



# Milestones for Orchestra 1915–1945

An annotated catalogue

Universal Edition

## Milestones for Orchestra

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2000–2015

1945–2000

1915–1945

1880–1915

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Opera Milestones (in preparation)

## **Milestones for Orchestra**

The Milestones Catalogue 1915–1945 comprises those masterpieces which were written after Arnold Schönberg's break with tradition as an inevitable consequence (such as those by Alban Berg) or which, in contrast, shone in late Romantic opulence (Alexander Zemlinsky, Frank Martin, Franz Schreker, Franz Schmidt, Walter Braunfels). Those exceedingly fruitful 30 years also included the cream of the so-called national schools with their array of dazzling proponents Béla Bartók, Leoš Janáček, Zoltan Kodály and Karol Szymanowski; after World War II fractured civilisation, the clocks were turned to zero.

## **Meilensteine für Orchester**

Der Milestones-Katalog 1915–1945 umfasst jene Meisterwerke, die nach Arnold Schönbergs Bruch mit der Tradition als zwingende Folge daraus entstanden (etwa jene von Alban Berg) oder im Gegensatz dazu in spätrömantischer Opulenz erstrahlten (Alexander Zemlinsky, Frank Martin, Franz Schreker, Franz Schmidt, Walter Braunfels). Diese überaus fruchtbaren dreißig Jahre beinhalten aber auch die Blüte der sogenannten nationalen Schulen mit ihren schillernden Vertretern Béla Bartók, Leoš Janáček, Zoltan Kodály und Karol Szymanowski. Nach dem Zivilisationsbruch des Zweiten Weltkriegs waren die Uhren dann auf Null gestellt.

## **Jalons pour la musique orchestrale**

Le catalogue Milestones 1915–1945 réunit les chefs-d'œuvre qui découlèrent de la rupture d'Arnold Schönberg avec la tradition (par exemple ceux d'Alban Berg) et, à l'opposé, les opulentes compositions du romantisme tardif (Alexander Zemlinsky, Frank Martin, Franz Schreker, Franz Schmidt, Walter Braunfels). Ces trois décennies de créativité foisonnante virent aussi s'épanouir les écoles dites nationales, dont les représentants les plus éclatants furent Béla Bartók, Leoš Janáček, Zoltan Kodály et Karol Szymanowski. Tout ce pan de civilisation sombra par la suite dans la tourmente de la deuxième Guerre Mondiale, après laquelle les compositeurs durent tout reconstruire.

## **Pietre miliari per orchestra**

Il catalogo delle pietre miliari 1915–1945 include quei capolavori (ad esempio quelli di Alban Berg) nati come conseguenza impellente in seguito alla rottura con la tradizione di Arnold Schönberg oppure che, al contrario, hanno vissuto il loro pieno splendore nell'opulenza tardo-romantica (Alexander Zemlinsky, Frank Martin, Franz Schreker, Franz Schmidt, Walter Braunfels). Questi trent'anni oltremodo terribili contengono però anche il fior fiore delle cosiddette scuole nazionali con i loro cangianti rappresentanti Béla Bartók, Leoš Janáček, Zoltán Kodály e Karol Szymanowski. Dopo la frattura della civiltà della seconda guerra mondiale gli orologi sono stati azzerati.

## Hitos para orquesta

El catálogo Milestones 1915–1945 abarca las obras maestras surgidas como consecuencia inevitable de la ruptura de Arnold Schönberg con la tradición (como las de Alban Berg) o las que, como contraposición a dicha ruptura, brillaron con una opulencia más propia del Romanticismo tardío (Alexander Zemlinsky, Frank Martin, Franz Schreker, Franz Schmidt, Walter Braunfels). Estos treinta años extremadamente fructíferos, sin embargo, también incluyen el florecimiento de lo que se denominaron las escuelas nacionales, con sus ambiguos representantes Béla Bartók, Leoš Janáček, Zoltan Kodály y Karol Szymanowski. Tras la ruptura de la civilización que supuso la Segunda Guerra Mundial, los relojes se volvieron a poner a cero.

## Marcos para orquesta

O catálogo Milestones 1915–1945 inclui aquelas obras-primas que surgiram após a rutura de Arnold Schönberg com a tradição como um corolário do mesmo (como a de Alban Berg) ou, inversamente, que brilharam na opulência romântica tardia (Alexander Zemlinsky, Frank Martin, Franz Schreker, Franz Schmidt, Walter Braunfels). Mas estes trinta anos extremamente prolíficos também incluem a pujança das denominadas escolas nacionais com os seus representantes deslumbrantes Béla Bartók, Leoš Janáček, Zoltan Kodály e Karol Szymanowski. Após o colapso da civilização da Segunda Guerra Mundial, os relógios foram então definidos para zero.

## 乐团的里程碑

里程碑目录1915–1945 包括那些在阿诺德·勋伯格与传统决裂后作为必然结果而完成的杰作（有如阿尔班·贝尔格的那些作品）或与之相反的，在后期浪漫主义繁荣期间闪耀的作品（亚历山大·策姆林斯基，弗兰克·马丁，弗朗茨·施雷克尔，弗朗茨·施密特，瓦尔特·布劳恩费尔斯）。不过，这个多产的30年还包括所谓的民族作曲家学校的繁荣时期，在此期间光彩照人的代表人物有如，巴拉·巴尔托克，莱奥斯·雅那切克，佐尔坦·柯达伊和卡罗尔·席曼诺夫斯基。在第二次世界大战引起的文明解体后，时钟被归零。

## オーケストラにとってマイルストーン

マイルストーン・カタログ1915~1945は、アーノルド・シェーンベルクによる伝統の打破の後、その不可避な結果として生まれた（例えば、アルバン・ベルク）、またはその対極として後期ロマン派の華麗さに輝く数々の名作（アレクサンダー・ツェムリンスキー、フランク・マルタン、フランツ・シュレーカー、フランツ・シュミット、ヴァルター・ブラウンフェルス）を収録しています。この非常に内容の濃い30年間には、ベラ・バルトーク、レオス・ヤナーチェク、ゾルターン・コダーイ、カール・シマノフスキといった様々な側面をもつ作曲家達に代表される民族音楽主義の全盛期の作品も含まれています。第2次世界大戦で文明が分断された後は新世紀が到来しました。

## 오케스트라 연혁

마일스톤 카탈로그 1915-1945에는 아놀드 쇤베르크가 전통과 단절된 이후, 그 필연적인 결과로서 탄생한 걸작(알반 베르크의 경우) 또는 이와 반대로 후기 낭만주의의 풍요로운 기법으로 빛나는 걸작(알렉산더 첼린스키, 프랑크 마틴, 프란츠 슈레커, 프란츠 슈미트, 발터 브라운펠스의 경우)들이 포함되어 있습니다. 또한 이처럼 결실이 매우 풍성했던 30년 동안 기라성 같은 벨라 바르톡, 레오스 야나체크, 졸탄 코다이, 카를 시마노프스키로 대표되는 소위 민족 학파가 꽃을 피웠습니다. 2차 세계대전으로 인한 문명 단절 후 시계는 제로로 맞춰져 있었습니다.

## Ключевые вехи для оркестра

«Ключевые вехи 1915–1945» включает в себя шедевры музыкального искусства, написание которых явилось неизбежным следствием решения Арнольда Шёнберга «порвать с традициями» (например, произведения Альбана Берга) или, напротив, творения, которые блистали великолепием постромантизма (Александр Цемлинский, Франк Мартен, Франц Шрекер, Франц Шмидт, Вальтер Браунфельс). На протяжении этих тридцати лет, ставших исключительно плодотворным периодом в истории музыки, наблюдался также расцвет так называемых национальных школ, ярчайшими представителями которых являются Бела Барток, Леос Яначек, Золтан Кодай и Кароль Шимановский. После «конца цивилизации», наступившего вслед за Второй мировой войной, начался новый отсчёт.

## **Kamienie milowe dla orkiestry**

Katalog Milestones 1915–1945 prezentuje utwory, które powstały w wyniku niezwykle muzycznego przełomu, spowodowanego twórczością Arnolda Schönberga. Prezentowane tutaj dzieła były konsekwencją tego przełomu (jak utwory Albana Berga) lub jego całkowitym przeciwieństwem, choć utrzymanym w stylu późnoromantycznym (np. kompozycje Alexandra Zemlinskyego, Franka Martina, Franza Schrekera, Franza Schmidta, Waltera Braunfelsa). Okres tych trzydziestu niezwykle owocnych lat, wyrażał się również w rozkwicie tzw. szkół narodowych. Wyłoniło się wówczas wielu znakomitych przedstawicieli tych muzycznych grup, np.: Béla Bartók, Leoš Janáček, Zoltan Kodály i Karol Szymanowski. Kryzys cywilizacyjny, który powstał w wyniku drugiej wojny światowej, zatrzymał, niestety, dalszy rozwój tego wyjątkowego trendu muzycznego.

## **Milníky pro orchestr**

Katalog milníky 1915–1945 obsahuje mistrovská díla, která vznikla po odvrácení Arnolda Schönberga od tradice jako nutný důsledek tohoto kroku (jako například díla Albana Berga), nebo naopak díla, která vyzařovala pozdně romantickou opulentnost (Alexander Zemlinsky, Frank Martin, Franz Schreker, Franz Schmidt, Walter Braunfels). Těchto skutečně plodných třicet let však přineslo také plody takzvaných národních škol s jejich zářnými zástupci jako jsou Béla Bartók, Leoš Janáček, Zoltan Kodály a Karol Szymanowski. Po civilizačním zlomu v podobě druhé světové války se ručičky hodin vrátily zpět do bodu nula.

## **Míl'niky pre orchester**

Katalóg míl'niky 1915–1945 obsahuje majstrovské diela, ktoré vznikli po odvrátení Arnolda Schönberga od tradície ako nutný dôsledok tohoto kroku (ako například diela Albana Berga), alebo naopak diela, ktoré vyžarovali neskoro romantickú opulenciu (Alexander Zemlinsky, Frank Martin, Franz Schreker, Franz Schmidt, Walter Braunfels). Týchto skutočne plodných tridsať rokov však prinieslo aj plody takzvaných národných škôl s ich žiarivými zástupcami ako sú Béla Bartók, Leoš Janáček, Zoltan Kodály a Karol Szymanowski. Po civilizačnom zlome v podobe druhej svetovej vojny sa ručičky hodín vrátili späť do bodu nula.

**MILESTONES FOR ORCHESTRA**  
**1915–1945**

**Béla Bartók**

*The Wooden Prince*  
*The Miraculous Mandarin*  
*Piano Concerto no. 1*  
*Piano Concerto no. 2*  
*Cantata profana*

**Alban Berg**

*3 Fragments*  
*Lulu-Suite*  
*Violin Concerto*

**Walter Braunfels**

*Te Deum*

**Leoš Janáček**

*Taras Bulba*  
*Sinfonietta*  
*Glagolitic Mass*

**Zoltán Kodály**

*Psalmus Hungaricus*  
*Háry János-Suite*  
*Dances of Marosszek*  
*Dances of Galanta*  
*Te Deum*

**Frank Martin**

*Petite symphonie concertante*  
*Die Weise von Liebe und Tod des*  
*Cornets Christoph Rilke*

**Bohuslav Martinů**

*Harpsichord Concerto*

**Darius Milhaud**

*Percussion Concerto*

**Franz Schreker**

*Chamber Symphony*

**Franz Schmidt**

*Symphony No. 3*  
*Symphony No. 4*  
*The Book with 7 Seals*

**Arnold Schönberg**

*6 Orchestral Songs op. 8*  
*4 Orchestral Songs op. 22*  
*Variations op. 31*

**Karol Szymanowski**

*Violin Concerto no. 1*  
*Symphony no. 3*  
*Stabat Mater*

**Kurt Weill**

*Violin Concerto*  
*The Berlin Requiem*

**Alexander Zemlinsky**

*Lyric Symphony*  
*Sinfonietta*

## Rediscovered

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### **Kurt Atterberg**

*Symphony no. 6*

### **Walter Braunfels**

*Concerto for organ, boys' choir and orchestra*

### **Franz Liszt | Marcel Dupré**

*Ad nos* for organ and orchestra

### **Hans Krása**

*4 Orchestral Songs op. 1*

*Symphony for small orchestra*

*Die Erde ist des Herrn ...*

### **Ernst Krenek**

*Violin concerto no. 1*

### **Joseph Marx**

*Autumn Symphony*

### **Ottorino Respighi**

*Concerto gregoriano*

### **Franz Schmidt**

*Concertante Variations*

*Piano Concerto*

### **Nikos Skalkottas**

*Violin Concerto*

### **Hans Sommer**

*Orchestral Songs*

### **Egon Wellesz**

*Piano Concerto*





Béla Bartók's third stage work, the pantomime *The Miraculous Mandarin* (from which he made a 20-minute concert suite in 1927), is considered one of his main works. For the most part, the concert suite is identical to the pantomime, but without the text by the Hungarian dramatist Menyhért Lengyel.

Bartók's second stage work, the danced drama *The Wooden Prince*, also exists in several versions, differing mostly in their lengths. Bartók based them on a selection of seven dance scenes and the introduction to the original work.

Three piano concertos are among his most renowned works today. He wrote the first for his own concert appearances in autumn 1926, after a long hiatus, and performed the premiere under Wilhelm Furtwängler as part of the Festival of the International Society for New Music. "The piano concerto is much better and more important than the *Dance Suite*," Bartók is said to have remarked about his work, in which he treats the solo piano like a percussion instrument. It gradually made its mark only after the resounding prior success of his third one. Bartók composed his second piano concerto only a few years later. It was to be a counterpart to the first one "...with fewer difficulties for the orchestra and with more agreeable themes. This, my intention, explains the light, folkloric character of most of the themes," as he himself wrote about the work.

Around the same time, Bartók also composed his *Cantata Profana*, subtitled "The Magic Stags." Laid out in three movements, the work's text is based on old Romanian folksongs which the composer had discovered during a journey through Transylvania. The plot concerns a father and his nine sons, who transform into stags during a hunt.

Béla Bartók

***The Wooden Prince*** (1914–1917, 1924)

concert suite no. 1 (small suite)

op. 13 | for orchestra | 15'

4 4 4 4 - 4 4 3 1 - timp, perc(4), hp(2), cel, alto sax, t.sax, cornet(2), str(16 16 12 10 8)

***The Wooden Prince*** (1914–1917, 1932)

concert suite no. 2 (big suite)

op. 13 | for orchestra | 30'

4 4 4 4 - 4 4 3 1 - timp, perc(4), hp(2), cel, alto sax, t.sax, cornet(2), str(16 16 12 10 8)

***The Wooden Prince*** (1914–1917, 1932)

concert suite

op. 13 | for orchestra | 30'

new edition by Nelson O. Dellamaggiore and Peter Bartók

4 4 4 4 - 4 4 3 1 - alto sax(Eb), t.sax(Bb), piston(Bb)(2), str (31 desks)

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

op. 19 | concert version for orchestra | 21'

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

SATB

world première: 15.10.1928 Budapest, Ernst von Dohnányi

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

for piano and orchestra | 23'

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

world première: 01.07.1927 Frankfurt am Main

***Piano Concerto no. 2*** (1930, 1931)

for piano and orchestra | 25'

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

world première: 23.01.1933 Frankfurt am Main

***Cantata Profana*** (1930)

Die Zauberhirsche

for tenor, baritone, mixed choir and orchestra | 17'

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

world première: 25.05.1934 London, Aylmer Buesst



It is thanks to Alban Berg's music that Schönberg's Vienna School did not remain a matter for initiates. The musical language of the twelve-tone technique, which actually bears abstraction and control within itself, galvanised Berg in a very personal and very emotional way, and no one who hears it can allege that the twelve-tone technique is a bloodless construct.

"Everything was magnificent: the performance itself and especially the singers. The success grew from rehearsal to rehearsal and became a great victory with the audiences, the musicians and the press at the two public performances," Berg wrote to his friend Anton Webern on 17 June 1924, two days after the premiere of his *3 Fragments* from *Wozzeck*. Unlike the opera, the figure of Marie is at the centre of the three fragments; Webern wrote to Berg, "Do you know that these three fragments together make up a coherent whole? That they form a self-contained work *per se*? What a moment that was when I realised it!"

Parallel to the *Wozzeck* fragments, Berg also wrote a concert version of some of the music he was composing for *Lulu*; he intended it to be a kind of promotion for the opera's future premiere. Unlike the *Wozzeck* fragments, the *Lulu Suite* is a kind of five-movement, fully-fledged symphony with a vocal part in the middle and a closing Adagio, both reminiscent of Mahler's symphonic dramaturgy. The orchestra sound of the *Lulu Suite* uses the entire span from lyrical sensuousness to the dismal atmosphere of the London attic chamber, thus revealing Berg in his entirety.

The orchestra in Berg's *Violin Concerto* is not merely "accompaniment," but a multifold graduation of interweaving tissue, the violin joining as an equal partner. The tragic irony of fate made this Berg's last completed work, a kind of requiem for himself, although of course he did not plan it that way; it was intended as a requiem for Alma Mahler's daughter Manon Gropius, who died of polio in April 1935 and whom Berg had always

Alban Berg

The violinist Christian Tetzlaff trenchantly described the basic character of the masterpiece thus: "Berg depicts a complex course of life with all its incursions and tribulations from birth to death – and leaves us with a feeling of acceptance which transcends all of the foregoing."

### **3 Fragments** (1923)

from "Wozzeck"

op. 7 | for soprano, orchestra and children's choir ad lib. | 20'

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

world première: 11.06.1924 Frankfurt am Main

### **Lulu-Suite** (1934)

symphonic pieces of the opera "Lulu"

for coloratura soprano and orchestra | 35'

3 3 4 3 - 4 3 3 1 - timp, perc, vib ad lib., hp, pno, alto sax, str

### **Violin Concerto** (1935)

for violin and orchestra | 25'

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

world première: 19.04.1936 Barcelona. Casals-Orchester, Hermann Scherchen

## **Reduced Versions**

### **3 Fragments** (1923)

from "Wozzeck"

op. 7 | for soprano and orchestra | 20'

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

### **3 Bruchstücke** (1927–1935)

from "Lulu"

for soprano, alto, tenor, baritone and ensemble | 10'

reduced version by Eberhard Kloke

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

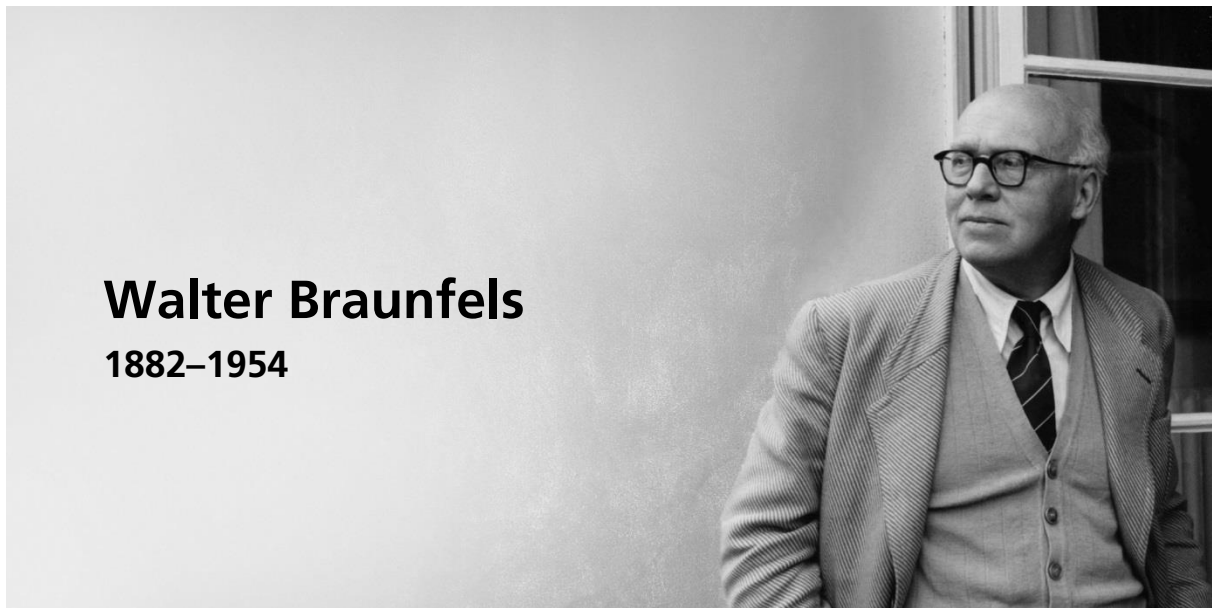
### **Violin Concerto** (1935)

for violin and chamber orchestra | 25'

reduced version by Faradsch Karaew (2009)

1 1 3 1 - 2 1 1 1 - timp, perc, hp, vln(2), vla(1), vc(1), cb(1)

world première: 24.03.2010 Vienna. Ensemble Reconsil, Roland Freisitzer



## Walter Braunfels

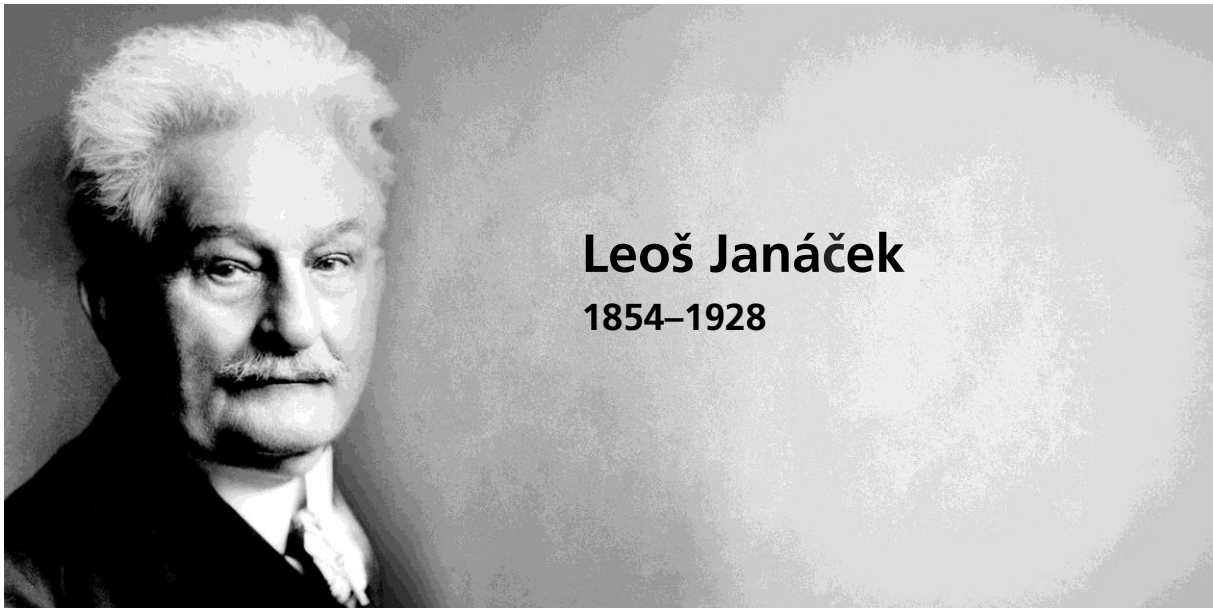
1882–1954

Braunfels' compositional work is extensive and multifaceted, comprising operas, orchestral works, choruses, Lieder, chamber music and pieces for piano. His great breakthrough as a composer came in the 1920s with his opera *Die Vögel* (The Birds), at a time when, along with Franz Schreker and Richard Strauss, he was one of the outstanding and most frequently performed German opera composers, his compositions performed by such famous conductors as Bruno Walter, Wilhelm Furtwängler and Otto Klemperer.

The *Te Deum* was composed as a "token of gratitude" for his conversion. The Rheinische Musik- und Theaterzeitung declared the event to be "the greatest success ever enjoyed by a world premiere in Cologne." In the 1920s, the *Te Deum* received as many as 110 performances before the Nazis banned Braunfels' music from the stage and from concert programmes. After the war, the work was put on in 1951 in Cologne under Günter Wand – the last time the composer heard his work. He died two years later and it was not until 2002 that the *Te Deum* was performed again.

### ***Te Deum*** (1920–1921)

op. 32 | for soprano, tenor, mixed choir, orchestra and organ | 60'  
 5(4) 3 5(3) 5(3) - 4 3 3 1 - timp, perc(2), hp(2), pno, org, str  
 world première: 28.02.1922 Cologne. Hermann Abendroth



“His music is like his ideology – both are entirely inaccessible if they do not enthrall.” wrote Max Brod in his obituary for his friend Leoš Janáček. Brod promises an “ocean of beauty” to anyone who enters into his work.

*Taras Bulba* was a direct reflection of Janáček’s glowing enthusiasm and his sympathies for the struggling Russian nation; the title of the tripartite rhapsody refers to Gogol’s novelised reworking of the Ukrainian saga of the Cossack Taras Bulba, who died a hero’s death after defeating the Poles in 1628.

The *Sinfonietta* owes its creation to a commission by the Czech sports club Sokol (“The Hawk”) to compose festive fanfare music for its eighth congress. After finishing it, Janáček resolved to add four more movements, which he wrote out in three weeks in March 1926. Sokol was an essential element of the Czechoslovakian national movement; Janáček, a Sokol member from his youth, expressed the patriotism of the “free Czech people of today.” The outstanding regard for the *Sinfonietta* is due not least to the sound of the brass (12 trumpets).

Janáček wrote the *Glagolitic Mass* in only two and a half months; it soon found its place among the most important mass compositions. Janáček abandoned all the well-trodden, traditional paths of the genre, creating a work which is unique in the entire corpus of sacred music. Indeed, the question arises as to whether it belongs in that category at all; its closest comparison is likely with Zoltán Kodály’s powerful *Psalmus Hungaricus*. Janáček did not use Latin, choosing instead a text from the 9<sup>th</sup> century written in Glagolitic (Cyrillic), the old Church Slavic. He wrote a “cheerful” mass due the prevalence of all the sad ones to date.

**Taras Bulba** (1915–1918)

Rhapsodie | 24'

for orchestra

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

world première: 09.10.1921 Brno. František Neumann

**Sinfonietta** (1926)

for orchestra | 25'

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

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

New critical edition by Jiří Zahrádka (2016), available from spring 2017

**Glagolitic Mass** (1927)

for soloists, mixed choir, organ and orchestra | 45'

first version

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

SSAATTBB

world première: 05.12.1927 Brno. Choir of Beseda brnenská, Orchestra of the Brno National Theatre, Jaroslav Kvapil

**Glagolitic Mass** (1928)

for soloists, mixed choir, organ and orchestra | 45'

final version

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

SSAATTBB

world première: 05.12.1927 Brno. Orchestra of the Brno National Theatre, Jaroslav Kvapil

**Reduced Versions**

**Sinfonietta** (1926)

for orchestra | 25'

reduced version by Erwin Stein (1927)

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

**Sinfonietta** (1926)

for orchestra | 25'

arranged by Joseph Keilberth (1977)

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



**Zoltán Kodály**  
**1882–1967**

The municipal authorities of Budapest commissioned *Psalmus Hungaricus* from Kodály in 1923 to celebrate the 50<sup>th</sup> anniversary of the unification of Buda and Pest. His encounter with the medieval adaptation of the 55<sup>th</sup> Psalm by Michael von Veg was the spark which fired him to write a work which would vividly express the sufferings of Hungary, plagued for centuries by political tribulations. “Had I not studied the old Hungarian literature, it would never have occurred to me to compose the *Psalmus*,” said Kodály in a 1963 interview. (The name of the preacher, Mihály Kecskméti Vég, was unknown to everyone except philologists; only his 1561 translation of the 55<sup>th</sup> Psalm survives).

The celebrated premiere signified a breakthrough to a new national style; the archaic power of the themes rooted in Slavic folk music, the concise formal language rich in contrast and the dynamic variety of the rhythms and colourful orchestration appealed to audiences from all walks of life.

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

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



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

Although Kodály composed *Te Deum* in 1936 for a specific occasion (the 250th anniversary of the liberation of Buda from Turkish rule), it is a hymn of praise to the Lord, which seems to speak for all mankind. He uses the Latin text of the 4th-century Christian doxology, whereas the score eschews Hungarian folk music, thus giving the *Te Deum* its universality. It reflects Kodály's deep religiosity, which he never renounced, even during the years of Stalinist dictatorship.

***Psalmus Hungaricus*** (1923)

op. 13 | for tenor, mixed choir, boys' choir ad lib. and orchestra | 23'

3 2 2 2 - 4 3 3 0 - timp, cym, hp, org, str

world première: 19.11.1923 Budapest. Palestrina-Choir, Orchestra of the Philharmonic Society Budapest, Ernő Dohnányi

***Háry János-Suite*** (1927)

for large orchestra | 23'

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

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

***Dances of Marosszek*** (1927, 1930)

for orchestra | 12'

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

world première: 28.11.1930 Dresden. Sächsische Staatskapelle Dresden, Fritz Busch

***Dances of Galanta*** (1933)

for orchestra | 13'

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

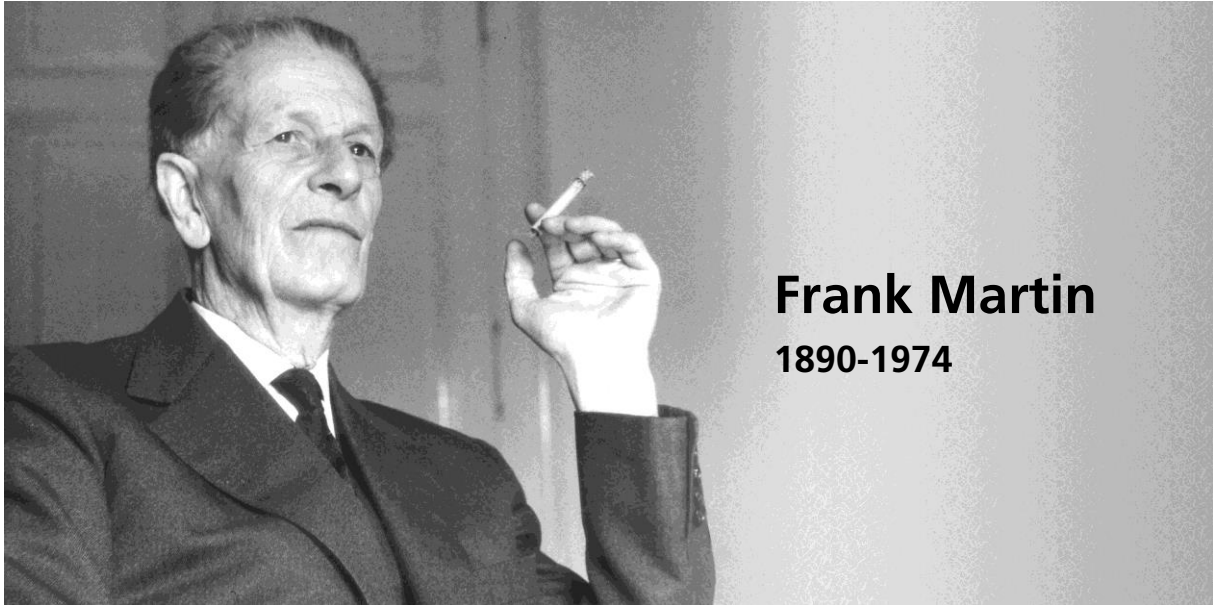
world première: 23.10.1933 Budapest. Orchestra of the Philharmonic Society Budapest, Ernő Dohnányi

***Te Deum*** (1936)

for soloists, mixed choir and orchestra | 20'

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

world première: 02.09.1936 Budapest. Orchester und Chor der Matthias-Kirche, Viktor Sugár



**Frank Martin**  
**1890-1974**

The curve of the musical creation of Frank Martin 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.

Two central works of Martin's, who emerged during the war years, are *Die Weise von Liebe und Tod des Cornets Christoph Rilke* and the *Petite symphonie concertante*.

Tens of millions of people were killed during the Second World War, but the Cornet, composed 1942–1943 after Rainer Maria Rilke's tale, focuses on the fate on the death of a single person. The accompanying, ballad-like music for alto and chamber orchestra is a monodrama in which the soloist has the rapporteur's role to play both observer and sufferer: a rousing challenge for any singer. The music reacts with tremendous sensitivity to every process, every event in history - tense, dramatic and disastrous.

Very rarely, it happens that a new work immediately awakened interest, sympathy and enthusiasm all over the world at the first appearance, but as *La Tribune de Genève* wrote on the occasion of a performance on 10, 1947: "the *Petite Symphony concertante* is not only a masterpiece by Frank Martin, it is a masterpiece of music today."

The *Petite symphonie concertante* was written for String Orchestra, harp, piano and harpsichord. If there is no harpsichord or harp, or the effect of either as a solo instrument appears inappropriate to the acoustics of a large hall, then the version of the work for full orchestra only can be played.

Martin wrote about his creation:

“The *Petite symphonie concertante* was written upon request by Paul Sacher. Neither the form nor the exact instrumentation has been set in advance, but Sacher has used this to suggest ideas to the composer and to give him the pleasure to find those ideas himself. Sacher’s idea was create a modern work, in which besides the string ensemble, the composer would use those string instruments, which are traditionally used to render the basso continuo, in a more prominent way. I have expanded this program and the task asked of me to use still common stringed instruments - so strings, piano, harp and harpsichord. It was therefore an instrumental combination, which gave the first impulse for my work. I decided to treat the two string instruments and harp as solo instruments. The music that I wrote, led me to share the ensemble of stringed instruments in two groups of equal importance. ”

***Petite symphonie concertante*** (1945)

for harp, harpsichord, piano and 2 string orchestras | 22'

1st orch: vln.I (4-6), vln.II (3-5), vla (2-4), vc (2-3), cb (1-2);

2nd orch: vln.I (4-6), vln.II (3-5), vla (2-4), vc (2-3), cb (1-2)

world première: 17.05.1946 Zurich. Collegium Musicum, Paul Sacher

***Petite symphonie concertante*** (1945, 2015)

for 3 pianos and 2 string orchestras | 22'

arranged by Tomer Lev (2015)

1st orch: vln.I (4-6), vln.II (3-5), vla (2-4), vc (2-3), cb (1-2);

2nd orch: vln.I (4-6), vln.II (3-5), vla (2-4), vc (2-3), cb (1-2)

world première: 13.11.2015 Tel Aviv. MultiPiano Ensemble: Tomer Lev, Berenika

Glixman, Daniel Borovitsky, piano, The Israel Camerata Jerusalem, Avner Biron

***Symphonie Concertante*** (1944–1945/1946)

for orchestra | 22'

version for symphony orchestra of the ‘Petite symphonie concertante’

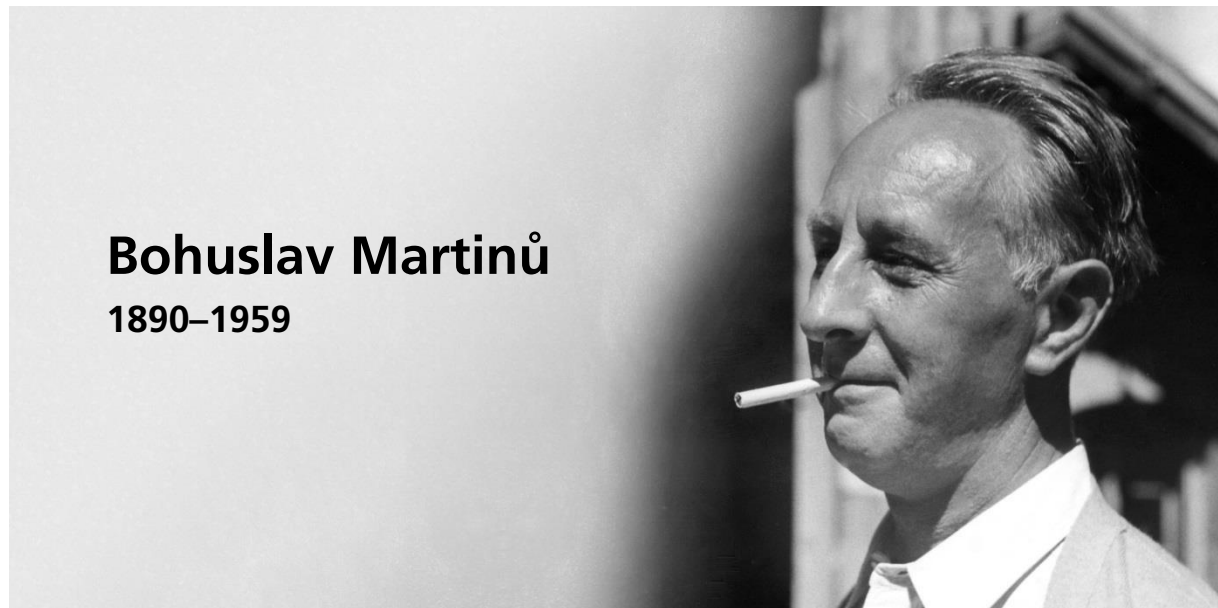
3 3 3 3 - 4 3 3 1 - timp, perc(3), hp(2), pno, str

***Die Weise von Liebe und Tod des Cornets Christoph Rilke*** (1942, 1943)

for alto and small orchestra | 58'

2 1 1 1 - 2 1 1 0 - alto sax(Eb) - timp, perc(2) - hp, cel, pno - str

world première: 09.02.1945 Basel. Kammerorchester Basel, Paul Sacher



## Bohuslav Martinů

1890–1959

Martinů's *Harpichord Concerto* is a delightful work in French-Neoclassicist style. Its scoring is almost suggestive of chamber music. The combination of harpsichord and piano results in charming sonic effects which seem to anticipate Frank Martin's *Petite Symphonie Concertante*. Its dedicatee Marcelle de Lacour was a soloist at the premiere.

Surely the high point of solo concerti in the concerto grosso style, the *Concerto da camera* is also one of the most valuable results of Paul Sacher's manifold commissions. The solo part is difficult and brilliant, although it is not lacking in opportunities to sing out.

Noted Belgian musicologist Harry Halbreich said of the piece: "The sombre and dramatic first part never relaxes tension and its pulse, driven by powerful, abrupt syncopations join with the very dense motivic working - yet the concerto does not attain its true high point until the subsequent Adagio. Formally, it is a large aria accompanied by masterly string polyphony, rising in an arc to a thundering climax. The rondo-like finale begins fiercely and darkly leads to a peculiar solo cadenza in which the violin plays a very quiet melody with simple piano accompaniment before a thrilling coda whirls the piece to its end."

### ***Harpichord Concerto*** (1935)

for harpsichord and small orchestra | 18'

1 0 0 1 - 0 0 0 0 - pno - vln(3), vla, vc, cb

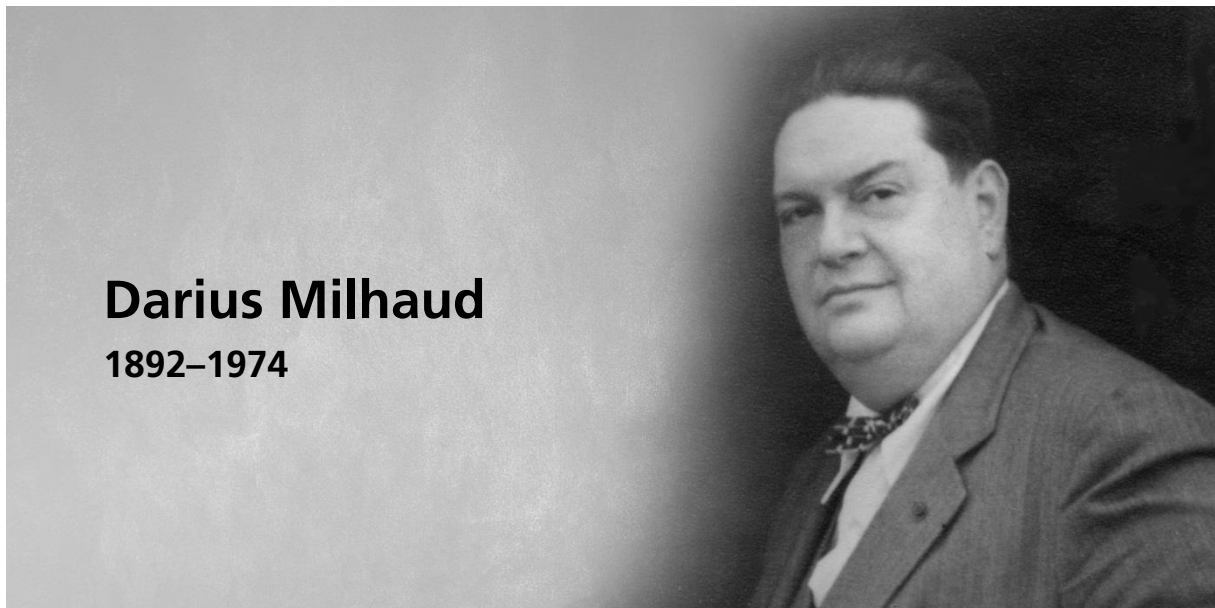
world première: 29.01.1936 Paris. Ensemble Instrumental, Henri Tomasi

### ***Concerto da camera*** (1941)

for violin and string orchestra with piano and percussion | 24'

timp, perc, pno, str

world première: 23.01.1942 Basel. Kammerorchester Basel, Paul Sacher



## Darius Milhaud

1892–1974

As a dedicated member of the Groupe des Six in Paris, i.e. the circle around Jean Cocteau and Erik Satie, Darius Milhaud was attracting international attention increasingly from 1918 onwards. However, the years he had spent in Rio de Janeiro (1916–1918) with poet Paul Claudel had already shaped his music. The outbreak of World War II forced him to immigrate to the United States. He was professor of music at Mills College, California (1940–47), and then returned to teach at the Paris Conservatoire from 1947 on. During his lifetime he taught Xenakis, Reich, Stockhausen, Glass and even Burt Bacharach.

Again and again, percussion plays a central role in a very distinct manner in his unusually orchestrated and rhythmically very sophisticated music. Milhaud was on uncharted territory when he composed his *Concerto for Percussion and Orchestra* in 1929–30. Until then no one had ever written a concerto for percussion before, but Milhaud's numbers among the best of its genre. It is very short, laid out in two movements played without a break; two or three percussionists are required.

Timpanist Théo Coutelier commissioned the concerto as a compulsory work for his percussion class; he played the premiere performance in 1930, with Milhaud conducting. A version of the concerto for percussion ensemble was written in 2004.

### **Percussion Concerto** (1929–1930)

op. 109 | for percussion and small orchestra | 7'

2 0 2 0 - 1 0 1 0 - str(6 6 4 4 2)

world première: 1930 Bruxelles. Darius Milhaud

### **Percussion Concerto** (1929–1930)

op. 109 | for percussion and percussion ensemble | 7'

arranged by Thaddeus Robert Anderson (2004)

Mba(5), Vib, Xyl, Glsp, Rgl



## Franz Schmidt

1874–1939

After the monumental *Symphonie No. 2*, Schmidt approached in his *Symphonie No. 3* the orchestra of Schubert's *Unfinished*, although he employed four horns and asked for "as many strings as possible". Lyricism and floating melodies dominate the work. These aspects framed by a dense harmonic and contrapuntal texture admitting a peculiar rhythmic structure but formally precise outline so typical of Schmidt's musical language. The first performance of Franz Schmidt's Third Symphony was given on 2nd December 1928 by the Vienna Philharmonic under the direction of Franz Schalk in the Musikverein's Goldener Saal.

The *Symphonie No. 4* evolved shortly after the painful and totally unexpected death of his daughter and Franz Schmidt himself described it as "Requiem for my beloved child". Musical Phenomenologist Christoph Schlüren wrote: "As The single-movement form of the Fourth Symphony is highly unusual and represents a new achievement in Schmidt's oeuvre. The introductory trumpet theme, the composer explained, 'is so to speak the last music one takes along into the Hereafter, having been born and having lived beneath its auspices.' The center of the Adagio, following the fadeout of the opening movement, is a funeral march in a broadened tempo symbolizing the 'Requiem for my daughter'. The main themes of the first section already reappear in the Scherzo.

When the second theme of the opening movement returns in the strings, the composer explained, it is "a death in beauty, in which the whole of life passes by once again." The piece ends with a final statement of the trumpet theme from the opening."

Franz Schmidt's last completed work, *The Book with 7 Seals*, bears the subtitle "The Revelation of John." The Evangelist, sung by a heldentenor, has the main role in the work, which is almost two hours long and scored for four other soloists, large chorus, organ and orchestra. In his foreword, the composer describes the piece as an oratorio about the "fundamental antithesis" of Good and Evil, which are musically juxtaposed in opposition as consonance and dissonance.

Schmidt's *opus summum* has established itself throughout the world, with performances (some of them staged) everywhere in Europe, the U.S.A., Japan and China. The composer's wish is fulfilled: "It will be my greatest reward if my setting, this peerless poem whose topicality today is as great as it was on the first day eighteen and a half centuries ago, succeeds in bringing it closer to listeners of today.

***Symphony no. 3*** (1927, 1928)

for orchestra | 50'

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

***Symphony no. 4*** (1933)

for orchestra | 46'

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

world première: 1934 Vienna. Oswald Kabasta

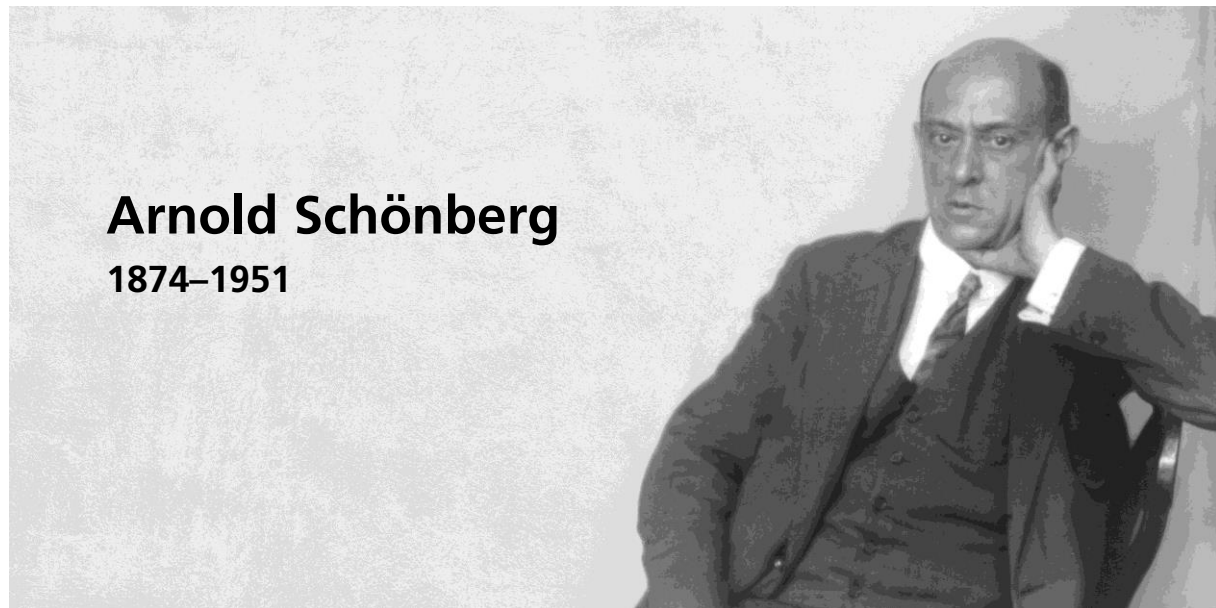
***The Book with 7 Seals*** (1935–1937)

oratorio | 110'

for soloists (Heldentenor, s, a, t, b), mixed choir (SATB big cast), organ and orchestra

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

world première: 15.07.1938 Vienna. Oswald Kabasta



**Arnold Schönberg**  
**1874–1951**

The Variations for Orchestra Op. 31 occupy a special place in the Arnold Schönberg's oeuvre; it is his first work for large-scale orchestra using the twelve-tone technique he had developed (until then, he had only applied it to choral, piano and chamber pieces).

It took Schönberg more than two years to compose the Variations – a comparatively long time for him; he began in May 1926, only to break off a month later to attend to other works. It was not until spring 1928, when Wilhelm Furtwängler expressed interest in performing a new orchestra piece by Schönberg in Berlin, that he again took up the 200 bars already written and finished the short score in July of that same year.

The premiere (under Furtwängler on 2 December 1928 in Berlin) was an almost scandalous fiasco, likely due to insufficient preparations, although further performances did meet with success.

The Six Orchestral Songs (Op. 8) were written almost two decades earlier, as Schönberg turned to the orchestral song form, a genre new to him. He began composing them in late November 1903, basing them on texts from *Des Knaben Wunderhorn*, Petrarch and German poet Heinrich Hart; he finished the work in spring 1905.

Schönberg wrote a second Lieder cycle about 10 years later, shortly before the outbreak of World War I. These Four Orchestral Songs (Op. 22) ended his free-atonal phase, triggered by his induction into the military, which silenced him as a composer for several years. During this time he developed his method of twelve-tone technique, or dodecaphony, which he first applied in his next work, the Five Piano Pieces (op. 2).



**6 Orchestral Songs** (1904,1905)

op. 8 | for voice and orchestra | 25'

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

*Natur* (from "Heinrich Hart"), *Das Wappenschild* (from "Des Knaben Wunderhorn"), *Sehnsucht* (from "Des Knaben Wunderhorn"), *Nie ward ich, Herrin, müd'* (from "Petrarca"), *Voll jener Süße...* (from "Petrarca"), and *Wenn Vöglein klagen* (from "Petrarca")

**4 Orchestral Songs** (1913–1916)

op. 22 | for medium voice and orchestra | 14'

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

**Variations** (*Op. 31*) (1926–1928)

op. 31 | for orchestra | 23'

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

world première: 02.12.1928 Berlin. Berliner Philharmoniker, Wilhelm Furtwängler

**Reduced Versions**

**6 Orchestral Songs** (1904,1905)

op. 8 | for voice and chamber ensemble | 25'

arranged by Hanns Eisler (1921), Erwin Stein (1921), Klaus Simon (2007)

fl, ob, cl, bsn(ad lib), hn(ad lib), harm, pno, str.quin

1. *Natur*. Hanns Eisler, Klaus Simon
2. *Das Wappenschild*. Erwin Stein, Klaus Simon
3. *Sehnsucht*. Klaus Simon
4. *Nie ward ich, Herrin, müd'*. Klaus Simon
5. *Voll jener Süße*. Erwin Stein, Klaus Simon
6. *Wenn Vöglein klagen*. Klaus Simon

**4 Orchestral Songs** (1913–1916)

op. 22 | for medium voice, flute, clarinet, violin, violincello and piano | 14'

arranged by Felix Greissle



## Franz Schreker

1878–1934

Franz Schreker's Chamber Symphony for 23 solo instruments is considered today to be one of the Austrian composer's main symphonic works. He wrote it at a time when he had already composed his two most important operas, *Der ferne Klang* and *Die Gezeichneten*, which were to make him one of the most frequently performed opera composers of his generation. Schreker interrupted his work on the opera *Die Schatzgräber* to compose the *Chamber Symphony* on the occasion of the 100<sup>th</sup> anniversary of the founding of the Vienna Academy, where he had taught composition and music theory since 1912, as the title page of the printed score states: "for the faculty of the Academy of Music and Performing Arts in Vienna, December 1916 ...". Schreker himself conducted the premiere performance on 12 March 1927 in the Academy's theatre hall (the Vienna Akademietheater today) during the 1<sup>st</sup> Austria Composers Concert, the proceeds of which went to the war relief fund for musicians. The orchestra consisted of professors teaching instrumental classes at the academy and members of the Vienna Philharmonic.

The *Chamber Symphony*, still called a "symphonic poem" in Schreker's sketches, is written in one continuous movement, the composer following Liszt's model of combining the four-movement form into a single movement. Schreker's contemporary and friend Arnold Schönberg had already done the same in *Pelleas und Melisande* and his first Chamber Symphony. Incidentally, both composers had been signed by UE in the same year, 1909. Schreker's music is particularly captivating thanks to its wealth of "Klangfarben" (tone colours), also rife in the Chamber Symphony.

### **Chamber Symphony** (1916)

in 1 movement | 25'

for 7 winds, 11 strings, harp, celesta, harmonium, piano, timpani and percussion

1 1 1 1 - 1 1 1 0 - timp, perc, hp, cel, harm, pno, vln(4), vla(2), vc(3), cb(2)

world première: 12.03.1917 Vienna. Franz Schreker.

## Karol Szymanowski

1882–1937



European music at the turn of the century was characterised by opulent sound; in the wake of Richard Wagner, orchestra playing became a medium of excessive sonic staging – even the word *Klang* itself took on a magical connotation.

Karol Szymanowski, born in 1882, the year of Wagner's death, must be include among the array of sonic erotomaniacs; excluding his deliberately Polish creative period, much of his works are absolute sonic emanations, irrespective of all differentiations of form, structure and orchestration.

Composed in 1916, his first Violin Concerto distinctly epitomises his early style, with its sophisticated sound, unusually voluptuous orchestra and chromatically permeated harmonic design. Laid out in a single but richly articulated movement, it features an extraordinarily virtuosic solo part.

Influenced by his sojourns in the Mediterranean area and in Paris, Szymanowski turned to Impressionism, yet he also felt attracted to Islamic culture. His Third Symphony incorporates a poem from the *Second Divan* by the Persian mystic and poet Jalal ad-Din ar Rumi (1207–1273) in a Polish version by Tadeusz Miciński, to which the piece owes its subtitle "The Song of the Night" (*Pieśń o nocy* in the original Polish). The mood of the mystical, pantheistic poem, glorifying the mysterious atmosphere of the night, also determines the course of the symphony, a single movement laid out in three parts.

Szymanowski recalled his musical roots and his native language in his *Stabat Mater*, writing a transparent score for soloists, mixed choir and orchestra. Everything is fascinatingly simple; the melodies basically consist of major and minor seconds and thirds, the tempo of most of the movements is slow – only the second movement has a rhythm and a melody which seem to anticipate Orff's *Carmina Burana*. This is a unique masterwork in the oratorio literature.

Karol Szymanowski

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

op. 35 | for violin and orchestra | 24'

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

world première: 01.11.1922 Warsaw. Jozef Oziminski, violin, Warsaw National Philharmonic Orchestra, Emil Mlynarski

***Symphony no. 3*** (1914–1916)

Das Lied von der Nacht | 24'

op. 27 | for tenor, mixed choir ad lib and orchestra

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

world première: 26.11.1921 London. London Symphony Orchestra, Albert Coates

***Stabat Mater*** (1925–1926)

op. 53 | for soprano, alto, baritone, mixed choir and orchestra | 25'

2 2 2 2 - 4 2 0 0 - perc(4), hp, org, str(8 8 6 6 4)

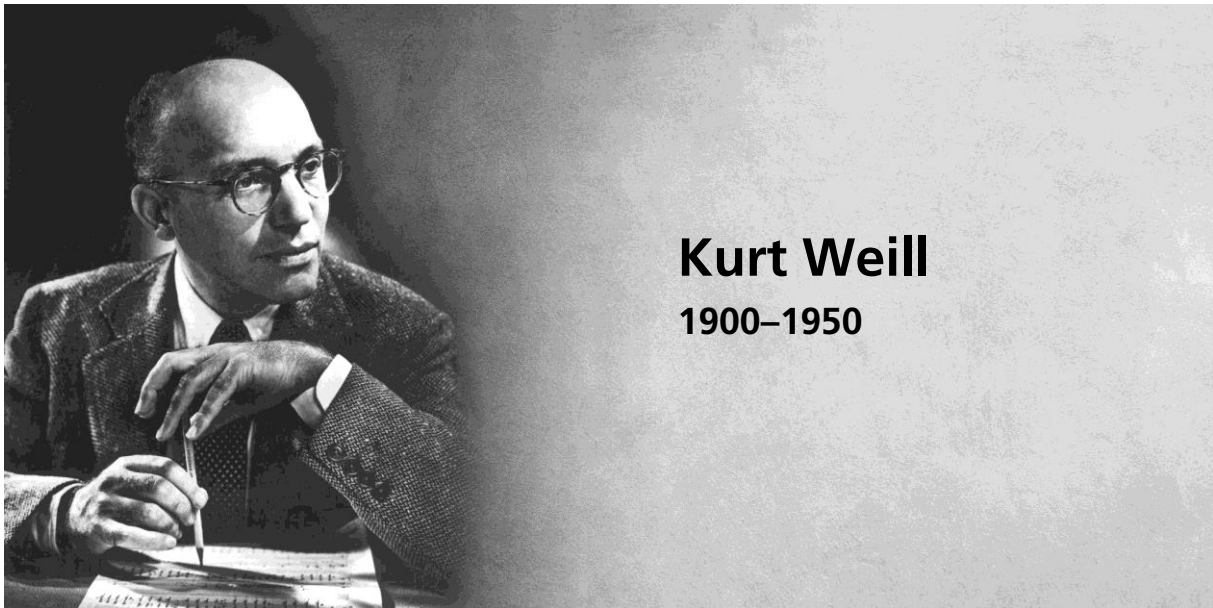
world première: 11.01.1929 Warsaw. Grzegorz Fitelberg

**Reduced Version**

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

op. 35 | for violin and orchestra | 24'

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



**Kurt Weill**  
1900–1950

Weill's creative work was mainly in musical theatre, where he proved to be a trailblazing innovator; but he also left a small number of instrumental pieces for the concert hall. Almost all of them are from his early years when, for a short time, he was a pupil of Engelbert Humperdinck at the Berlin Music Academy (1918–1919) before being accepted into Ferruccio Busoni's master class at the Prussian Academy of Arts, where he studied from 1921 to 1923.

Weill composed his Concerto for Violin and Wind Orchestra in the spring of 1924. It consists of three movements, scored for pairs of flutes, clarinets, bassoons and horns, one oboe, one trumpet, percussion and contrabasses. While still working on it, he wrote to his publisher: "The piece is inspired by the idea – never carried out before – of juxtaposing the single solo violin with a choir of wind instruments." The solo part is extremely violinistic, characterised above all by its cantabile nature, which manifests itself at most places in the concerto. The form is sophisticated, the dimensions temporally large – presented intellectually for active listening by active listeners of comprehensible music.

In 1928, the Frankfurt broadcaster commissioned a large-scale work from Weill; the result was the *Berliner Requiem*, set to already extant texts from the *Hauspostille* ["Breviary"] by Bertolt Brecht. Since he was working on the opera *The Rise and Fall of the City of Mahagonny* at the time, he considered work on the Berlin Requiem as a welcome study in style for the large opera. Yet the power of Berlin Requiem makes it important and unique. "The title 'Berlin Requiem' is not at all meant ironically; rather, we wanted to reveal what metropolitan people feel about the topic of death. The entirety is a series of songs of death, memorial plaques and epitaphs – that is, something like a secular requiem."

Kurt Weill

***Violin Concerto*** (1924)

op. 12 | for violin and wind orchestra | 33'

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

world première: 11.06.1925 Paris. Marcel Darrieux, violin, Orchestre de Concerts Straram, Walter Straram

***The Berlin Requiem*** (1928)

Kleine Kantate | 21'

for tenor, baritone, male choir (or 3 male voices) and orchestra

0 0 2 2 - 2 2 2 0 - timp, perc, org, alto sax(2), guit, bjo

TBarB

world première: 22.05.1929 Frankfurt am Main. Ludwig Rottenberg

## Alexander Zemlinsky

1871–1942



Instead of being viewed in the context of the composer's own life and works, Alexander Zemlinsky's music has often been contrasted and compared with that of his contemporaries. His name had cropped up in connection with the composers he knew, those whose works he premiered in his role as a leading conductor of new music, and those whose music he emulated.

For decades, it was a calamity for Zemlinsky that he was between two aesthetic worlds, carrying at once Art Nouveau and Expressionism within him, never finding his place; but today it is this ambivalence which is his strength. He had great respect for the modern era, supporting it however he could, even if his compositions never did venture into that new world. Today he is mentioned in the same breath with Arnold Schoenberg, but has emerged from the shadow of his pupil and brother-in-law and secured his own place in concert life.

His *Lyric Symphony* was formed in 1922 along the lines of Gustav Mahler's *Lied von der Erde*. Passionate rushing sounds describe love, desire, longing, and renunciation after texts by Rabindranath Tagore. The Bengali writer and Nobel laureate was not only in the news as a critic of British colonialism and Western nationalism in general, but he also stood out as a unique inventor and philosopher of poetry.

Zemlinsky took seven poems from a longer collection, *The Gardener*, and arranged them to suggest a narrative of longing, love and parting. The story is told in tableaux, only the second describes a particular event.

In contrast to the social engagement of the Symphonic Songs, the *Sinfonietta* is a highly personal creation. For all its outward show of bravura – and this is perhaps Zemlinsky's most virtuosic score – the music often speaks with words. Their meaning, however, is cryptic.

Alexander Zemlinsky

***Lyric Symphony*** (1923)

op. 18 | in 7 songs | 45'

for soprano, baritone and orchestra

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

world première: 04.06.1924 Prague

***Sinfonietta*** (1934)

op. 23 | for orchestra | 22'

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

world première: 19.02.1935 Prague. Heinrich Jalowetz

**Reduced Versions**

***Lyric Symphony*** (1923)

op. 18 | in 7 songs | 45'

for soprano, baritone and chamber orchestra

arranged by Thomas Heinisch (2012)

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

world première: 03.06.2013 Vienna. Peter Weber, b; Gabriele Fontana, s; Ensemble Kontrapunkte, Peter Keuschnig

***Sinfonietta*** (1934)

op. 23 | for chamber orchestra | 22'

arranged by Roland Freisitzer (2013)

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

world première: 11.03.2013 Vienna. Ensemble Kontrapunkte, Peter Keuschnig



## **REDISCOVERED 1915–1945**

### **Kurt Atterberg** (1887–1974)

On the occasion of the 100th anniversary of Schubert's death, the Columbia Gramophone Company invited composers in 1928 to write a work which the *Unfinished Symphony* would inspire them to compose. The 10,000-dollar first prize went to Swedish composer Kurt Atterberg for his *Symphony No. 6*, which has borne the sobriquet "The Dollar Symphony" ever since. Many factors contributed to its success, including its transparent orchestration, euphony, engaging melodies, rousing dance-like music in the outer movements, the poetic mood of the central Adagio (with its rewarding clarinet solo), and a hint of Swedish folk music.

#### ***Symphony no. 6*** (1927, 1928)

op. 31 | for orchestra | 32'

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

world première: 15.10.1928 Cologne. Hermann Abendroth

## **Walter Braunfels** (1882–1954)

Braunfels saw himself as a composer in the late Romantic tradition, a successor to Hector Berlioz, Richard Wagner, Anton Bruckner and Hans Pfitzner, his musical language characterised by strongly chromatic harmonies reaching to the limits of tonality. His broad expressive palette extends from ascetic parsimony to ironical and grotesque twists à la Kurt Weill, with echoes of Neoclassicism and ecstatic outbursts.

For the most part, strings accompany the solo instrument in his romantic Concerto for Organ; brass and percussion only join in for two chorales. Braunfels explained his use of a boys' choir thus:

“It mainly happened in order to crown the second movement, this work's midpoint, which is structured as a large chorale prelude, most beautifully by adding the chorale the boys sing at the end ... I could not deny myself the chance to let them have their say singing another chorale at the end of the fantastic, towering double fugue which forms the finale.”

### **Concerto** (1928)

op. 38 | for organ, boys' choir and orchestra | 22'

tpt(3), tbn, bass tbn, timp, b.d, str

world première: 1928 Leipzig. Günter Ramin, org, Gewandhausorchester, choir:

Thomanerchor, Wilhelm Furtwängler

## Franz Liszt (1811–1886) | Marcel Dupré (1886–1971)

Liszt was commissioned to compose a fantasia on the motif B-A-C-H (= B-flat, A, C, B-natural) for the dedication of the new organ in Merseburg Cathedral. However, he was unable to finish it in time; he replaced it with his *Fantasia and Fugue* on the chorale *Ad nos, ad salutarem undam* (from Meyerbeer's opera *Le Prophète*) on the programme.

This "Prophet Fugue," as Liszt called it, is one of the most impressive works of secular character in the entire organ literature. Marcel Dupré, one of the 20<sup>th</sup> century's greatest organists, arranged it for organ and orchestra, but there was only one documented performance of his version; he played it on a concert tour of the U.S.A., after which it disappeared.

The piece remained in obscurity until organists Olivier Latry and Denny Wilke discovered the performance material in the basement of Villa Maubert in Paris, where Dupré had lived.

This version of the "Prophet Fugue" for organ and orchestra was played for the first time in Europe on 23 September 2007 in Merseburg, the same venue where the solo work was first given in 1855; the performers were Olivier Latry and the Anhaltische Philharmonie Dessau, with Michael Schönheit conducting.

### ***Ad nos*** (1850)

*Fantasia and Fugue* on the chorale *Ad nos, ad salutarem undam* from Meyerbeer's opera *Le Prophète* | 30'

for organ and orchestra

arranged by Marcel Dupré (1930)

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

## **Franz Liszt** (1811–1886) | **Franz Schreker** (1878–1934)

Schreker's instrumentation is a sparkling reinterpretation of the Liszt original by one of the 20th century's great virtuosos of the orchestra. Its irrepressible humor and delight in the resources of the orchestra insure immediate appeal for the general audience while its sheer inventiveness and contrapuntal ingenuity (including surprising thematic juxtapositions) will enchant the sophisticated listener.

Schreker himself wrote enthusiastically about this arrangement: "... For all its skill and ingenuity, this arrangement never sounds 'learned' or overloaded and will please today's audiences better than the somewhat hackneyed original version. It has been transformed into a truly thrilling piece that contains gypsy, Hungarian color in every bar (I myself am half Hungarian). ... it could be a sensational hit that would even surpass the success of Stokowski's arrangement, provided there is a first-class orchestra and at least two rehearsals for rehearsal..."

### ***Ungarische Rhapsodie 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

## Hans Krása (1899–1944)

The Four Orchestral Songs, set to Christian Morgenstern's *Galgenlieder* (Gallows Songs), mark Krása's debut. He wrote them when he was barely 22, hired as a répétiteur at the New German Theatre in Prague. Alexander Zemlinsky, the theatre's musical director, influenced him greatly as teacher and mentor, and also conducted the premiere of Krása's *Four Orchestral Songs* in May 1921.

The Symphony for Alto and Small Orchestra was composed in 1923 during Krása's three-month stay in Paris, where parts of the work were premiered at the Théâtre des Champs-Élysées in the Concerts Straram (1924). The work received a complete performance by the Czech Philharmonic in Prague in 1927. In recent years, thanks especially to the advocacy of Vladimir Ashkenazy and Sir Simon Rattle, the Symphony has been heard fairly often in concert and seems well-placed to confirm the words of Viktor Ullmann, Krása's friend and fellow-composer in Prague: "His music emerges without effort, as if between 'check' and 'mate.' But the things that do arise have a somnambulistic self-assurance."

Krása, a German Jew, wrote his sole sacred composition, the oratorio *Die Erde ist des Herrn* ("The Earth is God's") in his native city Prague in 1931; it was premiered in 1932. It remains a puzzle to this day why he composed the work, to Biblical psalms he selected himself, as it juxtaposes weak humans with divine omnipotence in opposition. Krása's oratorio is ineluctably moving and should be put on the concert programmes more often.

### **4 Orchestral Songs** (1920)

op. 1 | for voice and orchestra | 8'

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

### **Symphony for small orchestra** (1923)

for alto and orchestra | 17'

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

world première: 16|12|1991 Berlin. RIAS Youth Orchestra; Israel Yinon

### **Die Erde ist des Herrn ...** (1931)

cantata | 20'

for soli, mixed choir and orchestra

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

## Ernst Krenek (1900–1991)

Austrian composer Ernst Krenek wrote only two violin concertos during the 91 years of his life: the first when he was not yet 24 and the second almost 30 years later. He composed the first violin concerto – one of the most exciting rediscoveries in the UE catalogue for that instrument – shortly after writing his first piano concerto. It was developed within one month (March 1924) for the Australian violinist Alma Moodie. She had asked him for one while they were having a passionate love affair at the time; however, the relationship did not last long. Moodie advised Krenek on details of playing technique for the virtuoso violin part. She played the concerto, written in one movement, on 5 January 1925 in Dessau with the orchestra of the former Friedrich Theatre under Franz von Hoesslin, where it was enthusiastically received.

The work was a success from the outset, as Krenek himself wrote to UE's director Emil Hertzka on 22 January 1925: "The *Violin concerto* really seems to be a very big success, as you can see from most of the discussions in the press which you have presumably collected." Krenek also reinforced the concerto's potential in his autobiography: "It became quite a successful piece, relatively simple in structure and form, full of panache and vitality." Hertzka brought Krenek, who was a pupil of Franz Schreker and had followed him from Vienna to Berlin, to UE when he was only 20. This was at a time when Schönberg's pupils Anton Webern and Alban Berg were not yet under contract. Hertzka must have had a good nose, as so often; a few years after his first violin concerto, Krenek wrote his best-known opera *Jonny spielt auf*, which became a resounding success and made him one of the most important composers of the post-World War I era.

### ***Violin Concerto No. 1*** (1924)

op. 29 | for violin and orchestra | 21'

2 0 2 2 - 2 2 0 0 - str

world première: 05|01|1925 Dessau. Alma Moodie, vln, Anhaltische Philharmonie Dessau; Franz Hoesslin

## Joseph Marx (1882–1964)

The fate that the *Herbstsymphonie* suffered could hardly have been worse for a symphonic milestone of its caliber. Even the dress rehearsal and the première, given by the Vienna Philharmonic under Felix Weingartner on 5 February 1922, were filled with ominous forebodings. A group of saboteurs blew whistles to disturb the performance and prevent the work from being heard, turning the evening into a fully-fledged scandal. Excesses and even fistfights broke out in the middle of the hall between the saboteurs and those members of the audience who wanted to listen to the piece undisturbed. According to newspaper reports these incredible incidents, which were debated long thereafter, lasted a full quarter of an hour; only then could the performance safely begin.

At this time Joseph Marx was head of the Vienna Academy of Music and one of the leading composers and teachers in Austria. Although he did not know exactly who the saboteurs were, he was perfectly aware of the extraordinary character of his symphony, its polarizing impact, and its technical difficulties.

Here is the Wiener Extrablatt of 5 February 1922:

“The gigantic work leapt in one bold swoop to the forefront of modern orchestral music, exceeding all expectations and fears and placing wholly new and unprecedented tasks on the conductor and the members of the world's best orchestra. It drew violent protests from some but storms of applause from others, the latter finding expression when the composer was called onto the stage. Part of the audience incessantly cried out 'Marx, Marx, Marx!’”

### ***Eine Herbstsymphonie (Autumn Symphony)*** (1921)

for orchestra | 75'

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

world première: 05|02|1922. Vienna Philharmonic Orchestra; Felix Weingartner

## Ottorino Respighi (1879–1936)

Respighi's fame is based on numerous arrangements that he did of compositions by other composers and his masterly crafted neoclassicist orchestral works that have a unique position within the music history of Italy. When Respighi died in 1936 he was by far the most popular Italian composer of orchestral works. During his three years in St. Petersburg (1900–1903) he was instructed by Nikolai Rimsky-Korsakov and by Max Bruch in Berlin. After 1908 he gave up his career as violinist, violist and conductor to devote all his time to composition and teaching. Being a proud Italian, he could not, of course, bypass the rich tradition of opera. However, this endeavor was met with no success. His tone poems *Pini di Roma*, *Fontane di Roma* and *Feste Romane* have become the most popular works of Italian concert music and created a reputation of him being a captive composer of program music on the highest artistic level though, often compared to Richard Strauss.

In 1913 Respighi settled in Rome, where he became professor of composition and later director at the Accademia di Santa Cecilia. One of his students was the eighteen year old Elsa Olivieri-Sangiaco. In 1919 Respighi married her and she introduced him shortly afterwards to the basics of Gregorian chant. In almost all of his works after 1920 one can find the manifestation of Gregorian art. *Concerto gregoriano* conveys vividly how profoundly Respighi was moved by the simplicity and spontaneity of the early Christian world. He conceived the violin part as the consciously earnest role of a cantor in front of a church community, represented by the orchestra. The premiere of his 3rd violin concerto, *Concerto gregoriano*, took place in 1922 but he did not find the right understanding for this work, even though the splendid concerto is held in great esteem in violinists' circles. Demanding considerable technical proficiency but lacking showmanship, the concerto has – probably for those very reasons – never established itself in the repertory.

### **Concerto Gregoriano** (1921)

for violin and orchestra | 30'

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

world première: 05.02.1922 Rome. Mario Corti, vln, Bernardino Molinari



## Franz Schmidt (1874–1939)

In 1934, Austrian composer Franz Schmidt wrote his only piano concerto, for the left hand in E-flat major. It was commissioned by pianist Paul Wittgenstein, who had lost his right hand in World War I. Schmidt thus joined the array of prominent composers who wrote works for the wealthy Wittgenstein, including Maurice Ravel, Richard Strauss, Sergei Prokofiev, Erich Wolfgang Korngold and Benjamin Britten.

Wittgenstein (whose brother was the renowned philosopher Ludwig Wittgenstein) played the premiere performance on 9 February 1935 with the Vienna Philharmonic conducted by the composer himself. At his request, the German-Austrian pianist, piano teacher and pupil of Franz Schmidt Friedrich Wührer made a version for two hands, replacing the original.

Apart from the piano concerto, Schmidt wrote other works for Wittgenstein, chamber music in particular, and the *Concertante Variationen* on a theme of Beethoven for piano and orchestra in 1923, about 10 years prior to the piano concerto. For his basic theme he chose the scherzo from Beethoven's Violin Sonata No. 5, often called the "Spring Sonata." It was premiered on 2 February 1924 with Wittgenstein, its dedicatee, at the piano, with the Vienna Symphony Orchestra under Julius Prüwer in the Vienna Konzerthaus. Friedrich Wührer made a version for two hands of this piece as well, replacing the original, which he premiered on 12 April 1940.

These two works for piano and orchestra number among the rediscovered pieces by Schmidt in the UE catalogue, broadening his reputation beyond his oratorio *The Book with 7 Seals* and the Fourth Symphony, his best-known works.

### **Piano Concerto** (1934)

for piano and orchestra | 46'

for the left hand

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

world première: 09.02.1935. Paul Wittgenstein, pn, Vienna Philharmonic, Franz Schmidt

### **Concertante Variations** (1923)

on a theme by Beethoven | 26'

for piano and orchestra

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

## Nikos Skalkottas (1904–1949)

In the 1920s Skalkottas was a promising young composer in Berlin and a student of Schoenberg between 1927 and 1932. It was only after his return to Greece in 1933 that Skalkottas, shunned by his compatriots and confronted by enmity and harsh criticism, became an anonymous and obscure figure. He was a young, iconoclastic composer, who had found his own musical language at a time when art music in Greece was still trying to find its own identity but largely reflected the conservative and deeply nationalistic ideals of the political and cultural environment. Although Skalkottas absorbed and imaginatively deployed traditional Greek folk elements in his music, he did not align himself with the prevailing folkloristic musical aesthetics of his compatriots. Instead his compositional style and harmonic language is characterized by both stylistic division and stylistic synthesis – tonality and dodecaphonism.

The Violin Concerto was one of those works neither performed nor published during Skalkottas's lifetime, and the autograph sources remained unedited and in manuscript form. The first editorial work on the concerto started around 1960, and the piece was first published by UE in 1964, 15 years after Skalkottas's death.

The new Critical Edition of the Violin Concerto, edited by Eva Mantzourani, aims to rectify this state of affairs. It provides an authoritative performance text, based on meticulous study of all known sources and prepared in accordance with modern editorial and text-critical principles, which open new possibilities for performance, recording and further study of this remarkable piece.

The Violin Concerto is an exciting work teeming with contrasting colours and emotions, with dramatic outbursts interwoven among more lyrical passages. The work is in three movements, recalling classical forms, and is an example of Skalkottas's free dodecaphonic technique. Skalkottas's exceptional orchestration skills are put to good use throughout, with the orchestral texture displaying an interplay of light and darkness; the dialogue between the soloist and the orchestra is simultaneously heart-breaking and intoxicating. The melodic gestures fluctuate between lyrical passages and bold, demanding statements by the solo part in particular. Skalkottas's compositional language is characterized by rhythmic vitality, and through the work the rhythmic drive is often breathless yet captivating.

### ***Violin Concerto*** (A/K 22) (1937)

for violin and orchestra | 28'

2 2 2 3 - 2 2 2 1 - timp, perc - str

world première: 14|05|1962 Hamburg. Tibor Varga, vln, NDR Symphony Orchestra,  
Michael Gielen

## Hans Sommer (1837–1922)

Born in Braunschweig, Hans Sommer (1837–1922) began composing *Lieder* in 1880 which held a secure place in concert halls for the next three decades. With regard to the development of the late Romantic piano-song, his sole biographer Erich Valentin placed him temporally directly before Hugo Wolf. “The lines proceeding from Schumann and Liszt converge in him – one is tempted to say for the first and only time.”

His songs for piano and those for orchestra are now experiencing an astonishing renaissance. “What a discovery! How could such top-ranking music of such quality disappear so thoroughly from the public consciousness? The name Hans Sommer is likely known to only a very few, but when they hear his orchestra songs they ask themselves how that could be,” the Bavarian Radio enthusiastically reported: “The music seems reminiscent of and similar to Wagner in its inspiration, yet it is personal, distinct and individual. All that is a little shadowy, permeated with a certain fundamental melancholy, as the choice of texts also evinces.”

### ***Lieder for Orchestra***

for medium voice and orchestra

2 3 2 2 - 4 3 3 1

Ach neige, du Schmerzenreiche, An den Mond, Des Harfners Gesang, Der Fischer, Frech und froh, König und Floh, Mailied, Mignon singt, als Engel angetan, Mignons Sehnen, Odysseus, Sapphos Gesänge, Symbolum, Der Türmer singt auf der Schlosswarte, Wanderers Nachtlid, Wonne der Wehmut

## Egon Wellesz (1885–1974)

Born in Vienna in 1885, Egon Wellesz experienced a fate similar to that of so many other outstanding composers of his time in the UE catalogue. By 1938 he had risen to become one of the most important composers of the time. His works were played by renowned orchestras such as the Vienna Philharmonic and the Concertgebouw in Amsterdam, the Vienna State Opera staged his operas and they were also performed in many German opera houses. But after the Anschluss he emigrated to Great Britain because, as a Jew, his music was declared “degenerate” and banned from all repertoires.

Initially, Wellesz was still under the influence of Mahler and Bruckner. However, inspired by his teacher Arnold Schönberg, he abandoned his tonal musical language for a more gestural-expressive style. He composed his three-movement *Piano Concerto Op. 49* in 1933 and premiered it on 15 June 1934 with soloist Walter Frey. The following is taken from *Anbruch*, UE's monthly journal of modern music of that time:

It is finely and transparently orchestrated [...]. The soloist's task is a thankful one, although it requires technical skill and intellectual insight, i.e. precisely a case for the excellent Swiss performer of many works of contemporary music. This is not a symphony or a suite for orchestra including a piano occasionally given soloistic prominence. Wellesz' work is a true piano concerto, the solo part coming to the fore and revelling in toccata sections. The first movement is intensely energetic and rhythmically incisive, while the second, slow movement is atmospheric and the third seems to recall the Viennese tradition of a finale. The entirety was surely written in a very happy epoch for the composer, one which numbers among our most intriguing [...].

### ***Piano Concerto*** (1933)

op. 49 | for piano and orchestra | 20'

2 2 2 2 - 4 2 1 0 - str

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