



Milestones for Orchestra

1880–1915

An annotated catalogue

KAT 60716

Universal Edition

Milestones for Orchestra 1880–1915; An annotated catalogue

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Milestones for Orchestra

The time of transition from late Romanticism to the modern and thus what came out of it in the 20th century surely constitutes the most serious and comprehensive transformations in the entire history of music. At the same time as art was changing, politics was undergoing a fundamental upheaval; structures which had gone unquestioned for centuries were now obviously doomed. The moment of tension of the "lull before the storm" was a turbulent, uncertain and yet highly creative time in all branches of the arts.

This catalogue presents the most important works for orchestra from 1880 to 1915; the series is continued in the next catalogue for 1915–1945.

Meilensteine für Orchester

Die Zeit des Übergangs der Spätromantik in die Moderne und was folglich im 20. Jahrhundert daraus hervorging, stellt wohl die gravierendste und umfassendste Veränderung der gesamten Musikgeschichte dar. Gleichzeitig mit der Kunst zeichnete sich politisch ein fundamentaler Umbruch ab. Strukturen, die über Jahrhunderte nicht infrage gestellt wurden, waren nun unübersehbar dem Untergang geweiht. Das Spannungsmoment der „Ruhe vor dem Sturm“ war eine turbulente, unsichere und zugleich höchst kreative Schaffenszeit in allen Kunstsparten.

Mit diesem Katalog bilden wir die wichtigsten Orchesterwerke von 1880–1915 ab.

Fortgesetzt wird die Reihe im nächsten Katalog von 1915–1945.

Jalons pour orchestre

L'acheminement de la musique post-romantique vers l'éclosion de la musique moderne – et tout ce qui en découlera au XX^{ème} siècle – représente la mutation la plus considérable et la plus globale de l'histoire de la musique. C'est une période de bouleversement tant politique qu'artistique. où les structures existantes, jamais remises en question depuis des siècles, partent à la dérive. La tension de ce "moment psychologique", ce "calme avant la tempête" est une période de turbulence, d'incertitude, et en même temps une période formidablement créatrice dans tous les domaines artistiques. Ce catalogue vous offre les plus prestigieuses oeuvres orchestrales de 1880 à 1915. A paraître dans la même série: le catalogue 1915–1945.

Pietre miliari per orchestra

Il periodo di passaggio dal tardo romanticismo all'epoca moderna, e cosa ne è scaturito successivamente nel corso del XX secolo, rappresenta certamente il cambiamento più rilevante e più ampio dell'intera storia della musica. Contemporaneamente all'arte si è delineato un capovolgimento fondamentale dal punto di vista politico. Strutture che per secoli non erano state messe in discussione erano ora vistosamente destinate al declino. Il

momento di tensione della "quiete prima della tempesta" è stato un periodo turbolento, insicuro e nel contempo altamente creativo in tutti i settori artistici. In questo catalogo riproduciamo le principali opere per orchestra dal 1880 al 1915. La serie proseguirà poi nel prossimo catalogo, dal 1915 al 1945.

Hitos para orquestas

La época de la transición entre el Romanticismo tardío y la Edad Moderna, y todo lo que ello implica para el siglo XX, representa la transformación más drástica y extensa de toda la historia de la música. Al mismo tiempo que el arte, se perfiló un cambio radical fundamental también en el ámbito político. Estructuras que no habían sido puestas en duda durante siglos ahora se veían condenadas a la extinción. Este momento de tensión y de "calma antes de la tormenta" fue una época de creación turbulenta, incertidumbre y también de una gran creatividad en todos los ámbitos del arte. Con este catálogo reproducimos las obras para orquesta más importantes de 1880 a 1915. La serie continuará en el siguiente catálogo de 1915 a 1945.

Marcos para a orquestra

A época da transição do final do período Romântico para o Modernismo e o que se seguiu no século XX representa a mudança mais marcante e abrangente em toda a história da música. Simultaneamente à arte, ocorreu uma mudança fundamental em termos políticos. As estruturas que não haviam sido questionadas durante séculos, foram agora inequivocamente condenadas. O momento de tensão da "calma que antecede a tempestade" foi uma época de criação turbulenta, insegura e, ao mesmo tempo, extremamente criativa em todas as variantes artísticas. Com este catálogo formamos as obras de orquestra mais importantes entre 1880 e 1915. A série é continuada no catálogo seguinte de 1915 a 1945.

乐团的里程碑

从晚期浪漫主义向现代主义过渡的时期，以及随后在20世纪出现的东​​西，可能代表了整个音乐史上最严重和全面的变化。在艺术的同时，一场基本的政治动荡正在形成。几个世纪以来没有受到质疑的结构现在明确无误地注定要失败。在 "暴风雨前的宁静 " 的紧张时刻，所有艺术学科都处于动荡、不确定、同时又极具创造性的时期。本目录介绍了1880-1915年最重要的管弦乐作品。该系列将在1915-1945年的下一个目录中继续。

オーケストラにとってのマイルストーン

後期ロマン主義からモダニズムへの移行期と、その結果生じた20世紀の出現は、間違いなく、すべての音楽の歴史において、顕著で広範囲な変遷を意味する。それは、芸術的な変化であると同時に、政治的な急進的な変化でもあった。何世紀にもわたって挑戦されることのなかった社会構造が破滅的であることは明らかであった。「嵐の前の静けさ」と呼ばれた緊迫した時代は、騒音と不安に満ちていましたが、あらゆる芸術の分野で最も創造的な時代でもありました。このカタログでは、1880年から1915年にかけての最も重要な管弦楽作品を収録しています。

오케스트라의 획기적 사건

후기 낭만주의와 20세기 모더니즘 사이의 시기는 아마도 음악 역사상 가장 심오하고 광범위한 변화의 시기였을 것입니다. 예술적으로나 정치적으로나 근본적인 격변의 시기였으며, 이 세기에 도전을 받지 않은 구조는 상상하기 어렵습니다. '폭풍 전야의 고요함'이라 불리는 이 긴장의 순간은 격동적이고 불확실하지만 모든 예술 분야에서 가장 창의적인 시기이기도 합니다. 이 카탈로그는 1880년부터 1915년까지 가장 중요한 오케스트라 작품들을 소개합니다.

«Ключевые вехи» для оркестра

Период перехода от позднего романтизма к модернизму и те события в музыкальном мире, которые последовали за ним в XX веке, принесли, пожалуй, наиболее важные и всеобъемлющие изменения в историю музыки в целом. В то же самое время наметился фундаментальный перелом и в мире политики.

Структуры, деятельность которых не ставилась под сомнение на протяжении столетий, теперь были явно обречены. Этот напряженный и полный неопределенности момент, своего рода «затишье перед бурей», всколыхнул все области искусства, став особым периодом расцвета для творчества. В этом каталоге мы собрали наиболее выдающиеся произведения для оркестра, написанные в период 1880–1915 гг. Продолжение этой серии – в следующем каталоге, который также будет опубликован в ближайшее время. Он познакомит Вас с произведениями 1915–1945 гг.

Milníky pro orchestr

Период перехода от позднего романтизма к модернизму и последующие события в музыкальном мире XX века привели, пожалуй, к самым важным и всеобъемлющим изменениям в истории музыки в целом. В то же время в политике также наметились

фундаментальные изменения. Структуры, которые веками не подвергались сомнению, теперь были явно обречены. Этот напряженный и неопределенный момент, своего рода "затишье перед бурей", всколыхнул все области искусства и стал особым расцветом творчества. В этом каталоге мы собрали самые выдающиеся оркестровые произведения, написанные в период с 1880 по 1915 год.

Milníky pre orchester

Doba prechodu od neskorej romantiky k moderne a k tomu, čo sa z toho v 20. storočí vyvinulo, predstavuje bezpochyby tie najvýraznejšie a najrozsiahlejšie zmeny v celých dejinách hudby. Zároveň s umením zažíva fundamentálny prelom aj politika. Štruktúry, ktoré po storočia nikto nespochybňoval, boli naraz jasne odsúdené k zániku. Napínavý moment „ticha pred búrkou“ bol turbulentnou, neistou a zároveň extrémne kreatívnou dobou tvorby vo všetkých oblastiach umenia. V tomto katalógu predstavujeme najdôležitejšie orchestrálne skladby rokov 1880–1915.

Kamienie milowe dla orkiestry

Okres przejściowy między epoką późnego romantyzmu i nowoczesnością oraz tego wszystkiego co nastąpiło w XX wieku traktowany jest niewątpliwie jako okres najbardziej znaczącej i największej zmiany w całej historii muzyki. Wraz ze zmianami dotyczącymi sztuki w okresie tym zaznaczył się także fundamentalny przełom polityczny. Struktury niekwestionowane przez setki lat skazane zostały na ewidentną zagładę. Moment napięcia charakterystyczny dla „ciszy przed burzą” był burzliwym, niepewnym i jednocześnie najbardziej kreatywnym okresem tworzenia we wszystkich dziedzinach sztuki. Niniejszy katalog prezentuje najważniejsze dzieła orkiestrowe w okresie od 1880 do 1915 r.

MILESTONES FOR ORCHESTRA

1880–1915

Alban Berg

7 frühe Lieder

3 frühe Lieder

5 Altenberg-Lieder op. 5

3 Orchesterstücke op. 6

Alfredo Casella

Italia op.11 (Rhapsody)

Leoš Janáček

6 Lachian Dances

Žárlivost

Gustav Mahler

Das klagende Lied

Das Lied von der Erde

Kindertotenlieder

Rückert-Lieder

Wunderhorn-Lieder

Symphonies no. 1–10

Vítězslav Novák

In the Tatras

Franz Schmidt

Symphony no. 2

Arnold Schönberg

Chamber Symphony no 1, op.9

Gurre-Lieder

Verklärte Nacht (Transfigured Night)

Franz Schreker

Prelude to a Drama "The Stigmatized"

Richard Strauss

Horn Concerto no. 1

Lieder for voice and orchestra:

Cäcilie

Ich liebe dich

Liebeshymnus

Wandrer's Sturmlied

Zueignung

Karol Szymanowski

Concert Overture op.12

6 Songs of a Fairy-Tale Princess op. 31

Anton Webern

Passacaglia op. 1

6 Stücke op. 6

Alexander Zemlinsky

Die Seejungfrau (The Mermaid)

6 Maeterlinck-Gesänge op. 13

Rediscovered

Frederick Delius

Paris – A Night Piece

Josef Bohuslav Foerster

Violin Concerto no. 1

Symphony no. 4

Zoltán Kodály

Sommerabend

Nikolaj Mjaskovski

Silentium

Vítězslav Novák

Lady Godiva

Ottorino Respighi

Sinfonia drammatica

Franz Schreker

Romantic Suite

The Birthday of the Infanta

Franz Liszt / Franz Schreker

Hungarian Rhapsody no. 2

Richard Strauss

Violin Concerto

Toman and the Wood Nymph

Josef Suk

A Summer's Tale

Karol Szymanowski

Symphony no. 2

Karl Weigl

Symphony no. 1

Egon Wellesz

Vorfrühling

Alexander Zemlinsky

Symphony no. 2



For Alban Berg, sensuality was not a catchword; it was an artistic principle. Every sound, even the most complex, had to be subject to “the sharpest control of the hearing, the external and the internal”. Thus complexity was never an end unto itself for him; he saw himself as a natural continuer of good, old tradition correctly understood, and this naturally included Gustav Mahler, whom he deeply admired.

Berg’s first orchestral work, *5 Altenberg-Lieder op. 4* to postcard texts by Peter Altenberg, was an instant scandal, and not only at its (partial) world première in Vienna in 1913. Even Berg’s teacher Arnold Schönberg took exception to the choice of texts and the messages bordering on nonsense – but of course not to the music.

Originally conceived as a symphony, Berg’s *3 Orchesterstücke op. 6*, were his entry into the symphonic world, revealing him at once as a master. The work’s archaic and highly systematic, rampant chaotic aspects are still gripping today. Berg rightly described the score as the most complex one he ever composed. Many perceive the concluding hammer blows to be an homage to Mahler and the demolition of time-honoured formal schemata. With his *7 frühe Lieder*, Berg showed what sonic potential there was in the songs for voice and piano by orchestrating the youthful works, shedding an entirely new light on them. In its original version the cycle contains 10 Lieder for voice and piano. It was Berg’s ‘wedding gift’ to his wife Helene. The three remaining songs *An Leukon*, *Schließe mir die Augen beide* and *Die Sorglichen* were orchestrated by Chris Gordon and premièred in 2015.

7 frühe Lieder (1905-1908, 1928)

for high voice and orchestra / 17’

(also available for medium voice and orchestra)

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

world première: 06/11/1928 Vienna. Claire Bern, sop; Robert Heger

7 frühe Lieder (1905-1908, 1928)

for high voice and ensemble or chamber orchestra / 17'

arranged by Paul Leonard Schäffer (2014)

1 1 1 1 - 1 0 0 0 - pno, glock, str (min. 1 1 1 1 1, max. 4 4 3 2 1 players)

3 frühe Lieder (1900-1908)

for high or medium voice and orchestra / 4'

orchestrated by Chris Gordon

2 2 3 3 - 2 1 2 0 - str.

world première: 29/05/2015 Liverpool. Lisa Larsson, Royal Liverpool Philharmonic Orchestra; Vasily Petrenko.

An Leukon, SchlieÙe mir die Augen beide, Die Sorglichen

5 Altenberg-Lieder op. 4 (1912)

to postcard texts by Peter Altenberg

for medium voice and orchestra / 10'

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

world première: 31/03/1913 Vienna. Arnold Schönberg

5 Altenberg-Lieder op. 4 (1912)

to postcard texts by Peter Altenberg

for soprano / mezzosoprano and medium-sized orchestra / 10'

arranged by Eberhard Kloke (2013)

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

3 Orchesterstücke op. 6 (1914, 1929)

for orchestra / 19'

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

world première: 14/04/1930 Oldenburg. Johannes Schüler

3 Orchesterstücke op. 6 (1914, 1929)

for small orchestra / 19'

arranged by John Rea (2014)

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

world première: 20/03/2015 Winterthur. Musikkollegium Winterthur; Pierre-Alain Monot

Alfredo Casella

1883-1947



In Italy, the phrase “generazione dell’ottanta” refers to composers who were born in the 1880s and thus considered themselves “post-Puccini.” They took a great part of their inspiration from their constant confrontation with other arts and the impression they brought back from their travels.

Unlike Puccini, the main emphasis of their work was on instrumental music; their numbers included Gian-Francesco Malipiero, Ildebrando Pizzetti and Ottorino Respighi, as well as Alfredo Casella, who was doubtless the most “international” among them. He studied and lived in Paris, maintaining contacts with the great musicians of the time, colleagues and friends throughout Europe.

He had already been in Paris for several years when he composed *Italia*. Surrounded by a large number of art movements, some of them radical, Casella yet felt the need to define himself as “Italian,” as the Spaniard Albéniz (whom Casella fervently admired) had already done for his nationality with *Iberia*. Contrary to all predominant movements, Casella composed his rhapsody *Italia* “deliberately anti-impressionistically amidst the Debussyism of Paris.”

Mahler encouraged Casella, recommending him insistently to Emil Hertzka, the director of UE at the time – *Italia op. 11*, was the beginning of his publishing relationship with UE.

Italia op.11 (1909)

Rhapsody

for large orchestra

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

world première: 23/04/1910 Paris. Alfredo Casella



Leoš Janáček is regarded as the great visionary of Czech music. His opera *Jenůfa*, written when he was 50, reveals a musical language that continues to fascinate listeners today. With *Žárlivost*, Janáček directly foreshadowed *Jenůfa*. Originally it was conceived as its overture (and should be called one, if we follow the autograph and all Janáček's references to it). So, it may seem surprising that no overture is printed in any of the editions of *Jenůfa*. The argument against its use lies not so much in the lack of thematic or stylistic unity with the opera, but in the fact that it is redundant: Janáček's short, atmospheric prelude does its job well enough. As a separate work *Žárlivost* makes a vigorous, attractive and frequently heard concert piece.

It was around the time of composing *Žárlivost* that Janáček also wrote the *6 Lachian Dances* for orchestra. Although they were not grouped together and prepared for publication until 1928, the last year of Janáček's life, the material had already been notated and arranged in the 1880s. The dances take their name from the Lachia region between Silesia and Moravia, Janáček's homeland. They are highly stylised folkdances, thoroughly discrete compositions; rhythmic, motivic and dynamic details are tied to the characteristic performance practice of similar folkdances in the region where they were written, although the harmonisation, selection of sound and execution of the melodic progressions are all Janáček's invention.

In various versions, the dances found their way into different works and collections; they were first given in their definitive orchestrated form in 1924, with Janáček in attendance.

6 Lachian Dances (1889, 1890)

for orchestra / 20'

2 3 3 2 - 4 2 3 0 - timp, bells, glock, hp, org, str

world première: 02/12/1924 Brno. Orchestra of the National Theatre of Brno; František Neumann

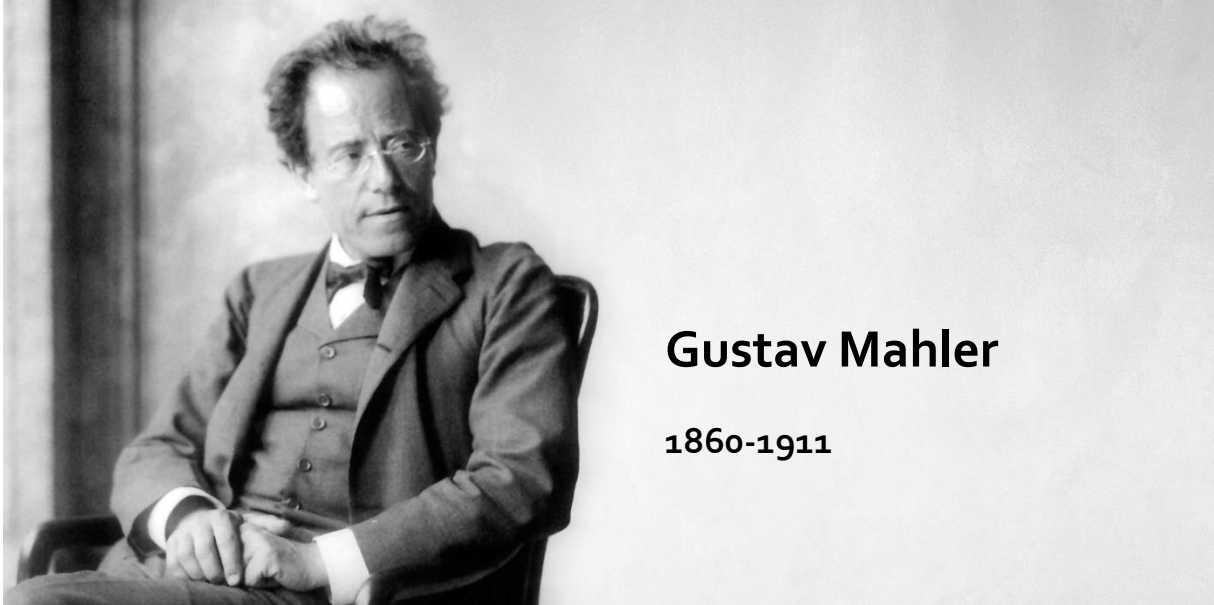
Žárlivost

Overture from *Jenůfa*

for orchestra / 6'

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

world première: 14/06/1906 Prague. František Neumann



Gustav Mahler

1860-1911

Interest was moderato at best on the 100th anniversary of Mahler's birth, whereas today he numbers among the most successful symphonic composers of all; in other words, no more attention need be drawn to the singularity of his appearance – his place in the repertoire is secure.

Mahler once spoke of a "longing for the things beyond this world"; with his works he created a resonance chamber for modern man searching for meaning and longing for fulfilment. Beginning with his *op. 1, Das klagende Lied* and all the way to his last works, his music has a common tenor, unmistakable and direct: everything but "decorative justification of the course of the world", as Th. W. Adorno aptly formulated.

Mahler addresses us highly subjectively and impetuously; his music, which he struggled to produce during his vacation times, speaks like no other of the break, no longer stoppable, between art and the societal reality of the bourgeois era. This makes him so tremendously contemporary.

Universal Edition was deeply committed to supporting Mahler during his lifetime; we continue to handle his works meticulously and with professional expertise.

Das klagende Lied (1879-1880)

for soli, mixed choir and orchestra / 60'

original version from 1880 in 3 movements

3 3 3 3 - 4 4 3 2 - timp, perc(4), hp(6), str - off-stage ens: 3 0 4 3 - 0 0 0 0 - timp, perc, flhn(4),
cornet(2); SATB

world première: 07/10/1997 Manchester. Hallé Choir, Hallé Orchestra; Kent Nagano

Das klagende Lied (1879-1880, 1893/1899)

for soli, mixed choir and orchestra / 40'

revised version from 1899 in 2 movements

3 3 3 3 - 4 4 3 1 - timp, perc(4), hp(2), str - off-stage ens: 3 2 4 0 - 4 2 0 0 - timp, perc
SATB

world première: 17/02/1901 Vienna. Gustav Mahler

Das Lied von der Erde (1908-1909)

A Symphony / 60'

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; Bruno Walter

Das Lied von der Erde (1908-1909)

A Symphony / 60'

for soli and orchestra

revised version by Stephen E. Hefling

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

world première: 5/4/2019 Glasgow. BBC Scottish SO; Donald Runnicles

Das Lied von der Erde (1908 - 1909)

A Symphony / 60'

for soli and chamber orchestra

arranged by Arnold Schönberg (1921); 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; Rainer Riehn

Das Lied von der Erde (1908-1909)

A Symphony / 60'

for soli and chamber orchestra

arranged by Glen Cortese (2006)

2 2 2 2 - 2 2 2 0 - timp, perc(2), hp, cel, str

world première: 21/09/2008 Poznan. Sinfonietta Polonia; Cheung Chau (performed in
Chinese language)

***Das Lied von der Erde, no. 1: Das Trinklied vom Jammer der Erde* (1908)**

for tenor and orchestra / 8'

"re-orchestrated" by Colin Matthews (2012)

to be performed only in combination with movement 2, 3, 4 of the original version

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

world première: 10/05/2012 Manchester. Hallé Orchestra; Mark Elder

***Kindertotenlieder* (1900-1904)**

for medium voice and orchestra / 20'

(also available for high voice and orchestra)

3 3 3 3 - 4 0 0 0 - timp, perc(2), hp, cel, str

world première: 29/01/1905 Vienna.

***Kindertotenlieder* (1900-1904)**

for high voice and chamber ensemble / 20'

arranged by Eberhard Kloke (2015)

(also available for lower voice and chamber ensemble)

1 1 2 1 - 1 0 0 0 - hp - vln, va, cb

world première: 5/5/2019 Iowa, USA.

***Kindertotenlieder* (1900-1904)**

for medium voice and orchestra / 20'

arranged by Ronald Kornfeil (2021)

(also available for high voice and orchestra)

2 2 2 2 - 2 0 0 0 - timp, perc(1), hp, cel, str

world première: 18/3/2023 Springfield, USA.

***Rückert-Lieder* (1901-1902)**

5 songs on texts by Friedrich Rückert

for voice and orchestra / 20'

(available for high, medium (original) and low voice)

2 3 2 3 - 4 2 3 1 - hp, cel, timp, pn, str.

world première: 29/01/1905 Vienna. Gustav Mahler

***Rückert-Lieder* (1901-1902)**

5 songs on texts by Friedrich Rückert

for voice and orchestra / 20'

arranged by Eberhard Klike (2013)

(available for high (original) and low voice)

1 1 2 1 - 1 1 1 0 - hp, pno, vln, vln, vla, vc, cb

world première: 15/2/2017 Jyväskylä. Fille Matvejeff

Wunderhorn-Lieder (1892-1901)

for voice and orchestra / 70'

individual instrumentation for each song

world première: 29/01/1905 Vienna. Gustav Mahler

Wunderhorn-Lieder (1892-1901)

for voice and ensemble or chamber orchestra / 70'

arranged by Klaus Simon (2012/2015)

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; Joolz Gale

Symphonies 1-10

Symphony no. 1 (1884-1888, 1896)

in 4 movements / 50'

for orchestra (final version/Fassung letzter Hand)

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

world première: 20/11/1889 Budapest. Gustav Mahler

Titan, a tone poem in symphonic form in two parts and 5 movements (1888-1889, 1894)

Early version of the 1st Symphony: This version of Symphony No. 1 ("Hamburger Fassung") was produced especially for Hamburg; it has distinctly different instrumentation and includes the Blumine movement which was later discarded.

new critical edition by Stephen E. Hefling (2019)

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

world première: 09/05/2014 Hamburg. NDR Symphony Orchestra; Thomas Hengelbrock

Symphony no. 1 (1884-1888, 1896)

in 4 movements / 50'

for orchestra

reduced version by Erwin Stein

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

Symphony no. 1 (1884-1888, 1896)

in 4 movements / 50'

arranged for ensemble or chamber orchestra by Klaus Simon (2008)

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

world première: 25/03/2010 Trento. Mahler Chamber Orchestra; Philipp von Steinaecker

Symphony no. 2 (1888-1894)

in 5 movements / 80'

for soli, mixed choir and orchestra

new critical edition by Renate Stark-Voit and Gilbert Kaplan

4 4 5 4 - 10 6 4 1 - timp(3), perc(5), hp(4), org, str; in the distance: hn, tpt(4), timp, perc(1)

SATB

world première: 18/10/2005 London. Crouch End Festival Chorus, Brighton Festival Chorus, Southend Festival Chorus, Philharmonia Chorus, Royal Philharmonic Orchestra; Gilbert Kaplan

Totenfeier

Symphonic Poem / 20'

for orchestra

(early version of the 1st movement from the 2nd symphony)

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

world première: 16/03/1896 Berlin. Gustav Mahler

Symphony no. 2 (1888-1894)

in 5 movements / 80'

for soli, mixed choir and orchestra

arranged by Erwin Stein (1936)

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

Symphony no. 2 (1888-1894)

in 5 movements / 80'

for soli, mixed choir and small orchestra

arranged by Gilbert Kaplan (2013); Rob Mathes (2013)

2 2 2 2 - 3 3 2 1 - timp, perc, hp, org, str, mixed choir (SATB)

world première: 17/02/2013 Vienna. Wiener Singakademie, Wiener Kammerorchester; Gilbert Kaplan

Symphony no. 3 (1895-1896)

in 6 movements / 90'

for alto, boys' 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. Gustav Mahler

Symphony no. 3 (1895-1896)

in 6 movements / 90'

reduced version by Erwin Stein

for alto, boys' choir, female choir and orchestra

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

Symphony no. 3 (1895-1896)

in 6 movements / 90'

arranged by Ronald Kornfeil (2018)

for medium voice and ensemble / chamber orchestra

1 1 2 1 - 1 1 1 0 - perc(1-2), pno, str (1 1 2 1 1 or multiple players)

world première: 19/8/2021 Rovaniemi. John Storgards

Symphony no. 4 (1899-1901, 1902-1910)

in 4 movements / 54'

for soprano and orchestra

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

world première: 25/11/1901 Munich. Gustav Mahler

Symphony no. 4 (1899-1901, 1902-1910)

in 4 movements / 54'

new critical edition by Renate Stark-voit

for soprano and orchestra

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

world première: 21/2/2019 Stuttgart. SWR Symphony Orchestra, Teodor Currentzis

Symphony no. 4 (1899-1901, 1902-1910)

in 4 movements / 54'

arranged for soprano and ensemble or chamber orchestra 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; Klaus Simon

Symphony no. 4 (1899-1901, 1902-1910)

in 4 movements / 54'

arranged for soprano and ensemble or chamber orchestra by Ronald Kornfeil (2021)

1 1 2 1 - 2 1 0 0 - perc(2-4), hp, str (2 1 1 1 1 or multiple players)

Symphony no. 4 (1899-1901, 1902-1910)

in 4 movements / 54'

arranged for soprano and chamber orchestra by John Warner (2021)

1 1 1 1 - 2 0 0 0 - perc(2), hp, pno, str(4 3 2 2 1)

Symphony no. 5 (1901-1903)

in 5 movements / 65'

arranged for chamber ensemble by Klaus Simon (2014)

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

world première: 25/11/2014 Freiburg. Holst-Sinfonietta; Klaus Simon

Adagietto aus der 5. Symphonie (1901-1903)

for chamber ensemble / 11'

arranged by Klaus Simon (2014)

o o 2 o - o o o o, hp, vln(2), vla, vc, db

world première: 13/3/2017 Berlin.

Symphony no.6 (1903-1904)

in 4 movements / 85'

arranged for chamber ensemble by Klaus Simon (2016/2017)

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

world première: 9/3/2019 Winterthur. Musikkollegium Winterthur, Pierre-Alain Monot

Symphony no.7 (1904-1905)

in 5 movements / 80'

arranged for chamber ensemble by Klaus Simon (2019)

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

world première: 15/7/2019 Vendsyssel. Alma Mahler Kammerorchester, Leo McFall

Symphony no. 8 „Symphony of a Thousand“ (1906)

in 2 movements / 90'

for soli, boys' 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); 8 soloists, SATB (2x), boys' choir (SA)

world première: 12/09/1910 Munich. Gustav Mahler

Symphony no. 8 „Symphony of a Thousand“ (1906)

in 2 movements / 90'

for soli, boys' choir, 2 mixed choirs and orchestra

reduced version 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); 8 soloists, SATB (2x), boys' choir (SA)

Symphony no. 9 (1908-1910)

in 4 movements / 75'

for orchestra

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

world première: 26/06/1912 Vienna. Bruno Walter

Symphony no. 9 (1908-1910)

in 4 movements / 75'

arranged for ensemble or chamber orchestra by Klaus Simon (2011)

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

world première: 28/03/2012 Berlin. ensemble mini; Joolz Gale

Symphony no. 10 (1910)

in 5 movements / 75'

for orchestra

reconstruction and orchestration after the sketch of Gustav Mahler 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; Rudolf Barshai

Symphony no. 10 (1910)

in 5 movements / 75'

for chamber orchestra

reconstruction and orchestration after the sketch of Gustav Mahler by Michelle Castelletti (2012)

1 1 1 1 - 1 1 0 0 - perc, hp, pno, vln, vln, vla, vc, cb

world première: 23/11/2012 Canterbury. Canterbury Chamber Orchestra; Michelle Castelletti

Adagio from Symphony no. 10 (1910)

for orchestra / 22'

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

world première: 12/10/1924 Vienna. Franz Schalk

Adagio from Symphony no. 10 (1910)

for chamber orchestra / 25'

Cliff Colnot (2008)

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. Karl-Heinz Steffens



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; the music there had 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.

Novák composed the symphonic poem *In the Tatras* during the period when he was very much influenced by Slovak folk music and its landscape. He visited the area every year, not as a city-dweller but as an experienced sportsman and a keen and competent mountaineer. On one dangerous ascent he was lucky to escape with his life. In his compositions 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 in the Czech music repertoire.

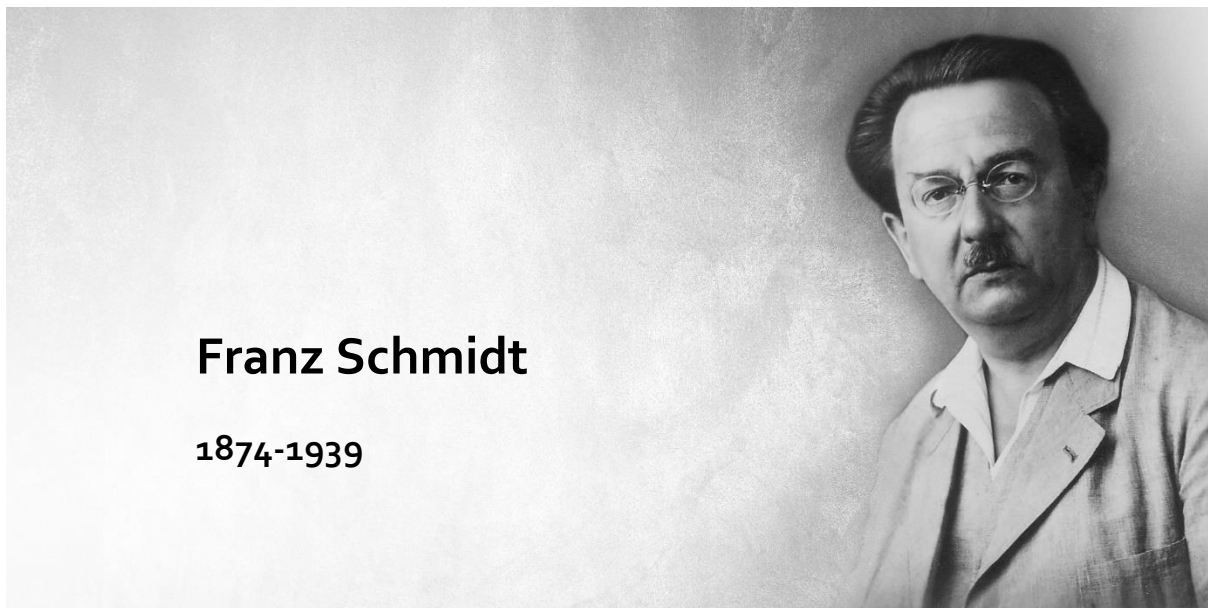
In the Tatras (1902)

symphonic poem / 25'

for orchestra

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

world première: 25/11/1902 Prague. Czech Philharmonic Prague; Oskar Nedbal



Franz Schmidt

1874-1939

Franz Schmidt numbers among the central musical personae in Vienna during the first half of the 20th century. He was a wunderkind who became the formative gestalt of the musical life of his time, initially as a cellist in the Vienna Philharmonic, then as a pedagogue as well, principal of the Academy and a composer; his oratorio *The Book with the Seven Seals* is one of the most important works of its genre today.

His *Second Symphony* was first performed in December 1913, a significant year in every respect; the work rightly cemented his reputation as one of the last great symphonists in the tradition reaching from Beethoven, Brahms and Bruckner to us. Schmidt's biographer Andreas Liess described the work's character as "noisily festive, virtually baroque and overflowing with *joie de vivre*." And yet this grand symphony marked the end of an epoch, the collapse of an entire world, touched off by the events of the following year 1914. It is a milestone in musical history.

His great success as a musician was offset by innumerable blows of fate in his private life; he wrote his *Fourth Symphony* shortly after the unexpected death of his daughter (see *Milestones 1915-45*).

Symphony no. 2 (1911-1913)

for large orchestra / 56'

4 3 5 3 - 8 4 3 1 - timp, perc, str

world première: 03/12/1913 Vienna. Franz Schalk

Arnold Schönberg

1874-1951



By the time Emil Hertzka brought Schönberg to UE, the composer had already written some of his musical masterpieces, including the *Verklärte Nacht* (*Transfigured Night*) string sextet op. 4, dating from late 1899. Schönberg wrote it in only three weeks, inspired by the eponymous poem by Richard Dehmel. He produced a version for string orchestra in 1916, which was first performed to great success in November of that year by Alexander Zemlinsky in Prague.

His *Chamber Symphony no. 1* op. 9 began life in 1906 as a piece for 15 instruments; Schönberg arranged it for orchestra in 1914. In this form it was first published by UE in 2010 and finally premiered in 2012.

Apart from *Verklärte Nacht*, Schönberg's first great instrumental work, the *Chamber Symphony no. 1*, composed as a single continuous movement, is another high point in his creative work, constituting a "true turning point" in his style, as the composer wrote himself.

The greatest success in his lifetime was probably *Gurre-Lieder*, premiered in Vienna in 1913 under Franz Schreker. Schönberg composed it over a long period (190--1911), interrupted by his symphonic poem *Pelleas und Melisande*. Originally conceived right after *Verklärte Nacht* as a cycle of nine songs for voice and piano, *Gurre-Lieder* eventually grew to become a work for enormous sonic forces as he composed, based on poems by the Dane Jens Peter Jacobsen; the result was the high point of Schönberg's works in late Romantic style.

Chamber Symphony no. 1 op.9 (1906/1914)

for orchestra / 22'

3 3 4 3 - 4 0 0 0, str

world première: 01/11/2012 Munich. Munich Philharmonic Orchestra; Philippe Jordan

Gurre-Lieder (1900-1911)

for soli, choir and orchestra / 130'

8 5 7 5 - 10 6 6 1 - timp, perc, hp(4), cel, bass tpt, bass tbn, str

5 soloists, 1 speaker

choir: Waldemars Mannen: 3 (eventually 4) 4-voice men's choirs, 8-voice mixed choir (big cast)

world première: 23/02/1913 Vienna. Wiener Tonkünstler-Orchester, Philharmonischer Chor; Franz Schreker

Gurre-Lieder (1900-1911)

for soli, choir and orchestra / 130'

reduced version by Erwin Stein

4 3 4 3 - 6 4 4 1 - timp, perc, hp(2), cel, harm, pno, str(at least 12 10 8 8 6)

Verklärte Nacht (Transfigured Night) (1899/1816)

for string orchestra

violin I; violin II; viola I; viola II; violoncello I; violoncello II; contrabass

world première: 29/11/1916 Prague. Alexander Zemlinsky



Franz Schreker

1878-1934

The Stigmatized (Die Gezeichneten) is Schreker's third opera, his most important work and one of the 20th century's music-drama masterpieces. He composed it before and during World War I (1911/1913-1915), basing it on Frank Wedekind's drama *Hidalla* and writing the libretto about hunchback nobleman Alviano and the mayor's beautiful daughter Carlotta. It was originally intended for Zemlinsky but as he worked on it the idea consolidated in his mind to compose a music drama to it himself.

In 1913, while working on *The Stigmatized*, Schreker composed the *Prelude to a Drama*, using the main characters' thematic material from the opera. The *Prelude* was premiered on 8 February 1914, Felix Weingartner conducting the Vienna Philharmonic in the Musikverein, i.e., more than four years before *The Stigmatized* had its first performance. Weingartner had commissioned the prelude from the Austrian composer who, in turn, dedicated it to the conductor. Schreker wrote of his music, "I am a sound-artist, a sound-fantast, a sound-conjurer and – apart from short-winded, empty phrases – I have no inkling of melody".

He was one of the most frequently performed opera composers of his generation after World War I, yet he died in March 1934 in Berlin, almost forgotten after his works were banned for being "degenerate" once Hitler had seized power and he had been forced to resign from his post as principal of the Berlin Music Academy. Nowadays his music is undergoing a long overdue renaissance in the world's concert halls and opera houses.

Prelude to a Drama „The Stigmatized“ (1913/1915)

for large orchestra / 9'

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

world première: 08/02/1914 Vienna. Vienna Philharmonic Orchestra; Felix Weingartner

Richard Strauss

1864-1949



Strauss' 20-minute *Concerto no. 1 for Horn and Orchestra* in E-flat is in every horn player's repertoire. He composed the work in 1882, shortly after his first solo concerto, op. 8 for violin and orchestra; although he was only 18, he was already no stranger to the instrument. His father Franz Joseph played first horn in the Bavarian Court Orchestra in Munich, so that the young Strauss practically grew up amid the sounds of the horn. "God, such melodic meagreness! When will that boy fall in love? He was born senile!" is how the important conductor Hans von Bülow judged the piece, whose première in Meiningen he had led on 4 March 1885 – but that did not stop him from passing on the post of Court Music Director there to Strauss late that same year.

Von Bülow's criticism did no harm to the concerto's popularity, thanks to its virtuosity, songlike themes and late Romantic style; it is still welcome on international concert stages today.

The same applies to Strauss' *Lieder*; a large number of them for voice and orchestra are in Universal Edition's catalogue, including the 4 *Songs op. 27* (*Ruhe meine Seele*, *Cäcilie*, *Heimliche Aufforderung* and *Morgen!*) and the *Lieder op. 10*, composed shortly after the horn concerto to 8 *Gedichte* (8 *Poems*) by Hermann von Gilm, including *Zueignung* and *Allerseelen*, to mention only the most important ones.

UE publishes Strauss' songs for various vocal ranges with orchestral accompaniment, some of them arranged by the composer himself. They have permanent places in today's concert repertoire.

Horn Concerto no. 1 (1882)

for horn and orchestra

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

world première: 04/03/1885 Meiningen. Gustav Leinhos, hn

Lieder for voice and orchestra

Cäcilie (1894, 1897)

for high voice and orchestra / 2'

2 2 2 2 - 4 2 3 1 - timp, hp – str

also available for medium and deep voice

Ich liebe dich (1898)

for high voice and orchestra / 2'

2 2 2 2 - 4 2 3 0 - timp, str

Liebeshymnus (1896, 1897)

for high voice and orchestra / 2'

3 2 2 2 - 4 1 0 0 – str

also available for medium and deep voice

Wandrer's Sturmlied (1884)

for 6-part mixed choir and orchestra / 16'

3 2 2 3 - 4 2 3 0 - timp, S, S, A, T, B, B, str

SSATBB

Wandrer's Sturmlied (1884)

for 5 voice male choir and orchestra / 16'

arranged by Othegraven August

3 2 2 3 - 4 2 3 0 - timp - str

TTBBB

Zueignung (1885, 1940)

for high voice and orchestra / 2'

2 2 2 3 - 4 3 0 0 - timp, hp(2) – str

also available for high or medium voice and orchestra, arranged by Robert Heger

Karol Szymanowski

1882-1937



As a child of the monarchy, it was highly important to Universal Edition in the first two decades of the 20th century to secure the great talents of the monarchy and Eastern Europe for us – and Karol Szymanowski could not be overlooked.

Unlike Béla Bartók and Leoš Janáček, Szymanowski initially used folkloric models only sporadically – and even then, they were embedded in his own unmistakable personal style. His *Concert Overture op. 12* already shows that he was the “bold and strong personality” which, according to Alexandre Tansman, Polish musical life needed in order to free itself from the excesses of noxious eclecticism.

A very productive creative phase began for Szymanowski at the time when he wrote the *6 Songs of the Fairy-Tale Princess op. 31* he composed the work in 1914 after travelling through North Africa. Despite copious notes on Arab culture, he did not come to grips with the music of the Orient in a scholarly, theoretical way; he integrated and stylised it as new listening experiences.

He orchestrated three of the songs himself; Sakari Oramo scored the other three.

Concert-Overture op. 12 (1904-1905, 1910-1913)

for orchestra

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

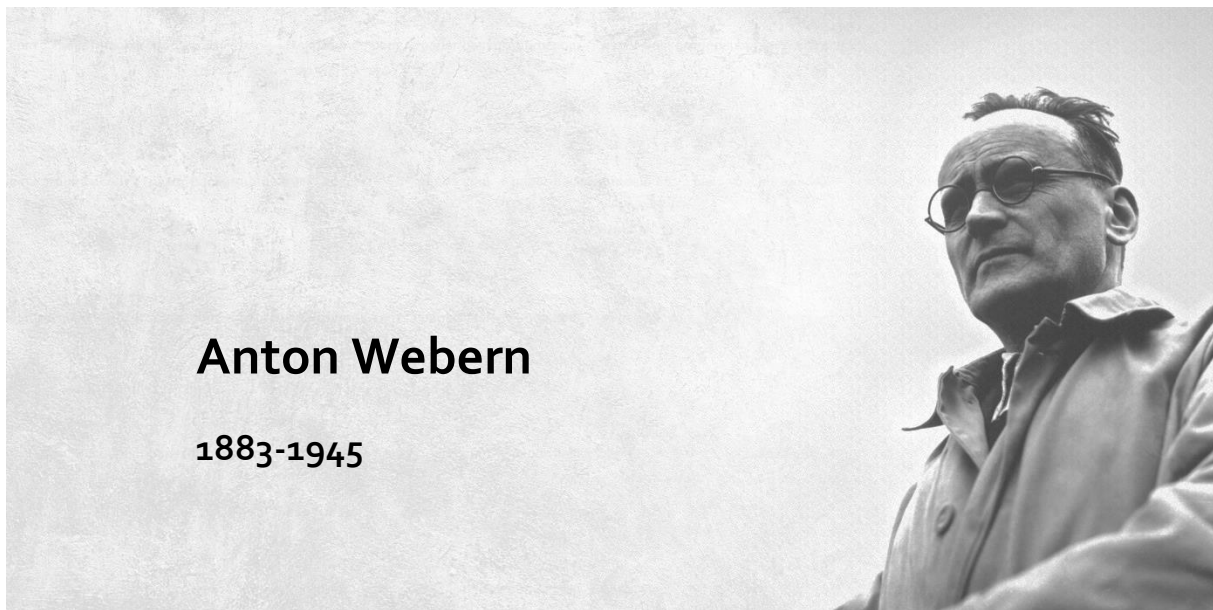
6 Songs of a Fairy-Tale Princess op. 31 (1933; 2015)

for high voice and orchestra / 15'

arranged by Karol Szymanowski and Sakari Oramo

2 1 2 1 - 2 2 0 0 - perc, pno, str

world première: 15/04/2012 Berlin. Anu Komsji, Deutsches Sinfonieorchester Berlin; Sakari Oramo



Anton Webern

1883-1945

Webern's *Passacaglia* is his official op. 1, after several earlier songs and instrumental works; as such, it is an unparalleled masterpiece. He himself called it a "journeyman's piece," composed under the aegis of Arnold Schönberg in 1908, after four years of study with him. Webern uses large, late Romantic orchestral forces here to present a main theme in the strings followed by 23 variations and a coda, in accordance with the principle of the passacaglia. He conducted the première himself at the Vienna Musikverein in a concert of works by Schönberg pupils.

He composed his *6 Stücke op. 6* a year later. They are "short Lied forms, mostly tripartite. There is no thematic connection, not even within any of the six songs. I strove for this exclusion deliberately in my endeavour for constantly changing expression", he wrote to Schönberg, who premiered it on 31 March 1913 in a concert given by the Academic Association of Literature and Music in Vienna at the Musikverein. That event went down in musical history as a "scandal concert"; it had to be halted due to brawling between the devotees of tradition and the supporters of new music in the audience. Apart from Webern's *6 Stücke*, works by Zemlinsky, Schönberg, Berg and Mahler's *Kindertotenlieder* were also on the programme, but they could not be played after the disruption.

In 1928, Webern made a second version of the *6 Stücke*, reducing the huge orchestral forces – the largest he had ever used – to more usual proportions.

Passacaglia op. 1 (1908)

for orchestra / 12'

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

world première: 04/11/1908 Vienna. Anton Webern

6 Stücke op. 6 (1909)

for orchestra / 12'

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

world première: 31/03/1913 Vienna. Arnold Schönberg

6 Stücke op. 6 (1909, 1928)

for orchestra / 10'

reduced version

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

6 Stücke op. 6 (1909, 1920)

for chamber orchestra / 12'

1 1 1 0 - 0 0 0 0 - perc, harm, pno, str

world première: 23/01/1921

Alexander Zemlinsky

1871-1942



For decades, it was a calamity for Zemlinsky that he was between two aesthetic worlds, carrying at once Jugendstil and Expressionism within him, never finding his place; but today it is just this ambivalence which is his strength. He had great respect for the modern era, supporting however he could, even if his compositions never did venture into that new world.

Today, he is mentioned in the same breath with Arnold Schönberg; but he has emerged from the shadow of his pupil and son-in-law and secured his own place in concert life.

Today, his *Seejungfrau (The Mermaid)* after Hans Christian Anderson's fairy tale, is one of the most important tone-poems of the early 20th century; the new critical edition by Antony Beaumont even provides new access to a scene once thought lost.

He composed important Lieder cycles during the time around 1910, all of them touching on the themes of renunciation and death. In 1908/09, Schönberg composed his George songs (*Das Buch der hängenden Gärten*), Schreker wrote his *5 Gesänge for low voice* and Zemlinsky produced his most important song-settings, the *6 Maeterlinck-Gesänge op. 13*, conceived as songs with piano accompaniment in 1910–1913 and subsequently orchestrated. Three of them were part of the infamous "scandal concert" on 31 March 1913 which caused such a tumult in the auditorium that the concert was stopped.

Die Seejungfrau (The Mermaid) (1903)

Fantasy in three movements after a fairy tale by Andersen
for orchestra / 47'

new critical edition by Antony Beaumont

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

world première: 27/01/2013 Dresden. Dresdner Philharmonie; Markus Poschner

6 Maeterlinck-Gesänge op. 13 (1913, 1921)

after texts by Maurice Maeterlinck

for medium voice and orchestra / 16'

4 3 3 2 - 2 3 3 0 - timp, perc(2), hp, cel, harm, pno, str

6 Maeterlinck-Gesänge op. 13 (1913, 1924)

for medium voice and chamber orchestra / 16'

arranged by Gösta Neuwirth (1994)

1 1 1 1 - 1 1 1 1 - perc (3), hp, cel, acc, alto sax (Eb), str (4 4 2 2 1)

Rediscovered

Frederick Delius (1862-1934)

Delius was born in Bradford, England to immigrant German parents. He grew up in a musically cultured home. After trying to satisfy the wish of his father, an industrialist, to follow in his footsteps, the latter gave in to his son's request for a full musical education. In 1886 he moved from Florida, where he had earlier tried to cultivate oranges, to Leipzig and began studying at the Conservatory. Two years later he moved to Paris, where he stayed for almost a decade. In Paris he very quickly changed from composing small-scale works to opera, as well as the orchestral nocturne *Paris – A Night Piece*, completed in 1899. The eclecticism in these works is evident, the inspiration deriving from the literature of England, Norway, Denmark, Germany and France, medieval romance, North American Indians and Afro-Americans, the Florida landscape and the Scandinavian mountains.

Paris was dedicated to the conductor Hans Haym, who was popularizing Delius' music in Germany. But it was a performance a few years later by Busoni which garnered favorable reviews, suggesting that the work had the effect of the morning after a night out in Paris. A beautiful work, well worth discovering.

***Paris – A Night Piece* (1899-1900)**

The Song of a Great City

for orchestra / 21'

3 4 4 4 - 6 3 3 1 - timp, perc - 2 hp – str

Josef Bohuslav Foerster (1859-1951)

After Leoš Janáček, Josef Bohuslav Foerster was one of the leading Czech composers of his generation, together with his contemporaries Vítězslav

Novák, Josef Suk and Otakar Ostrčil. In 1888 he married the famous opera singer, Berta Lauterer, and followed her to Hamburg where she was employed in 1893. In 1903 Gustav Mahler engaged her at the Vienna Court Opera. Foerster followed her there and was soon to enjoy Mahler's active support. As Mahler wrote to Foerster, "If I ever become an independent orchestral conductor, I shall perform all your symphonies." In 1918 Foerster returned to Prague, where he was recognized especially as a highly respected teacher.

Foerster composed his *Violin Concerto no. 1* for his compatriot, the legendary Jan Kubelík who performed its world première in New York in 1911. In the course of time it disappeared from the concert repertoire. The principal section of the concerto is formed by the broadly structured first movement *Allegro moderato*, in which the solo instrument at once energetically takes the lead. Laid out more rhapsodically in different colors and musical episodes, the movement develops to a large cadenza, which is followed by a symphonically

broader dramatic conclusion. The middle slow ballad-like movement belongs almost entirely to the solo instrument and its elegiacally formulated melody and is followed, *attacca*, by the partly rustic finale. In the *Führer durch die Violinliteratur* by Albert Tottmann and Wilhelm Altmann, the concerto is listed in the highest category of difficulty and characterized by the following commentary: "Cadenza by Jan Kubelík. Noteworthy".

Violin Concerto no. 1 (1910, 1911)

for violin and orchestra / 35'

2 2 2 2 - 4 2 3 0 - timp, tr - hp, cel – str

Foerster wrote his *Symphony no. 4 in C minor op. 54* giving it the title *The Long Night*. "It was in Hamburg, on Good Friday 1904, that I began to write my fourth symphony, deeply moved by the spirit of Easter Week. The first movement went very smoothly, its tragic quality and relatively slow tempo calling for very powerful contrast. I then recalled my childhood, especially the Easter holidays. Easter Week in the first movement, as experienced by an adult, and in the second, the Easter festivities, as seen through the eyes of a child. The following slow movement – a paean in praise of solitude and spirituality – a prayer with two themes that merge into one just before the end. The final movement – a triple fugue, the second subject borrowed from Gregorian plainsong – develops into a hymn of joyful praise for the risen Saviour at the end of the movement, interspersed three times with a folk song, 'On the third day our Creator rose again'".

Symphony no. 4 (1905)

for orchestra / 50'

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

Zoltán Kodály (1882-1967)

Béla Bartók and Zoltán Kodály are deemed the pioneers and leaders of modern Hungarian art music. Apart French Impressionism, their main influence grew out of their studies of Hungarian folksongs above all. The elemental power of folksong and folkdance inspired their own work; thus their musical language is ultimately rooted in genuine folk music, however bold the musical diction.

Compared with Bartók, Kodály's style is softer and more melodious, as exemplified by the short symphonic poem *Sommerabend (Summer Evening)*, dedicated to the conductor Arturo Toscanini. Composed in 1906 and reworked in 1930, the composer remarked that the title merely denotes that he conceived it on summer evenings "in freshly cut wheat fields and by the waves playing on the Adriatic Sea." Accordingly, the work is not a piece of programme music but a musical mood-painting, its poetic subject understandable without further elaboration. Said the composer, "I will not pick this sonic poem to pieces because its content manifests it well enough." Thematically, it is formally clear, lucid and easy to grasp.

It is based on two main ideas – one of them is pastoral, introducing the piece on the cor anglais like a shawm, while the second graceful theme has a delicately lambent character.

Sommerabend (1906)

for orchestra / 18'

1 2 2 2 - 2 0 0 0, str

world première: 03/04/1930 New York. New York Philharmonic; Arturo Toscanini

Nikolaj Mjaskovski (1881-1950)

Mjaskovski numbers among the most productive Russian composers in the first half of the 20th century. His highly impressive symphonic poem *Silentium* (*Silence*) closely follows Edgar Allan Poe's parable of the intolerable horror of eternal silence. Mjaskovski felt highly attracted to Poe's world, perhaps because he strongly tended to depression. He enthusiastically announced his work on the short story to his fellow composer and friend Sergei Prokofiev; it was going to be for large orchestra and "free from sounds of light," a work of "darkness and horror." The result is emotionally charged, passionate and occasionally eerie music of great beauty.

Silentium (1909)

Symphonic Poem after E. A. Poe

for large orchestra / 23'

4 4 4 4 - 8 4 3 1 - timp, perc(2), hp(2), str

world première: 12/06/1911 Moscow. Konstantin Saradjev

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; the music there had a strong effect on his early works. Like many other young musicians 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.

Novák wrote the overture *Lady Godiva op. 41*, one of his more powerful works, in the unbelievably short space of two days, on October 9 and 10, 1907. He took the subject from the play by Jaroslav Vrchlický based on the story of Lady Godiva who, during the 11th century, rode naked through the streets of Coventry at midday as a protest against a tax levied by her husband, Count Leofric of Coventry. The two protagonists are clearly contrasted in their music: Leofric makes his entry *feroce* in the key of C minor and Lady

Godiva in E flat major, in a tender *Andante*. Lady Godiva's womanly strength prevails over tyranny.

Lady Godiva (1907)

Overture for orchestra / 15'

3 3 3 3 - 4 3 3 1 - perc - hp – str

world première: 24/11/1907 Prague. Czech Philharmonic Prague

In reality *Toman and the Wood Nymph*, based on a poem by Ladislav Čelanský, has also decidedly subjective character, and is a portrayal of Novák's own internal emotions, inflamed by unrestrained passions of love. His own experiences as well as his impressions from reading Strindberg, from the erotic sketches of Félicien Ropse and last but not least his experience of Strauss' *Salome* all played a role. In its musical fabric and in its tempestuous urgency, this equally Czech *Salome* evinces a clear sonic affinity to the music of Strauss; a complex polyphonic texture with precipitate dissonant thrusts in the individual voices, with continuous shocks and tremors of the sonic masses, with the swirl of wild passions surging forward in inexorable haste. When the work was first performed in 1908, and in association with the previous major works of Novák, it generated amazement among Novák's contemporaries due to its great skill and relentlessness.

Toman and the Wood Nymph (1906-1907)

Symphonic Poem / 25'

for orchestra

3 3 3 3 - 6 3 3 1 - perc - 2 hp – str

world première: 05/05/1908 Prague. Czech Philharmonic Prague; Karel Kovarovic

Ottorino Respighi (1879-1936)

Respighi completed the *Sinfonia drammatica*, his largest orchestral work, one year before *Fontane di Roma*. It was premiered shortly after the outbreak of World War I, but over the years – due to its length – it did not receive the recognition it deserves. The extremely effectively orchestrated composition (Nikolai Rimsky-Korsakov was Respighi's mentor) was considered an Italian alternative to Gustav Mahler's "symphonic excesses."

Sinfonia drammatica (1913, 1914)

for orchestra / 60'

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

Franz Schreker (1878-1934)

The dance-pantomime *The Birthday of the Infanta* was Schreker's musical breakthrough.

Commissioned by the dancers Elsa and Grete Wiesenthal, he completed the work in only 10 days, after which he composed other works such as *The Wind* and *Ein Tanzspiel (Rokoko)*.

He was inspired by Oscar Wilde's eponymous novella about an ugly dwarf who falls unhappily in love with the beautiful princess at her birthday celebration and finally dies of a broken heart. The fairy tale was also the literary basis for Alexander Zemlinsky's one-act opera of the same name.

Shortly after the successful first performance of *The Birthday of the Infanta* on 27 June 1908 as part of the legendary Viennese *Kunstschau* of the group of artists around Gustav Klimt, Schreker signed a contract with Universal Edition, joining a number of prominent newcomers to the publisher, including Gustav Mahler and Arnold Schönberg and bringing his earlier *Romantic Suite* op. 14 with him to UE.

Schreker held a number of various professional positions during his lifetime, such as teacher of composition at the Vienna Academy of Music, choir conductor at the Vienna Volksoper and founder/conductor of the Philharmonic Chorus; in 1910 he conducted the first performance of his orchestra work with the Tonkünstler-Orchester in Vienna, although he had completed the *Romantic Suite* in 1903. At about the same time, he also began composing his opera *Der ferne Klang*; thus traces of the opera can be heard in the suite - his *Intermezzo* for string orchestra, written a few years earlier, also found its way into the *Romantic Suite* as the third of its four movements.

***The Birthday of the Infanta* (1908, 1923)**

Suite / 20'

for large orchestra

3 3 3 3 - 4 3 3 1 - timp, perc(8), hp(2), cel, guit(1-2), mand(4), str

world première: 18/10/1923 Amsterdam. Koninklijk Concertgebouworkest. Willem Mengelberg

***Romantic Suite* (1900, 1902)**

for orchestra / 28'

2 3 3 2 - 4 2 3 1 - timp, perc(2), hp, str(20 16 16 12 10)

world première: 18/03/1910 Vienna. Tonkünstler-Orchester; Franz Schreker

Franz Liszt / Franz Schreker

The *Hungarian Rhapsody no. 2* of Franz Liszt, has been transformed into an orchestra piece by Franz Schreker. Transformed, because this is far more than a simple transcription. "As an orchestra piece, it is not overmatched, I bail for it", Schreker wrote into a draft letter to the label in 1933, to promote this piece.

Still, after his enormous success for almost 2 decades, this was the time when Schreker could be grateful that he was still in charge of the composition class in Berlin. He became victim of the fascist 'Cleansing' at the Academy in October 1933.

***Hungarian Rhapsody no. 2* (1847)**

for large orchestra / 11'

arranged by Franz Schreker (1933)

4 2 4 3 - 4 3 3 1 - timp, perc(7), hp(2), cel, pno, cymbalon(2), alto sax, str
world première: 15/03/1986 Berlin. Rundfunk-Sinfonieorchester Berlin; Ádám Fischer

Richard Strauss (1864-1949)

Richard Strauss was only 17 when he began composing his *Concerto for Violin and Orchestra* in d minor op. 8, his first large-scale solo concerto in several movements, in spring 1882. Completed on 22 May of that year, the first sketches are on the cover of an exercise book, presumably written there during school. It was originally performed in a version for violin and piano on 5 December 1882 in Vienna's Bösendorfer Hall; Benno Walter (a cousin of Strauss' father, who was the first leader of the Munich Court Orchestra – he had taken lessons with Strauss *père* in his younger years) was the soloist and Richard himself played the piano.

The performance led Strauss to his first concert tour of Austria. Many years were to pass before the orchestra version was finally performed in 1890 in Cologne.

When composing the work, Strauss remained true to the three-movement layout which Beethoven, Mendelssohn, Bruch and Mozart had all used for their violin concertos, not the four-movement form Brahms had realised only a year earlier with his 2nd *Piano Concerto*. The two rapid outer movements *Allegro* and *Rondo. Presto* frame the slow second movement *Lento ma non troppo*. Although the critics received it warmly at its première, Strauss' concerto is seldom played today; it numbers among those works awaiting rediscovery - a circumstance which urgently demands change.

Violin Concerto (1880, 1882)

for violin and orchestra / 30'

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

world première: 04/03/1890 Cologne. Gürzenich-Orchester Kölner Philharmonie

Josef Suk (1874-1935)

As a composer, violinist, and teacher, Josef Suk was one of the most important Czech musicians of the early 20th century. His renown spread from his earliest days as a student, and later son-in-law, of Antonín Dvořák. Of his various symphonic works, *Pohádka léta op. 29 (A Summer's Tale)* is one of his more ambitious conceptual efforts. Suk had sketched the entire work over a six-week period in summer 1907. Yet *A Summer's Tale* differs from more narrative-based symphonic poems by being more of a set of impressions having the summer season as their source of inspiration. It is a highly effective work that Suk composed at the height of his artistic abilities. *A Summer's Tale* shows him taking further the expressiveness he had already achieved in his *Asrael-Symphony*, contributing yet another fine work to the repertoire of the early twentieth century. (James L. Zychowicz)

A Summer's Tale

Symphonic Poem (1907-1909)

for orchestra / 50'

3 4 3 3 - 6 3 3 1 - timp, hp(2), cel, pno, org, b.d, tr, str

world première: 29/01/1909 Prague. Czech Philharmonic Prague. Karel Kovarovic

Karol Szymanowski (1882-1937)

In 1909 Karol Szymanowski had already written two larger orchestral works, the *Concert Overture in E op. 12* and the *Symphony no. 1 in F Minor op. 15*, when he started work on his *2nd Symphony*. At that time Szymanowski was under the influence of the advanced German school of music e.g., Wagner, Richard Strauss and Max Reger. He worked enthusiastically on the new piece, experiencing "such freedom in composing as I have never felt for a long time". In the summer of 1910 he wrote: "The work is getting easier and more exciting".

Szymanowski completed the *Symphony no. 2* in December 1910. It was first performed by the Warsaw Philharmonic Orchestra, conducted by his closest musical colleague and proponent, Grzegorz Fitelberg. The reception abroad was much more enthusiastic than at home. As Richard Specht commented: "Both works bespeak a quite phenomenal and original talent, with great imagination and conviction. It bears the traces of many musical traditions, yet strikes out in a new direction."

It is hardly surprising therefore that after these experiences Szymanowski and Fitelberg should turn to Vienna, where the former stayed throughout the concert season until the First World War. He concluded a contract with Universal Edition, as early as 1912. His *Symphony no. 2*, of which Szymanowski said that "no Pole has ever composed such a work", was also published by them. Szymanowski and Fitelberg fundamentally revised its orchestration later, between 1927 and 1936.

***Symphony no. 2* (1909-1910, 1936)**

for orchestra / 32'

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

world première: 07/04/1911 Warsaw. Grzegorz Fitelberg

Karl Weigl (1881-1949)

"I always considered him one of the best composers of the older generation – one who carried on the honourable Viennese tradition [...]. Without doubt, he preserved the earlier formation of a musical spirit which is one of the best parts of Viennese culture."

This praise came from Arnold Schönberg in summer 1938 for his Austrian friend Karl Weigl, who had been living in exile in America for a short time. Like many of his Jewish contemporaries, Weigl had been forced to leave his homeland very shortly after the "Nazi

Anschluss" in March 1938; Weigl and his family emigrated to the U.S.A. where they were obliged to start their lives again from scratch.

Weigl had been eminent in Vienna, his home city; he moved in renowned artistic circles, Schönberg and Zemlinsky were his friends – Zemlinsky had been his first teacher – and he was also a member of the city's Society of Creative Musicians. As a young man, he had been a répétiteur at the Vienna Court Opera under Mahler, and later became professor of counterpoint and composition at the New Vienna Conservatoire; his pupils included Erich Wolfgang Korngold and Hanns Eisler.

His breakthrough as a composer came with his *Symphony no. 1*, written in 1908 and premiered on 28 May 1910 with the Zurich Tonhalle Orchestra to enthusiastic popular success. Shortly before, Universal Edition had offered him a 10-year contract for his non-theatrical works.

Weigl's *Symphony no. 1* is in four movements. The work bears Mahlerian influences; its lively second-movement Scherzo and the masterfully scored, spirited Finale are particularly prominent.

***Symphony no. 1* (1908)**

for orchestra / 40'

3 2 2 2 - 4 3 3 1 - perc - hp – str

Egon Wellesz (1885-1974)

At first glance, the differentiation of Debussy's scores could come to mind – but what actually happens is not the same. Wellesz is not seeking to amalgamate the tone-colours; he deploys them like adversaries, deliberately evaluating the available options for sonic drama, whereby the result remains clear and focussed, despite all its gentleness. Wellesz has stated, "Trumpets are more important to me than horns; Wagner uses horns where I prefer to use trumpets – their clarity, their brightness appeal more to me."

Vorfrühling is conceived in terms of the orchestra's sound groups; thus Wellesz departs from his own way of orchestrating hitherto as well as the one broadly conventional at his time.

***Vorfrühling* ("Early Spring") (1911)**

"Stimmungsbild"

for orchestra

3 3 3 3 - 4 3 3 0 - perc - hp, cel – str

Alexander Zemlinsky (1871-1942)

Zemlinsky wrote a total of 5 symphonies: two at the end of the 19th century, then the symphonic poem *Die Seejungfrau* ["The Mermaid"] at the start of the 20th century, followed in 1922 by the *Lyric Symphony* and the *Sinfonietta* in 1934.

He composed the 2nd *Symphony* for large orchestra in B-flat in the summer of 1897, which he was spending in the country with his former pupil Arnold Schönberg. It is the work of a young man still distinctly influenced by Dvořák and Brahms; the finale pays homage to Brahms, who had died that spring, in the form of an allusion to the passacaglia in the latter's fourth symphony.

At the same time, the *B-flat Symphony* is his last youthful work; thereafter, Zemlinsky abandoned the safe "academic" terrain to embark on a new path to his own personal style and characteristic harmonic system.

***Symphony no. 2* (1897)**

for orchestra / 40'

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

world première: 05/03/1899 Vienna.