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# *dramatic works*

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*Selection 2019*



**Breitkopf  
& Härtel**

*first*  
in music



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# *dramatic works*

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*Selection 2019*



Breitkopf  
& Härtel

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in music

*Urtext*   
Breitkopf & Härtel

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# Abbreviations and Symbols

<b>A</b>	Alto
<b>acc</b>	accordion
<b>ad lib.</b>	ad libitum
<b>afl</b>	alto flute
<b>alphn</b>	alphorn
<b>arec</b>	alto recorder
<b>asax</b>	alto saxophone
<b>atbne</b>	alto trombone

<b>B</b>	bass
<b>bar</b>	baritone
<b>barhn</b>	baritone horn
<b>bassethn</b>	bassethorn
<b>bc</b>	basso continuo
<b>bclar</b>	bass clarinet
<b>BES</b>	Bessel-Verlag, London
<b>bfl</b>	bass flute
<b>brec</b>	bass recorder
<b>bsn</b>	bassoon
<b>btbne</b>	bass trombone
<b>btrp</b>	bass trumpet
<b>Busoni-Verz.</b>	Catalogue of Busoni's works

<b>CàP</b>	flugelhorn
<b>cel</b>	celesta
<b>ChB</b>	Choral Library
<b>clar</b>	clarinet
<b>cor ang</b>	English horn
<b>corn</b>	cornet
<b>cym</b>	cymbal

<b>D</b>	Catalogue of Schubert's works (Deutsch-Verzeichnis)
<b>db</b>	double bass
<b>dbclar</b>	double bass clarinet
<b>dble bsn</b>	double bassoon
<b>dbtbne</b>	double bass trombone
<b>dbtuba</b>	double bass tuba
<b>DDT</b>	Denkmäler Deutscher Tonkunst
<b>DVfM</b>	Deutscher Verlag für Musik, Leipzig

<b>e</b>	electronic
<b>EB</b>	Edition Breitkopf
<b>ebassguit</b>	electric bass guitar

<b>Eb-clar</b>	E♭ clarinet
<b>eguit</b>	electric guitar
<b>eorg</b>	electric organ
<b>euph</b>	euphonium

<b>fl</b>	flute
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<b>glsp</b>	glockenspiel
<b>gr</b>	great
<b>guit</b>	guitar

<b>harm</b>	harmonium
<b>hn</b>	horn
<b>hp</b>	harp
<b>hps</b>	harpsichord
<b>HWV</b>	Catalogue of Handel's works (Baselt)

<b>keyboardglsp</b>	keyboard glockenspiel
<b>KV</b>	Köchel Catalogue (Mozart)

<b>mand</b>	mandolin
<b>marimb</b>	marimbaphone
<b>mez</b>	mezzo-soprano

<b>OB</b>	Orchestral Library
<b>ob</b>	oboe
<b>ob d'am</b>	oboe d'amore
<b>op.</b>	opus
<b>oph</b>	ophicleide
<b>org</b>	organ

<b>PB</b>	Score Library
<b>perc</b>	percussion
<b>picc</b>	piccolo
<b>picctrp</b>	piccolo trumpet
<b>pno</b>	piano

<b>rec</b>	recorder
------------	----------

<b>S</b>	soprano
<b>sax</b>	saxophone
<b>SON</b>	Diverse items
<b>Sp</b>	speaker
<b>ssax</b>	soprano saxophone
<b>str</b>	strings
<b>synth</b>	synthesizer

<b>T</b>	tenor
<b>TB</b>	libretto library
<b>tbne</b>	trombone
<b>thn</b>	tenor horn
<b>timp</b>	kettle-drum(s) / timpani
<b>trp</b>	trumpet
<b>tsax</b>	tenor saxophone

<b>va</b>	viola
<b>vagb</b>	viola da gamba
<b>vc</b>	violoncello
<b>vibr</b>	vibraphone
<b>vl</b>	violin

<b>WP</b>	world premiere
<b>WWV</b>	Catalogue of Wagner's works

<b>xyl</b>	xylophone
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<b>4ms</b>	four-handed
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# How to Use This Catalogue

With our new catalogue of stage works we would like to invite you to find some ideas and inspirations, to browse or to get some information about the different works. Therefore, we compiled a selection of the stage works published by Breitkopf & Härtel and the Deutscher Verlag für Musik, Leipzig (DVfM) and assigned them in various categories.

Where a work meets multiple functions, a cross-reference leads you to the main article. Within the categories the composers and their works are listed in alphabetical order. The works are generally full-length; otherwise their duration is given in minutes.

## The instrumentation is indicated in figures and abbreviations following the usual order in a full score

- Woodwinds: flute(piccolo).oboe(English horn).clarinet(bass clarinet.saxophone) bassoon(double bassoon)
- Brass: horn.trumpet.trombone.tuba
- Kettledrum.percussion
- Harp.guitar
- Piano.harpsichord.celesta.organ
- Strings

## Abbreviations without brackets mean additional players

- Picc.1. = 2 players

## Abbreviations in brackets indicate either additional instruments

- 1(picc). = 1 player, but 2 instruments

## or the number of players

- perc(4) = 4 percussionists

All editions with order numbers can be purchased. All other materials which are essential for the performance can only be obtained on hire. String parts are only available in the quantity corresponding to the usual forces required by the work. The hire fee will be quoted on request.

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of the broadcaster(s) involved. The corresponding forms are available on request. Excerpts from many works (arias, choruses, overtures etc.) are also available for concert use. Further information are available on request or on our website [www.breitkopf.com](http://www.breitkopf.com).

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Croatia

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00121 Helsinki  
Finland

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Fax +358-103871221

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France

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Fax +33-1-4801 0166

aich@breitkopf.com

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United Kingdom

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Fax +44-845-052 7606

rod.taylor@mdslondon.co.uk

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Israel

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Fax +972-2-673 9052Email

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Italy

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Seminario de Nobles, 4 – 3ª Planta, Izq B  
28015 Madrid  
Spain

Phone +34-91 577 9951

jvicente@sermus.es

## Slowenia

Edicije DSS  
Trg Francoske Revoluc.6/1  
1000 Ljubljana  
Slowenia

Phone +386-1-241 5662  
Fax +386-1-241 5666

## Sweden

Gehrmans Musikförlag AB  
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Sweden

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Switzerland

Phone +41-43-268 06 45  
Fax 41-43-268 06 47

## USA, Canada

G. Schirmer, Inc.  
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USA

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# dramatic *works*

Selection 2019

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*for the big stage*

# *classics* from the opera repertoire

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# Beethoven, Ludwig van (1770–1827)

**Fidelio** op. 72  
Opera in Two Acts

<b>Libretto</b>	Joseph Sonnleithner, Stephan von Breuning and Georg Friedrich Treitschke after J. N. Bouilly's "Léonore ou l'amour conjugal"
<b>Translation</b>	French
<b>Place and time</b>	A Spanish prison near Seville, end of the 18th century
<b>Characters</b>	DON FERNANDO (baritone) – DON PIZARRO (baritone) – FLORESTAN (tenor) – LEONORE (soprano) – ROCCO (bass) – MARZELLINE (soprano) – JAQUINO (tenor) – 1st PRISONER (tenor) – 2nd PRISONER (bass)
<b>Choir</b>	SATTBB
<b>Orchestra</b>	picc.2.2.2.2.dble bsn – 4.2.2.0 – timp – str
<b>Stage music</b>	trp

"The whole matter concerning the opera is the most troublesome in the world. There is a very great difference between letting oneself be guided by reflection and giving oneself up to free inspiration. In short, I assure you, dear Treitschke, the opera is going to win me a martyr's crown." Beethoven had already revised the opera several times by the time he wrote these words to Treitschke. Reworked, partly at the urging of friends and finally at his own request, the opera made its breakthrough in its final version.

The triumphal premiere of the third version of the work was held at Vienna's Kärntnertortheater on 23 May 1814 with Beethoven conducting. Treitschke, who was a stage director and dramaturgical adviser at the Court Opera, vividly reports that as "Beethoven conducted, his temperament often jolted him out of the beat; however, Kapellmeister Umlauf kept everything together wonderfully behind Beethoven's back, through his eyes and his hands."

## Leonore

Opera in Three Acts  
Early Version of "Fidelio" from 1805 ("Urleonore")  
Among Others with the March ("Introduzione del secondo atto") WoO 2b played in 1805

<b>Characters</b>	DON FERNANDO (baritone) – DON PIZARRO (baritone) – FLORESTAN (tenor) – LEONORE (soprano) – ROCCO (bass) – MARZELLINE (soprano) – JAQUINO (tenor) – 1st PRISONER (tenor) – 2nd PRISONER (bass)
<b>Choir</b>	SATTBB
<b>Orchestra</b>	2(picc).2.2.2.db bsn – 4.2.3.0 – timp – str
<b>Stage music</b>	trp

Beethoven had invested two years of enthusiastic work in his opera that premiered in 1805 at the Theater an der Wien. Alas, though not with the desired success: present that evening was hardly any German-speaking audience, since most of the Viennese nobility had left the city ahead of Napoleon's invading troops.

The vast majority of the audience consisted of French soldiers. In addition, the orchestra and singers were not up to the opera's musical challenges, so the evening dragged on doggedly. As a result, Beethoven continued to revise his opera until he performed it again in 1814 as Fidelio. Yet, just what are the biggest differences between the two versions? First of all, the second version was

drastically cut from three acts to two. Entire arias were sacrificed, but also long passages within individual numbers. The reduction to two acts also changed the work's dramaturgy: in the three acts of the 1805 Leonore, each act follows its own dramaturgy and can be named after its main character.

In the first act Marzelline plays the main character, to be replaced in the second act by Leonore, whose great aria in the original version is both much longer than in Fidelio and rich in coloratura. In the tragic third act, Florestan plays the title character; his aria after the two-act wait remains in F minor – the F major part occurs only in the Fidelio version. The three-act Leonore first focuses on

the family connections in the house of Rocco, the plot climaxing at Pizarro's appearance and expanding at the same time musically in order finally to further intensify the dungeon act. The two-act Fidelio is, in comparison, streamlined, with a clear perspective on the stringent course of the dungeon scene. One hundred years after the premiere, Richard Strauss returned Leonore 1805 to the Berlin

stage, based on a version reputedly arranged according to the then knowledge and already published by Breitkopf & Härtel. Barely half a century later, Willy Hess made a thorough comparison of the various versions in 1953 and presented a performance material in his supplements to the complete edition that provided a reliable basis for re-evaluations.



Beethoven's  
**Leonore**  
at the Konzert Theater Bern  
Photo © Anette Boutellier



# Busoni, Ferruccio (1866–1924)

**Die Brautwahl** Busoni-Verz. 258  
Musical-Phantastic Comedy in Three Acts with a Postlude

<b>Libretto</b>	Ferruccio Busoni based on E.T.A. Hoffmann's tale of the same name from "Die Serapionsbrüder"
<b>Translation</b>	Italian (G. Trampus), "La sposa sorteggiata"
<b>Place and time</b>	Berlin, around 1820
<b>Characters</b>	KOMMISSIONSRAT VOSWINKEL (baritone) – ALBERTINE, his daughter (mezzo-soprano) – THUSMAN, suitor (tenor) – EDMUND LEHSEN, painter, suitor (tenor) – BARON BENSCH, suitor (tenor) – DER GOLDSCHMIED LEONHARD (baritone) – DER JUDE MANASSE (bass) – EIN DIENER VOSWINKELS (tenor) – CROWD, A CHANCRE (silent roles)
<b>Choir</b>	SATTBB
<b>Orchestra</b>	3(3picc).3(cor ang).3(bclar).3(dble bsn). – 4.3.3.1. – timp.perc(3) – hp – cel.org – str
<b>Stage music</b>	1.2.2.2 – 2.2.corn.0.0 – timp.perc(2) – pno – db – bell

In Busoni's musical evolution, this work marks an important phase of radical change after works inspired by Brahms and Verdi. The composer's compositional style became increasingly revolutionary between the sketch of the short score (1908) and the completion of the orchestral score (1911). Busoni took the greatest care in preparing the definitive form of the work. He asserted that there was "invention in every bar," and assigned an important role to

the use of music from "other sources": the Hebrew march from Rossini's "Mosè", for example, or a German dance by Mozart, military music, American-Indian pentatonic music, Gregorian plainchant, melodies from the synagogue and even quotes from his own works. With these stylistic means, Busoni followed Hoffmann's "serapiontic" principle and came closer to his idea of a timeless "world music" without borders.

**Doktor Faust** Busoni-Verz. 303  
Opera (Poetry for Music) in Three Scenes with Two Preludes and One Intermezzo

1. Supplemented and Completed by Philipp Jarnach (1925)
2. After Sketches of the Composer Supplemented and Completed by Antony Beaumont (1984)

<b>Libretto</b>	Ferruccio Busoni adapted from the puppetry of the same name English (E. J. Dent), French (J. Lasserre), Italian (O. Previtali)
<b>Translation</b>	Wittenberg and Parma, late Middle Ages
<b>Place and time</b>	DOKTOR FAUST (baritone) – WAGNER, his famulus (baritone) – MEPHISTOPHELES (tenor) – DUKE OF PARMA (tenor) – MASTER OF CEREMONIES (Bass) – DUCHESS OF PARMA (soprano) – THE GIRL'S BROTHER, a soldier (baritone) – A LIEUTENANT (tenor) – THREE STUDENTS FROM CRACOW (tenor, 2 basses) – THEOLOGIAN (bass) – LAWYER (bass) – NATURAL SCIENTIST (baritone) – FOUR STUDENTS FROM WITTENBERG (4 tenors) – GRAVIS (bass) – LEVIS (bass) – ASMODUS (baritone) – BEELZEBUTH (tenor) – MEGÄROS (tenor)
<b>Choir</b>	SSAATTBB (churchgoers, soldiers, courtiers, Catholic and Lutheran students)
<b>Orchestra</b>	3(2picc).2(cor ang).2.bclar.2.dble bsn – 5.3.3.1 – timp.perc(4) – 2hp – cel.org – str
<b>Stage music</b>	0.2.0.0 – 6.3.3.0 – timp.perc(2) – 2hp – cel – vl.va.vc
<b>EB 5289</b>	Piano vocal score (E. Petri, M. v. Zadora)
<b>EB 8384</b>	Piano vocal score of the supplements according to the 2nd scene and the finale (A. Beaumont)
<b>TB 431</b>	Libretto

"Doktor Faust" is not only Busoni's "Opus summum" from a chronological point of view; it also evidences traces of many earlier scores which the composer brought together here under the primacy of musical theater which led, as it were, to an objectification of many

scenes. Antony Beaumont's completion of the two scenes left in fragmentary form was based on Busoni's composition sketches and a detailed dramaturgical outline. The new version has made a decisive contribution to the renewed interest in the work.



Busoni's  
*Doktor Faust*  
at the Semperoper Dresden  
Photos © Jochen Quast



**Turandot** Busoni-Verz. 273  
A Chinese Fable in Two Acts

<b>Duration</b>	85'
<b>Libretto</b>	Ferruccio Busoni based on a drama by Carlo Gozzi
<b>Translation</b>	English (L. Salter), Italian (O. Previtali)
<b>Place</b>	In the Orient. Before the town gate of Beijing, throne room in the imperial palace, Turandot's room
<b>Characters</b>	ALTOUM, emperor (bass) – TURANDOT, his daughter (soprano) – ADELMA, her confidante (mezzo-soprano) – KALAF, Timur's son, a prince (tenor) – BARAK, his servant (baritone) – QUEEN MOTHER OF SAMARKAND, a Moor (soprano) – TRUFFALDINO, chief eunuch (tenor) – PANTALONE, minister (bass) – TARTAGLIA, minister (bass) – EIGHT DOCTORS (4 tenors, 4 basses) – A SINGER (mezzo-soprano) – THE EXECUTIONER (silent role)
<b>Choir</b>	SSAATB
<b>Ballet</b>	Female dancers
<b>Orchestra</b>	2(picc).2(cor ang).2(bclar).2(dble bsn) – 4.2.3.0 – timp.perc(3) – hp – cel – str
<b>Stage music</b>	trp.2tbne.perc
<b>EB 5314</b>	Piano vocal score (Ph. Jarnach)

Busoni's work, which antedates Puccini's famous setting by a few years, seems rather cool in comparison to the later piece. "Busoni tones down the colors of his orientalisms and totally eschews sentimental lyricism. His strengths lie especially in the scintillating, unfathomable characters and in a music that hovers in an ambivalent manner between brightness and darkness, sadness and humor, danger and harmlessness. This work of art makes its references clear: Gozzi's play about the murderous princess is peopled with familiar commedia dell'arte figures, and one is not

quite sure whether this mixture of fun and danger gives a more relaxed feeling to the activity on the stage or whether it does not do precisely the opposite, adding the irreconcilable perspective of a gondola trip on the edge of a bottomless gulf. Busoni is more faithful to Gozzi than Puccini and thus to the gracious levity that hovers over the excesses of the action. His mild chinoiseries repeatedly lead to a Neo-Classicism inspired by Venetian folklore." (Hans-Klaus Jungheinrich, 1985)

**Cornelius, Peter** (1824–1874)

**The Barber of Bagdad**  
Comic Opera in Two Acts, Edited by Max Hasse

<b>Libretto</b>	Peter Cornelius
<b>Translation</b>	English (M. E. Browne)
<b>Place</b>	Bagdad
<b>Characters</b>	THE CALIF (baritone) – BABA MUSTAPHA, the Cadi (tenor) – MARGIANA, his daughter (soprano) – BOSTANA, a kinswoman (alto) – NUREDDIN (tenor) – ABUL HASSAN ALI EBN BEKAR, the barber (bass) – 1st MUEZZIN (bass) – 2nd MUEZZIN (tenor) – 3rd MUEZZIN (tenor) – A SLAVE (tenor) – FOUR ARMED MEN (2 tenors, 2 basses)
<b>Choir</b>	SAATTBB
<b>Orchestra</b>	picc.2.2.2.2 – 4.2.3.0 – timp.perc(2) – hp – str
<b>EB 2066</b>	Piano vocal score (German-English) (M. Hasse, W. v. Baußnern)

Cornelius's opera got off to a bad start, to say the least: the scandal provoked at the first performance in Weimar in 1858 led to protests and ultimately to the resignation of Franz Liszt as court opera director. It was not until 1904 that the opera was played again in that city and proved that the scandal had not been caused by the work but by Liszt's aesthetic views. The score was long considered as the ideal example of a musical comedy with a far too complicated plot. Today, however, many prominent commentators beg to differ:

"This is one of the sunniest scores ever written. Music in the spirit of Mozart and Mendelssohn: a highly delicate mixture of classical formal rigor and romantic irony, heightened with just a touch of exquisite sensuality that has just wafted in from the Orient. It is practically incomprehensible how Cornelius could have been regarded as a composer of the Wagner school for practically a century. With its intricate fusing of comedy, lyricism and sentimentality, it is precisely the opera that Schubert, Schumann, E.T.A. Hoffmann and Mendelssohn were unable to write." (Hans Zender)

Cornelius's  
*The Barber of Bagdad*  
at the Giessen City Theater  
Photo © Rolf K. Wegst



## Der Cid

Lyrical Drama in Three Acts, Edited by Max Hasse

**Libretto** Peter Cornelius based on Corneille, Herder's "Romances" and Huber's biography  
**Place and time** Burgos, around 1064AD.  
**Characters** FERNANDO, King of Castile (tenor) – LUYN CALVO, Bishop (bass) – CHIMENE, Countess of Lozan (soprano) – RUY DIAZ, Graf von Vibar, named Capeador (baritone) – ALVAR FANEZ (tenor)  
**Choir** SATB  
**Orchestra** picc.2.2(cor ang).2(bclar).2 – 4.3.3.1 – timp.perc – hp – str  
**Stage music** 4trp(Es).4trp(D).4thn.4tbne

This work was given its highly successful world premiere at the Weimar Court Theater on 21 May 1865. Before the turn of the century, there were further productions in an arrangement made by the Wagner conductor Hermann Levi and then, after 1904, once again in its original form. The constellation of the characters and the development of the action are clearly inspired by Wagner's

"Lohengrin". Chimene, the only female character, unites elements of Elsa and Ortrud within her. The court of Castile's struggle against the Moors is resolved happily, however: intransigent revenge gives way to a passionate love story. The opera closes with a glorification of Chimene and El Cid.

Flotow's  
 Martha  
 at the Frankfurt Opera  
 Photos © Barbara Aumüller

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## Flotow, Friedrich von (1812–1883)

### Martha

Romantic Comic Opera in Four Acts

**Libretto** Wilhelm Friedrich  
**Place and time** Durham Castle as well as in and around Richmond, at the time of Queen Anna  
**Characters** LADY HARRIET DURHAM (soprano) – NANCY (alto / mezzo-soprano) – LORD TRISTAN MICKLEFORD (bass) – LYONEL (tenor) – PLUMKETT (bass) – THE JUDGE OF RICHMOND (bass) – THREE MAIDS (soprano, alto) – 1st TENANT (bass) – 2nd TENANT (tenor) – 1st SERVANT (bass) – 2nd SERVANT (bass) – 3rd SERVANT (tenor)  
**Choir** SSAATTBB  
**Orchestra** 2(picc).2.2.2 – 4.2.3.1 – timp.perc(2) – hp – str  
**Stage music** 2hn.trp.tbne.perc

Lady Harriet feels bored at the Royal Court. To end this tediousness, she joins with her maid Nancy and together they go to the Richmond fair. Taking on false names, they disguise as maids and as "Martha" and "Julia" they are hired by Plumkett and Lyonel. While both men fall in love with the false maids, Martha and Julia make life difficult for them. Not only do they refuse to

work, Martha also rejects Lyonel's courtship as he does not seem to be within her social class; she escapes together with her ally. When, however, it is revealed that Lyonel is the son of an unjustly banished Earl, Harriet wants to win him back; by staging a replica of the fair where they first met, she finally succeeds.

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# Gluck, Christoph Willibald (1714–1787)

## Iphigénie en Aulide | Iphigenia in Aulis

Tragédie-opéra in Three Acts, Arranged by Richard Wagner

<b>Libretto</b>	Marie François Louis Gand-Leblanc Bailli du Roulet based on the tragedy "Iphigénie" by Jean B. Racine
<b>Translation</b>	German (P. Cornelius)
<b>Place and time</b>	On the beach of Aulis, before the beginning of the Trojan War
<b>Characters</b>	AGAMEMNON (baritone) – KLYTÄMNESTRA (mezzo-soprano) – IPHIGÉNIE (soprano) – ACHILLES (tenor) – PATROKLOS (baritone) – KALCHAS (bass) – ARKAS (bass) – ARTEMIS (soprano)
<b>Choir</b>	SATB
<b>Ballet</b>	Dances in compliment to Iphigenia at her arrival as well as at the wedding celebration
<b>Orchestra</b>	2.2.2.3 – 4.2.3.0 – timp – str
<b>Stage music</b>	2.2.2.4 – 0.3.0.0

I would like to make a suggestion. I have been rightfully reminded to make public my arrangement of Gluck's Iphigénie en Aulide. I had made this arrangement a while ago for the Dresden Court Theater. I began by changing the text at certain important passages, then brought the principal scenes in close contact with one another, eliminated the old-fashioned look, connected the separate individual numbers together with dramatically enlivened ritornellos

and, finally, replaced the feeble old close with an entirely new one that corresponds to Euripides's original Iphigenia. I revised the orchestration and the accompaniment itself with great care and wrote new connecting elements, various finales and even a major scene with Iphigenia in the third act. This Iphigenia obtained a genuine, unfeigned success in Dresden ... (Richard Wagner to Breitkopf & Härtel, 1852)

## La Rencontre imprévue | Die Pilger von Mekka

Comic Opera in Three acts, Editing and Arrangement for the Stage: Max Arend, Carl Hagemann and Arthur Rother

Translated and Arranged by Gerhard Schwalbe and Walter Zimmer

<b>Libretto</b>	L. H. Dancourt based on the "Pélerins de la Mesque" by A. R. Lessage
<b>Translation</b>	German (Ch. Gräfin Rittberg) (only piano vocal score)
<b>Place and time</b>	Cairo, 16th century
<b>Characters</b>	ALI, PRINCE OF BALSORA (tenor) – OSMIN, his Butler (tenor) – MEISTER ÜBERSCHWANG, a painter (baritone) – THE SULTAN OF EGYPT (tenor) – A CALENDER (bass) – A CARAVAN LEADER (baritone) – REZIA, the Sultan's favourite (soprano) – BALKIS, her confident (alto) – AMINA, slave of Rezia (soprano) – DARDANEA, slave of Rezia (sopran) – MORAKIN, a black man – BANU, a slave (silent parts)
<b>Ballet</b>	Pieces from "Iphigénie en Aulide" and from the Ballet "Der Prinz von China"
<b>Orchestra</b>	2(picc).2.0.2 – 2.2.0.0 – timp.perc – str
<b>EB 5327</b>	Piano vocal score (German) (G. Raphael)

The search for his fiancé Rezia takes Ali, Prince of Balsora, to Cairo together with his servant Osmin where he learns that the Sultan holds Rezia prisoner. Determined to set her free, Ali and Osmin go to the described house, find Rezia and escape together with her. They find refuge in a caravan and join them for a pilgrim to Mecca.

Betrayed by a dervish, they are taken prisoners and lead to the Sultan. Moved by the imperishable devotion of the two lovers, he puts mercy before justice. Not only does he set them free, he also arranges a lavish wedding for the couple.

# Graun, Carl Heinrich (1703/04–1759)

## Cleopatra e Cesare

Dramma per Musica in Three Acts

<b>Libretto</b>	Giovanni Gualberto Bottarelli after Corneille's "La Mort de Poppée"
<b>Place and time</b>	Egypt, 48 B.C.
<b>Characters</b>	CLEOPATRA, Queen of Egypt (soprano) – GIULIO CESARE (mezzo-soprano) – CORNELIA, Pompeio's widow (soprano) – TOLOMEIO, Cleopatra's brother (soprano) – ARSACE, Arabic prince, Cesare's rival (mezzo-soprano) – LENTULO, tribune and Cesare's friend (soprano) – ACHILLA, Egyptian prince, Tolomeo's friend (bass) – CNÉO POMPEO, SESTO POMPEO, Pompeio's and Cornelia's sons (mezzo-soprano)
<b>Choir</b>	SATB
<b>Ballet</b>	ad lib.
<b>Orchestra</b>	2.2.0.2 – 2.0.0.0 – hps – str

While Cleopatra and Tolomeo are fighting over the royal throne of Egypt, Cesare, at war with Pompeo, arrives at the Egyptian port of Alexandria in pursuit of his enemy. Tolomeo presents Cesare with Pompeo's head as a gift, but Cesare denounces the murder, thus insulting Tolomeo's honor. Cleopatra and Cesare fall passionately in love as soon as they lay eyes upon one another – a passion that does not go unescaped by the jealous Arsace. Lentulo also does not approve of this relationship, since he fears the resistance of the Roman Senate. Tolomeo, Arsace and Achilla form a conspiracy against Cesare. As Cesare turns his attention to Cornelia, Lentulo senses that something is amiss and makes a call to arms. In the battle, Tolomeo is taken captive and presented to Cornelia. Cleopatra, meanwhile, convinces Cesare to marry her. In order to have this union with a "barbarian" legitimated by Rome, Lentulo

advises Cesare to tell the Roman Senate that he has only agreed to this marriage for political and tactical reasons. The Egyptians attack during the wedding ceremony, and there ensues a battle from which the Romans emerge as the victors. In the meantime, Cleopatra has been given Cesare's letter and feels betrayed. Only with the aid of Lentulo can she finally be convinced of the truth, after which the wedding ceremony is led to its triumphant conclusion.

Graun's "Cleopatra e Cesare" was given its premiere performance under the composer's direction as the inaugural work of Berlin's "Unter den Linden" Opera on 7 December 1742. The work returned to the stage of the Deutsche Staatsoper in 1992, for the 250th anniversary of the historical opera house.

## Montezuma

Tragedia per Musica in Three Acts

<b>Libretto</b>	Giampetro Tagliazucchi after Frederick II, King in Prussia
<b>Translation</b>	Italian (G. Tagliazucchi)
<b>Place and time</b>	Mexico, 1519/20
<b>Characters</b>	MONTEZUMA, Emperor of Mexico (soprano) – EUPAFORICE, Queen of Tlascàla (soprano) – TEZEUCO, Officer of the imperial crown (tenor) – PILPATOË, the emperor's General (soprano) – ERISSENA, the queen's confidant (soprano) – FERDINANDO CORTÉS, a Spanish Leader (soprano) – NARVÉS, a Spanish Captain (soprano)
<b>Choir</b>	SATB
<b>Orchestra</b>	2.2.0.2 – 2.0.0.0 – hps – str
<b>5708023</b>	(= DDT 1/15) Full score

"If your operas are of poor quality, then please cast an eye on a new one enclosed herewith. It is about Montezuma. I have chosen the subject and must say that I still admire it to this day. You will certainly sense right away that I find Montezuma appealing and Cortés a tyrant, and that one absolutely must bring on the heavy artillery – even in the music – and aim it at the barbarism of the

Christian religion. But I forget that you live in a country under the dominion of the Inquisition. I should thus like to ask you for your forgiveness and express the hope to see you again soon in a 'heretical' country, where this opera can help raise the morals and the political mores and contribute to the eradication of superstition." (King Frederick II to Count Algarotti in October 1753)



# Grétry, André Ernest Modeste (1741–1813)

## Les fausses apparences ou L'Amant jaloux Der eifersüchtige Liebhaber

Comic Opera in Three Acts

<b>Libretto</b>	T. d'Hèle
<b>Translation</b>	German (E. Walch, W. Ebermann)
<b>Place and time</b>	Cádiz, middle of the 18th century
<b>Characters</b>	LOPEZ DE LA PLATA, Spanish trader (bass) – LÉONORE, his daughter (soprano) – DON ALONZE, her lover (tenor) – ISABELLA, Alonze's sister (soprano) – FLORIVAL, French Officer, Isabella's lover (tenor) – JACINTA, Léonore's servant (soprano)
<b>Orchestra</b>	2.2.0.2 – 2.0.0.0 – 2mand – str
DVfM	

Léonore, daughter of a merchant, is a widow already. Under no circumstances does her father want her to remarry, as otherwise, he would lose the capital he had invested in the business of his daughter's deceased husband. Léonore, however, is in love with her friend Isabelle's brother, Don Alonze, who is courting Léonore. Without further ado, he (and likewise his

sister) is denied access to the house. Isabelle is to be wed, but her lover Florival, a French officer, releases her, and both escape to Lopez's house where Léonore is staying. All united under one roof, a wild game of hide-and-seek starts that involves quite a lot of confusion ...

## Guillaume Tell

Drama in Three Acts

<b>Libretto</b>	Michel Jean Sedaine
<b>Place and time</b>	Switzerland, 13th century
<b>Characters</b>	GUILLAUME TELL (tenor) – MADAME TELL, his wife (soprano) – THE YOUNG TELL (soprano) – MARIE, his sister (soprano) – MELKTAL, the father (baritone) – MELKTAL, the son (tenor) – GUESLER (baritone) – 2 MEN OF THE PEOPLE, A SOLDIER (baritone) – A TRAVELLER (tenor) – THE TRAVELLER'S WIFE / THE TRAVELLER'S YOUNG CHILDREN / SURLEMANN / AN OLD MAN / 2 OFFICERS / 2 SOLDIERS (speaking roles)
<b>Choir</b>	SSATB/SSS/ATB
<b>Orchestra</b>	1(picc).2.2.2 – 2.2.0.0 – timp.cow horn – str
<b>Stage music</b>	2hn.2trp
<b>EB 8911</b>	Piano vocal score by the composer

Grétry's opera is based on the story about the freedom fighter William Tell that became the Swiss national myth and has been artistically adapted many times up to this day. Rossini's well-known and acclaimed masterwork was not, however, the first opera version: Premiered as early as 1791 at the Paris Comédie-Italienne was the opera "Guillaume Tell" by today's still barely known Liège composer Grétry – 38 years before Rossini's eponymous opera and nearly 15 years before Schiller's play.

The *Moniteur* of 23 April devoted a rather long article to the report of the Guillaume Tell premiere in the Comédie-Italienne.

To be read there after a summary of the piece with reference to the librettist Sedaine's borrowings from Lemierre's tragedy is the following about Grétry's music: "The music is in every respect worthy of the subject and how the poet treats it. Its creator, M. Grétry, mastered as always the art of breathing life into the songs characterizing the situations and persons to be painted. In this piece he goes one step further, writing in the style of the country in which the plot takes place." The musical realization of local color was not common at the time, and the statement that the score of Guillaume Tell deserves it was not to remain unmentioned. That the premiere was a complete success can be gathered from the

reports of the vociferous applause for both the actors and also the work's composer, who, however, did not respond to the calls for him. Grétry's nephew, author of the book *Grétry en famille*, has the master himself speak about the episode just described, the composer proclaiming: "On the day of the premiere of my opera Guillaume Tell, I say to Sedaine (author of the text): 'Our work has been well received, my friend; everything points to a great success, and I know that a plan has been hatched on the floor to call for you, forcing you to appear on stage, you who have never appeared after one of your plays.' – 'Pity,' he replies to me, 'for I will not appear.' – 'You will,' Sedaine, you will.' – 'Well, let's say I'm coming?' – 'Well,

then, first of all, make the usual greetings.' – 'I may or may not do it; but I shall go forward and speak to the audience: you want to see me, here I am; but how do you know that I did not hire two hundred people to call for me?' Sedaine would undoubtedly have done just that. The work had the greatest imaginable success, and it was not until midnight, and only upon the repeated order by the police commissioner who appeared on stage, that the audience was tired of calling for Sedaine and ready to retire."

Grétry's  
*Guillaume Tell*  
at the Opéra Royal de Wallonie-Liège  
Photo © Opéra Royal de Wallonie-Liège (2013)





# Handel, George Frederic (1685–1759)

**Giustino** HWV 37  
Opera in Three Acts

<b>Libretto</b>	After Nicolò Beregan und Pietro Pariati
<b>Translation</b>	German (E. Schmidt)
<b>Place and time</b>	Byzanz, ancient world
<b>Characters</b>	ANASTASIO, Emperor of Byzanz (soprano/tenor) – ARIANNA, Empress (soprano) – LEOCASTRO, Anastasio's sister (alto) – AMANZIO, the emperor's Commander (bass) – GIUSTINO, farmer (alto) – VITALIANO, Tyrant of Little Asia (tenor) – POLIDARTE, Officer of the Vitaliano (bass) – FORTUNA (soprano) – VOICE FROM THE MOUNTAIN (bass)
<b>Choir</b>	SATB
<b>Orchestra</b>	2arec.brec.0.3.0.1 – 2.2.0.0 – str – bc
DVfM	

Handel composed this opera for the 1736/37 season at Covent Garden in London. Serving as the basis for the libretto was a poem by Nicolò Beregan, dealing with Byzantine historical figures. Giustino was at times a very popular opera subject and so composed prior to Handel's version were already some adaptations of the story about the farmer Giustino to whom the goddess Fortuna promises honor, fame, wealth

and a ruler's crown. But for this he must be lured into the distance, become a hero and leave his homeland behind. Giustino follows the advice and embarks on an adventurous journey to appear more than once by his courageous deeds as a savior, gaining at the end both the promised crown and the Emperor's sister.

**Partenope** HWV 27  
Opera in Three Acts. Version of 1730

<b>Libretto</b>	After Silvio Stampiglia
<b>Translation</b>	German (K. Zauft – piano vocal score only)
<b>Place and time</b>	Naples, in antiquity
<b>Characters</b>	PARTENOPE, Queen of Naples (soprano) – ROSMIRA, Princess of Cyprus, disguised as a man of Armenia (alto) – EMILIO, Prince of Kymae (tenor) – ARSACE, Prince of Corinth (alto) – ARMINDO, Prince of Rhodos (alto) – ORMONTE, Captain of the Guard (bass)
<b>Choir</b>	SATB (no choir intended in the original version, Choral parts assigned to the soloists)
<b>Orchestra</b>	2.2.0.1 – 2.1.0.0 – theorbo – str – bc
DVfM	

Queen Partenope of Naples is romanced by several gentlemen at the same time. The timid Armindo is waiting for an appropriate moment to confess his love to the Queen. There is the buoyant Arsace, Partenope's favorite who actually is engaged to somebody else. The third one is Emilio who finally joins the array of suitors. He is arriving with his army, and with his proposal, he gives the Queen the choice: Love or war. A stranger named Eurimene appears

at the court and tells the Queen the truth about Arsace's betrayal. Subsequently, Partenope turns to Armindo after all, and Arsace recognizes his fiancé Rosmira in Eurimene who came disguised as a man to win back her lover. Only Emilio comes away empty-handed. However, after a lost war and a lost love he at least gains Partenope's friendship as a consolation.

# Keiser, Reinhard (1674–1739)

**Der hochmütige, gestürzte und wieder erhabene Croesus**  
Dramma Musicale in Three Acts, Edited by Max Schneider

<b>Libretto</b>	Lucas von Bostel after N. Minatos Opernlibretto "Creso"
<b>Place and time</b>	Lydien, 546 B.C.
<b>Characters</b>	CROESUS, King in Lydia (baritone) – CYRUS, King in Persia (bass) – ELMIRA, Princess from Meden (soprano) – ATIS, Croesus's son (tenor) – ORSANES, Lydian Prince (bass) – ELIATES, Lydian Prince (tenor) – CLERIDA, Lydian Princess (mezzo-soprano) – SOLON, Greek wise man (baritone) – HALIMACUS, Atis's steward (mezzo-soprano/tenor) – TRIGESTA, Elmira's maid (alto) – ELCIUS, Atis's servant (tenor) – PERSIAN CAPTAIN (baritone) – NERILLUS, Atis's Page (soprano) – FARMER (tenor) – FARMWOMAN (soprano)
<b>Choir</b>	SATB
<b>Ballet</b>	Persian soldiers dance, farmers and farmers children's dance
<b>Orchestra</b>	Zuffolo(ad lib. picc or rec).1.2.0.2 – 3clarini – timp – str – bc

Throughout his life, Croesus's wealth and munificence were constant topics of conversation among people. Unfortunately, he did not heed Solon's prophecy about what can happen to someone who boasts too much about how happy he is. Croesus loses a battle against Cyrus and is condemned to death. Cyrus hears of the prophecy in time, however, and grants Croesus a pardon in view

of his own happiness. Alongside this main storyline unfolds the romance between Elmira and the silent Prince Atis. Keiser reveals his experience in the field of opera in forceful episodes such as when the prince finds his (tenor) voice again in a battle against his father, as well as in intrigues, amorous dalliances, ballets, etc.

# Masaniello oder Die neapolitanische Fischerempörung

Opera in Three Acts in a German Stage Version by Johanna Rudolph and a Musical Arrangement by Horst Richter

<b>Libretto</b>	Barthold Feind
<b>Place and time</b>	Naples, 1647
<b>Characters</b>	DON CARLOS, Duke of Arcos, Viceroy of Naples (baritone) – DON VELASCO, Spanish General (tenor) – DON ANTONIO, Spanish Marquis (baritone) – DON PETRO, Spanish Marquis, Don Velasco's cousin (tenor) – MARIANE, Marquise (soprano) – ALOYSIA, Don Velasco's wife (soprano) – MASANIELLO, Neapolitan fisherman and leader of the rebels (bass) – PERRONE, Gang-leader (bass) – SEBASTIAN, Don Velasco's servant (tenor) – fruit grocer (tenor) – WOMAN FROM THE FOLK (alto)
<b>Choir</b>	SATB
<b>Orchestra</b>	3.3.0.0. – 0.3.0.0. – str – bc
DVfM	

Barthold Feind relates two parallel strands of action. First there is the revolutionary insurrection of 1647, when the Neapolitans rebel – successfully, at first – against their exploitation by the authorities. They are led by Masaniello who acts with tactical and military astuteness, forcing Don Carlos to intervene. In the end, however, the revolution fails because of Masaniello himself who is overwhelmed by his role as popular hero and is driven to madness.

The viceroy's henchmen kill him in his sleep. – The second strand of the action takes place at court where two interwoven stories tell of love and intrigue, favors and betrayal. Both storylines are independent of each other save for a few points of intersection such as battles or the taking of prisoners. The aristocrats take hardly any notice of the people and the social structures ultimately remain unchanged.

# Lortzing, Albert (1801–1851)

## Undine

Romantic Opera in Four Acts

<b>Libretto</b>	Albert Lortzing, from F. de la Motte-Fouqué's eponymous fairy tale novella
<b>Place and time</b>	Fishermen's village, the duke's nearby castle and at Burg Ringstetten on the Rhine, around 1450.
<b>Characters</b>	BERTALDA, daughter of Duke Heinrich of Schwabia (soprano) – KNIGHT HUGO VON RINGSTETTEN (tenor) – KÜHLEBORN, Prince of the water spirits (baritone) – TOBIAS, a poor old fisherman (bass) – MARTHE, his wife (alto) – UNDINE, their foster daughter (soprano) – VEIT, Knight Hugo's shield bearer (tenor) – HANS, cellar master (bass) – PATER HEILMANN (bass)
<b>Choir</b>	SATTBB
<b>Ballet</b>	Celebratory ballet, bridal-minuet
<b>Orchestra</b>	2(picc).2.2.2 – 4.2.3.1 – timp.perc – str
<b>Stage music</b>	2.2.2.2 – 4.0.0.0 – timp.bells in A and D

Undine lives as a foster daughter with the fisherman Tobias and his wife Marthe. But she encompasses something truly mysterious: she is actually the daughter of Kühleborn, the prince of the water spirits, who is trying a very daring experiment with her. He wants to find out if the people are good inside and can thereby give his daughter a soul. Water spirits live as soulless beings and can only gain souls through the unconditional loyalty of a loving person. So Undine meets the stranded knight Hugo, who seeks shelter with the fishermen during a storm surge, and the pair becomes closer. Despite the fact that Hugo once promised marriage to the Duke's daughter, he marries Undine. After the wedding, he learns about

the actual lineage of his beloved and promises her undying loyalty. But his promise is to be only short-lived. Bertalda manages to rekindle Hugo's passion and win him back. Meanwhile, the betrayed Undine is brought by Kühleborn to her real homeland, the realm of the water spirits. Hugo is confused and remorseful. His luck with Bertalda will not hold and dreams of Kühleborn's revenge pursue him. While the wedding is still in full swing, Undine appears. Hugo senses that his punishment is about to come, but he still loves Undine and hurries to her. Although Hugo deserves death, the prince has mercy and grants him and Undine a life together – in the realm of the water spirits.

## Der Waffenschmied

Comic Opera in Three Acts

<b>Libretto</b>	Albert Lortzing
<b>Place and time</b>	Worms, 16th century
<b>Characters</b>	HANS STADINGER, blacksmith (bass) – MARIE, his daughter (soprano) – COUNT VON LIEBENAU (baritone) – GEORG, his squire (tenor) – ADELHOF FROM SCHWABIA (bass) – IRMENTRAUT, Marie's governess (alto) – BRENNER, innkeeper (tenor) – A BLACKSMITH'S JOURNEYMAN (bass)
<b>Choir</b>	SATTBB
<b>Orchestra</b>	2(picc).2.2.2 – 4.2.3.0 – timp.perc(2) – str

Konrad, the Count of Liebenau, is supposed to wed the young Miss of Katzenstein. He, however, doesn't want to know anything about that. He loves Marie, the blacksmith's daughter, and for her sake works, together with his squire, as a blacksmith's journeyman. The blacksmith has refused the count as a noble contender; furthermore, Konrad can find out whether he is loved for his own sake or because of his title. After Konrad, the count, reappears, Marie decides against him and chooses Konrad, the simple blacksmith. The blacksmith is just as dissatisfied with that and offers the hand of his daughter to Georg, who naturally

rejects it. An invented kidnapping of Marie by the count is supposed to put Konrad, the journeyman, in a position as savior, and change the blacksmith's mind. Yet even this plan fails. In the end, the count has the smithy surrounded by his men, and Georg reads out a letter from the city council, requesting the blacksmith to marry off his daughter to Konrad, the journeyman, to avoid further incidents and to keep the general peace. Here, the blacksmith must relent. When then, though furious – after the wedding – he recognizes Konrad's true guise and his double-dealing, he finally gives the couple his blessing.

## Der Wildschütz oder Die Stimme der Natur

Comic Opera in Three Acts

<b>Libretto</b>	Albert Lortzing, from a comedy by A. v. Kotzebue
<b>Place and time</b>	In a village of the count, in the dynastic castle, summer 1803
<b>Characters</b>	COUNT VON EBERBACH (baritone) – THE COUNTESS (alto) – BARON KRONTHAL (tenor) – BARONESS FREIMANN (soprano) – NANETTE, her chambermaid (mezzo-soprano) – BACULUS, schoolmaster (bass) – GRETCHEN, his fiancé (soprano) – PANKRATIUS, steward (bass)
<b>Choir</b>	SSAATTBB
<b>Ballet</b>	Rustic contredanses
<b>Orchestra</b>	2(picc).2.2.2 – 4.2.3.0 – timp.perc – str

The schoolmaster Baculus and the young Gretchen are celebrating their engagement. In order to be able to serve up an inexpensive roast at the wedding feast, he poaches on the count's estates and shoots a roebuck. Baculus is caught, however, and released from office as punishment. Gretchen wants to go to the castle to change the count's mind, but the jealous schoolmaster does not consent. The widowed Baroness Freimann, the count's sister, comes to the rescue, disguised as a student wanting to sneak into the castle to view the baron. She offers that they both to go in Gretchen's clothes to the count to change his mind. Count and baron, in the guise of a steward, approach and are charmed by the fake Gretchen. Without further ado, the count invites everyone to the castle to celebrate his birthday. The rivals vie for the favor of the fake Gretchen, but their advances

are unsuccessful, and in the end the countess takes them out of the line of fire. The baron meantime offers Baculus a deal: 5000 thalers to relinquish his fiancé. This large sum makes the enamored, though poor schoolmaster waver in his loyalty.

The next day Baculus brings the baron his fiancé – the real Gretchen. The baron is disappointed when he had expected another lady. Baculus consoles him with the fact this is a disguised student, a man. Only now does the baroness reveal her true identity to all, and the kinship relationships come to light. So the baron still gets his baroness, the count remains with the countess and Baculus remains Gretchen's bridegroom and schoolmaster: in the dark he has not shot a buck, but his own donkey...

## Zar und Zimmermann oder Die beiden Peter

Comic Opera in Three Acts

<b>Libretto</b>	Albert Lortzing
<b>Place and time</b>	Saardam in Holland, 1698
<b>Characters</b>	TSAR PETER I (baritone) – PETER IVANOV, carpenter's journeyman (tenor) – VAN BETT, burgomaster (bass) – MARIE, his niece (soprano) – ADMIRAL LEFORT, ambassador (bass) – LORD SYNDHAM, ambassador (bass) – MARQUIS VON CHATEAUNEUF, ambassador (tenor) – WIDOW BROWE (alto) – AN OFFICER (speaking role) – A COUNCIL SERVANT (speaking role)
<b>Choir</b>	SATTBB
<b>Ballet</b>	Clog dance
<b>Orchestra</b>	2(picc).2.2.2 – 4.2.3.0 – timp.perc(2) – str
<b>Stage music</b>	picc.clar.2bsn.2hn
<b>EB 316</b>	Piano vocal score (G. F. Kogel)

To study shipbuilding at the Dutch shipyard in Saardam, the Russian Tsar Peter I is employed as a carpenter's journeyman under the name Peter Michaelov. There he makes friends with Peter Ivanov, a Russian deserter, who is likewise a carpenter's journeyman. Ivanov is in love with the niece of the burgomaster van Bett, who is as conceited as he is stupid. Van Bett learns that the Russian Tsar should be in his city but suspects the wrong Peter. The ambassadors of England and France, Lord Syndham

and Marquis de Chateauneuf, respectively, are also trying to locate the Tsar to recruit him for their political purposes. But like van Bett, Lord Syndham also takes Peter Ivanov to be the Tsar.

Everyone is gathered at a wedding feast when a Dutch officer and soldiers enter the room. Shipyard workers are often enticed away by strangers, and the government wants to know who is behind it. Burgomaster van Bett duly gets involved. When all prove their



innocence and, in the end only the two Peters remain, he wants to arrest Ivanov as guilty. Syndham reminds him that Ivanov is supposed to be the Tsar, and so Michaelov, the real Tsar, is arrested. He is, however, at the end of his patience and angrily cracks down on the burgomaster who hides under the table.

The Tsar is to receive a worthy welcome, and so van Bett rehearses with the citizens an homage cantata that he wants to present to Ivanov, whom he still takes to be the Tsar. Marie is meanwhile deeply saddened. Her beloved Peter is supposed to be the Tsar, and a marriage is no longer possible due to the

difference in class. She voices her distress to the real Tsar and he promises her a happy ending. Tsar Peter I has to leave the country because of unrest in Russia that requires his presence, though the government has had the harbor closed. Peter Ivanov rushes to the aid with a diplomatic passport that he got as alleged Tsar from the English ambassador. In exchange he gets a letter from the Tsar and as the latter leaves the harbor aboard his ship, van Bett first learns the Tsar's true identity. As van Bett wants to stop the Tsar, Ivanov reads out the letter appointing himself as the imperial superintendent and consenting to his marriage with Marie, "with the dunderhead's niece –"

# Marschner, Heinrich (1795–1861)

## Der Vampyr

Large Romantic Opera in Two Acts, Urtext edited by Egon Voss

<b>Libretto</b>	Wilhelm August Wohlbrück
<b>Place and time</b>	Scotland, 17th century
<b>Characters</b>	SIR HUMPHREY, Lord von Davenaut (bass) – MALWINA, his daughter (soprano) – EDGAR AUBRY, a relative of the Davenaut's (tenor) – LORD RUTHWEN (baritone) – SIR BERKLEY (bass) – JANTHE, his daughter (soprano) – GEORGE DIBDIN (tenor) – EMMY, the steward's daughter (soprano) – JAMES GADSHILL (tenor) – RICHARD SCROP (tenor) – ROBERT GREEN (baritone) – TOMS BLUNT (bass)
<b>Choir</b>	SATB
<b>Orchestra</b>	2picc.2.2.2.2.Serpentone – 4.2.3.0 – timp.perc – str
<b>Stage music</b>	2hn.2trp
<b>EB 8915</b>	Piano vocal score by the composer

In the Biedermeier period, people enjoyed bloodthirsty vampire stories. This romantic Marschner opera is based on the play by Heinrich Ludwig Ritter (1822). Lord Ruthwen has become a vampire and has to sacrifice three virgin brides to the devil within 24 hours, for which he is to be granted another year of age. Janthe and Emmy are easy game, with Aubry standing at the lord's side out of gratitude because he saved his life long ago. When Ruthwen

chooses Malwina as his third victim, Aubry, in spite of his oath, decides to disclose the truth about Ruthwen. When Malwina's wedding is finished and she is to become Ruthwen's prey, his term ends and the vampire will be sent by lightning to hell.

Our edition is based on the Urtext of the "Denkmäler Deutscher Tonkunst" series, published by Schott publishing house, Mainz.

Marschner's  
*Der Vampyr*  
at the Theater Koblenz  
Photo © Matthias Baus for Koblenz Theater



# Massenet, Jules (1842–1912)

## Werther

Drame Lyrique in Three Acts and Four Tableaux

<b>Libretto</b>	Édouard Blau, Georges Hartmann and Paul Milliet after Johann Wolfgang Goethe
<b>Place and time</b>	Wetzlar, July till December 1780
<b>Characters</b>	WERTHER (tenor) – ALBERT (baritone) – LE BAILLI (bass) – SCHMIDT, a friend of Le Bailli (tenor) – JOHANN, a friend of Le Bailli (baritone) – BRÜHLMANN, young man (tenor) – CHARLOTTE, Le Bailli's daughter (mezzo-soprano) – SOPHIE, her sister (soprano) – KÄTHCHEN, young girl (soprano) – THE CHILDREN: FRITZ, MAX, HANS, KARL, GRETTEL, CLARA (in the last tableau: the childrens' voices, female choir, offstage)
<b>Choir</b>	Children's choir
<b>Orchestra</b>	2(picc).2(cor ang).2.asax.2 – 4.2càp.3.1 – timp.perc – hp – str
<b>Stage music</b>	cel.org.tamtam.wind machine
<b>EB 8854</b>	Piano vocal score (M. Millard)

As the first musical stage work based on a literary source by Goethe, Massenet's "Werther" successfully bridged the gap between large-scale opera with full-voiced singers and an ambitious transposition of the literary original – even though this gap seemed unbridgeable, ranging from Goethe's monologue-based epistolary novel of 1774 to the great duets shared between the disconsolate title hero and his longed-for Charlotte. Through a subtle instrumentation on the one hand and broadly sweeping dramatic gestures on the other, Massenet was able to retain the

basic idea of an unrequited, passionate love on the opera stage as well. Contrary to the previous editions, the score presented here is the first to be based on the composer's autograph and thus features the original version of the work as originally intended by Massenet. Since the singer of the world premiere apparently had vocal problems, Massenet subsequently made some reductions in the closing duo, which have now been eliminated.

# Mendelssohn Bartholdy, Felix (1809–1847)

30

## Die Hochzeit des Camacho

op. 10 MWV L 5

Opera in Two Acts, Edited by Clive Brown

<b>Libretto</b>	Friedrich Voigts und Carl von Lichtenstein
<b>Place and time</b>	Spain, in front of Basilio's house, gloomy forest, deep woodland, open cabin, the festively decorated square of the wedding
<b>Characters</b>	QUITERIA, Basilio's beloved (soprano) – LUCINDA, Vivaldo's beloved (soprano) – CAMACHO (tenor) – BASILIO, Quiteria's beloved (tenor) – VIVALDO, Lucinda's beloved and Basilio's friend (tenor) – ALKALDE (baritone) – CARRASCO, Quiteria's father (bass) – DON QUIXOTE (bass) – SANCHO PANZA (bass)
<b>Choir</b>	SATB
<b>Orchestra</b>	2.2.2.2 – 4.2.3.0 – timp.perc – str

After "Der Onkel aus Boston" and "Soldatenliebschaft," Breitkopf now offers a new performance material to "Hochzeit des Camacho" as well, which makes a further opera of Felix Mendelssohn Bartholdy available for the stage again. The highly anticipated premiere by the Royal Liverpool Philharmonic Orchestra under Vasily Petrenko at the European Opera Centre on 9 April 2011 should provide ample proof that the

15-year-old composer had a fine sense of stage effectiveness in addition to musical precocity. This is particularly noticeable in the final version of 1828, which Mendelssohn ultimately left behind after two fundamental revisions and without ever being able to hear a performance or see the work in print (save for the piano-vocal score).

## Der Onkel aus Boston

MWV L 4

Comic Opera in Three Acts

<b>Libretto</b>	Johann Ludwig Casper
<b>Place and time</b>	In the Brandenburg, around 1780
<b>Characters</b>	FANNY, daughter of Sir von Felsig, a fallen soldier in the American war of independence (soprano) – LISETTE, her waiting maid (soprano) – THEODOR, her older brother (tenor) – CARL VON BURG, Theodor's fellow and friend (baritone) – BARON VON FELSIG, the "Uncle from Boston" (bass) – TAUBER, Corporal, his servant (baritone) – BURG SENIOR, Carl's father (bass) – 3 COUNTRY GIRLS (sopranos)
<b>Choir</b>	SATB
<b>Orchestra</b>	2.2.2.2 – 2.2.0.0 – timp – str

Music history can sometimes be capricious: a 14-year-old writes a full-length opera that is presumably performed twice in the family circle. The score and libretto are put aside, the composer later becomes world-famous, and still no one pays any attention to the turbulent comedy of errors written in 1823 – even though the score contains some splendid music influenced by Mozart,

Beethoven, Rossini and Weber. Which is not surprising, since the young Mendelssohn was very familiar with the epoch-making stage works of his day, yet still found a thoroughly personal tone. The rediscovery of this work by the Internationale Bachakademie Stuttgart under the direction of Hellmuth Rilling was "a hit even for experts" (Der Spiegel).





# Mozart, Wolfgang Amadeus (1756–1791)

## La clemenza di Tito | Titus K. 621

Opera Seria in Two Acts

<b>Libretto</b>	Caterino Mazzolà, from Pietro Metastasio
<b>Translation</b>	German (J. Rietz)
<b>Place and time</b>	Rome, 79 AD
<b>Characters</b>	TITUS VESPASIANUS (tenor) – VITELLIA (soprano) – SERVILIA (soprano) – SEXTUS (mezzo-soprano) – ANNIUS (alto) – PUBLIUS (bass)
<b>Choir</b>	SATB
<b>Orchestra</b>	2.2.2(bassetthn).2 – 2.2.0.0 – timp – hps – str

Vitellia despises Titus, the Roman Emperor, since he does not want to marry her as expected. Instead, he asks for the hand of Servilia, the sister of his friend Sextus. When Titus learns, however, that Servilia's heart already belongs to another, he renounces her in favor of her lover and turns to Vitellia. But Vitellia's wounded pride has already caused her to make a big mistake. So, she has commissioned Titus's assassination, the execution of which she can no longer halt. Sextus himself perpetrated the attack on the Emperor – he wanted to marry

Vitellia and was out of favor with his friend. Thanks to a lucky coincidence, Titus manages to escape, condemning his friend to death. Trapped in an inner conflict, his thoughts revolve around the futility of a ruling class that relies solely on tyranny. In the attempt to protect Sextus, Vitellia admits her participation and initiative in the planned assassination. Titus is profoundly touched by this attempt at salvation, and in spite of all the events, ultimately shows clemency towards his conspirators.

## Così fan tutte K. 588

Drama Giocoso in Two Acts

<b>Libretto</b>	Lorenzo da Ponte
<b>Translation</b>	German (H. Levi)
<b>Place and time</b>	Naples, around 1780
<b>Characters</b>	FIORDILIGI (soprano) – DORABELLA (mezzo-soprano) – GUGLIELMO (baritone) – FERRANDO (tenor) – DESPINA (soprano) – DON ALFONSO (bass)
<b>Choir</b>	SATB
<b>Orchestra</b>	2.2.2.2 – 2.2.0.0 – timp – hps – str
<b>EB 1666</b>	Piano vocal score (Italian-German) (H. Levi, J.-D. Link)

The two young officers Ferrando and Guglielmo make a bet with Don Alfonso: They are relying on the loyalty of their fiancés Dorabella and Fiordiligi, of whom the two men are certain. Apparently, they say goodbye to the two ladies under the pretext of going to war, only soon to reappear disguised and competing for each other's respective favor. Dorabella and Fiordiligi initially remain faithful and steadfast, but after a feigned suicide finally give in to the courtship of the foreign gentlemen. A double wedding is

immediately planned and a marriage contract signed. Ferrando and Guglielmo are now staging their return, undisguised, and a reunion accompanied by hypocrisy and jealousy. When the two men now disclose the mixed-up affair, all four are very ashamed. Alfonso, however, advises a reconciliation and after the jointly sung final piece "Glücklich sei der Mensch, der jede Sache von der besten Seite sieht ...," all find happiness again together at the end.

## Don Giovanni K. 527

Drama Giocoso in Two Acts

<b>Libretto</b>	Lorenzo da Ponte
<b>Translation</b>	German (H. Levi)
<b>Place and time</b>	Sevilla, middle of the 17th century
<b>Characters</b>	DON GIOVANNI (baritone) – DONNA ANNA (soprano) – DON OTTAVIO (tenor) – KOMTUR (bass) – DONNA ELVIRA (soprano) – LEPORELLO (bass) – MASETTO (bass) – ZERLINA (soprano)
<b>Choir</b>	SATB
<b>Ballet</b>	Ball scene
<b>Orchestra</b>	2.2.2.2. – 2.2.3.0. – timp – mand – hps – str
<b>Stage music</b>	1st Act: I. orchestra 2ob.2hn.str, II/III: orchestra vl.db 2nd Act: 0.2.2.2 – 2.0.0.0 – vc
<b>EB 2180</b>	Piano vocal score (Italian-German) (H. Levi, F. Wüllner)

Don Giovanni is known throughout the city as a womanizer and philanderer. No lady seems to be safe with him. Every day he falls in love again and drops one after another just as quickly. Of course, he attracts not only the rancor of all the ladies, but also of their

fathers. As he tries to seduce the lovely Donna Anna, it comes to a duel with her father, the Commander. Don Giovanni stabs him, but his spirit does not leave him and calls him to remorse and penitence. When Don Giovanni refuses, he is devoured by hell.

## Die Entführung aus dem Serail K. 384

German Opera in Three Acts

<b>Libretto</b>	Gottlieb Stephanie, the Younger after Christoph Friedrich Bretzner
<b>Narrative text</b>	(German language) for concertante performances by Ursula Haas
<b>Place and time</b>	A country estate in Turkey, middle of the 16th century
<b>Characters</b>	BASSA SELIM (speaking role) – KONSTANZE (soprano) – BLONDE (soprano) – BELMONTE (tenor) – PEDRILLO (tenor) – OSMIN (bass) – KLAAS (speaking role) – DUMB PERSON
<b>Choir</b>	SATB
<b>Orchestra</b>	picc.2.2.2.2(bassethn).2 – 2.2.0.0 – timp.perc(3) – str
<b>ChB 5120</b>	Choral score

"Die aria von der Konstanze habe ich ein wenig der geläufigen Gurgel der Mad:selle Cavallieri aufgeopfert. – Trennung war mein banges loos. Und nun schwimmt mein aug in Thränen – habe ich, so viel es eine wälsche Bravour aria zulässt, auszudrücken gesucht. – das hui-habe ich in schnell verändert also: doch wie schnell

schwand meine freude etc: ich weis nicht was sich unsere teutsche dichter denken; – wenn sie schon das theater nicht verstehen, was die opern anbelangt – so sollen sie doch wenigstens die leute nicht reden lassen, als wenn schweine vor ihnen stünden. " (Briefausschnitt Mozarts an seinen Vater)

**Idomeneo** K. 366  
Drama per Musica in Three Acts

<b>Libretto</b>	Giambattista Varesco
<b>Translation</b>	German
<b>Place and time</b>	Sidon, the capital of the island Crete, after the end of the Trojan War
<b>Characters</b>	IDOMENEO (tenor) – IDAMANTES (mezzo-soprano/tenor) – ELEKTRA (soprano) – ILIA (soprano) – ARBACES (tenor) – THE HIGH PRIEST OF NEPTUNE (tenor) – THE VOICE (ORACLE) (bass)
<b>Choir</b>	SSATTBB
<b>Ballet</b>	Sacral dance and closing chorus with dance
<b>Orchestra</b>	picc.2.2.2.2 – 4.2.3.0 – timp – hps – str

The opera "Idomeneo" is based on the story of the ancient Cretan king Idomeneus:

Idomeneo returns from the Trojan War and gets into distress at sea. In order to save his own life, he promises the god of the sea, Poseidon, that he is to be offered the first human being that Idomeneo meets. As Idomeneo now sets foot on the beach, he first encounters his son Idamante. Through a ruse, he tries to protect his son's life. The plan fails and Poseidon, in the

guise of a sea monster, demands his victim. Finally, Idomeneo gives in and prepares the sacrifice in the Poseidon's Temple. Ilia, Idamante's lover, comes to his rescue and wants to throw herself before the blade. At that moment, the oracle proclaims that, according to Poseidon, Idomeneo should abdicate as ruler and surrender the throne to his son Idamante and his consort Ilia. So it also happens: the king abdicates and Idamante may keep his life.

**Le Nozze di Figaro | Die Hochzeit des Figaro** K. 492  
Opera Buffa in Four Acts

<b>Libretto</b>	Lorenzo da Ponte
<b>Translation</b>	German (H. Levi)
<b>Place and time</b>	Count Almaviva's palace, in the 18th century
<b>Characters</b>	COUNT ALMAVIVA (baritone) – COUNTESS ALMAVIVA (soprano) – SUSANNA (soprano) – FIGARO (bass) – CHERUBINO (soprano) – MARCELLINA (soprano) – BASILIO (tenor) – DON CURZIO (tenor) – BARTOLO (bass) – ANTONIO (bass) – BARBARINA (soprano) – TWO MAIDS (soprano, alto)
<b>Choir</b>	SSATB
<b>Ballet</b>	Fandango
<b>Orchestra</b>	2.2.2(bassethn).2 – 2.2.0.0 – timp – hps – str
<b>ChB 4925</b>	Choral score (Italian-German)
<b>EB 1716</b>	Piano vocal score (Italian-German) (H. Levi, P. Klengel)

Figaro and Susanna, the servant couple, want to marry. However, the count, who's also been eyeing Susanne, tries to make advances and prevent the wedding. A shattered wedding would go no less against Marcellina's mind – Figaro had once contractually assured her of marriage if he didn't settle his debts with her. Saddened by

her husband's unfaithfulness, the countess meanwhile prompts Cherubino, the count's page, disguised as Susanna, to trap the count. This is followed by a comedy game of confusion with hide-and-seek and role reversal, cunning and jealousy and a happy ending – including a lavish wedding feast.

**Die Zauberflöte** K. 620  
German Opera in Two Acts

<b>Libretto</b>	Emanuel Schikaneder
<b>Place and time</b>	Imaginative place between mountains and valleys, fairy-time
<b>Characters</b>	SARASTRO (bass) – TAMINO (tenor) – SPEAKER (bass) – 1st PRIEST (speaking role) – 2nd PRIEST (tenor) – 3rd PRIEST (speaking role) – QUEEN OF THE NIGHT (soprano) – PAMINA (soprano) – QUEEN'S 1st LADY (soprano) – QUEEN'S 2nd LADY (soprano) – QUEEN'S 3rd LADY (alto) – 3 BOYS (2 sopranos, alto: boys' voices) – PAPAGENO (baritone) – PAPAGENA (soprano) – MONOSTATOS (tenor) – 2 MEN IN ARMOUR (tenor, bass) – 3 SLAVES (speaking roles)
<b>Choir</b>	SATTBB
<b>Ballet</b>	Dance of the moors
<b>Orchestra</b>	2(picc.).2.2.2(bassethn).2 – 2.2.3.0 – timp.keyboard glsp – str
<b>Stage music</b>	fl
<b>PB 4824</b>	Full score
<b>ChB 140</b>	Choral score (4)
<b>EB 208</b>	Piano vocal score (C. F. Wittmann)

"I only went to the theater for Papageno's aria with the glockenspiel, because today I felt such an urge to play it myself. – well, just for fun, at the point where Schikaneder has a rest, I played an arpeggio – which startled – [he] looked into the wings and saw me – when it [the rest] came the 2nd time – I didn't do it – now he stopped

and did not want to go – I guessed what he was thinking and again played a chord – then he struck the glockenspiel and said 'shut up' – everyone then laughed – I think that with this joke many of them were learning for the first time that he [Papageno] does not play the instrument himself." (Mozart's letter to his wife Constanze)



Mozart's  
*Die Zauberflöte*  
at the Savonlinna Opera Festival  
Photo © Soila Puurtinen



# Mussorgsky, Modest (1839–1881)

## Boris Godunov

### 1. Opera in Four Acts and Prologue

**Original Version** (1868/69), **Final Version** (1871/72) (P. Lamm) and **Version Lloyd-Jones** (on the basis of P. Lamm)

<b>Libretto</b>	Modest Mussorgsky after Alexander Pushkins dramatic chronic "Boris Godunov"
<b>Translation</b>	German (M. Hube), English (D. Lloyd-Jones), Italian (J. Semkov)
<b>Place and time</b>	Tsar Palace and Moscow Kremlin, Roadside Inn near the Lithuanian frontier, Castle and parks of Sandomir, Kromy Forest, 1598–1605
<b>Characters</b>	BORIS GODUNOV (baritone) – FEODOR and XENIA, his children (mezzo-soprano, soprano) – XENIA'S NURSE (alto) – PRINCE VASILY IVANOVICH SHUIISKY (tenor) – ANDREY SHCHELKALOV, secret scribe (baritone) – PIMEN, monk, chronic scribe (bass) – GRIGORY OTREPIEV, later Dmitry (tenor) – MARINA MNISZEK, the voyevoda of Sandomir's daughter (mezzo-soprano) – RANGONI, secret jesuit (bass) – VAARLAM and MISSÄIL, escaped monks (bass, tenor) – ROADSIDE INN LANDLADY (mezzo-soprano) – A SIMPLETON (tenor) – NIKITICH, church advocate (bass) – A BOYAR (tenor) – BOYAR KHRUSHCHOV (tenor) – MITYUKHA, a farmer (baritone) – LAVITSKY and CHERNIKOVSKY, Jesuits (basses)
<b>Choir</b>	SSAATTBB, boys' choir (4th Act)
<b>Orchestra</b>	3(picc).2(cor ang).2.2 – 4.2.3.1 – timp.perc(4) – hp – pno(4ms) – str
<b>Stage music</b>	trp.perc(2)
<b>EB 8563</b>	Piano vocal score Final Version from 1871/72 (Russian, French) (M. Delines, L. Laloy); (German) (H. Möller)
<b>BES 89</b>	Libretto (German) (H. Möller)
Publisher Bessel	

### 2. Musical National Drama in Four Acts and Prologue

Perused, Arranged and Orchestrated by Nikolay Rimsky-Korsakov (1908)

<b>Libretto</b>	See No. 1
<b>Translation</b>	German (M. Lippold, H. Möller), English (E. Agate), French (M. Delines, L. Laloy), Italian (Palermi, Macchi, Magni)
<b>Place and time</b>	See No. 1
<b>Characters</b>	See No. 1, but instead MITYUKHA (baritone): 2 COUNTRYWOMEN (soprano, alto) – 2 FARMERS (tenor, bass)
<b>Choir</b>	See No. 1
<b>Orchestra</b>	3(picc).2(cor ang).3(bclar).2 – 4.3.3.1 – timp.perc(4) – hp – pno – str
Publisher Bessel	

#### The versions:

The **Original version of 1868/69** consists of seven scenes in one prologue and three acts:

1. Courtyard of the Novodevichy monastery – 2. Square in the Kremlin. Coronation scene. – 3. Pimen's cell in the Chudov monastery – 4. Inn scene – 5. A room in the Tsar's apartments in the Kremlin – 6. Outside St. Basil's Cathedral – 7. Council of Boyars. Death of Boris.

When the work was rejected by St. Petersburg's Mariinsky Theater, Mussorgsky followed the advice of friends and revised the opera.

In the **Final version of 1871/72**, he expanded the fifth scene, scrapped the sixth and added three new scenes, so that the opera now consisted of nine scenes in one prologue and four acts:

1.– 4. see 1868/69 – 5. A room in the Tsar's apartments in the Kremlin – 6. Marina's boudoir in Sandomir – 7. Palace park in Sandomir – 8. Council of Boyars. Death of Boris – 9. In the forest of Kromy (Revolution scene)



Mussorgsky's  
Boris Godunov  
at the Zurich Opera House  
Photo © Opernhaus Zürich

The score published under the supervision of Pavel Lamm in the Complete Edition (1928) and the piano reduction (1931) contain the parts of both versions transmitted in score, as well as in the piano reduction, all the changes made by Mussorgsky in his piano reduction of 1874. The performance material can thus be used for a production of either the original version or the final version, according to need.

In its dramaturgy, music, form and text, **the Nikolay Rimsky-Korsakov's Version (1908)** contains massive alterations that falsify the feeling for realism that Mussorgsky demonstrated in his stage work, by following a romanticizing aesthetic of the type one generally finds in grand opera. In this respect, this arrangement must be considered as an autonomous work.

## Khovanshchina | The Princes Khovansky

A National Music Drama in Five Acts, Completed and Orchestrated by Nikolay Rimsky-Korsakov

<b>Libretto</b>	Modest Mussorgsky, from V. Stasov
<b>Translation</b>	German (E. Fritzheim), English (E. Joung), French (R. and M. D'Harcourt), Italian (R. Küfferle)
<b>Place and time</b>	Moscow and environs, 1682
<b>Characters</b>	PRINCE IVAN KHOVANSKY, Leader of the Streltsy (bass) – PRINCE ANDREY KHOVANSKY (tenor) – PRINCE VASILY GOLITSIN (tenor) – BOYAR SHAKLOVITY (baritone) – DOSIFEY, the old faithful's leader (bass) – MARFA, a young widow (mezzo-soprano) – A WRITER (tenor) – EMMA, a young maiden (soprano) – VARSONOFYEV, Golitsin's confidant (bass) – KUZKA, a Strelet (baritone) – 3 STRELETS (2 basses, tenor) – STRESHNEV, Boyar (tenor) – SUSANNE, an old faithful (soprano)
<b>Choir</b>	SSAATTBB
<b>Ballet</b>	Persian dance
<b>Orchestra</b>	3(picc).2.2.2 – 4.2.3.1 – timp.perc(4) – hp – pno – str
<b>Stage music</b>	4trp.3tbne.perc
<b>EB 8661</b>	Piano vocal score (Russian, German, English)
<b>BES 90</b>	Libretto (German)
Publisher Bessel	

Khovanshchina is a politico-historical opera, dealing with part of Russia's history. After the Tsar's death, the throne is only temporarily occupied by Sofia, a sister of the potential, but still minor heirs to the throne, Ivan and Peter. Each of the two warring families is fighting hard to see "its" candidate on the

throne. Prophecies, conspiracies and intrigues characterize the course of history, at the end of which Prince Ivan Khovansky falls victim to intrigues. Tsar Peter I victoriously conquers the throne and Khovansky's followers barely escape death and are pardoned.

## Sorochinskaya Yarmarka | Sorochintsy Fair

Comic Opera in Three Acts, Completed and Orchestrated by Nikolai Tcherepnin

<b>Libretto</b>	Modest Mussorgsky after Nikolay W. Gogol's novella
<b>Translation</b>	German (E. Fritzheim), English, French (L. Laloy), Italian (R. Küfferle)
<b>Place and time</b>	Sorochyntsi, a village in Ukraine, 19th Century, a hot day
<b>Characters</b>	CHEREVIK, a farmer (bass) – GRITSKO, a young farmer (tenor) – AFANASY IVANOVICH, the pope's son (tenor) – SATAN (baritone/bass) – A GYPSY (bass) – PARASYA, Cherevik's daughter (soprano) – KHIVRYA, Cherevik's wife (mezzo-soprano) – CHERNOBOG, the black god (baritone/bass) – 3 GUESTS (2 tenors, bass)
<b>Choir</b>	SATB/SATB
<b>Ballet</b>	Hopak, A Night on the Bare Mountain
<b>Orchestra</b>	3(picc).2.cor ang.2.2 – 4.3.3.1 – timp.perc(2) – hp – pno – str
Publisher Bessel	

There is an annual fair in Sorochyntsi, where prevailing is a colorful and amusing hustle and bustle of visitors and merchants. A gypsy tells the story of the devil who visits the fair every year dressed as a pig: the reason for the devilish visit is his red jacket, which he once pledged to an innkeeper with the promise to redeem it in the following year. The innkeeper, meanwhile, had sold the coat. The devil, infuriated, returned with a horde of pigs to clobber the innkeeper and has ever since been looking for his red jacket at Sorochyntsi's annual fair. Gritsko, a young farmer, visits the fair with his friends and meets Parasya, who is attending the market together with her father Cherevik.

He immediately falls in love with her, and when Cherevik realizes that he is the son of a friend, he agrees to a wedding. However, the two have reckoned without Khivrya, Cherevik's wife. She considers the young farmer an unsuitable candidate and forbids the wedding. Gritsko, discouraged and sad, begins a lament when suddenly a gypsy appears and offers his help. Taking advantage of the people's superstitions, he sets off comic goings-on and brings Gritsko and himself to their goal. Gritsko gets his Parasya for his wife and the gypsy gets Gritsko's oxen at a bargain price.

## Nicolai, Otto (1810–1849)

### Die lustigen Weiber von Windsor

Comic Fantastic Opera in Three Acts

<b>Libretto</b>	Herrmann Salomon Mosenthal after William Shakespeare's comedy
<b>Place and time</b>	Windsor, early 17th century
<b>Characters</b>	SIR JOHN FALSTAFF (bass) – HERR FLUTH (baritone) – HERR REICH (bass) – FENTON (tenor) – JUNKER SPÄRLICH (tenor) – DR. CAJUS (bass) – FRAU FLUTH (soprano) – FRAU REICH (mezzo-soprano/alto) – JUNGFER ANNA REICH (soprano) – THE INNKEEPER (speaking role) – THE WAITER (speaking role) – 1st CITIZEN (tenor) – 2nd, 3rd, 4th CITIZENS (speaking roles) – TWO SERVANTS of Herr Fluth (silent roles)
<b>Choir</b>	SSAATTBB
<b>Ballet</b>	Dance of the elves, midges and general ghost dance
<b>Orchestra</b>	2(picc).2.2.2 – 4.2.3.0 – timp.perc – hp – str

Shakespeare's comedy of the same name, serving as a model for the libretto, is the only one the poet wrote referring to the bourgeoisie. The piece's main character "Sir John Falstaff" comes from the royal dramas "Henry IV" and "Henry V". Falstaff, though, stands in this comedy for the behaviors condemned by the middle-class society, such as indulgence, gluttony and the lust

for life and love. At the same time, Falstaff courts the ladies Fluth and Reich and writes them identical love letters. Unfortunately, the two ladies notice the swindle. Disgusted with such behavior, especially since both are still married, they set up a plan to get back at the noble gent.

## Paisiello, Giovanni (1740–1816)

### Il re Teodoro in Venezia | König Theodor in Venedig

Heroic-comic Damma per Musica in Two Acts

Recitatives by Michael Schulz and Siegfried Matthus (2001)

<b>Libretto</b>	Giambattista Casti
<b>Translation</b>	German (W. Ebermann, M. Koerth)
<b>Place and time</b>	Taddeo's Locanda in Venice, 12 March 1741
<b>Characters</b>	TEODORO I, imaginary king of Corsica, alias COUNT ALBERTO (baritone) – MARQUIS LOUIS DE GAFFARIO, Secretary and Lord Privy Seal, alias GARBOLINA (tenor) – ACHMED I, outraged great sultan, alias NICEFERO (bass) – BELISA, indeterminate Marquesa von Ormond (soprano) – TADDEO, innkeeper (bass) – LISETTA, his daughter (soprano) – SANDRINO, merchant (tenor) – DER MESSER GRANDE (bass)
<b>Choir</b>	Maidens in Taddeo's house and gondoliers (ad lib. behind the scene)
<b>Orchestra</b>	2.2.2.2 – 2.2.0.0 – timp ad lib. – str – bc
DVfM	

Good comic operas are known to be in short supply. Giovanni Paisiello's "King Theodore" has excellent chances of being permanently rediscovered for the stage – thanks to the Kammeroper Schloss Rheinsberg's new staging this summer. The music illustrates a grotesque confusion of the first order, which deeply impressed Mozart at the time. In the new version,

the new recitatives by Michael Schulz (text) and Siegfried Matthus (music), Rheinsberg's genius loci, will be premiered. Additionally, the second act is dramaturgically streamlined and transformed.



# Puccini, Giacomo (1858–1924)

## Tosca

Music Drama in Three Acts

**Libretto** Giuseppe Giacosa and Luigi Illica after Victorien Sardou's novel  
**Translation** German (C. Riha, V. Leimert)  
**Place and time** Rome, 1800  
**Characters** FLORIA TOSCA, singer (soprano) – MARIO CAVARADOSSI, painter (tenor) – BARON SCARPIA, police chief (baritone) – THE SEXTON (bass) – CESARE ANGELOTTI (bass) – SPOLETTA, agent of police (tenor) – SCIARRONE, gendarme (bass) – A JAILER (bass) – A SHEPHERD (boy's voice)  
**Choir** SSATTB (soldiers, henchmen, burghers, folk, clergymen, choir school pupils etc.)  
**Orchestra** 3(2picc).2.cor ang.2.bclar.2.dble bsn – 4.3.4.0 – timp.perc(3) – hp – org.cel – str  
**Stage music** fl.hp.va – 4hn.3tbne – perc(2)  
**DV 6088** Piano vocal score (German-Italian) (H. Gurgel)  
 DVfM

"The preservation of the extraordinarily differentiated interpretation of the processes of action was an obligation to the authors of the German version. In Puccini's 'Tosca', the rhyme mostly carries the expressions of the deep feeling the lovers have for each other. It was necessary to minimize the rhythmic changes in the vocal parts and to recreate the phrasing of the Italian text. The rhyme in the Italian text was followed where

it is audible as a formative element or belongs to the habitus of a figure. The objective in choosing the words for the transmission was, on the one hand, to trace the musical impulse and, on the other hand, vocabulary and syntax needed to ensure a convergence of sound elements of the two languages."  
 (Carl Riha, Volkmar Leimert)

Rimsky-Korsakov's  
*Das Märchen vom Zaren Saltan*  
 at the Staatsoperette Dresden  
 Photos © Stephan Floß



# Rimsky-Korsakov, Nikolay (1844–1908)

## Skaska o Zare Saltan | Das Märchen vom Zaren Saltan

Opera in Four Acts and a Prologue

1. Original Version
2. Arranged and Re-translated by Harry Kupfer

**Libretto** Vladimir J. Bjelsky, from Alexander Pushkin's verse fairy tale  
**Translation** German (A. Bernhard); (H. Kupfer); Italian (R. Küfferle)  
**Place** Partly in the city of Tmutarakan, partly on the island of Buyan in Russia  
**Characters** TSAR SALTAN (bass) – TSARITSA MILITRISA (soprano) – THE WEAVER (mezzo-soprano) – THE BAKER (soprano) – BABARIKHA (alto) – TSAREVICH GVIDON (2 ballet pupils, tenor) – PRINCESS SCHWANHILDE (soprano) – OLD MAN (tenor) – MESSENGER (baritone) – SKOMOROKH, court jester (bass) – 1st BOATMAN (tenor) – 2nd BOATMAN (baritone) – 3rd BOATMAN (bass)  
**Choir** SSAATTBB/SSAATTBB (Boyars, royal household, soldiers, boatmen etc.)  
**Orchestra** picc.2.2.cor ang.3(bclar).2.dble bsn – 4.3.3.1 – timp.perc(4) – 2hp – cel – str  
**Stage music** 6–12trp.perc(2).bells  
**BES 92** Libretto (German)  
 Publisher Bessel

Fairy tales, myths, fables – opera has ever been associated with the fantastic, the unreal and the magical, and has not only retained its characteristic manifestations with the publication of the famous fairy tale collections of the 19th century. Perhaps, the fairy tale opera is even in itself the ideal form of the musical theater. In 1899, Nikolay Rimsky-Korsakov made a fascinating contribution with the "Tale of the Tsar Saltan" on the occasion of the 100th birthday of Alexander Pushkin, based on his fairy tale verse text. The story is told by Tsaritsa Militrisa, who, with her son, is rejected by her husband and reconciled with the Tsar only after an odyssey and many trials of her valor. Time and again, the storyline revolves around the dangers of childhood and the process of growing up, yet it literally sparkles with fantasy.

A swan speaks with a human voice, a squirrel cracks golden nuts, seven young sailors emerge from the sea and not to forget: the flight of the prince, transformed into a bumblebee – probably the most famous musical detail of the opera.

Included from Breitkopf for the "Tsar Saltan" is also bilingual performance material (full score, piano reduction, chorus material) with August Bernhard's German translation, practical for the stage and very singable. Alternatively, Breitkopf also offers the stage version by Harry Kupfer (of 1977/78), who, beyond bold cuts, also modernized the text. It does not, by any means, have to be in the original language....





Rimsky-Korsakov's  
*Snow Maiden*  
at the Opera National de Paris  
Photo © Elisa Haberer

## 42 *Snegurochka | The Snow Maiden*

Opera in Four Acts with Prologue. A Spring Fairy Tale

<b>Libretto</b>	Nikolay Rimsky-Korsakov after A.N. Ostrovsky's fairy tale play
<b>Translation</b>	German (A. Bernhard), French (P. Halperine, P. Lalo), English (E. Agate)
<b>Characters</b>	TSAR BERENDEY (tenor) – BERMATA (bass) – THE SPRING FAIRY (mezzo-soprano) – KING FROST (bass) – THE SNOW MAIDEN (soprano) – THE SYLVAN (tenor) – FASCHINGS-PUPPET (bass) – BAKULA (tenor) – THE HOUSEKEEPER (mezzo-soprano) – LEHL (alto) – KUPAVA (soprano) – MISGIR (baritone) – 2 HERALDS (tenor/bass) – TSAR'S PAGE (mezzo-soprano)
<b>Choir</b>	SATB/SATB
<b>Ballet</b>	Birds dance, travelling entertainers dance
<b>Orchestra</b>	3(2picc).2(cor ang).2(bclar).2 – 4.2.3.1 – timp.perc(3) – hp – pno – str
Publisher Bessel	

In ancient times, in the fairy tale kingdom of Tsar Berendey, a Snow Maiden is born, a child of the Spring Fairy and old Winter. Her parents protect her from the envy of the Sun King Yarilo. He threatens to warm her heart and destroy her as soon as she falls in love.

More than ten years after his creation, Rimsky-Korsakov wrote about his work that had grown dear to his heart: "Whoever does not like 'The Snow Maiden', does not understand anything about my music or my personality."

## *Rossini, Gioachino* (1792–1868)

### *Il barbiere di Siviglia | Der Barbier von Sevilla*

Comic Opera in Two Acts

<b>Libretto</b>	Cesare Sterbini after Pierre-Augustin Beaumarchais
<b>Translation</b>	German (W. Ebermann, H. Döhnert)
<b>Place and time</b>	In a square in Seville, in front of and in Bartolo's house, middle of the 18th Century
<b>Characters</b>	COUNT ALMAVIVA (tenor) – DOCTOR BARTOLO (bass) – ROSINA, his Ward (mezzo-soprano) – FIGARO, barber (baritone) – BASILIO, Rosina's singing-teacher (bass) – MARZELLINE, housekeeper at Bartolo's house (soprano) – FIORILLO, Almaviva's servant (tenor) – AMBROSIO, Bartolo's servant (bass) – AN OFFICER (Bass) – A NOTARY PUBLIC (silent role)
<b>Choir</b>	TTBB (Musicians, soldiers)
<b>Orchestra</b>	2(picc).2.2.2 – 2.2.0.0 – timp.perc – pno(hps) – str
<b>Stage music</b>	guit
DVfM	

"By the time he wrote his 'Barbiere', Rossini had long abandoned a purely 'imitative' approach to the action, which was obligated to the logical necessities of the storyline. His musical dramaturgy now aimed at an extreme characterization of the figures, at 'rhetorical portraits' in which even the coloratura became a deliberately applied device to capture the essence of a figure as well as its inner

tensions, its 'split personality.' Displaying an incomparable mastery, the composer plays fast and loose with reality and stage devices, norms and conventions – ultimately with the entire genre itself, the opera buffa. He instinctively felt that its heyday was already over." (Wolf Ebermann and Hellmut Döhnert, 1987)

## *Schoeck, Othmar* (1886–1957)

### *Venus* op. 32 (1919/20)

Opera in Three Acts

<b>Duration</b>	90'
<b>Libretto</b>	Armin Rüeger after the novel "Die Venus von Ille" by P. Mérimée
<b>Translation</b>	Italian (M. Sauter-Falbriard)
<b>Place and time</b>	At a castle in Southern France, around 1820
<b>Characters</b>	BARON DE ZARANDELLE (tenor) – HORACE, his nephew (tenor) – SIMONE, his bride (soprano) – MME. DE LAURIENS, her mother (alto) – RAIMOND (baritone) – LUCILE (soprano) – THE STRANGER (silent role) – MARTIN (silent role)
<b>Choir</b>	SATB and monophonic children's choir
<b>Orchestra</b>	3(picc).2.cor ang.2.bclar.2.dble bsn – 4.3.3.1 – thunder machine and wind machine – timp.perc(5) – hp – cel.pno – str
<b>Stage music</b>	2trp.2tbne.thunder machine

This rarely performed opera is regarded as one of the Swiss composer's most important works. Up to now, the state of the performing material, which had been hastily written for the premiere, had been preventing a broader dissemination of the work. Mario Venzago, who had been responsible for the

rediscovery in Heidelberg in 1989, has brought "Venus" to the public's attention once again in 1997 in Geneva. In preparation for this new production, the material was thoroughly reexamined, whereby certain parts were newly copied in close collaboration with Venzago.



# Schubert, Franz (1797–1828)

## Alfonso und Estrella D 732

Opera in Three Acts

**Libretto** Franz von Schober  
**Place** In the country, in the fray, Mauregato's palace  
**Characters** MAUREGATO, King of Leon (baritone) – ESTRELLA, his daughter (soprano) – ADOLFO, general (bass) – FROILA (baritone) – ALFONSO, his son (tenor) – CHIEF OF THE BODYGUARD (tenor) – A MAIDEN (soprano) – A YOUTH (tenor)  
**Choir** SSAATTBB  
**Orchestra** picc.2.2.2.2 – 4.2.3.0 – timp.perc – hp – str  
**Stage music** 0.2.2.2 – 2.2.0.0

The old King Froila, who was dethroned and expelled by Mauregato and his general Adolfo, lives with his son Alfonso in exile. Alfonso is drawn to travel, however, his father makes him promise not to leave the valley where they live. Mauregato's daughter Estrella, who is promised to Adolfo, gets lost during the hunt in the forest, meets Alfonso, and they fall in love. But when the king does not want to force his daughter to

marry against her will and does not keep his promise to Adolfo, the latter incites his men to strike at the king. With Alfonso's help in rushing to his beloved's rescue, the uprising can be quelled, and the two kings are reconciled. Alfonso will now reveal his true identity as a king's son. In his favor, Froila renounces the throne, and Mauregato gives Alfonso his daughter Estrella in marriage.



Schubert's  
Fierrabras  
at the Zurich Opera House  
Photo © Opernhaus Zürich

## Fierrabras op. 76 D 796

Heroic Romantic Opera in Three Acts

**Libretto** Josef Kupelwieser  
**Place and time** In the Emperor Karl's temporary residence at the French frontier and in Agrimore, the Moorish Prince's Residence, at the time of Charles the Great  
**Characters** KING KARL (bass) – EMMA (soprano) – ROLAND (baritone) – OGIER (tenor) – EGINHARD (tenor) – BOLAND (bass) – FIERRABRAS (tenor) – FLORINDA (soprano) – MARAGOND (soprano) – BRUTAMONTE (bass) – A MOORISH COMMANDER (speaking role)  
**Choir** SSAATTBB  
**Orchestra** picc.2.2.2.2 – 4.2.3.0 – timp.perc – str  
**Stage music** 0.2.2.2 – 2.2.3.0 – perc

The libretto is rather confusing, but fully in keeping with the fashion of the times: Eginhard loves Emma, the daughter of Emperor Karl, but can only win her hand after proving himself successful in many battles and adventures. Fierrabras, the son of the Moorish Prince Boland, has been captured by Eginhard on a crusade. He

has secretly become a Christian and also fallen in love with Emma. Another parallel love story unfolds between Roland, Eginhard's friend and Fierrabras's sister Florinda. In the end, there are two happy couples – but Fierrabras is not part of either.

## Lazarus oder Die Feier der Auferstehung D 689 (1820/1995)

Religious Drama in Three Acts (Fragment), Completed by Edison Denissov

**Libretto** August Hermann Niemeyer after the Gospel of John, 11, 1–45  
**Place and time** Garden in the front of a rural house, green fields full of gravestones surrounded by palm trees and cedars, in front of a small wood with Lazarus's house in the background, in Jesus's days  
**WP** Completed version: Stuttgart, 1996 (concertante); Graz, 1999  
**Characters** LAZARUS (tenor) – JEMINA (soprano) – MARIA (soprano) – MARTHA (soprano) – NATHANAEL (tenor) – SIMON (bass) – A YOUNG MAN (tenor)  
**Choir** SSAATTBB (mourners)  
**Orchestra** 2.2.2.2 – 2.0.3.0 – timp – str  
B&H/DVfM

The action is based on the story of the death of Lazarus and his resurrection by Jesus. Of Schubert's setting, only the section leading up to Lazarus's burial is extant; the sheets with the continuation have most likely been lost. At all events, it is

uncertain whether Schubert ever made it to the resurrection. The work, which is ideal for the stage, was completed by Edison Denissov using motives and the scoring of Schubert.



# Schumann, Robert (1810–1856)

**Genoveva** op. 81  
Opera in Four Acts

**Libretto** Robert Schumann after a French legend and drama by Ludwig Tieck and Friedrich Hebbel  
**Place** Siegfried's Castle, Genoveva's room, Inn near Strasbourg, wild rocky region near Siegfried's Palace  
**Characters** HIDULFUS, Bishop of Trier (baritone) – SIEGFRIED, Count Palatine (baritone) – GENOVEVA, his wife (soprano) – GOLO (tenor) – MARGARETHA (soprano) – DRAGO, royal tutor (bass) – BALTHASAR, attendant (bass) – CASPAR, attendant (baritone) – ANGELO (silent sole) – CONRAD (silent role)  
**Choir** SATB/SATB  
**Orchestra** picc.2.2.2.2 – 4.2.3.1 – timp – str  
**Stage music** 2Picc.2clar.4hn.4trp.tbne

Genoveva, the young and rather naive wife of the Count Palatine Siegfried, is accused of adultery during her husband's absence by the royal tutor Golo. Golo is visibly seeking revenge, since Genoveva has always rejected his advances. When Siegfried returns from the crusade, he sentences his wife to death, but the hangman has pity with her and sets her free in the wilderness. Genoveva then spends seven years in the forest living on herbs and the milk of a hind, which she also feeds to her son, who was born shortly after her banishment. Siegfried,

who long ago regretted his harsh deed, finds her while he is on a hunt and brings her back to the palace.

The folk legend stems from France but also became known in Germany in the 17th century. Schumann created a work that was totally new and innovative for its time, and in which he only used the legend to establish the framework for psychograms of the protagonists, whose most intimate emotions are given voice by the music.



Tchaikovsky's  
*Eugen Onegin*  
at the Dutch National Opera  
Photo © Karl Forster

# Tchaikovsky, Pyotr Ilyich (1840–1893)

**Eugen Onegin** op. 24  
Lyrical Opera in Three Acts

**Libretto** Konstantin Shilovsky and Pyotr Ilyitch Tchaikovsky after Alexander Pushkin's verse tale  
**Translation** German (W. Ebermann, M. Koerth), (R. Hartmann), English (D. Lloyd-Jones), French (M. Delines)  
**Place and time** Partly on the estate, partly in Petersburg, in the 1820s  
**Characters** LARINA, Owner of the Estate (mezzo-soprano) – TATJANA (soprano) and OLGA (alto), her daughters – FILIPJEVNA, wet nurse (mezzo-soprano/alto) – EUGEN ONEGIN (baritone) – LENSKIJ (tenor) – PRINCE GREMIN (bass) – A COMMANDER (bass) – SARETZKIJ (bass) – TRIQUET, a French man (tenor) – GUILLLOT, a valet (silent role)  
**Choir** SSAATTBB (country folk, ball guests, squire, officers)  
**Ballet** Waltz, mazurka, polonaise and Russian dance  
**Orchestra** picc.2.2.2.2 – 4.2.3.0 – timp.perc – hp – str  
**DV 6081** Piano vocal score (German) (W. Ebermann, M. Koerth)  
Publisher Bessel  
DVfM

There is an interesting parallel between the subject of the opera and Tchaikovsky's life during the year he wrote the work (1877): in each case, a letter provokes fateful developments in the lives of the protagonists. In the opera, Tatyana's love letter to Eugene sets off the tragedy, whereas in real life, the love letter of a pupil led the composer into a marriage which lasted all of ... three months. Tchaikovsky took this doomed decision "without love, solely because the circumstances want it and because I cannot act differently." Certain allusions made, for example, in a letter of January 1878 to Taneyev suggest that the composer's personal

situation also flowed into the work: "I did not want anything to do with the so-called 'grand opera.' I am looking for an intimate but powerful drama which is built on the conflict of circumstances which I myself have seen and experienced, a conflict which truly moves me." Partly for this reason the composer decided to call the work not an "opera" but "lyrical scenes."

"Eugen Onegin", conceived by Tchaikovsky for "limited resources and a small stage," is one of the most frequently performed Russian operas today.



# Mazeppa

Opera in Three Acts

<b>Libretto</b>	Pyotr Ilyich Tchaikovsky, from Alexander Pushkin's poem "Poltava," using a libretto by V. P. Burenin
<b>Place and time</b>	Ukraine, start of the 18th century
<b>Characters</b>	MAZEPPA (baritone) – KOCHUBEY (bass) – LYUBOV KOCHUBEY (mezzo-soprano) – MARIYA (soprano) – ANDREI (tenor) – ORLIK (bass) – ISKRA (tenor) – DRUNKEN COSSACK (tenor)
<b>Choir</b>	SSAATTBB (Cossacks, guests, Kochubey's servants, soldiers, monks and henchman)
<b>Orchestra</b>	3(picc).2.cor ang.2.2 – 4.2.2corn.3.1 – timp.perc(5) – hp – str
<b>Stage music</b>	Banda out of scene (Act II) and on stage (Act III)

Mazeppa, commander-in-chief of the Ukrainian Cossacks, loves Mariya. Their parents, the wealthy squire Kochubey and his wife, react with horror and try to suppress the relationship of the two. Mariya is, though, much younger than Mazeppa and also his goddaughter. Mazeppa's hint that the love is mutual and that Mariya may be pregnant by him is also not reassuring. The parents have to make a choice for Mariya: either she stays with her family and her childhood friend Andrei, or she

chooses Mazeppa, whom she loves, and is rejected by her family. Mariya's flight with Mazeppa set in motion a spiral of intrigue, violence, private and political power plays, betrayals, injuries and death. Despite the indomitable brutality that leads to self-destruction, Mazeppa seeks to understand his love. Remaining left behind is Mariya, who in mental derangement intones a touching lullaby.

# Pikovaya dama | Pique Dame

Opera in Three Acts

<b>Libretto</b>	Modest Tchaikovsky after Alexander Pushkin's novel
<b>Translation</b>	German (W. Ebermann, M. Koerth and collaboration by H. Seeger); (R. Lauckner)
<b>Place and time</b>	Petersburg, end of the 18th century
<b>Characters</b>	HERMANN (tenor) – COUNT TOMSKIJ (baritone) – PRINCE JELETZKIJ (baritone) – TSCHEKALINSKIJ (tenor) – SSURIN (bass) – TSCHAPLITZKIJ (tenor) – NARUMOW (bass) – THE COUNT'S WIFE (mezzo-soprano) – LISA (soprano) – PAULINE (alto) – GOVERNESS (mezzo-soprano) – MASCHA (soprano) – A STEWARD (tenor) Characters of the intermezzo CHLOË (soprano) – DAPHNIS (PAULINE) (alto) – PLUTUS (Count Tomski) (baritone)
<b>Choir</b>	SSAATTBB and children's choir
<b>Ballet</b>	Sundry dances
<b>Orchestra</b>	picc.2.2(cor ang).2.bclar.2 – 4.2.3.1 – timp.perc – hp – pno – str
<b>Stage music</b>	toy trumpet, toy drum
Publisher Bessel DVfM	

By the time Tchaikovsky began writing "Pique Dame", he had already composed eight operas and had very well-developed ideas about the drama and aesthetics of the genre. Gustav Mahler, who judged "Pique Dame" to be "Tchaikovsky's most mature and artistically solid musical work," is certainly not alone with his opinion. A confession made by Tchaikovsky a few months before his death show to what extent the composer, after an initial

period of hesitation, was possessed by his work on this opera: "I composed it with uncommon passion and enthusiasm, suffered from everything that happens in it and related to it with every fibre in my body (it went so far that I even feared the apparition of the ghost for a while). Now I hope that all my enthusiasm, excitement and devotion will find an echo in the hearts of receptive listeners."



Tchaikovsky's  
Mazeppa  
at the Bühnen der Stadt Gera  
Photo © Sabina Sabovic



# Verdi, Giuseppe (1813–1901)

## Il Trovatore | Der Troubadour

Lyrical Drama in Four Acts. German Stage Version by Wolf Ebermann and Manfred Koerth

<b>Libretto</b>	From the original text by Salvatore Cammarano and Leone E. Bardare translated into German and after the Spanish sources reviewed by Wolf Ebermann and Manfred Koerth
<b>Place and time</b>	Spain, partly in Biscaya, partly in Aragon, beginning of the 15th century
<b>Characters</b>	COUNT ANTONIO DE LUNA, later King of Aragon's governor (baritone – LEONORA DE SESÉ, the Queen's noblewoman (soprano) – AZUCENA, gypsy (mezzo-soprano) – MANRICO, officer in Duke Urgel's service (tenor) – FERRANDO, Luna's guard and confidant (bass) – INES, Duenna at the palace of Zaragoza, Leonore's confidant (soprano) – RUIZ, non-commissioned officer in Duke Urgel's army (tenor) – AN OLD GYPSY (bass)
<b>Choir</b>	SSATTBB
<b>Orchestra</b>	2(picc).2.2.2 – 4.2.3.0.cimbasso – timp.perc – hp – str
<b>Stage music</b>	hn.perc.org DVfM

"Previous interpretations have generally opted for one of two extremes: to eliminate the historical aspect from the drama and derive generally recognizable characters from it, or to make a 'peasant war drama' out of it. This does not do justice to the work and misinterprets Verdi's intentions. It was the struggle for justice against rulers opposing the unification of the country that was Verdi's ever-present theme. It became a historical allegory and, even though there is no attempt to modernize the topic, the subject is still set to music with such a modern-day passion

that 'Il Trovatore' was understood by all as a work of up-to-the-minute import. It is not by accident that the cry of 'Viva Verdi' became a symbol of liberation right after the premiere. To de-politicize the topic would mean to violate the roots of the work. It is our duty to place the heart-wrenching individual fates in the context of their historical era, and to let the actions of the characters be determined more strongly by their social rank, by the history of their nation and by their personal experiences." (Wolf Ebermann, Manfred Koerth)



Wagner's  
Das Liebesverbot  
at the Leipzig Opera  
Photo © Kirsten Nijhof

# Wagner, Richard (1813–1883)

## Der fliegende Holländer | The Flying Dutchman WWV 63

Romantic Opera in Three Acts

<b>Libretto</b>	Richard Wagner, from a narrative by Heinrich Heine
<b>Translation</b>	English (E. Newman or P. England), Italian (A. Giovannini)
<b>Place and time</b>	The Norwegian coast with Daland's ship, room in Daland's house, sea cove, around 1650
<b>Characters</b>	DALAND (bass) – SENTA (soprano) – ERIK (tenor) – MARY (alto) – DALAND'S HELMSMAN (tenor) – THE DUTCHMAN (baritone)
<b>Choir</b>	SATTBB
<b>Orchestra</b>	picc.2.2(cor ang).2.2 – 4.2.3.0.opf – timp– hp – str
<b>Stage music</b>	3picc.6hn.perc
<b>EB 4502</b>	Piano vocal score (German-English) (O. Singer)

A curse condemns the Dutchman to eternal homelessness, to the restless activity on the sea. Every seven years he is allowed to go ashore and seek salvation. But only a woman who is eternally loyal to him can bring him and his crew salvation. Seven years have again passed and on the Norwegian coast the Dutchman meets the sailor Daland. He asks for the hand of his daughter Senta, but keeps his identity to himself. Senta is familiar with and fascinated by the story of the Flying Dutchman. She feels called to save him. When her father arrives at the

Daland house with the strange sailor, Senta and the stranger become closer and she swears eternal loyalty to him. During the preparations for the festive engagement, Erik, to whom Senta had previously pledged fidelity, reminds her of this promise and of her love. The Dutchman hears every word of it and eventually also believes he is being cheated of Senta's loyalty. He reveals himself and flees to his ship. Senta follows him and again swears eternal fidelity before plunging from the rocks into the sea.

## Das Liebesverbot | The Ban on Love or Die Novize von Palermo WWV 38

Great Comic Opera in Two Acts

<b>Libretto</b>	Richard Wagner, after W. Shakespeare's comedy "Measure for Measure"
<b>Translation</b>	English (E. J. Dent), French (A. und F. Boutarel)
<b>Place and time</b>	Palermo, 16th century
<b>Characters</b>	FRIEDRICH (baritone) – LUZIO (tenor) – CLAUDIO (tenor) – ANTONIO (tenor) – ANGELO (bass) – ISABELLA (soprano) – MARIANA (soprano) – BRIGHELLA (bass) – DANIELI (bass) – DORELLA (soprano) – PONTIO PILATO (tenor)
<b>Choir</b>	SSAATTBB
<b>Ballet</b>	Sicilian dance
<b>Orchestra</b>	picc.2.2.2.3 – 4.4.3.0.opf – timp.perc(5) – str
<b>Stage music</b>	2picc.0.0.5.4 – 4.6.3.0.opf – timp.perc(4)
<b>EB 4520</b>	Piano vocal score (German, English, French) (O. Singer)
<b>TB 523</b>	Libretto

"From the fabulous Vienna (Shakespeare's Measure for Measure) I relocated the plot to Sicily's scorching capital city, in which a German governor, outraged by the people's

incomprehensibly free manners, attempts a puritanical reform that miserably fails." (Richard Wagner in his autobiography "Mein Leben")

## Lohengrin

WWV 75  
Romantic Opera in Three Acts

<b>Libretto</b>	Richard Wagner
<b>Place and time</b>	Antwerp, first half of the 10th Century
<b>Characters</b>	HEINRICH DER VOGLER (bass) – LOHENGRIIN (tenor) – ELSA VON BRABANT (soprano) – DUKE GOTTFRIED (silent role) – FRIEDRICH VON TELRAMUND (baritone) – ORTRUD (soprano/mezzo-soprano) – THE KING’S HERALD (bass) – 4 NOBLEMEN OF BRABANT (2 tenors, 2 basses) – 4 PAGES (2 sopranos, 2 altos) SSAATTBB
<b>Choir</b>	
<b>Orchestra</b>	3(picc).3(cor ang).3(bclar).3 – 4.3.3.1 – timp.perc(4) – hp – str
<b>Stage music</b>	3(picc).3.3.3 – 4.12.4.0 – timp.perc – hp
<b>EB 4504</b>	Piano vocal score (O. Singer)

Once he had completed the score of “Lohengrin”, Wagner asked Breitkopf & Härtel to use discretion in publicizing it so as not to lessen “Tannhäuser’s” chances of success: “With respect to the distribution of the score of Lohengrin, I kindly ask you to have patience before attempting to establish it successfully. My Tannhäuser must make its breakthrough before we can even start thinking of Lohengrin. I have assured the theaters of this and they know that a good production of Tannhäuser is a precondition for

Lohengrin. The experience they gain through the performers and performance style of Tannhäuser will allow them to do Lohengrin practically by itself.”

The composer withdrew his request, however, since the publishers were unable to call back all the scores they had sent out. To this day, though, the publisher still reserves a “Tannhäuser” for everyone ordering “Lohengrin”, just as Wagner would have wanted it ...

## Der Ring des Nibelungen | The Ring of the Nibelung

A Stage Festival for Three Days and a Preliminary Evening

Wagner’s first ideas for a “Nibelungen work” go back to as early as 1843. It was not until 1848 (after completing his “Lohengrin”), that Wagner wrote a first Nibelungen prose draft titled: Der Nibelungen-Mythus, Entwurf zu einem Drama [The Nibelungs’s Myth. Draft for a Drama]. Wagner’s intention was a critical examination of human society, for which he used the Teutonic gods as a model. Because of his participation in the events of the Dresden May uprising of 1849, he had to flee to Zurich, living there in exile for almost 10 years. As of 1852 he began work on his “Nibelungen Ring.” First ideas came during a cure on Lake Zurich. As a supplement to the first part he wrote Der junge Siegfried (later called just Siegfried). Because much still remained in the dark, Wagner finally wrote, in reverse, further “preliminaries,” also still the Rhinegold (original title: Der Raub des Rheingoldes) and ultimately

Die Walküre. Early on he realized: “With this conception I am moving completely out of touch with our present-day theater and its audiences, breaking forever with the formal present.” He developed the idea of a Gesamtkunstwerk [total artwork] in the form of a stage festival with an endless melody, preferably on the banks of the Rhine. “At the Rhine, I then open a theater, and invite you to a big dramatic party: After a year of preparation, I then perform my entire work in the course of four days.”

— in preparation —

## Das Rheingold | Rhinegold

(Pre-Evening) WWV 86 A  
Opera in Four Acts

<b>Libretto</b>	Richard Wagner
<b>Place and time</b>	1. At the bottom of the Rhine   2. Open terrain on a mountaintop by the Rhine   3. The subterranean rock-cliffs of Nibelheim, mythical prehistoric times
<b>Characters</b>	The Rhinemaidens: WOGLINDE (soprano) – WELLGUNDE (mezzo-soprano) – FLOSSHILDE (alto), The Gods: WOTAN (baritone) – DONNER (baritone) – FROH (tenor) – LOGE (tenor) – FRICKA (mezzo-soprano) – FREIA (soprano) – ERDA (alto), The Nibelungen: ALBERICH (baritone) – MIME (tenor) – Nibelungen (silent roles), The Giants: FASOLT (bass) – FAFNER (bass)
<b>Orchestra</b>	picc.3.3.cor ang.3.bclar.3 – 8(5./6. also tenortuba, 7./8. also basstuba).3.btrp.4tenor-btbne(4. also dbtbne).dbtuba – 2timp.perc(2) – 6hp – str hp.18 anvils.hammer
<b>Stage music</b>	
<b>EB 4507</b>	Piano vocal score (O. Singer)

## Die Walküre | The Valkyrie

(First Day) WWV 86 B  
Opera in Three Acts

<b>Libretto</b>	Richard Wagner
<b>Place and time</b>	1. The interior of Hunding’s house   2. Rocky mountain range   3. On the peak of a rocky mountain (“Brünnhildenstein”), mythical prehistoric times
<b>Characters</b>	SIEGMUND (tenor) – HUNDING (bass) – WOTAN (baritone) – SIEGLINDE (soprano) – BRÜNNHILDE (soprano) – FRICKA (soprano) – VALKYRIES: Gerhilde, Ortlinde, Waltraute, Schwertleite, Helmwig, Siegrune, Grimgerde, Roßweiße (soprano/alto)
<b>Orchestra</b>	picc.3(3. also picc).3.cor ang.3.bclar.3 – 8(5./6. also tenortuba, 7./8. also basstuba).3.btrp.4tenor-btbne(4. also dbtbne).dbtuba – timp.perc(2) – 6hp – str bullhorn.thunder machine
<b>Stage music</b>	
<b>EB 4508</b>	Piano vocal score (O. Singer)

## Siegfried

(Second Day) WWV 86 C  
Opera in Three Acts

<b>Libretto</b>	Richard Wagner
<b>Place and time</b>	1. A rock cave in the forest   2. Deep forest   3. Wild area at the foot of a rocky mountain   4. on the peak of a rocky mountain (“Brünnhildenstein”), mythical prehistoric times
<b>Characters</b>	SIEGFRIED (tenor) – THE WANDERER/WOTAN (baritone) – MIME (tenor) – ALBERICH (baritone) – FAFNER (bass) – ERDA (alto) – BRÜNNHILDE (soprano) – THE WOODBIRD (soprano)
<b>Orchestra</b>	picc.3(3. also picc).3.cor ang.3.bclar.3 – 8(5./6. also tenortuba, 7./8. also basstuba).3.btrp.4tenor-btbne(4. also dbtbne).dbtuba – timp.perc(2) – 6hp – str cor ang.hn.hammer.thunder machine
<b>Stage music</b>	
<b>EB 4509</b>	Piano vocal score (O. Singer)



## Götterdämmerung | Twilight of the Gods (Third Day) WWV 86 D

Opera in a Prologue and Three Acts

<b>Libretto</b>	Richard Wagner
<b>Place and time</b>	1. Valkyrie rock   2. The hall of the Gibichungs   3. In the woods by the bank of the Rhine, mythical prehistoric times
<b>Characters</b>	SIEGFRIED (tenor) – GUNTHER (high bass) – ALBERICH (baritone) – HAGEN (low bass) – BRÜNNHILDE (soprano) – GUTRUNE (soprano) – WALTRAUTE (mezzo-soprano) – FIRST NORN (alto) – SECOND NORN (mezzo-soprano) – THIRD NORN (soprano) – WOGLINDE (soprano) – WELLGUNDE (mezzo-soprano) – FLOSSHILDE (alto)
<b>Choir</b>	STB (vassals and women)
<b>Orchestra</b>	picc.3(3. also picc).3.cor ang.3.bclar.3 – 8(5./6. also tenortuba, 7./8. also basstuba).3.btrp.4tenor-btbne(4. also dbtbne).dbtuba – timp.perc(2) – 6hp – str Hn[F].hn[C].bullhorns[C, Db, D].4hp
<b>Stage music</b>	
<b>EB 4510</b>	Piano vocal score (O. Singer)

## Tannhäuser und der Sängerkrieg auf Wartburg Tannhäuser and the Minstrel Contest at Wartburg Castle WWV 70

Romantic Opera in Three Acts

1. Original Version Based on the Autograph and the Dresden Premiere of 1845
2. Dresden Version of 1847
3. Paris Version of 1860

<b>Libretto</b>	Richard Wagner
<b>Translation</b>	English (E. Newman)
<b>Place and time</b>	1. Inside the Venusberg near Eisenach   2. The valley of the Wartburg 3. Wartburg Castle, at the beginning of the 13th century
<b>Characters</b>	HERMANN (bass) – TANNHÄUSER (tenor) – WOLFRAM VON ESCHENBACH (baritone) – WALTHER VON DER VOGELWEIDE (tenor) – BITEROLF (bass) – HEINRICH DER SCHREIBER (tenor) – REINMAR VON ZWETER (bass) – ELISABETH (soprano) – VENUS (soprano) – A YOUNG SHEPHERD (soprano) – 4 PAGES (2 sopranos, 2 altos)
<b>Choir</b>	SSAATTBB
<b>Ballet</b>	Bacchanale
<b>Orchestra</b>	3(picc).2.2.bclar.2 – 4.3.3.1 – timp.perc(2) – hp – str
<b>Stage music</b>	2picc.4.4.cor ang.6.4 – 12.12.4.0 – perc(2) – hp (Dresden version without harp)
<b>EB 4503</b>	Piano vocal score (German-English) (O. Singer) (Paris version)

Wagner was never entirely satisfied with his “Tannhäuser”, which is why he kept revising it, the last time for a Vienna production in 1875, when he staged the work for the third time. In the overture, the abrupt transition to the Bacchanal – he had composed this especially for Paris – now occurs directly after the Venusberg motifs. Wagner was no longer able to eliminate the musical

inconsistencies between the Dresden version and the newly written scene involving Venus and Tannhäuser in the Paris version, which was scored in a style reminiscent of “Tristan.” This is why Wagner, according to an entry in Cosima’s diary, still felt on the day of his death that he “owed the world a proper ‘Tannhäuser’.”

## Tristan und Isolde | Tristan and Isolde WWV 90

Opera in Three Acts

<b>Libretto</b>	Richard Wagner
<b>Translation</b>	English (H. and F. Comer), French (A. Ernst, P. Brück)
<b>Place</b>	Tristan’s ship, King Mark’s castle in Cornwall, Tristan’s castle
<b>Characters</b>	TRISTAN (tenor) – KING MARK (bass) – ISOLDE (soprano) – KURWENAL (baritone) – MELOT (tenor) – BRANGÄNE (mezzo-soprano) – A SHEPHERD (tenor) – A STEERSMAN (baritone) – VOICE OF A YOUNG SAILOR (tenor)
<b>Choir</b>	TTBB
<b>Orchestra</b>	3(picc).2.cor ang.2.bclar.3 – 4.3.3.1 – timp.perc(2) – hp – str
<b>Stage music</b>	Cor ang.6hn.3trp.3tbne
<b>ChB 138</b>	Choral score (German-English)
<b>EB 4505</b>	Piano vocal score (O. Singer)

In 1856 pressing financial obligations forced Wagner to interrupt the composition of the “Ring” to work on “Tristan und Isolde”. He initially planned a work that was modest in its production and performance demands. The project was also given priority not least because of the prospect of the royalties which he would then receive. He once again turned to Breitkopf & Härtel for the performance material: “‘Tristan und Isolde’ is scheduled to be given its first performance at the end of this year. I still hope that it will take place in Karlsruhe under my guidance. Due to the celebrity that I have now acquired, I assume that a new and easily performable work of mine should be able to spread very quickly

across the German stages in its first winter season.” Wagner was wrong. Although the publisher had spent a great deal of time and money in producing preliminary material, Wagner wrote to Breitkopf & Härtel from Munich in November 1864: “The squalor of Germany’s opera singers and the vile condition of its opera houses have so far dissuaded me from allowing a performance of ‘Tristan und Isolde’. What I needed was an impassioned young monarch to restore my courage. Next spring you will hear about the work’s premiere in Munich, and you will then hopefully become more confident about this publication.”

# Weber, Carl Maria von (1786–1826)

**Der Freischütz** op. 77  
Romantic Opera in Three Acts

**Libretto** Johann Friedrich Kind, from the folk fairy tale of the same name  
**Place and time** Bohemia, shortly after the Thirty Years' War  
**Characters** OTTOKAR (baritone) – KUNO (bass) – AGATHE (soprano) – ÄNNCHEN (soprano) – KASPAR (bass) – MAX (tenor) – A HERMIT (bass) – KILIAN (tenor/baritone) – FOUR BRIDESMAIDS (sopranos) – SAMIEL (speaking role)  
**Choir** SATTB  
**Ballet** Rustic dance (waltz)  
**Orchestra** 2(2picc).2.2.2 – 4.2.3.0 – timp – str  
**Stage music** clar.2hn.trp.2vl.vc

— *in preparation* —

Max, the hunter, is facing an important day. In order to be allowed to take as his wife the hereditary forester's daughter, his beloved Agathe, and on top of that, to take over the forest, he must compete in a shooting trial before the Prince Regnant and his hunting party. Unfortunately, Max, once the best shot, is suffering from a losing streak and no shot is hitting the target. Kaspar, the intriguer, persuades Max to cast magic bullets so as not to fail the shooting trial. But Kaspar is an accomplice of Samiel, the devil himself. Despite Agathe's request, Max gets involved and sets out at midnight for the Wolfsschlucht Gorge. Seven magic bullets

are cast: six strike each target, but the seventh belongs to the devil. In the shooting trial the next day, Max still has a bullet left. When he wants to shoot a white dove from the tree, as ordered by the Prince, Agathe falls to the ground. Protected by a hermit who deflects the bullet, she remains unharmed, and in her place Kaspar is fatally struck. Max admits casting the bullets, and when the hermit speaks up for him, he succeeds in convincing the sovereign of the despair that led to the act. Max gets a year to prove himself and to be able, finally, to marry his Agathe.





# dramatic *works*

Selection 2019

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*for the small stage*

## *chamber operas* **and works for small ensembles**

59

## Baur, Jürg (1918–2010)

### Der Roman mit dem Kontrabass (2005)

Lyrical Scenes in Seven Parts

**Duration** 60'  
**Libretto** Michael Leinert free based on Anton Chekhov's novel of the same name  
**Place and time** Russia, 19th century  
**WP** Düsseldorf, 2005  
**Characters** DER ERZÄHLER (speaker) – DER KONTRABASSIST DMITRIJ SMYTSCHKOW (baritone) – DIE KOMTESS ANASTASIA BIBULOWA (soprano) – DER FÜRST BIBULOW, squire, Anastasia's father (bass) – DER FLÖTIST SHUTSCHKOW (tenor) – DER KLARINETTIST RASMACHAIKIN (bass) – DER HOFRAF LÄKEHITSCH, undersecretary in the Ministry of Transport and Groom of the countess (tenor)  
**Orchestra** Solo: db – 2.2.2.2 – 2.2.2.0 – timp.perc(2) – hp – str

Conceptionally, Baur's chamber opera, which is based on a story by Chekhov, follows in the lineage of Stravinsky's "L'histoire du soldat." However, here the chamber ensemble comprises 30 to 35 musicians. The theme of the opera is the tender story of a double bass player by the name of Smytchkov, whose clothes are stolen as he is bathing in a river before his evening concert. There he runs into the daughter of his prince, who is organizing

the concert. Her clothes have also disappeared. The unequal pair thus comes together under very unusual circumstances, which leads to very unusual consequences... The double bass player's colleagues, a clarinetist and a flutist, also play a role in this incredible "story of a double bass," which is related by an actor (Anton Chekhov himself).

## Eisler, Hanns (1898–1962)

### Höllenangst (1948)

Posse mit Gesang to Johann Nepomuk Nestroy's play of the same name arranged for the stage by Karl Paryla

➤ Main article on page 124  
*Incidental Music*

## Goebbels, Heiner (\*1952)

### Eislermaterial (1998)

Scenic Piece based on works by Hanns Eisler

➤ Main article on page 98  
*One-act Plays, Fragments, Short Theatrical Works*

## Hidalgo, Manuel (\*1956)

### Des Kaisers neues Kleid (1996)

Music Theater for Children and Adults

➤ Main article on page 114

*Music Theater for Children and Families*

## Illés, Márton (\*1975)

### Scene polidimensionalis XVII "Die weiße Fürstin" (2009)

Dramatic Legend in four Parts

**Duration** 75'  
**Libretto** Márton Illés after the play of the same name by Rainer Maria Rilke  
**WP** Munich, 2010  
**Soloists** 3 SOPRANOS – 2 TENORS – 4 BASSES – 2 ACTRESSES – 1 ACTOR  
**Scoring** 6clar(Eb-clar.bclar) – 2hn.2trp.tbne.tuba – perc – pno – 3vl.2va.2vc.db

"The white princess lives for the fulfillment of her longing: the arrival of her beloved. Tales of the misery of the population befallen by plague and famine, and of the machinations of ominous black priests, recede to the outer margins of this longing. The action and the goal are replaced by a hovering state, by something like the musical movements of the soul.

Illés takes up this inwardly focused dramatic event, but assigns no fixed role to the singers and actors. He sets the characters and their statements to music as appearances and events in a musical space that extends into stage space. The text is inserted into the polydimensionality of music following modernity." (Munich Biennale)



Illés's  
*Die weiße Fürstin*  
 at the Munich Biennale  
 Photo © Regine Körner



# Kyburz, Hanspeter (\*1960)

**OYTIS** (2004/05/10/11)

Choreographic project ("Double Points") for Dancers, Soprano, Ensemble, Live Electronics and Lightning

<b>Duration</b>	65'
<b>Libretto</b>	Sabine Marienberg (after Homer)
<b>WP</b>	Lucerne, Lucerne Festival, 2010
<b>Soloists</b>	DANCERS – SOPRANO
<b>Scoring</b>	fl(rec).clar(bclar) – perc – pno – vl.vc – live electronis – lightning

"Double Points: OYTIS' was created in several phases. ... The possibility of relating even the tiniest details of dance movement to musical structures, fascinated all participants and guided the practical exploration of the material as well as the first attempts of description and conceptional reflection. ... The strong contrast between the two figures – Penelope and Odysseus – allows them to communicate with one another on a dramaturgical level. The first two sections expose these independent characters.

Though there is no relationship between them with respect to the stage material, the music has a great deal of common motivic material in each section and, in this manner, unites Odysseus and Penelope. She concludes her section, for example, with a high 'e' which is then heard in the ensemble over and over again, and which accompanies the danger Emio Greco who – at an abstract level – is connected to her."

(Hanspeter Kyburz, Sabine Marienberg)

# Matthus, Siegfried (\*1934)

**Kronprinz Friedrich** (1999)

Eine Erinnerung – eine Klaustrophobie

➤ Main article on page 79  
Contemporary Operatic Works

# Die Weise von Liebe und Tod des Cornets Christoph Rilke

(1983)  
An Opera Vision

➤ Main article on page 80  
Contemporary Operatic Works

# Mochizuki, Misato (\* 1969)

**Die große Bäckereiattacke**

Chamber Opera Based on the Short Stories

"The Bakery Attack" and "The Second Bakery Attack"

by Haruki Murakami

➤ Main article on page 81  
Contemporary Operatic Works

# Mozart, Wolfgang Amadeus (1756–1791)

**Bastien und Bastienne** K. 50 (46b)

Opera in One Act

<b>Duration</b>	40'
<b>Libretto</b>	Friedrich Wilhelm Weiskern, Johann H. F. Müller and Johann Andreas Schachtner, from the French model "Les Amours de Bastien et Bastienne" by M.-J.-B. Favart, Ch.-S. Favart and H. de Guerville.
<b>Place</b>	In a village
<b>Characters</b>	BASTIENNE (soprano) – BASTIEN (tenor) – COLAS (bass)
<b>Orchestra</b>	2.2.0.0 – 2.0.0.0 – str
<b>PB/OB 4928</b>	Full score/parts
<b>EB 8376</b>	Piano vocal score (U. Haverkampf)

Bastienne thinks she has lost her Bastien to a lady from the castle. In desperation she turns to Colas, the village fortune-teller, who advises her to play a jealousy game:

She is to appear to treat Bastien the same way he has treated her. She does not suspect that his intentions are completely different. When also visiting Colas, Bastien unsuspectingly informs him of his plans to make Bastienne his wife and must then learn that

Bastienne probably has a new admirer. Colas, however, who alone knows about the misunderstanding, still gives him hope not to give up yet. At the next meeting of the two lovers, Bastien is seized by his jealousy and threatens to drown.

It is only when he confesses his love for Bastienne that she relents and reconciliation begins.

**Der Schauspieldirektor** K. 486

Comedy with Music in One Act

➤ Main article on page 126  
Incidental Music

## Mundry, Isabel (\*1963)

### **Nicht ich – Über das Marionettentheater** (2010/11)

A Scenic Concert by Isabel Mundry (Music)

and Jörg Weinöhl (Dance)

Based on Heinrich von Kleist's Essay

➤ Main article on page 103

➤ *Chamber Operas and Works  
for Small Ensembles*

## Obst, Michael (\*1955)

### **Solaris** (1994–96)

Chamber Opera in Three Parts with Overture and Intermezzo

<b>Libretto</b>	Michael Obst after Stanislaw Lem's Novel of the same name
<b>Place and time</b>	Space and research station Solaris Overture and Intermezzo in TV studio, sickroom (possible video playing)
<b>WP</b>	Munich, 1996
<b>Characters</b>	HAREY (soprano) – GIBARIAN/BERTON (baritone) – KELVIN (baritone) – SNAUT (bass) – SARTORIUS (speaking role) – A MIME (silent role)
<b>Scoring</b>	1.0.1.0 – 0.1.1.0 – perc(2) – pno – str: 0.0.1.1.1 – live electronics

"It was clear from the start that the high-tech ambience of the science-fiction world was not the essential aspect here. The action was set in a space station, however, since this was necessary for the plausibility of the events. One of the work's major underlying ideas is the confrontation of people with their past, their guilty conscience and the repressed thoughts this all leads to. Since the scientists encounter these psychological conditions in a personified form and are thus attacked on an emotional level, they react in a way which they are neither prepared nor trained for.

The music fulfills various functions in my opera. Live electronics occupy a special position: the spatial sound simulation developed at IRCAM helps give rise to an element that underscores the surreal character of several scenes. The audience is thus drawn into the sound world of Solaris whenever something happens that is caused by the planets. The audience can distinguish the acoustical contrast between the inexplicable and the confinement of the space station, whose inhabitants can only think and act in a very narrowly delimited framework."  
(Michael Obst)

Obst's  
*Solaris*  
at the Saarland State Theater  
Photo © Martin Kauffhold





# Pergolesi, Giovanni Battista (1710–1736)

## Livietta und Tracollo

Intermezzo in Two Acts in German Translation and Stage Version  
by Wolf Ebermann and Manfred Koerth

<b>Duration</b>	45'
<b>Libretto</b>	Tommaso Mariani
<b>Place and time</b>	Country region in Italy, around 1730
<b>Characters</b>	LIVIETTA, a young girl (soprano) – TRACOLLO, a vagabond (baritone) – FACCENDA, his mate, LIVIETTA'S NEIGHBORS (silent roles)
<b>Orchestra</b>	0.2.0.0 – 2.0.0.0 – str – bc DVfM

"In 'Livietta e Tracollo' Pergolesi heightened the unity of music and action by treating the musical components much more liberally than in 'La serva padrona'. Whereas in the earlier work the da capo aria is still the norm, here it is the exception. Virtually all the numbers begin directly with the voice, without an orchestral prelude, or with only a few bars of it. Moreover, the

voice is supported by the orchestra with a more characteristic and individual expressiveness. Pergolesi fashions his musical ideas in a catchy and succinct form. Their elaboration is spirited. No repetitions or variations occur simply out of formal constraint; they are always dramaturgically motivated."  
(Wolf Ebermann, Manfred Koerth)

## La serva padrona | Die Magd als Herrin

Intermezzo in Two Acts

<b>Duration</b>	60'
<b>Libretto</b>	Gennaro Antonio Federico
<b>Translation</b>	German (W. Ebermann, M. Koerth)
<b>Place and time</b>	Italy, 17th century
<b>Characters</b>	UBERTO, a prosperous burgher (bass) – SERPINA, his maid (soprano) – VESPONE, his servant (silent role)
<b>Orchestra</b>	str – bc
<b>DV 6047</b>	Piano vocal score (German-Italian) (M. Koerth) DVfM

"Pergolesi's relationship to the word as the first, most important source of his inspiration was particularly close. For example, in the recitative, he chose the pitch and melodic gradient of a phrase depending on the degree of excitement of the 'speaker.' This already gave rise to the tasks of a new German version as if by itself: The realism of the original had to be met in its astonishing directness and its sharp contrasts. In addition, attempts were made to enforce the conception

of the character comedy against the rudiments of the original farce and to emphasize Serpina's plan to marry Uberto throughout. Finally, the original musical form had to be restored in all parts. Thus, also the original final duet 'Contento tu sarai' was reinstated, a piece full of grace and fire, which is entirely revolving around Serpina's triumph."  
(Wolf Ebermann, Manfred Koerth)

# Platz, Robert HP (\*1951)

## DUNKLES HAUS (1990/91)

Music Theater in Eleven Scenes

Main article on page 84  
Contemporary Operatic Works

# Purcell, Henry (1659–1695)

## Dido und Aeneas

Opera in Three Acts in a German Version  
by Wolf Ebermann and Eva Walch

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One-act Plays, Fragments,  
Short Theatrical Works

# Sánchez-Verdú, José M. (\*1968)

## Atlas (2012/13)

(Islas de utopía / Islands of Utopia)

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One-act Plays, Fragments,  
Short Theatrical Works

## Aura (2006–09)

Chamber Opera

<b>Duration</b>	65'
<b>Libretto</b>	José M. Sánchez-Verdú after a novel of the same name by Carlos Fuentes and also poems and texts by Rainer Maria Rilke
<b>WP</b>	Madrid, 2009
<b>Characters</b>	AURA (soprano) – CONSUELO (mezzo-soprano) – FELIPE (bass) – TWO VOICES FROM THE FAR (tenor, baritone)
<b>Scoring</b>	Paetzold-dbrec.fl(piccc.bfl).tuba – 2acc – 2vl.va.vc.db – live-electronics (auraphone)

"'Aura' is based on a short story by Carlos Fuentes, who, in this masterwork, gave rise to a dark and dense psychological ambiance within a consistently closed house. Like the musical theater, the house acts as a soundboard, as an acoustic and architectural element. Darkness and loneliness color the entire atmosphere and dramaturgy of the text. The three protagonists of the short story are all moving in parallel fashion towards an ending which establishes a beginning at the same time, like an eternal return. It is an erotic and fantastic plot, similar to a thriller. The action is full of innovative dramatic and literary elements, which acoustically and musically

engender an extreme vision of sound and space. In order to develop this spatial acoustic, a new instrument became necessary: the auraphone. This is a stage installation that musically reacts to the protagonists and instrumentalists on the stage. The dramatic development of the auraphone is operated and manipulated by a technician in the hall (with a direct link to the score and direction). The hall is present itself in the score in connection with the dramaturgy, gestures, motions and all other parameters in the musical and theatrical space."  
(José M. Sánchez-Verdú)

**GRAMMA** (2004–06)  
(Jardines de la escritura)  
Chamber Opera

Main article on page 107

One-act Plays, Fragments,  
Short Theatrical Works

## Schedl, Gerhard (1957–2000)

**Kontrabass** (1982)  
Chamber Opera in One Act

**Duration** 43'  
**Libretto** Attila Böcs after a novel by Siegfried Pietschmann  
**Place and time** Dresden, after the Second World War  
**WP** Dresden, 1984  
**Characters** THE BOY (tenor) – THE GIRL (soprano) – SILBERMANN (bass; doublebass) – WAITER (silent role)  
**Scoring** perc(3) – 6vc.db  
DVfM

Although part of a triptychon, "Kontrabass" can be performed individually. The other two works, "Pierre et Luce" and "S.C.H.A.S ...", are published by Doblinger in Vienna. The works reflect different

perspectives on humanity in its confrontation with oppression, inhumanity and, in this case, with war.

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## Schenker, Friedrich (1942–2013)

**Bettina** (1984/85)  
Dramma per Musica for One Actress

Main article on page 108

One-act Plays, Fragments,  
Short Theatrical Works



Zimmermann's  
*Weiße Rose*  
at the Cologne Opera  
Photo © Paul Leclaire

## Zimmermann, Udo (\*1943)

**Weiße Rose** (1966–68/85)  
**Second Version** (1985)  
Scenes for Two Singers and 15 Instrumentalists

**Duration** 80'  
**Libretto** Wolfgang Willaschek  
**Translation** English (S. Wadsworth) (1988) / (Norbert Rübebsaat) (1993); French (Jean-Pierre Wurtz) (1997)  
**Place and time** Jail München-Stadelheim, in the hour before the execution on 22nd February 1943  
**WP** Hamburg, 1986  
**Characters** SOPHIE SCHOLL (soprano) – HANS SCHOLL (baritone or tenor)  
**Scoring** 1(picc.af).1(cor ang).1(clar.bclar).0 – 1.1.2.0 – perc – hp – pno – str: 1.1.1.1.1  
**for small ensemble** arranged by Arno Waschke  
Fl(picc.af) – hn – perc – pno – 2vl(vl 2 also va)  
Study score

DV 1140  
DVfM

The piece is characterized by the varying structure of its scenes: dramatic, visionary scenes, e.g. the remembered wartime experiences on the front, Sophie's anxiety about the removal of the children and the wish to see her parents one last time, contrast with contemplative monologues that are intended to provide insights into the individual's particular situation. The composer interweaves into the structure of the piece dream sequences with sudden bursts

of anxiety that are not triggered by the execution that is about to take place but by the consequences of one's own actions. The result is a deliberate fusion of the various parts into one another.

The approximately 100 different productions of the second version prove that the topic is as important as ever and that the work is both artistically rewarding and practicable.

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# dramatic *works*

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Selection 2019

*operas of our time*

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# contemporary *operatic works*

# Döhl, Friedhelm (1936–2018)

**Medea** (1989/90)  
Opera in Three Acts

<b>Libretto</b>	Friedhelm Döhl
<b>Place</b>	Kolchis, Korinth
<b>WP</b>	Kiel, 1990
<b>Characters</b>	MEDEA (soprano/mezzo-soprano) – PHRYXOS (baritone) – JASON (baritone) – AIETES (bass) – ABSYRTUS (speaking role/soprano) – KREON (bass) – KREUSA (soprano) – 2 HEROLDS (speaking roles) – MEDEA’S CHILDREN (4 and 6 years) (silent roles)
<b>Choir</b>	SSAATTBB
<b>Orchestra</b>	3(2picc.af).2(cor ang).2(bclar).2(dble bsn) – 2.3.3.db tuba – pno(perc) – perc(3) – str – tape
<b>Stage music</b>	fl.clar.trp.tbne.2perc.pno.vc.db

Döhl’s musical interpretation of one of the best-known sagas of Greek mythology is based on Franz Grillparzer’s trilogy “Das goldene Vließ” (The Golden Fleece). He follows the three-act structure of Grillparzer’s template, which takes place on three evenings: 1. Medea is staying in Colchis. The Greek Phryxos comes with the golden fleece, a ram’s skin to Colchis to King Aietes, Medea’s father. King Aietes has killed Phryxos. 2. Jason comes to Colchis to revenge Phryxos’s death and to retrieve the golden fleece. He succeeds in a double victory – he retrieves the golden

fleece and takes Medea as his wife. Together they undertake a journey to Greece. 3. Together with Medea and their two children, Jason reaches King Creon’s farm in Corinth and asks for asylum. There he meets his childhood sweetheart Kreusa, the daughter of the king, and turns away from Medea. While the two children are taken to the court, Medea is to be expelled and it comes to the grand finale: the monologue on self-knowledge and the liberation of Jason, the Greeks and their children.

# Franke, Bernd (\*1959)

**Mottke der Dieb | Mottke the Thief** (1995–97)  
Opera in Two Acts

<b>Duration</b>	100’
<b>Libretto</b>	Jonathan Moore, based on subjects of the novel of the same name by Sholem Asch
<b>Translation</b>	English (J. Moore)
<b>Place and time</b>	In the circus, in a Café in the city, around 1900
<b>WP</b>	Bonn, 1998
<b>Characters</b>	MOTTKE (baritone) – MARIE, an artist (soprano) – KANARIK, a Wrestler, also PIMP (tenor) – CIRCUS DIRECTOR (speaking role also bass-baritone) – MOTTKE’S MOTHER, also ARTIST 5 and INNKEEPER (alto) – BIG CLOWN, also INNKEEPER (bass) – ARTIST 1, also CHANELE, daughter of the innkeepers (soprano) – ARTISTS 2–4, also WHORES 1–3 (soprano; mezzo-soprano, alto) – SMALL CLOWN, CIRCUS WORKER etc. (silent roles)
<b>Orchestra</b>	1(picc.af).1(cor ang).1(Eb-clar.bclar).ssax(tsax).1 – 1.1(flhn).1.1 – timp.perc(4) – bandoneon – hp.eguit.ebassguit – 2pno(synth) – str: 1.1.1.1.1 – tape

The book by the Yiddish author Sholem Asch (1880–1957) is in the tradition of the European picaresque novel and describes the adventures of an outsider who runs aground on the society in which he finds himself and on his incapacity to adapt himself to it. To create the circus and brothel atmosphere of his chamber

opera, Franke invented a “mixed form on theater, staged chamber music, opera and musical.” His stylistic tour de force also includes a confident acknowledgement of the “tradition of jazz and rock music, the sounds of everyday life, both banal and trivial.” (Bonn opera 1997/98)

# Herchet, Jörg (\*1943)

**ABRAUM** (1995/96)  
composition for the music theater

<b>Libretto</b>	Jörg Milbradt after subjects of Gerhart Hauptmann’s “Und Pippa tanzt”
<b>Place and time</b>	A village in the Lausitz, a fall evening 1987
<b>WP</b>	Leipzig, 1997
<b>Characters</b>	STEFAN, a stranger interested in art (baritone) – A CHILEAN (tenor) – ANNA, his daughter (soprano) – DR. REINIGER, personnel officer (baritone) – GUSTAV SCHWALM, company veteran (bass) – INNKEEPER (alto) – THE OLD MAN (tenor) – HIS FOUR DAUGHTERS (2 sopranos, mezzo-soprano, alto) – THE BLACK QUEEN (alto) – THREE WORKERS (speaking roles) – AMBULANCE MEN, CASUALTY, POLICEMEN, WORKERS (silent roles)
<b>Choir</b>	SSAA (The Portrait, Sorbs)
<b>Orchestra</b>	3(picc.af).2(cor ang).4(bclar).3(dble bsn) – 5(tubas).3.3.1 – perc(7) – hp – acc – pno.cel – str
<b>Stage music</b>	rec.guit
DVfM	

In a pub, the innkeeper is discussing the imminent clearing of the village with the workers, since the brown-coal mines are to be expanded. They are joined by a Chilean who arouses the workers anger because he has obtained a coveted housing allocation. The company veteran Gustav Schwalm also strolls in, along with Dr. Reiniger, who is on his way to Berlin. Finally, Stefan also joins the gathering on his search for the village church’s wooden statue of the Madonna. He begins to play a sorrowful melody on his flute, which attracts Anna – and they both fall in love. A fight ensues, but the old man helps Stefan and Anna escape.

machines along with all the workers. Stefan, who has since forgotten Anna, loses his eyesight upon gazing at the portrait, and the old man then becomes his guide.

In “ABRAUM”, Herchet sets out to discover a new domain of musical theater. Its point of departure is pure stage setting, out of which develops spoken theater, melodrama, operatic elements and oratorical images. Ultimately the action on stage freezes and turns to pure orchestral music. There is also a separate concert version of the closing section.

The second part begins with the clearing away following the fight. Stefan and Anna join in. Gustav cannot control his desire for Anna but is knocked down by the old man. Reiniger lurches onto the scene after being involved in a traffic accident. Having succumbed to the belief in progress, he orders the earth to be ripped up. Out of the earth emerge the old man’s daughters dressed in Sorb costumes. From further below emerge the Black Queen and the portrait. Reiniger is swallowed up by the



**Nachtwache** (1984–87)  
composition for the music theater

<b>Libretto</b>	Nelly Sachs's novel of the same name (Nightmare in nine scenes)
<b>Place and time</b>	Country and time of the performance
<b>WP</b>	Leipzig, 1993
<b>Characters</b>	HEINZ (tenor) – PETER (baritone) – ROSALIE, the smith's daughter (alto) – ANILA (soprano) – THE SMITH (bass) – A PORTER, also JACK OF SPADES (bass) – A NURSE, also AN OLD WOMAN (soprano) – A DOCTOR, also A CHIMNEY SWEEP (baritone) – FISHWOMAN (soprano) – JACK OF HEARTS, also A BLIND MAN (tenor) – A BOY (boys voice) – TEACHER'S WIFE (mezzo-soprano) – A HANGMAN (bass) – 6 STUDENTS (soprano, mezzo-soprano, alto, tenor, baritone, bass) – AN OPPRESSOR (speaking role)
<b>Choir</b>	SSATBB (chorus of the prisoners, public)
<b>Orchestra</b>	2(picc.af).2(cor ang).3.asax.2(dble bsn) – 3.1.2(dbtbne).0 – perc(5) – hp – pno.cel – str
<b>Stage music</b>	afl.ssax.bsn.perc.hp.vl
DVfM	

Heinz and Peter, wounded and on the run, find themselves one winter's night lying in a forest strewn with dead and injured people. Peter, near exhaustion, fears that his beloved Anila is among the dead. He asks his friend to help him, but Heinz abandons him without further ado. Heinz then finds refuge in a barn, where he is tended to by a young woman named Rosalie. He is so tormented by nightmares that he cannot even find

comfort and peace in Rosalie's loving care. Meanwhile, the smith is forging a gate designed to impale the escapees ... Another scene depicts a kind of marionette theater in which an oppressor – Heinz's reflection – holds sway over a crowd. When everyone accuses Heinz of being guilty, he confesses and admits that he did not help someone who needed him. He ultimately climbs the gate, and impales himself on the spikes.

**Hidalgo, Manuel** (\*1956)

**Bacon 1561–1992** (2000/01)  
Tragicomedy in Seven Parts

<b>Duration</b>	90'
<b>Libretto</b>	Gabriele Adams
<b>WP</b>	Schwetzingen, 2001
<b>Characters</b>	BACON (bass) – CONCHA (soprano) – RODRIGUEZ (actor) – COMMANDER (countertenor) – OFFICER 2/3 (2 tenors) – INDURA (actor) – 2 ISLANDERS (2 actresses) – SOLDIERS, SAILORS (extras)
<b>Choir</b>	SATB (Islanders)
<b>Scoring</b>	Solos: SMezA – 2(2picc).2(cor ang).2(Eb-clar.bclar).2(dble bsn) – 2.1.1(dbtbne).1 – timp.perc – hp.guit – acc – str: 6.6.4.4.3.(minimum)
<b>Stage music</b>	2hn.trp.tbne – 2perc – 3db

"The music-theater work 'Bacon' is divided into seven large sections. Un-texted, non-staged orchestral pieces bracket three staged sections: Nuut – Scene 2 – The virtually calm eye of the tornado – Scene 4 – Inseparable – Scene 6 – La ira pura. Consequently, only scenes 2, 4 and 6 are based on the libretto. Joining this complex with

its abundance of staged text is a wealth of images and associations derived from the orchestral works – inasmuch as they themselves are closely linked with the text sources. 'Nuut' and 'La ira pura' are, for example, poems written by the Spanish author Ignacio Llamas." (Manfred Schreier)

**Hölszky, Adriana** (\*1953)

**Bremer Freiheit** (1987)  
Singwerk auf ein Frauenleben

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One-act Plays, Fragments,  
Short Theatrical Works

**Giuseppe e Sylvia** (1999/2000)  
Opera in Thirteen Scenes

<b>Libretto</b>	Hans Neuenfels
<b>Place and time</b>	Island of Ischia, in the present tense
<b>WP</b>	Stuttgart, 2000
<b>Characters</b>	SYLVIA PLATH, poetess (soprano) – GIUSEPPE VERDI, composer (baritone) – ROBERTO, a young fisherman (tenor) – TERESA (mezzo-soprano) and ANTONIO (bass), his parents – MOVIE DIRECTOR (tenor) – SCRIPTGIRL (coloratura soprano) – GIUSEPPINA, Verdi's wife, also SYLVIA'S MOTHER (alto)
<b>Choir</b>	8S8A8T8B and children's choir (24 voices), extras
<b>Orchestra</b>	1.1.1.1 – 1.2.2.1 – perc(3) – hp.guit – pno.cel/hps – str: 2.0.2.2.1

"The meeting of Giuseppe Verdi and Sylvia Plath: ... the great composer who hid his life from people, who tried to control or destroy all details of his private life which could seep through to the public... And the young author who struggled throughout her life with doubts and gnawing selfreproaches, whose inner life seemed fully reflected in her pitiless notes which were largely destroyed after her suicide by her husband Ted Hughes...

Verdi and Plath meet here not in the 'pure' space of the imagination, but in real life; they develop from their beings and their situation, from pleasure and sensuality, and with the events that come fast and furious, memories suddenly return, grow in intensity and determine the action." (Juliane Votteler, Stuttgart State Opera)

**Der gute Gott von Manhattan** (2002/03)  
Music Theater After the Audio Drama by Ingeborg Bachmann

<b>Libretto</b>	Yona Kim
<b>Place and time</b>	in the present tense
<b>WP</b>	Schwetzingen, 2004
<b>Characters</b>	DER GUTE GOTT (baritone) – JAN, a young man from the old world (tenor) – JENNIFER, a young girl from the new world (soprano) – BILLY and FRANKIE, 2 squirrels (2 mezzo-sopranos) – A GYPSI WOMAN (alto)
<b>Choir</b>	SSMezATTBarB
<b>Orchestra</b>	3(picc.af).3.3(Eb-clar.bclar.dbclar).3(bsn) – 0.3.3.1 – 2Alphorns – perc(3) – 2guit – cel.hps.cym.2acc.harmonica – str: 4.4.4.2.1

"The plot revolves around Jennifer and Jan, whose romance is mysteriously thwarted by fate in the form of two squirrels, Bill and Frankie, who are in league with the title character. The Good God of Manhattan assumes the right to play the role of destiny and forcibly separate the lovers, since their burning passion runs

counter to the rigid norms of order established by the powers that be. A major role is played by a chorus that provides grotesque commentaries. It is a work in which everything seems to be in permanent flow and change." (Jörn Peter Hiekel)

## Tragödia (Der unsichtbare Raum) (1996/97)

A work with Theatrical Spaces for Scenery,  
18 Instrumentalists, Tape and Live Electronics

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One-act Plays, Fragments,  
Short Theatrical Works

## Die Wände (1993–95)

Music Theater in Three Acts

<b>Duration</b>	90'
<b>Libretto</b>	Thomas Körner after the drama "Les Paravents" of Jean Genet
<b>Place and time</b>	Algeria, just before the War of Liberation 1954, which led to Independence 1962
<b>WP</b>	Vienna, Wiener Festwochen, 1995
<b>Characters</b>	THE MOTHER (soprano) – SAID, her son (tenor) – LEILA, his wife (soprano) – KADIDJA, Arabian Wailer, the "first Lady" of the village (mezzo-soprano) – OMMOU (alto) – NEDIMA (soubrette) – HABIBA (mezzo-soprano) – CHIGA (soprano), Arabian Wailer – Warda, a kind of Princess of the Whores (alto) – MALIKA, whore (soubrette) – SIR HAROLD, French Colonialist (baritone) – M. BLANKENSEE, French Colonialist (tenor) – MME. BLANKENSEE (mezzo-soprano) – ACTORS (speaking and silent roles) Beside the main parts (Mother, Said, Leila, Ommou, Kadidja, Warda) the singers play more parts (also speaking parts).
<b>Choir</b>	9S9A9T9B
<b>Orchestra</b>	picc.0.0.0.bclar.dbclar.0 – 1(euph ad lib.).1.3.0 – perc(9) – acc – pno.cym – db – tape (at least 9 speakers spread out over the auditorium and the stage)

The Arabs are becoming increasingly restless under colonial rule. This is the background against which the fate of the Brennessel ("Nettle") family is played out. Said and his mother are so poor that Said is only able to marry the least attractive woman in the region, Leila. Said's situation actually worsens because of his marriage, since his mother squabbles and picks on Leila, and Said is ridiculed by his colleagues for having such an ugly wife. Said dreams of moving to France to earn more money. Accused of a theft, however, Said is sent to jail and his mother is excluded from the group of professional mourners. Leila, meanwhile, deliberately becomes a thief in order to be close to her husband

in jail. – Running parallel to these events is the story of the French colonial officials Sir Harold and Sir Blankensee, who are animatedly discussing their hobby, gardening, unaware that the Arabs have begun to rebel. Finally, the action takes place on three levels: the first shows Said and Leila in jail. The second depicts a French military parade. The third presents Madame Blankensee who ends her marriage with a well-aimed gunshot. The revolution claims many victims on both sides. They all come together in the netherworld, where they ask one another: "Why all the fuss?" Said is ultimately shot by his fellow Arabs, since his desire to emigrate to France had made him become a traitor in their eyes.

## Illés, Márton (\*1975)

### Scene polidimensionali XVII "Die weiße Fürstin" (2009)

Dramatic Legend in Four Parts

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Chamber Operas and Works  
for Small Ensembles

## Kerer, Manuela (\*1980)

### Whatever Works

Satirical Opera in Fourteen Scenes

<b>Duration</b>	80'
<b>Co-Author</b>	Arturo Fuentes (for a performance of the complete work it is necessary to request the performance material and performance rights at the responsible publishing house)
<b>Libretto</b>	Dimitri Dinev
<b>Premiere</b>	Vienna, 2015
<b>Characters</b>	3 DRIVERS (soprano, tenor, bass) – BUCCANEER CHIEF (countertenor) – DISSIDENT (soprano) – FUNCTIONARY (bass) – EMMA (from Navi, soprano)
<b>Choir</b>	SATTB
<b>Scoring</b>	fl(sopranino.afl.paetzold rec).tbne.perc.lute/guit.vl.vc

"I'm especially looking forward to the performances, because the libretto by Dimitré Dinev (from the idea by the stage director Michael Scheidl) is so brilliant that I could just scream! The plot is absurd, but at the same time, unfortunately extremely realistic. Politics and the administrative system start development aid measures, but after countless adaptational and organizational processes, something comes out that no longer has anything at all to do with the original needs, but becomes merely a career aid. About three official limousines whose chauffeurs transport to the Third World aid supplies that nobody there needs. At the end the chorus sings: We're glad to pay so long as the refugees stay away from us. Who would have thought at the concept's outset two and a half years ago that we would hit the nail on the head today?

As far as my writing for the voices of the soloists is concerned, my starting point was the text and its rhythm. That also means, of course, that I have had to deal very much with the respective characters, developing a specific sound language for each one. The chauffeurs, for instance, are, in fact, of three very different types. The one who constantly raves about love has a different sound aesthetic from the bass, somewhat disappointedly relating his life of divorce and alimony. There will also be sound-painting moments with the soloists, though I don't hesitate sometimes to write almost classical-looking bel canto lines – because I find these changes dramaturgically and musically exciting."

(Manuela Kerer)



# Lachenmann, Helmut (\*1935)

## Das Mädchen mit den Schwefelhölzern (1990–96/2001)

Music with Pictures

<b>Libretto</b>	Helmut Lachenmann after the fairy tale of the same name by Hans Christian Andersen and words of Leonardo da Vinci and Gudrun Ensslin
<b>Place and time</b>	In a cold winter night, New Year's Eve in the street
<b>WP</b>	Hamburg, 1997; revised version Stuttgart, 2002
<b>Scoring</b>	2S – Shō – 4(4picc.2afl.bfl).4.4(2bclar).4(3dble bsn) – 8.4.4.2 – 2timp.2xylorimba.2vibr.perc(5) – 2hp.2eguit – 2pno.cel.eorg – str: solos: 2.2.2.2.0 – tutti: 10.10.8(4 in the audience).6.4 – tape
<b>Choir</b>	SATB (subdivided into four sections)

"Achim Freyer, the stage director of the first production of this work, asked me: 'Is the audience supposed to be 'moved' by the work?' My answer was very spontaneous: 'Of course!', I said, 'Is there any work of art that does not want to move – if not the 'audience,' then at least an individual – and by which a spectator does not want to be moved? Furthermore: composers, painters or writers should only sit down to work after they have been moved themselves.' At the same time, however, I realized that this answer was unsatisfactory. It omitted the element of provocation through which my music, which takes its place in the Schönberg – Webern – Nono tradition, has perplexed audiences as often as it has moved them, no matter how open-minded they have been – although it is far from being the only music to do so. While the story of the little matchstick girl is very moving, she was not interested in moving anyone.

She herself was moved – by cold, fear, abandonment, a hopeless longing for home – to take her matches and rub them against the cold wall. She acted alone, against her orders, and wasted the goods, burning them in search of warmth. In the midst of the moving, festive (or, even more dubious: contemplative) spirit of Christmas and New Year's, she gazes at the flickering light against the wall and sees 'everything that her heart desires.' She finds a happiness which both satisfies and shatters, even transcends, all her standardized reductions of happiness for everyday purposes: instead of introspection, there is a radical sensuality, 'insane – criminal – suicidal' – to quote Gudrun Ensslin's letter, which is interwoven into the story – among people who must first relearn how to use their senses in a human(e) way." (Helmut Lachenmann)

# Laporte, André (\*1931)

## Das Schloss (1984/85)

Opera in Three Acts

<b>Libretto</b>	André Laporte after Franz Kafka's novel "Das Schloss" in the dramatization of Max Brod
<b>Place and time</b>	Brückenhof, Herrenhof and the surrounding area, rural room of the mayor, hut of the Barnabas Family, Bürger's room, cemetery in the spring
<b>WP</b>	Brussels, 1986
<b>Characters</b>	K., a non-local (bass-baritone) – THE MAYOR (bass) – MIZZI, his wife (alto) – BARNABAS, a messenger (baritone) – BÜRGEI, undersecretary (tenor) – ARTHUR, K's assistant (tenor) – JEREMIAS, K's assistant (tenor) –TEACHER (tenor) – LANDLORD HERRENHOF (bass) – SCHWARZER (tenor) – LANDLORD BRÜCKENHOF (tenor) – FRIEDA, barmaid (soprano) – GARDENA (contralto) – OLGA (soprano) – AMALIA (mezzo-soprano) – FOUR FARMERS (2 tenors, 2 basses)
<b>Choir</b>	SATB, twelve-voice male choir (castle servants), eleven-voice female choir or children's choir
<b>Orchestra</b>	4(2picc.af),4(cor ang).4(bclar).3dble bsn – 4.4.3.1 – timp.perc(3) – hp – cel.pno – str: 14.12.10.8.6 (minimum)

"It was late evening when K. arrived. The village lay deep in snow. There was nothing to be seen of Castle Mount, for mist and darkness surrounded it, and not the faintest glimmer of light showed where the great castle lay. K. stood on the wooden bridge leading from the road to the village for a long time, looking up at what seemed to be a void. (...)” “Das Schloss” [The Castle] from 1922 is one of Kafka's three unfinished novels, published only posthumously by his friend

and publisher Max Brod. At the center of the work is the surveyor K., who again and again fails in the battle for his hard-to-reach goals, be they professional or private in nature, at the mysterious castle, with its representatives, and with the villagers. Max Brod's first adaptation from 1926, dispensing with seemingly unfinished passages, served Laporte as the basis for the libretto.

# Matthus, Siegfried (\*1934)

## Kronprinz Friedrich (1999)

Eine Erinnerung – eine Klaustrophobie

<b>Duration</b>	100'
<b>Libretto</b>	Thomas Höft
<b>WP</b>	Rheinsberg, 1999 (1st version); Radebeul, 2000 (2nd version)
<b>Characters</b>	FRIEDRICH (mezzo-soprano) – KATTE (mezzo-soprano) – FRIEDRICH WILHELM, father (bass-baritone) – SOPHIE DOROTHEA, mother (alto) – WILHELMINE, Friedrich's sister (soprano) – DOROTHEA RITTER (soprano) –PARISH PRIEST (baritone) – JUDGE (bass) – SENTRY (tenor) – 2 GRAVEDIGGERS (tenor, bass) – 4 SOLDIERS (tenors, baritone, bass)
<b>Orchestra</b>	1st Version: 14fl (2picc.2fl.2afl.2bfl.2gr bfl.2dbfl.2sub dbfl) 2nd Version: 4fl – 3tbne – perc(3) – hps – 11str(va.vc.db)
DVfM	

The work revolves around the dramatic events in the life of the young Crown Prince Frederick. This led to a very close and intimate relationship with Lieutenant Hans Hermann von Katte, who was both eight years older and gifted in music as well as literature. In order to elude his strict father, the "Soldier King" Frederick William I of Prussia, he planned to flee to France. His plan failed, however,

and he was imprisoned in the Küstrin fortress. As his confidant, Katte was sentenced to death. Crown Prince Frederick was forced to witness the beheading of his close friend.

A collage of various sequences from childhood, reality and dream situations is created with the imprisonment at the starting point.

## Die unendliche Geschichte | The Neverending Story (2002)

Opera

<b>Libretto</b>	Anton Perrey, from the novel "Die unendliche Geschichte" by Michael Ende
<b>Translation</b>	English (Colman W. Kraft)
<b>Place</b>	Detention room of an orphanage, the land Fantastica
<b>WP</b>	Weimar and Trier, 2004
<b>Characters</b>	BASTIAN (speaker) – ATREJU (soprano) – CHILDLIKE EMPRESS (***) – THE AURYN (coloratura soprano) – MORLA THE AGED ONE (contralto) – FALKOR, A Luck Dragon (lyric baritone) – YGRAMUL THE MANY (dramatic soprano) – HER 5 SPIDER ARMS (sopranos, mezzo-sopranos, alto) – GMORK, a werewolf (bass-baritone) – ENGYWOOK, an academic (buffo tenor) – URGL, his wife (mezzo-soprano) – UYULALA (soprano) – FOUR WIND GIANTS: LIRR, the North Wind (bass), BAUREO, the East Wind (bass), SHEEREK, the South Wind (tenor), MAYESTRIL, the West Wind (baritone) – CAIRON, spokesman of the Childlike Empress (baritone) – BLUBB, a will-o'-the-wisp (soprano) – AN ANCIENT TINY (buffo tenor) – TRAUMIO, a night-hob (baritone) – PYORNKRACHZARK, a rock chewer (bass) – 2 SINGING DOORPOSTS (tenor, bass)
<b>Choir</b>	SATB (Inhabitants of Fantastica)
<b>Orchestra</b>	3.2.cor ang.2.bclar.2.dble bsn – 4.3.3.1 – timp.perc(3) – hp.cel – str
	DVfM

— *A twelve-year-old boy in a detention room*

Bastian: "I'm Bastian. I'm ugly. I haven't got any manners. I'm unwanted. I'm a problem child. I stabbed a guy in the belly with a screwdriver. Nobody can break me. (...) There's a priest here. And some kind of social worker. Comes outta our taxes. There was a time they wouldn't've survived. So ya gotta fight. Ya gotta keep at it. Ya gotta survive. I know my way aroun." (*points at the book*)

I swiped it. Probably just the usual boring crap. But life is even worse. Nobody can break me."

— *Opens the book and begins reading*

"The White Clouds of Nothing are destroying Fantastica. Noislessly and silently they move through the country. The lakes and rivers, the meadows and forests vanish in them, as though they were dissolving..."

## Die Weise von Liebe und Tod des Cornets Christoph Rilke (1983)

An Opera Vision

<b>Duration</b>	100'
<b>Libretto</b>	Siegfried Matthus after Rainer Maria Rilke
<b>Translation</b>	English (B. Jacobson)
<b>Place and time</b>	Hungary, during the Turks' War 1683 or anytime, in the Countess' Palace, in dream and reality
<b>WP</b>	Dresden, 1985
<b>Characters</b>	CORNET CHRISTOPH RILKE VON LANGENAU (mezzo-soprano) – HIS VOICE OF THOUGHT (alto) – COUNTESS (soprano) – HER VOICE OF THOUGHT (soprano) – MARQUIS (baritone) – COUNT SPORK (Bass) – A YOUNG WOMAN (soprano)
<b>Choir</b>	SSAATTBB (soldiers, maids, guests at the castle feast)
<b>Orchestra</b>	4fl – hn – 2hp.ebassguit – timp.perc(2).storm bell
<b>DV 6139</b>	Piano vocal score (H. K. Hessel)
	DVfM

Young Christoph Rilke von Langenau has joined his troops to fight in the war against the Turks. He befriends the Marquis and together they ride through a land of endless vastness until they finally encounter the enemy and are forced to go apart. The Marquis gives him a rose petal at his departure, a gift the young man constantly carries with him. Rilke is named standard bearer – "cornet" – by Count Spork. The horrors he witnesses weigh heavily upon the young cornet, and visions lead him to the verge of madness. While spending the night in a castle, Rilke enjoys a few hours of peace and rest for the first time in months

– along with his first night of love with the Countess. An enemy attack shatters the idyll: the palace goes up in flames, Rilke rushes into the battle and dies. The opera is preceded by the chorus "In solchen Nächten / war einmal Feuer in der Oper" (It was on such a night that there once was a fire in the Opera), which is based on a Rilke poem from the "Buch der Bilder." The choral piece was originally conceived solely to introduce the world premiere of the opera for the reopening of the Semper Opera in Dresden in 1985, forty years after its destruction. It has since become an inseparable component of the work.

# Mochizuki, Misato (\* 1969)

## Die große Bäckereiattacke

Chamber Opera Based on the Short Stories "The Bakery Attack" and "The Second Bakery Attack" by Haruki Murakami

<b>Duration</b>	60'
<b>Libretto</b>	Yohanan Kaldi
<b>WP</b>	Luzern, 2009
<b>Place and time</b>	Tokyo, tonight
<b>Characters</b>	MIYA, a young woman (soprano) – KUNI, her husband (tenor) – CHIKO, Kuni's friend from olden times (bass-baritone) – DER ALTE BÄCKER (bass) – VERSCHRUMPELTE VETTEL (silent role) – NACHTSCHICHTLEITER BEI MCDONALD'S (countertenor) – DAS MÄDCHEN AN DER KASSE BEI MCDONALD'S (soprano) – DER BURSCHE IN DER KÜCHE BEI MCDONALD'S (baritone) – ZWEI SCHLAFENDE KUNDEN BEI MCDONALD'S (silent role)
<b>Choir</b>	SEVEN WISE MEN FROM THE EASTERN WORLD (4T3B)
<b>Scoring</b>	2fl(af).2clar(bclar).sax.bsn(dble bsn) – hn.trp.tbne – 2perc – guit(eguit).acc – pno – 2vl.va.vc.db – live electronics

One evening, shortly after their wedding, a couple is seized by an incredible, existential feeling of hunger. It is a mythical hunger that manifests itself in the husband's fantasy vision of himself sitting in a boat and looking at a volcano on the bottom of the sea. When his wife questions him about this, he tells her about a robbery in a bakery which he committed with a buddy during his student days, and which went awry in a most unusual manner. The baker, a Communist and passionate Wagner fan, proposed them an exchange: the two could eat as much bread as they wanted,

but in compensation, they had to listen to Wagner. His wife is now certain that the bakery attack brought a curse to her husband, which has now leapt over to her too. They must now rob a bakery in order to banish the curse.

The point of departure of this music-theater project was an international libretto competition won by the conductor, dramaturge and author Yohanan Kaldi. (Lucerne Theater)





# Mundry, Isabel (\*1963)

## Ein Atemzug, die Odyssee (2003–05)

Music Theater

Scene and Conception by Theresia Birkenhauer, Reinhild Hoffmann and Isabel Mundry

<b>Duration</b>	90'
<b>Libretto</b>	Unica Zürn, Carolin Emcke, Giovanni Pascoli
<b>WP</b>	Berlin, 2005
<b>Characters</b>	PENELOPE (soprano, experimentel singing) – ODYSSEUS (baritone, actor) – ATHENE/HERMES (countertenor)
<b>Choir</b>	30 parts (12S6A6T6B)
<b>Ballet</b>	14–16 dancers
<b>Orchestra</b>	4.4.4.4 – 3.4.3.1 – perc(4) – str: 19.0.8.5.4 (also distributed spatially)
<b>Stage music</b>	fl.ob.clar – trp – perc – acc – vl.va.vc (soloistic chamber ensemble)

“I felt that for the transposition of this work, which is at the juncture of myth and novel, to the musical stage, it was essential that the categories of time and space not be stable factors but should become the object of the interpretation through the action. Thus I decided not to transpose a selected chapter, but to musically arrange the composition of the entire book and – as in the book – to let the music begin at a moment in which Odysseus’s adventure is already over. In the course of the piece, this is related three times from different perspectives: first from the point of view of the council of the gods, as an ‘overture’ in compressed time; then as a recollection experienced by Odysseus; and finally as a narration recounting when Odysseus and Penelope meet again.

I project the variety of spatial perception in the Odyssey onto a sound-space plane: in Odysseus’s memory, the landscapes of adventure are depicted on the stage as permanently shifting spatial sounds. The human voice also explores spatiality, from the intimate sound of the breath to the song of a soloist and the chorus. The interlocking of time planes is also reflected by the respective instrumental track pursued by the three performers (Penelope, Odysseus, Athena/Hermes), a track that articulates a temporality freed from the characters. Thus Odysseus does not sing while he is still pursuing his journey. The performer is musically represented by a trumpet at first; only after his arrival in Ithaca does he take on a voice.”  
(Isabel Mundry)

## Das Mädchen aus der Fremde (2004/05)

Music Theater – Common Composition With Brice Pauset (Editions Lemoine, Paris) – on Schiller’s Poems “Der Tanz” and “Das Mädchen in der Fremde”  
Choreography by Reinhild Hoffmann

<b>Duration</b>	100'
<b>WP</b>	Mannheim, 2005
<b>Characters</b>	Actors, dancers
<b>Choir</b>	3 soloistic groups with 5 parts each (SMezATB)
<b>Scoring</b>	2fl(2picc.bfl).ob(cor ang).2clar(bclar).bsn(dble bsn) – 2hn.trp.tbne – perc(3) – pno – 7vl.3va.2vc.db

“Der Tanz” and “Das Mädchen aus der Fremde” are the two poems by Schiller which constitute the basis for an evening of music theater. It is a “work in progress” in collaboration with the choreographer Reinhild Hoffmann, at the origin of which is a scrutiny of Schiller and his work, above all his poetry. Proceeding from this premise, Isabel Mundry and Brice Pauset each composed one section of the work. The project was not their

first compositional collaboration. Reinhild Hoffmann directs the work and, in a third section, will be approaching Schiller’s text, without music, from her own perspective. A work for actors, dancers, instrumentalists and chorus, understood as teamwork: music theater as an open process, freed from the closed score, which continues to be written on the stage.

## Nicht ich – Über das Marionettentheater (2010/11)

A Scenic Concert by Isabel Mundry (Music)

and Jörg Weinöhl (Dance)

Based on Heinrich von Kleist’s Essay

➤ Main article on page 103

➤ One-act Plays, Fragments,  
Short Theatrical Works

# Obst, Michael (\*1955)

## Caroline (1997–99)

Opera in Two Parts

<b>Libretto</b>	Ralph Günther Mohnnau
<b>Place and time</b>	Caroline’s residence in Jena, Jail of the castle Königstein, in the open country, in Mainz, end of the 18th until early 19th Century
<b>WP</b>	Weimar, 1999
<b>Characters</b>	CAROLINE (soprano) – AUGUSTE (soprano) – BRITISH OFFICER, also SCHLEIERMACHER (tenor) – GOETHE (baritone) – SCHELLING (baritone) – FRIEDRICH SCHLEGEL (baritone) – CUSTINE (bass) – AUGUST WILHELM SCHLEGEL (bass) – LANDGRAVE OF HESSEN, also AUGUST VON WEIMAR, also KING OF PRUSSIA (bass) – 4 OLD-FASHIONED PEOPLE (mezzo-soprano, baritone, basses)
<b>Choir</b>	SATTBB
<b>Orchestra</b>	3(picc.2afl).3(cor ang).3.bclar.2(dble bsn) – 4.3.3(t-b-tbne).1 – perc(3) – hp – str: 12.10.8.8.6 (min.)
<b>Stage music</b>	acc

“‘Caroline’ is about one of the most interesting women of the early romantic era. Married to August Wilhelm Schlegel and to Friedrich Wilhelm Schelling, she knew and befriended many great personalities of her time. The libretto emphasizes

both Caroline’s remarkable self-confidence – unusual for a woman of her time – as well as her fears and anguish in a politically turbulent era.”  
(Weimar National Theater)

## Solaris (1994–96)

Chamber Opera in Three Parts  
with Overture and Intermezzo

➤ Main article on page 64

➤ Chamber Operas and Works  
for Small Ensembles

# Peiffer, Stephan (\*1985)

## Vom Ende der Unschuld (2016)

**Libretto** Theresita Colloredo, David Gravenhorst  
**Place and time** An agricultural enterprise. The majority of the people believe in God.  
**WP** (Chamber version) Wiesbaden, 2018  
**Characters** ANGATHA, lady of the manor (alto) – GERMA, her daughter (soprano) – HEMAN, her twin brother (tenor) – DRAKO, a cousin (baritone) – BRANDOLF, the manager (bass) – METE, the cook (mezzo-soprano) – FARMHAND (tenor) – SHEPHERD (baritone) – DOCTOR (bass)  
**Choir** SATB (Farmhands and maids)  
**Orchestra** 1(picc).1(cor ang).1(bclar).1 – 2.1.1.0 – timp.perc(2-3) – hp – str: 3.2.2.1.1

What does a musical approach to the worst perversion and misanthropy in German history sound like? Stephan Peiffer charges his opera with a tonal language using a wide spectrum of Western music – from Gregorian phrases to serial passages, from modal scales to soundscape compositions. The variety of styles creates a music using the depths of our listening experience. To do justice to Dietrich Bonhoeffer and at the same to exploit the artistic possibilities of the genre “opera” requires a kind of storytelling reminiscent of the biblical

parables: this opera relates a parable about the life and suffering of the resistance fighter Bonhoeffer as an early and courageous plaintiff against wrongdoing. By leaving the field of biographical reality, the space of emotional dynamics opens up to utopian perspective, pipe dreams and nightmares in their universal truth. The libretto's story follows the logic of a totalitarian system that poses questions of responsibility, guilt, resistance and faith.

# Platz, Robert HP (\*1951)

## DUNKLES HAUS (1990/91)

Music Theater in Eleven Scenes

**Duration** 75'  
**Libretto** Claus Litterscheid (Phases I–X) and Text “Pièce noire II” by Heiner Müller (image description, Phase XI)  
**WP** Munich, 1991  
**Characters** WOMAN (soprano) – MAN (baritone) – CHILD/BIRD/OLD MAN (speaking role)  
**Scoring** afl.bfl.ob.clar(dbclar) – hn.trp.tbne – pno – vl.va.vc.db – 2 tapes

“It has often been said that my music is strongly structural in character. On the one hand, that’s right; but it is still misleading, because for me the sensory experience of music is inseparably linked to its structural foundations, and an over-emphasis on one side is possible only at the other side’s expense. Listening to music is equally intellectual and sensual, yes, a spiritual experience that goes far beyond what can be formulated or explained. After all – the structural moment in my music can be roughly described:

Just as the Russian poet Valimir Chlebnicov called his text ZANGEKI a narrative of higher-order tales (because his material was not noise, not words, not even sentences, but narratives of lower order), my music often consists of several ‘higher-order

musics,’ as already previously-composed material overlapping, supplementing, commenting on each other.

Building blocks of the 1st order: would be the pitch, duration, intensities commonly referred to as ‘material,’ and so on.

Building blocks of the 2nd order: the piece on a small scale, extremely reduced and yet playable or audible: a sounding formal scheme.

3rd order: individual passages, layers (elaborations/expansions of 2nd-order building blocks).

4th order: single pieces, or, as in ‘DUNKLES HAUS’: scenes.

Finally, the 5th order applies to the superimposition, annotation, nesting of individual pieces (in ‘DUNKLES HAUS,’ summary of several scenes in ‘phases’). Here, connections are composed – simultaneous scenes are subjected to a linking process that moves between the extremes of sharply-carved juxtaposition

and complete fusion. This may again become material for a sixth order, in which several pieces sound simultaneously, a seventh (several programs) and beyond, via social polyphony to the last: entropy, white noise. (Robert HP Platz)

# Sánchez-Verdú, José M. (\*1968)

## ARGO (2017/18)

Drama in Musica

**Duration** 80'  
**Libretto** Gerhard Falkner, from a model by Pascal Quignard  
**Place and time** Mythological, Greek antiquity  
**WP** Schwetzingen, 2018  
**Characters** BUTES (bass-baritone) – ORPHEUS (countertenor) – ODYSSEUS (baritone) – JASON (Bass-[baritone]) – APHRODITE/MEDEA (soprano)  
**Choir** ARGONAUTS 12-15 T/B – SIRENS 4S3Mez/A  
**Orchestra** 2(2picc).2(cor ang).2(bclar.dbclar).2(dble bsn) – 2.2.2.dbtuba – timp.perc(2) – org – str: 6.4.4.3.2 – live-electronics

“The book ‘Butès’ by Pascal Quignard gave me the impetus for a renewed examination of this topic. Butes’s encounter with the sirens is an image for the search for the unknown, Butes's leap into the water is considered a symbolic and poetic gesture that opens up to various interpretations. This leap in search of the monstrous sound of the sirens is a symbol of an inner decision, an adventure in the direction of the new (comparable to the creative process in art). This is the theme of ‘ARGO’ in all its symbolic and iconographic dimensions.

The fact that Butes, of whom we know little (as in, for example, Apollonius of Rhodes), and Orpheus as Argonauts together on the same ship Argo were on their way in search of the Golden Fleece,

appears as an incredible coincidence and opened the possibility of these important mythological figures confronting each other. Butes against Orpheus; or Butes as anti-Orpheus. As a projection of the future, the figure of Odysseus, who a generation later on the journey to Ithaca also encountered the sirens and sought another confrontation with them, but also in the direction of Orpheus. The singing of the sirens is with Quignard, and according to early mythological descriptions, speaking more of monstrous bestial sounds, still not music. This primordial sound of the sirens is supposed to be represented in its pre-linguistic dimension in the musical materials of ARGO.” (José M. Sánchez-Verdú)

## Atlas (2012/13)

(Islas de utopía | Islands of Utopia)

➤ **Main article on page 106**  
*One-act Plays, Fragments, Short Theatrical Works*



**Aura** (2006–09)  
Chamber Opera

➤ **Main article on page 67**  
*Chamber Operas and Works  
for Small Ensembles*

**El viaje a Simorgh** (2002–06)  
Opera in Two Acts

**Libretto** José M. Sánchez-Verdú after the novel "Las virtudes del pájaro solitario" by Juan Goytisolo and texts by San Juan de la Cruz, Ibn al-Farid, Attar, Leonardo Da Vinci and others

**WP** Madrid, 2007

**Characters** AMADO (baritone) – AMADA (soprano) – DOÑA URRACA (soprano) – LA DOÑA (mezzo-soprano) – EL/LA SEMINARISTA (countertenor) – ARCHIMANDRITA (tenor) – BEN SIDA (baritone, Arabian voice) – JOVEN SEÑOR MAYOR (bass-baritone) – DON BLAS (actor) – LA MUERTE (actress) – DANCER

**Choir** 60 voices

**Orchestra** 3(picc.bf), 3(cor ang), 3(bclar.dbclar), sax.3(dble bsn) – 4.3.3.1 – perc(4) – hp – hps – str: 14.12.10.8.6

**Stage music** not visible: 4trp.3tbne  
3vagb.vl

"El viaje a Simorgh" [The Way to Simorgh] is based on a Sufi tale by Attar (Persia, 12th century). It is the journey or search for Simorgh, a bird king. The journey ends when 30 birds have reached their goal (Simorgh). They then realize that it was an inward journey and search, since each one of them carries his own Simorgh within him. At the same time, the opera develops the theme of the search of

the male beloved (Amado) for the female beloved (Amada) and his union with her – a union that is envisioned as both physical and mystical. The opera thematizes the "dream of distant lands," the journey and the dream of the search for God, the beloved, the bird king Simorgh and of an all-encompassing love.

86 **Il giardino della vita** (2016)

➤ **Main article on page 106**  
*One-act Plays, Fragments,  
Short Theatrical Works*

**GRAMMA** (2004–06)  
(Jardines de la escritura)  
Chamber Opera

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*One-act Plays, Fragments,  
Short Theatrical Works*



**Schenker, Friedrich** (1942–2013)

**Bettina** (1984/85)  
Dramma per Musica for One Actress

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*One-act Plays, Fragments,  
Short Theatrical Works*

**Büchner** (1978–79/1981)  
Opera in Ten Scenes

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*One-act Plays, Fragments,  
Short Theatrical Works*

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# Schwehr, Cornelius (\*1953)

## Heimat (1997)

Opera in Two Acts “in Memorial of the Baden Revolution 1848/49”

Duration	90'
Libretto	Walter Mossmann
Place and time	Hikel's study, barrack square, in front of the baker's shop, street, attic room, railroad station, in front of the palace "Charivari," in the fields, in the mountains, salon in Strasbourg, 1848/49 and in the present
WP	Freiburg, 1999
Characters	SOFIE (soprano) – AMALIE (mezzo-soprano) – MAX (tenor) – THE OLD MAN (baritone) – HIKEL (bass) – MOTHER* (soprano) – FATHER* (tenor) – THE KIPPERER* (baritone) – 3 WOMEN* (soprano, mezzo-soprano, alto) – 2 JOURNEYMEN* (tenors) – THE BOY* (speaking role) – DE MILL* (baritone) – 3 MEN* (tenor, baritone, bass) – 3 MASKS* (soprano, alto, tenor) – 2 MEN* (baritone, bass) (*Supporting roles that can be played by the choir) Characters for the interludes: 3 actresses, 1 actor, 1 male supporting role
Choir	SSATBB
Orchestra	2(picc).2(cor ang).2(bclar).2(dble bsn) – 4.2.2.1 – hp.guit – perc(2) – str: 8.8.6.4.3
Stage music	clar.perc.pno.vl

The revolution was a failure, but the demands of the years 1848/49 constitute the basis for presentday Germany's democracy. Schwehr distances himself from real-life historical figures. His play unfolds on two levels, one sung and the other spoken. There is on the one hand the opera as a commemoration of revolutionary events, seen from the perspective of old Hikel on his deathbed. On the other, a play which takes place in the present has been interwoven into the composition. These interludes are inserted as short interruptions. They serve, among other things, to cast a subjective light on the apparently objective actions occurring on the opera stage.

Whereas the opera figures cannot see the actors since they have no window on the future, the actors occasionally circulate in the opera as well. After all, limited insights into history are plausible. The characters of the opera stand for various individual fates: the student Hikel turns into a revolutionary orator and ultimately flees into insanity; the servant girl Sofie becomes an agitator in the social revolution; the officer Max breaks his oath of allegiance and changes fronts, and the “salon dame” Amalie begins to focus her interest on politics and ultimately emigrates.

# Smolka, Martin (\*1959)

## Das schlaue Gretchen (2005)

Children's Opera for Speaker,  
Six Voices and Ensemble (13 Players)

➤ Main article on page 120  
Music Theater for Children  
and Families

# Staud, Johannes Maria (\*1974)

## Die Weiden (2017/18)

Opera in Six Scenes, Three Passages, a Prologue,  
a Prelude, an Interlude and an Epilogue

Libretto	Durs Grünbein after Alergnon Blackwoods "The Willows" (1907), Joseph Conrads "Heart of Darkness" (1899) and H. P. Lovecrafts "Shadows over Innsmouth" (1936)
WP	Vienna, 2018
Characters	LEA, a young philosopher (mezzo-soprano) – PETER, a young artist ((bass-) baritone) –KITTY, Edgar's lover (soprano) – EDGAR, Peter's old school friend (tenor) – THE TV REPORTER (actress) – KRACHMEYER, composer, friend of Peter's family (actor) – THE DERMAGOGIE (bass-baritone) – LEA'S MOTHER (mezzo-soprano) – LEA'S FATHER (tenor) – FRITZI, Peter's twin sister 1 (high soprano) – FRANZI, Peter's twin sister 2 (high soprano) – PETER'S MOTHER (alto) – PETER'S FATHER (bass) –THE WARNER ON THE SHORE, also Lea's father (tenor) – THE UPPER RANGER, also the dermagogie (bass-baritone) – THE WATER CORPSE (soprano) – THE REFUGEE (silent role)
Choir	min. 48 voices, max divisi a 8
Orchestra	3(picc/ afl.bfl).3(musette.cor ang).3(bassethn.dbclar).ssax(asax). tsax(barsax).3(dble bsn respectively contra bsn) – 4(tenortuba.basstuba).3(picctrp).3(atbne).1(cimbasso) – timp.perc(4) – hp – pno.MIDI-pno(cel).org – str: 12.10.8.6.5
Stage music	clar – trp.tbne – perc – harm – vl.va.db

The opera “Die Weiden” [The Willows] is a “journey into the heart of darkness on a major river in Central Europe today, which can unquestionably be identified as the Danube,” according to Johannes Maria Staud. “The events are fluctuating between a travel story of two lovers falling out with each other and a surreally disorted observation of the threatening developments today (keywords: enraged citizens, militia, increasing isolation and brutalization of the social core – and all this despite our burdened history). We achieve this by means of pandemoniac hallucinations

on the part of one of the protagonists, as well as by the transformation motif of a man-carp.” Durs Grünbein subsumes the opera as “an expedition into the heart of Europe, in recent times once again a strife-torn continent” and describes “Now, in seven scenes and several interludes (called ‘passages’), the epic panorama of a journey along the river unfolds. The river is the silent protagonist, connecting the narrative elements; the landscape, music and story are united in it. The plot develops along the waterway, in the course of several stops.”



# Treibmann, Karl Ottomar (1936–2017)

**Der Idiot** (1986/87)  
Opera in Seven Scenes

**Libretto** Harald Gerlach after the novel of the same name by Fjodor Dostojewski  
**Place and time** Russia, in the 1860s  
**WP** Leipzig, 1988  
**Characters** GENERAL JEPANTSCHIN (bass) – JEPANTSCHINA, his wife (alto) – ADELAIDA (soprano), AGLAJA (mezzo-soprano), their daughters – MAVRA (speaking role) – NASTJA (soprano) – PRINCE MYSCHKIN (baritone) – ROGOSHIN (bass) – LEBEDEW (tenor) – GANJA (tenor) – A GUEST (tenor) – CHAMBER MAID (soprano)  
**Choir** SATTBB (Jepantschin's company, Rogoshin's gang)  
**Orchestra** 3(picc).3(cor ang).3(bclar).2.dble bsn – 4.3.3.1 – timp.perc(3) – hp.eguit – str DVfM

“Virtually unknown, Treibmann’s opera has many qualities. Without seeking to wave the flag of an ultra-avant-garde style (while on the other hand without wanting to pay obeisance to any kind of post modern plesantries), the music is surprisingly engaging. It creates a very homogeneous impression in its

melodies and harmonic flow, as if it were cast all of one piece. ‘Der Idiot’ must be one of the few contemporary operas which do not disseminate stupidities through the means of the compositional mainstream.” (Gottfried Blumenstein)

# Zender, Hans (\*1936)

**Chief Joseph** (2003)  
Musical Theater in Three Acts

**Libretto** Hans Zender (English)  
**WP** Berlin, 2005  
**Characters** CHIEF JOSEPH I (baritone) – CHIEF JOSEPH II / MR. SPALDING (baritone) – CHIEF JOSEPH III / OLD JOSEPH / 4th NATIVE AMERICAN (baritone) – YOUNG JOSEPH / 1st NATIVE AMERICAN (alto or countertenor or boys’ voice) – 2nd NATIVE AMERICAN (lyric tenor) – 3rd NATIVE AMERICAN / MERCHANT (lyric tenor) – TOOL-HOOL-HOOL-SUITE / 5th NATIVE AMERICAN (dramatic bass) – GENERAL HOWARD / GENERAL X / GOVERNOR STEVENS (Bass) – 1st TOURIST (character-tenor) – 2nd TOURIST (character-bass) – WACOBÄ (high soprano) – ENSEMBLE PART (soprano)  
**Scoring** Solos: Ajeng/vc/vagb – fl(picc).ob(cor ang).clar(bclar).3sax – 3trp.2tbne.tuba – timp.perc(3–4) – eguit – pno.acc – 2vl.2va.vc.db – tape or live electronics

The textual basis of Hans Zender’s third opera is the speech which Chief Joseph gave before the American Congress in 1876. Zender uses it as the point of departure for a three-part drama concentrated into three “Rotations.” The action unfolds its themes through text collages from various centuries of European history.

“The texts of the first rotation (Pessoa, Brecht) revolve around questions of technology and environmental destruction, those of the second (Machaut, Pound, Goethe) around monetary problems, while those of the third rotation deal with the most terrible things of all, war and genocide.” (Hans Zender)

**Don Quijote de la Mancha** (1989/91/94)  
31 Theatric Adventures

**Libretto** Hans Zender after Cervantes's novel of the same name  
**Place and time** Spain, early 17th century  
**WP** Stuttgart, 1993, new version Heidelberg, 1999  
**Characters** DON QUIJOTE (baritone) – SANCHE PANZA (tenor) – NIECE / LUCINDE / DUCHESS / DULCINEA I / LADY I (soprano) – NEIGHBOR / DOROTHEA / DULCINEA II / LADY II / (LADY-IN-WAITING I) / (ANGEL) (mezzo-soprano) – HOUSEKEEPER / ORACLE / DULCINEA III / LADY III / (LADY-IN-WAITING II) / (QUEEN) (alto) – BOY (metallic child’s voice / speaking part) – BARBER I / LECTOR I / HENCHMAN I / (DEVIL) / (DON PEDRO) (tenor) – CARDENIO / LIONS KEEPER / (SOLDIER) / (1. COURTIER) / (SEXTON) / (LECTOR IV) (tenor) – ADMINISTRATOR / BARBER II / LECTOR II / (DEATH) / (SWINEHERD) (baritone) – LECTOR III / HENCHMAN II / 2. COURTIER (bass-baritone) – DON FERNANDO / DUKE / (THE SHADOW) / (SPIEGELRITTER) / (NOTARY (silent role)) (baritone) – PARISH PRIEST / LANDLORD / MERLIN / (EMPEROR) / (3. COURTIER) / (LECTOR V, „THE CHIEF“) (bass)  
Further singers, supernumeraries, actors, Pantomimes, Doubles ad lib.  
The double casts in brackets can also be played by additional singers.  
**Orchestra** Fl(picc).ob.clar(asax).bsn(dble bsn) – trp.tbne.tuba – perc(4) – guit – cym – pno.synthesizer(sampler) – vl.va.vc.db – live electronics

In this work, the composer has extended his structural concept to embrace the staging aspects as well. The form ensues from five basic elements, which he calls song (G), language (S), instrumental performance (I), stage setting (B) and action (A). Each of the 31 separate pieces is built from a varying combination of these five basic components; only one contains all five elements. Stage setting and action are incorporated into the musical form; they are temporally organized similarly to the traditionally “musical” elements. “Stage setting” here means a static scene as in the “tableaux vivants” that were so popular in Goethe’s day. Action, in its turn, signifies a situation on

stage where everything is in motion, including props and “stage setting.” Stage setting and action means that both elements are integrated in a way that is newly defined each time. If neither stage setting nor action is intended, there is no scene. All decisions regarding spatial organization are left up to the stage director or set designer.

Some of the pieces played by the live electronics can be produced before and performed on tape recordings. The single pieces can be theoretically be played single or in an own assembled partial choice of pieces.

# Zimmermann, Udo (\*1943)

## Der Schuhu und die fliegende Prinzessin (1972–75)

Opera in Three Parts

- 1. Original Version (165')
- 2. "Salzburg Version" – Abridged Version by the Composer (120')

Libretto	Udo Zimmermann and Eberhard Schmidt after a text by Peter Hacks
Place and time	The stages of the fairy tale: the tailor's house, grand duchy Coburg-Gotha, at the bottom of the mountain, Mesopotamia, Kingdom Tripolis, Holland
WP	Dresden, 1976
Characters	THE SCHUHU (baritone) – THE FLYING PRINCESS (soprano) – TAILOR'S WIFE (1st soprano) – 2nd SOPRANO – 3rd SOPRANO – NEIGHBOR (1st alto) – 2nd ALTO – MAYOR (1st tenor) – HIGHEST SNAIL HERDSMAN, also SCHUHULOGE (2nd tenor) – FIRST SPINACH GARDENER (3rd tenor) – TAILOR, also KING OF TRIPOLI (1st bass) – EMPEROR OF MESOPOTAMIA (2nd bass) – DUKE OF COBURG-GOTHA, also STAROST OF HOLLAND (3rd bass) They play the further parts: village people, guards, snails, spinach plants, warriors, 10.000 scholars, sparrows
Orchestra I	2.1.2.0 – 1.2.1.0 – timp.perc – singing saw– pno – string quintet
Orchestra II	like Orchestra I, plus tape, barrel-organ (4rec) Both orchestras as well as the arranger should be visible in the scenic field and, if possible, be involved in the setting. According to the work one of the orchestras represents the grand duchy Coburg-Gotha, the other one the Kingdom of Mesopotamia.

DVfM

A poor tailor and his wife are expecting their tenth child. Instead of giving birth to a baby, however, the mother produces an egg out of which emerges a little bird-boy after a year. The little creature, called Schuhu, is blessed with the ability to make the most of very little. For instance, he impresses everyone when he helps his father tailor a coat for the mayor out of a remnant of cloth. The mayor, who is also the bird-boy's godfather, wants to keep Schuhu, but the creature now begins to make the worst out of everything. Overwhelmed, the tailor finally chases his son away. Schuhu offers his services first to the Duke of Coburg-Gotha, then to the Duke's brother, the Emperor of Mesopotamia. The two siblings are at war because the Emperor's snails have crossed the border and

eaten the Duke's spinach. The Emperor puts Schuhu to the test by quizzing him, and Schuhu solves all the riddles with flying colors. He is then given a post as night watchman. His horn playing then entices the daughter of the King of Tripoli as if by hypnosis. Her singing, in its turn, beguiles Schuhu and they fall in love. However, both the Emperor and the Duke are courting the daughter of the King of Tripoli for political purposes. When the two brothers realize that Schuhu is their rival, they form an alliance against him, but lose the battle. Schuhu and the Princess meet for the first time in Tripoli and marry. After an amorous escapade with a Dutchman who chains her to a cheese, the Princess tearfully returns to her beloved Schuhu in time for the happy end.

## Weiße Rose (1966–68/1985)

### Second Version (1985)

Scenes for Two Singers and 15 Instrumentalists

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Chamber Operas and Works  
for Small Ensembles





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# dramatic *works*

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Selection 2019

*short and sweet*

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*one-act plays,  
fragments,  
short theatrical works*

# Bartók, Béla (1881–1945)

## Herzog Blaubarts Burg | Bluebeard's Castle

Opera in One Act

<b>Libretto</b>	Béla Balázs
<b>Place</b>	The imaginary castle of Bluebeard
<b>Characters</b>	DUKE BLUEBEARD (baritone) – JUDITH (mezzo-soprano) – THE PREVIOUS WIVES (silent roles) – PROLOGUE (speaker)
<b>Orchestra</b>	4(2picc).2.cor ang.3(Eb-clar.bclar).4(dble bsn) – 4.4.4.1 – timp(2).perc(3) – 2hp – cel – org – str
<b>Stage music</b>	4trp.4atbne

— in preparation —

Judith is young, pretty and desperately in love. Against all warnings she follows her beloved Duke Bluebeard to his castle, a place mirroring Bluebeard's soul which is dark and cold. Judith strives to release it, to bring back joy and light, and so she convinces Bluebeard to hand her the keys for seven closed doors in the castle. With growing resentment, Bluebeard hands her the keys one after the other. Behind the first five doors Judith discovers the torture chamber, an armory, a treasury, a secret garden and a room with a view of his lands. In every room

there are also traces of blood. Against Bluebeard's will, Judith opens also the last two doors, she is just too curious. A lake, filled with tears and grief of life is hidden behind the sixth door. With the seventh door, a chamber is revealed which is home of Bluebeard's former wives – representing the morning, noon and evening – all are richly dressed and bejeweled. As "midnight wife" and crowned as the Queen, Judith follows the women to their room, its door slowly closing ...

# Baur, Fürg (1918–2010)

## Der Roman mit dem Kontrabass (2005)

Lyrical Scenes in Seven Parts

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Chamber Operas and Works for Small Ensembles

# Busoni, Ferruccio (1866–1924)

## Arlecchino oder Die Fenster op. 50 Busoni-Verz. 270

A Theatrical Caprice in One Act

<b>Duration</b>	55'
<b>Libretto</b>	Ferruccio Busoni
<b>Translation</b>	English (E. J. Dent), Italian (V. Levi), Portuguese (G. de Medeiros)
<b>Place and time</b>	Bergamo, around the 18th century
<b>Characters</b>	SÈR MATTÈO DEL SARTO, master tailor (baritone) – ABBATE COSPICUO (baritone) – DOTTOR BOMBASTO (bass) – LEANDRO, cavalier (tenor) – ARLECCHINO (speaking role) – COLOMBINA, Arlecchino's wife (mezzo-soprano) – ANNUNZIATA, Matteo's wife – TWO CONSTABLES – A CARTER – A DONKEY – PEOPLE IN THE WINDOWS (silent roles)
<b>Orchestra</b>	2(2picc).2(cor ang).2(bclar).2(dble bsn) – 3.2.3.0 – timp.perc.(2) – cel – str
<b>Stage music</b>	2trp.timp.perc
<b>EB 6542</b>	Piano vocal score (German-English) (Ph. Jarnach)
<b>TB 413</b>	Libretto

The idea behind this work was to combine a major speaking role with a part for a female singer and orchestra in the spirit of the opera buffa. The overall tone is pacifistic and anti-bourgeois. Busoni's inspiration was that of an opera-play in the style of Italian improvised comedy; he wanted types and characters on stage whose varying typology would provide the source of conflict ... "The title hero absconds with the young wife of the Dante-reading tailor Mattèo. He returns as a false barbarian commander, as a husband who engages in a duel with the suitor Count Leandro, and as a conqueror who announces the moral of the story in the epilogue: how to be able to bow in rags and still retain one's dignity and rights. The piece takes a turn for the absurd when the Abbate,

at the sight of Leandro, who is presumed dead, begins to sing a chorale-like song of praise to the donkey of providence who comes trotting in at that moment. This introduces the most musically refined number in the piece, the quartet, in which Leandro's love aria and his duet with Columbina satirize the attitudes prevalent in Italian opera from Scarlatti to Verdi. Musically, Busoni uses throughout the entire work an idiom of dance-like, blissfully transparent comedy and hides harmonic audacities behind touches of lightness. The orchestral sound radiates an incomparable brightness and buoyant elegance." (Hans Heinz Stuckenschmidt, 1967)

# Geißler, Fritz (1921–1984)

## Der zerbrochene Krug (1967–69)

Comic Opera in Seven Scenes

<b>Duration</b>	75'
<b>Libretto</b>	Fritz Geißler, based on the comedy by Heinrich von Kleist
<b>Place and time</b>	Village Huisum, Netherlands, 1783
<b>WP</b>	Leipzig, 1971
<b>Characters</b>	GERICHTSRAT WALTER (baritone) – DORFRICHTER ADAM (bass) – SCHREIBER LICHT (tenor) – FRAU MARTHE RULL (alto) – EVE, her daughter (soprano) – RUPRECHT, Veit Tümpel's son (tenor) – FRAU BRIGITTE (soprano) – VEIT TÜMPEL (bass) – MARGARETE, Maid (mezzo-soprano) – LIESE, Maid (alto) – A SERVANT (baritone)
<b>Orchestra</b>	1(picc).1(cor ang).1(bclar).1 – 1.0.0.0 – hps – str: 1.1.1.1.1
<b>DVfM</b>	

It wasn't until very late in life that Fritz Geißler turned to the stage. After three ballets, he presented his first opera "The Broken Jug". Already the premiere was very successful with more than 100 performances following. Further productions have already taken place at the Deutsche Staatsoper in Berlin, at the Mecklenburgische Staatstheater Schwerin, the opera houses in Graz, Wuppertal, Bonn and others. With sheer ease, Geißler conquered the new field of opera for outsiders, but it was probably not quite that simple. The composer himself said: "It did not happen that suddenly. For many years I entertained the idea of setting Kleist to music. First, of course, I thought of the 'Broken Jug'. Actually, I composed this opera three times. A few hundred score pages have gone

through the chimney this year. At first I had written a score for the conventional 'large instrumentation.' But the intelligibility of the text was completely called into question. In addition, the comedic in its density, for example in the case of the village judge Adam, could not be musically realized with conventional procedures; yes, it had an almost inhibitory effect on the development of the comedy. And for years I have been looking for the special solution, which perfectly guarantees the comprehensibility of the text and does not restrict the comedic play of the singers, but, amplified and inspired by the music, accentuates it in a special way. In the process, the idea of aleatoric came more and more to the fore."



# Goebbels, Heiner (\*1952)

## Eislermaterial (1998)

Scenic Piece Based on Works by Hanns Eisler

**Duration** 70'  
**WP** Munich, 1998  
**Ensemble** Voice – fl(picc.af).ob(cor ang).clar(Eb-clar).tsax(bclar.asax).bsn – hn(tuba.trp).trp(cornet).tbne(thn.tuba.helicon) – perc – 2pno(harm.sampler) – str: vl.va.vc.db(ebassguit) – tape

DVfM

Heiner Goebbels, who has been intimately familiar with Eisler’s music for decades now, has produced a very personal homage to the composer with his “Eislermaterial”: “Goebbels makes impertinent montages, interrupts songs, creates new instrumentations, demands improvisation, blends ethereal sampler sounds into the interstices. These are not ‘academic’ arrangements, but an exploitation in a positive sense: Goebbels shows what he finds so exciting and modern in Eisler’s music.” (Reinhard J. Brembeck)

This work is following a composer-arranged staging: the musicians are seated in a square, the actor/singer in their midst as primus inter pares. In the center a small Eisler statue is placed on a stack of red Eisler scores as a substitute conductor (the work is not conducted), all the instrumentalists are simultaneously singers, all mutate to a wind orchestra in one scene.

# Hidalgo, Manuel (\*1956)

## Bacon 1561–1992 (2000/01)

Tragicomedy in Seven Parts

➤ **Main article on page 74**  
*Contemporary Operatic Works*

# Hölszky, Adriana (\*1953)

## Bremer Freiheit (1987)

Singwerk auf ein Frauenleben

**Duration** 65'  
**Libretto** Thomas Körner after the same-named play by Rainer Werner Fassbinder  
**Place and time** Bremen, 1831  
**WP** Munich, 1988  
**Characters** GEESCHE GOTTFRIED (mezzo-soprano) – MILTENBERGER, her first husband (baritone) – TIMM, her father (bass) – MOTHER (alto) – GOTTFRIED, her second husband (heroic tenor) – ZIMMERMANN, a friend (dramatic tenor) – RUMPF, a friend (lyric tenor) – JOHANN, her brother / BOHM, a cousin (heroic baritone) – LUISE MAUER, a friend (soprano) – PATER MARKUS (bass) – ONE ALTO  
**Scoring** fl(picc.af).bfl).ob(cor ang).clar(Eb-clar.bclar.dbclar).bsn(dble bsn) – trp(picctrp.flugelhn).2tbne – perc.cym(dulcimer.gran pno) – acc – 2vl.2vc.db – tape  
Additional instruments for all members of the vocal ensemble

“The vividness and freshness of the characters, the cruelty that permeates it, the ridiculous and sometimes utterly grotesque – it presents a broad palette of resources that is truly rare. And I also had luck with the librettist Thomas Körner of Hamburg. He heightened the Fassbinder text, making it sharp like a knife. There is so much elemental power in this text, something wild and untamed. I was enthralled by the character of the poisoner, by the pattern: I kill everyone who disturbs me, which will help me obtain my freedom. But this freedom is an illusion. It comes from bondage and leads to bondage. She does not free herself, but entangles herself in her own net. Her struggle to achieve freedom provides incredible possibilities for my work with the sound. The sound genuinely attempts to free itself here.

The fifteen instruments that form the entire sound apparatus are split into blocks, and after every change of lighting, there is an exchange of instruments so that the sound is really mobile and wanders freely throughout the hall. The instrumentalists are not permanently positioned in one place. They can be disposed at will in the hall. They constitute a part of the stage setting. A clarinetist can be like a chair, and a trombone player like a table. Their function is that of stage-set elements and not of musical accompaniment. They are like characters. There are many stage possibilities here for making music theater in which one does not distinguish between sound, action, theatrical elements and colors.”  
(Adriana Hölszky)

## Tragödia (Der unsichtbare Raum) (1996/97)

A Work With Theatrical Spaces for Scenery, 18 Instrumentalists, Tape and Live Electronics

**Duration** 70'  
**WP** Bonn, 1997  
**Scoring** fl(picc.af).bfl).ob.clar(Eb-clar.bclar.dbclar) – trp.2tbne.tuba – perc(2) – acc – hp.guit – pno(cel).hps – vl.va.vc.db – tape  
Also performable as electronic (8-channel-tape) version (WP Salzburg, 2002).

“Although there is a text here, by Thomas Körner, it does not appear in the work. I am aware of it, but have only derived structures from it, counted the numbers of verse and used them to determine the length of the segments in a section. As to the sound, we repeatedly encounter situations or pillars which interrupt a process. Interfaces.

Perhaps this has something to do with the tragic aspect of the text, which Körner has put together from ancient allegories. The works consists of 13 segments of various lengths which are divided into sub-sections. It is like a sculpture. The materials thus fulfill the function which characters would normally have.” (Adriana Hölszky)

# Illés, Márton (\*1975)

## Scene polidimensionali XVII

## “Die weiße Fürstin” (2009)

Dramatic Legend in Four Parts

➤ **Main article on page 61**  
*Chamber Operas and Works for Small Ensembles*

# Kyburz, Hanspeter (\*1960)

## OYTIS (2004/05/10/11)

Choreographic Project (“Double Points”) for Dancers, Soprano, Ensemble, Live Electronics and Lightning

➤ **Main article on page 62**  
*Chamber Operas and Works for Small Ensembles*

# Mendelssohn Bartholdy, Felix (1809–1847)

## Die beiden Pädagogen MWV L 2

Musical Comedy in One Act, Edited by Karl-Heinz Köhler

<b>Duration</b>	90'
<b>Libretto</b>	Johann Ludwig Casper after Eugène Scribe
<b>Place and time</b>	An Austrian country seat, around 1810
<b>Characters</b>	HERR VON ROBERT, Lord of the manor (bass) – CARL, his son (tenor) – ELISE, Robert's niece (soprano) – KINDERSCHRECK, schoolmaster of the village (baritone) – HANNCHEN, his niece, Gardener (soprano) – LUFTIG, valet (baritone) – FRITZ, servant (silent role)
<b>Choir</b>	SATB
<b>Orchestra</b>	2.2.2.2 – 2.2.0.0 – timp – str
DVfM	

Carl is in love with Elise, but he must obey his father's will and become a schoolmaster – with the help of an "appropriately strict private tutor" who has been hired in Vienna. Hannchen, in her turn, has fallen in love with a young man from Vienna, but she must follow her uncle Kinderschreck to the country. Kinderschreck's introductory aria "Probatum est" can be seen as a precursor of Lortzing's "Zar und Zimmermann". The "tutor" who arrives from

Vienna, however, is none other than Hannchen's paramour Luftig, who has disguised himself as a schoolmaster to replace his ailing master. Put to the test by Kinderschreck, the two schoolmasters find themselves in a quarrel quartet involving Pestalozzi and other luminaries. When Carl and Luftig organize a party behind Kinderschreck's back, the fraud is exposed along with the secret romances, and the lovers are allowed to come together.

## Heimkehr aus der Fremde [op. 89] MWV L 6

Liederspiel in One Act

<b>Duration</b>	50'
<b>Libretto</b>	Karl Klingemann
<b>Place</b>	A village, in front of the magistrate's house aside
<b>Characters</b>	THE MAGISTRATE (bass) – THE MOTHER (alto) – LISBETH (soprano) – HERMANN (tenor) – KAUZ (bass) – MARTIN (silent role)
<b>Choir</b>	SATB
<b>Orchestra</b>	2.2.2.2 – 2.2.0.0 – timp – str

A village magistrate is celebrating the fiftieth anniversary of his appointment. The absence of his missing son Hermann, however, casts a pall on the festivities. Also downcast is the magistrate's ward Lisbeth, who is Hermann's betrothed and has been faithful to him for a very long time now. The shady peddler Kauz arrives on the scene and tries to make Lisbeth forget Hermann through all manner of intrigues. This is exactly the moment Hermann chooses to return secretly. At night, Hermann wants to awaken Lisbeth with a serenade, but is interrupted by Kauz, who has disguised himself as a night watchman. Kauz declares his love to Lisbeth but is

caught by Hermann, who is now patrolling the streets himself. The magistrate wakes up and Hermann is obliged to let Kauz go. The following morning, all the misunderstandings are cleared up and everything ends with a festive song "in dulci jubilo."

Mendelssohn wrote this work for his parents' silver wedding anniversary. It is easy to relate the title to the composer's own biography, since Mendelssohn returned from a stay of several months in England and Scotland in late 1829.

## Soldatenliebschaft MWV L 1

Musical Comedy in One Act, Edited by Salome Reiser

<b>Duration</b>	90'
<b>Libretto</b>	Johann Ludwig Casper
<b>Place and time</b>	Country house of the countess in Spain, around 1809
<b>Characters</b>	FELIX, colonel of a French Hussar regiment (tenor) – ELVIRE, Countess, a young widow (soprano) – ZERBINE, her chamber maid (soprano) – VICTOR, constable (tenor) – TONIO, gardener of the countess (bass) – ERNST, Hussar (bass) – FRANZ, Hussar (silent role) – 2 LADIES-IN-WAITING OF THE COUNTESS (silent roles)
<b>Choir</b>	SATB
<b>Orchestra</b>	picc.2.2.2.2 – 2.2.0.0 – timp.perc – str
<b>SON 424</b>	Full score (Leipzig Edition of the Works of Felix Mendelssohn Bartholdy, Series V/Vol. 2)

Mendelssohn's first completed work for a large scoring, the Singspiel "Soldatenliebschaft," is also the first of his stage works. The successful performance of the "lovely operetta" (thus the composer to his librettist) on 11 December 1820 to celebrate his father's birthday astonished the family and convinced them for good that the 11-year-old was predetermined for a career in music.

The overture and 14 vocal numbers gave the young composer ample opportunity to prove his talent. Although the "Soldatenliebschaft" is occasionally mentioned in the correspondence of the Mendelssohn family, and the music was not completely unknown in Weimar as well, the work was neither published nor performed in public during the composer's lifetime.



Mendelssohn Bartholdy's  
*Soldatenliebschaft*  
at the Bühnen der Stadt Gera  
Photo © Stephan Walz



## Mochizuki, Misato (\*1969)

### Die große Bäckereiattacke

Chamber Opera Based on the Short Stories  
"The Bakery Attack" and "The Second Bakery Attack"  
by Haruki Murakami

➤ **Main article on page 81**  
*Contemporary Operatic Works*

## Mozart, Wolfgang Amadeus (1756–1791)

### Bastien und Bastienne K. 50 (46b)

Opera in One Act

➤ **Main article on page 63**  
*Chamber Operas and Works  
for Small Ensembles*

### Der Schauspieldirektor K. 486

Comedy with Music in One Act

➤ **Main article on page 126**  
*Incidental Music*

## Mundry, Isabel (\*1963)

### Nicht ich – Über das Marionettentheater (2010/11)

A Scenic Concert by Isabel Mundry (Music) and Jörg Weinöhl (Dance)  
Based on Heinrich von Kleist's Essay

<b>Duration</b>	55'
<b>Libretto</b>	from texts of Heinrich von Kleist, Peter Weber, Roland Barthes, Inger Christensen, Isabel Mundry and Jörg Weinöhl
<b>WP</b>	Thun, 2011
<b>Solos</b>	DANCER – SOPRANO – VOCAL ESEMBLE (SMezCounterTTTB)
<b>Scoring</b>	fl.ob.clar – perc – pno – vl.va.vc

"In our reading, Kleist's text basically circles around the theme of projection. A dancer yearns for a life as a marionette, since marionettes are hindered neither by laws of gravity nor by false ambitions. A youth is trying to stylize himself into a copy of an art work, and a fencing master shatters against the instinctual reflexes of a bear, which gives rise to a "championship" that remains unattainable to them. The subject of projection has thus reversed itself in three steps: it transforms itself from a mechanical construction (marionette) to an art work (antique statue) and finally to nature (bear). – Projection is a central theme in the activity on the musical stage. It takes place on various levels: between the voice and the instruments, the solo and the collective, sound and motion, speaking and singing, etc. – thus

wherever the presence of the one determines the absence of the other. Yet again and again, the participating levels keep regrouping themselves. Thus, the vocal ensemble mutates from a chorus to a group of silent actors and then to a mobile sound installation; or the musicians transform themselves into acoustical stage images. To concentrate on such moments of reinterpretation, we decided to eschew stage setting and theatrical lighting, and to produce all relationships solely with the participating protagonists. – It is essential to us to not merely depict the theme of projection, but to thematize it as a question, since it fundamentally concerns the relationship of music and dance."  
(Isabel Mundry, Jörg Weinöhl)

## Pergolesi, Giovanni Battista (1710–1736)

### Livietta und Tracollo

Intermezzo in Two Acts in German Translation  
and Stage Version by Wolf Ebermann  
and Manfred Koerth

➤ **Hauptartikel auf Seite 66**  
*Chamber Operas and Works  
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### La serva padrona | Die Magd als Herrin

Intermezzo in Two Acts

➤ **Hauptartikel auf Seite 66**  
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for Small Ensembles*

# Platz, Robert HP (\*1951)

**DUNKLES HAUS** (1990/91)  
Music Theater in Eleven Scenes

➤ **Main article on page 84**  
*Contemporary Operatic Works*

# Purcell, Henry (1659–1695)

## Dido und Aeneas

Opera in Three Acts in a German Version by Wolf Ebermann and Eva Walch

<b>Duration</b>	60'
<b>Libretto</b>	Nahum Tate
<b>Place and time</b>	Carthage, Dido's Palace, in a rock cave, on the ship, after the end of the Trojan War
<b>Characters</b>	DIDO, Queen of Carthage (mezzo-soprano) – AENEAS, a Trojan Prince (baritone) – BELINDA, noblewoman in the wake of the Queen (soprano) – SORCERESS (mezzo-soprano) – 2 WITCHES (soprano/mezzo-soprano) – 2nd WOMAN (soprano) – SPIRIT (soprano) – SEAMAN (tenor)
<b>Choir</b>	SATB (Dido's retinue, witches, sailors)
<b>Ballet</b>	Dances ad lib.
<b>Orchestra</b>	str – bc
DVfM	

"Dido and Aeneas," regardless of its brevity, is Purcell's only opera in the true sense. The music, full of drama and lyrical sensations, makes this early opera document a varied masterpiece: Dido's deeply felt arias are juxtaposed in opposition with simple songs, grotesque mocking songs of witches, popular sailor songs and virtuosically pleasing dances. The content of the opera – the tragic love of the two protagonists – goes back to the events depicted

by Vergil in the fourth book of his "Aeneis" that led to the founding of Rome. On his odyssey, after the fall of Troy, Aeneas makes his way to Carthage, where Dido is the ruler after the murder of her husband. Both fall passionately in love with each other. Aeneas, however, leaves Carthage on divine orders to found a new empire in Italy, whereupon the desperate Dido kills herself.

# Ravel, Maurice (1875–1937)

## L'heure espagnole

Musical Comedy in One Act

<b>Duration</b>	50'
<b>Libretto</b>	Franco-Nohain
<b>Place and time</b>	Toledo, around 1850
<b>Characters</b>	TORQUEMADA, clockmaker (bass) – CONCEPCIÓN, his wife (soprano) – RAMIRO, a donkey driver (baritone) – GONZALVO, an aesthete (tenor) – DON INIGO GOMEZ, banker (bass)
<b>Orchestra</b>	picc.2.2.cor ang.2.bclar.2.sarrusophone – 4.2.3.1 – timp.perc(5) – cel – 2hp – str

— in preparation —

Every week, the clockmaker leaves his shop at a certain time to wait and wind up the clock in the town hall. It takes him exactly one hour. His wife Concepción uses the hour of his absence to tryst in his shop with one of her lovers. The customer Ramiro showing up shortly before, thwarts her plans by his having to stay and wait in the shop. Under threadbare pretexts, Concepción locks Ramiro out of the shop and has him carry around her husband's clocks. As luck would have it, not one lover now appears on the scene, but two. Fortunately, the grandfather

clocks provide ample space for a good hiding place. Ramiro continues to carry the clocks, including that of the lover, from one place to another. What a strong man! This also does not escape Concepción's attention, so she immediately starts flirting violently with him, disappearing with him into the bedroom. Meanwhile, Torquemada finds his wife's two lovers in the grandfather clocks. He believes he has in front of him two extremely interested customers who take a close look at the desired objects. Two customers! What a good business....

# Rimsky-Korsakov, Nikolay (1844–1908)

## Kashchey bessmertny | Kashchey the Immortal

Opera in One Act. An Autumn Fairy Tale

Duration	75'
Libretto	Nikolay Rimsky-Korsakov after a folk fairy tale
Translation	German (A. Bernhard), French (L. Laloy), Italian (E. Magni)
Place	In the evil realm
Characters	Kashchey (tenor) – PRINCESS TAUSENDSCHÖN (soprano) – IVAN KOROLYEVICH (baritone) – KASCHTSCHEEWNA (mezzo-soprano) – HERO STURMWIND (bass)
Choir	SATTBB
Orchestra	3(picc).2(cor ang).2(bclar).2(dble bsn) – 4.2.3.1 – timp.perc(2) – hp – cel – str
<b>BES 86</b>	Piano vocal score (French-German-Italian)
<b>BES 91</b>	Libretto (German)
Publisher Bessel	

Kashchey holds the Princess captive in his kingdom, which is besieged by an eternal snowstorm. His daughter, who is helping her father defend his realm, ensures Kashchey's immortality as long as her heart remains unmoved. In search of his beloved Princess, Ivan Korolyevich enters the evil realm. But instead of killing him, Kashchey's daughter falls in love with the young man.

Unfortunately, she cannot destroy the love between Ivan and the Princess, and becomes despondent. When the compassionate Princess kisses her rival on her brow, Kashchey's daughter begins to weep. Her tears transform her into a weeping willow and Kashchey dies.



# Sánchez-Verdú, José M. (\*1968)

**Atlas** (2012/13)  
(Islas de utopía | Islands of Utopia)

**Duration** 70'  
**Libretto** Francis Bacon, Walter Benjamin, Giordano Bruno, Giulio Camillo, Tommaso Campanella, Friedrich Hölderlin, Ramón Llull, John Milton, Thomas More, Plato, Santa Teresa de Ávila and others  
**WP** Hannover, 2013  
**Solos** SMezTBarB  
**Scoring** fl(bfl).ob(ob d'am.bar-ob).clar(dbclar).tsax(bsax) – theorbe.hps(harm) – 2vl.va.2vc.db – auraphone

With "Atlas – Islas de utopía," José M. Sánchez-Verdú once again treads undiscovered stage territory. On 1 June 2013, the Spanish composer introduced his fourth major musical stage work at the KunstFestSpiele Herrenhausen and, shortly thereafter, in Madrid and Stuttgart. "Atlas" is a multi-layered work which calls not only for singers, instrumentalists and live electronic equipment, but also for the "auraphone" sound installation along with three "obligato" halls to which Sánchez-Verdú assigns highly contrasting dramaturgical functions.

"SPACE I: The singers and instrumentalists are positioned on the four islands at predetermined locations. This area represents what I call 'represented' or 'real space.'

SPACE II: This is a 'resonant space,' an area where the echo is produced. It is perceived as far away without the sound source producing the sound ever being visible. This area is not accessible

to the public. Some singers and instrumentalists position themselves in this place and act from here at certain times.

SPACE III: This area that I call 'auratic' cannot be directly heard, felt, or seen by the audience. Only through video, the auraphone, the possibility of holograms (for example, through moving figures in SPACE I) and through the electronics it becomes present in SPACE I, simply as an 'aura' in which only the shadows of its characters, pictures and sounds are perceptible. Therefore, it is also a space that cannot be visited, a "virtual space." Certain instrumentalists and singers also take this place from time to time. The arrangement of islands, places and transitions has been created with flexibility, so that the project can be adapted to different locations. In addition, I consider the possibility of interacting with very different architectural spaces as enriching both musically and scenically."  
(José M. Sánchez-Verdú)

"Unfolding in 'Il giardino della vita' are various new elements of my work: the salient feature is the participation of a children's chorus. Writing for such a setting is extremely complex and equally extraordinary. A certain simplicity and clarity in the musical notation leads to the need to combine clear sound forms that are rich and demanding in the context of the play's dramaturgy. On the other hand, as the music is superimposed on the narrator, I venture into a very special field, seeking the

monologue or the melodrama. The concurrence of the shadow theater with the singing voice, the spoken word, the instrumental sound and, moreover, with the project's sonically implied space, ultimately offers a perceptive experience articulated through a fairy tale or through a poetic and philosophical connection that leads to various listening and reading levels."  
(José M. Sánchez-Verdú)

**GRAMMA** (2004–06)  
(Jardines de la escritura)  
Chamber Opera

**Duration** 60'  
**Libretto** After Platon, Homer, Augustinus, Ovid, Hugo de San Victor, Dante and the Revelation of St. John  
**WP** Munich, 2006  
**Characters** SIRENE, VENUS (soprano) – ULISSE, MONK I (tenor) – THEUTH, MONK II, DANTE (baritone) – THAMOS, AUGUSTINUS, HUGO VON ST. VIKTOR (actor, speaker)  
**Choir** Ulisse's men, monks (CounterT/MezTBarB)  
**Scoring** fl(picc.bfl).clar(bclar.dbclar).sax.bsn(double bsn) – trp.tbne – perc(2) – acc – 4vl.2va.2vc.db

Writing is a good deed and undoing. It preserves and explains, destroys and lies. "GRAMMA" reflects musically and dramatically on the possibilities and dangers of the ability to write things down, on the vanity of the written word, its power to manipulate, but the work is also about the battle of writing against forgetting

at its ability to conjure up new worlds. Referencing texts by Plato, Homer, Augustine, Ovid, Hugo de San Victor, Stéphane Mallarmé and Paul Celan as well as the Bible, the Koran and Torah, the chamber opera creates a connection between written and musical forms of representation.

**Aura** (2006–09)  
Chamber Opera

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**Il giardino della vita** (2016)

**Duration** 46'  
**Libretto** Gilberto Isella  
**Place and time** During the lifetime of Antoni Gaudí (1852–1926)  
**WP** Lugano, 2017  
**Characters** GAUDÍ AS CHILD (Speaking role/Actor) – ANGEL (light Soprano) – THE MOTHER (Speaking role/Actress) – THE OLD GAUDÍ (Speaking role/Actor)  
**Choir** Children's choir  
**Scoring** fl.asax.bclar – pno.acc – vl.va.vc

# Schedl, Gerhard (1957–2000)

**Kontrabass** (1982)  
Chamber Opera in One Act

➤ **Main article on page 68**  
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# Schenker, Friedrich (1942–2013)

**Bettina** (1984/85)  
Dramma per Musica for One Actress

**Duration** 80'  
**Libretto** Karl Mickel after "Goethes Briefwechsel mit einem Kinde" by Bettina von Arnim  
**Place and time** In Winkel on the Rhine, on the ship, in Marburg, 1801-1806  
**WP** Berlin, 1987  
**Characters** BETTINA (alto)  
**Children's Choir** SSAA  
**Scoring** fl(picc.af) – hn – perc – guit – pno(hps.cel) – 2vl.va.vc.db – tape  
DVfM

The protagonist Bettina (von Arnim) relates the story of her close friendship with the poetess Caroline von Günderode, their falling out and her friend's suicide. In the course of one long monologue and pseudo dialogues, Bettina comes to terms with her sorrow

while reminiscing about her own life as well. With its broad range of emotions, the role makes great demands on the performer: she is expected to scream, whisper, speak, sing – in short: she must depict the entire palette of vocal expression.

**Büchner** (1978–79/1981)  
Opera in Ten Scenes

**Duration** 80'  
**Libretto** Klaus Harnisch  
**Place and time** In the street, in Germany and France, in Büchner's time and in the present time  
**WP** Berlin, 1987 (concertante)  
**Characters** BÜCHNER (tenor) – LOUISE, his bride (mezzo-soprano) – BÜCHNER'S FATHER (bass) – DANTON (baritone) – SAINT-SIMONIST (bass) – GEORGI, council of law court (speaking role) – NOISEMAKER (action part) – BILLSTICKER, CHILDREN (silent roles)  
**Choir** SATB (min. 4 for each, also soloists: nuns, mothers, passengers, men's choral society, informers, Saint-Simonists, ordinary girls)  
**Scoring** 2fl(2picc.af).2ob(cor ang.ob d'am).2clar(bclar) – trp.tbne – perc(3) – pno.hps.cel.eorg(2) – vc.db  
**Stage music** clar.flugelhorn.concertina(acc).tuba.bagpipes.perc  
DVfM

The libretto is based on letters, literary works and other texts ("Der hessische Landbote") by the prematurely deceased poet and revolutionary. Framing the action is the hour of Büchner's death,

as he reviews his life and blurs the temporal limits between the past, the present and the future.

# Schoeck, Othmar (1886–1957)

**Vom Fischer un syner Fru**  
**Vom Fischer und seiner Frau** op. 43 (1928/30)  
Dramatic Cantata in Seven Scenes

**Duration** 40'  
**Libretto** Philipp Otto Runge, from the Brothers Grimm's fairy tale collection  
**Characters** THE WIFE (soprano) – THE HUSBAND (tenor) – FLOUNDER in the orchestra (bass)  
**Orchestra** 2(picc).2(cor ang).2.2.dble bsn – 3.1.1.0 – thunder machine and wind machine – timp.perc(4) – pno – str  
**EB 5505** Piano vocal score (Low German-High German) (W. Schuh)

*„Manntje, Manntje, TimpeTé,  
Buttje, Buttje inne See,  
myne Fru de Ilsebill  
will nich so, as ik wol will.“* *„Flounder, flounder in the sea,  
Come, I pray thee, here to me.  
For my wife, good Ilsabil,  
Wills not as I'd have her will.“*

This is the well-known call of the fisherman, with which each time he comes to the shore, he calls up the flounder to fulfill the desires of the fisherman's greedy wife. Once the fisherman pulled the flounder off the hook, but released it again when he learned that

the fish was an enchanted prince. That this good deed should be rewarded is obvious to the fisherman's wife. She lives in poverty with her husband, wanting to escape at any cost. So she repeatedly sends him to sea to inform the flounder of her ever greater wishes. The flounder fulfills these wishes, while the weather also worsens by the minute with the boundlessness of her requests. Since castle, king, emperor and pope are not enough and she wants to be like the dear God, both husband and wife again sit in their miserable hut.

# Schubert, Franz (1797–1828)

**Die Verschworenen oder Der häusliche Krieg** D 787  
Musical Comedy in One Act

**Duration** 65'  
**Libretto** Ignaz Franz Castelli  
**Place and time** Heribert's fortress, at the time of the Crusades  
**Characters** COUNT HERIBERT VON LÜDENSTEIN (bass) – ASTOLF VON REISENBERG (tenor) – GAROLD VON NUMMEN (tenor) – FRIEDRICH VON TRAUSDORF (bass) – LUDMILLA (soprano) – HELENE (soprano) – LUITGARTE (alto) – CAMILLA (alto) – A WOMAN (soprano) – ISELLA (soprano) – UDOLIN (soprano/tenor)  
**Choir** SSAATTBB  
**Orchestra** 2.2.2.2 – 2.2.3.0 – timp – str

The women at Burg Lüdenstein feel lonely and neglected. Once again they have been left behind by their husbands, who, with Heribert von Lüdenstein, have undertaken a crusade to the Holy Land. After the men return, the wives, to punish them, want to refuse any proof of their love. They do not suspect, however, that the squire Udolin, who, as an advance guard, was to announce the

knights' return, overhears the plan and now betrays it to his master. So, the knights also show the cold shoulder to the women on their return, repaying the same with the same. Only a young couple does not abide by the rules of the game, and thus breaks the obdurate fronts. Gradually the incipient reconciliation begins....



# *Tchaikovsky, Pyotr Ilyich* (1840–1893)

**Yolanta** op. 69  
Lyrical Opera in One Act

**Duration** 90'  
**Libretto** Modest Tchaikovsky, from "King René's Daughter" by Henrik Hertz  
**Translation** German (H. Schmidt)  
**Place and time** Vosges, in the 15th century  
**Characters** RENÉ, King of Provence (bass) – ROBERT, Duke of Burgundy (baritone) – COUNT VAUDÉMONT, a Burgundian knight (tenor) – IBN-HAKIA, a Moorish physician (baritone) – ALMÉRIC, the king's armor-bearer (tenor) – BERTRAND, doorkeeper of the castle (bass) – YOLANTA, the king's daughter (soprano) – MARTA, Bertrand's wife, Yolanta's nursemaid (alto) – BRIGITTE, LAURA, Yolanta's friends (mezzo-sopranos)  
**Choir** SATB  
**Orchestra** 3(picc).2.cor ang.2.2 – 4.2.3.1 – timp – 2hp – str

DVfM

Tchaikovsky's last opera consists of the poetic moments and the symbolic character portraits of the main characters: The young, blind Yolanta is locked up in a paradisaical garden by her father out of concern for her stigma and to protect her virginity and keep her from the world's adversities. He also hopes to save her from greater suffering by ordering that Yolanta be kept ignorant

of her blindness. A doctor warns that she will only be able to see if she herself wants to, no matter what fears arise from the complete knowledge of the world. As the young Vaudémont breaks into her seclusion and both fall in love, he frees her of her ignorance, explaining what color and light mean. Only the love for him makes her able to see.



Tchaikovsky's  
*Yolanta*  
at the Metropolitan Opera  
Photos © Marty Sohl

## 110 *Zimmermann, Udo* (\*1943)

**Weiß Rose** (1966–68/1985)  
**Second Version** (1985)  
Scenes for Two Singers and 15 Instrumentalists

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# dramatic *works*

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*once upon a time*

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# *music theater* **for children and families**

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# Bärenz, Martin (\*1956)

## Peter Pan

A Musical Story for Narrator and Orchestra

<b>Duration</b>	50'
<b>Libretto</b>	Martin Bärenz after the novel of the same name by James Matthew Barrie
<b>WP</b>	Ludwigshafen, 2011
<b>Characters</b>	SPEAKER (speaking role)
<b>Orchestra</b>	2.2.2.2 – 2.2.3.1 – timp.perc(2) – hp – str

"Originally, Peter Pan was a theater play (1904), rewritten into a novel by the author James Matthew Barrie, a Scotsman, in 1911. The story of the boy who wouldn't grow up, the fairy Tinker Bell, Wendy and her brothers and last but not least Captain Hook is known to almost all children. There have been several movie adaptations, various musical settings and other arrangements in every imaginable way (e.g. musicals, alternative stage versions, novel adaptations etc.). This version is a melodrama in a classical sense, a prose text that is accompanied by music throughout. The composition is meant to appeal to children, adolescents and their parents, too, thereby providing a chance to come into contact with the soundscape of

symphonic music. The two songs, the "Lied der Indianer" and the "Piratenlied," are written as opportunities for audience participation, the notes for this are also available at Breitkopf & Härtel. The rehearsal of the songs with the audience right before the beginning of the performance is not too complicated, as experience has shown. Peter Pan also offers the possibility of incorporating a children's ballet in various places in the story (e.g. at the flight over the ocean, the dance of the mermaids and the dance of the Indians), thereby promoting the cooperation with regional ballet schools – surely a desirable synergy effect. The whole piece lasts about 50 minutes." (Martin Bärenz)

# Hidalgo, Manuel (\*1956)

## Des Kaisers neues Kleid (1996)

Music Theater for Children and Adults

<b>Duration</b>	60'
<b>Libretto</b>	Hans-Peter Jahn after a fairy tale by Hans Christian Andersen
<b>WP</b>	Stuttgart, 1996
<b>Characters and Instruments</b>	THE EMPEROR (trombone) – THE FEMALE COURT JESTER (actress, also singer) – THE PRIME MINISTER (actor, also singer) – 2 WEAVERS (violin, viola)
<b>Choir</b>	Courtiers SAATBB (soloistic cast)

This is an imaginative new retelling of the well-known fairy tale. In this version, we have a female court jester who holds all the strings in her hand and drives the action forward. While she is allowed to react to the children's interjections, the Emperor

neither speaks nor sings but expresses himself solely through his instrument, the trombone. Likewise, Herr and Frau Weber are also instrumentalists who weave only imaginary garments.

# Kaufmann, Philipp Matthias (\*1970)

In the past years, Philipp Matthias Kaufmann has rushed from one success to the next in Cologne. Ideal for the collaboration between mainstream schools and orchestras, his children's concert projects have clearly found their fans. The stories – read by various narrators – are truly exciting, have a special twist and are often laugh-out-loud funny. The children sing simple, catchy songs that can even be rehearsed without sheet music. And in Kaufmann's relatively small orchestral scorings, he impressively shows that his handwriting is progressively evolving from a classical style to early modernity with bravura, and without ever giving way to flat stylistic imitations. The organizers of the children's concerts had long been waiting for a concept

that is compelling from simply every point of view. The works with the participation of "Singing Children" aim to combine child-friendly content and songs with classical orchestral music and thus create an entertaining whole. The songs are designed in such a way that the children can be prepared for the performance(s) with reasonable effort in weekly group lessons. The orchestral part should be performed by a professional ensemble. Children make music with professionals and become part of a demanding stage play. Hence, the children and their families can experience the classical concert business something lively and tangible.

## Fisch und Vogel (2009)

A Musical Story for Narrator, Singing Children and Orchestra

<b>Duration</b>	45'
<b>Libretto</b>	Helmke Jan Keden
<b>WP</b>	Düsseldorf, 2009
<b>Characters</b>	NARRATOR (Speaking role)
<b>Choir</b>	singing children
<b>Orchestra</b>	1.1.1.1 – 2.1.1.0 – timp.perc – pno – str

A small herring dreams of one day moving through the sea and exploring his world all alone, without his huge swarm. The water surface is what fascinates him most. Although the mere thought of a trip there is strictly prohibited to the little fishy, he secretly makes his way up to the air one day. Carefully he puts his head out of the water. He discovers a flock of seagulls and has to observe the birds of prey snatch his fellow species out of the

water. Nevertheless, curiosity overcomes his fear and he stays on the water surface. In a very unusual way, he even makes friends with one of the supposedly dangerous seagulls. Both get to know each other's living space. This is fascinating and beautiful. However, it also means a lot of trouble that culminates in the form of a hungry eagle. The bird of prey attacks and now the dissimilar friends must stick together.

## Malheur in der Geisterwelt (2011/12)

A Musical Ghost Story for Two Actors, Singing School Classes and Orchestra

<b>Duration</b>	55'
<b>Libretto</b>	Philipp Matthias Kaufmann
<b>WP</b>	Cologne, 2012
<b>Characters</b>	THE GHOST MARÉCHAL MALHEUR (Actor) – STEFFI (Actress) – TWO CHILDREN (Silent roles)
<b>Choir</b>	singing children
<b>Orchestra</b>	1.1.1.1 – 3.1.1.1 – timp.perc(2) – hp – str

Twelve-year-old Steffi meets the ghost of a French general from the 17th century. Both are dropouts. And both are extreme dick skulls. Steffi has been annoyed with her parents and just ran away. The ghost is in trouble up to his neck as well: he was obliged to hunt around so long, until he has brought a stray soul back to the right path. And a ghost life is far from what it used to be. Since Knix, the ghost counter, has disappeared, the ghosts lack inspiration. To make matters worse, a spook regulation was issued strictly regulating the roaming around by means

of rosters, spook receipts and other atrocities. Thus, the afflicted Steffi must then also confirm to have been properly spooked. This is the only way for the ghost to come closer to his much-desired redemption.

After initial fears of contact, their mutual interest grows and they promise each other to face their problems as a ghost and a girl and no longer run away from them. However, this is easier said than done!

## Mareike spinnt (2010/11)

A Musical Story Against Fear  
for Singing Children, Two Actors and Orchestra

<b>Duration</b>	45'
<b>Libretto</b>	Philipp Matthias Kaufmann
<b>Musical collaboration WP</b>	Michael Hendricks Cologne, 2011
<b>Characters</b>	MAREIKE (Actress) – HER FATHER (Actor)
<b>Choir</b>	singing children
<b>Orchestra</b>	1.1.1.(bclar).1(dble bsn) – 2.1.1.0 – timp.perc – pno – str

All excited, ten-year-old Mareike comes running to her father. A spider has settled behind her bed spinning its net. Convinced that this monster is going to catch and devour her, Mareike demands the immediate removal of the uninvited visitor.

Her father tries to win her over for a scientific solution to this problem. At the end of this way, however, there is also the realization that adults are not as above things as often claimed.

## Die Weihnachtsmannmaschine / Santa Claus Machine (2014)

A Musical “Pettersson and Findus”-Story for Narrator and Orchestra

<b>Duration</b>	60'
<b>Libretto</b>	Sven Nordquist
<b>WP</b>	Cologne, 2014
<b>Characters</b>	NARRATOR (speaking role)
<b>Orchestra</b>	3(picc).2.2.2 – 4.2.3.1 – timp.perc(3) – hp – str

In this story, old Pettersson has told his cat all about Santa Claus and awakened in Findus the wish that Santa Claus might also stop by and see him, too. Not wanting to disappoint him, Pettersson builds a Santa Claus machine. But when he pulls the lever on his structure on Christmas Eve, something magical and unexpected occurs...

Philipp Matthias Kaufmann wrote and arranged this Christmas piece using well-known works from Mozart to Grieg, for orchestra and narrator, whose text integrates itself harmoniously into the storylines. Compared with other pieces by Kaufmann, this work – a commission of the Gürzenich Orchestra Cologne – requires a larger orchestral scoring.

## Wirbel im Orchester (2014)

An Orchestral Western with Narrator and Singing Children

<b>Duration</b>	55'
<b>Libretto</b>	Philipp Matthias Kaufmann
<b>Musical collaboration WP</b>	Michael Hendricks Düsseldorf, 2014
<b>Characters</b>	PAOLO POSAUNE (Narrator)
<b>Choir</b>	singing children
<b>Orchestra</b>	1.1.1.1 – 2.1.1.0 – timp.perc(2) – hp – str

After years as a soloist, Paolo Posaune returns to his old hometown Orchestra. In the first place, he wants to take over the inheritance of his parents, the small theater, but he must hide from the evil thug Cedrick Snare. At the same time, Don Violino, the godfather of the city, wants to sell the theater off. With the exception of the children of the orchestra, people have lost interest in it. Only a handful of

creative people around Helena Harp struggle bravely against this plan and sing and play music with the children. Paolo allies with the group, but even mayor Silvio Trumpet has little chance against Don Violino’s plans. Then Cedrick Snare does indeed appear in Orchestra causing a big fuss!



# Matthus, Siegfried (\*1934)

**The Neverending Story** (2002)  
Opera

➤ **Main Article on page 80**  
*Contemporary Operatic Works*

## **The Neverending Story of the Destruction and Deliverance of the Land Fantastica** (1996/98)

Ballet for Dancers,  
Speaker, Soprano, Contralto,  
Chorus and Orchestra

➤ **Main article on page 132**  
*Ballet, Ballet Music and Dance Theater*

# Schedl, Gerhard (1957–2000)

**Der Schweinehirt** (1980)  
Children's Opera

**Duration** 45'  
**Libretto** Attila Böcs after the fairy tale by Hans Christian Andersen  
**Place and time** In and around the castle  
**WP** Dresden, 1981  
**Characters** NARRATOR (speaker) – PRINCESS (soprano) – PRINCE (tenor) – EMPEROR (baritone)  
**Choir** SSAA (Ladies-in-waiting, also soloists)  
**Scoring** fl.asax.guit.vc  
DVfM

The children's opera "Der Schweinehirt" was awarded a prize at the Carl-Maria-von-Weber-Competition of the Dresden Music Festival in 1980. This was followed by many productions at leading opera houses in Vienna, Frankfurt, Munich, Hamburg and elsewhere. The composer accepts that his score be treated quite freely to

make it suitable for different stages. The prologue and epilogue can be worked out individually. The narrator's part can be omitted, although this role, which was played by the popular Bavarian folk actor Gustl Bayrhammer in the Munich production, can be used as a means to channel the children's participation.

# Schoeck, Othmar (1886–1957)

**Vom Fischer un syner Fru**  
**Vom Fischer und seiner Frau** op. 43 (1928/30)  
Dramatic Cantata in Seven Scenes

➤ **Main article on page 109**  
*One-act Plays, Fragments, Short Theatrical Works*

# Schwaen, Kurt (1909–2007)

**Pinocchios Abenteuer** (1969/1997)

- 1. Opera for Children in Ten Scenes
- 2. New Version by the Composer with the Recitative Additionally Set to Music (1997)

**Duration** 95'  
**Libretto** Wera and Klaus Küchenmeister, from the novel by Carlo Collodi  
**Place** Italy  
**WP** Zwickau, 1970  
**Characters** PINOCCHIO (mezzo-soprano or alto) – GEPPETTO (baritone) – FAIRY, also CRICKET, OLD WOMAN, FISHWIFE (soprano) – BUYER (bass) – FIRE EATER (bass) – FOX (bass) – RAVEN, 1st Doctor (bass) – TOMCAT (tenor) – SCREECH OWL, 2nd Doctor (tenor) – FISHERMAN (tenor)  
**Choir (ad lib.)** SATB  
**Orchestra** 1.1.1.1 – 1.1.0.0 – timp.perc – acc – mand – str  
DVfM

*1st Picture. Geppetto's room*  
*On the stage: Geppetto's small room: a chair, a narrow bed, an old table, painted on one wall is a small fireplace where a merry fire burns. Above it, also painted, is a pot from which a cloud of steam rises. In a corner, a few wooden blocks and carving tools. Three pears gleam on the windowsill. A big puppet hangs over the back of the chair.*

In this work Schwaen uses all the elements of a large opera: soloists, chorus, ballet and orchestra. In addition, he also provides

an opportunity for smaller theaters. The course of action is on the well-known story by Carlo Collodi:

The old wood carver, Geppetto, makes a wooden doll and baptizes it with the name Pinocchio. To his surprise, Pinocchio comes to life the following night. But instead of going to school, as Geppetto intended, he gets into one mess after another in his thirst for adventure. Last but not least, he saves Geppetto from the belly of a shark and promises to be a good boy from now on. When he actually makes good on this intention, he wakes up one morning as a real boy.

# Smolka, Martin (\*1959)

**Das schlaue Gretchen** (2005)  
Children's Opera for Speaker, Six Voices and Ensemble (13 Players)

**Duration** 60'  
**Libretto** Klaus Angermann based on the fairy tale "Die kluge Bauerstochter" by Grimm brothers, retold as "Königin Rolleriana, die Erste" by Jan Werich  
**WP** Nürnberg, 2006  
**Characters** NARRATOR, also KING (speaker) – GRETCHEN (soprano) – FISHERMAN, also GELDING SELLER and HORSE 2 (bass-baritone) – FISHERMAN'S WIFE, also VOICE OF HORSE NO 1 and CHICKEN IN THE BACKGROUND (mezzo-soprano) – MILLER, also MARE SELLER and HORSE 3 (tenor)  
**Scoring** fl(picc).clar – hn.tuba – 2perc – hp – pno(prepared)/cel – 3vl.vc.db

Gretchen, the daughter of the poor fisherman, is quick-witted. She even knows how to pay someone a very unusual visit. Neither by car nor by foot, neither clothed nor naked, neither with shoes or barefoot, neither combed nor tousled, neither bearing gifts nor

empty handed. How this can possibly be, we shall of course not yet reveal. Perhaps only this much: The king falls in love with her at first sight and makes her his queen. But this is not much of a secret (that's the way it goes in most fairy tales!).

Smolka's  
*Das schlaue Gretchen*  
at Theater Dortmund  
Photo © Bettina Stöß



# Zechlin, Ruth (1926–2007)

**Reineke Fuchs** (1967)  
Opera for Singing Actors in Two Acts

**Libretto** Günther Deicke  
**WP** Berlin, 1968  
**Characters** REINEKE (baritone) – HENNING (tenor) – MÄRTEN (tenor) – MERKGENAU (alto) – ISEGRIM (baritone) – BRAUN (bass) – HINZE (alto) – BELLIN (tenor/ baritone) – GRIMBART (tenor/ baritone) – NOBEL (bass) – LAMPE (mezzo-soprano) – QUEEN (speaking role)  
**Choir** SATB  
**Scoring** fl(picc).ob(cor ang).clar.bsn – trp.tbne – perc – pno.hps.tack piano – 2vl.va.vc.db

DVfM

Reineke Fuchs always knows a way out, the situation seeming ever so hopeless. Cunning and tricky, he is even able to pull his head out of the noose on the gallows; and what he needs, he takes. Günther Deicke (libretto) and Ruth Zechlin (music) used the well-known folk literature around the cunning rogue and his towering tissue of lies as the basis for their "opera for actors."

The text was tightened a bit and provided with new accents. In the case of performances by actors, the specified vocal ranges only indicate the casting. Reineke and Henning are intended to be musically demanding. Available for performances by singers is an altered version.





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# dramatic *works*

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*the stage is the world*

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# *incidental* music

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# Eisler, Hanns (1898–1962)

## Höllenangst (1948)

Farce with Singing to Johann Nepomuk Nestroy's Play of the Same Name Arranged for the Stage by Karl Paryla

**Characters** PFRIM (baritone) – FREIHERR VON STROMBERG (speaking role) – WENDELIN (tenor) – ROSALIE (soprano) – ADELE VON STROMBERG (soprano) – VON THURMING (tenor) – PORTIER (bass) – LENI (soprano)  
**Choir** among others CHOR DER BEAMTEN (monophonic)  
**Orchestra** 1(picc).0.1.1 – 0.0.0.0 – hps – str: 1.1.1.1.1 (single or in chorus)

"The composer could not allow himself to participate in and duplicate the plays delirious jokes or the wild humor and bitterness of the scenes so as not to mislead the viewer and infuse such an important play with a farcical character. The overture and interludes are intended to entice the viewer out of the antics on the stage. They aim to bring him back to his senses so that these amazing events strike him more as

strange than familiar, as mysterious more than everyday. There is no great comedy without heartache. Humor uplifts us over misery." (Hanns Eisler)

The incidental music comprises an overture and 25 numbers (couplets, melodramas, interludes, etc.).



# Mendelssohn Bartholdy, Felix (1809–1847)

## A Midsummer Night's Dream op. 61 MWV M 13

Music to William Shakespeare's Comedy, Urtext Based on the Leipzig Mendelssohn Complete Edition Edited by Christian Martin Schmidt

**Duration** 46'  
**Scoring** Solos: SpSS – choir: SSAA – 2.2.2.2 – 2.3.3.0.oph – timp.perc(2) – str  
**ChB 5305** Choral score  
**EB 8720** Piano vocal score (E. Fr. Richter, H. Döhnert)  
**SON 403** Full score  
 (Leipzig Edition of the Works of Felix Mendelssohn Bartholdy, Series V/Vol. 8)  
**PB 5396** Study score

"How now, spirit! Wither wander you?" asks Puck. The fairy replies: "Over hill, over dale, thorough bush, thorough briar, over park, over pale, thorough flood, thorough fire, I do wander everywhere, swifter than the moon's sphere. For I serve the Fairy Queen." It is with these words that the curtain rises to Mendelssohn's incidental music to Shakespeare's Midsummer Night's Dream. Composers have always been fascinated by the realms between dream and reality, night and day, and mythical creatures have often fueled their imaginations. It is a world ruled by Pan, goblins, fairies and elves, which appear in haunted sites, deep in the forest, in the middle of the night.

Felix Mendelssohn Bartholdy achieved greater popularity with his music to Shakespeare's A Midsummer Night's Dream than with any other of his orchestral works. At the tender age of 17, the young composer wrote the overture, of which Robert Schumann opined: "The world has long agreed about the overture...The finished master made his first flight at the happiest moment." It seems all the more

astonishing that Mendelssohn's epochal overture to A Midsummer Night's Dream is still being performed today after a more than somewhat questionable transmittal tradition. Neither the first edition of the parts (1832), the full score (1835) based on it, nor subsequent editions go directly back to the 17-year-old composer's autograph preserved in Cracow – no wonder, for Mendelssohn had early on recklessly parted with his original, and thus publications occurring during his lifetime and with his approval were full of involuntary inconsistencies.

Christian Martin Schmidt's 2007 Urtext edition for the Mendelssohn Complete Edition is the first edition based on the 1826 autograph; it is, by contrast, clear, almost consistently differing considerably from the corrupt print version. The results are other notes, but above all, coherent, compositionally logical expression markings – Christian Martin Schmidt exposes the original under the distorting layers and opens it up for the first for the music praxis.



Mendelssohn Bartholdy's  
 A Midsummer Night's Dream  
 at the Salzburg Festival  
 Photos © Ruth Walz



# Mozart, Wolfgang Amadeus (1756–1791)

**Der Schauspieldirektor** K. 486  
Comedy with Music in One Act

**Duration** 50'  
**Libretto** Gottlieb Stephanie, the younger  
**Place and time** A room, around 1785  
**Characters** FRANK, impresario (speaking role) – EILER (speaking role) – BUFF (Bass) – HERZ (speaking role) – MADAME PFEIL (speaking role) – MADAME KRONE (speaking role) – MADAME VOGELSANG (speaking role) – HERR VOGELSANG (tenor) – MADAME HERZ (soprano) – MADEMOISELLE SILBERKLANG (soprano)

**New text by Gera Walter (1985)**  
**Place and time** Reception room of a wealthy savant, ca. 1790  
**Characters** THE IMPRESARIO (baritone) – MADAME HERZ (soprano) – MADEMOISELLE SILBERKLANG (soprano) – MONSIEUR VOGELSANG (tenor) – ANTON (speaking role) – THE KAPELLMEISTER (conductor) – MUSICIANS (orchestra)  
**Orchestra** 2.2.2.2 – 2.2.0.0 – timp – str

The music for the “Impresario,” too little known because of the unwieldy libretto, has a flaw: it lacks an effective tenor aria. Gera Walter’s libretto can remedy the situation:

*Vogelsang (stammers):* I also want to perform an aria!

*Director:* But, of course, Sir!

*Vogelsang:* In this ... what did you say? ... “Impresario” there must still be an aria for tenor! (The Director looks on his desk for the music.) That’s incredible! Have you ever come across that before? No tenor aria! (shrill) No tenor aria! This fuss is harming my voice. (Gasps for air) Both singers support him and as he tries to sit down, they discover some music leaves on his chair, Vogelsang recalls.) What indescribable luck! By chance I have these leaves with me. I am saved! You see, Sir, it’s the Gomaz aria from the opera “Zaide” (looks closer) – by Mozart, please! May I start my performance?



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# dramatic *works*

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*invitation to the dance*

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# *ballet* and ballet music, dance theater

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# Beethoven, Ludwig van (1770-1827)

## The Creatures of Prometheus op. 43

Ballet in Two Acts

**Duration** 60'  
**Libretto** Salvatore Viganò  
**Characters** PROMETHEUS – HIS CREATURES (DAUGHTER, SON) – BACCHUS – PAN – TERPSICHORE – THALIA – MELPOMENE – APOLL – AMPHION – ARION – ORPHEUS – EUTERPE – MUSES, GRACES, FAUNS  
**Orchestra** 2.2.2(bassetthn).2 – 2.2.0.0 – timp – hp – str

The Greek saga of Titan Prometheus who is defying the will of God by stepping in for humans created by him, is largely known. He formed two people from clay, woke them to live and he became their teacher. However, while teaching them about the fire, he incurred Zeus's wrath – his support for people was not going to stay unpunished. "Gli uomini di Prometeo" is the title of the piece which is about the creation of mankind

and their education. He receives support from Apollo and his muses on the Parnass.

Although the ballet was performed almost 30 times in the season after its world premiere on 28 March 1801 in Vienna, – quite a big success for this time – the music belongs to Beethoven's less known works.

# Hölszky, Adriana (\*1953)

## Deep Field (2013)

Ten SOUND-exposures of a META-morphosis

**Duration** 75'  
**Libretto** Texts from Friedrich Hölderlin's "Der Tod des Empedokles", Hanns Johst's "Die Stunde der Sterbenden", Friedrich Nietzsche's "Dionysos-Dithyramben", among others.  
**WP** Düsseldorf, 2014  
**Choir** 12S.12A.12T.12B  
**Orchestra** 0.0.2(Eb-clar.bclar).0 – 0.6.6.0.euph – perc(6) – 2guit.coto – 2acc.pno.cemb.cel – db – tape

"For me, writing for the dance is something completely different from writing for voices on stage or even from telling a specific story. A singer is rather static. By the time has been produced a sound, it's again already all over. Dance, on the other hand, seems to me like the speed of light freely moving in the universe. The relationship to the pulse is also much more

delicate in the dance. This plays for singers a rather subordinate role, with them sound production is front and center. In the dance, though, the fine fluctuation of the pulse and the pace – thus, the time – is an extremely sensitive process. Time and space arise here as in a cosmogony."  
 (Adriana Hölszky)

## Roses of Shadow (2017)

**Duration** 43'  
**Libretto** Texts from "Weißt du, daß die Bäume reden – Weisheit der Indianer" by Käthe Recheis and Georg Bydliniski  
**Premiere** Düsseldorf, 2017  
**Ensemble** S – clar(Eb-clar.bclar.dbclar) – trp(picc trp.euph.alphorn) – perc – koto(basskoto) – pno.acc – vl.vc

"'Roses of Shadow' is a 'sound cosmogony' of nine sound centers, undergoing in seven phases the cyclical process of creation from nothing, from growth to decay. Eight instrumentalists and a singer (soprano) form the sound centers: the nine individual color complexes interact. The axis part – percussion can be considered as the center or core of the "sound paths" of the remaining seven colors, analogous to a planetary system. Involving the voice (speaking, whispering, creaking, etc.) and the lip sounds of the instrumentalists extend the sound possibilities of the instruments. They appear as a 'shadow' ensemble or as 'ghost voices.' As with

chemical bonds, the 'sound molecules' can always be grouped differently and form new substances. Extreme sound situations and noise or sound combinations as well as borderline situations in the shaping of time (such as frozen images) are preferred. Pulsating homogeneous surfaces alternate with breathless interlacing of microscopic sound islands. Soloistic moments appear like binding streaks between the dense blocks of sound or moments of pure color. There are wave-like discharges of tremendous sound energy. From the work's start to finish, the compactness and menace of the sound increases like a whirlpool." (Adriana Hölszky)

# Kyburz, Hanspeter (\*1960)

## OYTIS (2004/05/10/11)

Choreographic project („Double Points") for Dancers, Soprano, Ensemble, Live Electronics and Lightning

➤ Main article on page 62

Chamber Operas and works for small ensemble



**Deep Field**  
 Ballet by Martin Schläpfer  
 with music by Adriana Hölszky  
 at the Deutsche Oper am Rhein  
 Photo © Gert Weigelt

# Matthus, Siegfried (\*1934)

## The Neverending Story of the Destruction and Deliverance of the Land Fantastica (1996/98)

Ballet for Dancers, Speaker, Soprano, Contralto, Chorus and Orchestra

**Duration** 100'  
**Libretto** Siegfried Matthus, from the novel by Michael Ende  
**WP** Magdeburg, 1999  
**Characters** CAIRON – ATREJU – ENGYWOOK – BASTIAN – GMORK – EMPRESS (speaker) – UYULÁLA (soprano) – MORLA THE AGED ONE (contralto)  
**Choir** SATB (Bastian's schoolmates, inhabitants of Fantastica)  
**Orchestra** 3.2.cor ang.2.bclar.3 – 4.3.3.1 – timp.perc(3) – hp – cel.synth – str: 8.7.6.5.4 DVfM

The boy Bastian is teased by his classmates: he invents fantastic stories that his stupid classmates cannot understand, who therefore ridicule and assault him. In order to escape, he flees to an attic. There, under a pile of books, he finds one that inspires his imagination – the written history that becomes reality, with him in the thick of it.

The novel by Michael Ende first appeared in 1979 and is now one of the new classics of children's and young people's literature. During Ende's lifetime Siegfried Matthus finally secured the rights to the musical treatment of the story, enabling Bastian, Atreju and the childlike empress to make their musical way to the stage.

# Mozart, Wolfgang Amadeus (1756–1791)

## Les petits riens K. App. 10 (299b)

Ballet Music to the Pantomime

**Duration** 29'  
**Orchestra** 2.2.2.2 – 2.2.0.0 – timp – str  
**PB/OB 4457** Full score/orchestral parts

During his stay in Paris in 1778, Mozart composed the ballet music for the ballet master Jean Georges Noverre, whom he already knew from Vienna. Its performance was to be as an interlude during a new opera by Niccolò Piccinni. Mozart's hopes of getting a commission via Noverre for a larger opera was not successful. So, not only did no further commission follow, but Mozart never received his honorarium for the work and at the performance was not even credited as its composer. After only a few performances, the opera was dropped as unsuccessful,

and although the ballet, unlike the opera, was very well received, it soon fell into oblivion and was rediscovered only in the late 19th century. The ballet does not follow a dramatic plot, but rather resembles an illustrative pantomime, in which the three episodic scenes are hardly connected. The focus is on Amor, the god of love, who falls victim to a prank and is captured, whereupon he himself initiates a ruse: he presents a charming shepherd to two shepherdesses. The ladies immediately fall in love with him, unaware that this is a disguised shepherdess.

# Mundry, Isabel (\*1963)

## In between (2016)

Orchestra Arrangement of Three Schubert Lieder:

1. An die Musik D 547 – 2. Die Götter Griechenlands D 677 – 3. An den Mond D 296

**Duration** 16'  
**WP** In the Schubert ballet "Und der Himmel so weit..." | Choreography: Jörg Weinöhl  
Graz, 2016  
**Orchestra** 2(picc).2.2(bclar).2 – 2.2.2.0 – perc(3) – hp – pno – str

"To me the music of Franz Schubert is at once close, yet far away. Far away, it is indispensable to me because of the musical language of its time. As a composer today, I could no more express myself in it than we would wear the clothes of that epoch. Schubert's music was still taking shape in the certainty that any expression would move in the context of tonality. For composing today, on the other hand, only one certainty can be asserted: that there are no longer any certainties. Every new idea has to make its own way into a language that can only be found along with it. The question concerning it then ties in with the idea of the work itself. Every sound is a mystery and an expression at the same time. And here again, I feel a closeness to the music of Franz Schubert.

Although it moves on the ground of tonality, yet it asks from sound to sound the question of what there would be to say in it at all. Thus, the language itself is again kept open. Schubert takes it for granted. Often his music lingers in recesses or ambivalences. Thus, for example, in the last song of the 'Winterreise', it lingers so persistently on the basic chords of a key, as if there had never been any modulation, while elsewhere in the same cycle it modulates as persistently as if no cadential stability would ever arise again. Schubert's music is articulated as a constant search, and for that reason it seems present to me, showing how it takes shape. This way it speaks directly to me."  
(Isabel Mundry)

## Das Mädchen aus der Fremde (2004/05)

Music Theater – common composition  
with Brice Pauset (Editions Lemoine, Paris) –  
on Schiller's poems "Der Tanz" and  
"Das Mädchen in der Fremde"  
Choreography by Reinhild Hoffmann

➤ **Main article on page 82**  
*Contemporary Operatic Works*

## Nicht ich – Über das Marionettentheater (2010/11)

A Scenic Concert by Isabel Mundry (Music)  
and Jörg Weinöhl (Dance)  
Based on Heinrich von Kleist's Essay

➤ **Main article on page 103**  
*One-act Plays, Fragments,  
Short Theatrical Works*



zwischen jetzt (2013)

Duration 60'  
WP Bern, 2013  
Ballet 5 Dancers  
Scoring String quartett, percussion and tape

“zwischen jetzt” [between now] was conceived as a cross-disciplinary project for five dancers, string quartet and percussion. It plays with spatial, temporal and qualitative shifts, transformations and stratification, examines lines in the most various facets and forms. Lines transform into tracks, paths, branches, and ramifications, break off or form boundaries. Threads are spun, condensed into fragile nets and tissues, get knotted, torn, or dissolved. Starting from the phenomenon

of disappearance, questions about the now and its constant transformation are examined. Is Now a fraction of a second between before and after, a moment, a blink of an eye, or can it last a moment? Can a moment be stretched like the time between day and night? Is beauty only tangible in its transience? What traces leave memories in the body, in memory and in space?” (Anna Huber)

Tchaikovsky, Pyotr Ilyich (1840–1893)

Shchelkunchik | The Nutcracker

Ballet in Two Acts

Libretto Marius Petipa, from E.T.A. Hoffmann's "Nussknacker und Mäusekönig"  
Characters THE PRESIDENT – THE PRESIDENT'S WIFE – CLARA – FRANZ – UNCLE DROSSELMAYER – FIGURES OF A GLOCKENSPIEL – CAMP FOLLOWER – SOLDIER – COLUMBINE – ARLEQUIN – MOUSE KING – NUTCRACKER – SUGAR PLUM FAIRY – PRINCE – CHILDREN – GUESTS – MICE – SNOWFLAKES – FAIRIES  
Choir SSAA  
Orchestra 3(2picc).2.cor ang.2.bclar.2 – 4.2.3.1 – timp.perc(2) – 2hp – cel – str  
Stage music Toy drum, toy trumpet

In 1892, the ballet was premiered at the Marinski Theater in St. Petersburg. But while the music for the “Nutcracker” was immediately acclaimed, it was much more difficult to establish the ballet. After an unsuccessful premiere, the work spread to the West only haltingly and arrived only many years later at the world fame it enjoys today. Noteworthy in this context is certainly George Balanchine’s staging of it in New York City (1954).

The ballet tells the story of little Clara, who gets a nutcracker as a present on Christmas Eve from her godfather Uncle Drosselmeyer. In her dreams, this comes to life and turns into a prince after a victorious battle against the mouse king. Together, the two embark on a journey to the magic castle of Zuckerburg in the land of sweets and celebrate there a fabulous party.

From the concert hall on the stage — Ideas and suggestions

Ravel, Maurice (1875–1937)

Ravel did not write the majority of his orchestral works primarily for the concert hall. Instead, there was a staged conception, or they were created as part of a generic network, connecting piano cycle, orchestral piece and ballet music in numerous ways. The best-known and most often-played example is certainly the Boléro: Originally premiered as a ballet in 1928 with the dancer Ida Rubenstein, the work quickly gained world fame. Conversely, it occurs in the Valses nobles et sentimentales: In 1911,

Ravel wrote the piano cycle consisting of seven waltzes and an epilogue. Prompted by the ballerina Natasha Trouhanova, Ravel began orchestrating the waltzes in March 1912, also working on the libretto for the ballet version. After just two weeks, the work was finished and the ballet Adélaïde, ou le langage des fleurs [Adélaïde, or the Language of the Flowers] was performed already the same year.

Ravel's Orchestral Works at Breitkopf & Härtel

Breitkopf Urtext, Edited by Jean-François Monnard

Le Tombeau de Couperin

PB/OB 5540 Full score/orchestral parts

Boléro

PB/OB 5299 Full score/orchestral parts

PB 5524 Study score

La Valse

PB/OB 5374 Full score/orchestral parts

PB 5523 Study score

Rapsodie espagnole

PB/OB 5530 Full score/orchestral parts

PB 5543 Study score

Valses nobles et sentimentales

PB 5539 Full score

Orchestral parts available on rental

Due to copyright reasons  
not available in France and the USA!

# Sibelius, Jean (1865–1957)

The work group “ballet” is completely missing in Jean Sibelius’s oeuvre; nevertheless, his music has repeatedly fired the imagination of choreographers. The images of his tone poems and symphonies are powerful, and the emotional spectrum of his musical idiom is enormous. Though occasionally inspired by Finnish mythology, Sibelius generally eschewed detailed programs pertaining

to his music. He was well aware of the dangers of blatant descriptiveness, and thus gave choreographers the freedom to treat many different topics with his music. Sibelius’s music literally begs for choreographical treatment, whether in abstract form or in large ballets with fully developed scenarios.

## Sibelius’s Orchestral Works at Breitkopf & Härtel

(Selection)

**Kullervo** op. 7 72'  
**En saga** op. 9 18'  
**Karelia Suite** op. 11 17'  
**Skogsrået | The Wood Nymph** op. 15 22'  
**Lemminkäinen Suite** op. 22  
No. 1 **Lemminkäinen and the Maidens on the Island** 17'  
No. 2 **The Swan of Tuonela** 10'  
No. 3 **Lemminkäinen in Tuonela** 15'  
No. 4 **Lemminkäinen’s Return** 7'  
**Finlandia** op. 26 9'  
**Symphony No. 1 in E minor** op. 39 40'  
**Symphony No. 2 in D major** op. 43 45'  
**Valse triste** op. 44/1 6'  
**Tanz-Intermezzo** op. 45/2 3'  
**Symphony No. 4 in A minor** op. 63 40'  
**The Bard** op. 64 8'  
**Luonnotar** op. 70 10'  
**The Oceanides** op. 73 11'  
**Tapiola** op. 112 20'



**Eine Winterreise**  
Ballet by Tim Plegge  
with music by Hans Zender  
at the Hessian State Theater  
of Wiesbaden  
Photo © Regina Brocke

# Zender, Hans (\*1936)

## Schuberts “Winterreise” (1993)

A Composed Interpretation

**Duration** 85'  
**Libretto** Franz Schubert  
**WP** Frankfurt am Main, 1993  
**Solo** Tenor  
**Scoring** 2(picc).2(cor ang.ad lib. ob d'am).2(bclar.ssax).2(dble bsn) – 1.1(cornett ad lib.).1.0 – timp.perc(3) – acc(wind machine I).hp(wind machine II).guit(wind machine III).2 mouth organs – 2vl.2va.vc.db

“My ‘lecture’ of the Winterreise does not demand a new expressive interpretation, but instead systematically exercises the freedom which all interpreters allow themselves intuitively, such as: instrumental dilation i. e. acceleration of the pace, transposition into other keys and elaboration of characteristic color timbres. In addition, there are further ways of ‘reading’: the music; jumping around in the text, repeating certain lines, interrupting the

continuity, comparing different expressions of the same phrase ... All these new possibilities are subjected to my compositional discipline and form autonomous formal processes which are imposed on Schubert’s original. The transformation of the piano tones into a multifaceted orchestra full of resonance is only one of many aspects.”  
(Hans Zender)

## 33 Veränderungen über 33 Veränderungen (2011)

A Composed Interpretation of Beethoven’s Diabelli-Variations

**Duration** 60'  
**Scoring** 2fl(picc.af).2ob(cor ang).2clar.2bsn(dble bsn) – 2hn.2trp.tbne.tuba – 4perc – hp – pno acc – 2vl.va.vc.db (or choral)

Zender’s interpretation of Schubert’s “Winterreise” is not the composer’s only work offering choreography. The “33 Veränderungen über 33 Veränderungen” [33 Variations on 33 Variations] also have a choreographic appeal. As the composer himself says: “In contrast to Winterreise it would be a very colorful work, composed of rather

short episodes that move between comedy and nostalgia. Similar to the ‘Winterreise’ of ca. 50 years ago, the ‘Diabelli Variations’ are today still just being discovered as one of the most important works of the departing classics and/or opening moderns.”



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**Breitkopf & Härtel KG  
Taunusstein**

Obere Waldstrasse 30  
65232 Taunusstein  
Germany  
T +49 (0)6128 9663-0

**Performance & Rental Affairs**

Clemens Falkenstein | Thomas Trapp  
T +49 (0)6128 9663-31  
hire@breitkopf.com

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**Breitkopf & Härtel KG  
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Walkmuehlstrasse 52  
65195 Wiesbaden  
Germany  
T +49 (0)611 45008-0

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**Editorial Office**

Daniela Wolff  
T +49 (0)611 45008-0  
pr@breitkopf.com

**Design & Layout**

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