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Ernst KRENEK

CHAMBER MUSIC AND SONGS, VOLUME ONE

DOUBLE FUGUES FOR PIANO DUO AND DUET, WOO 33 AND 50

MONOLOGUE FOR CLARINET, OP. 157

WÄHREND DER TRENNUNG, OP. 76

THE HOLY GHOST'S ARK, OP. 91A

TRIO PHANTASIE, OP. 63

CLARINET TRIO, OP. 108

STRING TRIO, OP. 118

DREI LIEDER, OP. 30A

Laura Aikin, soprano
Bernarda Fink, mezzo-soprano
Florian Boesch, baritone
The Ernst Krenek Ensemble

INCLUDES FIRST RECORDINGS

ERNST KRENEK Chamber Music and Songs, Volume One

- ① **Double Fugue, WoO 50, for two pianos (1918)*** **9:53**
- Drei Lieder, Op. 30a, for mezzo-soprano, clarinet and string quartet (1924)*** **12:23**
- ② I *La barque: Tranquillement mouvementé (toujours le même)* 3:53
- ③ II *Un soir: Expression lourde et désespérée* 2:58
- ④ III *L'heure mauvaise: Lentement* 5:32
- Trio Phantasie, Op. 63, for violin, cello and piano (1929)*** **11:23**
- ⑤ *Andante sostenuto – Allegro, ma non troppo – Tempo I –* 3:58
- ⑥ *Allegro agitato – Tempo I – Poco più mosso, scherzando – Tempo I* 7:25
- ⑦ ***Während der Trennung, Op. 76, for mezzo-soprano, baritone and piano (1933)*** **3:14**
- Trio for Clarinet, Violin and Piano, Op. 108 (1946/55)*** **7:57**
- ⑧ I *Allegretto moderato, comodo* 2:58
- ⑨ II *Allegro agitato* 4:59
- ⑩ ***The Holy Ghost's Ark, Op. 91a, for mezzo-soprano, oboe, clarinet, viola and cello (1941)*** **3:59**
- String Trio, Op. 118 (1949/61)*** **12:40**
- ⑪ I *Allegretto vivace –* 3:28
- ⑫ II *Larghetto –* 2:25
- ⑬ III *Allegretto vivace –* 1:48
- ⑭ IV *Adagio –* 3:03
- ⑮ V *Allegretto grazioso* 1:56

Monologue for Clarinet, Op. 157 (1956/58)	5:35
16 I <i>Moderato</i>	1:06
17 II <i>L'istesso tempo</i>	0:58
18 III <i>Larghetto</i>	1:21
19 IV <i>Allegretto</i>	0:55
20 V <i>Allegro appassionato</i>	1:15
21 Double Fugue, WoO 33, for piano, four hands (1917)*	8:09

TT 75:15

*FIRST RECORDINGS

Laura Aikin, soprano 2–4

Bernarda Fink, mezzo-soprano 7 10

Florian Boesch, baritone 7

The Ernst Krenek Ensemble

Matthias Schorn, clarinet 2–4 6–10 16–20

Hanna Weinmeister, violin 2–6 11–15

Christian Eisenberger, violin 2–4 8–9

Tatjana Masurenko, viola 11–15

Dorothea Schönwiese, cello 2–6 8–15

Anthony Spiri, piano 1 5–9 21

with

Herbert Maderthamer, oboe 10

Lily Francis, viola 2–4 10

Nina Tichman, piano 1 21

ERNST KRENEK: BETWEEN ORDER AND DISORDER

by Peter Tregear

For Ernst Krenek (1900–91), to have been born at the turn of the twentieth century in Vienna, the self-styled ‘City of Music’, must have seemed both a blessing and a curse. A prodigiously talented youth, he grew up in the wellspring of a musical tradition that by then had become synonymous with classical music itself, and from a young age was encouraged to study the music of Haydn, Mozart, Beethoven, Schubert, Brahms and others as part of his cultural inheritance. But by 1919 Vienna had lost both its emperor and its empire as it reeled from the calamitous impact of Austria’s defeat in the First World War. Within another two decades much of the population would welcome rule under the Third Reich, and Krenek (though not Jewish) would be forced to flee in fear of his life to the United States of America.

A sense of irony and uncertainty was thus to be as much an influence on him as the weight of that Viennese musical tradition. The creative tension that resulted can be heard already in his composition exercises for his teacher Franz Schreker (1878–1934). In the years leading up to the end of the First World War, Schreker was considered one of the leading musical modernists in Vienna, but although his compositional teaching was squarely grounded in drilling students in common-practice harmony and counterpoint, his own musical aesthetic was characterised by sensuality and impressionistic effect. In 1917, however, Krenek discovered in Schreker’s studio a copy of *Grundlagen des Linearen Kontrapunkts* (‘Foundations of Linear Counterpoint’), newly published by the Swiss music-theorist Ernst Kurth.¹

¹ *Grundlagen des linearen Kontrapunkts: Einführung in Stil und Technik von Bach’s melodischer Polyphonie*, Max Drechsel, Bern, 1917. Kurth (1886–1946),

an Austrian, had taken a doctorate in musicology under Guido Adler (studying with him at the same time as Anton Webern, as it happens), had become acquainted with Gustav Mahler, and had then worked as a répétiteur in Leipzig, Bamberg and elsewhere. [...] he was appointed to a lectureship in music at Bern University in 1912 [...].

Chris Walton, *Richard Flury: The Life and Music of a Swiss Composer*, Toccata Press, London, 2017, p. 52.

Principally a study of the fugal technique of J. S. Bach, the book promoted the idea, as Krenek recalled, that music ‘was not a vague symbolization of “Gefühl” [emotion] instinctively conjured up into a pleasant sounding matter, but a precisely planned reflection of an autonomous system of streams of energy materialized in carefully controlled tonal patterns.’² Composed around the same time, the **Fugues for Piano Duo and Duet, WoO 33** [21] and **50** [1] express something of the growing tension between teacher and pupil at this time. Much more substantial than a mere compositional exercise, they delight in exploring the boundaries between musical convention and novelty, tonality and atonality, order and freedom, in both their form and their content.

The collapse of the Austro-Hungarian Empire soon thereafter ensured the composer’s continuing interest in this boundary between order and disorder for the rest of his life. As he wrote in his memoirs, someone faced with the loss of their national identity and pride is

psychologically ready to throw overboard what seems to remind him of the causes of his predicament, and is willing to open his mind to new ideas and styles. I am quite sure that the unprecedented flowering of modern art in Germany during the ’20s and the artistic backwardness of the allied countries were due to these conditions.³

Krenek’s attention was thus also drawn to new forms of literature, especially the works by so-called expressionist authors like Franz Werfel, Georg Kaiser and Stefan George, and their forerunners such as Baudelaire, Whitman and Verhaeren. The Belgian Émile Verhaeren (1855–1916) was a leading French-language symbolist poet, whose work was championed in Austria by Rainer Maria Rilke and Stefan Zweig in particular. Krenek’s ***Drei Lieder, Op. 30a*** (1924), for mezzo-soprano, clarinet and string quartet, were, the composer recalled, a response to poetry which ‘moved me very deeply, as they seemed to fit my emotional situation to an uncanny degree.’⁴ He described the

² Krenek, ‘A Composer’s Influences’, *Perspectives of New Music*, 3, (1964), p. 36.

³ Krenek, memoirs, published in German as *Im Atem der Zeit: Erinnerungen an die Moderne*, trans. Friedrich Saathen and Sabine Schulte, Braumüller Literaturverlag, Vienna, 1998, p. 181. Krenek’s original English text is in preparation from Toccata Press.

⁴ *Ibid.*, p. 518.

music that resulted as being ‘fairly strange to myself’.⁵ They are indeed works with a haunted quality, all the more remarkable for having emanated from the pen of a man in only his early twenties.

Krenek’s own brief synopses of the poems read as follows:

1. *La barque* (the boat): A clear, still winter night. In the river lies a small boat, its oars imprisoned by the solid ice. What angel, or hero, will grab them and disperse this enormous winter and lead the boat toward golden oceans and a faraway paradise? Or will it have to wait for ever, a captive of the cold, while the free birds, whipping the wind, fly toward the springs to come?

2. *Un soir* (an evening): In an attack of self-destructive despair, the poet curses himself and his work. ‘I am still writing words, words – while my soul has departed. Hear the knell of the supreme evening, to be heard down there on the big highway. Close the shutters. It’s all over. The bit on the teeth – on to infinity.’

3. *L’heure mauvaise* (the evil hour): ‘In these troubled times of leave-takings and returns my days, becoming ever heavier, go by, rolling along.’ The poet looks back on his early days when he was full of pride and self-confidence, and he recalls a terrible night when all this collapsed. Now, that he is moving toward the unknown, he prays that his art may wither forever, like a monument of glory and torture in a faraway graveyard.⁶

The dreamlike quality of the text of ‘La barque’ [2] is matched by clarinet and quartet writing that proffer shimmering chords in their higher registers, the shift from which in ‘Un soir’ [3] becoming all the more dramatic as reflects the subject of the poem itself. A textural resolution (or is it resignation?) emerges across both music and text in ‘L’heure mauvaise’ [4].

Krenek was much less favourably disposed towards his *Trio Phantasie, Op. 63* (1929) [5]–[6]. As he recalled,

About the time of the *Reisebuch* [*aus den österreichischen Alpen*, Op. 62; June–July 1929] I must have written another smaller composition on suggestion by Schnabel who was

⁵ *Ibid.*, p. 519.

⁶ Krenek, typescript, n. d., Ernst Krenek Institut, Krems.

giving a series of trio recitals in Berlin with [Carl] Flesch (violin) and [Gregor] Piatigorsky (cello). I called it *Trio Phantasie*, and this is all I know and care to say about it. It is an entirely inferior composition, and by writing it I wasted a marvellous opportunity of being presented by three artists of the first rank.⁷

Even the most cursory hearing suggests that the composer's memory had misled him. The *Trio Phantasie* is one of the more immediately accessible of his chamber works, to be sure, but here, too, can be heard something of the same melancholic wistfulness and gentle irony that is found also in some of his very best works of this period, such as the song-cycle *Reisebuch aus den österreichischen Alpen*, Op. 62 (1929), the concert aria *Die Nachtigall*, Op. 68a (1931),⁸ and even the opera *Jonny spielt auf*, Op. 45 (1926). As befits a work with the title of *Phantasie*, it unfolds as a series of developmental episodes, at first increasing and then decreasing in intensity, all grounded in the three-note motif with which the work opens.

Nor did Krenek hold his song ***Während der Trennung*, Op. 76** (1933) [7], for mezzo-soprano, baritone and piano, in high esteem. Once again, however, he writes music of a peculiar, fragile, expressivity that belies this self-assessment. The origins of the work lie in an invitation from his friend and patron Werner Reinhart⁹ to travel to Switzerland and deliver two song-recitals with the pianist Felix Loeffel and singer Mia Peltenburg, one in Zurich, the other in Winterthur. Krenek's increasing interest in the ways in which Christian faith might offer a guide for life in difficult times is reflected in the choice of poet, Paul Fleming, or Flemming (1609–40), whose own work was written against the backdrop of the Thirty Years' War. In 1633 Fleming was sent on a diplomatic mission to Russia and Persia. During a stay in Reval (now Tallinn, in Estonia) the following year, he became engaged to Elsabe Niehus, the daughter of a Hamburg merchant. Continuing to Persia in 1636, Fleming sent love-poems back to Elsabe but, upon his return to Reval, discovered that she had married someone else. The text which Krenek chose to

⁷ *Im Atem der Zeit*, p. 715.

⁸ Recorded by Agata Zubel and the Leopoldinum Chamber Orchestra conducted by Ernst Kovacic on Toccata Classics TOCC 0125.

⁹ Reinhart (1884–1951), a rich industrialist, was the patron of many composers, the best-known being Stravinsky; as well as Krenek, Hindemith, Honegger and Webern were among those who benefited from Reinhart's largesse, as did the poet Rainer Maria Rilke.

set comes from a poem that Fleming addressed ‘An Elsabe.’ More than just a personal confession of lovesickness, the poem asserts the value of keeping true to that love, despite the difficulty (or even impossibility) of realising it. The broader implications of such an idea for a composer working in Austria or Germany at this time were not only related to how one might appropriately respond to the rise of the Third Reich. The constructed nature of much of the harmony that Krenek employed in this song, and especially the use of altered scales and tonal clusters, also prefigure the decisive shift (in the face of critical opposition) towards the twelve-tone technique in his opera *Karl V*, Op. 73 (1933). Krenek may also have warmed to Fleming’s habit of concealing the name of the recipients of his poems in an acrostic; for clarity, the text on pp. 25–26 picks out ‘Elsabe’ in bold letters.

Eight years later, Krenek composed his first work since *Karl V* that was not in the twelve-tone technique. *The Holy Ghost’s Ark*, Op. 91a (1941) 10, for mezzo-soprano, oboe, clarinet, viola and cello, sets a text from a sermon delivered by John Donne on Whitsunday 1626. Given the overtly theological subject-matter and the explicit references to the number 12 therein (‘the twelve Apostles shall sit upon twelve seats, and judge the twelve Tribes at the last day’), it seems at first sight a strange decision. There are, however, specific autobiographical circumstances that can explain it. Donne’s sermon is a direct appeal to grace to help navigate life’s manifest unfairness.

For we must not weigh God with leaden, or iron, or stone weights, how much land, or metal, or riches he gives one man more than another, but much grace in the use of these, or how much patience in the want, or in the loss of these, we have above others.

A few months before composing the work Krenek had written in his diary that

I am very miserable because of the uncertainty of my situation and of the certainty of our ultimate doom. [...] Considering my position in the musical life, I am very much inclined to stop everything. It is all in vain and perfectly ridiculous.¹⁰

¹⁰ Ernst Krenek, *Die amerikanischen Tagebücher 1937–1942: Dokumente aus dem Exil*, ed. Claudia Maurer Zenck, Böhlau, Vienna, 1992, p. 168 (entry for 28 April 1941).

And a few weeks later he declared:

I am lost. The end is near. Everything closes in on me. Mortal danger. What am I to do[?]
God help me.¹¹

Donne's sermon evidently provided him with some solace at this time of existential crisis.

The immediate cause of Krenek's problems was some difficulties around his tenure as a professor at Vassar College, in Poughkeepsie, a little to the north of New York City, but it was amplified by both the wider impact of the Second World War and his particular fears concerning the imminent publication of an article by Warren Dwight Allen (1885–1964), then Professor of Music and Education at Stanford University. Allen had written to Krenek at Vassar in June 1941, sending him a copy of the proposed article for *Modern Music*, which claimed, among other things, that the twelve-tone technique was a symbol of totalitarian thought. Krenek's reply to Allen was stark:

a publication of the article as it stands amounts to bringing my artistic and academic career in this country to an end once and for all. I do not need to point out that this also means the end of my material and physical existence.¹²

The decision not to use the twelve-tone technique in *The Holy Ghost's Ark*, though, was less a capitulation to Allen's views as much as a discrete challenge to them. Krenek demonstrates here his own continuing capacity to think beyond convention. Instead of employing a tone-row, Krenek here shows a heightened concern for musical construction based in small melodic fragments and an avoidance of octaves, allowing him to explore more directly the tension between chromatic and diatonic materials, and perhaps by extension between the earthly and unworldly. He wished to avoid an effect which was either too expressionistic or too dry and inexpressive, noting at the time of composition that

To my own surprise, this problem seems to be easier to solve, nay, even to appear more clearly as a problem, if I do not apply the technique. I achieve greater loveliness, and

¹¹ *Ibid.*, p. 188 (entry for 3 July 1941).

¹² Letter from Krenek to Allen, 2 July 1942, Ernst Krenek Institut.

therefore I am becoming more critical of the purely expressive passages. This is a rather breathtaking discovery.¹³

As if seeking to underline the point that the twelve-tone technique need not become a musical dogma in its own right, only one of the two movements of the **Trio for Clarinet, Violin and Piano, Op. 108** (1946, rev. 1955), is based in the method. The substantial difference in character between these movements is thus the result of compositional choice rather than something predetermined by use of the technique. In early public performances of the work, audiences were asked to guess which of the two movements used the technique and were usually fooled by the seemingly rigid motivic construction of the first movement (*Allegretto moderato, comodo*) [8] into believing it must be the one. In fact, it is the more freewheeling ‘variations and rondo’ structure of the second (*Allegro agitato*) [9] that employs the technique.

The **String Trio, Op. 118** (1949), was to be the first of three works that Krenek was to compose in the genre. Schoenberg’s String Trio, Op. 45, may well have been a source of inspiration, although Krenek’s work is characterised by much more overt lyricism, and even allusions to the occasional Viennese dance-like lilt. The five short movements [11]–[15] run into each other and follow the model of the Baroque suite in framing slower sections with more lively ones.

Hints of older forms and styles also pervade the five short movements for solo clarinet that make up the **Monologue, Op. 157** (1956) [16]–[20]. Over five short movements Krenek presents something akin to a multi-movement sonata-structure in miniature (*Moderato – L’istesso tempo – Larghetto – Allegretto – Allegro appassionato*), within which the use of the twelve-tone technique is coloured by references to jazz and other more ‘worldly’ idioms. Once again, Krenek makes audible aspects of the cultural complexity of his age. In so doing he helped ensure his music will continue to speak to later ones.

¹³ Ernst Krenek, *Die amerikanischen Tagebücher 1937–1942, op. cit.*, p. 190 (entry for 5 July 1941).

Peter Tregear is a Principal Fellow of the Melbourne Conservatorium of Music, University of Melbourne. He has conducted several UK premieres of Weimar-era works, including Max Brand's opera *Maschinist Hopkins* at the Queen Elizabeth Hall in 2001, and Krenek's *Schwergewicht* in Cambridge in 2004. He is a former member of the Advisory Board of the Ernst Krenek Institut in Krems and a committee member of the International Centre for Suppressed Music, London. He is the author of *Ernst Krenek and the Politics of Musical Style* (Scarecrow Press, Lanham (Maryland), 2013).

Thanks to her vocal range of over three octaves, the repertoire of the American soprano **Laura Aikin** includes works from the Baroque to contemporary musical literature. She began her career at the Staatstheater in Berlin, and has subsequently appeared at all the leading opera houses of Europe and the USA, where she is often a leading guest. She made her debut at the Salzburg Festival in 1995 and since then has taken part in many productions. As a concert singer, she has made guest appearances throughout the world, with the orchestras including the Berlin, Munich and Vienna Philharmonics, the Symphony Orchestra of the Bavarian Radio, the Symphony Orchestras of Chicago, Cleveland and Vienna, the BBC Symphony Orchestra, the West German Radio (WDR), Southwest German Radio (SWR) and Central German Radio (MDR) Symphony Orchestras, and the Concentus Musicus Wien. The conductors with whom she has worked include Daniel Barenboim, Sylvain Cambreling, William Christie, Iván Fischer, Mikko Franck, Daniele Gatti, René Jacobs, Fabio Luisi, Zubin Mehta, Cornelius Meister, Ingo Metzmacher, Riccardo Muti, Kent Nagano, Donald Runnicles, Michael Tilson Thomas and Franz Welser-Möst. Particularly special experiences were the performances of Beethoven's *Missa Solemnis* with Nikolaus Harnoncourt at the 'styriarte' in Graz and at the Salzburg Festival, which were also documented in recordings.

Laura Aikin has taken part in a number of other important recordings, among them Beethoven's *Christus am Ölberge* with Daniel Barenboim, Schoenberg's *Die Jakobsleiter* with



Photo: Fabrizia Costa

the Symphony Orchestra of the Southwest German Radio, Respighi's *La Campana sommersa*, DVDs of *Lulu* (Opera House, Zurich), Henze's *L'Upupa* and *Die Entführung aus dem Serail* (both Salzburg Festival), *Les Dialogues des Carmelites* with Riccardo Muti (La Scala), and, with pianist Donald Sulzen, a solo recording of songs and cycles by Ned Rorem.

Born as the child of Slovenian parents in Buenos Aires, the mezzo-soprano **Bernarda Fink** received her vocal and musical training at the Instituto Superior de Arte del Teatro Colón, where she has also appeared regularly from the start of her career. Thanks to her extensive stage and concert repertoire, which ranges from the Baroque to modern music, Bernarda Fink is among the most sought-after concert and Lied singers of the present day, and has made regular guest appearances in major musical venues such as the Musikverein and Konzerthaus in Vienna, at the Schubertiade Schwarzenberg, in the Concertgebouw in Amsterdam, the Wigmore Hall in London, the Philharmonie in Berlin, and in New York. Since the beginning of her career, she has had celebrated successes at Europe's important opera houses and in her Argentinean homeland, including appearances as Cecilio (*Lucio Silla*) at the Theater an der Wien, Idamante (*Idomeneo*) at the Teatro Real in Madrid, and as Irene (Handel's *Theodora*) at the Salzburg Festival. The recordings resulting from her concert performances as Sesto (*La Clemenza di Tito*) and Idamante have received numerous awards. Bernarda Fink has devoted herself to the promotion of up-and-coming talent with master-classes – for example, under the auspices of the Vienna Master Classes, at the Young Singers Project in Salzburg, the Schubert Institute in Baden and at the Fondation Royaumont. She has made over fifty recordings, which range from Monteverdi and Rameau to Schubert and Bruckner; many have been honoured with prestigious prizes, including the Diapason d'Or and a Grammy. In 2006 she was awarded the Austrian Badge of Honour for Science and Arts. In February 2013 Bernarda Fink, together with her brother, the baritone Marcos Fink, received the Prize of the Prešeren Foundation, the highest cultural honour conferred by the Republic of Slovenia. In 2014 Bernarda Fink was granted the title of Austrian Chamber Singer.



Photo: Stefan Reichmann

The Austrian baritone **Florian Boesch** is numbered among the major Lied interpreters of the day, with appearances in the Musikverein and Konzerthaus in Vienna, in Carnegie Hall in New York, in the Concertgebouw in Amsterdam, the Wigmore Hall in London, the Laeiszhalle in Hamburg, the Philharmonie Cologne, deDoelen in Rotterdam, the Philharmonie Luxembourg, at the Edinburgh International Festival and on the BBC. He has been a guest at festivals in Canada, Denmark, England, Finland, France, Germany, Portugal, Spain, Switzerland and the USA. In Glasgow and in Australia (Sydney, Adelaide and Melbourne) he has presented a complete Schubert cycle together with Malcolm Martineau. As artist-in-residence, he was to be heard during the 2014–15 season in Wigmore Hall and during the 2016–17 season in the Konzerthaus in Vienna.

Florian Boesch began his international career as Papageno (*The Magic Flute*) at the Zurich Opera House, and has since appeared in numerous operas by Berg, Handel, Haydn, Mozart and Purcell, among others, at the Dutch National Opera, Amsterdam, the Hamburg State Opera, the Salzburg Festival and the Theater an der Wien. On the concert stage he has collaborated with leading orchestras and conductors such as Ivor Bolton, Gustavo Dudamel, Ádám Fischer, Valery Gergiev, Philippe Herreweghe, Sir Roger Norrington, Sir Simon Rattle, Robin Ticciati and Franz Welser-Möst. He also enjoyed a close working relationship with Nikolaus Harnoncourt. His recordings have been acclaimed by the international press, and many have been awarded prizes, including the 2012 Edison Klassiek. *Die schöne Müllerin* was nominated for the 2015 Grammy in the category Best Classical Vocal Solo.

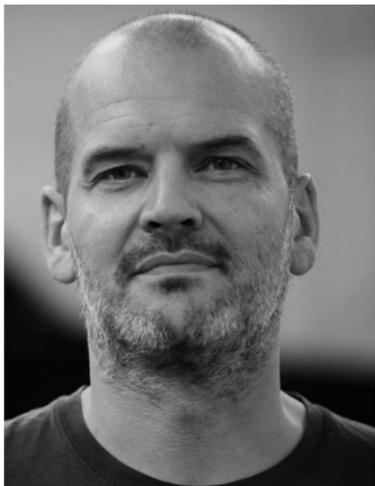


Photo: Lukas Beck

The Ernst Krenek Ensemble has set itself the task of introducing Ernst Krenek's important and extensive chamber-music *œuvre* to the programmes of international concert halls, although its repertoire also includes works by composers such as Schubert and Beethoven, who provided Krenek with important stimulus. Its musicians delve with especial curiosity into Krenek's less familiar works and reveal the many colorful facets of his substantial output. Directed by Anthony Spiri, the Ensemble – whose members belong to renowned European ensembles, including the Vienna Philharmonic, Concentus Musicus Wien and the Orchestra of Zurich Opera – is frequently augmented by guest musicians. Concerts have taken the Ensemble throughout Europe and the USA. The Ernst Krenek Ensemble was established with the support of the Ernst Krenek Institute Private Foundation. The members of the Ernst Krenek Ensemble are Matthias Schorn, clarinet; Hanna Weinmeister and Christian Eisenberger, violins; Tatjana Masurenko, viola; Dorothea Schönwiese, cello; and Anthony Spiri, piano.

The oboist **Herbert Maderthaner**, born in 1981 as the sixth of seven children in Windhag, near Waidhofen an der Ybbs, received clarinet lessons at the age of seven from his brother Thomas. Soon thereafter he played with his siblings in the Windhag village band under the direction of his father, where the sound of the oboe fascinated him to such an extent that he decided in 1996 to take lessons on the instrument with Johannes Strassl at the Waidhofen Music School. He soon participated in the local chamber orchestra and in 2000 passed the entrance examination for Thomas Höniger's studio at the Vienna Conservatoire. In 2005, after a successful audition, he received his first engagement and was subsequently active as second oboe and cor anglais of the Vienna Radio Symphony Orchestra, where he remained for five years – while he was preparing himself for his next career step: after another audition, he was appointed to the orchestra of the Vienna State Opera, likewise as second oboe and English horn, as of 1 January 2010.

From the very beginning of his career, Herbert Maderthaner has also devoted himself intensively to chamber music. Thus, with Matthias Schulz (flute), Daniel Ottensamer (clarinet),



David Seidel (bassoon) and Jonas Rudner (horn), he formed the Baole Quintet Wien, played with the Vienna Virtuosi and, since 2008, he has been a member of the Theophil Ensemble Wien (named after Theophil Hansen, the Danish architect of the Musikverein Concert Hall), which was founded by Matthias Schorn and is made up of members of a number of Viennese orchestras.

Matthias Schorn, clarinet, is an extremely versatile musician with boundless interest for everything musically creative. His position as solo clarinet of the Vienna State Opera and the Vienna Philharmonic continuously offers him the possibility of collaborating with the best singers, soloists and conductors of our time. As a chamber musician, he has founded various classical formations (among them the Trio Marc Chagall and Theophil Ensemble Wien); as a soloist he has performed under Yuri Bashmet, Gustavo Dudamel, Iván Fischer, Rafael Frühbeck de Burgos, Hans Graf, HK Gruber, Kristjan Järvi, Lorin Maazel, Dennis Russell Davies and Michael Sanderling, to mention only a few of the major conductors. His roots in Alpine folk- and wind-music inform his work to the present day. With his bands MaChlast and Faltenradio, he performs in pubs, at open-air festivals and clubs, as well as in major concert halls from Vienna to Hamburg. As festival founder (PalmKlang) and manager of his own recording studio (Bergsiedlung 113), he has created for himself further areas of activity in which to realise his own creativity. Matthias Schorn additionally holds a professorship at the Vienna University of Music and Art, gives master-classes throughout the world and writes a monthly column under the title 'Holzwurm' ('Woodworm') for the periodical *Clarino*. Collaborations with Georg Breinschmid, Annette Dasch, Krzysztof Dobrek, Sky du Mont, Christoph Eschenbach, Thomas Gansch, Karlheinz Hackl, Daniel Hope, Bob Mintzer, Armin Müller-Stahl, Willi Resetarits, Benjamin Schmid, Shantel, Peter Simonischek, Julia Stemberger and Konstantin Wecker, with the Danish String Quartet, the Quatour Ébène and the Fauré Quartet, and with the NDR Big Band, Gansch&Roses, the New York Gypsy All Stars and the Musicbanda Franui, all attest to his irrepressible thirst for new, stimulating and musically creative experiences and encounters.



Photo: Lukas Beck

The violinist **Hanna Weinmeister** was born in Salzburg and studied during her school years at the Mozarteum Salzburg with Bruno Steinschaden. She subsequently continued her violin studies at the Vienna College of Music with Gerhard Schulz and in Lübeck with Zakhar Bron. She has won prizes at numerous competitions, including the International Mozart Competition in Salzburg, the Concours International Jacques Thibaud in Paris and the International Parkhouse Award in London. As a soloist, she has collaborated with such conductors as Christoph von Dohnányi, Michael Gielen, Heinz Holliger, Fabio Luisi, Heinrich Schiff and Franz Welser-Möst, and appeared as a guest with the Basel Symphony, Berlin Symphony, Calgary Symphony, English Chamber, Mozarteum, Munich Philharmonic, South German Radio and Vienna Chamber Orchestras and the Zurich Philharmonia. A focus of her artistic activity is chamber music, which has brought her together with many eminent musicians, among them Renaud Capuçon, Clemens Hagen, Heinz Holliger, Leonidas Kavakos, Alexander Lonquich, Heinrich Schiff, Christian Tetzlaff, Dénes Várjon and Antje Weithaas. She is also a member of the Tetzlaff Quartet and the Trio Weinmeister. She has been a guest at the Salzburg Festival, the Schubertiade, the Ittinger Pfingstkonzerte, the Kunstfest Weimar, the Lucerne Festival and many more. Since 1998 Hanna Weinmeister has been first concert-master of the Zurich Opera Orchestra. She plays on the Bennett Stradivarius from 1662, which was generously placed at her disposal by the Axa-Winterthur Insurance Company.



Christian Eisenberger was born in Graz in 1965 and began his studies as a violinist at the age of fourteen at the Vienna University of Music and Performing Arts under Günter Pichler and Ernst Kovacic. While still a student he began working as an orchestral concert-master with ensembles that included the Vienna Chamber, Vienna Mozart and the Vorarlberg Symphony Orchestras, the Orchestra Haydn, Bolzano, the Vienna Chamber Philharmonie and the Strauss Festival Orchestra, Vienna. Concert tours with the Concentus Musicus under Nikolaus Harnoncourt took him throughout the world. Since 1996 he has been a member of the Chamber Orchestra of Europe. Christian Eisenberger is an ardent chamber musician and was first violinist of the

Joseph Haydn Quartet, Vienna. As a soloist, he has appeared in Europe (in the Musikverein and Konzerthaus in Vienna and the Brucknerhaus in Linz, for example), the USA and Canada (including Boston Symphony Hall, the Lincoln Center in New York, the Kimmel Center in Philadelphia, in Atlanta and in Toronto). In the last twenty years, engagements as concert-master and conductor have taken him on tours throughout Europe, to Hong Kong and Japan with the Vienna Ballet, the Vienna Johann Strauss Capelle, the Orchestra Haydn, Bolzano, and the Strauss Festival Orchestra, Vienna. The musicians with whom he has worked include Claudio Abbado, Martha Argerich, Philippe Entremont, Ádám Fischer, Nikolaus Harnoncourt, Heinz Holliger, Wolfgang Holzmair, Herbert von Karajan, Gidon Kremer, Sir Yehudi Menuhin, Kent Nagano, Sir Roger Norrington, Murray Perahia, Julian Rachlin, Sir András Schiff, Sir Georg Solti, Christian Tetzlaff and Sándor Végh.



Lily Francis is one of today's leading violinists and violists. She is a graduate of the Curtis Institute and the New England Conservatory, where she studied with Joseph Silverstein and Miriam Fried. In 2009 she was a prizewinner at the ARD Music Competition in Munich (the ARD is the Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland – 'Consortium of Public Broadcasters in Germany'), and has performed with some of the most important orchestras in Germany, including the Bavarian Radio Symphony, Munich Chamber and Munich Radio Orchestras. She made her Weill Recital Hall debut in New York in May 2008. She plays regularly in the USA and Europe.

From 2006 to 2009 she was a member of the Chamber Music Society of Lincoln Center CMS Two programme, and she returns regularly as a guest artist at the Chamber Music Society. In recent years she has appeared as concert-master of the Vienna Chamber Orchestra



and the Camerata Salzburg, as violist of the Aronowitz Ensemble in London, as a member of the Chamber Orchestra of Europe and at venues throughout the world, including the Concertgebouw in Amsterdam, the Musikverein and Konzerthaus in Vienna and Alice Tully Hall in New York.

She plays an 1846 Pierre Silvestre violin and a 2004 Marco Coppiardi viola. Since 2017 she has been Professor of Violin at the Mozarteum University, Salzburg.

The violist **Tatjana Masurenko**, who was born in Tajikistan, comes from a family of Russian scientists and jazz musicians. She received piano and violin lessons at the age of five and switched to viola two years later. She studied in St Petersburg and subsequently in Germany with Kim Kashkashian and Nobuko Imai. Her expressive and passionate style of playing and the characteristic, personal timbres of her viola give her an inimitable profile and distinguish her as one of the world's foremost performers on her instrument. The further development of the viola as a solo instrument has been a central concern in her work. She has premiered numerous works, including compositions by Hans-Christian Bartel, Moritz von Gager and Wolfgang Rihm. Her album *Just a Motion in the Air*, dedicated to Gladys Krenek and featuring all of Ernst Krenek's works for viola, was released by Coviello Classics in 2017. As a soloist and chamber musician, she has collaborated with such orchestras as the Gewandhaus Orchestra, Leipzig, the Radio Symphonie Orchester, Berlin, and the NDR Radiophilharmonie, Hanover. She has also attained international renown as a teacher: since 2001 she has held a professorship at the Felix Mendelssohn Bartholdy College of Music in Leipzig and devoted herself to the promotion of talented young musicians.



Photo: Carmen Jasmya Hoffmann

A native of Vienna, **Dorothea Schönwiese** studied cello in Vienna with Tobias Kühne, in Salzburg with Heidi Litschauer, in Milan with Rocco Filippini and in Manchester with Ralph Kirshbaum. She received further important artistic guidance from Sándor Végh and Nikolaus Harnoncourt, with whom she studied Bach's solo suites in the context of Baroque performance practice at the Salzburg Mozarteum. Master-classes with William Pleeth, Heinrich Schiff and Paul Tortelier enriched her training. She can be heard throughout the world as a soloist and chamber musician in its major concert halls and festivals: for example, in the Konzerthaus and Musikverein in Vienna, the Konzerthaus Berlin, at the 'styriarte' Festival, the Carinthian Summer, the Haydn Festival, Eisenstadt, the Mozartfest, Würzburg, in the Brucknerhaus in Linz and at the Stockholm Early Music Festival. With her most recent ensemble, the Trio Laflamme (with Annie Laflamme, transverse flute, and Katarzyna Drogosz, fortepiano), she has travelled throughout Europe. Two albums with Classical and Romantic trio repertoire have received numerous awards. Since 1990 Dorothea Schönwiese has performed with the Concentus Musicus Wien, and played and recorded as solo cellist many of the major continuo cello parts under the baton of Nikolaus Harnoncourt. She was solo cellist of the Gustav Mahler Youth Orchestra under Claudio Abbado, and guest solo cellist of the Radio Symphony Orchestra, Vienna. She is currently solo cellist of the Ensemble Prisma and the Ensemble Claudiana, as well as guest solo cellist of a number of Austrian and international ensembles, such as the Vorarlberg Symphony Orchestra and Al Ayre Español. Her interest in contemporary music has led her to collaborations, as a chamber musician and soloist, with composers such as Christian Muthspiel and Wolfgang Muthspiel, Olga Neuwirth, Gerald Resch and Johannes Maria Staud. Solo-cello programmes in which she links and interweaves Baroque works on Baroque cello with contemporary works on the modern cello constitute a further focus of her artistic work.



photo: Stefan Schweiger

The pianist **Anthony Spiri**, born in the USA, received his training in Cleveland and Boston before his artistic career led him to Europe, where he completed his studies at the Salzburg Mozarteum; from 1987 to 1993, he was Nikolaus Harnoncourt's assistant. His extensive repertoire, which ranges from early music to the works of the 21st century, has taken him on concert tours throughout the world. As a piano soloist, he has been heard with the Chamber Orchestra of Europe under Nikolaus Harnoncourt and Michael Tilson-Thomas, the Camerata Salzburg, the Young German Philharmonie, Ensemble Wien Modern, the Basel Chamber Orchestra and the Mozarteum Orchestra, Salzburg, under Leopold Hager. He has also performed as Lied accompanist with many renowned singers, among them Bernarda Fink, Angelika Kirchschrager, Marjana Lipovšek, Edith Mathis, Christiane Oelze and Peter Schreier, and in various internationally active chamber-music formations. A special focus is his engagement for contemporary music: he has taken part in numerous premieres. The spectrum of his activities additionally encompasses research into the performance practice of the First Viennese School (embellishment and *staccato* notation), Alessandro Scarlatti and Gregorian chant. His versatility is also reflected in an extensive discography, which includes works by Fauré, Johann Wilhelm Hässler (nominated in 2016 for the Deutsche Schallplattenpreis), Joseph Marx and Eduard Marxsen. He is one of the few pianists to play the keyboard music of Bach's sons on the modern concert grand. He currently lives in Munich and is active as Professor of Piano Chamber Music at the Cologne College of Music, as lecturer for art-song interpretation at the Royal Northern College of Music in Manchester, and for historical performance practice at the Robert Schumann College of Music in Düsseldorf.



Photo: Dorothee Falk

The American-born pianist **Nina Tichman** studied at the Juilliard School in New York, which awarded her the Eduard Steuermann Prize for outstanding musical achievement. Studies with Wilhelm Kempff, Alfons Kontarsky and Hans Leygraf brought her to Europe. She has won numerous competitions (the Busoni, Casagrande, ARD and Mendelssohn) and attracted attention especially with performances of Debussy's complete works. With her recordings, she was hailed as 'the Debussy pianist of our time – thanks to the elegance of her touch, perhaps the most beautiful complete recording' (*Frankfurter Allgemeine Zeitung*). As a soloist, she has performed in a range of international venues, among them Carnegie Hall in New York, the Konzerthaus in Berlin and the Salzburg Festival Hall, collaborated with such conductors as Moshe Atzmon, Leon Barzin, Aaron Copland and Dmitri Kitaenko, and played with orchestras such as the Bamberg Symphony, the Symphony Orchestras of the Bavarian, Hessian and North German Broadcasting Associations and the Baltimore and St Louis Symphony Orchestras. Concert tours as soloist and chamber musician have taken her around the globe. Since 1993 Nina Tichman has been Professor of Piano at the Cologne College of Music, given master-classes across the world and been active as a juror at major international competitions. The Xyrion Trio, which she founded together with Ida Bieler and Maria Kliegel, received high praise, above all for its recording of the complete Beethoven piano trios. In 2016 Nina Tichman assumed the artistic direction of the Andernach Music Days in Burg Namedy, at Andernach, on the Rhine.



Photo: T. W. Klein

Texts and Translations

Drei Lieder, Op. 30a

Texts: Émile Verhaeren, *Poèmes*, Société du Mercure de France, Paris, 1895

The versions set by Krenek make an occasional change of word in Verhaeren's original texts and impose some cuts.

[2] I La barque

Il gèle et des arbres pâlis de givre clair
montent là-bas, en les lointains baignés de lune.
Au ciel purifié, aucun nuage ; aucune
tâche sur l'infini silencieux de l'air.

Le fleuve où la lueur des astres se réfracte
semble dallé d'acier et maçonné d'argent.
Seule une barque est là, qui veille et qui attend,
les deux avirons pris dans la glace compacte.

Quel ange ou quel héros les empoignant
soudain
dispersera ce vaste hiver à coup de rames ?
Et conduira la barque en un pays de flammes
vers les océans d'or des paradis lointains ?

Ou bien doit-elle attendre à tout jamais son
maître,
prisonnière du froid et du grand minuit blanc,
tandis que des oiseaux libres et flagellant
les vents, volent, là-haut, vers les printemps à
naître ?

The Boat

*It is freezing and trees, pale with light hoarfrost,
Climb over there in the distance bathed in
moonlight.*

*Not a cloud in the purified sky; no
stain on the silent infinity of the air..*

*The river in which the glow of the stars is
refracted
seems flagstoned with steel and masonried with
silver.*

*Only a boat is there, watching and waiting,
Its two oars caught in the compact ice.*

*What angel, what hero, grabbing them suddenly
will disperse this vast winter with the beat
of oars?
and lead the boat into a land of flames
towards the golden oceans of distant paradises?*

*Or must it wait forever for its master,
Prisoner of the cold and the vast white midnight,
While birds, free and whipping
the winds, fly up there, towards
the springs as yet unborn?*

3 II Un soir

Avec les doigts de ma torture,
gratteurs de mauvaise écriture,
maniaque inspecteur de maux,
j'écris encore des mots, des mots.

Quant à mon âme, elle est partie.

Tenacement et pour extraire
l'arrière-faix de ma colère,
aigu d'orgueil, crispé d'effort,
je râcle en vain mon cerveau mort.

Quant à mon âme, elle est partie.

Je voudrais cracher moi-même,
la lèvre en sang, la face blême,
l'ivrogne de son propre moi
séruçterait en un renvoi.

Quant à mon âme, elle est partie.

Le glas du soir suprême, écoute !
S'entend là-bas sur la grand'route !
Clos tes volets ! C'est bien fini
Le mors-aux-dents vers l'infini.

4 III L'heure mauvaise

Depuis ces temps troublés d'adieux et de
retours
mes jours toujours plus lourds s'en vont
roulent leur cours.

One Evening

*With the fingers of my torture,
scratching out bad writing,
manic inspectors of ills,
I still write words, words.*

As for my soul, it has gone.

*Tenaciously and in order to extract
the afterbirth of my anger,
shrill with pride, tense with effort,
I scrape my dead brain in vain.*

As for my soul, it has gone.

*I would like to spit myself out,
with bleeding lip, pale face,
the drunkard of my very self
would be belched out in one go.*

As for my soul, it has gone.

*The knell of the supreme evening, listen!
Can be heard over there on the highway!
Close your shutters! It's all over,
the mad dash towards infinity.*

The Evil Hour

*Since those times disturbed by leave-takings and
returns
my days, ever heavier, go off,
run their course.*

J'avais foi dans ma tête, elle était ma hantise,
et mon entêtement – haine et fureur – vermeil,
où s'allumait l'intérieur soleil,
fonçait jamais contre le roc de la bêtise.

De vivre ainsi hautainement, j'avais
muette joie à me sentir si seul et triste,
et je ne croyais plus qu'à ma force d'artiste
et qu'à l'œuvre que je rêvais.

Celle qui se levait tranquille et douce et bonne
et s'en allait par de simples chemins,
vers les foyers humains,
où l'on pardonne.

Ah ! comme il fut dolent, ce soir d'opacité,
quand mon âme minée infiniment de doutes,
sécroula toute, et lézarda, craquement noir, ma
volonté !

À tout jamais mortes, mes fermetés, brandies !
Mes poings ? flasques ! mes yeux ? fanés ; mes
orgueils ? serfs ;
Mon sang coulait péniblement jusqu'à mes
nerfs
et comme des suçoirs gluaient mes maladies.

Et maintenant que je m'en vais vers le hasard...
dites, le vœu qu'en un lointain de sépulture,
comme un marbre brûlé de gloire et de
torture,
Rouge éternellement se crispait mon art.

*I had faith in my head, it was my obsession,
and my stubbornness – hate and anger – red,
where the inner sun was lit,
never pushed against the rock of stupidity.*

*In living so haughtily, I had
silent joy in feeling so lonely and sad,
and I believed only in my artistic strength
and the work of which I was dreaming.*

*The work which arose quiet and sweet and good
and went down simple paths,
to the human homes,
where one forgives.*

*Ah! How doleful that opaque night,
when my soul, riddled with doubt,
crumpled completely, and laced my will
with black fissures.*

*For ever dead, my strengths, brandished!
My fists? limp! my eyes? faded; my vanities? serfs;
My blood ran painfully down to my nerves
And, like suckers, glued my maladies.*

*And now as I depart towards chance...
Say, the wish that in a distant burial
like marble burnt in glory and in torture,
my art will forever tense itself in red.*

Translation by Martin Anderson and Peter Sells

7 *Während der Trennung, Op. 76*

Paul Fleming, 'An Elsabe' (c. 1636),
Paul Flemmings Deutsche Gedichte,
ed. Johann Martin, Lappenburg,
Stuttgart, 1865, Vol. 1, p. 267

Es ist umsonst, das Klagen,
Das du um mich
Und ich um dich,
Wir umeinander tragen.
Sie ist umsonst, die harte Pein,
Mit der wir itzt umfängen sein.
Laß das Verhängnüs walten.
Was dich dort ziert
Und mich hier führt,
Das wird uns doch erhalten.
Dies, was uns itzt so sehr betrübt,
Ist's dennoch, das uns Freude gibt.
Sei unterdessen meine,
Mein mehr als ich,
Und schau auf mich,
Daß ich bin ewig deine.
Vertraute Liebe weicht nicht,
Hält allzeit, was sie einmal spricht.
Auf alle meine Treue
Sag ich dirs zu:
Du bist es, du,
Der ich mich einig freue.
Mein Herze, das sich itzt so quält,
Hat dich und keine sonst erwählt.
Bleib, wie ich dich verlassen,
Daß ich dich einst,

During our Separation

*It is in vain, the sorrow
That you bear for me
And I for you
And we bear for each other.
It is in vain, the bitter pain
Which now around us still remains.
Let the fate rule
Which graced you there
And leads me here:
It will preserve us.
That which now troubles us so much
Is nonetheless what brings us joy.
Meanwhile be mine,
Mine more than I am,
And look upon me
So that I am yours forever.
A love that has been pledged does not waver:
What it says once lasts for all time.
By all my faithfulness
I tell you,
You it is, you alone
Who bring me joy.
My heart that now knows such torture
Chose you and no one else.
Stay as you were when I left you,
You who now weep,*

Die du itzt weinst,
Mit Lachen mag umfassen.
Dies soll für diese kurze Pein
Uns ewig unsre Freude sein.
Eilt, lauft, ihr trüben Tage,
Eilt, lauft vorbei!
Eilt, macht mich frei
Von aller meiner Plage!
Eilt, kommt, ihr hellen Stunden ihr,
Die mir gewähren alle Zier.

*So that I may
Embrace you with laughter
This should, despite this brief pain,
Be our joy for ever.
Hurry off, run on, you sombre days
Hurry off, run by!
Hurry, free me
From all my inflictions!
Hurry here, you bright hours
Which all the graces accord me.*

Translation by Martin Anderson

10 *The Holy Ghost's Ark, Op. 91a*
John Donne

When the Holy Ghost hath brought us into the Ark from whence we may see all the world without, sprawling and gasping in the flood, when we can see this flood break in at windowes, and there devour the licentious man; when we can see this flood swell as fast as the ambitious man swels, and violently wash him away in his owne blood; when we shall see this flood overflow the valley of the voluptuous mans gardens, and orchards, and follow him into his Arbours, and Mounts, and Terrasses, and carry him from thence into a bottomlesse Sea, which no Plummer can sound (no heavy sadnesse relieve him) no anchor take hold of, when wee finde ourselves in this Ark, where we've first taken in the fresh water of Baptisme; and then the Bread, and Wine, and flesh, of the Body and Blood of Christ Jesus, Then are we reprov'd, forbidden all scruple, then are we convinced, That as the twelve Apostles shall sit upon twelve seats, and judge the twelve Tribes at the last day; So doth the Holy Ghost make us Judges of all the world now. For we must not waigh God with leaden, or iron, or stone waights; how much land, or metall, or riches he gives one man more than another, but how much grace in the use of these, or how much patience in the want, or in the losse of these, we have above others.

ernst krenek institut



In 1997 a group of musicians and musicologists founded an organisation intended to increase awareness of Ernst Krenek's artistic work. From these roots grew the Ernst Krenek Institut, set up seven years later by the composer's widow, Gladys Nordenstrom Krenek, together with Land Niederösterreich and the Austrian Ministry for Arts and Culture, as a private foundation in Krems an der Donau in Lower Austria.

The principle mission of the EKI is to preserve and to promote Krenek's oeuvre, and its core activities are geared to making Krenek's musical and literary estate accessible to scholars and artists from all over the world. The Institute organises workshops and symposia, supports publications of Krenek's works and research into them, and creates exhibitions to promulgate his cultural legacy.

As an information centre the EKI provides repertoire lists to enquiring musicians and offers dramaturgical advice to promoters and musicians to re-establish Krenek's music as part of musical life today.

The Ernst Krenek Forum, also located in Krems, welcomes a broader public, housing a little museum which documents Krenek's life and provides a venue for chamber concerts, where Krenek's Schweighofer grand piano still can be played.

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