colour on the walls of the hall, in the midst of which were placed the musicians. The performance was enthusiastically received by a refreshingly large and youthful audience.

Haas says of his work: *'Light is a musical instrument. A change of colour changes the perception of sounds. Temporally organised light functions like soundless percussion... The musicians react to the light – analogously to the way they*

*react to a conductor's visual cues.'*

Some reviews: *'One can hardly resist the tactile presence of this sculptural music'* (Eleonore Büning, Frankfurter Allgemeine Zeitung); *'an integrated experience, almost beyond time, an immersion in sound'* (Reinhard Schulz, Neue Musikzeitung); *'as a concept ... Haas' bright-eyed piece has visionary potential'* (Mirko Weber, Die Zeit); *'undulating movements, dark textures and chains of pentatonic sounds correspond to undulating changes of light, longer spells of atmospheric colour and lightning effects'* (J. Fux, Der Standard); *'bombastic, technically brilliant and impressive'* (Wibke Gerking, Die Welt); *'a totally hypnotic experience'* (Mirko Weber, Stuttgarter Zeitung); *'irresistibly drawn to the light – collaboration with rosalie must have been a god-send for Haas'* (Elisabeth Schwind, Stuttgarter Nachrichten).

## HALFFTER

### Musical roots

**Cristóbal Halffter's** work is marked by a deep identification with Spain. This is shown not only by his **Don Quijote** or the **Elegias**, but also by curiosities like his **Fandango** for 8 cellos, based on the eponymous work by Antonio Soler.

Here Halffter couples his admiration for Soler's inventive combination of dance form and 2-bar ostinato with his fascination for the cello. A modern instrumental language, novel variation techniques and the unusual line-up have made Halffter's work one of the core repertoire pieces of the cello octet Conjunto Ibérico – who can

be heard in Graz on 17 January.

With a performance of **Lineas y puntos** the Würzburg Philharmonic Orchestra is offering a chance to hear Halffter's combination of electronic sound possibilities and their instrumental interpretation.

Halffter's electronic roots: 15 and 16 December in Würzburg.

## STOCKHAUSEN

### Vivid images

The ASKO Ensemble under Oliver Knussen have scheduled two early **Karlheinz Stockhausen** works for performance in Amsterdam on 10 January. **Drei Lieder** for alto and chamber orchestra was written as early as 1950, though first performed only in 1971.

**Mixtur** for orchestra, sine wave generators and ring modulators is being performed in the 1967 version for smaller forces. '... *The vivid images in the score leap straight into one's inner ear; one recognises at once the high quality and the extraordinary imagination, which is allied to the whole structure by precisely calculated suitability of purpose.*'



Cristóbal Halffter



## BERIO

### Sequenza → Chemins

Throughout his life **Luciano Berio** was intensely involved with the music of other composers, adapting and transforming it, but he also subjected his own works to this process. The series of **Sequenze** – which in the meantime have become classics and cornerstones of the repertoire for solo instruments – was the starting point for a series of works called **Chemins**, each based on one of the **Sequenze**. Rarely heard in the concert hall is **Chemins I** (1967) for harp and orchestra, which revisits **Sequenza II** for harp. Arturo Tamayo is conducting it on 6 and 7 February with the Prague SO and Giovanna Reitano, solo harp.

On 8 and 10 November Berio's Schubert restoration **Rendering** and his **Folk-Songs** can be heard in

Bremen. Olari Elts conducts the German Chamber Philharmonic of Bremen, with mezzo-soprano Caren van Oijen as soloist.

## LIGETI

### Rich harvest

Soon to be half a century old, **György Ligeti's Atmosphères** (Kassel Staatsorchester/Baumann 18 Dec, Chicago SO/Zinman 8 and 10 Feb) is one of the few works of the early '60s to have become an unquestioned part of the repertoire. Usually it is presented as a kind of overture, in which conductors can pay homage to new music and orchestras put their timbral expertise to the test. Similar popularity has so far eluded **Apparitions** – we are happy to draw attention to this no less important and original piece.



Luciano Berio



## FELDMAN

### Are you Missing Morty?

Huddersfield Contemporary Music Festival featured the music of **Morton Feldman** in the year of his 80th anniversary. 'Missing Morty!' was a series of 10 concerts over 10 days, presenting a diverse programme of works specifically chosen to provide contrast, plus 5 single-work presentations of his longer pieces for piano and strings. Feldman claimed that '*the string quartet is the pinnacle of Western music*', and the Smith Quartet and pianist John Tilbury (a renowned Feldman interpreter) were in residence for the full duration of the festival, performing all the works suitable for their forces (such as ***The Viola in my Life*** and ***Patterns in a Chromatic Field***) and providing a

stunning Feldman series.

HCMF's new artistic director, Graham McKenzie is seeking to revitalise and create a new vision for the festival as it approaches its 30th birthday in 2007.

## BIRTWISTLE

### Northern Light

Clarinetist Jan Jansen will perform **Harrison Birtwistle's *Deowa*** and ***Clarinet Quintet*** (along with the Doelen Quartet) on 3 December in Rotterdam, NL, whilst a day later the Österreichisches Ensemble für Neue Musik will present **3 *Settings of Celan*** in Salzburg (4 December, Salome Kammer, soprano).

***Silbury Air*** can be heard at the University of Manchester on 8 December, and on 14 December, the trumpeter who premièred ***Endless Parade*** in 1987, Håkan Hardenberger will be the soloist with the Helsinki Philharmonic Orchestra in its hometown.

## PERCUSSION

# Percussion takes centre stage

In the second and third decades of the twentieth century, works appeared in France which would revolutionise the status of percussion in music history. Milhaud's ballet *Les Choéphores* had already appeared by 1915, followed in 1918 by **L'Homme et son désir** op. 48, the latter requiring 20 percussionists in its original form. 1918 also saw the appearance of Stravinsky's *The Soldier's Tale*. The first genuine percussion concerto in the history of music, however, did not appear until 10 years later, in 1929. It is impossible not to recognise **Darius Milhaud's** interest in jazz in his works of the 1920s, and it was certainly jazz that provided the stimulus to give percussion a central role.

But all the same his **Concerto for Percussion and Small Orchestra**, op. 109 is a completely original work.

Critics reacted enthusiastically: *'The composer has here succeeded in producing a piece of music whose vital force is as much rhythmic as soloistic, which proceeds in a care-free fashion yet now and then bares its teeth, and is assured of its effect'* (Josef Häusler).

Percussionist Thaddeus Robert Anderson arranged this concerto in 2004 for Percussion and Mallet Ensemble.

**Fratres** by **Arvo Pärt** is also now available in a version for 4 percussionists. In 2006 Vambola Krigul made an arrangement of the work for 2 marimbas, glockenspiel, 2 vibraphones, wood block, car springs and bass drum. Score and parts will shortly be obtainable from music dealers or via our online shop.





# OPÉRA DE LAUSANNE

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## MARTIN

# The Resurrection of Monsieur de Pourceaugnac

In the commentaries on his own work **Frank Martin** asks himself why he, who had always taken on weighty, serious themes, should in the eighth decade of his life write a comic opera. By way of an answer he suggests that he suddenly felt an irresistible urge no longer to take himself and his music seriously – indeed, to parody both – and that in Molière he had found the ideal material to enable him to make fun of his various composi-

tional mannerisms. The opera ***Monsieur de Pourceaugnac*** was written between 1960-62 and first performed in Geneva in 1963. Now the Opéra de Lausanne, under the musical direction of Jean-Yves Ossonce, is resurrecting Martin's rather seldom-performed work. The producer is Adriano Sinivia, the designer Enzo Iorio, and Harry Peeters takes the lead role, with the first night on 21 January 2007.

Alois Koch, who premièred the ***Cantate pour le temps de Noël*** in 1994, is conducting this Christmas cantata once again at the same venue, the Jesuit Church in Lucerne, on 8 December 2006. As it lasts just an hour, it is being coupled with Martin's 22-minute ***Maria-Triptychon*** for soprano (Susanne Kirchesch), violin (Sebastian Hamann) and orchestra. Ulf Schirmer is also performing the Cantate on 15 December at the St Anna Church in Munich. And – thanks to Mozart's birthday – the ***Ouverture en hommage à Mozart*** is experiencing a real comeback: its next performance is in Prague (26 February 1997), with the Prague Chamber Philharmonic under Kaspar Zehnder.







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## BERG

# Richness of sound

From 23 January 2007 the Opéra de Lille, in co-production with the Théâtre de Caen, is staging the first French performances of **Alban Berg's** opera **Wozzeck** in the scaled-down version by Canadian composer **John Rae**. As numerous successful performances internationally since the 1955 première have already proven, Rae has succeeded perfectly in reworking Berg's masterpiece as a compact and more concentrated version for 21 musicians, which forfeits none of the original's timbral riches. He notes that *'Berg's instrumental colours, as well as the actual registers used in the score, should be preserved as far as possible'*. *'Rae has managed to preserve all of the richness of Berg's score without ever giving the impression that something might be missing'* (Le Devoir, Montréal).

Another Berg arrangement can be heard for the first time in Munich: the Munich PO under Vladimir Spivakov is performing Theo Verbey's arrangements for string orchestra of **Three Movements (I, V and VI)** from the **Lytic Suite** on 31 January and 2 February. Since Berg himself arranged *Three Movements (II, III and IV)* for string orchestra in 1927,



it is now possible to perform the entire *Lytic Suite* (originally for string quartet) with string orchestra.

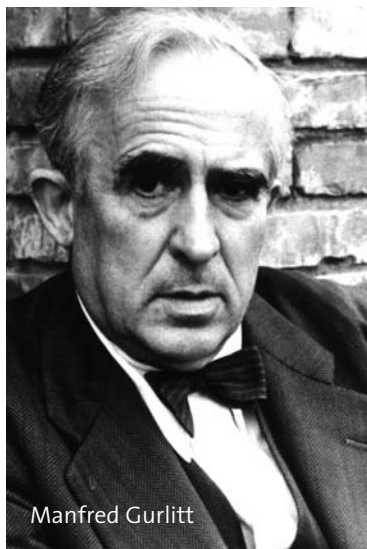
*'These "six quite short pieces of a character more lyrical than symphonic" (as Berg expressed it) are more easily played by a larger group than by a string quartet. The piece gains in fullness of sound and structural clarity'* (Theo Verbey).

## GURLITT

### A German Wozzeck in Spain

**Manfred Gurlitt** (1890-1972) was unlucky in his choice of material: his **Wozzeck** was overshadowed by Alban Berg's opera, his **Soldaten** by Zimmermann's. The two versions of *Wozzeck* were written almost contemporaneously and independently, and the first performance of Gurlitt's work followed four months after that of Berg's. In a detailed study Jürg Stenzl asserts that *Berg's opera is a large-scale, dramatic symphony for which Schönberg's idea of ongoing development is crucial, whereas Gurlitt's is a drama of static situations, a series of single scenes without transitions.*

Gurlitt himself wrote in a letter to UE: *'My Wozzeck represents a completely new operatic style: absolute rejection of the "motif" plus absolute command of a large orchestra.'* 80 years after the première the work is now receiving its first Spanish performance under López Cobos at the Teatro Real in Madrid (21 January 2007).



Manfred Gurlitt

## WEIGL

### A committed late Romantic

**Karl Weigl** (Vienna 1881-New York 1949) was a pupil of Zemlinsky and teacher of Korngold; he was supported by Mahler, Strauss, Schönberg, Bruno Walter and Furtwängler. Like Joseph Marx, his junior by one year, Weigl was convinced that 19th century music still afforded boundless expressive possibilities. The UE catalogue includes 29 of his works, amongst them the **Rhapsodie** for string orchestra, which Musica Medici is including in its programmes in Berlin and Schöneiche (13-16 Dec).





## MALIPIERO

# Pause del silenzio

A similar fate has befallen Italian composer **Gian Francesco Malipiero** (1882-1973) to that of many other creative personalities: somehow the name still sounds familiar, but is more likely to be connected with the complete edition of Monteverdi for which he was responsible. His own music is hardly ever played, though Malipiero left behind an impressive body of work, part of which (operas, orchestral and chamber music, vocal works, piano pieces) can be found in the UE catalogue. Special importance is attached to the two orchestral

works ***Pause del silenzio I*** (1917) and ***II*** (1926). This is authentic musical impressionism with an Italian accent. Catherine Rückwardt and the Mainz Philharmonic Orchestra attempt a rescue operation for ***Pause del silenzio I*** on 19 and 20 January – its first European performance in almost 30 years.

## BURKHARD

# Violin Concerto

Born in 1900, Swiss composer **Willy Burkhard** was a contemporary of Kurt Weill, Ernst Krenek, Aaron Copland and George Antheil. Music experts are full of praise for his art (*'Burkhard's musical language ... bears witness not only to great musical fantasy, but also to absolute purity and honesty,'* says MGG), but his works rarely find their way into the concert hall.

Now the Basel Sinfonietta has taken up his ***Violin Concerto***, with four performances in December (Hanzs Heinz Schneeberger, violin / Bernhard Forck conducting).



Gian Francesco Malipiero

# RISE AND FALL OF THE CITY OF MAHAGONNY

KURT WEILL



Starring  
Tony Award-winners  
**Audra McDonald**  
and **Patti LuPone**

New production directed  
by Tony Award-winner  
**John Doyle** (*Sweeney Todd*)

Conducted by  
**James Conlon**

Also starring:

ANTHONY DEAN GRIFFEY   DONNIE RAY ALBERT   ROBERT WÖRLE  
JOHN EASTERLIN   STEVEN HUMES   MEL ULRICH

Set Designer MARK BAILEY   Costume Designer ANN HOULD-WARD  
Lighting Designer TOM C. HASE   Sound Designer DAN MOSES SCHREIER

*In English with English supertitles*

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# LAOPERA

PLÁCIDO DOMINGO The Broad General Director   JAMES CONLON Music Director



WEILL / BRECHT

## Mahagonny in L.A.

James Conlon, the new Music Director of the Los Angeles Opera, has programmed **Kurt Weill** and **Bertolt Brecht's** opera ***The Rise and Fall of the City of Mahagonny*** as one of the highlights of the 06/07 season (première 10 February).

The singers taking the roles include multiple winners of the coveted Tony Award – the most important distinction in the field of musical and music theatre in the USA: Audra McDonald (Jenny), Patti LuPone (Begbick), Anthony Dean Griffey (Jim) and Donnie Ray Albert (Moses). The direction of this production, sung in English, has been entrusted to John Doyle.

Weill wrote to UE in 1927, during his work on Mahagonny: *'... It is beyond question that at present a completely new kind of stage work is emerging, which addresses itself to a different and incomparably larger audience, and whose effect will proliferate in completely unaccustomed ways. This movement – whose most powerful proponent, in the field of theatre, is Brecht – has until now never encroached upon opera, even though music is one of its essential elements. The piece that we plan to write will not exploit*

*contemporary events that will be obsolete in a year's time, but give our own time a definitive form. Thus its effectiveness will extend far beyond the time of its creation. It is indeed a matter of creating the new genre that will deal with the utterly different expressions of life in our time in an appropriate form ...'*



Weill / Brecht: *The Rise and Fall of the City of Mahagonny* Komische Oper Berlin 2006

## MAHLER

# Song of Lament

***Das klagende Lied*** is based on the story of that name which **Gustav Mahler** found in 1878 in a collection of German folk tales and legends. In 1881 he entered the 3-movement work (*Forest Tales, The Minstrel, Wedding Scene*) for the Beethoven Composition Prize – without success. It did not receive its first performance, under Mahler's own direction, until 20 years later, and then in a revised version reduced to two movements. In the following decades there were repeated performances of a so-called 'mixed'

version. Not until 1997 was the original version of *Das klagende Lied* reconstructed and premièred under the auspices of the *Complete Critical Edition*.

Now the French première is taking place on 20 January at the Théâtre des Champs-Élysées in Paris. L'Orchestre National de France and the choir of Radio France are playing under the direction of Jaap van Zweden.

## WELLESZ

# Persian Ballet

Russian ballerina Ellen Tels and her ensemble fled their homeland after the First World War and, in the process, visited Vienna. Excited by their dance evenings, **Egon Wellesz** made contact with Ellen Tels and in 1920 wrote for her – and to a text of hers – his ***Persian Ballet*** for orchestra. The 30-minute work is '*respectfully dedicated to Arnold Schönberg*'. Ensemble Kontrapunkte and Peter Keuschnig are playing the chamber version of the work on 8 January 2007 in the Vienna Musikverein.



Gustav Mahler

## ZEMLINSKY

# Chinese detective story

***Der Kreidekreis*** (The Chalk Circle) – a Chinese ‘detective story’ from the 14th century – tells of the fate of a poor girl exposed to the caprices of power. The dramatic climax is a trial of motherhood against a rival: the real mother puts the welfare of the child before her own happiness. The structure of the opera is as complex and full of variety as the story is simple. Typically for **Alexander Zemlinsky**, it contains a fascinating mixture of drama and lyricism. It intertwines Wagneriana with banal music and cabaret scenes à la Kurt Weill, mixes Mahler and Strauss with far-eastern sounds, while singing, speaking and playing all take place on stage. The South Bohemian Theatre in

Ceské Budějovice, in the Czech Republic, is including this masterpiece in its upcoming programme. The première is on 12 January, with Tomáš Hála conducting.

## SCHREKER

# Sound-world

This is the Age of Rediscovery for the sound-world of **Franz Schreker**. One of his most important works for the concert hall is his ***Chamber Symphony*** for 23 solo instruments from 1916. Heinrich Schiff, who in 2003 recorded the work with great success for the CD label Farao with Musikkollegium Winterthur, is now bringing it to Espoo, Finland with the Tapiola Sinfonietta (7 and 8 Dec). Marcus Stenz is conducting Schreker’s ***Prelude to a Drama*** on 18 and 19 Jan with the Concertgebouw Orchestra in Amsterdam.



Alexander Zemlinsky *Der Kreidekreis* Theater Bielefeld 2006



Béla Bartók *Duke Bluebeard's Castle* Frankfurt 1974

## BARTÓK

### Masterpieces

Nearly all **Béla Bartók's** works published by UE are receiving performances in the next few months. Masterpieces like the opera ***Duke Bluebeard's Castle*** (Opéra National de Paris, conducted by Gustav Huhn and produced by Alex Ollé and Carlos Padrissa, with Willard White and Béatrice Uria-Monzon – first night 26 January) or the two ballet suites ***The Miraculous Mandarin*** (Hamburg Philharmonie under Péter Eötvös, 7-8 January and Düsseldorf SO / Michael Schønwandt, 9, 11, 12 February) and ***The Wooden Prince*** (Staatskapelle Dresden/David Zinman, 25, 26 and 27 February).

Zoltán Kocsis conducts the Hungarian National Philharmonic in the ***Piano Concerto No. 1*** with soloist Dezső Ránki in Budapest (13 January), while Michael Gielen

is directing a performance of the same work with Peter Donohoe and the Konzerthaus Orchestra of Berlin on 17 and 18 Feb. Most popular of all is the ***Music for Strings, Percussion and Celesta***, with seven performances in the next quarter.

## KODÁLY

### Psalmus and Dances

Composer **Zoltán Kodály** managed a balancing act: uncompromisingly faithful to the spirit of Hungarian folk music, he nonetheless created work that is enjoyed and understood internationally.

As proof Mariss Jansons conducts his ***Psalmus Hungaricus*** in December in Amsterdam, and the ***Dances from Galánta*** are being played in ten places – including London, Zurich, Cologne and Münster – between 10 December - 26 February.

The ***Dances from Maroszek*** are to enjoy three performances in Bremerhaven, and the ***Háry János Suite*** can be heard in Ostrava.



## KRENEK

# Jonny conquers the Teatro Colón

The performance of **Ernst Krenek's** *Jonny spielt auf* in August '06 at the Teatro Colón, Buenos Aires was a gigantic success with both the public and the press (musical direction Stefan Lano, production Marcelo Lombardero). Gladys Krenek, the composer's widow, attended one of the performances and spoke afterwards of one of the most successful realisations that this opera has ever enjoyed.

After its Leipzig première in 1927 *Jonny spielt auf* rose to the position of most popular opera in the Weimar Republic. It was immediately taken up by 42 other theatres, and the image of black musician Jonny earned the tragic privilege of becoming poster boy for the disastrous

1938 'Entartete Kunst' exhibition in Düsseldorf. The work owed its sensational success on the one hand to the incorporation of jazz elements, on the other to its clear connection with contemporary life.

## JANÁČEK

# Instrumental works

**Leos Janáček** certainly owed his invitation to ISCM festivals to his operas, but it was there that he also found inspiration for some of his most important instrumental works – like the *Sinfonietta*, completed in 1926. The Berlin Philharmonics, under Sir Simon Rattle, is performing it on 21-24 Feb in Berlin and on 26 Feb in Las Palmas.

His *Nursery Rhymes (Rikadla)* are being presented by Ensemble Modern and ChorWerk Ruhr on 20 and 21 Dec in Essen and Duisburg.



Ernst Krenek *Jonny spielt auf* Teatro Colón Buenos Aires 2006

# [klassikavantgarde]

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## SCHÖNBERG

# Romantic affinities

The SWR Symphony Orchestra of Baden-Baden and Freiburg under Sylvain Cambreling is taking **Arnold Schönberg's** symphonic poem ***Pelleas and Melisande*** op. 5 on a six-concert tour in February 2007 (Mannheim, Freiburg, Valencia, Lisbon, Madrid and Oviedo).

Schönberg wrote the work in 1902 after Strauss had recommended to him Maurice Maeterlinck's five-act drama with its sequence of mood and scene paintings heavily laden with symbolism.

*'The post-Romantic musical gestures of the large-scale orchestra are never "purely descriptive", as Alban Berg insists in his analysis, but revolve around the aesthetic idea of interpreting the subject not as content of, but as pre-condition for the music'* (Therese Muxeneder).

The first performance in Vienna in 1905, under Schönberg's direction, unleashed a grand furore – *'one of the critics suggested putting me in a mental institution and keeping manuscript paper out of my reach'* (Arnold Schönberg).

For their New Year performance the Stuttgart Chamber Orchestra under Michael Hofstetter have

joined forces with Stuttgart artist rosalie to create an evening in an installation using space and light, entitled *cosmos 3*. On the programme are Schönberg's string sextet ***Verklärte Nacht*** Op. 4 (1899 / 1917) and ***Pierrot Lunaire*** Op. 21 (1912) for Sprechstimme (Melanie Walz), piano, flute, clarinet, violin and cello (Stuttgart Chamber Theatre, 31 Dec and 1, 2, 3 Jan 2007).



## SZYMANOWSKI

### Enfant terrible

The **Concert Overture** of the 23-year old **Karol Szymanowski** reflects his passionate ambition at the time to create modern Polish music of European magnitude. The influence of the German late Romantics is unmistakable. In this early creative period a desire to provoke also continues to play a role throughout Szymanowski's work – as when he looks forward to seeing the critics *'leaving the hall with curses on their blue-stained lips'*. The critics did not fail to wreak their revenge either, promptly accusing him of betraying the classic Polish national music, of which they considered Frédéric Chopin the patriarch. The *Concert Overture* can be heard in Warsaw on 2 December under Olari Elts (Latvian National SO), and on 21-22 Dec in Leipzig under Andrey Boreyko (Gewandhaus Orchestra).

Szymanowski also had a lifelong interest in the new expressive possibilities of the violin – right from the beginning he provided the instrument with solo passages in his orchestral works. The **Violin Concerto No. 1** Op. 35, written in 1916, is in one movement only and thus departs from the classical formal model. Oriental and impressionistic influences, but also traces

of Wagner and Scriabin, form the basis for the atmospheric effect of the piece, which can fascinate simply by virtue of its brilliantly coloured orchestral scoring.

Frank Peter Zimmermann is playing the *First Concerto* from 21 to 24 January with the SWR Symphony Orchestra Baden-Baden and Freiburg under Sylvain Cambreling, in Offenburg, Gütersloh, Essen and Basle.



## KAGEL

### Mauricio Kagel at 75

One need only read the titles of **Mauricio Kagel's** works (like **Mirum** for tuba, **Breath** for wind, or the impressive-sounding **Unguis incarnatus est** – which roughly means 'ingrowing toenails') to gain some idea what an entirely original sense of humour this 1931-born Argentinian composer has at his disposal. The subtitles and explanations of his pieces make for no less whimsical reading.

One of his most important works in the UE catalogue is **Staats-theater**, which represents '*not only the denial of opera, but also of the whole tradition of music theatre*'. Perhaps this is why opera houses seldom expose themselves to the criticism of this dramatic composition; two performances at Ultima, Oslo in October being most welcome.

On 24 December Kagel – and, with him, the entire music world – celebrates his 75th birthday. UE joins them in extending their congratulations.



Mauricio Kagel

## OTTE

### Hans Otte at 80

Like Cerha and Kurtág, **Hans Otte** is now 80 years old. The German composer, pianist and conductor, born 3 Dec 1926, and who for several years directed the music section of Radio Bremen, studied with (a. o.) Paul Hindemith, Walter Gieseking and Hermann Abendroth. Four of his works were entrusted to UE: the ballet **Daidalos**, the two **Tropis-men** for piano solo or piano and orchestra, as well as **Tasso-Concetti** for soprano, flute, piano and percussion. We congratulate him on this landmark anniversary!

## BROWN

# Earle Brown 80 years on

American composer **Earle Brown** died four years ago – on 26 December he would have been 80 years old, and accordingly the Royal Academy of Music is hosting a celebration of his achievements on 9th February. His name is normally associated with Cage, Tudor, Feldman and Wolff, who in the 1950's founded the New York School. This was a collective of like-minded musicians who wanted to transcend the boundaries of creative thinking and strive towards a new, free engagement with the peripheries of music. Contact with

the visual arts proved an important source of inspiration; for Brown in particular the thinking of Alexander Calder indicated the way forward. Already by the age of 26 Brown had developed his own graphic notation; a year later his first works in open form appeared – innovations which established him as one of the leading American *avant-gardistes*.

## NEUWIRTH

# Gösta Neuwirth at 70

Universal Edition congratulates music researcher and composer **Gösta Neuwirth**, born in Vienna on 6 January 1937, on his 70th birthday. Fifteen of his works have been published by UE: original pieces as well as arrangements of Schreker and Zemlinsky. At the age of 22 Neuwirth had already dedicated a study to Franz Schreker, and in 1968 wrote a dissertation on his harmony. In 1976 his chamber orchestra version of Schreker's *Vom ewigen Leben* appeared. His own works are for small forces: solo pieces or chamber music.



Earle Brown

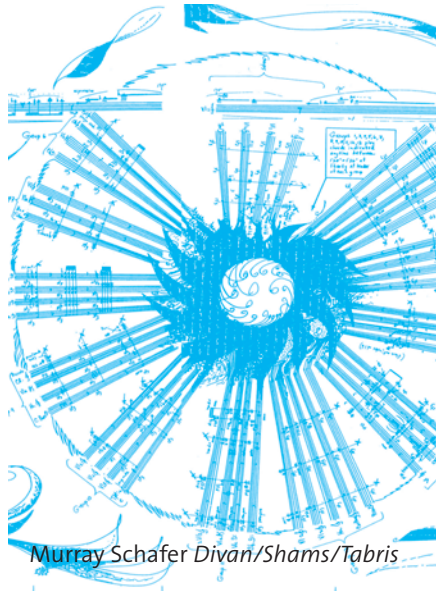
## THE FUTURE'S BRIDE

### New music - fit for 'experience-orientated society'?

True, that's a somewhat provocative question where art's concerned. And 'nothing but art!' – right? But the fact is, this art also needs an audience to which to address its concerns. And from the 1990's onwards this has meant coming up against our so-called 'experience-orientated society', which is no longer orientated merely towards physical survival, but above all towards beautiful or positive sensations. Now beauty is a very subjective quality – a heavy metal fan could hardly find much pleasure in a classical music lover's CD collection, and vice versa – and as such opens up a host of possible choices for each individual. This however doesn't mean that the individual operates entirely independently of any group. On the contrary – according to sociologists, an individual's style is formed out of conscious convergence with the preferences or dislikes of others and partly conscious departure from them.

If this trend continues then it would seem that in the experience-

orientated society individuality must increase at the expense of conformity. A phenomenon which demonstrates clear parallels with new music – which, despite familiar basic elements such as sounds, rhythms etc. quite consciously isn't 'art for the masses' – and thereby makes it more suitable for our society than ever. Indeed, perhaps in this development new music – or art in general – will be vindicated in its pioneering role!



Murray Schafer *Divan/Shams/Tabris*

## 2006

- |                              |  |
|------------------------------|--|
| 80 <sup>th</sup> Anniversary | <b>Earle Brown</b> * 26 December 1926    |
| 75 <sup>th</sup> Birthday    | <b>Mauricio Kagel</b> * 24 December 1931 |
| 80 <sup>th</sup> Birthday    | <b>Hans Otte</b> * 03 December 1926      |

## 2007

- |                                  |   |
|----------------------------------|---|
| 75 <sup>th</sup> Anniv. of Death | <b>Eugen d'Albert</b> † 03 March 1932           |
| 70 <sup>th</sup> Birthday        | <b>David Bedford</b> * 04 August 1937           |
| 125 <sup>th</sup> Anniversary    | <b>Walter Braunfels</b> * 19 December 1882      |
| 20 <sup>th</sup> Anniv. of Death | <b>Morton Feldman</b> † 03 September 1987       |
| 80 <sup>th</sup> Birthday        | <b>Michael Gielen</b> * 20 July 1927            |
| 125 <sup>th</sup> Anniversary    | <b>Zoltán Kodály</b> * 16 December 1882         |
| 125 <sup>th</sup> Anniversary    | <b>Gian Francesco Malipiero</b> * 18 March 1882 |
| 125 <sup>th</sup> Anniversary    | <b>Joseph Marx</b> * 11 May 1882                |
| 75 <sup>th</sup> Birthday        | <b>Richard Meale</b> * 24 August 1932           |
| 70 <sup>th</sup> Birthday        | <b>Gösta Neuwirth</b> * 06 January 1937         |
| 60 <sup>th</sup> Birthday        | <b>Paul Patterson</b> * 15 June 1947            |
| 50 <sup>th</sup> Birthday        | <b>Thomas Daniel Schlee</b> * 26 October 1957   |
| 50 <sup>th</sup> Anniv. of Death | <b>Othmar Schoeck</b> † 08 March 1957           |
| 125 <sup>th</sup> Anniversary    | <b>Karol Szymanowski</b> * 06 October 1882      |
| 70 <sup>th</sup> Anniv. of Death | <b>Karol Szymanowski</b> † 29 March 1937        |
| 50 <sup>th</sup> Birthday        | <b>Julian Yu</b> * 02 September 1957            |

## 2008

- |                                  |  |
|----------------------------------|--|
| 25 <sup>th</sup> Anniv. of Death | <b>Cathy Berberian</b> † 06 March 1983       |
| 90 <sup>th</sup> Anniversary     | <b>Gottfried von Einem</b> * 24 January 1918 |
| 70 <sup>th</sup> Birthday        | <b>Zygmunt Krauze</b> * 19 September 1938    |
| 80 <sup>th</sup> Anniversary     | <b>Gerhard Lampersberg</b> * 05 July 1928    |
| 100 <sup>th</sup> Anniversary    | <b>Olivier Messiaen</b> * 10 December 1908   |
| 60 <sup>th</sup> Birthday        | <b>Nigel Osborne</b> * 23 June 1948          |
| 60 <sup>th</sup> Birthday        | <b>Peter Ruzicka</b> * 03 July 1948          |
| 70 <sup>th</sup> Birthday        | <b>Tona Scherchen</b> * 12 March 1938        |



- 75<sup>th</sup> Anniv. of Death **Max von Schillings** † 24 July 1933  
80<sup>th</sup> Birthday **Karlheinz Stockhausen** \* 22 August 1928  
100<sup>th</sup> Anniversary **Eugen Suchon** \* 25 September 1908

## 2009

- 50<sup>th</sup> Anniv. of Death **George Antheil** † 12 February 1959  
75<sup>th</sup> Birthday **Harrison Birtwistle** \* 15 July 1934  
75<sup>th</sup> Anniv. of Death **Frederick Delius** † 10 June 1934  
80<sup>th</sup> Birthday **Edison W. Denisow** \* 06 April 1929  
150<sup>th</sup> Anniversary **Joseph Bohuslav Foerster** \* 30 Dec 1859  
90<sup>th</sup> Anniversary **Roman Haubenstock-Ramati** \* 27 Feb 1919  
50<sup>th</sup> Anniv. of Death **Josef Matthias Hauer** † 22 September 1959  
200<sup>th</sup> Anniv. of Death **Joseph Haydn** † 31 May 1809  
50<sup>th</sup> Anniv. of Death **Bohuslav Martinu** † 28 August 1959  
80<sup>th</sup> Birthday **Henri Pousseur** \* 23 June 1929  
75<sup>th</sup> Birthday **Bernard Rands** \* 02 March 1934  
100<sup>th</sup> Anniversary **Karl Scheit** \* 21 April 1909  
75<sup>th</sup> Anniversary **Alfred Schnittke** \* 24 November 1934  
75<sup>th</sup> Anniv. of Death **Franz Schreker** † 21 March 1934  
100<sup>th</sup> Anniversary **Alfred Uhl** \* 05 June 1909  
90<sup>th</sup> Anniversary **Roman Vlad** \* 29 December 1919  
50<sup>th</sup> Anniv. of Death **Eric Zeisl** † 18 February 1959

## 2010

- 50<sup>th</sup> Anniv. of Death **Hugo Alfvén** † 08.05.1960  
75<sup>th</sup> Anniv. of Death **Alban Berg** \* 24.12.1935  
80<sup>th</sup> Birthday **Paul-Heinz Dittrich** \* 04.12.1930  
80<sup>th</sup> Birthday **Cristóbal Halffter** \* 24.03.1930  
100<sup>th</sup> Anniversary **Rolf Liebermann** \* 14.09.1910  
150<sup>th</sup> Anniversary **Gustav Mahler** \* 07.07.1860  
75<sup>th</sup> Birthday **Arvo Pärt** \* 11.09.1935  
80<sup>th</sup> Anniversary **Toru Takemitsu** \* 08.10.1930  
125<sup>th</sup> Anniv. of Death **Egon Wellesz** \* 21.10.1885

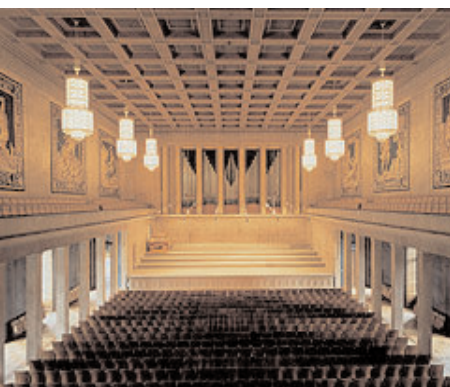
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Salzburger Festspiele 2005,  
Deutsches SO Berlin, c. Kent Nagano, Regie:  
Nikolaus Lehnhoff  
Arthaus DVD  
2055298

**KAROL**

**SZYMANOWSKI**

*Harnasie, Des Hafiz Liebeslieder ua.*

City of Birmingham SO &  
Chorus  
c. Simon Rattle  
EMI Classics CD  
0946 3 6443522

**ANTON WEBERN** *Variationen*

**LEOPOLD SPINNER** *Sonata*

Steffen Schleiermacher, pn  
MDG 613 1282-2

**KURT WEILL** *The Threepenny Opera*

Karin Baal, Hans Clarin, Franz Josef Degenhardt, Berta Drews,  
Martin Held, Hannes Messemer, Helmut Qualtinger,  
dir: Harald Vock, c. James Last  
Polydor 2 CD 442 8349

**ALEXANDER ZEMLINSKY** *Lyric Symphony*

Matthias Goerne, Christine Schäfer, Orchestre de Paris,  
c. Christoph Eschenbach  
Capriccio CD 71081



## MAURICIO KAGEL Worklist

<b>Acustica</b> for loudspeakers	40'	1968/1970
<b>Acustica</b> duration flexible	45 - 75'	1968/1970
for experimental sound sources and loudspeakers		
<b>Acustica</b> for instrumentalists	minimum duration 25'	1968/1970
<b>An Tasten</b> piano étude	16'	1977
<b>Anagrama</b> for 4 voices, speaking choir + chamber ensemble	17'	1957/1958
<b>Atem</b> for one wind player	15 - 25'	1969/1970
<b>Camera Oscura</b> chromatic game for light sources and actors	14'	1965
<b>Exotica</b> for 6 singing instrumentalists with, each with at least ten non-European instruments	50'	1971/1972
<b>Hallelujah</b> for voices	15 - 40'	1967 - 1968
Film version: West German TV, Cologne (available for hire)	47'	1968/1969
<b>Die Himmelsmechanik</b> minimum duration	16'	1965
composition for stage sets		
<b>Improvisation ajoutée</b> music for organ	15'	1961 - 1962
for 1 performer, 2 assistants and three-part choir ad lib.	version	1968
<b>Kammermusik für Renaissance-Instrumente</b>	26'	1965/1966
In memoriam Claudio Monteverdi for 2 - 22 players		
<b>Kantrimusik</b> Pastorale for voices and instruments	48'	1973/1975
(can also be performed as a stage work)		
<b>Kommentar + Extempore</b> soliloquies with gestures	30'	1966/1967
for two actresses, one actor and 1-3 tape recorders		
<b>Ludwig van</b> Hommage to Beethoven	15'	1969
for any combination of forces		
1) The score consists of extracts from a series of close-ups of film props which have been completely pasted over with scores of Beethoven's music		
2) Film version: West German TV, Cologne (available for hire).	100'	1969
<b>Match</b> for 3 players	18'	1964
Film version: West German TV, Cologne (available for hire)	21'	1964
<b>Metapiece (Mimetics)</b> for piano	duration flexible	1961
<b>Mirum</b> for tuba	ad. lib (8-20')	1965
<b>MM 51</b> Ein Stück Filmmusik für Klavier (und Metronom)	5'	1976
Film version: Swiss TV, Zurich (available for hire)	2 x 10'	1976
<b>Morceau de concours</b> for 1 or 2 trumpets	9'	1972
<b>Musik für Renaissance-Instrumente</b>	26'	1965 - 1966
for 23 instrumentalists		

- Old / New** Etude for solo trumpet 1'15" 1986  
**Pas de cinq** Perambulation scene for 5 actors + percussionists 15' 1965  
**Phantasie** for organ with obbligati (2 tape recorders) 13' 1967  
**Phonophonie** 4 melodramas for 2 voices and other noise sources 25' 1963  
 Videotapes: VHS system (available for hire) 38' 1963  
**Prima Vista** duration flexible 1991/92  
 for slide-show and an indeterminate number of noise sources

**"Programm. Gespräche mit Kammermusik"**  
 ('Programme: Dialogues with Chamber Music')

- No. 1 - **Abend** for double vocal quartet, trombone quintet 6 - 12' 1972  
 electric organ and piano  
 No. 2 - **Aus Zungen stimmen** for accordion quintet 6' 1972  
 No. 3 - **Charakterstück** for zither quartet 6' 1971  
 No. 4 - **Gegenstimmen** for mixed choir + obbligato harpsichord 6' 1972  
 No. 5 - **General Bass** for continuous instrumental sounds 6' 1971 - 1972  
 No. 6 - **Die Mutation** for male choir and obbligato piano 8' 1971  
 No. 7 - **Musi** for orchestra of plucked instruments 6' 1971  
 No. 8 - **Rezitativarie** for singing harpsichordist 6' 1971 - 1972  
 No. 9 - **Siegfriedp'** for cello 6' 1971  
 No. 10 - **Unguis incarnatus est** for piano and... (any combination) 6' 1972  
 No. 11 - **Vom hören sagen** for female voice and 6' 1971-1972  
 obbligato harmonium

- Staatstheater** Stage compositionen maximum duration 100' 1967/1970  
 No. 1 - **Repertoire** duration flexible 20 - 60' 1967 - 1970  
 Staged concert work for at least five actors or instrumentalists  
 No. 2 - **Einspielungen** Music for loudspeakers min. duration 12' 1967/1970  
 for instrumental and/or vocal forces ad lib. or as self-sufficient tape piece  
 No. 3 - **Ensemble** for 16 voices minimum duration 15' 1967 - 1969  
 No. 4 - **Debüt** for 60 voices minimum duration 25' 1967 - 1970  
 No. 5 - **Saison** 'Sing-Spiel' in 65 tableaux minimum duration 20' 1970  
 for mixed choir a cappella  
 No. 6 - **Spielplan** minimum duration 30' 1967/1970  
 Instrumental music in action for 5 - 7 actors (predominantly percussion)  
 No. 7 - **Kontra-Danse** ballet for non-dancers min. duration 15' 1967/1970  
 No. 8 - **Freifahrt** minimum duration 10' 1967/1970  
 gliding chamber music for 18 to 36 players  
 No. 9 - **Parkett** minimum duration 20' 1967/1970  
 concertante crowd scenes for 10 to 76 participants  
 A selection from the above parts is possible



**Tremens** theatrical montage of a medical examination 45' 1963 - 1965  
for 2 performers, electric instruments, percussion,  
projection and tapes

**Musik aus Tremens** for 5 players 15 - 20' 1963 - 1965  
(“Music from Tremens” is a purely instrumental version of “Tremens”)

**Variaktionen über Tremens** 25' 1963 - 1965  
theatrical montage of a medical examination  
for 2 actors, tape and projection

**Sexteto de cuerdas** for string sextet 8'50" 1953

**String Quartet I/II** 2 x 10' 1965-1967

**Transición II** 8 - 24' 1958/1959  
for piano, percussion and 2 tape recorders

**Variationen ohne Fuge** maximum duration 21 - 25' 1971/1972  
on “Variations and Fugue” on a theme of Handel for piano  
by Johannes Brahms (1861/62)  
for large orchestra

**Zwei-Mann-Orchester** for 2 ‘one-man orchestras’ 45 - 60' 1971 - 1973  
for two ‘orchestral machines’ (constructed by the performers)

The complete work list, with all more specific details, can be found at:  
[www.universaledition.com](http://www.universaledition.com)





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