



The Essential
20th Century Repertoire
for Orchestra
an annotated catalogue



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The Essential 20th Century Repertoire for Orchestra; published by Universal Edition
An annotated catalogue
Editors: Jana Gajdošíková, Eva Maria Barwart, Eric Marinitzsch, Johannes Feigl, Bálint András
Varga, Sarah Laila Standke, Wolfgang Schaufler, Angelika Dworak
Translations: Grant Chorley, Quick Translation
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Preface

Listing over 30,000 titles, Universal Edition's catalogue of works is a reflection of the history of music in the 20th century. No other epoch ever produced such a variety of styles in all the arts. This special catalogue lists the works essential to the repertoire of every orchestra – masterpieces which have proved themselves in concert halls over decades.

Peruse the catalogue and note the 20th-century classics your orchestra has not yet played.

Vorwort

Der Verlagskatalog der Universal Edition mit seinen über 30.000 Werktiteln ist ein Abbild der Musikgeschichte des 20. Jahrhunderts. Kein Jahrhundert davor hat eine derartige Vielfalt von Stilen – und das in allen Künsten – hervorgebracht. Der vorliegende Sonderkatalog listet jene Werke, die für jedes Orchester zum essenziellen Repertoire gehören. Es sind Meisterwerke, die sich im Konzertsaal bereits über Jahrzehnte bewiesen haben.

Blättern Sie den Katalog durch und überprüfen Sie, welche der Klassiker des 20. Jahrhunderts Ihr Orchester noch nie gespielt hat.

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Béla Bartók (1881–1945)

Béla Bartók was a Hungarian composer, pianist and ethnomusicologist. He created the Hungarian art music of the 20th century together with his friend Zoltán Kodály (1882–1967). Taking his own, individual path, he was inspired by the folk music which permeates his entire oeuvre. Along with Stravinsky and Schönberg, he is considered one of the great 20th century composers.

***The Miraculous Mandarin* (1919, 1927)**

Bartók worked long and hard on this, his third and last work for the stage; the first drafts date from 1917 and the definitive version was not finished until 1931. However, the première had already taken place in 1926 in Cologne, where it degenerated into a scandal and had to be removed from the programme. The following year, he fashioned a concert suite out of the pantomime, which the Hungarian musicologist György Kroó described as “the watershed in Bartók’s creative development. With the *Mandarin* he definitively breaks with Romantic tradition and turns his back on the artistic endeavours typical at the turn of the century”.

for orchestra op. 19 (concert suite)

3 3 3 3 - 4 3 3 1 - timp, perc(6), hp, cel, pno, org, str

world première: 15.10.1928 Budapest, Budapest Philharmonic /cond. Ernst von Dohnányi

21'

***Piano Concerto No. 1* (1926)**

The breakthrough success in Europe of Bartók’s *Dance Suite* and his concert tours might have been his stimulus to take up composing new works in 1926 after a long creative hiatus. Along with several pieces for piano solo, he wrote his *Piano Concerto No. 1*, which evinces his interest in Baroque music. He was also striving for a “refinement of piano technique,” a piano style which would be more transparent, “less fleshy, more muscular”. Thus the piano is treated as a percussion instrument in the concerto. Due to its difficulty and novelty, the work’s reception was initially slow, causing the composer to defend it: “The *Piano Concerto* is much better and more important than the *Dance Suite*”.

for piano and orchestra

2 2 2 2 - 4 2 3 0 - timp, perc(3), str(10 10 6 6 6)

world première: 01.07.1927 Frankfurt am Main /cond. Wilhelm Furtwängler /soloist: Béla Bartók, pno

23'

***Piano Concerto No. 2* (1931)**

Bartók may have defended his *Piano Concerto No. 1*, but with time he was forced to admit that "its make-up is somewhat – perhaps very – difficult for orchestras and audiences. For that reason, I decided a few years later (in 1930/31) to compose my *Second Piano Concerto* as a counterpart to the first one: with fewer difficulties for the orchestra and with more appealing themes. My intention explains the more popular, lighter character of most of the themes". Another quote from the composer speaks about the orchestration: "In the first movement, the orchestra consists of winds and percussion; the *Adagio* consists of strings con sordino and timpani; the *Scherzo* is scored for strings, a group of winds and percussion, and the third movement calls for the entire orchestral forces".

for piano and orchestra

3 2 2 3 - 4 3 3 1 - timp, perc(2), str

world première: 23.01.1933 Frankfurt am Main, Frankfurt Radio Orchestra /cond. Hans Rosbaud /soloist: Béla Bartók, pno

25'

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

This four-movement work was commissioned by the Basel Chamber Orchestra and its conductor Paul Sacher, who is also its dedicatee. Bartók wrote in a letter dated 27 June 1936:

"That is, I am thinking of a work for strings and percussion (i.e. apart from strings, piano, celesta, harp, xylophone and percussion); I am assuming that this instrumentation will present no *difficulties*. But it will be difficult to comply with the wish that the work should not be all too difficult. I will surely be able to avoid technical difficulties to the extent possible; but avoiding rhythmic difficulties will be harder. Writing something new entails difficulties for the performers, due to the unfamiliarity alone. At all events, I will always endeavour to write more easily playable music. After all, I never write with the specific intention of putting something together which is hard to perform".

for string instruments, percussion and celesta

timp, perc(2), xyl, hp, cel, pno, str

world première: 21.01.1937 Basel, Basel Chamber Orchestra /cond. Paul Sacher

25'



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Alban Berg (1885–1935)

Alban Berg is one of the great innovators of 20th century music. As one of Arnold Schönberg's most gifted pupils he always regarded himself as the "natural continuation of good, old tradition correctly understood". His works, once disputed, have long since become modern classics and never cease to fascinate with their characteristic mixture of structural rigour and sensual expression in sound.

***Violin Concerto* (1935)**

Apart from his opera *Wozzeck*, Berg's best known work is his *Violin Concerto* (1935), in which he sums up the whole of his compositional achievement. It is a requiem for the 18-year-old Manon Gropius, daughter of Alma Mahler, who died tragically from polio. Berg built a musical memorial to her with his *Violin Concerto*, composing with the intention of "translating the characteristic traits of the young girl into musical characters". The first movement seems to trace Manon's brief life in retrospect. The second movement is music about dying and transfiguration, ending with a quotation from a Bach chorale. Berg gave his violin concerto the most beautiful dedication a piece of music could wish for: *To the Memory of an Angel*.

for violin and orchestra

2 2 3 3 - 4 2 2 1 - timp, perc(2), hp, alto sax, str

world première: 19.04.1936 Barcelona, Paul Casals Orchestra /cond. Hermann Scherchen
/soloist: Louis Krasner, vln

26'

***Lyric Suite* (1927, 2005)**

Berg dedicated this work to Alexander Zemlinsky (Schönberg's brother-in-law and composition teacher); in its fourth movement, *Adagio appassionata*, he quoted the third movement of Zemlinsky's *Lyric Symphony*. Originally composed for string quartet, Berg himself arranged Movements II, III and IV of the *Lyric Suite* for string orchestra in 1927. In 2005, the Dutch composer Theo Verbey set himself the task of orchestrating the remaining movements in a style as close to Berg's as possible; now the entire *Lyric Suite* can be played by string orchestra on a symphonic programme. As Berg himself stated, the piece consists of six rather short movements,

having less a symphonic character than a lyrical one; they are equally powerful whether played by a large ensemble or a string quartet. Programmers will be intrigued by the recently discovered "secret voice", which cryptically bears witness to Berg's romantic feelings for Hanna Fuchs-Robettin.

for string orchestra

violin I; violin II; viola; violoncello; contrabass

world première: (II, III, IV): 31.01.1929 Berlin, Berliner Philharmoniker /cond. Jascha Horenstein

world première: (I, V, VI): 02.02.2006 Leiden, Amsterdam Sinfonietta /cond. Christoph Poppen

15'

7 Early Songs (1905–1908; 1928)

The *7 Early Songs* [*7 frühe Lieder*] were not published until 1928, when the demand for Berg's compositions was increasing after the success of his opera *Wozzeck*. The young composer chose the genre to come to terms with the Lieder tradition of Brahms, Wolf and Wagner, yet his indebtedness to the influence of his teacher Arnold Schönberg is in evidence; in *Nacht*, Berg used the whole tone scale for the first time.

for high voice and orchestra

2 2 3 3 - 4 1 2 0 - timp, perc, hp, cel, str

world première: 06.11.1928 Vienna /cond. Robert Heger /soloist: Claire Bern

17'



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Luciano Berio (1925–2003)

Scarcely any other composer embodied the tension between tradition and experimentation as much as Luciano Berio. On one hand, he was one of the great visionaries of the 20th century who composed some of the icons of new music (e.g. *Sinfonia*, *Coro*); on the other, throughout his life Berio, the Italian, also cultivated a dialogue with musical history. Again and again he reworked pieces from past periods, for example by Schubert, Verdi, Brahms and even Boccherini.

Rendering (1990)

Rendering is based on sketches by Franz Schubert for a tenth symphony. Berio wanted to 'restore' this fragment, but not to "complete" or "reconstruct" it. His restoration follows the guidelines of modern fresco restoration, which aims to rejuvenate the old colours without wishing to camouflage the damage inflicted by the centuries – which may even result in empty spaces being left in the total composition. Schubert's sketches are connected by a constantly changing musical texture, always pianissimo and "distant", which Berio called the musical "cement", interlaced with echoes of Schubert's late work and interspersed with polyphonic passages from fragments of the same sketches. *Rendering* grants its audience an unexpectedly fascinating encounter with Schubert and new music at the same time.

for orchestra

2 2 2 2 - 2 2 3 0 - timp, cel, str(14 14 12 10 8 or 8 8 6 6 4)

world première: 14.06.1989 Amsterdam, Royal Concertgebouw Orchestra /cond. Nikolaus Harnoncourt

35'

Folk Songs (1964–1973)

"I have always sensed a profound uneasiness while listening to popular songs performed with piano accompaniment. This is one of the reasons why, in 1964, I wrote *Folk Songs* – a tribute to the artistry and the vocal intelligence of Cathy Berberian. This work exists in two versions: one for voice and seven players (flute/piccolo, clarinet, two percussions, harp, viola, cello), the other for voice and orchestra (1973).

It is an anthology of eleven folk songs of various origins (United States, Armenia, France, Sicily, Sardinia, etc.), chosen from old records, printed anthologies, or heard sung from folk musicians and friends. I have given the songs a new rhythmic and harmonic interpretation: in a way, I have recomposed them. The instrumental part has an important function: it is meant to underline and comment on the expressive and cultural roots of each song. Such roots signify not only the ethnic origins of the songs but also the history of the authentic uses that have been made of them. Two of the eleven songs (*La donna ideale* and *Ballo*) are only intentionally popular: I composed them myself in 1947 to anonymous Genoese and Sicilian texts". (Luciano Berio)

for mezzo-soprano and orchestra

2 1 3 1 - 1 1 1 0 - perc(2), hp, str

world première: 1973 Zürich, Collegium Musicum Zürich /cond. Luciano Berio /soloist: Cathy Berberian

23'

***Sinfonia* (1968)**

"The title of *Sinfonia* (composed in 1968 for the 125th anniversary of the New York Philharmonic Orchestra) is not meant to suggest any analogy with the classical symphonic form. It is intended more etymologically: the simultaneous sound of various parts, here eight voices and instruments. Or it may be taken in a more general sense as the interplay of a variety of things, situations and meanings. Indeed, the musical development of *Sinfonia* is constantly and strongly conditioned by the search for balance, often an identity between voices and instruments; between the spoken or the sung word and the sound structure as a whole. This is why the perception and intelligibility of the text are never taken as read, but on the contrary are integrally related to the composition. Thus, the various degrees of intelligibility of the text along with the hearer's experience of almost failing to understand must be seen to be essential to the very nature of the musical process". (Luciano Berio)

for 8 voices and orchestra

4 3 4 3 - 4 4 3 1 - perc(3), hp, e.hpsd, pno, e.org, alto sax, t.sax, str

world première: 10.10.1968 New York, New York Philharmonic /cond. Luciano Berio

35'



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Harrison Birtwistle (*1934)

Sir Harrison Birtwistle was born in Accrington, UK in 1934. In 1965 he travelled to Princeton where he completed the opera *Punch and Judy*. This work, together with *Verses for Ensemble* and various others, established Birtwistle as a leading voice in British music. The *Mask of Orpheus*, staged by ENO in 1986, and a series of now world-famous ensemble works (including *Secret Theatre* and *Silbury Air*) followed. Other works include the opera *Gawain*, the quasi trumpet concerto *Endless Parade* and the monolithic *Earth Dances* for large orchestra. Birtwistle has received numerous honours throughout his life, most notably the Grawemeyer Award in 1986 and a British knighthood in 1988.

***Earth Dances* (1985–86)**

Nowadays *Earth Dances*, dedicated to Pierre Boulez, seems quite romantic. It is one of the most imposing works in the composer's oeuvre and, indeed, all of post-war British music. Enormous masses of sound move slowly and menacingly, long sustained pitches are interrupted by lightning-like strokes – a procession, as so often with Birtwistle, or the inexorable rotation of an object – the earth? The sonic image is made up of six layers, each with its own characteristic intervals. The instruments are divided into groups according to their common registers: violins coupled with high winds, for example.

for orchestra

3 3 3 3 - 4 4 4 2 - perc(5), hp(2), pno, str(30 0 9 9 9)

world première: 14.03.1986 London, BBC Symphony Orchestra /cond. Peter Eötvös

38'

***The Triumph of Time* (1971–72)**

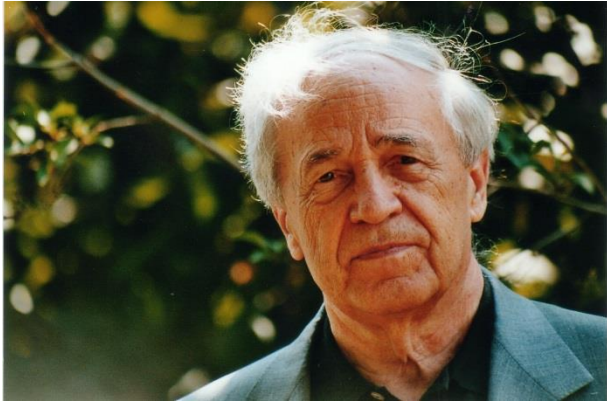
An ancient ritual, a slow procession, played mournfully by wind soloists (soprano saxophone, cor anglais, flute): thundering percussion in the background, ominous and distant, to the point where it dominates the soundscape before ebbing away again. 38-year-old Birtwistle was inspired to compose this highly impressive, very personal work by a woodcut titled *The Triumph of Time* by Peter Bruegel the Elder.

for orchestra

3 3 3 3 - 4 4 4 2 - perc(5), hp(2), pno, sop.sax, str(at least 20 0 9 9 9)

world première: 01.06.1972 London, Royal Philharmonic Orchestra /cond. Lawrence Foster

28'



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Pierre Boulez (*1925)

Born in Montbrison, Pierre Boulez is a composer, conductor, thinker, a motor of international musical life, an emblematic figure in post-war European, indeed, world culture. A living classic. Ever since the 1950's, composers around the world have followed with curiosity what he was writing, to see if they could adapt his ideas in their own music or to reject them in their search for an idiom they could call their own. His music ever since the late 1940's was a conscious act of rebellion against tradition as represented by Schönberg or Stravinsky but also his teacher, Messiaen, whose influence has nevertheless left its marks. He was invited to found IRCAM and the Ensemble Intercontemporain. His remarkable career as a conductor mellowed and broadened his horizons with a wide range of repertoire including Bruckner and Mahler. Boulez has also been a highly influential teacher, beginning in Darmstadt in the 1950s and continuing right up to the present, primarily in Lucerne where he passes on his immense knowledge to fledgling conductors at the Festival Academy.

***Notations I–IV, VII* (1945, 1978–1984)**

It was astonishing how quickly 20-year-old Boulez composed the *12 Notations for piano*; these miniatures also harbour much of what would become the Boulez of later on: sonic sensitivity and the gripping verve of rhythmical discharges. When he decided to arrange these pieces for orchestra, Boulez himself was surprised by the freshness of the material. Yet the *Notations I–IV* and *VII* are anything but traditional orchestrations. They involve dazzling sonic proliferations and superimpositions scarcely equalled in their complexity and fascination in the post-1945 literature, proving again his mastery of amplification and reworking.

for orchestra

Notation I: 4 4 5 4 - 6 4 4 1 - timp, perc(8), hp(3), cel, str(18 16 14 12 10)

Notation II: 4 4 5 4 - 6 4 4 1 - timp, perc(8), hp(3), pno, str(18 16 14 12 10)

Notation III: 4 4 5 4 - 6 4 4 1 - timp, perc(8), hp(3), cel, str(18 16 14 12 10)

Notation IV: 4 4 5 4 - 6 4 4 1 - timp, perc(8), hp(3), cel, pno, str(18 16 14 12 10)

Notation VII: 4 4 5 4 - 6 4 4 1 - timp, perc(8), hp(3), cel, str(18 16 14 12 10)

world première: 18.06.1980 Paris, Orchestre de Paris /cond. Daniel Barenboim

8'

***Rituel in memoriam Bruno Maderna* (1974–1975)**

Rituel takes a special place in Boulez' work. Composed in 1974, a year after the death of Bruno Maderna, it is one of Boulez' tombeaux (sepulchres). It was written for an ensemble of eight clearly separated groups, the ritual aspect consisting of the mourning, repetitive, inconsolable and almost mechanical character of the music. The contrast between the apparent simplicity of the structure and the precision and richness of the score links *Rituel* to another famous elegy: Alban Berg's *Violin Concerto*, dedicated "to the Memory of an Angel".

for orchestra in 8 groups

4 4 5 4 - 6 4 4 0 - perc(9), alto sax, vln(6), vla(2), vc(2)

world première: 02.04.1975 London, BBC Symphony Orchestra /cond. Pierre Boulez

27'



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Friedrich Cerha (*1926)

Born in Vienna in 1926, Friedrich Cerha studied at the Vienna Academy for Music (violin, composition, music education) and at the Vienna University (musicology, German literature, philosophy). He gained his Ph.D. in 1950. Together with Kurt Schwertsik he founded the ensemble "die reihe" in 1958 as a permanent forum for new music in Vienna. From 1959 he taught at the Vienna Hochschule für Musik, from 1976 to 1988 he was professor for composition, notation and interpretation of new music. From 1960 he held regular conducting posts for leading international institutions of new music. From 1962 he was working on finalising the 3rd act of the opera *Lulu* by Alban Berg; world première in Paris in 1979. Numerous prizes and awards, e.g. Österreichisches Ehrenkreuz für Wissenschaft und Kunst, Officier des Arts et Lettres, Golden Lion of the Biennale di Venezia 2007 and the Ernst von Siemens Music Prize 2012.

***Concerto for Percussion and Orchestra* (2007–2008)**

"Martin Grubinger [...] very much liked my differentiated treatment of the percussion; Gruber introduced us and Grubinger asked me if I would write a concerto for him. It took a little time before my musical imagination took hold of that, but then I composed the piece in one go in 2007/2008. While I was writing it I had not yet heard Grubinger play, and I never tried to contact him while I was working; I did not want to be influenced in any way – yet today I read that I had written the piece as if tailor-made for him and – although he described it as the most difficult thing he had ever played – he made it his own so brilliantly that the description seemed to fit. Each of the piece's three movements has its own array of solo instruments, the percussionist changing positions in every one until, at the end, he returns to his initial one. (Contrary to custom, exact pitches are given for all the percussion instruments – even the tomtoms, temple blocks, wood blocks and cowbells)". (Friedrich Cerha)

for percussion and orchestra

3 2 3 3 - 6 4 4 2 - timp(2), perc(4), hp, cel, sop.sax, str(14 12 10 8 6)

world première: 04.10.2009 Salzburg, Mozarteum Orchestra Salzburg /cond. Ivor Bolton /soloist: Martin Grubinger, perc

35'



© Barbara Monk Feldman

Morton Feldman (1926–1987)

Morton Feldman is regarded today as one of the most important innovators of 20th century American music. His now famous meeting at Carnegie Hall with John Cage in 1950 would be the seminal event in the evolution of his unique compositional voice. His early works used aleatoric methods, notating sounds on graph paper, but later on he took more immediate control of forms and expanded them to great lengths, up to six hours in his *String Quartet No. 2*, stating that “beyond an hour form becomes scale and scale requires heightened concentration”. Equally important was his close association with such painters as Jackson Pollock, Willem de Kooning and Philip Guston whose abstract expressionist canvases helped him express a new concern in his music with surface and texture.

***Rothko Chapel* (1971)**

Rothko Chapel was composed especially to be heard in the Rothko Chapel amidst the graceful proportions of the building and paintings whose reds, blacks and purples vary according to the daylight which enters the chapel through a skylight in the ceiling. Feldman says, “Like the chapel, the music is conceived in an ecumenical spirit. I think of it as a ‘secular service’. I tried to create a music that walks the thin line between the abstraction of all art and the emotional longing that characterizes what it is to be ‘human’. The chorus symbolizes art’s abstractness; the solo viola, the need for human expression. It is only at the end of the work that I think of Rothko and his own love for melody. Here, I collage a Hebrewesque melody which I wrote thirty years ago – at sixteen”. Elaborating on his choice of instruments with reference to the colours of the panels: “I didn’t want the sound to be too dark or too bright. I wanted a middle colour. There’s just something about the viola...the color blends. Remember that the viola is a middle instrument. It will blend beautifully in the middle of the audience. I would like to have the concert in the mid-afternoon. That’s when the light begins to change”.

for soprano, alto, mixed choir and instruments

perc(1), cel, vla(1), SATB (vocalises)

world première: 09.04.1972 Houston, Corpus Christi Symphony /cond. Maurice Peress

30'



© Lucerne Festival / Priska Ketterer

Georg Friedrich Haas (*1953)

Georg Friedrich Haas is one of the most important Austrian composers of our time. His music presents a gratifying experience for both musician and listener and has been described as an experiment in sound – indeed, his innovative and refreshing use of microtonality takes both performer and audience on a journey of tonality, introducing a wider spectrum of sonorities without alienating or disturbing.

***Violin Concerto* (1998)**

Haas' *Violin Concerto* was premièred in 1998 by Ernst Kovacic with the RSO Vienna conducted by Heinrich Schiff. Haas says of the work: "I don't perceive the solo concerto in the context of a romantic virtuoso-concerto... for me the form of the concerto offers the chance to show how a single figure acts with respect to a collective". The almost operatic dramatic structure of the 18-minute work is governed by texture, gesture and density of action. A self-contained one-movement work, the concerto explores the interaction between soloist and orchestra (the orchestra "supporting" the adventurous soloist at the beginning with a chord), pulling an almost imaginary sonority out of the violin and transferring it back and forth to the voluminous orchestra (generously instrumented, with triple wind).

for violin and orchestra

3 3 4 3 - 4 3 3 1 - perc(3), acc, str

world première: 15.05.1998 Vienna, Radio Symphony Orchestra Vienna /cond. Heinrich Schiff

/soloist: Ernst Kovacic, vln

15'

***Poème* (2005)**

"The starting point for *Poème* for large orchestra is the relationship between line and musical space. An unaccompanied melody for solo clarinet begins with a quarter-tone step – on the one hand opening the work with a traditional *cantilena* gesture, on the other, with this microtonal

interval simultaneously pointing towards new worlds to be exploited. The resonances at the end of each melody are picked up by other orchestral instruments until eventually they fill the entire tonal spectrum. After that they begin to slide up towards the heights in the strings, at first slowly, then with ever increasing speed – while the winds clash against them with their constant, sustained pitches.

The harmonic system elaborated in my previous compositions (from around 1997 onwards) is further developed in *Poème*. In these works I adopted the concept, discovered by the Russian composer Ivan Wyschnegradsky, of '*espaces non-octaviantes*' ('non-octave spaces'), in that I use chords which fill the entire audible (and playable) sound spectrum, and which are based on major sevenths piled up on one another. The other sonority which plays a central role in my music of recent years is the overtone chord. Here I was influenced particularly by American composers: Harry Partch, James Tenney, La Monte Young". (Georg Friedrich Haas)

for large orchestra

4 4 4 4 - 6 4 4 1 - timp(2), perc(4), vln.I(18), vln.II(16), vla(11), vc(11), cb(9)

world première: 23.03.2005 Cleveland, Cleveland Orchestra /cond. Franz Welser-Möst

17'

In vain (2000)

"One way of approaching Georg Friedrich Haas' composition *in vain* is to start right off with the spotlights. In one of the piece's two versions the lights are taken out of their usual unobtrusiveness – the light's intensity is part of the score; it ranges from concert lights on rostrum and desk to full darkness. The music that must be played in the dark not only puts audience and ensemble in an unusual situation but, at the very start, is also a challenge to the composer. First of all, the parts need to be easy to learn by heart; secondly, all the music played must be controllable by ear; and thirdly, it is futile to expect an invisible conductor to perform his usual function. When the lights gradually vanish only a few minutes after *in vain* begins, the brisk interwoven downward lines of the beginning come to a standstill – what remains are low, lingering tones, evading one another in microtonal steps by a semitone. Even in the version without light direction the music moves in jet blackness, seems to get its bearings anew, gropes its way". (Bernhard Günther)

for 24 instruments

2 1 2 1 - 2 0 2 0 - perc(2), hp, acc, pno, sax, vln(3), vla(2), vc(2), cb

world première: 23.09.2000 Cologne, Klangforum Vienna /cond. Sylvain Cambreling

70'



© Janáček Museum Brno

Leoš Janáček (1854–1928)

Leoš Janáček is regarded as the great visionary of Czech music. At the age of fifty, with his opera *Jenůfa*, he discovered a musical language that continues to fascinate today, in which powerful drama and lyrical fervour are combined with great virtuosity. His operas are amongst the most frequently performed of the 20th century. The works for orchestra, however, do not fall short of them in terms of quality. He expressed his aesthetic credo as follows: "Truth does not exclude beauty. On the contrary: we need more of both".

***Sinfonietta* (1926)**

Janáček's most popular orchestral work draws its inspiration from the Czech folk music. It was written for a large national gymnastic festival in Prague and enthralled the listener with its festive brilliance. The piece has five movements, which alternate between dance-like abandon and dreamy lyricism. The *Sinfonietta* was first performed in 1926 and, with its twelve trumpets, can show off the quality of an orchestra brass section like almost no other orchestral piece.

for orchestra

4 2 4 2 - 4 12 4 1 - timp, perc(2), hp, bass tpt(2), t.tuba(2), str

world première: 26.06.1926 Prague, Czech Philharmonic Prague /cond. Václav Talich

reduced version: for orchestra arranged by Erwin Stein (1927)

3 3 3 2 - 4 4 3 1 - timp, perc(2), hp, str

25'

***Taras Bulba* (1915–1918)**

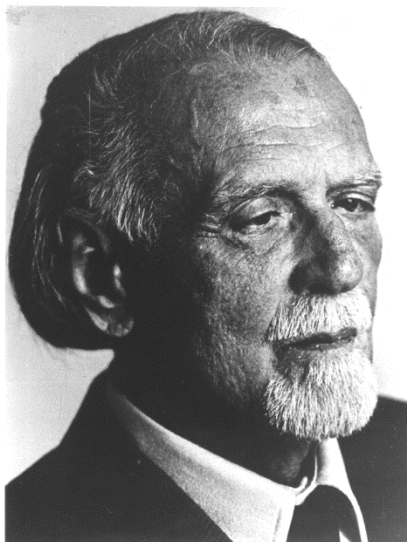
The symphonic rhapsody *Taras Bulba* for large orchestra with organ was composed between 1915 and 1918 after the story of the same name by Nikolai Gogol. The three-movement work depicts Captain Taras Bulba's struggle for the independence of his country, for which he prophesies a glorious future after his death. Janáček's sympathies are solidly with Taras Bulba, and he expresses his hopes for his people's future success with impressive and powerful music. The combination of large orchestra and organ provides the work with a monumental conclusion.

for orchestra

3 3 3 3 - 4 3 3 1 - timp, perc(4), hp, org, str

world première: 09.10.1921 Brno, Brno National Theatre /cond. František Neumann

24'



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Zoltán Kodály (1882–1967)

Along with his friend and colleague Béla Bartók, Zoltán Kodály belongs to the great revivers and preservers of Hungarian music. Together with Bartók he published several collections of Hungarian folk music, of which the first appeared in 1906. In total Kodály documented more than 3.500 folk songs. As a composer he achieved world fame with his only opera *Háry János*. As his models, Kodály always named Joseph Haydn and Wolfgang Amadeus Mozart.

***Háry János Suite* (1927)**

Zoltán Kodály's opera about the Hungarian story-teller and fantasist Háry János is a panorama of the Hungarian way of life, of the mind and soul of his compatriots. Here Kodály made exclusive use of Hungarian folk songs. They are the pearls of the music – Kodály gave them their setting. On Bartók's advice Kodály also produced a five-movement orchestral suite based on instrumental numbers from the opera, which outside Hungary has had even greater success than the opera itself.

for large orchestra

3 2 2 2 - 4 3 3 1 - timp, perc(4), cel, pno, cornet(3), cimb, str

world première: 24.03.1927 Barcelona, Pau Casals Orchestra /cond. Antal Fleischer

23'

***Dances of Marosszék* (1927)**

The folk melodies used in the piano piece of this title, orchestrated in 1930, were collected by Kodály in the early years of the 20th century. Like Bartók and a number of other Hungarian musicians, Kodály visited villages in different parts of Hungary, which before World War I also included Transylvania. Marosszék is a region of that once independent principality, but it is also the name of a particular kind of folk music. The *Dances of Marosszék* is one of a handful of serious music compositions of the 20th century which have proved themselves as genuine favourites.

for orchestra

2 2 2 2 - 4 2 0 0 - timp, perc, str

world première: 28.11.1930 Dresden, Sächsische Staatskapelle Dresden /cond. Fritz Busch
12'

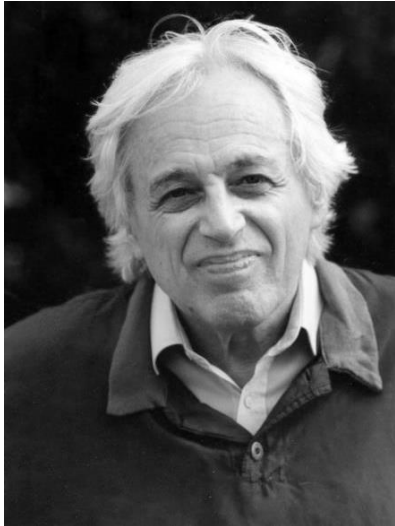
***Dances from Galanta* (1933)**

The *Dances from Galanta* are amongst the most popular of Kodály's orchestral works. When writing the work in 1933 he made use of musical impressions of a gypsy band of Galanta, in which he had spent seven years of his childhood. As well as these childhood memories, Kodály also used as a direct source the collection of *Hungarian Dances* from the gypsies of Galanta, which had appeared in Vienna around 1800. In this way Kodály shaped borrowed musical materials into a rondo form and invested them with all the splendour of the modern symphony orchestra.

for orchestra

2 2 2 2 - 4 2 0 0 - timp, perc, str

world première: 23.10.1933 Budapest, Budapest Philharmonic /cond. Ernő Dohnányi
13'



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György Ligeti (1923–2006)

György Ligeti (1923–2006), a Hungarian composer and professor of composition, was one of the great post-war innovators. The works he composed after his emigration in 1956 are considered milestones in all genres of music history; they have found their place in the international repertoire.

***Atmosphères* (1961)**

Atmosphères is Ligeti's second orchestral work, written after he emigrated from Hungary. He composed it in 1961 after he realised that the first draft, called *Víziók*, which he was still working on in Hungary, had no chance for performance there. The composer indicated three models in an interview: the prelude to Wagner's *Rheingold*, the prelude to Bartók's *The Wooden Prince* and a work he had not known before 1956: Schönberg's *Farben*. As Christoph Becher writes, "*Atmosphères* fills the concert venue with a music whose sound moves without perceptible hierarchies in its inner structures. No foreground, no background, no main voice with accompaniment, no melody or chords ...Ligeti drowned the favourite materials of the serial school – pitches and durations – in the flow of his orchestra and, in their place, he enthroned a parameter from the second row – sound".

for orchestra

4 4 4 4 - 6 4 4 1 - pno(2 perc. players), str(7 7 5 5 4)

world première: 22.10.1961 Donaueschingen, SWF-Sinfonieorchester /cond. Hans Rosbaud
9'



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Gustav Mahler (1860–1911)

Like Richard Wagner and Richard Strauss, Gustav Mahler belonged to those great composers who were, at the same time, important conductors. The period when Mahler was music director is regarded as the golden age of the Vienna Court Opera (1897–1907). For the most part Mahler worked on his compositions alongside his career as a conductor, mainly during the summer holidays which he usually spent in the Austrian mountains. In winter his ideas were worked out in full and orchestrated, and a legible score produced for the printers. Mahler's most important compositions are his symphonies and orchestral songs, in which the two genres are often combined with one another in novel ways. For him writing a symphony was as "building a world" in which he could express all the contradictions of our real world. Since the 1960's, when Mahler was rediscovered, his works have become some of the most frequently performed of any in the 20th century. His symphonies are major test pieces for any orchestra.

***Symphony No. 1* (1884–1888, 1896)**

for orchestra

in 4 movements

4 4 4 3 - 7 5 4 1 - timp(2), perc(3), hp, str

world première: 20.11.1889 Budapest /cond. Gustav Mahler

reduced version: for orchestra arranged by Erwin Stein

2 2 3 2 - 4 4 4 1 - timp(2), perc(3), hp, str

50'

***Symphony No. 2* (1888–1894)**

in 5 movements

for soli, mixed choir and orchestra

4 4 5 4 - 10 8 4 1 - timp(2), perc(5), hp(2), org, str, SATB

world première: 13.12.1895 Berlin /cond. Gustav Mahler

reduced version: for orchestra arranged by Erwin Stein

3 3 3 3 - 4 3 3 1 - timp(2), perc(5), hp(2), str

80'

Symphony No. 3 (1895–1896)

in 6 movements

for alto, boy choir, female choir and orchestra

4 4 5 4 - 8 4 4 1 - timp(2), perc(8), hp(2), post hn, str

world première: 09.06.1902 Krefeld, General German Music Association's Festival Orchestra /cond. Gustav Mahler

reduced version: for alto, boy choir, female choir and orchestra arranged by Erwin Stein

3 3 3 3 - 4 3 3 1 - timp(2), perc(7), hp(2), post hn, str

90'

Symphony No. 4 (1899–1901, 1902–1910)

in 4 movements

for soprano and orchestra

4 3 3 3 - 4 3 0 0 - timp, perc(6), hp, str

world première: 25.11.1901 Munich /cond. Gustav Mahler

reduced version: for soprano and chamber orchestra arranged by Klaus Simon (2007)

1 1 1 1 - 1 0 0 0 - perc(2), harm, pno, str(1 1 1 1 1, max. 6 5 4 3 2)

world première: 13.05.2007 Nordkirchen, Holst Sinfonietta /cond. Klaus Simon /soloist: Britta Stallmeister, S

54'

Symphony No. 8 "Symphony of a Thousand" (1906)

in 2 movements

for soli, boy choir, 2 mixed choirs and orchestra

6 5 6 5 - 8 4 4 1 - timp(2), perc(3), hp(4), cel, pno, harm, org, mand(2), str - fernorchester: tpt(4), tbn(3)

world première: 12.09.1910 Munich /cond. Gustav Mahler

reduced version: for soli, boy choir, 2 mixed choir and orchestra arranged by Erwin Stein

3 3 3 3 - 4 4 4 1 - timp, perc(4), hp, cel, harm (ad lib), pno, org, mand, str - fernorchester (ad lib): tpt(4), tbn(3)

90'

Das Lied von der Erde (1908–1909)

A Symphony

for soli and orchestra

4 3 5 3 - 4 3 3 1 - timp, perc(4), hp(2), cel, mand, str

world première: 20.11.1911 Munich, Tonkünstler Orchester /cond. Bruno Walter

reduced version: for soli and chamber orchestra arranged by Arnold Schönberg (1921); completed by Rainer Riehn (1983)

1 1 1 1 - 1 0 0 0 - perc(2), harm, pno, str(1 1 1 1 1)

world première: 22.07.1983 Toblach, Ensemble Musica Negativa /cond. Bell Imhoff

60'

Symphony No. 9 (1908–1910)

in 4 movements

for orchestra

5 4 5 4 - 4 3 3 1 - timp(2), perc(4), hp(2), str

world première: 26.06.1912 Vienna /cond. Bruno Walter

75'

Adagio from Symphony No. 10 (1910)

for orchestra

3 3 3 3 - 4 4 3 1 - hp, str

world première: 12.10.1924 Vienna /cond. Franz Schalk

reduced version: for chamber orchestra arranged by Cliff Colnot (2007)

1 2 2 1 - 1 1 1 0 - perc(1), hp, vln.I(3), vln.II(3), vla(3), vc(2), cb(1)

world première: 07.09.2007 Jerusalem /cond. Karl-Heinz Steffens

22'

Symphony No. 10 (1910)

in 5 movements

for orchestra

reconstructed and orchestrated by Rudolf Barshai (2001)

4 4 5 4 - 6 4 4 2 - timp(2), perc(9), hp(2), cel, t.hn, cornet, guit, str

world première: 23.11.2000 St. Petersburg, St. Petersburg Philharmonic Orchestra /cond. Rudolf Barshai

75'

Wunderhorn-Lieder (1892–1901)

Achim von Arnim and Clemens Brentano published the German poem collection *Des Knaben Wunderhorn* [*The Boy's Magic Horn*] in 1806 and 1808; until 1901, it was almost the only source of Mahler's Lieder. Renate Stark-Voit points out that he left almost none of the poems untouched; he shortened, lengthened, changed, even combined the texts anew for his artistic predications, and occasionally gave them different titles. Thus, with Mahler, the *Wunderhorn* texts are integral components of his composition and, consequentially, an essential element of interpretation for performers.

Between 1887 and 1901, Mahler composed 24 Lieder to 26 *Wunderhorn* poems. The first of them, printed by Schott in Mainz, had piano accompaniment, but later on, Mahler decided to write orchestra songs, even though publishers and concert promoters evinced little interest in the genre. He also used some of the *Wunderhorn-Lieder* in his symphonies, for example *Das himmlische Leben* in the last movement of his *Symphony No. 4*, although the scoring is not the same. Mahler intended the orchestra Lieder for small auditoriums and wrote them for a small group of strings.

for voice and orchestra

instrumentation details: see individual songs

world première: 29.01.1905 Vienna, Vienna Court Opera /cond. Gustav Mahler

reduced version: for voice (high /low) and ensemble or chamber orchestra arranged by Klaus Simon (2012)

1 1 2 1 - 2 1 0 0 - perc(2), harm, pno, str (min. 1 1 1 1 1, max. 6 5 4 3 2)

world première: 20.06.2012 Berlin, Ensemble Mini /cond. Joolz Gale /soloists: Kai Rützel, MS; Henk Neven, Bar

70'

Rückert-Lieder (1901–1902)

In addition to the *Kindertotenlieder*, Mahler set five other poems by Friedrich Rückert (1788–1866) to music: *Blicke mir nicht in die Lieder!*, *Ich atmet' einen linden Duft*, *Ich bin der Welt abhanden gekommen*, *Um Mitternacht* (1901) and *Liebst du um Schönheit* (1902).

These five Lieder do not constitute a cycle; Mahler wrote them independently of one another. Thus he did not intend a series; singers may choose to perform them as they like. Mahler orchestrated four of them and gave their world première on 29 January 1905 as part of a "Lieder recital with orchestra" in the Brahms Hall at the Vienna Musikverein. The performance did not include the fifth Lied, *Liebst du um Schönheit*; the composer had written it as a kind of declaration of love to Alma Schindler, whom he married in 1902. That is why he did not orchestrate it; it was scored many years later by Max Puttmann, an employee of the music publisher C.F. Kahnt, which issued four songs (in orchestrated and piano-accompaniment versions) in 1905. *Liebst du um Schönheit* was published in 1907, in its version with piano accompaniment only.

for voice (high /medium /low) and orchestra

2 1 2 3 - 4 2 3 1 - timp, hp, pno, str

world première: 29.01.1905 Vienna, Musikverein /cond. Gustav Mahler

reduced version: for medium voice and ensemble arranged by Daniel Grossmann (2009)

1 1 1 1 - 1 0 0 0 - harm, pno, vln(2), vla, vc, cb

world première: 24.06.2010 München, Orchestra Jakobsplatz /cond. Daniel Grossmann /soloist:

Kremeno Dilcheva, MS

22'



© Raymond Asseo

Frank Martin (1890–1974)

The curve of the musical creation of Frank Martin, born in 1890 in Geneva, Switzerland, started to rise in the years before the First World War. His international fame, however, dates from 1948. Since then Martin, who had always been a bridge-builder between diverse cultures, has enjoyed the status of one of the classical composers of the modern age. The characteristic idiom of his music is the product of an emphatic endeavour constructively to extend the scope of conventional tonality by his judicious exploration of elements of twelve-tone technique. One feature of Martin's oeuvre, then, is his passionate dedication to the reconciliation of opposing extremes. This goes hand in hand with his extremely discerning eye for the elaboration of artistic subjects. His sensual clarity and elegance and the subtly shaded formal diversity which are pervading features of his musical idiom invest his work with enduring worth.

***Polyptyque* (1973)**

Polyptyque is considered a 20th century masterpiece, regularly performed worldwide since its première in 1973. Martin was commissioned to compose the piece by Yehudi Menuhin for the 25th jubilee of the "International Music Council". Says Menuhin (who was the soloist for the first performance), "When I play Martin's *Polyptyque*, I feel the same elevation of soul as with Bach's chaconne". Martin – who, toward the end of his life, increasingly turned to religious subject material – took a polyptychon from Sienna as the basis for his composition. Choosing six panels of the Passion, he turned them into sensitive and profound music, his inspiration audibly from his deep empathy with Johann Sebastian Bach, in particular the *St. Matthew Passion*.

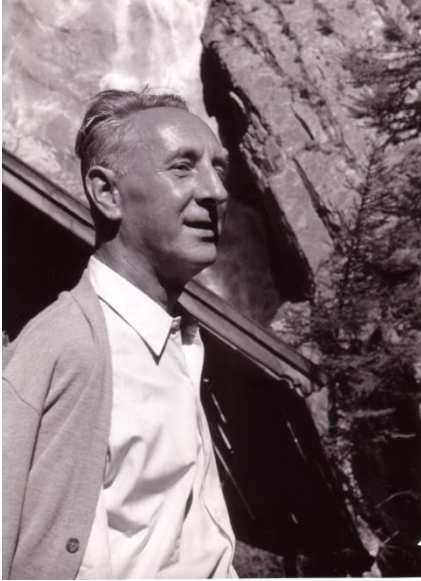
for violin and 2 small string orchestras

0 0 0 0 - 0 0 0 0 - vln.I(2), vln.II(2), vla(2), vc(2), cb(2)

world première: 09.09.1973 Lausanne, Zürcher Chamber Orchestra /cond. Edmond de Stoutz

/soloist: Yehudi Menuhin

25'



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Bohuslav Martinů (1890–1959)

Born in a church tower in the Bohemian village of Polička, Bohuslav Martinů started composing as a child, before he entered the Prague Conservatory as a violin student in 1906. His main interest, however, lay in composition. Failing to complete his course either at the Conservatory or at the Prague Organ School, to which he had been transferred, he worked as an orchestral performer before moving to Paris in 1923. The approach of the German army in 1940 forced him to make his way to the USA, where he was supported as a composer by commissions from Koussevitzky. Martinů was a highly prolific composer, writing an impressive collection of orchestral works, chamber works and also sixteen operas.

***Les Fresques de Piero della Francesca* (1955)**

This symphonic poem was inspired by a series of paintings by Piero della Francesca from around 1462, showing a part of the legend of the Crucifixion. The first part of Martinů's work represents the group of sombre women who accompany the Queen of Saba. The second part describes the Emperor's dream, whilst the third has a particular focus on two famous battles. The composer was an admirer of the art of Piero della Francesca and tried to express his paintings in musical terms.

for orchestra

4 3 3 3 - 4 3 3 1 - timp, perc(3), hp, str

world première: 26.08.1956 Salzburg, Vienna Philharmonic Orchestra /cond. Rafael Kubelík
19'



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Olivier Messiaen (1908–1992)

Olivier Messiaen was a French composer, organist, and ornithologist. He entered the Paris Conservatoire at the age of 11, and numbered Paul Dukas, Maurice Emmanuel, Charles-Marie Widor and Marcel Dupré among his teachers. Messiaen was appointed professor of harmony in 1941, and professor of composition in 1966 at the Paris Conservatoire, positions he held until his retirement in 1978. His many distinguished pupils included Pierre Boulez, Yvonne Loriod, Karlheinz Stockhausen, Iannis Xenakis and George Benjamin. He travelled widely, and he wrote works inspired by such diverse influences as Japanese music, the landscape of Bryce Canyon in Utah, and the life of St. Francis of Assisi. Messiaen found birdsong fascinating; he believed birds to be the greatest musicians and considered himself as much an ornithologist as a composer.

***Oiseaux exotiques* (1955–56)**

Expressed exaggeratedly, one could say that this music was composed by Nature – birds – and not by a human being. Written for piano and a small ensemble of winds, xylophone, glockenspiel and percussion in 1955–56, the piece has a completely unique sound and an incomparable character. Indeed, the material actually does originate with exotic birds. Their call signals are audible in the piano part and the instruments alike: short, repeating motifs, mostly in the high register. At times, a dialogue develops between the piano and the ensemble; at others, they all play together, interrupted by short rests and recurring sections where the deep gong and low wind chords alternate with the birdsong. In his introduction to the work, Messiaen writes affectionately about the birds which inspired him, in particular the magnificent colours of their plumage.

for piano and small orchestra

2 1 4 1 - 2 1 0 0 - perc(7)

world première: 10.03.1956 Paris /cond. Albert Rudolf /soloist: Yvonne Loriod, pno

16'



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Darius Milhaud (1892–1974)

Darius Milhaud was born in Aix-en-Provence, France, and studied under Dukas, Windor and d'Indy at the Paris Conservatoire. While attached to the French Embassy in Rio de Janeiro (1917–1918) he met the playwright Paul Claudel, with whom he frequently collaborated, as on the opera *Christophe Colomb*. Returning to France, he was for a while a member of the Groupe des Six. He was professor of music at Mills College, California (1940–47), and then returned to teach at the Paris Conservatoire from 1947 on. During his lifetime he taught Xenakis, Reich, Stockhausen, Glass and even Burt Bacharach.

***Concerto for Percussion and Small Orchestra* (1929–1930)**

The ever-popular *Concerto for Percussion and Small Orchestra* was composed in 1929–30. The world première of the piece took place in the Palais des Beaux-Arts in Brussels, Belgium, with Theo Coutelier as the percussionist and Darius Milhaud himself as the conductor. In this work the percussionist needs to utilise a somewhat curious technique that was very common in the 1930s: cymbal décrochable à pied, which simply means that a cymbal is attached to the bass drum and played by a small hammer. Lasting just 7', this little concerto is a dazzling example of Milhaud's ability to express a great deal in a short space of time.

for percussion and small orchestra

2 0 2 0 - 1 0 1 0 - str (3 3 2 2 1 opt. 6 6 4 4 2)

world première: 1930 Brussels /cond. Darius Milhaud /soloist: Theo Coutelier, perc
7'



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Vítězslav Novák (1870–1949)

Born in Kamenice nad Lípou in South Bohemia, Vítězslav Novák studied composition under Antonín Dvořák, who had an important influence on his music. Dvořák was also of practical help when Fritz Simrock published Novák's early compositions. In those early years, he was developing an interest in the regional folk music of Walachia, Moravia and Slovakia, the landscape and the music there having a strong effect on his early works. Like many other young musicians (Janáček among them), he collected a considerable number of those local songs. Along with Smetana, Dvořák, Janáček and Martinů, he was one of the great revivers and preservers of Czech music.

***In the Tatra Mountains* (1902)**

Novák composed the symphonic poem *In the Tatra Mountains [V Tatrách]* during the period when he was very much influenced by Slovak folk music and its landscape. He rarely used the folk characteristics just as they were, and hardly ever imitated their themes or rhythms, fusing them instead with his own personal style, which up to that time had been influenced by the aesthetic of the *fin de siècle* – he invented new tone colours and harmonic combinations. The piece belongs to the most popular orchestral works of the Czech music repertoire.

for orchestra

3 3 3 3 - 4 3 3 1 - perc - hp - str

world première: 25.11.1902 Prague, Czech Philharmonic Orchestra /cond. Oskar Nedbal

25'



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Arvo Pärt (*1935)

Arvo Pärt was born in Paide, Estonia. As one of the most radical representatives of the so-called “Soviet Avant-garde”, Pärt’s work passed through a profound evolutionary process. His first creative period began with neo-classical piano music. Then followed ten years in which he made his own individual use of the most important compositional techniques of the avant-garde: dodecaphony, composition with sound masses, aleatoricism, collage technique. The search for his own voice drove him into a withdrawal from creative work lasting nearly eight years, during which he engaged with the study of Gregorian Chant, the Notre Dame school and classical vocal polyphony. In 1976 music emerged from this silence – the little piano piece *Für Alina*. It is obvious that with this work Pärt had discovered his own path. The new compositional principle used here for the first time, which he called tintinnabuli (Latin for “little bells”), has defined his work right up to today. The “tintinnabuli principle” does not strive towards a progressive increase in complexity, but rather towards an extreme reduction of sound materials and a limitation to the essential.

Fratres (1977–1991)

“I have discovered that it is enough if a single note is played beautifully. This single note, stillness or silence – all these things calm me”. Therefore, like almost all of Pärt’s compositions, *Fratres* takes silence as its starting point. This work is founded on the principles of simplicity, inner peace and harmonic balance.

for string orchestra and percussion
1 1 1 1 - 1 0 0 0 - perc, str (1 1 1 1 1)
world première: 29.04.1983 Stockholm
10'

***Cantus in Memory of Benjamin Britten* (1977–1980)**

Cantus is one of Arvo Pärt's most popular works. It was written in memory of Benjamin Britten, whose death in 1976 represented for Pärt a great loss for the world of music. *Cantus* can be understood as a compositional elaboration of a final chord or as a phenomenon of nature: a drop falls down from the mountain top, becomes a trickle, a stream, a river, growing and growing until it becomes an ocean – analogously to an individual who becomes one with the cosmos. The work possesses an irresistible evocative power for the listener: Michael Moore used *Cantus* in his film *Fahrenheit 9/11* in the scene showing the aftermath of the WTC attacks.

for string orchestra and bell

0 0 0 0 - 0 0 0 0 - bell, str

world première: 00.05.1977 Tallinn, Estonian RSO /cond. Eri Klas

6'

***Tabula Rasa* (1977)**

The two movements of this composition – *Ludus (Game)* and *Silentium (Silence)* – are related to one another. *Ludus* unfolds like a theme and variations that lead to ever greater density and drama. *Silentium*, almost twice as long, is music which continuously gets slower and leads to a resounding emptiness. Pärt dedicated the score to the soloists of the first performance in 1977, Tatiana Grindenko and Gidon Kremer.

for 2 solo violins, string orchestra and prepared piano

0 0 0 0 - 0 0 0 0 - prep.pno, str

27'

world première: 30.09.1977 Tallinn, Estonian Chamber Orchestra /cond. Eri Klas /soloists: Gidon Kremer, vln; Tatjana Grindenko, vln; Alfred Schnittke, pno



© Eric Marinitsch

Wolfgang Rihm (*1952)

Born in Karlsruhe in 1952, Wolfgang Rihm is probably the foremost German composer living today. His oeuvre comprises over 380 works to date, covering every genre from solo pieces through ensemble and orchestral music to ballet and opera. He is also a highly respected professor of composition and his writings have appeared in several volumes. Many of Rihm's compositions are part of the repertoire, and are programmed by ensembles and orchestras as a matter of course. Numerous prizes have been awarded to him, including the Ernst von Siemens Prize, the Golden Lion for lifetime achievement for the Music sectors of the Biennale di Venezia and the Order of Merit of the Federal Republic of Germany.

***Ernster Gesang* (1996)**

"When Wolfgang Sawallisch invited me to compose an orchestral piece for him and the Philadelphia Orchestra, a piece that should in a specific way establish a connection to Brahms, it was immediately clear to me that this piece could not become a display of 'fireworks' but rather raise its melodies from recumbent and cloudy voices. [...] A different level of reflection entered into my work: because of my dealings with so-called fatherly compositional material and through the expressive world of the *Ernste Gesänge*, my thoughts began to circulate around my own father, who had died a short time before and whom I began to understand in a new fashion as a result of this one-sided dialogue. Becoming a father myself may for the first time have developed my capability to understand myself as a son. The artistic origins, when viewed from the outside, seem to be more easily traceable because they have been committed to paper. But even they always owe their existence to the work of a son or a daughter: my material originates only then, when I apply it, but it was always present. It is a gift. I am but its medium".
(Wolfgang Rihm)

for orchestra

0 1 4 3 - 4 0 3 1 - timp, vla(12), vc(10), cb(8)

world première: 25.04.1997 Philadelphia, Philadelphia Orchestra /cond. Wolfgang Sawallisch

13'

IN-SCHRIFT (1995)

All spatiality should be inscribed in the music. I attempted to outwit resonance with a consistent harmonic system; the voices move for the most part within a firmly delineated chord framework so that even rapid music became possible without blurring.

The basic idea is lapidary: that of an inscription. Musically, this occurs in writing [*in Schrift*], both the sonic and the writing signs: lines inscribed in the sound, like adages. The instrumentation is darkened, gaining sharpness.

for orchestra

3 0 3 1 - 4 3 6 1 - timp, perc(5), hp, vc(7), cb(7)

world première: 07.07.1995 Venice, Württemberg State Orchestra /cond. Gabriele Ferro

20'

Lichtes Spiel (2009)

The title of *Lichtes Spiel* might be translated as "*Light Game*" or "*Light Play*", and may be taken as a pun on the German expression "*leichtes Spiel*", meaning "an easy job"; or what we might call "Child's Play". Rihm has said that he intended it as "a transparent orchestral movement... something light, but not 'lightweight'". The result, which uses instrumental forces of Mozartian proportions, is a detailed, finely wrought score in which the composer provides fine-tuned indications of how practically every note is to be articulated. Instructions for tempo and mood are similarly precise.

for violin and small orchestra

2 2 0 0 - 2 0 0 0 - str

world première: 18.11.2010 New York, New York Philharmonic /cond. Michael Francis /soloist: Anne-Sophie Mutter, vln

18'



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Franz Schmidt (1874–1939)

Franz Schmidt was born in Bratislava in 1874. The Schmidt family – part of it was of Hungarian origin – moved to Vienna in 1888. Franz Schmidt influenced the Vienna musical life in many ways: from 1896 to 1911 he was a member of the Vienna Philharmonic Orchestra, 1913–14 he held a post as cellist in the Vienna Court Opera Orchestra. As teacher for piano, violoncello, counterpoint and composition at the present University of Music and Performing Arts he educated numerous students who later became renowned musicians, conductors and composers. From 1925–27 he was director, and from 1927–31 rector of this traditional education centre. After Alban Berg's and Franz Schreker's deaths, and Alexander Zemlinsky's and Arnold Schönberg's emigration, Franz Schmidt was legitimately regarded as one of the most distinguished composers of the former "Ostmark".

***Das Buch mit 7 Siegeln* (1935–37)**

This oratorio *The Book with 7 Seals* is Schmidt's last completed work, written in 1935–37. Its subtitle is "*From the Revelation of John*", and the Evangelist (sung by a Heldentenor) has the main role in the piece, set for four other soloists, large chorus, organ, and orchestra and lasting almost two hours. In his foreword, the composer describes it as an oratorio about the "fundamental antithesis" of Good and Evil, juxtaposed musically in harmoniousness and dissonance.

Schmidt's opus summum has become a staple throughout the world, performed – sometimes scenically – in Europe, the U.S.A., Japan and China, fulfilling the composer's wish: "If my musical setting succeeds in bringing this unequalled poem – one which is still topical after eighteen hundred and fifty years, as great as the day when it was made – into the hearts of listeners today, that will be my greatest reward".

for soloists, mixed choir, organ and orchestra

5 5 6 5 - 4 3 3 1 - timp, perc, org, str

world première: 15.07.1938 Vienna /cond. Oswald Kabasta

110'



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Alfred Schnittke (1934–1998)

Alfred Schnittke lived in Russia for forty years before moving to Germany. Initially influenced by the music of Anton Webern, he developed his great talent for symphonic music according to aesthetic principles for which he himself coined the expression “polystylism”. This refers to his practice of introducing diverse, even apparently trivial elements into his music, which he combined in ways never heard before. The main focus of his work was on the great symphonic forms, but he also composed vocal and film music. His musical language is understood by listeners all over the world because of the high level of emotional potential his music possesses.

***(K)ein Sommernachtstraum* (1985)**

(K)ein Sommernachtstraum breathes the breezy atmosphere of a *Rondo* by Wolfgang Amadeus Mozart, supplemented by the sonic concepts and alienation effects of Alfred Schnittke. The work was written in response to a commission from the 1985 Salzburg Festival.

for a large orchestra

4 4 4 2 - 4 4 4 1 - timp, perc(5), hp, cel, cemb, pno, str

world première: 12.08.1985 Salzburg, Radio Symphony Orchestra Vienna /cond. Leopold Hager
10'



© Arnold Schönberg Center Wien

Arnold Schönberg (1874–1951)

Arnold Schönberg (1874–1951) was an Austrian composer, a teacher of composition and a music theorist. His theoretic thinking led to the development of a method which became familiar as twelve-tone music or dodecaphony. He founded the Second Vienna School together with his outstanding pupils Alban Berg and Anton Webern; his work has fundamentally influenced music history.

***Pelleas und Melisande, op. 5* (1902–1903)**

Schönberg knew nothing of Debussy's opera *Pelleas et Mélisande*, premièred in 1902, when he began his own work of that name the same year. Originally, he had even been planning to use the material for an opera as well, but he soon gave up the idea. In 1950, he said:

“I still regret not pursuing my original intention. My work would have been different from Debussy's. Perhaps I would not have been able to reproduce the wonderful mood of the poem, but I would have allowed the characters in my opera to sing more. On the other hand, the symphonic poem form was a great help to me, insofar as it aided me in expressing moods and characters in precisely defined entities – a technique which would not have been so effective in an opera. So destiny guided me with great foresight”.

for orchestra

4 4 5 4 - 8 4 5 1 - timp(2), perc(3), hp(2 or 4), str(16 16 12 12 8)

world première: 25.01.1905 Vienna, Musikverein /cond. Arnold Schönberg

45'

***Transfigured Night* (1899/1917)**

Schönberg was only 25 when he was inspired by Richard Dehmel's (1863–1920) eponymous poem and his love of Mathilde Zemlinsky to compose a string sextet in 1899. In 1917 Schönberg reworked the piece for string orchestra; this version is published by Universal Edition.

In *Verklärte Nacht* [*Transfigured Night*] (1899/1916), the composer follows the structure of the poem (published in 1896 in the volume *Weib und Welt* [*Women and the World*]). There are two large sections; in the first, the woman (portrayed in the violins) confesses that she is pregnant by a man whom she does not love. In the second section, the man (depicted in the celli) calms her, saying that he will consider the child as his own and that he loves both the woman and the child. Schönberg adds a prelude, an intermezzo and a postlude to both sections. *Verklärte Nacht* is late Romantic music, one of the composer's most popular and most frequently played works.

for string orchestra

instrumentation details: on request

world première: 29.11.1916 Prague /cond. Alexander Zemlinsky

30'

***Chamber Symphony No. 1, op. 9* (1906/1914)**

Composed in 1906, the *Chamber Symphony No. 1, op. 9* [*1. Kammer-symphonie 1, op. 9*] for 15 solo instruments represents a high point in Schönberg's artistic development. The reasons that motivated Schönberg as early as 1914 to arrange this *Chamber Symphony* for orchestra, allowing for performances at larger concert halls, were not only related to practical performance aspects, however. They were also connected to the fundamental problem that originated quasi-intrinsically from its hybrid position between orchestral and chamber music. The orchestral version from 1914 was never published and is now available for the first time as completely new orchestral material. A later orchestral version, which is further from the original, was produced by Schönberg when he was already in American exile.

for orchestra

3 3 4 3 - 4 0 0 0 - str

world première: 01.11.2012 Munich, Munich Philharmonic /cond. Philippe Jordan

22'



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Franz Schreker (1878–1934)

Franz Schreker is among the most interesting and creative compositional personalities of the 20th century. Along with Alexander Zemlinsky, Arnold Schönberg, Anton Webern and Alban Berg he represents the Second Viennese School. With his operas *Der ferne Klang* [*The Distant Sound*] and *Die Gezeichneten* [*The Branded*] he entered the new territory of psychological music drama. Schreker was an important rival of Richard Strauss; his musical language is distinguished by constant harmonic change and glittering chords. Although a late Romantic, he also demonstrates expressionistic elements.

***Prelude to a Drama "Die Gezeichneten"* (1913)**

Prelude to a Drama "Die Gezeichneten" [*The Branded*] clearly illustrates the fusing of the orchestral forces into a large, single body of sound. Here sound acquires an independent musico-dramatic function. Countless changes of time signature give the music a passionate and insistent quality. Written simultaneously with the opera *Die Gezeichneten*, the *Prelude to a Drama* represents the peak of Schreker's instrumental work, and was first performed in 1914 by the Vienna Philharmonic Orchestra.

for large orchestra

4 4 5 3 - 6 4 3 1 - timp, perc(6), hp(2), cel, pno, str

world première: 08.02.1914 Vienna, Vienna Philharmonic Orchestra /cond. Felix Weingartner

22'



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Richard Strauss (1864–1949)

No other German composer continued the tradition of symphonic programme music developed by Hector Berlioz and Franz Liszt quite to the extent that Richard Strauss in his totally individual manner did.

***Concerto for Horn and Orchestra No. 1* (1882)**

Richard Strauss composed his *Concerto for Horn and Orchestra No. 1* at the age of 18. It contains particularly characteristic traits of the composer's personal musical language. The first performance in 1885 helped Strauss achieve major prominence. The wide-spanning melodic arches of the solo horn in the first movement reveal that even in his youth Strauss was perfectly acquainted with the expressive possibilities of the instrument. This early example of Strauss' genius creates an uninterrupted suspense that is sustained right to the end.

for horn and orchestra

2 2 2 2 - 2 2 0 0 - timp, str

world première: 04.03.1885 Meiningen, Meiningen Court Orchestra /cond. Hans von Büllow
/soloist: Gustav Leinhos

19'



© Universal Edition

Karol Szymanowski (1882–1937)

The music of the Polish composer Karol Szymanowski is vivid and full of wonderful colours. His trips to Italy, Sicily and Northern Africa were of major importance to his artistic development. In Paris he heard compositions by Debussy and Ravel, and his subsequent work was to be much influenced by impressionism and things exotic and ancient. Szymanowski combined the impact of harmony with an active role of the melody to give his “impressionism” an individual mark, one that distinguishes him from other European composers of the same period.

***Violin Concerto No. 1* (1916)**

Szymanowski 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* written in 1916 is in one movement only and therefore departs from the classical formal model. Oriental and impressionistic influences, but also traces of Wagner and Scriabin, form the basis of the atmospheric effect of the piece, which fascinates simply by virtue of its brilliantly coloured orchestral scoring.

for violin and orchestra

3 3 4 3 - 4 3 3 1 - perc(2), hp(2), cel, pno, str(12 12 8 8 6)

world première: 01.11.1922 Warsaw, Warsaw National Philharmonic Orchestra /cond. Emil Mlynarski /soloist: Jozef Oziminski, vln

24'



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Anton Webern (1883–1954)

As one of Arnold Schönberg's first pupils, Anton Webern belonged to the inner circle of the Second Viennese School. For the 20th century, Webern's compositional output represented a revolution in musical thought which still has its effect today. Many important compositions written after 1945 allude in some way to his work. Webern began writing in a late Romantic style oriented around Wagner, Mahler and Strauss, and later became the most rigorously consistent representative of the twelve-tone technique developed by Schönberg. Only thirty-one of his compositions were published in his lifetime.

***Passacaglia op. 1* (1908)**

This work was written as a graduation exercise at the end of Webern's studies with Arnold Schönberg. Although its theme already contains hints of his future serial thinking, the *Passacaglia*, with its expansive arch form, stylistically represents a consistent late Romantic work. The musical construction derives from constant variation of the accompanying parts over a fixed ostinato theme. Despite this strict construction, however, the work acquires great expressive power.

for orchestra

3 3 3 3 - 4 3 3 1 - timp, perc, hp, str

world première: 04.11.1908 Vienna /cond. Anton Webern

13'

***Six Pieces op. 6* (1909)**

This work is a very personal expression of the emotions of the 26-year-old composer, written three years after the death of his mother. Although the movements are all extremely short (11 to 41 bars), they evoke late Romanticism, to which the programme behind the music is also indebted: sensing calamity, confronting the fact of his mother's death, a funeral march, etc. Webern thoroughly outlined that background in a letter to Schönberg; decades later, he expressed himself more objectively on the occasion of a performance which did not take place. He said the pieces constituted "short Lied forms, for the most part in the tripartite sense. There is no thematic interconnection, not even within each piece. I strove to make it that way in the effort towards ever-varying expressions".

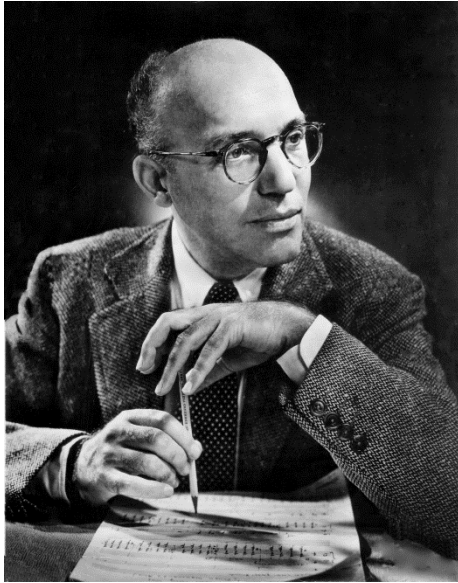
Originally scored for an enormous orchestra, Webern reduced the work to conventional size in 1928. The première performance took place at the so-called Scandal Concert on 31 March 1913, conducted by Schönberg in Vienna's Musikverein.

for orchestra

4 4 5 2 - 6 6 6 1 - perc(8), hp(2), cel, str

world première: 31.03.1913 Vienna; Musikverein /cond. Arnold Schönberg

12'



© Kurt Weill Foundation for Music New York

Kurt Weill (1900–1950)

Kurt Weill was one of the most inventive and influential innovators of 20th century opera. His international fame was launched by *Die Dreigroschenoper [The Threepenny Opera]*, written in collaboration with Bertolt Brecht in 1928. This piece of social criticism was the first to transfer the concept of “epic theatre” to music: dance and light music rub shoulders here with chorales and street ballads; songs in popular style comment on the action. From his work with Brecht here also emerged the opera *Aufstieg und Fall der Stadt Mahagonny [The Rise and Fall of the City of Mahagonny]*. Here too Weill was able to blend compositions of the highest standard with political commitment in a way that was comprehensible and effective for the audience. Weill’s output embraces works in practically all fields. His music (including amongst others, *Mack the Knife* and *Alabama Song*) has repeatedly served as the basis for popular arrangements.

***Violin Concerto* (1924)**

In Kurt Weill’s *Violin Concerto*, conceived in 1924, the composer had the original idea of pitting the violinist against a wind orchestra – from which arise the most exquisite contrasts, as for example when the sweet violin sounds have to assert themselves against harsh interruptions from the wind, or when elegiac wind melodies have to compete with virtuoso violin passages. In the second movement, where the violin finds itself in a dialogue with the xylophone, one can already hear Weill’s later predilection for jazz. With the exception of the double bass and the soloist, Weill abandons the use of string instruments entirely in this work.

for violin and wind orchestra

2 1 2 2 - 2 1 0 0 - timp, perc(3), cb(4)

world première: 11.06.1925 Paris, Orchestre de Concerts Straram /cond. Walter Straram /soloist: Marcel Darrieux, vno

33'

***Little Threepenny Music* (1928)**

The Little Threepenny Music [Kleine Dreigroschenmusik] (the pun on Mozart's *Eine kleine Nachtmusik* was intentional) was written in 1928, some months after the *Threepenny Opera*. The suite was commissioned by the conductor Otto Klemperer, who had been excited by the *Threepenny Opera* and wanted an orchestral arrangement of "highlights" for concert use. Kurt Weill retained the original jazz-style instrumental line-up but re-ordered the individual numbers and wrote new, more intricately worked-out accompaniments for several of the melodies. In order to enjoy *The Little Threepenny Music* to the full, a knowledge of the original play certainly helps, but even as "absolute music" the suite exercises great power.

for wind orchestra

2 0 2 2 - 0 2 1 1 - perc(2), pno, alto sax(Eb), t.sax(Bb), band, bjo

world première: 07.02.1929 Berlin, Prussian Chamber Orchestra /cond. Otto Klemperer

22'



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Alexander Zemlinsky (1871–1942)

Alexander Zemlinsky was Arnold Schönberg's only teacher. He occupies a central position at the interface between the Romantic tradition and the avant-garde of the Schönberg circle. Brought up on the music of Johannes Brahms and Gustav Mahler, he discovered a quite personal, original style, manifested in eight operas and numerous orchestral works. Zemlinsky's work is characterised by vibrant colour and bold, late Romantic harmony, always masterfully varied.

***The Mermaid* (1903)**

The Mermaid [Die Seejungfrau], Zemlinsky's only symphonic poem, is based on the fairy tale by Hans Christian Andersen. Richard Strauss' tone poem *Ein Heldenleben [A Hero's Life]* served Zemlinsky as a model, and the three-part work is devoted above all to a psychological presentation of the mermaid's life: her love for the prince, the vision of her death, and the announcement of her immortality as a daughter of the air. All the mermaid's inner emotions seem to be mirrored in the late Romantic colours of the orchestra.

for orchestra (New Critical Edition by Antony Beaumont)

4 3 4 3 - 6 3 4 1 - timp, perc(2), hp(2), str

world première: 25.01.1905 Vienna, Musikverein /cond. Alexander Zemlinsky

47'

***Lyric Symphony* (1923)**

The Lyric Symphony, written between 1922 and 1923, is Zemlinsky's best known work – in part because Alban Berg made reference to it in his *Lyric Suite* and quoted verbatim the theme of the third song. As a combination of the genres of song and symphony, the *Lyric Symphony* is indebted above all to Gustav Mahler's *Das Lied von der Erde*. The sung texts are taken from the work of Rabindranath Tagore, who won the Nobel Prize in Literature in 1913. At the centre of the work is the question of the relationship between art and life. Zemlinsky captures the intellectual world of the fin de siècle perfectly in music.

for soprano, baritone and orchestra

4 3 4 3 - 4 3 3 1 - timp, perc(3), hp, cel, harm, str

world première: 04.06.1924 Prague, New German Theatre /cond. Alexander Zemlinsky

45'

