



# Milestones for Orchestra 1945–2000

An annotated catalogue

Universal Edition



## **Milestones for Orchestra**

This catalogue contains a compilation of the works published by UE which conclusively shaped the history of music from the end of World War Two to the turn of the century. Never before had there been such an extraordinary stylistic variety as in the latter half of the 20th century. These works are representative of the occasionally radical extensions of sonic, harmonic, melodic and rhythmic potentialities and forms.

These are trendsetting works which had a far-reaching effect and great influence on contemporary composers – they are milestones, at once the expression of significant moments in music history and unmistakable examples of the fascinating diversity of European music after 1945. All of them have one thing in common; they have lost none of their freshness and radicality.

## **Meilensteine für Orchester**

Wir haben in diesem Katalog für Sie jene Werke aus dem UE-Katalog zusammengefasst, die die Musikgeschichte nach dem Zweiten Weltkrieg bis zur Jahrtausendwende entscheidend geprägt haben. Nie zuvor hat es in so kurzer Zeit eine so außerordentliche stilistische Vielfalt gegeben wie ab der zweiten Hälfte des 20. Jahrhunderts. Diese Werke repräsentieren die teils radikalen Erweiterungen der klanglichen, harmonischen, melodischen, rhythmischen Möglichkeiten und Formen.

Es sind richtungsweisende Werke, die eine breite Wirksamkeit und großen Einfluss auf die Zeitgenossen hatten. Diese „Meilensteine“ sind Ausdruck bedeutender musikhistorischer Momente und unverwechselbare Beispiele der faszinierenden Vielgestaltigkeit der europäischen Musik nach 1945. Allen ist gemeinsam: Sie haben sich in ihrer Frische und Radikalität nicht verbraucht.

## **Jalons pour la musique orchestrale**

Dans ce catalogue, nous avons pour vous résumé les œuvres du catalogue UE qui ont marqué de manière décisive l'histoire de la musique après la Seconde Guerre mondiale jusqu'au changement de millénaire. Une telle extraordinaire diversité stylistique n'avait encore jamais été atteinte en si peu de temps qu'à partir de la seconde moitié du 20e siècle. Ces œuvres représentent les extensions en partie radicales des possibilités et formes sonores, harmoniques, mélodiques et rythmiques.

Il s'agit d'œuvres novatrices qui ont eu un large effet et une grande influence sur les contemporains. Ces « jalons » sont l'expression de grands moments de l'histoire de la musique et des exemples uniques de la fascinante diversité de la musique européenne après 1945. Ils ont tous quelque chose en commun : ils n'ont rien perdu de leur fraîcheur ni de leur radicalité.

## **Pietre miliari per orchestra**

In questo catalogo abbiamo raccolto per voi le opere dal catalogo UE che hanno caratterizzato in maniera decisiva la storia della musica dopo la seconda guerra mondiale fino alla fine del millennio. Mai prima c'era stata una varietà stilistica così straordinaria, e in così breve tempo, come è avvenuto a partire dalla seconda metà del XX secolo.

Queste opere rappresentano gli ampliamenti, in parte radicali, delle possibilità e forme sonore, armoniche, melodiche e ritmiche.

Si tratta di opere di riferimento che hanno avuto un'ampia efficacia e un grosso influsso sui contemporanei. Queste "pietre miliari" sono l'espressione di momenti significativi della storia della musica ed esempi inconfondibili dell'affascinante carattere multiforme della musica europea dopo il 1945. Tutte hanno una cosa in comune: non sono logorate nella loro freschezza e radicalità.

## **Hitos para orquesta**

En este catálogo hemos recopilado aquellas obras del catálogo de UE que han marcado de forma decisiva la historia de la música desde el fin de la Segunda Guerra Mundial hasta el cambio de milenio. Nunca antes se había producido, en un periodo de tiempo tan breve, una variedad estilística tan extraordinaria como la que encontramos a partir de la segunda mitad del siglo XX. Estas obras representan las ampliaciones, algunas de ellas radicales, de las posibilidades y las formas sonoras, armónicas, melódicas y rítmicas. Se trata de obras pioneras que tuvieron un amplio efecto y una gran influencia sobre sus contemporáneos. Son «hitos» que conforman la expresión de momentos significativos de la historia de la música y ejemplos inconfundibles de la fascinante diversidad de la música europea a partir de 1945. Todas tienen algo en común: ninguna ha perdido ni un ápice de su frescura y su radicalidad.

## **Marcos para orquesta**

Reunimos neste catálogo as obras do catálogo da UE que marcaram de forma decisiva a história da música a partir da Segunda Guerra Mundial até à mudança de milénio.

Nunca antes se tinha produzido, em tão breve período de tempo, uma variedade estilística tão extraordinária como a que encontramos a partir da segunda metade do século XX. Estas obras representam as ampliações, algumas delas radicais, das possibilidades e das formas sonoras, harmónicas, melódicas e rítmicas.

São obras pioneiras que tiveram um vasto efeito e uma grande influência sobre os seus contemporâneos. São «marcos» que dão forma à expressão de momentos significativos da história da música e exemplos inconfundíveis da fascinante diversidade da música europeia a partir de 1945. Todas têm alguma coisa em comum: nenhuma delas perdeu nada sua frescura e da sua radicalidade.

## 乐团的里程碑

在本目录册中，我们为您汇总了来自通用版目录册的那些对第二次世界大战之后直到新旧千年交替为止的在音乐历史上具有典型代表意义的作品。此前从未像从20世纪后半叶起那样，在如此短的时间内，在风格方面出现了如此非同寻常的多样化。这些作品部分代表了对音色、和声、旋律，节奏方面的可能性和形式的部分极端的扩展。这些具有开拓性的作品对同时代人产生过广泛且巨大的影响。这些“里程碑”体现了音乐历史上那些重要的时刻，同时也是1945年以来欧洲音乐那神奇的多样性的鲜明例证。

所有这些音乐的共性在于：它们都充满新鲜感和极端主义色彩。

## オーケストラにとってマイルストーン

本カタログには、ユニヴァーサル出版社のカタログの中から、第二次世界大戦後から20世紀末までの音楽史に決定的な影響を与えた作品を編纂しました。20世紀後半以前に、これほど短期間に極めて多様な音楽のスタイルが輩出されたことはありません。これらの作品は、一部は急進的でありながら、音響・ハーモニー・メロディー・リズムの可能性と形の広がりを代表するものです。

これらの作品は、広く普及し、現代音楽家達に多大な影響を与え、指針となりました。これらの「マイルストーン」は、音楽史上大きな意味をもつ局面の現れであり、1945年以降のヨーロッパ音楽の魅力的多様性のまごうことなき例です。これら作品全てに共通する点は、その新鮮さと急進さが今なお息づいているということです。

## 오케스트라 연혁

저희는 유니버설 에디션 카탈로그에서 발췌한 2차 대전 이후의 음악사에 결정적인 영향을 미친 작품들을 이 카탈로그에 요약해 놓았습니다. 이제껏 20세기 후반기처럼 짧은 시간에 뛰어난 양식이 다양하게 발전한 적은 없었습니다. 이 작품들은 음조, 하모니, 멜로디, 리듬에 있어서 잠재력과 형식을 부분적으로 급격하게 확장시켰다는 평가를 받습니다.

이는 선구자적인 역할을 하는 작품들로서 동시대인에게 커다란 영향을 미쳤습니다. 이 „이정표“는 음악사적으로 중요한 시기를 대표하며 1945년 이후 유럽 음악의 매력적인 다양성의 독특한 예가 되는 작품들입니다. 모든 작품에는 다음과 같은 공통점이 있습니다. 즉, 신선함과 급진성이 늘 살아 있다는 점입니다.

## **Ключевые вехи для оркестра**

В этом каталоге мы собрали для Вас все произведения из каталога UE, которые оказали существенное влияние на историю музыки в период после Второй мировой войны до начала нового тысячелетия. Во второй половине двадцатого века сформировалось исключительное стилистическое разнообразие, чего никогда прежде не происходило за такой короткий промежуток времени. Эти произведения выражают отчасти революционные изменения и нововведения в сфере возможностей и форм звука, гармонии, мелодии и ритма.

Это стилеобразующие произведения, которые произвели большой эффект на современников и оказали на них огромное влияние. Эти «ключевые вехи» отражают важные моменты в истории музыки и являются неповторимыми примерами завораживающего многообразия европейской музыки в период после 1945 года.

Общим для всех является: Вам никогда не надоеет их свежесть и дух решительных изменений.

## **Mílniky pre orchester**

V předkládaném katalogu Vám představujeme díla, která významně formovala vývoj dějin hudby po druhé světové válce až do přelomu století. Žádná jiná historická etapa nepřinesla tvorbu tak mimořádně stylově rozmanitou, jaká se nám nabízí právě od druhé poloviny 20. století.

Vybraná díla poměrně radikálním způsobem obohatila dosavadní sónické, harmonické, melodické, rytmické a formální kompoziční možnosti.

Uvedená díla zároveň našla širokosáhlé uplatnění a měla zásadní vliv na svou dobu.

Tyto „mílníky“ jsou projevem klíčových hudebněhistorických momentů a nezaměnitelnými příklady fascinující různorodosti evropské hudby po roce 1945.

Jedno mají společné: Díky novosti a radikálnosti se lidskému uchu nikdy neomrzí.

## **Milníky pro orchestr**

V predkladanom katalogu Vám predstavujeme diela, ktoré významnou mierou formovali vývoj hudobných dejín po druhej svetovej vojne až do prelomu storočia. Žiadna iná historická etapa neprinesla tvorbu tak mimoriadne štýlovo rozmanitú, aká sa nám ponúka práve od druhej polovice 20. storočia. Vybrané diela radikálnym spôsobom obohatili dovtedajšie sónické, harmonické, melodické, rytmické a formálne kompozičné možnosti.

Predmetné diela zároveň našli širokosiahle uplatnenie a mali zásadný vplyv na svoju dobu. Tieto „mílniky“ sú prejavom kľúčových hudobnohistorických momentov a nezameniteľnými príkladmi fascinujúcej rôznorodosti európskej hudby po roku 1945.

Jedno majú spoločné: Skrz novosť a radikálnosť sa ľudskému uchu nikdy nezunujú.

## **Kamienie milowe dla orkiestry**

W niniejszym katalogu zebraliśmy dla Państwa te utwory z katalogu UE, które miały istotne znaczenie dla historii muzyki po drugiej wojnie światowej aż do przełomu wieków. Nigdy wcześniej w tak krótkim okresie czasu nie mieliśmy do czynienia z tak wyjątkową różnorodnością stylów jak w okresie drugiej połowy XX. wieku. Utwory te reprezentują częściowo radykalne rozszerzenia brzmieniowych, harmoniczných, melodycznych, rytmicznych możliwości i form.

Są to utwory wytyczające kierunek, które mają szeroki oddźwięk wśród publiki i olbrzymi wpływ na współczesnych twórców i odbiorców. Te „kamienie milowe” są wyrazem istotnych muzyczno-historycznych momentów i niezaprzeczalnym przykładem fascynującej różnorodności muzyki europejskiej po roku 1945. Cechą wspólną dla nich wszystkich jest fakt: iż nie utraciły nic ze swojej świeżości i radykalności.

## MILESTONES FOR ORCHESTRA 1945–2000

### **Luciano Berio**

*Coro*  
*Folk Songs*  
*Rendering*  
*Sinfonia*

### **Harrison Birtwistle**

*Earth Dances*  
*The Triumph of Time*

### **Pierre Boulez**

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*Pli selon pli*  
*Rituel*

### **Friedrich Cerha**

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### **Morton Feldman**

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*Rothko Chapel*

### **Beat Furrer**

*Nuun*

### **Cristóbal Halffter**

*Tiento del primer tono y batalla imperial*

### **Györgi Ligeti**

*Appartitions*  
*Atmosphères*

### **Frank Martin**

*Golgotha*  
*Polyptyque*

### **Olivier Messiaen**

*Oiseaux exotiques*

### **Arvo Pärt**

*Cantus in Memory of Benjamin Britten*  
*Fratres*  
*Tabula rasa*  
*Te Deum*

### **Wolfgang Rihm**

*Deus Passus*  
*Ernster Gesang*  
*Gesungene Zeit*  
*IN-SCHRIFT*

### **Alfred Schnittke**

*(K)ein Sommernachtstraum*

### **Karlheinz Stockhausen**

*Gruppen*



## 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. Berio's commitment to music extended to other activities including conducting, the conception of concert series and the promotion of contemporary music. He taught at prestigious musical and academic institutions in Europe and the USA.

### **Coro** (1975–1976)

for 40 voices and instruments / 60'

4 2 4 3 - 3 4 3 1 - perc(2), pno, e.org, alto sax, t.sax, vln(3), vla(4), vc(4), cb(3)

10S, 10A, 10T, 10B

world première: 16/10/1977 Graz. ORF RSO and choir; Leif Segerstam

In **Coro**, I returned to folk music which, in an explicit manner, had already been the basis of my *Folk Songs* (1964) and my *Questo vuol dire che* (1970). In *Coro*, however, there are no quotations or transformations of actual folk songs (with the exception of Episode VI where a Yugoslav melody is used and Episode XVI where I quote a melody from my *Cries of London* of 1974/1976) but rather, here and there, there is a development of folk techniques and modes which are combined without any reference to specific songs. It is the musical function of those techniques and modes that is continuously transformed in *Coro*.

There is, in addition to the folk element, a rather wide range of techniques. The general structure of the work is that of a substantial epic and narrative form made up of mostly self-contained and often contrasting episodes. The same text can occur several times

with different music, or the same musical model can occur several times with different texts. *Coro* is also an anthology of different modes of 'setting to music', hence to be listened to as an 'open project' in the sense that it could continue to generate ever different situations and relationships. It is like the plan for an imaginary city which is realised on different levels, which produces, assembles and unifies different things and persons, revealing their collective and individual characters, their distance, their relationships and conflicts within real and ideal borders.

The specific placing of the singers and instruments on the concert podium (with a singer each sitting next to an instrumentalist) serves to enhance acoustically and visually the wide range of interaction among voices and instruments.

Of the different levels in *Coro*, the harmonic one is perhaps the most important; it is the work's base but is at the same time its environment and its slowly changing landscape.

A landscape, a sound base that generates ever different events (songs, heterophony, polyphony, etc), musical images engraved like graffiti on the harmonic wall of the city.

The texts of *Coro* are set on two different and complementary levels: a folk level based on texts about love and work, and an epic level on a poem by Pablo Neruda (*Residencia en la Tierra*) which puts in perspective that very love and work. (Luciano Berio)

### ***Folk Songs*** (1964/1973)

for mezzo-soprano and orchestra / 23'

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

world première: 1973 Zürich. Cathy Berberian, mezzo; Collegium Musicum Zürich; Luciano Berio;

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)

## **Rendering** (1990)

for orchestra / 35'

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. Koninklijk Concertgebouworkest; Nikolaus Harnoncourt

During the last few weeks of his life, Franz Schubert created many sketches in preparation for a *Symphony no. 10 in D major* (D 936 A). These sketches are fairly complex and of great beauty: they add a further indication of the new paths that were taking Schubert away from Beethoven's influence.

**Rendering** with its dual authorship is intended as a restoration of these sketches, it is not a completion nor a reconstruction. This restoration is made along the lines of the modern restoration of frescoes that aims at reviving the old colours without however trying to disguise the damage that time has caused, often leaving inevitable empty patches in the composition (for instance as in the case of Giotto in Assisi).

As it can be seen, the sketches as left by Schubert in an almost pianistic form bear occasional instrumental indications, but are at times almost written in shorthand and had to be completed above all in the internal and bass parts. The orchestration follows that of the *Unfinished*, and whilst the obvious Schubert colour has been preserved there are brief episodes in the musical development which seem to lean towards Mendelssohn and the orchestration naturally reflects this. Furthermore the expressive climate of the second movement is stunning: it seems inhabited by Mahler's spirit.

In the empty places between one sketch and the next there is a kind of connective tissue which is constantly different and changing, always 'pianissimo' and 'distant', intermingled with reminiscences of late Schubert (the *Piano Sonata in B flat*, the *Piano Trio in B flat* etc.) and crossed by polyphonic textures based on fragments of the same sketches. This musical 'cement' comments on the discontinuities and the gaps that exist between one sketch and another and is always announced by the sound of a celesta, and must be performed "quasi senza suono" and without expression.

During his last days Schubert took lessons in counterpoint, manuscript paper was expensive and it was perhaps for this reason that amongst the sketches for the *Symphony no. 10* there is a brief and elementary counterpoint exercise (a canon in contrary motion). This too has been orchestrated and integrated into the Andante. The final Allegro is equally impressive and certainly the most polyphonic orchestral movement Schubert ever wrote. These last sketches, although very fragmentary, are of great homogeneity and they show Schubert in the process of testing different contrapuntal possibilities for one and the same thematic material. These sketches alternatively present the character of a Scherzo and a Finale. This ambiguity (which Schubert would have solved or exasperated in some new way) was of particular interest

and the 'cement-work' here aims amongst other things at making that ambiguity structurally expressive. (Luciano Berio)

### **Sinfonia** (1968)

for 8 voices and orchestra / 35'

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; Luciano Berio

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.

The text of the first part is made up of a series of extremely short extracts from Claude Lévi-Strauss's *Le cru et le cuit*, and one or two other sources. In these passages, Lévi-Strauss analyses the structure and symbolism of Brazilian myths of the origin of water, or other similarly structured myths.

The second part of *Sinfonia* is a tribute to the memory of Martin Luther King. The eight voices simply send back and forth to each other the sounds that make up the name of the Black martyr, until they at last state his name clearly and intelligibly. The main text of the third part is made up of fragments from Samuel Beckett's *The Unnamable*, which in turn generate a large number of references and quotations from day-to-day life.

The text of the fourth part mimes rather than enunciates verbal fragments drawn from the preceding parts (with, at the beginning, a brief reference to Mahler's *Symphony no. 2*.)

Finally, the text of the fifth part takes up, develops and complements the texts of the earlier parts, and above all gives these fragments narrative substance (being drawn from *Le cru et le cuit*), whereas in the first part they were presented merely as narrative images. The third part of *Sinfonia* calls for more detailed comment, since it is perhaps the most experimental work I have ever written. The piece is a tribute to Gustav Mahler (whose work sometimes seems to carry all the weight of the last two centuries of musical history) and, in particular, to the third movement of his *Symphony no. 2* ('Resurrection'). Mahler bears the same relation to the whole of the music of this part as Beckett does to the text. The result is a kind of "voyage to Cythera" that reaches its climax just before

the third movement (the Scherzo) of the *Symphony no. 2*. Mahler's movement is treated as a generative and containing source, from which are derived a great number of musical figures ranging from Bach to Schoenberg, Beethoven to Stravinsky, Berg to Webern, Boulez, Pousseur, myself and others. The various musical characters, constantly integrated in the flow of Mahler's discourse, are combined together and transformed as they go.

In this way, these familiar objects and faces, set in new perspective, context and light, unexpectedly take on a new meaning. The combination and unification of musical characters that are often foreign to each other is probably the main driving force behind this third part of *Sinfonia*, a meditation on a Mahlerian objet trouvé. If I were asked to explain the presence of Mahler's Scherzo in *Sinfonia*, the image that would naturally spring to mind would be that of a river running through a constantly-changing landscape, disappearing from time to time underground, only to emerge later totally transformed. Its course is at times perfectly apparent, at others hard to perceive, sometimes it takes on a totally recognizable form, at others it is made up of a multitude of tiny details lost in the surrounding forest of musical presences.

The first four parts of *Sinfonia* are obviously very different one from the other. The task of the fifth and last part is to delete these differences and bring to light and develop the latent unity of the preceding four parts. In fact the development that began in the first part reaches its conclusion here, and it is here that all the other parts of the work flow together, either as fragments (third and fourth parts) or as a whole (the second). Thus this fifth part may be considered to be the veritable analysis of *Sinfonia*, but carried out through the language and medium of the composition itself. (Luciano Berio)

## 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*** (1985–1986)

for orchestra / 38'

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; Peter Eötvös

After a pause of about 15 years, Sir Harrison Birtwistle again brings a large orchestra to his oeuvre in the form of his *Earth Dances*, following his previous comparable piece in the genre *The Triumph of Time*. Other composers would perhaps have called such works “symphonies,” as Birtwistle’s fellow student of the same age Peter Maxwell Davies did - but the difference is that Birtwistle deliberately refrained from choosing that traditional title because his works pursue completely different concepts.

*The Triumph of Time*, a copperplate by Pieter Breughel the Elder, depicts a macabre procession; the figure of Time is on a wagon, devouring a child and holding a serpent in his other hand, coiled and holding its own tail in its mouth; Death and Fame are riding behind the wagon, the former on a decrepit old mare and the latter on a jewelled elephant. Inspired by Breughel’s picture, Birtwistle’s musical form reflects the dual

aspect of Time the etcher expressed: linear time which irretrievably passes away and 'devours' everything, and the nonlinear, cyclical time (of the seasons, for example) of becoming, dying and being reborn. Both have their identifying marks and accordingly Birtwistle does not avail himself of Beethoven's dialectical developmental thought or German Romanticism up to Mahler, preferring instead notions of procession, ritual and cycle, oriented to principles of Medieval music such as isorhythm, organum and hoquetus.

This musical thinking – so to speak on differing and contrary time-levels – determines Earth Dances to an even greater extent. Birtwistle himself spoke of "layers" or "strata" both on the horizontal and vertical planes of the music; groups of intervals and instruments can form specific strata and processes, while other groups of musical events remain unaffected, forming their own strata. In this work, six strata are overlaid, proceeding or, expressed a better way, occurring independently of one another. This is because it is not the targeted "process" which defines this composition – or Birtwistle's musical thought at all, for that matter – the musical material appears as a block or group of blocks which the composer, as "observer," examines from various sides and under different aspects – sonic objects rather than sonic processes.

Not all the strata can always be heard; occasionally one or the other retires into the as it were "background," only to return at another time. Thus in this score, with its frequent changes of metre, the events are complex: long sustained sounds along with melodic developments, static and eruptive moments, staccato pitch-points along with contrapuntal interweaving – with many of these sonic characteristics occurring simultaneously. And yet (and despite its approx. 35-minute duration) Earth Dances is lucid in the formal disposition of both the score and the sonic imagery. According to the composer's own statement, the title implies something geological; the various strata of the earth's crust and the tectonic movements surging from the planet's interior up to its surface, shifting the strata against one another, all result in a motile, indeed rumbling totality, a result of "dancing" or the simultaneity of various "dances," which the person-composer-listener quasi watches, moving around it, gradually creating a topography of the object constituted in the design which, in convulsive fissures and eruptions, unites the archaic-barbaric and greatest artistic judgement – herein not dissimilar to Stravinsky's *Sacre du printemps*. It is clear that a title such as "symphony" would not be commensurate with such an aesthetic concept; Earth Dances seems much more like an excerpt from an imaginary continuum. (Hamburger Musikfest 2001, programme)

### ***The Triumph of Time*** (1971–1972)

for orchestra / 28'

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; Lawrence Foster

Processional music has existed in England since the Middle Ages. The title ***The Triumph of Time*** comes from a copper engraving by Pieter Breughel the Elder depicting the figure of Time standing on a cart at the head of a gruesome procession which includes Death on a decrepit, old horse and Fame, riding on a resplendent elephant and blowing a trumpet. In one hand, Time is holding a child whom he is about to devour. At first glance, it seems Breughel was thinking of linear time; Time consumes everything it creates and nothing can escape Death. However, a closer look reveals that, in his other hand, Time is holding a serpent with its own tail in its mouth. It is a symbol of cyclical time; time advances and everything regenerates.

Birtwistle's huge Adagio (perhaps akin to a funeral march with grotesque overtones of Mahlerian tradition) is processional music encompassing both aspects of time. Linear time is represented by a weird, unnerving three-note figure played on amplified soprano saxophone, repeated without variation no fewer than seven times. But just as the figure has become a constant, it explodes in a deafening "chorus," blasted by all the high woodwinds and the saxophone amplified as loudly as possible. Time the Destroyer triumphs.

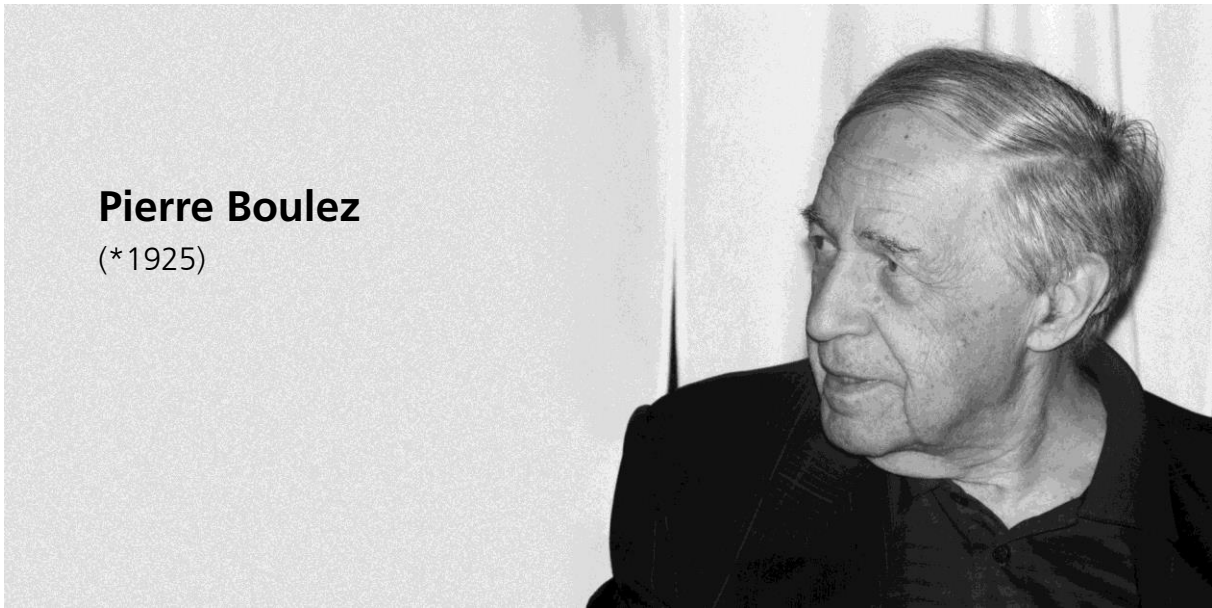
Cyclical time is represented by a beautifully modulated cor anglais melody, played only three times but slightly, distinctly varied at its second and third iterations. It returns after the ear-splitting woodwind tumult, closing the piece as if nothing had happened.

Now Time the Renovator triumphs; the lacunae between the repetitive episodes are filled in with *déjà-vu* moments; that is, Birtwistle recalls passages from his earlier works, especially *The Fields of Sorrow* (a choral piece with instruments based on the Orpheus legend) and the Chorale (an instrumental miniature from *A Toyshop*, a work for wind-up tin soldiers which play somewhat off-key and don't quite keep the beat). (Michael Hall / Wien Modern 1991, Almanach)



## 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. 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.

### ***Éclat/Multiples*** (1970)

for orchestra / 25'

1 1 0 0 - 0 1 1 0 - perc(3), hp, cel, pno, basset hn, cimb, mand, guit, vla(10), vc(1)  
world première: 21/10/1970 London. BBC Symphony Orchestra; Pierre Boulez

Boulez' ***Éclat/Multiples*** is based on the possible contrasts between a homogeneous group of solo instruments and an accompanying group whose importance constantly increases during the course of the piece. The solo instruments are profiled against the rest of the orchestra in that their sound, once generated, can no longer be changed. This was the origin of the idea of juxtaposition between a certain floating musical space and the dynamic which, in general, is reserved for instruments having sustaining sonority.

Thus the antimony develops at once between contemplative behavior with respect to the sonic phenomenon – requiring differentiated listening which considers all aspects of

the sound – and the endeavor to capture the connection between the musical events and their actual sense.

In summary, it can be ascertained that the structure of the work is like a series of mirror images reflecting their developments reciprocally; the various reflections of the original musical image overlay one another mutually, resulting in divergent perspectives like those in some of Klee's paintings. (Pierre Boulez)

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

for orchestra / 17'

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 *Notations I–IV*: 18/06/1980 Paris. Orchestre de Paris; Daniel Barenboim

world première *Notations VII*: 14/01/1999 Chicago. Chicago Symphony Orchestra; Daniel Barenboim

Interview with Pierre Boulez:

“We need brave and combative personalities”

UE: *Regarding your piece **Notations** what caused you to write it for orchestra?*

PB: Ah, that was curiously when I was in Bayreuth, that is, between 1976 and 1980. I had a little bit of time in the second year, but I couldn't compose because I was still too preoccupied with the Ring. But the very short piano pieces called *Notations*, which I wrote in 1945, happened to be rediscovered by a fellow student of Messiaen. He sent me photocopies because they wanted to perform the piece. I gave my consent – and kept the copy. At that same time, I read that old seeds had been found in Egypt, that they had been replanted and that grain had grown from them – after 20 centuries! In my case, the difference was not so great, but all the same; the little pieces were seeds which could become much more. I resolved to orchestrate them, whereby I wanted to bring into the work the experiences from the entire repertoire I had conducted.

UE: *You once said that the proportion of the length of a piece to its instrumental apparatus must be correct.*

PB: Yes – and the consequence was that not every one of these very short pieces – each of them lasts perhaps 30 seconds – was possible with a huge orchestra. So I worked on them again. That came directly from Wagner – not stylistically, of course – but looking at the themes in *Rheingold*, which he introduces there and which do not really unfold until *Götterdämmerung*, you see the source and the development. The same process

goes in my case; I distance myself greatly from my own themes and pieces, yet the question arises for me: what can I do with that? When I was young I had very many ideas, but they got bogged down in the attempt.

UE: *And so why are the piano pieces at the front of the orchestra score?*

PB: Yes, precisely for that reason – so that the difference is obvious. The material is the same, only expanded. Of course the title is from 1945 and it only means that it was written down quickly and sketchily notated, as things were back then.

UE: *And the sequence is the same?*

PB: Yes, but it is not specific. The important thing with these five pieces is the contrast between slow and fast – a very simple concept. *Notations* is not finished; when further pieces are worked out from it, there will be another sequence – and when all 12 are finished, the performers can choose which of them to play.

### ***Pli selon pli*** (1957/1962/1983/1989)

(Portrait de Mallarmé)

for soprano and orchestra / 67'

#### ***Don***

*No. 1 from Pli selon pli / 15'*

4 1 3 1 - 4 2 3 0 - perc(7), hp(3), cl, pno, mand, guit, vl(4), va(4), vc(5), b(3)

world première: 05/07/1962, Amsterdam. Sop, Eva Maria Rogner; SWF SO Baden-Baden; Pierre Boulez

#### ***Improvisation I "Le vierge, le vivace et le bel aujourd'hui"***

*No. 2 from Pli selon pli / 6'*

2 0 2 0 - 4 0 0 0 - perc(8), hp(3), cel, alto sax(2), mand, guit, vla(8), cb(6)

world première: 20/10/1962, Donaueschingen. Sop, Eva Maria Rogner; SWF SO Baden-Baden; Pierre Boulez

#### ***Improvisation II "Une dentelle s'abolit"***

*No. 3 from Pli selon pli / 12'*

perc(4), vib, t.bells, hp, cel, pno

world première: 31/01/1958, Hamburg. Sop, Ilse Hollweg; Members of the NDR SO; cond. Hans Rosbaud

#### ***Improvisation III "À la nue accablante tu"***

*No. 4 from Pli selon pli / 19'*

4 0 0 0 - 0 0 1 0 - perc(7), hp(3), cel, mand, guit, vc(5), cb(3)

world première: 13/06/1960, Köln. Sop, Eva Maria Rogner SWF SO Baden-Baden; Pierre Boulez

**Tombeau**

*No. 5 from Pli selon pli / 15'*

2 1 3 1 - 1 2 3 0 - perc(7), hp(2), cel, pno, guit, vln(4), va(4), vc(2), cb(2)

world première: 17/10/1959, Donaueschingen. Sop, Eva Maria Rogner; SWF SO Baden-Baden; Hans Schatz

“Fold by fold” – this is the English translation of the French title; the text was written by Stéphane Mallarmé – is a milestone in recent music history: in this work, Mallarmé – the revolutionary innovator of French poetry – meets Pierre Boulez, whose treatment of the text and instruments reveals him to be just as much a revolutionary innovator of music.

***Pli selon pli*** is therefore not just a “Portrait de Mallarmé”, but also one of Pierre Boulez.

***Rituel in memoriam Bruno Maderna*** (1974–1975; 1987)

for orchestra in 8 groups / 27'

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; Pierre Boulez

The French word *rituel* denotes the course of a religious cult and, when associated with music, the appropriate coordination of sonic and verbal expressive media. The title was chosen to lend significance to the funeral ceremony dedicated to the memory of Bruno Maderna, the Italian composer and conductor who died on 13 November 1973. Boulez' own words preceding his composition give a good indication:

In constant alternation:

As it were, the psalm verses and responsories of an imaginary ceremony.

[The] ceremony is one of remembrance: thus the many repetitions of similar formulae in which, however, contours and perspectives transform.

It is a ceremony of expiration, a ritual of disappearance and survival; that is how the images of musical remembrance leave their imprint – simultaneously present and absent, in an intermediate realm ...

Pierre Boulez

It is difficult to say whether the return to many organising elements of music such as those practised here are exclusively contextual with the title and the programme Boulez formulated (i.e. whether it is ephemeral), or whether the French composer is now definitively reconnecting with the through-constructed works of his youth after a long period. At all events, it is not only the large formal disposition which is precisely organised in this work; the small-scale contexts are likewise ordered. This through-structuring is most distinct in the temporal dimension, subdivided by many percussion instruments (gongs, tam-tam, small temple bells and the like, including an especially salient Indian tabla drum), also used in the music of their land of origin to mark rhythms irregular and, for Western ears, very complex.

Another characteristic feature of this work is the parallel flux of differing temporal currents of varying consistencies. This rhythmic heterophony, which entails blurring of the previously calculated simultaneity of the voices and consequentially that the voices often do not close their section together, is perhaps comprehensible as the enduring outcome of the composer's personal involvement with random manipulations....] (Wiener Konzerthaus, 3.12.1976, programme)

## 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). 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 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.

### ***Spiegel I-VII*** (1960–1961)

for large orchestra / 82'

#### ***Spiegel I*** (1960, 1961)

for large orchestra / 9'

5 4 5 4 - 8 4 7 1 - perc(6), hp(2), hpsd, pno, str

world première: 21/09/1968 Warsaw. Orchestre Symphonique de la Philharmonie National; Andrzej Markowski

#### ***Spiegel II*** (1960, 1961)

for 55 strings / 13'

str(14 13 10 10 8)

world première: 18/10/1964 Donaueschingen, SWF-Sinfonieorchester; Ernest Bour

#### ***Spiegel III*** (1960, 1961)

for large orchestra / 9'

5 4 4 0 - 6 4 4 0 - perc(8), hp(2), cel, hpsd, pno, str  
world première: 19/11/1965, Stockholm. Stockholms Philharmonisch Orkest; Friedrich Cerha

**Spiegel IV** (1960, 1961)

for large orchestra and tape / 23'

5 4 4 2 - 4 4 6 2 - perc(8), t.sax, bar.sax, wagner tuba(2), str

world première: 26/10/1971, Weiz. ORF RSO Wien, Milan Horvat

**Spiegel V** (1960, 1961)

for large orchestra / 10'

5 4 5 4 - 8 4 6 2 - perc(12), pno, tape, str

world première: 13.12.1963 München. Orchester des Bayerischen Rundfunks; Friedrich Cerha

**Spiegel VI** (1960, 1961)

for large orchestra / 6'

5 4 5 4 - 8 4 6 0 - timp(3), str

world première: 21/05/1968 Hamburg, NDR SO; Friedrich Cerha

**Spiegel VII** (1960, 1961)

for large orchestra / 17'

5 4 5 4 - 4 4 6 2 - perc(10), hp(2), cel, hpsd, pno, t.sax, bar.sax, wagner tuba(4), str

world première: 28/01/1972, Wien. ORF RSO Wien; Friedrich Cerha

The optical aspect played an essential part in all phases of creating Der Spiegel [The Mirror]. When writing down the scenic draft (1961) it was always clear to me that there cannot be a single, compulsory bracing of the optical and acoustical level; instead, the combination of both creates a field of overlapping in which various individual solutions are possible. The director and the choreographer should therefore feel as little bound or even patronized as possible, to have space to unfold their personal creativity.

The descriptive record of my own ideas seems to contradict that, and it is a procedure which can entail misunderstandings. Nevertheless I decided to do it to provide an image of impressions to be released. It is only the fundamental tendency of the process described in the draft which is binding. Looking at the overall concept, a number of rules for the presentation can easily be derived. The isolated essence, its individual development, its destiny, is not the subject of presentation. Life always appears as a community; expressionistic accents are to be avoided. In a specific historical situation, obvious symbolic content should never be made plain with force. The inventory of classical ballet movements is unsuitable for executing the tasks presented in this piece. The actors' movements are often similar, but not identical; only in isolated, exceptional

cases are they simultaneous. Similarity of movement and temporal coordination are stronger if the task is common to all.

Among its individual parts, the music comprises strong formal references, variants and varied reprises. These are likewise intended in the optical area, yet the two relational systems do not always cover each other, although the optical events are to be fundamentally developed from the music. The cooperation of the two levels is intended in this way to attain complexity in the relationships. It would be correct if – in analogy to the music – the optical aspect (proceeding from adequately chosen material) would reveal aesthetic and dramatic events as essential in the formally governed composition, acting in response to emotional and intellectual principles as the music does. (Friedrich Cerha)



## **Baal–Gesänge** (1981)

for baritone and orchestra / 52'

2 3 2 3 - 4 3 4 1 - timp, perc(6), hp, acc, e.org, sax(2), guit, str

world première: 22/01/1982, Hamburg. Theo Adam, bar; NDR SO; Friedrich Cerha

[...For me, Baal is a reflection on the “embarkation” which regards the core of our existence. [Baal] himself does not do it, like the ichthyosaurus which, at the time of the Flood, did not want to enter the rescuing Ark because it had “more important things” to do in those days. Baal does not let himself be “minced up” by the “arty types” who hype him and try to sell his poems, so they abandon him. The “people” – the chauffeurs for whom he sings in the pub – also feel uneasy about art, and the audience in the cabaret where he appears later on always expects the same smutty jokes from him. He decamps. His hunger for life, his search “for the land where it is better to live,” drive him further, again and again into isolation; but his essence does not change as he sinks. An incarnation of vital longing for happiness – vitality itself – he is by nature asocial, in the fundamental sense of the word. But above all, Baal is also a provocative image of a being who does not find the conditions it needs to exist and thus perishes. His refusal is not a spectacular one aimed at improving the world, like the current “revolutionaries” and it is not petit bourgeois, rooted in withdrawal. In an increasingly administrated world which leaves him fewer and fewer, ever narrower pathways, his immediate pursuit of his longing for happiness becomes more and more of an anachronism. To me, Brecht’s Baal was more like modish constructions in which our current problems, like the ubiquitous news reports about them, simply and easily slip down the gullet...] (Friedrich Cerha)

“ ... the first performance of his **Baal-Gesänge** (by no means a digest of the Brecht opera) was a stirring event which, with the additional Baal texts and the tremendous intermezzi, was one of the most significant cycles attempted since Mahler’s *Lied von der Erde*. True to Brecht’s mantra that one must take a couple of steps back if one wishes to make a great leap forward, Cerha is a leopard who has again changed its spots ...” (Die Welt, 22.01.1982)



## **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)**

for soprano, alto, mixed choir and instruments / 30'

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

world première: 09/04/1972 Houston. Corpus Christi Symphony; Maurice Peress

The Rothko Chapel is a spiritual environment created by the American painter Mark Rothko as a place for contemplation where men and women of all faiths, or of none, may meditate in silence, in solitude or celebration together. For this chapel, built in 1971 by the M n il Foundation in Houston, Texas, Rothko painted fourteen large canvasses.

While I was in Houston for the opening ceremonies of the Rothko Chapel, my friends John and Dominique de M n il asked me to write a composition as a tribute to Rothko to be performed in the chapel the following year. To a large degree, my choice of instruments (in terms of forces used, balance and timbre) was affected by the space of the chapel as well as the paintings. Rothko's imagery goes right to the edge of his canvas, and I wanted the same effect with the music- that it should permeate the whole octagonal-shaped room and not be heard from a certain distance. The result is very

much what you have in a recording – the sound is closer, more physically with you than in a concert hall.

The total rhythm of the paintings as Rothko arranged them created an unbroken continuity. While it was possible with the paintings to reiterate color and scale and still retain dramatic interest, I felt that the music called for a series of highly contrasted merging sections. I envisioned an immobile procession not unlike the friezes on Greek temples.

These sections could be characterized as follows:

1. a longish declamatory opening;
2. a more stationary "abstract" section for chorus and chimes;
3. motivic interlude for soprano, viola and tympani;
4. a lyric ending for viola with vibraphone accompaniment, later joined by the chorus in a collage effect;

There are a few personal references in Rothko Chapel. The soprano melody, for example, was written on the day of Stravinsky's funeral service in New York. The quasi-Hebraic melody played by the viola at the end was written when I was fifteen. Certain intervals throughout the work have the ring of the synagogue. There were other references which I have now forgotten... (Morton Feldman)

### ***Coptic Light*** (1986)

for orchestra / 30'

4 4 4 4 - 4 4 4 1 - timp, perc(4), hp(2), pno(2), str(18 16 12 12 10)

world première: 30/05/1986 New York. New York Philharmonic; Gunther Schuller

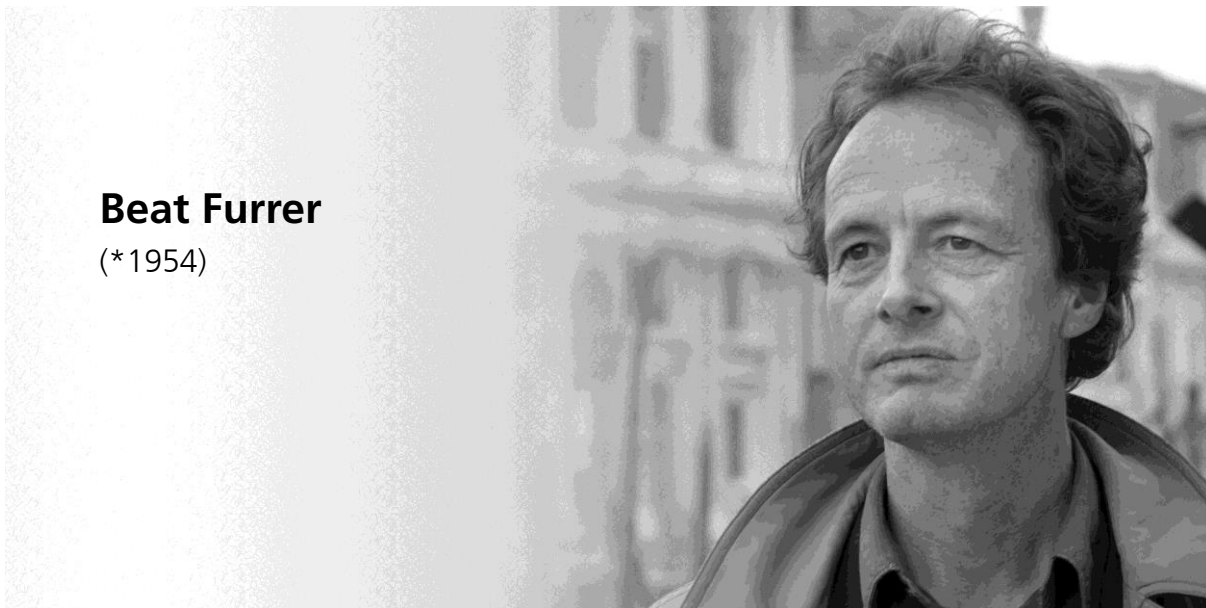
Having an avid interest in all varieties of arcane weaving of the Middle East I recently viewed the stunning examples of early Coptic textiles on permanent display at the Louvre.

What struck me about these fragments of coloured cloth was how they conveyed an essential atmosphere of their civilisation. Transferring this thought to another realm, I asked myself what aspects of the music since Monteverdi might determine its atmosphere, if heard 2000 years from now. For me the analogy would be one of the instrumental imagery of Western music.

These were some of the metaphors that occupied my thoughts while composing ***Coptic Light***. An important technical aspect of the composition was prompted by Sibelius' observation that the orchestra differed mainly from the piano in that it has no pedal. With this in mind, I set to work to create an orchestral pedal, continually varying in nuance. This *chiaroscuro* is both the compositional and the instrumental focus of *Coptic Light*. (Morton Feldman)

## Beat Furrer

(\*1954)



Beat Furrer was born in Switzerland in 1954 and began musical studies learning the piano. He later entered the Academy of Music and Arts in Vienna studying composition with Roman Haubenstock-Ramati and conducting with Otmar Sultner. In 1984 he won the "Young Generation in Europe", a competition for young composers organised by the city of Cologne, the Venice Biennale and the Festival d'Automne Paris. As composer and conductor he has worked throughout continental Europe with commissions from the Vienna State Opera, Berlin Radio Symphony, Vienna Symphony, Tonhalle Orchestra, Zurich and Orchestra de la Suisse Romande. He is a founder member and artistic director of the ensemble Klangforum, Professor in composition at the University for Music in Graz and lives in Kritzensdorf near Vienna.

### ***Nuun*** (1995, 1996)

for 2 pianos and ensemble / 18'

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

world première: 16/08/1996 Salzburg. Marino Formenti, pno; Klangforum Wien; Beat Furrer

In Breton mythology, Nu is the name of a deity who had the power to suspend Time; in late medieval mythology, Nu was that moment in which all time stopped, of becoming one with God. Furrer's short piece begins with an extremely dense, planar but intrinsically dynamic sound; on many rhythmic levels in the orchestra rising figures are interwoven, while the two soloists throw themselves into a rhythmic impulse on a single pitch (B natural), interlocked with each other in the manner of the medieval hoquetus technique. Furrer compares the almost aurally impenetrable richness of events in the first minutes to looking at a monochromatic painting, perhaps by Yves Klein. And the course of ***Nuun*** is inspired by the notion of approaching closer to such a painting and gradually perceiving motions and textures where there was at first only an

undifferentiated surface. By degrees, [layers] are taken away from the original ones of the outset or – as Furrer calls it – “filtered out.” Their energy remains ever-present in the background, capable of returning to the surface at any time – Furrer understands his composing as, among other things, a realisation of various energy levels. (Wolfgang Fuhrmann / recording with Klangforum Wien, CD booklet)

## Cristóbal Halffter

(\*1930)



The Spanish composer was born in Madrid in 1930. In 1955, he was appointed conductor of the Falla orchestra. He forged a successful career as composer and conductor, writing music which combined a traditional Spanish element with avant-garde techniques. His *Piano Concerto* won the National Music Prize in 1953. In 1961 he became Professor of Composition at the Royal Conservatory of Madrid, where he became Director in 1964. He was awarded Spain's highest award for composition, the Premio Nacional de Música in 1989. Cristóbal Halffter is regarded as the most important Spanish composer of the generation of composers designated the *Generación del 51*.

### ***Tiento del primer tono y batalla imperial*** (1986)

for large orchestra / 10'

4 4 4 4 - 6 4 4 1 - perc(4), str(16 14 12 10 8)

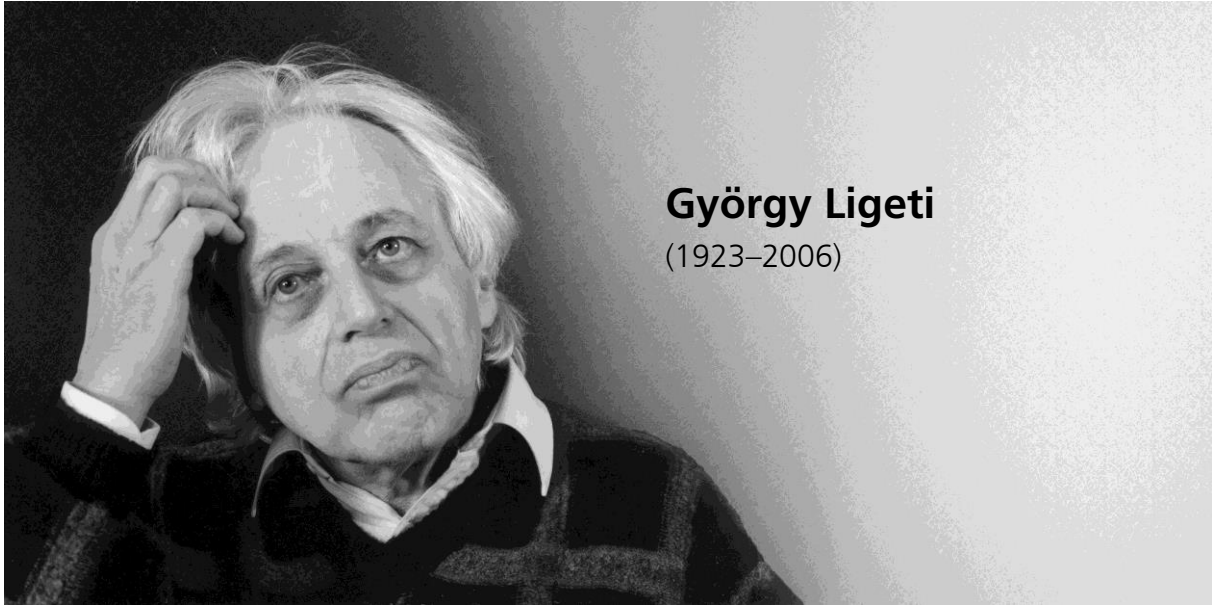
world première: 02/09/1986 Basle. Sinfonieorchester Basel; Cristóbal Halffter

In planning the orchestral work "*Tiento*" in 1980/81, Cristóbal Halffter's imagination was fired by the colorfulness and the ambiguity of a word that is derived from the verb *tentar* (= to feel, to touch with the fingers), and that goes back to certain 16th and 17th century organ works (*tiento de organo* = *tocatta*) as well being used to describe a particularly expressive and melodically rich variety of Andalusian folk song. Like "*Tiento*", the short new work "***Tiento del primer tono y ballata imperial***" is dedicated to Paul Sacher ("... as a musical gift for Paul Sacher on his 80th birthday"). Halffter's composition makes direct reference to two precisely described pieces from the rich repertoire of early Spanish organ works: - one of the numerous *tiento* compositions, written here entirely in the first ecclesiastical mode, of Antonio de Cabezón (ca.1510–1566), who was blind from birth and was employed by bishops and the Emperor alike.

The Batalla y Imperial of the Valencia Cathedral organist Juan Bautista Cabanillos (1644–1712), who makes extremely effective use of the characteristic “Spanish trumpets” that project horizontally from the front of the organ (ballata, imperial: rows of pipes in 8' or 16' and 32').

However, Halffter by no means restricts himself to quotation and to orchestration for large symphonic forces. In virtuoso interpolations and parallel layers, the composer's personal idiom predominates. In addition, Halffter pays tribute to the genius loci of the place where the work was first performed:

in the first place where the work was first performed: in the first part (bars 57/58), the strings play all the letters of the dedicatee's name that can be realized musically (in German notation: eS A C H Re/ = E flat, A C, B flat and the tonic sol-fa 're', i.e. the note D), while in the turbulent "Batalla imperial" the Basle drums positioned in a circle around the orchestra scan their dominant fortissimo rhythm. (Deutsche Harmonia Mundi, CD-booklet)



## **György Ligeti**

(1923–2006)

György Ligeti was one of the great post-war innovators. He was a political man. As a survivor of the Holocaust, he was an uncompromising opponent of dictatorships of any colour. Before his emigration, he lived through Stalinism in Hungary and experienced the way he was robbed of his artistic freedom. Once in the West, he became a father figure for his colleagues who had stayed behind: they sent him their scores for his comments and held his advice in high esteem. György Ligeti died in 2006. His music has been experiencing none of the transitional ebb that so many creators are victims of after their death: his works continue to be programmed as a matter of course – as is due a true master. 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)

for orchestra / 9'

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; Hans Rosbaud

***Atmosphères*** famously overturns all traditional categories of Western classical music. There is absolutely no discernible melody, harmony is reduced to the drifting of saturated chromatic clusters, and pulse - or any sense of normal rhythmical articulation - is entirely absent. All habitual structural sign-posts are also missing as is any relationship to standard forms, despite the ghost of a recapitulation towards the work's end. Instead the listener is confronted with a slow-motion succession of textures, one oozing into the other, where the instrumental sonority seems to have more in common with the dissolves and hums of electronic music than that of a normal symphony orchestra. Tiny traces of influence can just be discerned – perhaps Debussy, a little Richard Strauss, certainly Bartok – though Ligeti's vision is of startling, indeed radical, originality.



Another striking element is the work's independence from dogma which prevailed widely in the contemporary music world of the early 1960s: gone are the percussive, pointillistic textures of serialism, and widespread taboos – like the banning of octaves – are ignored. In the use of solo parts for all the strings, and the divisions of the conductor's beat into separate metrical strands, the influence of 1950s Xenakis can perhaps be discerned – though the artistic sensibility could not be more different. Beyond such stylistic concerns the ear can take immediate delight in the way the work moves, how the sound surface glides across registers with subtle shifts in pace and beguiling transformations in timbre. The music flows like lava, buzzes like a swarm of bees, or glimmers like a multitude of tiny Aeolian harps. Commencing with an immense, suffocating blanket of static sound, *Atmosphères* traverses an almost unbroken arc before eerily drifting into complete silence at its end.

This apparently seamless web of sound is, paradoxically, a collage of independent, discreet compositional modules, all of differing duration and subtly contrasting purpose; these are linked and superimposed in a technique akin, again, to the montage involved in the creation of tape music. Could this powerful degree of internal structure – tied to the highly refined and detailed instrumental writing - explain why this is virtually the only piece of "texture music" from the 1960s which has survived and entered the repertoire? Perhaps it's simpler to say that Ligeti was a poet in sound of genius, and that this work – a Requiem, like so much of his *oeuvre* from this period – strikes a very deep note in most listeners from the first hearing. Regardless, there is no question, that *Atmosphères* is one of the most extraordinary utterances from any composer in the 20th century. (George Benjamin)

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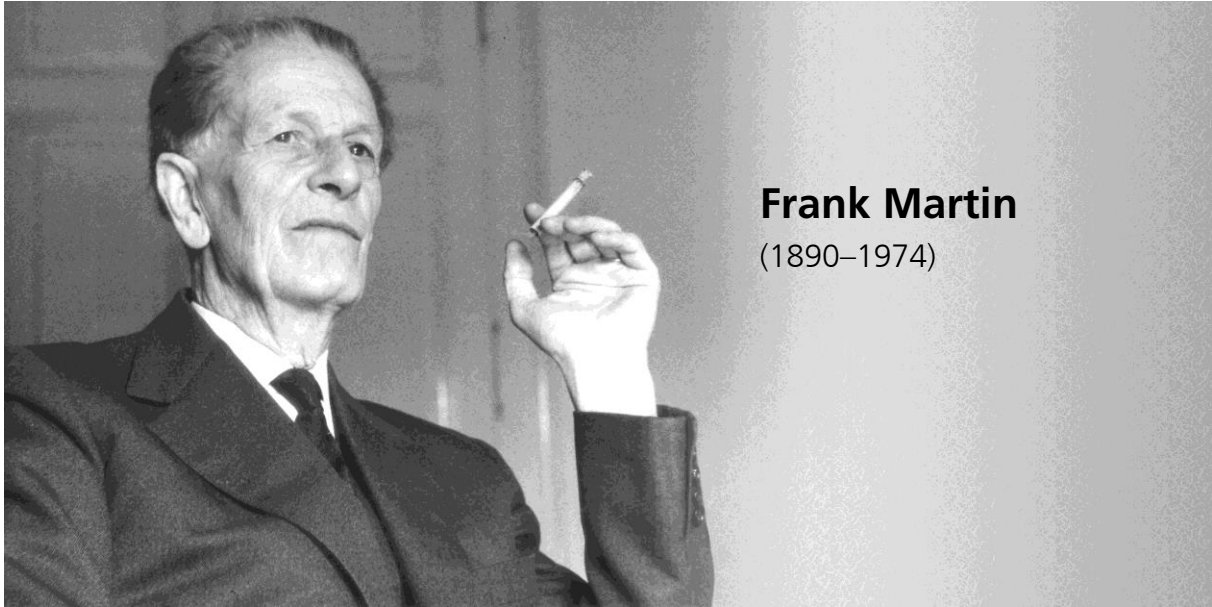
### ***Apparitions*** (1958, 1959)

for orchestra / 9'

3 0 3 3 - 6 3 3 1 - perc(4), hp, cel, hpsd, pno, str(12 12 8 8 6) – add. echo: 3 vln, tpt  
world première: 19/06/1960 Cologne. NDR SO; Ernest Bour

***Apparitions*** for orchestra consist of two movements, Lento and Agitato; the second movement is a free variation of the first. While composing the *Apparitions* I was facing a critical situation; with the generalisation of the row technique, a levelling of the harmony arose – the character of the individual intervals was becoming more and more indifferent. There were two options for overcoming the situation: either to return to composing with specific intervals or to drive the already advancing bluntness on to its ultimate consequence and subject the intervallic character to complete destruction. I chose the second option. Eliminating the intervallic function cleared the way for composing the most extremely differentiated and complex musical interweaving and sound structures.

The form was shaped by modifications within those structures, the finest alterations of the density, noisiness and type of contexture, the supersession and interpenetration of parts among one another, as well as the melding of sonic "surfaces" and "masses." Although the material and formal organisation I used was strict, the most important thing to me was not the composing technique or realisation of an abstract compositional idea; it was the mental images of widely ramified musical labyrinths filled with sounds and gentle noises. (György Ligeti)



**Frank Martin**

(1890–1974)

The curve of the musical creation of Frank Martin, the centenary of whose birth in Geneva falls on September 15, 1990, starts to rise in the years before the First World War. His international fame, however, dates from 1948 and the first performance in Salzburg of his *Vin herbé*, the French *Tristan*. The characteristic idiom of his music is the product of an emphatic endeavor 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.

### ***Golgotha*** (1945, 1948)

oratorio in 2 parts / 90'

for 5 vocal soloists, mixed choir, organ and orchestra

2 2 2 2 - 4 2 3 0 - timp, perc(2), pno, org, str

SATB

world première: 29/04/1949 Genf; Samuel Baud-Bovy

"For me, ***Golgotha*** was a unique event in my life as a composer. The decision to write the composition did not come from a deliberate choice [of material] like Rilke's *Cornet* or Shakespeare's *Tempest*, for instance. Everything, it seemed to me, forbade it, especially a true cult-worship which I had devoted since childhood (up to the present day) to J. S. Bach's *Matthew Passion* – but perhaps it was even more so the fact that I felt myself unworthy – utterly, completely unworthy – of treating such a topic. Nothing and no one had ever challenged me to do it. But something was called for, something I felt like a calling, and at first I strove against that call with everything I had. But the call

was stronger than my resistance, and so I sat down to work ...”(Letter from Frank Martin to Willy Fotsch, February 1970)

Rembrandt’s etching *Three Crosses* was one of the factors which gave impetus to the composition.

The great success of *Golgotha*’s premiere has not waned in the meanwhile; it has taken its place in the standard repertoire of the 20th century for evident reasons.

### ***Polyptyque*** (1973)

for violin and 2 small string orchestras / 25'

world première: 09/09/1973 Lausanne. Yehudi Menuhin, vln; Zürcher Kammerorchester; Edmond de Stoutz

***Polyptyque*** is considered a 20th-century masterpiece, regularly performed worldwide since its premiere 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 Siena 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 *Matthew Passion*.



## Olivier Messiaen

(1908–1992)

Olivier Messiaen 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, until 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*** (1955–1956)

for piano and small orchestra / 16'

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

world première: 10/03/1956 Paris. Yvonne Loriod, pno; Albert Rudolf

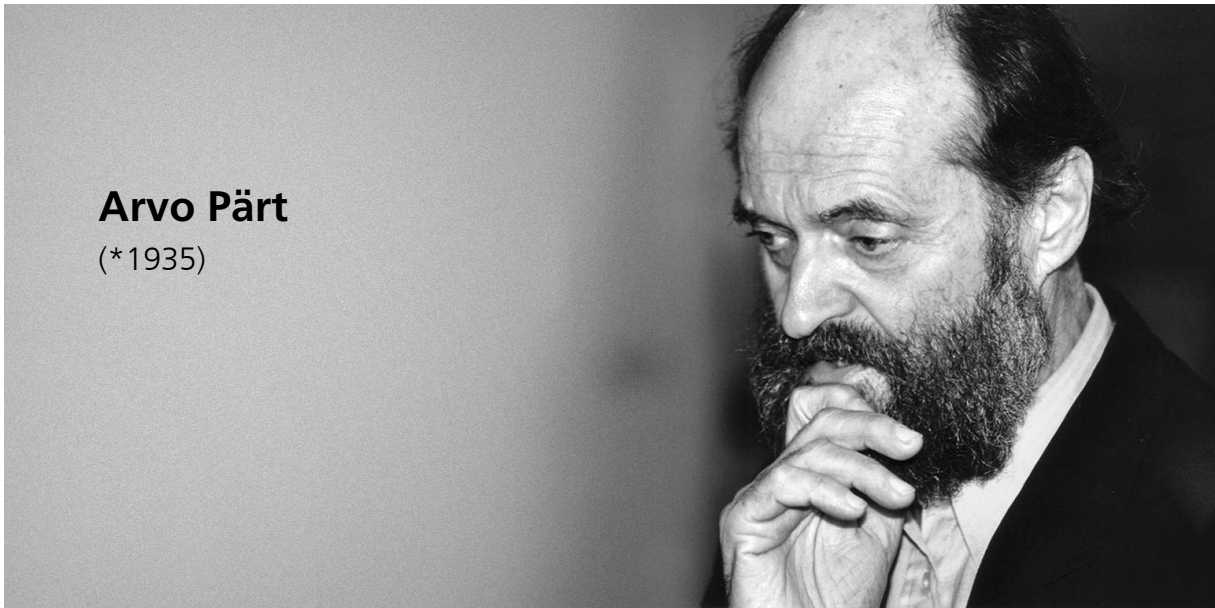
Expressed exaggeratedly, one could say that this music was composed by nature – birds – and not by a human being. Written for piano and a small ensemble of winds, xylophone, glockenspiel and percussion in 1955–1956, ***Oiseaux exotiques*** has a completely unique sound and an incomparable character. 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.

The work, commissioned by Pierre Boulez for his Domaine musical concerts, is based on the songs of exotic birds of India, China, Malaysia and North and South America.

“The exotic birds singing in this score have wonderfully coloured feathers, reflected in the music; all the colours of the rainbow wheel about, including red, the colour of hot countries and the beautiful cardinal of Virginia, the Hindu mynah (black with a yellow neck) and its unique cries, as well as the rich variety of the gold-browed verdin’s twittering, the Baltimore oriole (orange and black) with its happy coloraturas and the tetras cupido of the Prairies with its air sacs allowing it to emit mysterious glugging sounds (somewhat like a hunting horn) contrasting with sharp cries followed by “codas” descending ever lower. The polyglot mockingbird (grey, pink, pale brown and fluted white) produces sonorous strophes, staccato, harmonically rich and with a magical, charming character. The catbird (slate grey) begins its strophes with a meow. The shama of India (blue-black, orange belly, long tail, graduated in white and black) is an excellent singer, its repertoire comprised of rhythmical beats over two independent pitches, as well as richly sonorous blaring fanfares; its voice will dominate the tutti in the finale. The white-crested laughing thrush is a large Himalayan bird, fearsome to look at and hear its pitiless clamour. The wandering blackbird enlivens the central tutti, its song entrusted to two clarinets. Other songs are provided by the Swainson’s hawk, the hermit thrush and the wood thrush; its sunny fanfare closes the first piano solo cadenza and opens its final one”...(Olivier Messiaen)

## Arvo Pärt

(\*1935)



Arvo Pärt was born in 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. 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.

### ***Cantus in Memory of Benjamin Britten* (1977, 1980)**

for string orchestra and bell / 6'

violin I, violin II, viola, violoncello, double bass, bells

world première: 07/04/1977 Tallinn. Estonian National Symphony Orchestra; Eri Klas

In the past years we have had many losses in the world of music to mourn. Why did the date of Benjamin Britten's death – 4 December 1976 – touch such a chord in me? During this time I was obviously at the point where I could recognize the magnitude of such a loss. Inexplicable feelings of guilt, more than that even, arose in me. I had just discovered Britten for myself. Just before his death I began to appreciate the unusual purity of his music – I had had the impression of the same kind of purity in the ballads of Guillaume de Machaut. And besides, for a long time I had wanted to meet Britten personally – and now it would not come to that. (Arvo Pärt)

### ***Fratres*** (1977, 1991)

for string orchestra and percussion / 27'

percussion (1 player: claves and bass drum or tom-tom); violin I; violin II; viola; violoncello; contrabass

world première: 29/04/1983 Stockholm

***Fratres***, one of Arvo Pärt's best-known works, might be said to be a "sign" which can be read in a number of different ways: either as a completely abstract work, for example, or a hermetic symbol of the sacred. A composition of solemn beauty, it exists in several reworkings for various instrumental combinations. In its original form it dates back to 1977 and was given its première by the Estonian early-music ensemble Hortus Musicus. It is a hieratic, numerological structure whose simplicity on paper is belied by its aural complexity – or one might turn this equation the other way about; such paradoxes are typical of Pärt's music. Its constantly varied reiterations of a simple pattern of notes over a drone gradually increase in textural richness and in tension, as though one were viewing a prism from possible angle until arriving at the point which it glows brightest. (Ivan Moodey; CD booklet Sony Classical 61753)

On a commission from the 1980 Salzburg Festival, Arvo Pärt wrote variations on the theme of this composition and in 1982 he wrote a version for "Die 12 Cellisten" of the Berlin Philharmonic.

### ***Tabula Rasa*** (1977)

for 2 solo violins, string orchestra and prepared piano / 27'

(or version for violin, viola, string orchestra and prepared piano)

world première: 30/09/1977 Tallinn. Tatjana Grindenko, vln; Alfred Schnittke, pno; Gidon Kremer, vln; Estonian Chamber Orchestra; Eri Klas

***Tabula rasa***, inspired by the concerto grosso from the Baroque period – a small group of instruments, in this case two violins, against the rest of the orchestra – the first movement features *Ludus* textures resulting from its use of static rhythms and homophonic structure. The prepared piano – in which different objects are put into the instrument, thus creating different startling sounds (in this piece screws between the strings) – makes a clear reference to bells. The first movement develops through a juxtaposition of two different episodes: one rhythmically active and one calm section in which only one violin and piano take part. The motion in the active section increases gradually in register and rhythmic activity and culminates in an extensively arpeggiated, almost violent, section.

In the second movement, *Silentium*, the prepared piano serves an even more important function – providing the only rhythmic and coloristic contrasts to be extended canon sections in which the cello expand a diatonic scale upwards and downwards, similar to the technique used in *Cantus*, followed in canon by the first violins. (Per F. Broman/ booklet BIS CD 834)



***Te Deum*** (1984–1985, 1992)

for 3 choirs, prepared piano, string orchestra and tape / 30'

pno (prepared), violin I, violin II, viola, violoncello, contrabass, tape (Windharp from CD)

(The minimum number of players is 10 8 6 6 4 or 8 8 6 6 4)

SSAA/TTBB/SATB

world première: 19/01/1985 Köln. RSO Cologne; Kölner Rundfunkchor; Dennis Russell Davies

The liturgical text of the ***Te Deum*** consists of immutable truths. I am reminded of the sense of immeasurable serenity imparted by a mountain panorama. Swiss artist Martin Ruf once told me that he can distinguish over twenty shades of blue in the mountains when the air is clear. His words immediately turned into sound; I began to "hear" those "blue" mountains.

I wished only to convey a mood, a mood that could be infinite in time, by delicately removing one piece – one particle of time – out of the flow of infinity. I had to draw this music gently out of silence and emptiness.

The work *Te Deum* was a quest for something evanescent, something long lost or not yet found, the quest for something believed to be non-existent, but so real that it exists not only within us but beyond our being as well. (Arvo Pärt)

## Wolfgang Rihm

(\*1952)



Born in Karlsruhe in 1952, Wolfgang Rihm is probably the foremost German composer living today. His oeuvre comprises over 400 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 of the Biennale di Venezia and the Order of Merit of the Grawemeyer Award.

### ***Deus Passus*** (1999–2000)

Passions-Stücke nach Lukas

for soli, mixed choir and orchestra

2 4 0 2 - 0 0 4 0 - perc(2), hp, org, str(6 6 6 4 2)

SATB

world première: 29/08/2000 Stuttgart. Juliane Banse, s; Iris Vermillion, mezzo; Cornelia Kalisch, a; Christoph Prégardien, t; Andreas Schmidt, b; Bach Collegium Stuttgart; Gächinger Kantorei Stuttgart; Helmuth Rilling

100'

Interview with Wolfgang Rihm by Jürgen Kanold (Salzburg Festival 2000)

[...]

*What does it mean to compose a Passion today, in the year 2000?*

WR: It means this: sinking into deep, enormously complex contexts and trusting in intuition.

*Passion: This genre has been claimed as his own by Bach, the Cantor of St. Thomas' Church – at least from the standpoint of today's audiences; they had no need to compare a St. Luke Passion to any other of the great works. Would you also have liked to compose a St. Matthew Passion?*

WR: Luke's version is the one least shadowed by anti-Semitism. The other evangelists are profoundly influenced by harsh anti-Judaic fervour – as a German composer, I would never have been able to present such a thing.

*Did Bach influence you while you were composing?*

WR: Probably – I still don't know for sure. Listen.

*What is the title Deus Passus aiming at?*

WR: The suffering God, the God who has suffered, is for me the central figure of Christian thought; He is what differentiates Christian thought from other religious concepts. The Passion is the site of that suffering. But from there, the suffering thrust on the world in the name of the Christian God must also answer to responsibility for it.

*Can you briefly outline the structure of your St Luke Passion?*

WR: Texts from the St Luke Gospel and the book of Isaiah, in Martin Luther's translation, some Latin texts from the Graduale Romanum (Good Friday liturgy and Stabat Mater) are juxtaposed or, better expressed, complement one another. The texts are untouched (except for a few abridgements); they are sung by "one" voice consisting of five soloists and a chorus. That is to say, there are virtually no "dramatic," "scenic" segmentations of the text into "roles." No one sings "Jesus," "Pilate," etc. One could only see something of a narrative figure perhaps in the handling of the alto solo. Therefore: the Mother speaks – which I feel is Lucan, in view of the importance which Mary has in the St. Luke Gospel.

The end of the work forms the attempt to set Paul Celan's *Tenebrae* (from the *Sprachgitter* cycle). Thus the blood of the investiture formula (with which the work begins) "meets" the blood of slaughtered humankind. The attempt to give form and shape to such ineffability might characterise the entire work, whose fundamental feature could be restraint.

### ***Ernster Gesang*** (1996)

for orchestra / 13'

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

world première: 25/04/1997 Philadelphia. Philadelphia Orchestra; Wolfgang Sawallisch

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. The primary tonal colour of clarinets, horns, and low strings was the first compositional decision. For months I sang and played through lieder of Brahms and piano pieces from his late period, became entangled in harmonic constellations, the pointed and at the same time murky sweetness of which I could not get out of my mind —for example, the plethora of stacked thirds from which he created bittersweet suspensions. More and more, I was also captured by the discreet nature in which Brahms proceeded. The mystery of the *Vier ernste Gesänge* only revealed itself to me in those days of unceasing contact to his world.

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.

***Ernster Gesang***, which owes its creation to the above reflections, can be heard as an intermezzo, a stopping, a listening; a reflexive moment of pause in my creative work which owes its stimulus to my father. I dedicate this piece of music to the memory of my father.

As I composed it during the last days of the year 1996 in Badenweiler, I was both filled with and empty of Brahms. The repercussions, the constellations that existed in my memory, disappeared when I wanted to grasp them or force them into a concrete form. Their appearance is thus always their immediate disappearance as well. What remains is an intonation, a turning of events that wavers between arrival and departure. (Wolfgang Rihm)

### ***Gesungene Zeit* (1991-1992)**

music for violin and orchestra / 25'

2 2 2 2 - 1 2 1 0 - perc(2), hp, vln(2), vla(4), vc(4), cb(2)

world première: 13/06/1992 Zürich. Anne-Sophie Mutter, vln; Collegium Musicum; Paul Sacher

At the very moment when I was in conversation with Paul Sacher, and he was encouraging me – actually commissioning me – to write for Anne-Sophie Mutter, I

remembered in a flash high notes that I had heard her play with uncommon energy and animation.

I had never encountered in her playing that attenuation and impoverishment in SLOW playing in the highest regions that is typical of some virtuosos: on the contrary, precisely in remoteness her playing is richest and most alive. Especially then, when I want to give form to what is most remote, I want its representation to be the act of a living being. From that I began to spin. The thread? Until it was all spun?

The orchestra is small, and plays the role of doppelgänger. The violin speaks its nerve – line out into the resounding space – inscribes it there. In essence, this is monophonic music. And it is always song, even where beat and pulse shorten the breath and press it hard.

The line, is it a whole? It is all only a part, a segment, a fragment; it is delivered up to our observation without beginning and without ending – and as we listen we draft the outline of a whole that isn't there. But it must be there...(Wolfgang Rihm)

### ***IN-SCHRIFT*** (1995)

for orchestra / 20'

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; Gabriele Ferro

Rihm wrote his ***IN-SCHRIFT*** for orchestra in early 1995 for a performance in St. Mark's Basilica in Venice. This was where the technique of multiple choirs evolved around 1600, inspired by the architectonic layout of the church with its galleries. Emanating from the composers of the Gabrieli family and Merulo, magnificent vocal and instrumental works came about, their varying choral groupings brilliantly augmented by the basilica's acoustics. In the 20th century, Igor Stravinsky dedicated his *Canticum Sacrum ad honorem Marci nominis* (1956) to the church; it likewise plays with the exchange among differing musical groups.

Since Rihm did not wish to import the multiple-choir technique to Venice, his 20-minute composition (for large wind ensemble, harp, timpani and five percussion groups) dispenses with all spatialisation of the music into the auditorium. "All spatiality should be integrated into the music. I attempted to outwit the reverberation by applying a consistent harmonic system; for the most part, the voices move within a firmly outlined chord framework. Thus rapid music also became possible without blurring.

"The basic idea is succinct – that of an inscription. This happens musically in *IN-SCHRIFT*, its musical and written signs, in the sound of integrated, pithy lines. The orchestration is dimmed, which is what gives it its acuity" (Wolfgang Rihm).

The composition opens with a monotone invention on the pitch F-sharp played by three flutes, below which slink the hushed sounds of seven cellos and seven contrabasses played sul ponticello. A section of wind chords follows, accentuated fortissimo, which

only gradually disengage from the top pitch F-sharp, the harp and low strings providing counterpoint. The “pithy lines” integrated into the sound soon appear in a cantabile gesture in the low winds, starting from F-sharp and returning to it via an arc over A – B – E – F – C, taken up again in a modified way several times as an instrumental dialogue. Thus the impression forms within the composition of internal groupings and therefore a musical spatialisation. Conspicuous later on as the composition progresses is the monomaniacal cleaving to the F-sharp level, from which four-tone scales now fall at a faster tempo, which are also compressed into two or three-note motifs. This large part of the form concludes with a monotone invention on F-sharp, reminiscent of the beginning of *IN-SCHRIFT* and arriving in the spacious sonic field of the 14 low strings accentuated by bongos. After adding the chordal accents from the winds again, the excitement increases in the percussive play of bongos and wood blocks, finally leading to a shortened and modified reprise of the first formal section. An ambivalence of design is also observable in Rihm’s *IN-SCHRIFT*, one which changes between the familiar and as it were consequential directions and another entirely different one. Comparably, Rihm had already professed to an aesthetic of liberty in the 1980s, while he was working on a cycle of cipher compositions: “The pieces ... are attempts at finding a musical language free of pre-set rules of procedure and processing. It [was] a question of freely setting an individual event, unprecipitated, without consequences in the narrow sense – free propagation of an imaginative space, searching for sonic objects, sonic signs, a sonic script.” *IN-SCHRIFT* was premiered during the Biennale in Venice, in St Mark’s Cathedral on 7 July 1995, performed by the Württemberg State Orchestra conducted by Gabriele Ferro. (Wolfgang Burde/ Philharmonie Berlin 1996, programme)



## Alfred Schnittke

(1934–1998)

Alfred Schnittke lived in Russia for forty years before moving to Germany. In the very early years Schostakovich had a strong influence on the young composer. 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)

for a large orchestra / 10'

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; Leopold Hager

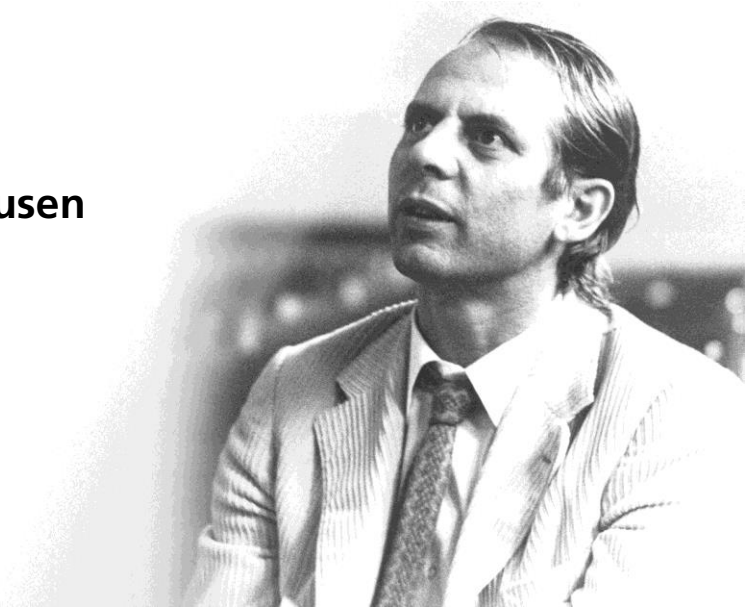
Between 1946 and 1948 Alfred Schnittke lived in Vienna. It was of decisive importance for my life, for it was there that I began my musical studies at the age of 12 (piano lessons with Charlotte Ruber). In Vienna I received important impulses, both musical (Ludwig van Beethoven's Symphony No.9 under Josef Krips, Bruckner's *Eighth* under Klemperer, the *Entführung aus dem Serail* under Knappertsbusch and so on) and also general (including the scene in Everyman where Death appears - a scene which always induces fear in me. I saw this scene in 3 Salzburg productions of the play, 1946, 1947 and 1948. Unfortunately only the traditional excerpt in the Weekly Review, for at that time I had never been to Salzburg). I recall a basic musical tone, a certain Mozart - Schubert sound which I carried within me for decades and which was confirmed upon my next stay in Austria some 30 years later (...)

I also came into contact with Salzburg. In 1977 Gidon Kremer played Ludwig van Beethoven's *Violin Concerto* with my cadenzas at the Festival there, thereby provoking a strong outcry from the press. In the same year I played the harpsichord part in the performance of my own *Concerto Grosso No. 1* at the Mozarteum (also with Kremer) and in 1978 I provoked another storm of disapproval in the press there on account of my arrangement of *Silent Night* – ("a desecration of culture")– again with Kremer. In 1983 I received the commission – an honour for any composer – to write an orchestral piece for the Festival, which illness prevented me from completing in time (for the 1984 Festival). Now it is ready. The piece should be played in a concert of Shakespeare settings, though it has no direct connection with Shakespeare. Yet it is not for that reason that it is called **(K)ein Sommernachtstraum** ("*(Not) A Midsummer Night's Dream*"). And that is all there is to say about my Mozart-Schubert related rondo... I should like to add that I did not steal all the "antiquities" in this piece; I faked them. (Alfred Schnittke)



## Karlheinz Stockhausen

(1928–2007)



Born in 1928, Karlheinz Stockhausen was eleven at the start of Second World War. His consciousness at that time was heightened by tragedies in his family which must have left an indelible mark on his mind. For it is a veritable miracle that as early as 1951, Stockhausen should have composed *Kreuzspiel* – a work that was to become an integral part of the international repertoire. And in the years that followed, there emerged further compositions which were to serve as examples for other composers to follow, to study, to take their cue from: most amazingly of all, *Gruppen* (1955/1957) for three orchestras. A genius was at work, one who in the years following Second World War when composers were determined to break with the past and start anew, lit a torch and showed the way to generations.

### ***Gruppen*** (1955–1957)

for 3 orchestras / 24'

full orchestration: 5 5 4 3 - 8 6 7 1 - perc(12), hp(2), cel(2), pno, alto sax, bar.sax, guit, vln(26), vla(10), vc(8), cb(6)

world première: 24/03/1958 Cologne. WDR Symphony Orchestra Cologne; Pierre Boulez

***Gruppen*** ("Groups") is one of Stockhausen's main works: an integration of isolated music and serial group forms, of solo, chamber and orchestra music, of sound and noise, "music in space," which develops logically from novel rhythmic constructions and articulates its formal structuring and development in the spatial distribution of the sounds as well. The properties in which the various groups are composed out are the result of generalizing criteria, the significance of which extends beyond the work of a single composer and over a specific epoch.

*Gruppen* also marks a crucial incision in the history of instrumental music, to the extent that, proceeding from the smallest detail into the large-format nexuses, this work proves to be a summary of a long historical development in which all pending problems are so

thoroughly reflected that nowhere can the misunderstanding of an ostensible traditionalism arise.

The attempt to develop traditional thinking and, if possible, even to overcome it, is in the progressive tradition of Schönberg – a tradition Stockhausen just acknowledges by attempting not to restore it but, proceeding from its inner premises, to criticize it productively and develop it further. (Excerpt from *Stockhausen, Die Werke 1950–1977*, Rudolf Frisius: Schott 2008/p 110)

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