

New vocal chamber music from Europe (7)

Christine Simolka

soprano, performance

René Wohlhauser

baritone and piano,
performance

**A touring festival
with 10 world premieres**

With kind support from Max Geilinger foundation
Further Information: www.renewohlhauser.com



Wednesday	07 Sept. 2016,	12:30 pm:	Basel, Musikakademie, Rebgasse 70
Saturday,	10 Sept. 2016,	07:00 pm:	Basel, Haus zur Musik, Schillerstraße 5
Saturday,	17 Sept 2016,	07:00 pm:	Stuttgart-Uhlbach, Gmdehaus Andreaskirche, Passeier Str. 7
Sunday,	25 Sept. 2016,	06:30 pm:	Paris, Bateau Daphné, Quai Montebello face n° 11
Saturday,	01 Oct. 2016,	07:30 pm:	London, The Cello Factory, 33-34 Cornwall Road, SE1 8TJ
Saturday,	08 Oct. 2016,	08:00 pm:	Berlin, Ölberg-Kirche, Paul-Lincke-Ufer 29
Sunday,	09 Oct. 2016,	08:00 pm:	Rheinsberg, Musikbrennerei, Königstraße 14
Monday,	10 Oct. 2016,	08.00 pm:	Berlin, Musikstudio Ohrphee, Jablonskistraße 15
Saturday,	29 Oct. 2016,	07:00 pm:	Bremen, Weserburg, Museum für moderne Kunst
Sunday,	06 Nov. 2016,	07:00 pm:	Schlitz, Landesmusikakademie Hessen, Schloß Hallenburg
Monday,	07 Nov. 2016,	07:00 pm:	Baden-Baden, Rathaus, Alter Ratssaal, Marktplatz 2

From Venice:

Luigi Nono (*1924-1990)

From Basel:

René Wohlhauser (b. 1954)

From Berlin:

Andreas F. Staffel (b. 1965)

From Leonberg:

Volker Ignaz Schmidt (b. 1971)

From Fulda:

Michael Quell (b. 1960)

From Rheinsberg:

Hans-Karsten Raecke (b. 1941)

From Karlsruhe:

Wolfgang Rihm (b. 1952)

From London:

Gwyn Pritchard (b. 1948)

From Paris:

Henri Pauly-Laubry (b. 1962)

From Paris:

Bruno Siberchicot (b. 1963)

From Bucharest:

Violeta Dinescu (b. 1953)

Djamila Boupachà from «Canti di vita e d'amore» for soprano solo (1962), text by Jesus Lopez Pacheco

Gestörte Lieder for baritone solo (2016), text by the composer, wp (wp = world premiere)

Doste Raif for soprano, baritone and percussion (2016), text by the composer, wp

Örtlich betäubt for soprano, baritone, piano and smartphone (2016), text by the composer, wp

Am Rande einer Wolke, Two Lieder for soprano and piano (2016), text by Anna Achmatowa, wp

φαντασία – lass die Moleküle rasen for soprano and speaking pianist (2016), text by Christian Morgenstern, wp

Die drei Soldaten und der liebe Gott for voice and percussion (2011/2016), text by Bert Brecht, wp

From **Gesänge op. 1** for soprano and piano (1968-70): No. 5: **Abend**», no. 6: **Patrouille**, text by Aug. Stramm

Catfish in Autumn for soprano and baritone (2016), text by the composer, wp

Carnaval de Venise: Sur les lagunes for soprano and piano (2016), text by Théophile Gautier, wp

Il Trionfo di Bacco, Three Lieder for soprano and piano (2016), text by C. Angiolieri, Michelangelo, Lor. de' Medici, wp

Max Beckmann's Backstage for soprano and baritone (2016), text by the composer, wp

Duo Christine Simolka, soprano, and René Wohlhauser, baritone and piano

The Simolka-Wohlhauser Duo is specialised in the interpretation of current contemporary vocal music, and tours Switzerland and major cities in Europe (e.g. Basel, Bern, Zürich, Stuttgart, Hamburg, Berlin, Paris) each year. Their fundamental objective is to promote the performance of current vocal music in the contemporary genre, creating new impulses for further developments in this area.

The programs include diverse vocal works of various styles from the current contemporary repertoire: from music-theatrical comedy to more contemplative or more sophisticated works, from onomatopoetic experiments through settings of poems to wordplay, offering a panoply of possible musical and linguistic styles. Staged performances, as well as improvisations, theatricality, and electronics are also among the favorite highlights.

A significant portion of the program consists of world premieres of works written especially for the duo, emanating from close collaboration with composers from various European countries including Romania, Albania, Azerbaijan, Poland, Germany, France, England and Switzerland, and presenting a fascinating range of different directions in contemporary composition. With their enthusiastic performances of the programme, the artists shine a new and original spotlight on contemporary musical creativity.

Translation: Gail Makar

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Vocal texts

If no translation was available for the full texts, a translation of the opening lines is included so as to give an idea of the content.

Luigi Nono: Djamila Boupachà for soprano solo (1962), text by Jesús López Pacheco (1930-1997)

<p>Esta noche</p> <p>Quitadme de los ojos esta niebla de siglos. Quiero mirar las cosas como un niño.</p> <p>Es triste amanecer y ver todo lo mismo. Esta noche de sangre, este fango infinito.</p> <p>Ha de venir un día, distinto. Ha de venir la luz, creedme lo que os digo.</p>	<p>This night</p> <p>Take from my eyes this fog of centuries. I would see things as a child.</p> <p>It is sad to see by daybreak that everything has stayed the same. This night of blood, this unending morass.</p> <p>A day must come, another than today. Light must come, believe in that which I tell you.</p> <p>Translation: Gail Makar</p>
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René Wohlhauser: Gestörte Lieder for baritone solo (2016), to a poem by the composer, Ergon 58, no. 1, Musical work number 1773

<p>Gestörte Lieder</p> <p>Gestörte Lieder, sprachlos gerafft Und schwarze Wolken im Tal. Vergib dem Mond die Zeugenschaft Und deinen Leiden die Qual.</p> <p>Bequelle die Helle, erschaffe die Wand Und bleiche Strophen im Wort. Verschließe die Hörner im hellen Sand Und Mondesleuchten im Fjord.</p> <p>Zerglied're die Sprache, veräst'le den Laut Und folg' dem Morgen dahin. Erspüre die Sehnsucht auf brennender Haut Und unter allem den Sinn.</p> <p>Gerammtes Gefieder, bereit und verrucht Und gierig nach mehr in der Nacht. Es wandelt in Unruh', es scharrt und es sucht Und findet kein Licht tief im Schacht.</p>	<p>Disturbed songs</p> <p>Disturbed songs, speechless reaped And black clouds in the valley. Forgive the moon the witness And your suffering the torment.</p> <p>Source the light, create the wall And pale verses in the word. Cap the horns in bright sand And moonlight in the fjord.</p> <p>Decompose the language, ramify the sound And follow the morning to go. Feel the longing on burning skin And among all the sense.</p> <p>Rammed plumage, ready and wicked And hungry for more at night. It strolls in unrest, it scrapes and it seeks And finds no light deep in the shaft.</p>
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René Wohlhauser: Doste Raif for soprano, baritone and percussion (2016), text by the composer, Ergon 56, Musical work numbers 1759, 1764-1768, 1771

<p>Doste Raif</p> <p>I. Duo 1 für Sopran und Bariton Doste Raif Na-ma, wo lang? Was dann? Wann? Mach das! Hier herum Ort. Lag schon da, zeitlos kalt im Moor. Sa-bi-ra-mi-no Nil-sõ Ma-re begeh' es! Mi-ra-kup-fe-ri La-bo-ra No-me-ro so war's.</p> <p>II. Sopran solo Lo-mo-lo-mo-lo Mi-ra-ko so-ra. Was ist wo im Morgengrau? Hier rum so. Ma-ri-ko-ma-lo. Nicht da, hin im Jetzt. So war's. Durch die Nacht wohin ins Licht? So-ma-ro. Warum dort? Mi-ra-ko-so se-ra glupf noch wo? Ki-ri-ma-la-do noch nicht. So-ro go lo mo-ro-do lo ma-ra da-ro. Kein Wort nicht hier. Wo? So lach! Noch hier grau.</p> <p>III. Duo 2 für Sopran und Bariton Doste Raif far Morgen Sa-ge-ro Nacht No-re Sa-ro Ma-ri-ko-ma-lo lo-ma ma-ko-lo-ri lo-ri-ko-ma-ri-ko-ma-lo Ki-ri-ma-la-do ma-la-ri do-ri Ki-ri-ma-do Mi-ra-ko-so Wohin im Jetzt?</p> <p>IV. Perkussions-Solo</p>	<p>Doste Raif</p> <p>I. Duo 1 for soprano and baritone Doste Raif Na-ma, Where along? What then? When? Do this! This way, place. Was already here, atemporal, cold in the moor. Sa-bi-ra-mi-no Nil-sõ Ma-re Commit it! Mi-ra-kup-fe-ri La-bo-ra No-me-ro That's how it was.</p> <p>II. Soprano solo Lo-mo-lo-mo-lo Mi-ra-ko so-ra. What is where in the dawn? This way, like that. Ma-ri-ko-ma-lo. Not here, gone in the present. That's how it was. Through the night where toward the light? So-ma-ro. Why there? Mi-ra-ko-so se-ra glupf still where? Ki-ri-ma-la-do not yet. So-ro go lo mo-ro-do lo ma-ra da-ro. No word not here. Where? But smile! Still here grey.</p> <p>III. Duo 2 for soprano and baritone Doste Raif far Morning Sa-ge-ro night No-re Sa-ro Ma-ri-ko-ma-lo lo-ma ma-ko-lo-ri lo-ri-ko-ma-ri-ko-ma-lo Ki-ri-ma-la-do ma-la-ri do-ri Ki-ri-ma-do Mi-ra-ko-so Where to in the present?</p> <p>IV. Percussion solo</p>
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<p>V. Trio 1 für Sopran, Bariton und perkussive Einwürfe Do... Ra... wo la...? Da! Wo?</p> <p>Wang ang Dang Sang</p> <p>Nicht da</p> <p>Ma-ra ma-la do-la ma-la ma-ra la-ma ma-ra la-ma ma-la ra ma ra ma-la ma ma-la ma-la ma-la</p> <p>VI. Duo für Bariton und Perkussion</p> <p>VII. Trio 2 für Sopran, perkussiven Bariton und Perkussion</p>	<p>V. Trio 1 for soprano, baritone and percussive fill ins Do... Ra... Where to? Here! Where?</p> <p>Wang ang Dang Sang</p> <p>Not here</p> <p>Ma-ra ma-la do-la ma-la ma-ra la-ma ma-ra la-ma ma-la ra ma ra ma-la ma ma-la ma-la ma-la</p> <p>VI. Duo for baritone and percussion</p> <p>VII. Trio 2 for soprano, percussive baritone and percussion</p>
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Andreas F. Staffel: Örtlich betäubt (Local anaesthetic, poems 2011) for soprano, baritone, piano and smartphone dictaphone (2016), on texts and poems by the composer

<p>I. Prämabel Die Mündigkeit offenbart sich in der Unabhängigkeit Von der Meinung der Anderen Die Schwierigkeit des Schöpfens besteht in der Herstellung einer äquivalenten Konvergenz Von Intellekt und Emotion Und in der Verewigung des Augenblicks</p> <p>II. Chimäre (Unisono) Habe dir ein Bild gemalt – monochrom Nicht monoton Zeichne dich, Chimäre Wasserfarben zerlaufen Über den Schatten Deines Haares Tief gezeichnet Mit kräftigen Farben Unterzeichne-ich-diesmal Wasserfest Du lebst in der Bewegung meiner Linien auf und ab</p>	<p>I. Preamble (Recitativo) Maturity is revealed in independence. In the opinion of others, the hard-won achievement in creativity, results in an equivalent convergence By intellect and emotion And in the perpetuation of the moment</p> <p>II. Chimera (Unisono) I have painted you a picture Monochrome Not monotonously I draw you as chimera Melting water colors about the shadows of your hair deep drawn With bold colors Sign it this time Water resistant You live in the movement Of my lines Up and down</p>
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<p>III. Mauerblümchensex (Kanon)</p> <p>Mauer starrt, Blümchen wächst Mauersex Sex, mau mau Mauerfurche geht nicht tief Blüht nicht auf, geht nicht hoch So ganz nett Im Mauerbett Reißt der Mauerstein Geht das Blümchen ein</p> <p>IV. Himmel (Gestische Studie mit Walkingbass)</p> <p>Irgendwann vor Zwölf Brach dieser Haufen Schmutz und Rauch Genannt Himmel auf Und schleuderte einen, alles versöhnenden Lichtstrahl durch den Boulevard. Aus den gequälten Gesichtern quoll ein Hauch von Leben.</p> <p>V. Im Abteil (Asynchroner Wechselgesang)</p> <p>(Vom Band läuft der ICE- Fahrplan Köln-Berlin) Im Abteil nahm er Anteil Tauschte sich aus Ohne Urteil Die Gesichtszüge kurz entgleist Ich verliere dich mit jedem Kilometer Du bleibst auf der Strecke In der Erinnerung: Nur Er In der Fantasie: Nur Sie</p> <p>VI. Eiswüstenkristall (Vocalise I)</p> <p>Eiswüstenkristall Seelisches Stalingrad Gibt es einen Gradmesser der inneren Kälte Wo endet der Ausschlag Und wann die Erstarrung</p> <p>VII. Kubik* (Vocalise II)</p> <p>Nur einige Kubikmillimeter Von dem Himmelblau Trennte den Saum vom Säumigen</p>	<p>III. Vanillalsex (Canon) ("This poem uses typical idioms and wordplays")</p> <p>Wall stares, Floral grows Vanilla sex, Sex, Va-nil-lla Wall furrow is not deep does not blossom, does not move So nice to rest In a bed of stones If you tear down the brick Soon the flower wilts</p> <p>IV. Heaven (Study with gestures and walking bass)</p> <p>Anywhere before twelve this pile of dirt and smoke Called Heaven broke And threw an all reconciling light beam through the Avenue. On the tormented faces shone a breath of life.</p> <p>V. In the compartment (Asynchronous antiphon) ("This poem uses typical idioms and wordplays")</p> <p>(From the voicerecorder one can hear the ICE timetable Cologne-Berlin) In the compartment he share with others exchanged off Without judgment The facial features derailed short I lose you with every mile You stay on the track In remembrance: Only He In the fantasy: Only her</p> <p>VI. Ice desert cristall (Vocalise I)</p> <p>Ice Desert Cristall Mental Stalingrad Is there a yardstick of the internal cold Where ends the analog display And when the solidification</p> <p>VII. Kubik* (Vocalise II)</p> <p>Only a few cubic millimeters From the sky blue Isolated the hem and the defaulter</p>
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<p>So rinnt Morgentau nur einige Milligramm, Sand im Stundenglas der Gezeiten</p> <p>Zerteilt von metallenen Speichen Ersticken die Rillen im Stein Wie Zeiger durchdrehend, Sich doch nicht erreichen Verharrend-auf Kippen-allein</p> <p>Neonblau leuchten die Halme am Fluß Eiserne Beats betäuben die Ohren Ruderschlag bricht durch die Stille der Nacht Zweifach im geraden Achtertakt Klatscht traumlos die Welle den Morgen, stromab.</p> <p>(*Name eines ehemaligen Berliner Elektroclubs)</p>	<p>So runs morning only a few milligram, Sand in the hourglass of tides</p> <p>Splits of metal spokes breaking the grooves in the stone How pointers rotating, Not reaching each others persisting on cliffs-alone.</p> <p>Neon blue light shines on stalks at the river Iron Beats ring in the ears Oars breaks through the silence of the night Dual in straight quaver, clap dreamless shafts downstream the dawn</p> <p>(*Name of a former Electro Club in Ber- lin)</p>
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Volker Ignaz Schmidt: Am Rande einer Wolke, Two Lieder for soprano and piano (2016), to poems by Anna Akhmatova (1889-1966), German translation by Alexander Nitzberg

<p>Am Rande einer Wolke</p> <p>I.</p> <p>Wie am Rand einer Wolke weiß ich Noch immer, wie du sprichst, Auch dir sind von meinen Worten Die Nächte heller als Tage geworden. Wir sind, als vom Erdkreis Verbannte, Wie Sterne im All aufgegangen. Keine Verzweiflung und keine Scham, Nicht heute, nicht künftig, nicht dann. Doch lebend hörst du im Realen, Wie ich dich rief unter Qualen. Und die Türe, die du aufgemacht, Sie zuzuschlagen, es fehlt mir die Kraft.</p> <p>II.</p> <p>Und durch den goldnen Nebel trieb Der Ruhm, gleich einem Schwan Und wieder warst du, meine Lieb, ein bitterböser Wahn.</p>	<p>At the border of a cloud</p> <p>I.</p> <p>Like at the border of a cloud I still know how you speak,</p>
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Michael Quell: φαντασία - lass die Moleküle rasen (Fantasia – let the molecules speed) for soprano and speaking pianist (2016), text by Christian Morgenstern (1871-1914)

<p>Bundeslied der Galgenbrüder O schauerliche Lebenswirrn, wir hängen hier am roten Zwirn! Die Unke unkt, die Spinne spinnt, und schiefe Scheitel kämmt der Wind.</p> <p>O Greule, Greule, wüste Greule! «Du bist verflucht!» so sagt die Eule. Der Sterne Licht am Mond zerbricht. Doch dich zerbrach's noch immer nicht.</p> <p>O Greule, Greule, wüste Greule! Hört ihr den Huf der Silbergäule? Es schreit der Kauz: pardauz! pardauz! da taut's, da graut's, da braut's, da blaut's!</p> <p><i>Und das den Galgenliedern vorangestellte Motto:</i></p> <p>Lass die Moleküle rasen, was sie auch zusammenknobeln! Lass das Tüfteln, lass das Hobeln, heilig halte die Ekstasen!</p>	<p>Chorus of the Gallows Gang O life of horror-stricken dread! We dangle from the crimson thread. The spider spins, the croaker croaks, and skewy skulls the nightwind strokes.</p> <p>O growl, O growl, O rumbling growl! You are accursed, so speaks the owl. The starlight pales before the moon. Will you yourself be paling soon?</p> <p>O growl, O growl, O rumbling growl! You hear the silver horses prowl? The hooter hoots his weird hoo-hoos. It dawns and dews and brews and blues.</p> <p>Translation: Max Knight</p> <p>Let the molecules race free, however much they dash and spring! Stop your meddling, stop your modelling save this sacred ecstasy.</p> <p>Translation: Katja Moonwood</p>
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Hans-Karsten Raecke: Die drei Soldaten und der liebe Gott for voice and percussion accompaniment, text by Bert Brecht (1898-1956)

<p>Die drei Soldaten und der liebe Gott Der liebe Gott seit tausend Jahr Verheiratet mit seiner Kirche war. Die Kirche lebte gerne gut, Ihr Kleid war scharlach, Gold ihr Hut. So daß, wie jedes Kind einsieht, Der liebe Gott in große Schulden geriet. Die Kirche stellte viele Diener an, Die trugen eine teure schwarze Soutan', Die aßen Weißbrot und tranken Wein, Und wollten alle erhalten sein.</p> <p>Das alles zahlten die armen Leut' Und zwar bis zur Bewußtlosigkeit. Sie legten das Geld für den lieben Gott aus, Davon lebten die Diener in Saus und Braus.</p>	<p>The three soldiers and the dear God God for a thousand years Was married to the church. The church liked to live well, Her dress was scarlet, her hat was golden. So that, as every child realizes Dear God fell in great debt.</p>
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Als nun Gott bis über sein weißes Haar
Den armen Leuten verschuldet war,
So daß er nie mehr, nicht mit Sonne und
Mond,
Ihnen ihr Geld zurückzahlen konnt',
War er gequält von Gewissenbissen
Bis daß ihm seine Nerven rissen.
Und bei Nacht, von oben ertönte Ge-
sang,
Verließ er sein Haus durch den Küchen-
eingang.
Denn er dachte, daß es übles Gerede
gäbe,
Wenn er weiter in Prunk und Überfluß
lebe.

Aber bevor er begann seine Flucht,
Hätte er gern noch ein Buch gesucht.
Das, wie er ganz genau noch wußte,
In einer Kiste im Speicher liegen mußte.
Das hatte er in seiner Jugend geschrie-
ben.
Und es war auch nicht ganz unbekannt
geblieben.
In dem Buch, daran erinnerte er sich ge-
nau
(Er hatte es oft gesagt seiner Frau),
Stand: die Armen seien die besseren
Leute.
Das war wahr und das stimmte auch
noch heute.
Er hätte nun gern die Folgerungen dar-
aus noch einmal gelesen,
Denn Folgerungen waren doch wohl si-
cher dabeigewesen.
Jedenfalls hätte er es gern gewußt
Aber dann hätte er nachts auf den Spei-
cher gemußt.
Und das hielten seine Nerven nicht mehr
aus.
Darum verließ er ohne das Buch das
Haus.

Als er nun ziellos herumgezogen,
Kam er unter einen Brückenbogen.
Da sah er drei Unsichtbare hocken.
Er fühlte gleich seinen Herzschlag sto-
cken.
Und alsbald wurde eine Frage an ihn ge-
stellt,
Und drei Unsichtbare fragten nach einem

<p>Geld. Dem verschwundenen Geld von den ar- men Leuten. Und er sah drei Finger auf sich deuten.</p> <p>Da sagte der liebe Gott beklommen, Er wisse gar nicht, wie es gekommen, Daß man den Ärmsten ihr Geld genom- men. Er selber sei niemals dafür gewesen. Nur die Repräsentationskosten und die Spesen! Und die teure Kirche mit ihrem Prassen! Er selber habe es sich eigentlich nur ge- fallen lassen.</p> <p>Doch kaum war gesprochen dieses Wort, So sahen sich die Drei an sofort Und sahen in schreckliche Gesichter. Und wurden wieder Bösewichter. Eben der Hunger, der Unfall und der Husten, Die alles durften und nichts mußten, Und waren sofort wutentbrannt Und stellten den lieben Gott an die Wand. Und schossen brüllend auf ihn ein, Er konnte gar nicht so schnell schrei'n. Die Drei wollten gar nichts mehr hören, Sie schrie'n: "So einer kann sich nicht beschweren!" Und erschossen ihn zur selbigen Stund', So daß Gott aus der Welt verschwand.</p> <p>[Daß die drei Soldaten das machen, Das sind Tatsachen. Drum bei dem großen Arbeiterheer Gibt es den lieben Gott nicht mehr.]</p> <p>Geschichte Nr. 12 aus „Die drei Solda- ten. Ein Kinderbuch“ (1932), Ein Lehr- stück</p>	
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Wolfgang Rihm: from **Gesänge op. 1** for soprano and piano (1968-1970):
No. 5: **Abend**, to a poem by August Stramm (1874-1915), No. 6: **Patrouille**, to a poem by August Stramm

<p>Abend Müde webt Stumpfen dämmert Beten lastet Sonne wundet Schmeichelt Du.</p> <p>Patrouille Die Steine feinden Fenster grinst Verrat Äste würgen Berge Sträucher blättern raschlig Gellen Tod</p>	<p>Evening Tired weaves Dully dawns</p> <p>Patrol</p>
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Gwyn Pritchard: Catfish in Autumn for soprano and baritone (2016), text by the composer

Catfish in Autumn

catfish in autumn swim in yellow water
waiting gardeners lay tables of green trees
sounds of distant stars ring in the blood-red bell-towers set for slaughter
and the black eyed piper leads to the land of no return

fallen leaves entomb forgotten lakes
feline forms eschew the sulphurous rain
canaries sing their citrine song in vine-strung amber grapes
and saffron monks spread beds of sun-dried straw

screeching parakeets invade the emerald spires
verdant lawns sprout plants of malachite
croaking frogs creep round listless pools chanting in reptilian choirs
and glades of jade-leafed lime trees shade the gates of time

rufescent robins pipe the passing hours
carmine lips sip lakes of ruby wine
poppies sprout in garnet fields laid out for wars of artful powers
and the sanguine sunset of summer dreams its own demise

passing ships plough seas of adamant night
blind men grope their way past moon-bleached flowers
squawking crows entreat their menacing mirrored forms to fight
and light reveals the darkness of an indolent world

Henri Pauly-Laubry: Carnaval de Venise: Sur les lagunes for soprano or mezzo-soprano and piano (2016), on the poem *Variations sur le Carnaval de Venise: Il Sur les lagunes* by Théophile Gautier (1811-1872)

Variations sur le Carnaval De Venise: Sur les Lagunes

(Variations on the carnival of Venice: On the Lagunes)

<p>Tra la, tra la, la, la, la laire ! Qui ne connaît pas ce motif ? A nos mamans il a su plaire, Tendre et gai, moqueur et plaintif :</p> <p>L'air du Carnaval de Venise, Sur les canaux jadis chanté Et qu'un soupir de folle brise Dans le ballet a transporté !</p> <p>Il me semble, quand on le joue, Voir glisser dans son bleu sillon Une gondole avec sa proue Faite en manche de violon.</p> <p>Sur une gamme chromatique, Le sein de perles ruisselant, La Vénus de l'Adriatique Sort de l'eau son corps rose et blanc.</p> <p>Théophile Gautier - Émaux et Camées</p>	<p>Tra la, tra la, la, la, la laire ! Who doesn't know this motive? It was known to please our mothers, Tender and gay, mocking and plaintive:</p>
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Bruno Siberchicot: Il trionfo di Bacco, Three Lieder for soprano and piano (2016)

S'i' fossi to a poem by Cecco Angiolieri (1258-1312)

<p>S'i' fossi S'i' fosse foco, arderei 'l mondo; s'i' fosse vento, lo tempestarei; s'i' fosse acqua, i' l'annegherei; s'i' fosse Dio, manderei'en profondo;</p> <p>S'i' fosse papa, starei allor giocondo, ché tutti cristiani imbrigarei; s'i' fosse 'mperator, sa' che farei? a tutti taglierei lo capo a tondo.</p> <p>S'i' fosse morte, andarei da mi' padre; s'i' fosse vita, non starei con lui: similmente faria da mi' madre,</p> <p>S'i' fosse Cecco, com'i' sono e fui, torrei le donne giovani e leggiadre: le vecchie e laide lasserei altrui.</p>	<p>If I where If I were the fire, I would burn the world: if I were the wind, I would devastate it; if I were water, I would drown it; if I were God, I would send it to the depths;</p> <p>If I were the Pope, then I would have fun, as I would mess up all Christians; if I were emperor, do you know what I would do? I would cut everyone's head clean off.</p> <p>If I were death, I would visit my father; if I were life, I would keep away from him: I would do the same to my mother,</p> <p>If I were Cecco, as I am and always have been, I would take for myself the young and beautiful girls, the old and the ugly I would leave for e- veryone else.</p>
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O Notte (Sonetto CII) for soprano and piano (2016), to a poem by Michelangelo Buonarroti (1475-1564)

<p>O Notte O notte, o dolce tempo, benchè nero, con pace ogn'opra sempre'al fin assalta; ben vede e ben intende chi t'esalta e chi t'onor ha l'intelletto intero.</p> <p>Tu mozzi e tronchi ogni stanco pensiero; chè l'umid'ombra ogni quiet'appalta, e dall'infima parte alla più alta in sogno spesso porti, ov'ire spero.</p> <p>O ombra del morir, per cui si ferma ogni miseria, a l'alma, al cor nemica, ultimo delli afflitti e buon rimedio;</p> <p>Tu rendi sana nostra carn'inferma rasciughi i pianti e posi ogni fatica, e furi a chi ben vive ogn'ira e tedio.</p>	<p>O Night O Night, o sweet time, although black, at the end of the day always imbues all la- bour with peace; whoever exalts you sees clearly and understands well, and who honours you is of sound mind.</p> <p>You cut off and sever all tiring thoughts, that the moist shade and the quiet soothes, and from the lowest to the hig- hest realm where I hope to go, in dreams you transport me.</p> <p>O shadow of death, by which is elimina- ted all misery to the soul, enemy to the heart, end of afflictions and good reme- dy.</p> <p>You return to health our ailing flesh, dry our tears and give rest to all toil and take from who lives justly all anger and weariness.</p>
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Il trionfo di Bacco on a poem by Lorenzo de' Medici (1449-1492)

<p>Il trionfo di Bacco Quant'è bella giovinezza che si fugge tuttavia! Chi vuol esser lieto, sia: di doman non c'è certezza. Quest'è Bacco e Arianna, belli, e l'un dell'altro ardenti; perché 'l tempo fugge e inganna, sempre insieme stan contenti. Queste ninfe e altre genti sono allegri tuttavia. Chi vuole esser lieto, sia, di doman non c'è certezza. Questi lieti satiretti, delle ninfe innamorati, per caverne e per boschetti han lor posto cento agguati; or da Bacco riscaldati, ballon, salton tuttavia. Chi vuole esser lieto, sia: di doman non c'è certezza.</p>	<p>The Triumph of Bacchus How beautiful is youth that is so fleeting! Who wants to be happy, let him be so: of tomorrow nothing is certain. Here are Bacchus and Ariadne, beautiful, each burning for the other; because time flies and deceives, they are always happy when together. These nymphs, and other races are always happy. Who wants to be happy, let him be so: of tomorrow nothing is certain. These delighted little satyrs, in love with their nymphs, in caverns and in woods have placed a hundred traps; now warmed by Bacchus, they dance, they leap all together. Who wants to be happy, let him be so: of tomorrow nothing is certain.</p>
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English translation of the three Italian poems by Gwyn Pritchard.

Violeta Dinescu: Max Beckmann's Backstage for sopran and baritone (2016), text by the composer

<p>Max Beckmann's Backstage Die erloschene Kerze In einem menschenleeren Raum Schneefall hinter der Bühne Die abgelegte Krone In einem menschenleeren Raum</p> <p>Kein Vorhang für einen Auftritt, sondern für einen Abgang</p> <p>Ein übergroßer Mandolinenkörper Dessen Hals ein Schwert ist Die abgelegte Krone Von einem kalten, indirekten Licht erhellt Hinter der Bühne In einem menschenleeren Raum</p> <p>Eine vertrackte Requisitenkammer</p> <p>Hinter dem dunklen Vorhang Der die unsichtbaren Räume verhüllt Die erloschene Kerze Dahinter liegt schwarze Farbe</p>	<p>Max Beckmann's Backstage The extinguished candle In a deserted room Snowfall backstage The cast-off crown In a deserted room</p>
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Programme notes on the works

If no translation was available, only a short summary is given.

Luigi Nono: Djamila Boupachà for sopran solo (1962), text by Jesús López Pacheco (1930-1997)

«Another day must come, light must come.» With these words, a possible path out of the agony of the brutally tortured Algerian Djamila Boupachà is perhaps shown for the first time. Man is cruel and inflicts immeasurable suffering upon others. Love is from the standpoint of the Venetian composer Luigi Nono not only a possibility, but a necessity, in order to break through this cycle and avow oneself: against violence, political indifference, stupidity. For him, music is not only an aesthetic artistic expression, but also contributes to shaping and determining the reality of people's lives.

The semantic level of the text continues structurally in Nono's work and transcends itself more or less therein. «An interplay between the intervallic structure and the different realms of sound on the one hand, and tempo and human expression on the other hand» is what Nono envisions for this piece. The soprano voice, as a purely solo voice, is the central focus of the composition. The sounds she produces, in part with her mouth closed, evoke the hushed cries of Djamila Boupachà.

Yuri Isabella Kato
 Translation: Gail Makar

René Wohlhauser: Gestörte Lieder for baritone solo (2016), to a poem by the composer, Ergon 58, no. 1, Musical work number 1773

Works for solo voice are characterised by linearity and by the textural design of this linearity. Concerning this work for baritone solo, I tried to operate with a procedure that I have not used before (usually my texts are always derived from the music.) I took my own poem *Disturbed Songs* as a starting point and from there I tried to arrive at the music. The structure of the musical linearity results from this approach by the individual reading, through the intuitive interpretation of the original text.

The post-expressionistic character of the poem led, in the first stanza, directly to a post-expressionistic music. Therefore, it was, in the process of the further musical development, a question of breaking this position in order to reach other fields of expression, other perspectives and other modes of interpretation of the text. The tension of the piece is largely based on this 'back and forth' of opposing forces between on the one hand the attempt to escape this strong suggestive pulling effect and the relapse on the other. It was about musical autonomy, which nevertheless should maintain its cantabile expressiveness and should not fall into a trendy aesthetic of denial.

René Wohlhauser

René Wohlhauser: Doste Raif for soprano, baritone and percussion (2016), text by the composer, Ergon 56, Musical work numbers 1759, 1764-1768, 1771

The piece moves linguistically on the edge of understandability along semantic remnants. Gradually it even tries to free itself from these residues and become pure music. However, this succeeds only with the change of the medium, with the change from the sound of voice to the sound of beat, with the change from the discursive to the percussive. The percussive breaks in and frees the language semantics from itself.

The texts derived from the music become a sort of a philological art work at the edge of understandability. The onomatopoeic and the semi-semantic text fragments thus flow into each other so that they become barely distinguishable from each other for the listener. This generates for the perceiver an art work in the border area of the perceivable.

Like the music, the text simply flowed from me. Both emerge on the borderline between consciousness and unconsciousness, between genesis and creation.

In the final section the baritone in his dual role as singer and percussionist becomes also with his voice entirely a percussion instrument. He brings the development, which was built up during the piece, to a turning point. The piece tumbles into another world of expression.

René Wohlhauser

Andreas F. Staffel: Örtlich betäubt – Archäologie der Seele (Local anaesthetic – archeology of the soul) for soprano, baritone, piano and smartphone dictaphone (2016), on texts and poems by the composer

This song cycle was written in summer 2016 and is composed for the „New Songs of Europe” tour of Christine Simolka and René Wohlhauser, to whom it is dedicated. Since losing many of my writings and poems in a computer crash some years ago, I have tried to reconstruct them from old notes and diaries. Within that work of decoding material I felt somehow like an archeologist, researching traces of my own life. The cycle mostly uses love poems I wrote between 2000 and 2011. Some of the texts are spoken by me on a smartphone voice-recorder and have to be synchronised with the music by the singers. The vocal techniques used are very diverse, ranging from an ordinary canon to unisono passages, Sprechgesang, sign language, and vocalising with the mouth half open and closed. Poems 3 and 5 use typical idioms and word-play.

Volker Ignaz Schmidt: Am Rande einer Wolke, Two Lieder for soprano and piano (2016), to poems by Anna Achmatowa (1889-1966), German translation by Alexander Nitzberg

The composer declined to supply a programme note.

Anna Andreyevna Gorenko (1889-1966), better known by the pen name Anna Akhmatova, was a Russian modernist poet, one of the most acclaimed writers in the Russian canon. Her work ranges from short lyric poems to intricately structured cycles, such as *Requiem* (1935–40), her tragic masterpiece about the Stalinist terror. (Wikipedia)

Michael Quell: φαντασία - lass die Moleküle rasen (Fantasia – let the molecules speed) for soprano and speaking pianist (2016), text by Christian Morgenstern (1871-1914)

Christian Morgenstern's *Galgenlieder* ('Gallows Songs') - that have so far only been narrowed down to the underlying aspect of its humorous play with words – don't at any rate only articulate a sheerly ostensible pun. On the contrary, this humorous aspect manifests itself as a strange and marvellous synthesis of pun and subtle meaningfulness that opens up an enormously suggestive linguistic cosmos.

Morgenstern himself calls this phenomenon 'Spiel-Ernst-Zeug', a neologism and a composite noun merging the meanings of 'Spielzeug', the German word for toy, and 'Ernst', a lexeme to be understood in the sense of seriousness. With the help of his 'Gallows Brother', who he attributes as an enviable interstage between man and universe, he opens up a radically new spatial continuum in which he envisions an unprecedented creative conception of liberty that forges a radical new conception of the world.

The composition is based on two poems from Morgenstern's *Galgenlieder* ('Gallows Songs'), decomposing the text so that the subtle but immensely free and intensely creative play with the language itself and its enigmatic connotations are revealed. Primarily, it utilizes the phonetic material out of which text relicts suddenly flare up in key passages in many different ways. Thus the composition utilises a huge diversity of shades of musical expressions, structural elements and gestures that are often to

be found in an instant temporal succession – interacting in a macrocosmic network, integrated in a profoundly contorted and geared form that again and again manifests itself in surprising turns.

This work is dedicated to the duo Christine Simolka and René Wohlhauser as a homage to their enormous bandwidth of musical expression and their capability of opening up completely new spaces of musical perception during their numerous concerts which are a real inspiration for many composers.

Michael Quell

Hans-Karsten Raecke: Die drei Soldaten und der liebe Gott for voice and percussion accompaniment, text by Bert Brecht (1898-1956)

The composer declined to supply a programme note.

Eugen Bertolt Friedrich Brecht (1898-1956) was a German poet, playwright, and theatre director of the 20th century. He made contributions to dramaturgy and theatrical production, the latter through the tours undertaken by the Berliner Ensemble – the post-war theatre company operated by Brecht and his wife, long-time collaborator and actress Helene Weigel. (Wikipedia)

Wolfgang Rihm: from Gesänge op. 1 for soprano and piano (1968-1970): No. 5: **Abend**, to a poem by August Stramm (1874-1915), No. 6: **Patrouille**, to a poem by August Stramm

The subsequently assembled collection of songs from the years 1968-70, *Gesänge op. 1*, goes as far back as the late period of Rihm's time as a student. The selection of the poets shows his affinity with the art of Expressionism: from Georg Trakl to Oscar Loerke to August Stramm and to Georg Heym, and equally expressive poetry of Stefan George and Friedrich Hölderlin.

Siegfried Mauser

August Stramm (1874-1915) was a German poet and playwright who is considered one of the first of the Expressionists. He also served in the German Army and was killed in action during World War I. (Wikipedia)

Gwyn Pritchard: Catfish in Autumn for soprano and baritone (2016), text by the composer

Catfish in Autumn is a setting of a text written by the composer, related to the perception of colours. In English this somewhat surreal poem is as much about the sounds of the combinations of words, alliterations, rhythms, etc, as it is about the meaning of the words. Text and music were both composed in August 2016, specifically for the present performers.

Gwyn Pritchard

Henri Pauly-Laubry: Carnaval de Venise: Sur les lagunes for soprano or mezzo-soprano and piano (2016), on the poem *Variations sur le Carnaval de Venise: Il Sur les lagunes* by Théophile Gautier (1811-1872)

Théophile Gautier's poem of eight stanzas «On the lagoons» is the second of the cycle *Variations sur le Carnaval de Venise*, stemming from the collection *Emaux et Camées* from 1852. For its setting to music, I grouped the stanzas by two, according to the plan ABA'C, A and A' acting as musical refrain (different text) with lively popular accents and marked by the exuberance of the Venetian Carnival. As contrast, the first verse B bathes in an atmosphere of typical barcarolle. The musical language is based on the Locrian mode on E, but altered, (E, F, G, A flat, B flat, C, D), with mobile fourth and seventh degrees, used with transpositions and sliding on itself. The accompaniment contains systematically added or replaced notes, to „pepper” the harmony.

Henri Pauly-Laubry

Bruno Siberchicot: Il trionfo di Bacco, Three Lieder for soprano and piano (2016)

S'i' fossi to a poem by Cecco Angiolieri (1258-1312)

O Notte (Sonetto CII) to a poem by Michelangelo Buonarroti (1475-1564)

Il trionfo di Bacco to a poem by Lorenzo de' Medici (1449-1492)

Between the colorful poetry of the Siena-born Cecco Angiolieri (1258-1312) and the restless soul verses of Michelangelo Buonarroti (1475-1564) which betray the violence of the passions, a whole world of contrasts exists.

Cecco possesses the virulence of an anarchist and his inspiration and its style are opposed to the Dolce Stil Nuovo. In contrast, Michelangelo is the heir of Petrarch and Dante and his language has the genius of the violent nudity of the word and the sculptural presence of the image.

Lorenzo de' Medici (1449-1492) the illustrious representative of a rich family of bankers in Florence is a Jack-of-all-trades, at the same time Catholic, Platonist, elegiac poet, realistic storyteller, bard of sensual love, sophisticated and trivial poet. Friend of Michelangelo, he sometimes chooses satirical or licentious subjects in his poetry, similar to those favoured by Cecco.

Violeta Dinescu: Max Beckmann's Backstage for soprano and baritone (2016), text by the composer to the painting *Backstage* (1950, oil on canvas, 101.5cm x 127cm) by Max Beckmann.

The composer declined to supply a programme note.

Max Carl Friedrich Beckmann (1884-1950) was a German painter, draftsman, print-maker, sculptor, and writer. Although he is classified as an Expressionist artist, he rejected both the term and the movement. In the 1920s, he was associated with the New Objectivity (Neue Sachlichkeit), an outgrowth of Expressionism that opposed its introverted emotionalism. (Wikipedia)



The unfinished painting on which Beckmann worked until the day before his death in New York

Biographies of the composers

Luigi Nono

Nono (1924-1990) began music lessons with Gian Francesco Malipiero in 1941 at the Venice Conservatory. Then he was given encouragement in composition by Bruno Maderna. Through Maderna, he became acquainted with Hermann Scherchen – Maderna's conducting teacher – who was an early mentor and advocate of his music. It was Scherchen who presented Nono's first acknowledged work, the *Variazioni canoniche sulla serie dell'op. 41 di A. Schönberg* in 1950, at the Internationale Ferienkurse für Neue Musik Darmstadt. With Boulez and Stockhausen Nono became one of the leaders of the New Music during the 1950s. A number of Nono's early works were first performed at Darmstadt.

He met Nuria Schoenberg (daughter of Arnold Schoenberg) at the 1953 world premiere of *Moses und Aron* in Hamburg. They married in 1955.

The world première of *Il canto sospeso* (1955–56) for solo voices, chorus, and orchestra brought Nono international recognition and acknowledgment.

During the 1960s, Nono's musical activities became increasingly explicit and polemical in their subject, whether that be the warning against nuclear catastrophe (*Canti di vita e d'amore: sul ponte di Hiroshima* of 1962), the denunciation of capitalist exploitation (*La Fabbrica Illuminata*, 1964), or of American imperialism in the war against Vietnam (*A floresta é jovem e cheia de vida*, 1966).

One of Nono's most demanding works, both for performers and listeners, *Fragmente-Stille* (1979-80) is music on the threshold of silence. The score is interspersed with 53 quotations from the poetry of Hölderlin addressed to his "lover" Diotima, which are to be "sung" silently by the players during performance.

Musically, Nono began to experiment with the new sound possibilities and production at the Experimentalstudio der Heinrich-Strobel-Stiftung des SWF in Freiburg. He died in Venice in 1990. (Wikipedia)

Biography of **René Wohlhauser** see below under „Biographies of the performers“.

Andreas F. Staffel

Andreas F. Staffel studied piano at the Musikhochschule in Frankfurt am Main, in the class of Andreas Maier Herrmann, and in the masterclass with Oleg Maisenberg at the Musikhochschule Stuttgart. From 1997 to 2000 he was a student in the composition classes of Bojidar Dimov and Manfred Trojahn at the Robert Schumann Hochschule Dusseldorf. He attended masterclasses in piano and composition, including by Wolfgang Rihm, Henri Dutilleux, Pierre Laurent Aimard and Vitali Margulis and took part in the Darmstadt Summer Courses for New Music. Then followed several grants to study, including study in New York and Ahrenshoop. Andreas F. Staffel is the winner of Edvard C. Cone Foundation in Princeton (USA) and fellow of the Millay Foundation New York, and the Künstlerhaus Ahrenshoop. He has received numerous commissions and has performed as soloist, accompanist and with orchestras in many cities in Europe, North and Central America. His music has been performed by various orchestras, ensembles and soloists at international festivals: Auditivvocal Dresden, Sonic Art Saxophonquartett, Moritz Ernst (piano), Thomas Fehlmann (DJ Tresor), Yvonne Friedli (soprano), Jan Gerdes (piano), Martin und Cecilia Gelland (violin), Ensemble Junge Musik Berlin, Ensemble Konvergence Prague, Metaboles, Ensemble Mosaik, Minguet Quartett, Sinfonieorchester Aachen, Daniel Seroussi, (piano) Susanne Stock (accordion), Sergej Tchirkow, Moskau (accordion), Antje Thierbach (oboe), Claudius von Wrochem (cello), Xenon Ensemble and many others.

He recorded several CDs for the label *Aeolus* in Dusseldorf. In 2008 he founded the ensemble Anthemion (Berlin), which is devoted to the recent works of contemporary music and improvisation. Andreas F. Staffel taught inter alia at the music schools in Tian Sing Hangzouh, the Akademie Schloss Rheinsberg and the Municipal Music School 'Johann Sebastian Bach' in Potsdam. Since 2009 he is team manager of Ohrptheo Studio in Berlin.

Volker Ignaz Schmidt

Volker Ignaz Schmidt was born in 1971 in Leonberg, Germany. He started composing in 1986 and has been a member of different rock and jazz bands playing piano, keyboards and trumpet, as well as song writing. He studied computer science although his passion is music. He has been studying harmony, counterpoint, form analysis and orchestration since 1993. Since 1995 he has studied composition privately with Franklin Cox (University of Maryland, USA), Bernd Asmus (Freiburg, Germany), Jan Kopp (Stuttgart, Germany) and John Palmer (University of Hertfordshire, England). In 2001 he started composing his own music. To date Volker Ignaz Schmidt has composed several solo works for piano, cello, violin, flute, clarinet and trombone, a duo for two double-basses, a string trio, a string quartet, vocal pieces for female voices, songs and several works for chamber ensembles and orchestra. Schmidt has worked with performers like <belcanto> Solisten, New York Miniaturist Ensemble, Franklin Cox, Art Ensemble Berlin and Trio Mondala. The double-bass solo piece *Rezitationen* and the *Drei Dürrson Lieder* for baritone and piano have been published by the Simon Verlag Berlin. The guitar solo piece *Poem 2|4|13* and the piano etude book *Klanggemälde* have been published by the Bellmann Verlag Halle. His works have been performed in Germany, Belgium, France, UK, Mexico, Russia and the USA. Further information can be found at <http://www.volkerischmidt.de>.

Michael Quell

Michael Quell was born in 1960. He studied classical guitar at the Musikhochschule in Frankfurt am Main with Heinz Teuchert, as well as harmony and counterpoint, conducting and musicology. At the same time he studied composition with Hans-Ulrich Engelmann and also philosophy and theology at the J. W. Goethe-University in Frankfurt. From 1985 to 1989 he studied composition in the masterclass of Rolf Riehm at the Musikhochschule Frankfurt. He now lives in Fulda, Germany, teaches at various Academies and as a guest lecturer at several universities. Since 2007 he has a lectureship in musicology at the J. W. Goethe-University in Frankfurt. Michael Quell has received a number of commissions and prizes for his works, which have been performed at many international festivals such as S.E.M.A. (Semaine Européenne des Musiques d'Aujourd'hui) in Paris, the Festival de musique in Montreux/Vevey, the Gaudeamus Music Week in Amsterdam, the Internationale Ferienkurse Darmstadt, Witten, Soundscape Festival Pavia and Maccagno, Festival 'the cutting edge' New York City, Los Angeles Chamber Music America Festival, etc. One of the centres of gravity in Quell's work is research into the compositional possibilities of interdisciplinary dialogue. His compositions are published by Tonos, Baden-Baden, with CD recordings on Neos, Bayer and Dabringhaus und Grimm, and musical publications on Lit Verlag and Wolke-Verlag.

Hans-Karsten Raecke

Hans-Karsten Raecke studied composition at the Hochschule für Musik "Hanns Eisler" Berlin DDR with Rudolf Wagner-Regeny and at the Academy of Arts in Berlin with Paul Dessau. In 2014 he moved to Rheinsberg near Berlin, where he is developing a continuing project in the MUSIKBRENNEREI RHEINSBERG under the motto

"Klangkunst gegenwärts." Hans-Karsten Raecke has expanded the compositional process

- by design and construction of new sound generators as pre-compositional operation
- by preparing existing instruments (prepared piano)
- by incorporating improvisation and interpretation

His main points are: composition, "sound extended" grand piano (prepared piano), design and construction of new wind and string instruments, musical graphic, improvisation.

Wolfgang Rihm

Rihm was born in Karlsruhe. He finished both his school and his studies in music theory (with Hans H. Eggebrecht) in 1972, two years before the premiere of his early work *Morphonie* at the 1974 Donaueschingen Festival launched his career as a prominent figure in the European new music scene. Rihm's early work, combining contemporary techniques with the emotional volatility of Mahler and of Schoenberg's early expressionist period, was regarded by many as a revolt against the avant-garde generation of Boulez, Stockhausen (with whom he studied in 1972–73), and others, and led to a large number of commissions in the following years. In the late 1970s and early 1980s his name was associated with the movement called New Simplicity. His work still continues to plough expressionist furrows, though the influence of Luigi Nono, Helmut Lachenmann and Morton Feldman, amongst others, has affected his style significantly.

In March 2010 the BBC Symphony Orchestra featured the music of Rihm in one of their Total Immersion weekends at the Barbican Centre, London. Recordings from this weekend were used for three *Hear and Now* programmes on BBC Radio 3 dedicated to his work. On 27 July 2010, Rihm's latest opera, *Dionysus*, based on Nietzsche's late cycle of poems *Dionysus-Dithyrambs*, had its world premiere at the Salzburg Festival, conducted by Ingo Metzmacher, and designed by Jonathan Meese. This performance was voted World Premiere of the Year (Uraufführung des Jahres) for 2010/11 by *Opernwelt* magazine. (Wikipedia)

Gwyn Pritchard

Gwyn Pritchard (b.1948) studied at the Royal Scottish Academy of Music. Much of his compositional activity has been based outside the UK, most notably in Poland, Switzerland, Italy and Germany. His works include pieces for orchestra, ensembles, solo instruments, vocal works and pieces with electronics. They have been performed and broadcast around the world, and have been included in international festivals including Warsaw Autumn, Wien Modern, Huddersfield, ISCM World Music Days, Weimar Frühjahrstage, Zepernicker Randspiele, in Berlin at Klangwerkstatt and Pyramidale festivals, Daegu (South Korea) Southampton International New Music Week, and numerous others.

In 1982 he founded Uroboros Ensemble which includes some of Britain's leading instrumentalists. He has composed several pieces for the group, and as their conductor has performed and broadcast with them throughout Britain and on European tours. In 2003 he founded the Reggello International Festival of Music in Italy, and in 2013 the London Ear Festival.

He is a professor of composition at Trinity Laban Conservatoire, London, and has given lectures and masterclasses at many academic institutions in Europe, America and Asia. He has written, introduced and participated in programmes for the BBC, and contributed to a variety of musical publications. Pritchard's music is published by Verlag Neue Musik, Berlin.

Henri Pauly-Laubry

Henri Pauly-Laubry was born in 1962 in Neuilly-sur-Seine, France. He has studied piano since he was 8 years old, organ since he was 14, musicology at the University of Paris IV Sorbonne to the level of a Master's degree (1986) and composition from 1986 to 1990 with Margherita Parise. In 1990 he enrolled at the Conservatoire National Supérieur de Musique de Paris at the analysis course with Betsy Jolas and in 1991 on the composition course of Alain Bancquart, winning prizes in analysis (1992) and composition (1994). In 1991 his music has been played in Amsterdam, and he won the Prix SACEM. In 1990-92 and 94, he received a scholarship for the Internationale Ferienkurse für Neue Musik in Darmstadt where two works received their German premieres.

His music has been also performed in Heilbronn, Germany at the «antasten» festival. Since 2011 his vocal music has been performed by the Duo Simolka-Wohlhauser in Switzerland, France, Germany and Austria.

Since February 1997 he has taught analysis, harmony and composition at the Conservatoire of Châtenay-Malabry. Devoted initially to postserialism, since 1992 he has embarked on an exploration of micro-tempered space using quarter tones, under the influence of Alain Bancquart and through his taste for sounds produced by micro-intervals. However, since 1999, in conjunction with a return to his instrument, the organ, he began a come-back to temperament (piano, organ) in a more realistic approach of instruments and voices, without artistic compromise, yet without repudiating micro-intervals in some pieces.

Bruno Siberchicot

Born in 1963, Bruno Siberchicot studied violin in Bordeaux and composition (with Henri Pauly-Laubry, Eric Tanguy and Edith Canat de Chizy) at the Conservatoire de Chatenay and the Académie Internationale de Villecroze. He has received a Scholarship from the Gruner-Schlumberger foundation and commissions from many ensembles. Various performances, including the Gaudeamus-Festival in Amsterdam, in Paris, Las Vegas and San Francisco Wind Festival. A CD with his works will be released in autumn 2016.

Violeta Dinescu

Violeta Dinescu (born 1953, Bucharest) is a Romanian composer, pianist and professor, living in Germany since 1982. She began her musical studies in 1972 at the Conservatory 'Ciprian Porumbescu' in Bucharest, composition with Myriam Marbe. In 1978 she received her Master's degree, with distinction. She also received diplomas in the fields of composition, piano and pedagogics. She joined the staff of the 'George Enescu' Music School in Bucharest, teaching music history, aesthetics, counterpoint, harmony and piano, in 1980 joining the Romanian Composers Union. In 1982 she moved to West Germany. Her first opera, *Hunger und Durst* after Eugène Ionesco, was premiered in Freiburg in 1986. *Der 35. Mai* (The 35th of May, or Conrad's Ride to the South Seas), a children's opera after Erich Kästner, was composed in 1986, *Eréndira* after a short story by Gabriel García Márquez in 1992 and performed at the third Munich Biennale, *Schachnovelle* (The Royal Game) after Stefan Zweig in 1994. The operas have been performed at leading opera houses, including *Der 35. Mai* at the Staatsoper Hamburg in 2004. She worked for the Austrian theatre ARBOS on two music theatre projects, *The Singing of The Fools About Europe* and *The Concert of Birds*. *Herzriss*, an 'opera in nuce' for voice and percussion after Homer, Ionesco and Márquez, premiered in 2005. Since 1986 she has been teaching at German music academies in Heidelberg, Frankfurt, Bayreuth, and since 1996 as a Professor of Applied Composition at the University of Oldenburg.

Biographies of the performers

Christine Simolka, soprano

Born in Lörrach, she completed an eight-year private course of vocal training in Basel with Nicole Andrich and Raymond Henn. During this time she also attended numerous courses with Kurt Widmer, Andreas Scholl, Hanno Müller-Brachmann and Bobby McFerrin, as well as opera classes at the Basel Music Academy. Further studies with Marianne Schuppe and Robert Koller. Regular international concert performance. Christine Simolka's repertoire includes a wide range of musical styles. Besides Lieder of the baroque, classical and romantic periods, she is mainly specialised in contemporary music (e. g. Berio, Holliger, Henze, Rihm, Ferneyhough, Wohlhauser). In addition, she improvises in diverse styles (jazz, klezmer, blues, free improvisation). She is a member of the Lied duo „Christine Simolka, soprano, and René Wohlhauser, piano and baritone“ and of the „Ensemble Polysono“. Numerous premieres and recordings for CDs and radio.

René Wohlhauser, composition, baritone, piano

He was born in 1954 and grew up in Brienz (Switzerland). Experiences as a rock and jazz musician, lied accompanist and improviser have accompanied and continue to accompany his principal activity as a composer of contemporary art music (including chamber, orchestral and stage works). He was educated at the Basel Music Academy, studying with Robert Suter, Jacques Wildberger and Thomas Kessler, also attending composition courses with Kazimierz Serocki, Mauricio Kagel, Herbert Brün and Heinz Holliger. There followed studies in composition with Klaus Huber and Brian Ferneyhough, further piano studies with Stéphane Reymond and vocal studies with David Wohnlich and Robert Koller. Numerous performances at home and abroad, including the Schauspielhaus Berlin, Notre-Dame de Paris, Tokyo, Rome, St Petersburg and at festivals including those in Darmstadt, Odessa, Zurich, Sofia and Cardiff. Numerous international composition prizes, including Valentino Bucchi, Rome (1978), Cathedral Chapter Salzburg (1987), Kranichstein Stipend Prize of the International Summer Courses for New Music in Darmstadt (1988), Eastern Swiss Foundation for Music and Theatre (1990), Furtherance Prize of Lucerne (1991), Society for Music-Pedagogical Research in Zürich (1992), Swiss Radio International (1996) and the Advancement Award of Basel-Landschaft (1998). In 2004 the world premiere of the opera *Gantenbein* was given at the Lucerne Theatre. In recent years Wohlhauser has repeatedly undertaken tours in Europe as pianist, singer and conductor with the Duo Simolka-Wohlhauser and his own Ensemble Polysono. In 2013 the CD series 'Wohlhauser Edition' was launched, with the label NEOS in Munich. He was a guest lecturer for composition at the International Summer Courses in Darmstadt (1988–94), at the Festival in Odessa (1996–98) and at the International Composers' Atelier in Lugano (2000).

Publications include contributions to *MusikTexte Köln*, *Neue Zürcher Zeitung*, *Darmstädter Beiträge zur Neuen Musik*, *New Music and Aesthetics in the 21st Century* and his book *Aphorismen zur Musik*. He is active in cultural policy. He teaches composition, music theory and improvisation at the Basle Music Academy (and until 1991 at the Lucerne Academy) and as Professor at the Kalaidos Music University Switzerland.

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