

New vocal chamber music from Europe (17)

Christine Simolka

soprano, percussion, dance

René Wohlhauser

baritone, piano, chimes

A touring festival
with world premieres



Foto: Martin Spiess

Saturday,	12 Sept. 2026,	07:00 pm:	Basel, Haus zur Musik, Schillerstraße 5
Sunday,	20 Sept. 2026,	07:00 pm:	Cologne, Kirche St. Johannes XXIII, Berrenrather Straße 119
Tuesday,	22 Sept. 2026,	07:00 pm:	Berlin, Schwartzsche Villa, Grunewaldstraße 55
Saturday,	26 Sept. 2026,	08:00 pm:	Paris, Le Temple de Port Royal, 18 Boulevard Arago
Sunday,	27 Sept. 2026,	04:00 pm:	Hellange (Luxembourg), Kerger-Haff, 17 Garerbiereg
Friday,	09 Oct. 2026,	07:00 pm:	Munich, Gasteig, Kl. Konzertsaal, Hans-Preißinger-Straße 8
Saturday,	10 Oct. 2026,	07:00 pm:	Erlangen, Palais Stutterheim, Bürgersaal, Marktplatz 1
Wednesday,	21 Oct. 2026,	02:00 pm:	Bucharest, National University of Music, Str. Știrbei Vodă 33
Thursday,	22 Oct. 2026,	07:00 pm:	Iași, „Eduard Caudella“ Concert Hall, 29 Cuza Vodă Street

René Wohlhauser (*1954) from Basel

Im lauterem Sein, version for soprano and baritone (2017), on a poem by the composer

Im Kreislauf der Dinge, version for soprano and baritone (2025), on a poem by the composer, world premiere

Drei Lieder über Dinge II, version for soprano and piano (2026), on three poems by the composer, world premiere

Gläserne Nacht, version for soprano and piano (2025/2026), on a poem by the composer, world premiere

Volker Ignaz Schmidt (*1971) from Heimsheim

Drei Lieder und zwei Arien, for soprano and piano (2025 and 2022/2023), texts by Finkenau, Issa and Rackovic, wp

Jean-Claude Wolff (*1946) from Paris

Zwielicht, for soprano and piano (2025), on a poem by Michel Passelergue, world premiere

Camille Kerger (*1957) from Hellange / Luxemburg

Liebesliedwalzertakt, for soprano, baritone et al. (2026), on an anagram by Nico Helminger, world premiere

Thorsten Gubatz (*1975) from Münster

Zwei Landschaften, for soprano and piano (2026), on poems by Friedrich Schlegel and Johannes Robert Becher, wp

Roman Vlad (*1982) from Bucharest

Vega, for soprano and piano (2026), world premiere

Vlad Răzvan Baci (*1986) from Iași

Adieu, for soprano and piano (2026), on a poem by Georgian Ionescu, world premiere

Violeta Dinescu (*1953) from Oldenburg

O Venus, for soprano and baritone (2025), to the song XCIV, fragment from Het Antwerps Liedboek (1544), wp

René Wohlhauser

Musical diary No. 209, for voice, chimes, dance (2026), wp

Further information:
www.renewohlhauser.com



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Project description

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

The Simolka-Wohlhauser Duo is specialized in the interpretation of current contemporary vocal music, and tours Switzerland and major cities in Europe (e.g. Basel, Bern, Zurich, Stuttgart, Munich, Hamburg, Berlin, London, Paris, Vienna, Salzburg) yearly. Their fundamental objective is to promote 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 literature: from music-theatrical comedy to more contemplative or more sophisticated works, from onomatopoeic experiments through settings of poems to wordplay, offering a panoply of possible musical and linguistic styles. Staged performances, as well as improvisations, theatrics and electronics are also among the favorite highlights. A good portion of the program consists of world premieres of works written especially for the duo, emanating from intense collaboration with composers from various European countries (e.g. from Romania, Albania, Azerbaijan, Poland, Germany, France, England and Switzerland), and putting up a fascinating inventory of different tendencies in contemporary composition for discussion. With their enthusiastic performances of the program, the artists shine a novel light on modern musical creative work.

The duo has received invitations from „Traces d'aujourd'hui, Paris“, from „Neue Musik in Köln“, vom Kerger-Haff, from „Neue Musik in Erlangen“ and from the „Heart-Core Cultural Association Romania“.

Editing and translations, unless otherwise stated: René Wohlhauser

René Wohlhauser (*1954, from Basel): **Im lauterem Sein** (In Pure Being), version for soprano and baritone (2017), on a poem by the composer, Ergon 64, No. 1, music work number 1813

Vocal text

The vocal text is a poem by the composer from 2017.

Poem No. 149, or Poem Collection 3, Poem No. 39

Im lauterem Sein

In nächtlichem Irr'n Durch nasse Straßen Vergess' ich die Wirr'n Die mich besaßen.	In nightly wanderings Through wet streets I forget the confusions That possessed me.
Noch hart wie ein Stein Strahlt helleres Leben Durch Ritzen herein Und läßt mich entschweben.	Still hard as a stone Brighter life shines in Through cracks And lets me float away.
Gebor'nes Gesicht In schlafenden Stürmen Der Himmel ist dicht Mit schattenden Türmen.	Born face In sleeping storms The sky is thick With shadowy towers.
Und weile noch lange Am Abend an Seen Mit pochender Wange Und heimlichem Wehen	And I linger long In the evening by lakes With throbbing cheek And secret stirrings
Im lauterem Sein.	In pure being.

Commentary on the Work

The piece represents an engagement with the tradition of classical counterpoint, reflected upon from the perspective of 21st-century musical experience. From the singular beginning of the perfect fifth, the dialogue and discourse between the two voices gradually develops toward an imaginary soundscape. The fragmented texture repeatedly attempts to restructure itself and soar upwards in strict linearity of voices—yet again and again descends into a delirious circling of shifting tonal centers. Even the melodic structure itself, with its urgent, leading-tone character, could be described as "classical." In contrast, the concluding coda—or perhaps one should say, the opening coda—shifts in a different direction, relativizing and questioning everything that precedes it. This serves as a turning point, so to speak. The poem embodies an independent creation and unfolds in suggestive images a conflict-laden dialectic and a rollercoaster of emotions, leading to an inner dramatic tension which finds direct expression in the music in the stirring, delirious emotionality.

René Wohlhauser

René Wohlhauser: Im Kreislauf der Dinge (In the Cycle of Things), version for soprano and baritone (2025), on a poem by the composer, Ergon 107, No. 1, music work number 2323, world premiere

Vocal text

The vocal text is a poem by the composer from the year 2025.

Poem No. 139, or Poem Collection 3, Poem No. 29

Im Kreislauf der Dinge	In the Cycle of Things
Fadengeklackste Holunder Sprießen und wachsen wie Wunder, Hin zum entflammbar Zunder, Enden als aschgrauer Plunder.	Thread-clacked elderberry bushes Sprout and grow like miracles, Towards flammable tinder, Ending as ash-gray junk.
So wie wir alle entstehen Und zum Zenit hin aufdrehen, Alsbald auch wieder vergehen, Ohne das Ende zu sehen.	Just as we all come into being And spin up to the zenith, Soon to pass away again, Without seeing the end.
Dies ist der Kreislauf der Dinge, Legt sich um uns wie 'ne Schlinge, Tanzend auf messerner Klinge, Fliehen wir ab ins Geschlinge.	This is the cycle of things, Clinging around us like a noose, Dancing on a knife-edge, We flee into the entanglement.
Dort in der Urwelt des Daseins Stampfen wir stur durch die Nacht, Hangeln zum End' des Bewußtseins, Würgend und schreiend verkracht.	There in the primeval world of existence, We stomp stubbornly through the night, Hanging to the end of consciousness, Choking and screaming, crashing.
Schwelend bugsiert unser Bangen All uns're Hoffnung ins Nichts, Mahlt unser Sehnen mit Zangen, Biegt es mit Wucht und zerbricht's.	Smoldering, our fear steers All our hope into nothingness, Grinding our sinews with pincers, Bending them with force and breaking them.
So sind wir hier quadrilliert, Abgefaut, bleich und umschlungen, Wanken im Wasser vertiert, Unserem Schlaf abgerungen.	So here we are, quadrilled, Rotten, pale, and entwined, Staggering in the water, animalistic, Wrested from our sleep.
Knotend verkabelt, verkauft, Streifen wir stracks durch den Schaum, Hand stets am Dolch, ungetauft, Kneten wir Zeit, quetschen Raum.	Wired in knots, sold, We stalk straight through the foam, Hand always on the dagger, unbaptized, Kneading time, squeezing space.

Commentary on the Work

The polyphonic-polymetric concept of this composition is evident from the outset: While the time signature is triple meter, the first four-bar phrase is subdivided into 3+4+2 quarter notes with accents, and the canonical entry interval is two quarter notes. This neutralizes the beat's emphasis and creates a sense of confusion. After another polyphonic phrase with varied imitations, the music transitions to homophony via a time signature change. Insisting on

specific turns of phrase, metrical fluctuations, intensification, crescendo, and release—these contrasting techniques shape the piece's progression and are further developed in free variations. Subsequently, additional contrapuntal techniques such as mirror imitation, expansion, and compression are employed. However, the most intimate moments are experienced by the listener where both voices converge and unite in the most delicate expression.

René Wohlhauser

René Wohlhauser: Drei Lieder über Dinge II (Three Songs about Things II), version for soprano and piano (2026), on three poems by the composer, Ergon 110, Nos. 7-9, music work numbers 2380, 2381 and 2382, world premiere

Vocal texts

The vocal texts are three poems by the composer from 1969, which were slightly revised for the musical setting.

Vor der Abfahrt (Gedicht Nr. 53) (ISBN 978-3-907467-65-7) Prolog Kleine Dinge sind der Stoff, den ich besinge. Vor der Abfahrt (Gedicht Nr. 53) [Sie] - „Hast du die Orangen eingepackt?“ [Er] - „Äh, ich wollte sie grad nehmen.“ [Sie] - „Gut, dann schließ die Tür und ab im Takt!“ [Er] - „Gern, doch erst mußt dich beque- men und mir sagen, wo der Schlüssel ist. Ohne Schlüssel schließen fordert List.“ [Sie] - „Schau doch mal im Schuhschrank nach!“ [Er] - „Schon gemacht, schon tausend- fach.“ [Sie] - „Dann versuch es mal mit Denken.“ [Er] - „Kannst du mir dein Denken schen- ken?“ [Sie] - „Will doch nicht dein Hirn verrenken und in fremde Bahnen lenken.“ [Er] - „Nun, es geht jetzt um den Schlüs- sel. Hätte ich nur einen Rüssel, hätt' ich ihn schon längst ge- schnappt. Doch nun hat er sich verkappt.“ [Sie] - „Ah, der Schlüssel, der ist hier, meine Tasche suchte sich das Tier.“ [Er] - „Gut, dann können wir ja gehen	Before Departure (Poem No. 53) (ISBN 978-3-907467-65-7) Prologue Little things are the stuff I sing about. Before Departure (Poem No. 53) [She] - "Did you pack the oranges?" [He] - "Uh, I was just about to take them." [She] - "Good, then close the door and off we go!" [He] - "Gladly, but first you have to get comfortable and tell me where the key is. Locking without a key requires cunning." [She] - "Why don't you look in the shoe cupboard?" [He] - "Already done that, a thousand times." [She] - "Then try thinking." [He] - "Can you lend me your thinking?" [She] - "I don't want to twist your brain and steer it down a different path." [He] - "Well, it's about the key now. If only I had a trunk, I would have grabbed it long ago. But now it's disguised itself." [She] - "Ah, the key, it's here, the beast chose my bag." [He] - "Good, then we can go
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und den Schlüssel zweimal drehen.“ (Basel, 2. März 2026, Neufassung eines Gedichts vom 2.12.1969) Die livländische Aa (Fluß in Lettland) (Gedicht Nr. 54) (ISBN 978-3-907467-66-4) Mit dem Namen Livland wurde einst im Mittelalter das Gebiet benannt, welches heute wohl bekannt, wenn man stracks von Estland bis nach Lettland per Anhalter durch die Wälder braust. Daselbst strömt der kleine Fluß, weil er immer strömen muß, schicket seine Wassermassen ohne kleinstes Lockerlassen immerzu dem Busen zu. Gemeint ist der Meerbusen, der vor Riga sich erstreckt, dieser kann es nicht verknusen, wenn man ihn verdreckt. Deshalb fließt die Aa ihm zu, und sie bringet so im Nu frische Flüssigkeit und Fische, in des Meeres kleine Nische. (Basel, 2. März 2026, Neufassung eines Gedichts vom 3.12.1969) Salz und Pfeffer (Gedicht Nr. 55) (ISBN 978-3-907467-67-1) Salz und Pfeffer gut gemischt, wird als scharfer Treffer aufgetischt. Trifft den Hals mit voller Wucht, auch die Zung' wird heimgesucht. Brennt im Magen lange noch und erinnert an den Koch, der in seiner Hexenküche nicht nur harmlose Gerüche, sondern ganz speziellen Wust ausstößt mit teuflischer Lust. (Basel, 4. März 2026, Neufassung eines Gedichts vom 8.12.1969)	and turn the key twice.” (Basel, March 2, 2026, revised version of a poem from December 2, 1969) The Livonian Aa (river in Latvia) (Poem No. 54) (ISBN 978-3-907467-66-4) The name Livonia was once given in the Middle Ages to the region which is probably well known today, if one hitches a ride straight from Estonia to Latvia through the forests. There flows the little river, because it must always flow, sending its masses of water without the slightest easing constantly towards the bosom. The bay in question is the one that stretches out in front of Riga; it cannot tolerate being polluted. Therefore, the Aa flows towards it, and thus brings in no time fresh liquid and fish, into the sea's small niche. (Basel, March 2, 2026, revised version of a poem from December 3, 1969) Salt and Pepper (Poem No. 55) (ISBN 978-3-907467-67-1) Salt and pepper well mixed, is served up as a spicy hit. It hits the throat with full force, and the tongue is also afflicted. It burns in the stomach for a long time and reminds me of the cook, who in his witch's kitchen not only emits harmless smells, but a very special kind of muck with devilish glee. (Basel, March 4, 2026, revised version of a poem from December 8, 1969)
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Commentary on the Work

The three songs begin (after the prologue) with a scene that could have come from an opera, as the dialogue creates a strong sense of drama. At the outset, the characters are clearly defined musically: The woman sings in 4/4 time, in her upper register, and with rapid, hectic movements. The man sings in 3/4 time, in his lower register, and with a calmer, more measured tempo. Gradually, a process of role reversal takes place: The man becomes more frantic and adopts the 4/4 time signature, while the woman, after the tipping point, switches to the calmer 3/4 time signature. In the end, the problem is resolved, and the two protagonists musically become alike.

The three songs follow the classic tempo concept of fast-slow-fast, although the second, slow song exhibits a contrasting tripartite structure of slow-fast-slow.

In keeping with the mythical Baltic landscape, this second piece is more multifaceted, intricate, and complex than the first song.

The third song, in keeping with the lyrics, is cheeky, aggressive and assertive, and with its dramatic content and music, it bridges the gap to the first song.

René Wohlhauser

René Wohlhauser: Gläserne Nacht (Glass Night), version for soprano and piano (2025/2026), based on a poem by the composer, Ergon 108, No. 3, music work number 2383, world premiere

Vocal text

The vocal text is a poem by the composer from the year 2025.

Poem No. 141, or Poem Collection 3, Poem No. 31

Gläserne Nacht

1.) Lichtschrein kracht, wälzt sich in der Dunkelheit durch graues Gerinsel, wurd' morgens eilig überdacht.	1.) The shrine of light crashes, rolls in the darkness through gray clots, was hastily covered in the morning.
2.) Lämmernacht reckt sich durch die Trunkenheit mit zuckendem Pinsel, wurd' abends heimlich überwacht.	2.) Lamb's Night stretches through the drunkenness with twitching brush, was secretly watched in the evening.
3.) Lügenpracht schleicht mit Unverfrorenheit durch leises Gewinsel in unbedachte graue Macht.	3.) Splendor of lies creeps with brazenness through soft whimpers into unthinking gray power.
4.) Leichenschacht grinst mit Unbesonnenheit auf atmender Insel, hat alles hurtig zugemacht.	4.) Corpse pit grins with recklessness on a breathing island, has quickly closed everything up.
5.) Gläserne Nacht glittert mit Betriebsamkeit in klappernder Runde und holt die ollen Nullen sacht.	5.) Glass Night glitters with activity in a clattering circle and gently fetches the old zeros.
6.) Lärmende Pracht hievt sich mit Bequemlichkeit	6.) Noisy splendor hoists itself with ease

in goldener Stunde in eine selbstgemachte (selbstbe- lachte) Jacht.	in the golden hour into a self-made (self-laughing) yacht.
7.) Luftige Tracht rattert mit Verlogenheit und blasphem'schem Munde, und flüstert lautlos mit Bedacht.	7.) Airy garb rattles with falsehood and blasphemous mouth, and whispers soundlessly with deliberation.
8.) So ist das Dasein, verdreht und gekreuzt, links auf dem Stelzbein, rechts auf dem Schrein. (6.-8.8.2025)	8.) Such is existence, twisted and crossed, left on the stilt, right on the shrine. (August 6-8, 2025)
9.) Lichtschrein kracht, Lämmernacht, Lügenpracht, Leichenschacht.	9.) Shrine of light crashes, lamb's night, splendor of lies, corpse pit.
10.) wälzt sich in der Dunkelheit, reckt sich durch die Trunkenheit, schleicht mit Unverfrorenheit, grinst mit Unbesonnenheit.	10.) rolls in the darkness, stretches through drunkenness, skulks with brazenness, grins with recklessness.
11.) durch graues Gerinsel, mit zuckendem Pinsel, durch leises Gewinsel, auf atmender Insel.	11.) through gray clots, with twitching brush, through soft whimpering, on a breathing island.
12.) Wurd' morgens eilig überdacht, wurd' abends heimlich überwacht, von unbedachter grauer Macht. Hat alles hurtig zugemacht, da, wo niemand lacht. (12.8.2025)	12.) Was hastily reconsidered in the morning, was secretly watched in the evening, by thoughtless gray power. He quickly closed everything up, where nobody laughs. (August 12, 2025)

Commentary on the Work

A shrine of light crashes through the glassy night, writhes in the darkness, stretches through the drunkenness, creeps with audacity, and grins with recklessness. This is the sound of the poem's lyricism, from which the music of this piece wriggles to seek its own tone, its own atmosphere. The connection between poetry and music, both from the same pen, has long permeated my creative work. Poetry that becomes music, and music that, in conjunction with poetry, becomes more than a mere combination of text and sounds, but develops within itself the power to transcend itself and touch people's hearts by being brought to life by the performers. This is an important *agens movens*, a driving creative force in my work. As the creator and performer of live art, I have the privilege of activating the energy of this creative driving force and throwing the cry of artistic despair out into the world, hoping for an immediate echo.

René Wohlhauser

For the biography of René Wohlhauser, see "Biographies of the performers".

Volker Ignaz Schmidt (*1971, aus Heimsheim): **Drei Lieder und zwei Arien**, für Sopran und Klavier (2025 und 2022/2023), auf Gedichte von Karina Finkenau, Kobayashi Issa und Marko Rackovic, Uraufführung

Volker Ignaz Schmidt (*1971, from Heimsheim): **Drei Lieder und zwei Arien** (Three Songs and Two Arias), for soprano and piano (2025 and 2022/2023), to poems by Karina Finkenau, Kobayashi Issa and Marko Rackovic, world premiere

Vocal texts

Rose <i>von Karina Finkenau</i> und war es mir als wäre lichter Ge- stalt in allem Ungewissen dort ein Halt vor weitem Hori- zonte blüht es war's Sonn', Mond ein Engel sogar war's Licht, war's Meer war's Wind ein Stern vielleicht der ruft und ruft und Bahnen zieht stehn dort wie Brücken kleine Ahnung des Stengels dort mit Blättern grün und soviel Glut die blüht hinauf blüht mir blüht Dir dort hinterm Erdenrund sehnt eine Rose tief und bunt. Kirschblüte <i>von Kobayashi Issa</i> Nächtliche Kirsch- blüten – als wenn die Schön- heit vom Himmel stiege.	Rose <i>by Karina Finkenau</i> and it was to me as if a luminous form in all the uncertainty there a hold before a wide horizon it blooms was it sun, moon even an angel was it light, was it sea was it wind perhaps a star calling and calling and drawing paths stand there like bridges a small hint of the stem there with green leaves and so much embers It blooms upwards blooms for me blooms for you there beyond the earth's sphere a rose yearns deep and colorful. Cherry blossom <i>by Kobayashi Issa</i> Nighttime cherry blossoms – as if the beauty rose from heaven.	... lichtwärts ... <i>von Karina Finkenau</i> Dort, war es Ufer war es Land es zieht sich fort und still entschwand gleich einem Bilde nur Ich blicke stur Dort, war es Meer und wilde Weite Himmel fortgezogen offen überschäu- mend gab es Sein und gab es mich Ich weiß es nicht doch sah ich Licht Dort, an den Rändern ei- ner Zeit wogt leise Helligkeit ich sah sie spielen dort in Deiner Augen tie- fen Stille sie blühte und sie brannte fort sehend wußte ich ich liebte	towards the light <i>by Karina Finkenau</i> There, it was shore it was country it drags on and quietly disappeared just like a picture I look stubborn There, it was sea and wild expanse sky drawn away open, overflowing there was being and there was me I don't know yet I saw light There, at the edges of time soft brightness surges I saw her playing there in the deep stillness of your eyes she bloomed and she burned on seeing I knew I loved
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Songs based on poems by the Cologne poet Karina Finkenu: *Life is Relationship*
 Since everything is relationship, I try, as far as I can, to communicate my thoughts, to translate my insights into artistic expression, and to actively assume political responsibility—to the extent that I can recognize it. For me, all musical forms are tools of expression that distinguish a person. I think the traces one leaves behind can be a source of comfort to others.

Aria texts by Marko Rackovic

1. Das Land das ich nie sah Wo? Wo? Wer hat mein Land abgebrannt? Das Land das ich nie sah in Trümmern einst erbaut. Kann es sich heilen? Kann es mich heilen? Wie ein Tropfen Blut auf meiner Stirn gerinnt ... sollt' ich hier verweilen? ... gebunden an Ort & Stell'. 2. Es darben Farben Hölzern, roh war das Hause mir wohl stets gut gesonnen. Ein Ort mit frischen Wänden ... Es darben Farben kindliche Gewächse sinnliche Schleusen sinnträchtig auf keimendem Grunde. Harz verklebt, erstarrt nachdem's veronnen. Muss bald enden was zuvor begonnen. Es ist Zeit zu atmen ...	1. The country I never saw Where? Where? Who burned my country? The land I never saw once built in ruins. Can it heal itself? Can it heal me? Like a drop of blood curdles on my forehead... should I stay here? ... tied to place & position. 2. Colors wither Raw wood the house was always well-disposed towards me. A place with fresh walls... Colors wither childlike growths sensual sluices meaningful on germinating ground. Resin sticks, solidifies after it has run out. What was begun before must soon end. It is time to breathe...
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Although human dramas essentially repeat themselves, and humanity rarely seems to learn from them, driven by love, hope, and confidence, we always dare to make a new beginning. We defy fate.

The opera "Staub" (Dust) is structured around two major narrative loops. From these arise two emotionally charged constructs:

1. *We've now lived through and suffered all of this! Is it all starting again?*
2. *Haven't we been through all of this before? Can't a new beginning change anything?*

Volker Ignaz Schmidt

Biography

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, trumpet as well as song writing. He studied computer science although his passion is music. He has been studying harmony, counterpoint, form and orchestration since 1993. Since 1995 he has

studied composition privately with Franklin Cox, Bernd Asmus, Jan Kopp and John Palmer. In 2001 he started composing his own music. Volker Ignaz Schmidt has composed solo works, chamber music, vocal pieces, orchestral music, chamber operas, ballet music, electronic music and conceptual music. He has written piano textbooks and he worked in school projects on contemporary music. Schmidt has written music for the <belcanto> Solisten, the New York Miniaturist Ensemble, Franklin Cox, the Art Ensemble Berlin, the Trio Mondala, the duo Simolka/Wohlhauser and the Frankfurter Tonkünstlerbund. Some of his pieces have been published by the Simon Verlag Berlin, the Verlag vierdreiunddreissig and the Bellmann Verlag Halle. His works have been performed in Germany, Belgium, Luxembourg, Switzerland, Austria, France, UK, Greece, Romania, Mexico, Ecuador, Russia & USA. Further information can be found on the internet at <http://www.volkerischmidt.de> or on Instagram under the name vis_composer.

Jean-Claude Wolff (*1946, from Paris): **Zwielicht** (Twilight), for soprano and piano (2025), based on a poem by Michel Passelergue, world premiere

Vocal text

Zwielicht

Quel lieu de tourbe ou de sable, quelle couleur écorchée par le vent offrir au poème gorgé de nuit, déjà hors de la sente, allant syllabe après syllabe décliner le nombre et la mémoire ? De biais, au gré d'énigmes tronquées, si crépusculaire sous la lampe s »anéantit, à peine esquissée, la mage. Moins sonore que frôleuse de tant d'absence. Et d'une musique au loin comme élision du visible, mort égrenée sous les paupières. Autre verbe estompé, autres caillots du temps.	What place of peat or sand, what color, flayed by the wind, offer to the poem brimming with night, already off the path, going syllable after syllable declining number and memory? Slanted, at the whim of truncated enigmas, so crepuscular under the lamp, the mage is annihilated, barely sketched. Less a sound than a brush against so much absence. And with music in the distance like an elision of the visible, death scat- tered beneath the eyelids. Another faded verb, other clots of time.
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Commentary on the Work

A piano introduction and a melody follow, set to a text by Michel Passelergue, a French poet (1942-2025). This text is presented as a tribute to Schumann, echoing the "broken light" of "Gesänge der Frühe" (Songs of Dawn), Schumann's last completed work. Indeed, the score contains several Schumannian references, though buried deep, transfigured by what Kurtág calls "the prism of memory." The piano introduction is vehement (Davidsbündler?), with repeated notes and short melodies based on melodic and harmonic semitones. A serene passage leads into the vocal line, initially calm, in seconds and then thirds, then more animated, in the middle register, rising to the higher register and descending to the lower, before concluding in the middle register. There is an almost constantly repeated "A" on the piano, the note that haunted Schumann at the end of his life. The work ends, on the piano, with a few bars of "Songs of Dawn" that remain suspended... "Zwielicht" is like an unfinished, melancholic incantation.

Jean-Claude Wolff

Biography

Born in 1946, Jean-Claude Wolff boasts a catalog of around 100 works, ranging from solo instruments to large orchestras. In recent years, he has devoted himself primarily to vocal music, a natural consequence of his friendship with poets such as Michel Passelergue, Odile Lefranc, and François Szabo, as well as his encounter with Andrée Chedid. These works could also be considered a prelude to an opera the composer intends to write based on a novel by Jean Rhys, "Quai des Grands-Augustins." Jean-Claude Wolff's music arises from a sensitive, even emotional, need for sound, but always within the framework of a sophisticated architecture and a rather free writing style.

Camille Kerger (*1957, from Hellange / Luxembourg): **Liebesliedwalzertakt** (Love song waltz time), for soprano, baritone, chimes and percussion (2026), based on an anagram by Nico Helminger, world premiere

Vocal text

Adels Kaliber witzelte, kratzte Wedels Lilie ab, kratzte Liedes Wille ab, bellte wider Zeitskala.	Adel's caliber joked, scraped off Wedel's lily, scraped off Lied's will, barked against the timescale.
Ballistik erdete Walze, Birke salzte Idealwelt, Ballkleides Wartezeit killte derweil Absätze.	Ballistics grounded the roller, birch salted the ideal world, ball gown's waiting time, meanwhile, killed heels.
Bierzelttes Dialekt-Wal, welke Sitzbäder-Taille, wälzte eiskalte Bilder, zitierte Walls Debakel:	Beer tent's dialect whale, withered sitz bath waist, rolled ice-cold images, quoted Wall's debacle:
Bei Kaltstelle Zweirad, bei Dreisatz Kaltwelle.	At Kaltstelle Zweirad, at Dreisatz Kaltwelle.

Commentary on the Work

An **anagram** (from the Greek word for "letter transposition") is a word, sentence, or phrase formed by rearranging (permutation) the letters of another word. No letters may be added or omitted. In German, they are also known as "**Schüttelwörter**" (Duden).

Camille Kerger

Biography

Camille Kerger (born 1957) is a Luxembourgish composer. Camille Keger studied at the conservatories in Luxembourg City and Metz as well as singing with a diploma at the Mannheim and Düsseldorf conservatories. He began his career as a trombonist with various orchestras, including chamber music orchestras, in Luxembourg (RTL Orchestra), Germany, France, Belgium... As a lyric tenor, he sang operas, concerts and recitals. He was a co-founder of the Théâtre National du Luxemburg and has also been its music director from its founding in 1996 until 2007. From 2007 to 2017 he was director of the Inecc (European Institute for Chant Choral). Kerger is a member of the Institut Grand-Ducal, Section des Arts et Lettres (Grand Ducal Institute, Section of Arts and Literature). He has written more than a hundred works, which include operas, chamber music, orchestral symphonies, oratorios. His compositions have been performed in various countries, including by orchestras in Italy,

Slovakia, the Netherlands, Great Britain, Spain, France, Germany, Latvia, Canada and the USA.

Thorsten Gubatz (*1975, from Münster): **Zwei Landschaften** (Two Landscapes), for soprano and piano (2026), after poems by Friedrich Schlegel (1772-1829) and Johannes Robert Becher (1891-1958), world premiere

Vocal texts

Die Gebüsche (Friedrich Schlegel) Es wehet kühl und leise Die Luft durch dunkle Auen, Und nur der Himmel lächelt Aus tausend hellen Augen. Es regt nur Eine Seele Sich in der Meere Brausen, Und in den leisen Worten, Die durch die Blätter rauschen. So tönt in Welle Welle, Wo Geister heimlich trauren; So folgen Worte Worten, Wo Geister Leben hauchen. Durch alle Töne tönet Im bunten Erdentraume Ein leiser Ton gezogen, Für den, der heimlich lauschet. Oberbayrische Hochebene (Johannes Robert Becher) Kornfelder. Und ganz hinten an dem Rand Ziehn Pappeln hin, dort wo die Straße schleift Die Ebene aufwärts. Aus dem Walde greift Ein Mast heraus. Draht schwingt ins Land. Dies alles menschenleer und unnahbar. Die Wolken, drin die Berge sich verste- cken, Schon donnernd. Kläglich läutet die Ge- fahr Ein Kirchlein an. Die Pappelreihen schrecken Im Windstoß auf, schräg hingestreift vom schweren Gewölk. Die Straße wird gehoben In Säulen Staubs. Und plötzlich Stille wieder.	The Bushes (Friedrich Schlegel) It blows cool and soft The air through dark meadows, And only the sky smiles From a thousand bright eyes. Only one soul stirs In the sea's roar, And in the quiet words, That rustle through the leaves. Thus wave resounds, Where spirits secretly mourn; Thus words follow words, Where spirits breathe life. Through all sounds, In the colorful dream of earth, A soft note is drawn, For him who secretly listens. Upper Bavarian Plateau (Johannes Robert Becher) Cornfields. And way in the distance, at the edge, Poplars stretch out, where the road grinds Up the plain. From the woods, A mast reaches out. Wire swings into the land. All this deserted and unapproachable. The clouds, in which the mountains hide, Already thundering. Miserably, danger rings A small church bell. The rows of poplars startle Up in the gust of wind, swept diagonally by the heavy cloud. The road is lifted Into columns of dust. And suddenly, silence again.
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Dann rauschts im Raum. Wie wegge- wischt die Ähren. Die Blitze hängen schon in Bündeln oben. Der Mohn winkt noch. Da schlägt der Hagel nieder.	Then a rushing sound fills the air. The ears of grain are wiped away. The lightning already hangs in clusters above. The poppies still wave. Then the hail strikes.
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Commentary on the Work

"Lieber of Romanticism – Counterpoint of the Present" was the title of a song recital by Christine Simolka and René Wohlhauser in 2006. In this piece, two poems from a genre extremely popular during the Romantic era were set to music: landscape description. One poem does indeed originate from the Romantic period, and initially, the music also imitates a Romantic idiom. However, it is a late Romantic idiom, and the music ultimately takes Romanticism more literally than it takes itself, descending to a deep pedal point that, according to the poem, extends throughout the entire universe. The second song follows on from this, stylistically, however, with a counterpoint of the present. On closer inspection, however, the contrast becomes less pronounced – both songs are tonal, even though the second contrasts the A major of the first with its E-flat minor. Johannes Robert Becher's seemingly matter-of-fact, modern description of an Upper Bavarian plateau, in turn, is subtly Romantic in a way that transcends eras.

Thorsten Gubatz

Biography

Thorsten Gubatz was born in Aalen (Baden-Württemberg). He studied philosophy and German studies in Konstanz, Pittsburgh, and Freiburg, received his doctorate in Freiburg with a dissertation on Heidegger and Gadamer, and then entered a Benedictine monastery. After leaving before taking his final vows, he continued his theological studies in Münster and earned another doctorate there with a dissertation on the composer Bernd Alois Zimmermann as a religious artist. To date, he has published four books, numerous essays, reviews, and encyclopedia articles on philosophical, theological, literary, and musical topics. He plays the clarinet, and several composers have dedicated works to him. Since 2016, he has presented Romanian, Moldovan, and his own music on his eponymous YouTube channel, "Thorsten Gubatz." In 2023, he was elected an honorary member of the Moldovan Composers and Musicologists Association and awarded a diploma by the Romanian Composers and Musicologists Association. His compositions were premiered at the "Days for New Music" in Chişinău, at the "International Week of New Music" in Bucharest and at the "Remus Georgescu International Festival Competition" in Timişoara.

Roman Vlad (*1982, from Bucharest): **Vega**, for soprano and piano (2026), on syllables by the composer, world premiere

Commentary on the Work

The lied for soprano and piano entitled Vega unfolds like a small expressive arcade in three contrasting sections, in which the voice becomes pure sound matter, freed from the lexical meaning of the word. Written with vowels and syllables, the speech transforms breathing, timbre and melodic line into primordial elements of the sound configuration, suggesting an almost instrumental musicality.

The tripartite form, with a dramaturgical evolution that starts from cantability – through a lyricism with fluid melodic contours – crosses a territory of capricious effervescence – culminating in an improvisational cadence of great virtuosity, in which the voice creates sonorous arabesques, lightning-fast ascents and ample vocal gestures, while the piano

supports the entire sound development, ensuring the complementarity and resonance of the climax – after which it returns to a transfigured melodic fluency – which ensures the lyrical balance of the discourse, suggesting the distant light of the star that watched over, like a mysterious presence, the birth of this music.

Roman Vlad

Commentary on the Work

The Romanian composer and pianist Roman Vlad was born on 11 October 1982 in Bucharest, Romania. In 2006 he graduated the National University of Music in Bucharest, in 2011 he obtained his PhD in music and in 2013 he finished his post-doctoral research studies at MIDAS (Music Institute for Doctoral Advanced Studies), both at the same university. At present, he is a researcher at the Composition Department of the National University of Music in Bucharest. Member of the Union of Composers and Musicologists of Romania (since 2009) and of other artists organisations, pianist specialised in contemporary music, Roman Vlad is the author of many compositions of chamber music, electronic music, ballets, musicals and pop music, played in Romania and also abroad, and awarded with different prizes.

Vlad Răzvan Baci (*1986, from Iași): **Adieu**, for soprano and piano (2026), to a poem by Georgian Ionescu, world premiere

Vocal text

În familie	In the family
Tată mare	Grandfather
ai lăsat la plecare crinii abia înfloriți	you left the lilies just blooming
în rondul lor încercuit cu pietre și crăcile prunilor urmând să se-apece	in their circle surrounded by stones and the plum branches about to bend
pe noi copiii ne-ai lăsat tot așa frumos	you left us children just as beautifully
ca pe niște plante așteptând în creștere să te mai vedem	as plants waiting to see you again
ai lăsat anume animalele în grajd cu boturile umede și calde pregătind parcă totul pentru venirea ta	in growth you specifically left the animals in the stable with their wet and warm muzzles as if preparing everything for your arrival

Commentary on the Work

Adieu is a composition for voice and piano written for the Simolka-Wohlhauser duo, on the verses of the poet and professor Georgian Ionescu. The poem evokes, through simple and luminous images, the traces left by a dear presence: blooming lilies, plum trees laden with fruit, animals in the stable and children left waiting. The music follows this delicate tension between absence and continuity, between departure and the living permanence of memory. At the same time, the work is a tribute to my grandfather, Pintilie Baci, whose memory accompanied the creative process and gave the composition a deeply personal and emotional dimension.

Vlad Răzvan Baci

Biography

Vlad Răzvan Baci (*1986) received his PhD in music, specializing in composition (2016) at the *National University of Music Bucharest (UNMB)*, under the supervision of Prof. Dr. h.c.

Dan Dediu. Also, at the *UNMB*, he has graduated the Master in Orchestral Conducting (2015) with maestro Horia Andreescu, and the Master in Classical Composition (2013), under the guidance of maestro Dan Dediu. At 15 he was admitted at the “*Katerina Maska*” Conservatory in Athens, where he studied piano interpretation, and graduated with the *arista pampsifi* (ἀρίστα παμψηφεί) distinction. Throughout his studies, he has obtained multiple national, as well as international scholarships in Germany, Netherlands, Estonia, Greece, Bulgaria. Recently, Baciuc was awarded with the prestigious Fulbright Scholarship at Indiana University, USA.

He has conducted various orchestras and choirs a.o. the *National Symphonic Orchestra of the Teleradio-Moldova Company of Kishinev* or the *Amadeus Chamber Choir*, and the concert was broadcasted by BBC. His works have been performed by renowned performers. He has received many awards, a.o. the first prize at the “Carl von Ossietzky” Competition in Germany. Since 2010, he is the president of the HEART-CORE Cultural Association, which is involved in various cultural projects, with a special focus on promoting contemporary music.

Violeta Dinescu (*1953, from Oldenburg): **O Venus**, for soprano and baritone (2025), on the song XCIV, fragment from *Het Antwerps Liedboek* (1544), world premiere

O Venus thoont v cueren. Want ick v dienaer si. Mach si mi nyet ghebueren. Den doot ben ick seer by.	O Venus, show me your grace, for I am your faithful servant. Do not let me perish, for death is already very near.
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Commentary on the Work

In my composition “**O Venus**”, I set the third stanza from the *Antwerps Liedboek*:

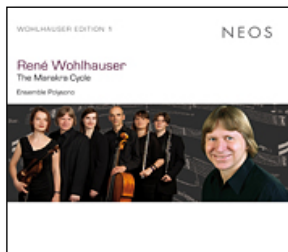
The text is written in Middle Dutch of the fifteenth and sixteenth centuries. I was captivated by the concentrated expressive power of these verses, in which the metaphor of love is distilled to its very essence. I transferred this essence to the two vocal parts—soprano and baritone—which unfold the text within the sonic space, deepen its expressive meaning, and reveal its emotional intensity.

Violeta Dinescu

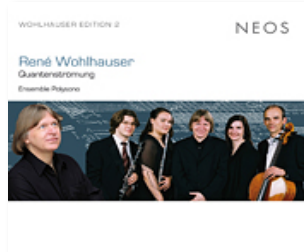
Commentary on the Work

Violeta Dinescu (*1953, Bucharest) studied piano, composition and music education at the Bucharest Ciprian Porumbescu Conservatory between 1972 and 1976. She then studied with the Romanian composer Myriam Marbe for a year. In 1980 she became a member of the Romanian Composers Association, taught piano, music theory and aesthetics at the George Enescu Lyceum in Bucharest between 1978 and 1982, moved to Germany in 1982 and continued teaching there at the University of Protestant Church Music in Heidelberg (1986-1991), at the Frankfurt University of Music and Performing Arts (1989-1992) and at the University of Applied Sciences for Protestant Church Music Bayreuth (1990-1994). In 1996 Dinescu received a professorship for applied composition at the Carl von Ossietzky University in Oldenburg. There she initiated the series of events “Composers Colloquium” and regular symposia entitled “Between Times”. She founded the “Archive for Eastern European Music” with a collection focus on Romania as well as a series of publications of the same name. In addition, she regularly leads composition and improvisation courses and workshops in Europe and America. Dinescu's catalog raisonné includes scores of almost all genres. Dinescu has received numerous grants, awards and prizes for her work. (Kadja Grönke)

René Wohlhauser: Musikalisches Tagebuch Nr. 209 vom 4. August 2026 (Musical diary No. 209 from 4 August 2026), for voice, chimes and dance (2026), Parergon 17, No. 209, Music Work Number 2397, Postlude to "O Venus", world premiere



René Wohlhauser
The Marakra Cycle
NEOS 11308 (1 CD), 2013



René Wohlhauser
Quantenströmung
NEOS 11309 (1 CD), 2014



René Wohlhauser
Manía – Piano Works
NEOS 11416 (1 CD), 2015



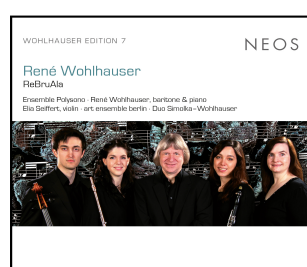
René Wohlhauser
Kasamarówa
NEOS 11605 (1 CD), 2016



René Wohlhauser
vocis imago
NEOS 11719 (1 CD), 2017



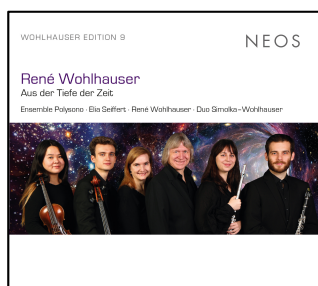
René Wohlhauser
L'amour est une duperie
NEOS 11824 (1 CD), 2019



René Wohlhauser
ReBruAla
NEOS 12016 (1 CD), 2020



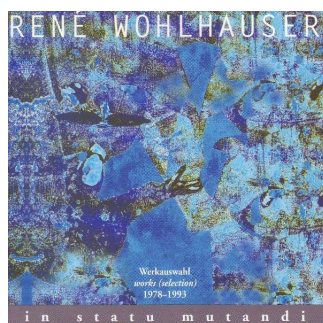
René Wohlhauser
Im lauterem Sein
NEOS 12127 (1 CD), 2021



René Wohlhauser
Aus der Tiefe der Zeit
NEOS 12227 (1 CD), 2022



René Wohlhauser Die
fragmentierte Wahrnehmung
Neos 12329 (1 CD), 2023



René Wohlhauser
in statu mutandi
Creative Works 1026
(1 CD), 1996



René Wohlhauser
Grammont-Porträt
Musiques Suisses 117
(1 CD), 2009



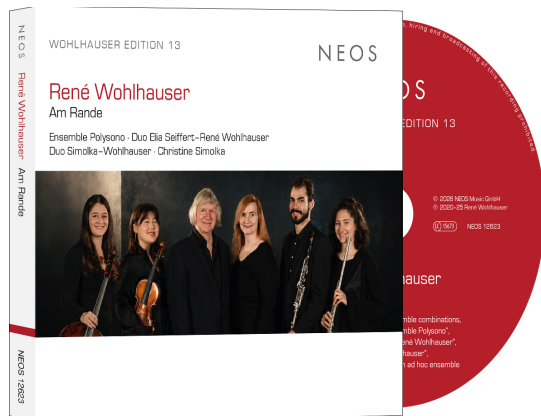
Das Buch "Aphorismen zur Musik", erschienen im Pfau-Verlag, Saarbrücken

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René Wohlhauser (*1954)

Am Rande

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NEOS 12623 (1 CD)

EAN 13: 4260063126239

release: September 2026

total playing time: 78:08



The Wohlhauser Edition 13 brings together works by René Wohlhauser composed between 1981 and 2024, offering a multifaceted panorama of his compositional thinking. In the title work, *Am Rande* [On the Margin], the peripheral position becomes a place of new perspectives: distance sharpens perception and creates space for creative reconfiguration.

The other works explore very different boundaries of musical perception – from the playful lightness of the *Trio for Flute, Clarinet and Piano* to the linguistic and sonic experiments of *Quer durch ...* [Across ...] and *Merkglühen*, as well as algorithmic transformations and unexpected recombinations. Chamber music, vocal music and solo works combine structural precision with expressivity, humour and a strong sense of play.

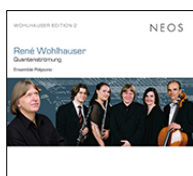
Performed by Ensemble Polysono, the Duo Simolka–Wohlhauser and other long-standing musical collaborators, *Am Rande* invites listeners to hear the familiar anew from unexpected perspectives.



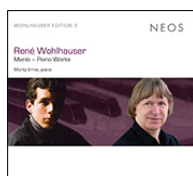
Wohlhauser Edition 1–12:



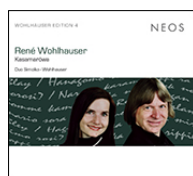
The Marakra Cycle
NEOS 11308 (1 CD)



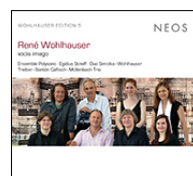
Quantenströmung
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Mania – Piano Works
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Kasamarōwa
NEOS 11605 (1 CD)



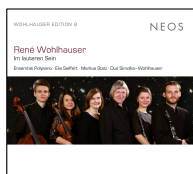
voci imago
NEOS 11719 (1 CD)



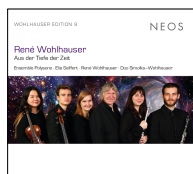
«L'amour est une duperie ...»
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ReBruAla
NEOS 12016 (1 CD)



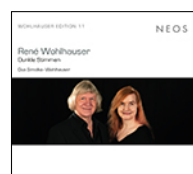
Im lauten Sein
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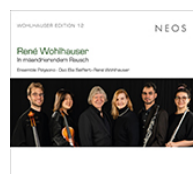
Aus der Tiefe der Zeit
NEOS 12227 (1 CD)



Die fragm. Wahrnehmung
NEOS 12329 (1 CD)



Dunkle Stimmen
NEOS 12432 (1 CD)



In mäandrierendem Rausch
NEOS 12545 (1 CD)

Performer biographies

Christine Simolka, soprano, percussion, dance

Born in Lörrach (Deutschland), Christine Simolka completed an eight-year private vocal training with Nicole Andrich and Raymond Henn in Basel. She also attends annual courses with Kurt Widmer, Andreas Scholl, Hanno Müller-Brachmann, and Bobby McFerrin, among others, as well as opera courses at the Basel Music Academy. She continued her studies with Marianne Schuppe and Robert Koller. She performs regularly internationally, primarily with the duo "Christine Simolka, soprano, and René Wohlhauser, piano and baritone," and with the "Ensemble Polysono." With both ensembles, she tours annually through Switzerland and several major European cities (e.g., Basel, Bern, Zurich, Stuttgart, Karlsruhe, Weimar, Erfurt, Cologne, Munich, Hamburg, Berlin, Paris, Vienna, Salzburg, London, and Bucharest). Christine Simolka cultivates a broad repertoire with accompanist René Wohlhauser. In addition to songs and opera arias from the Baroque, Classical, and Romantic periods, she also sings contemporary music (including Berio, Henze, Holliger, Rihm, Ferneyhough, and Wohlhauser). She has performed over 100 world premieres and numerous national premieres. Many compositions have been dedicated to her. Her work has been documented on ten CDs and in numerous radio recordings by Swiss Radio SRF 2 Kultur, Südwestrundfunk, and Bayerischer Rundfunk. You can listen to more than 250 recordings on YouTube.

René Wohlhauser, composition, baritone, piano, chimes

Born in 1954 and raised in Brienz (Switzerland), he is a highly versatile musician and one of the most productive, important, and frequently performed composers of his generation. He has created a very extensive oeuvre with a broad stylistic spectrum in various genres, encompassing over 2,300 works and receiving over 100 well-attended performances annually. He has experience as a rock and jazz musician. He primarily composes contemporary art music (including chamber music, orchestral, and stage works). He studied at the Basel University of Music (Robert Suter, Thomas Kessler, and composition with Jacques Wildberger). He subsequently studied composition with Klaus Huber and Brian Ferneyhough. He also took composition courses with Kazimierz Serocki, Mauricio Kagel, Herbert Brün, and Heinz Holliger. He continued his piano studies with Stéphane Reymond and vocal studies with David Wohnlich and Robert Koller. Numerous performances at home and abroad, including at the Schauspielhaus Berlin, Nôtre-Dame-de-Paris, Tokyo, Rome, St. Petersburg, and at festivals in Darmstadt, Odessa, Zurich, Sofia, and Cardiff. Numerous international composition prizes have been awarded, including the Valentino Bucchi Prize, Rome (1978), the Salzburg Cathedral Chapter (1987), the Kranichsteiner Scholarship Prize of the International Summer Course for New Music in Darmstadt (1988), the Eastern Swiss Foundation for Music and Theater (1990), the Lucerne Prize (1991), the Society for Music Pedagogical Research, Zurich (1992), Swiss Radio International (1996), and the Basel-Landschaft Prize 1998. In 2004, the opera "Gantenbein" premiered at the Lucerne Theater. He has toured Europe as a pianist, singer, and conductor with the Duo Simolka-Wohlhauser and the Ensemble Polysono. In 2013, he launched the "Wohlhauser Edition" CD series on the NEOS label (to date, 14 portrait CDs in total). Over 400 videos and over 520 different compositions are available on YouTube. He has been a guest lecturer for composition at the International Summer Courses in Darmstadt (1988-94), at the Odessa Festival (1996-98), and at the International Composers' Workshop in Lugano (2000). Publications include "Musik-Texte" (Cologne), the "Neue Zürcher Zeitung," "Darmstädter Beiträge zur Neuen Musik," "New Music and Aesthetics in the 21st Century," and his book "Aphorismen zur Musik." He is culturally and politically active. He taught composition, music theory, and improvisation at the Basel Music Academy until 2019 (and at the Lucerne University of Music until 1991), and continues to hold a professorship at the Kalaidos University of Music. His works are published by Schweizer Musikedition. Further information: www.renewohlhauser.com