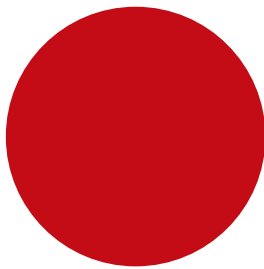


The reader goes on a journey through the various stages of the Breitkopf & Härtel rental library

Author: Daniela Wolff



Art and life meet on the stage, according to Oscar Wilde, and it was exactly these two aspects that we wanted to emphasize in our new stage catalog. Art and life – music expresses both, but even far more expressive options are available on an opera or theater stage. The music material forms the foundation, but the stories can be experienced, emotions made tangible, and figures brought to life through the musical realization, the scenic work, the costumes, the masks and the stage set. Our desire is to relay some of this in the new catalog, thus conveying as much as possible of the often so lifelike stage reality.

But not to be forgotten, of course, is besides the art also the practical application and with it the real purpose that a catalog should actually fulfill. Thus, combined in a common reference work under the title "Dramatic Works" are all the widely varying genres cultivated at the theater that interconnect



FOR THE SMALL STAGE | CHAMBER OPERAS AND WORKS FOR SMALL ENSEMBLES

Mundry, Isabel (*1963)

Nicht ich – Über das Marionettentheater (2010/11)
A Socratic Concert, based on Heinrich von Kleist's Essay by Isabel Mundry (Music) and Jörg Weindl (Dance)

Read article on page 102
Chamber Opera and Works for Small Ensembles

Obst, Michael (*1933)

Solaris (1994–96)
Chamber Opera in Three Parts with overture and intermezzo

Libretto Michael Obst after Stanislaw Lem's novel of the same name
Music and lyrics Michael Obst
Set Jürgen and Christoph von der Horst
Choreography Frank Bärwald
Cast ANNE (Soprano) – GISELE (Mezzosoprano) – KRISTIN (Baritone) – DANIEL (Tenor) – JÜRGEN (Bass/Soprano) – ABBE (Bass) – GABRIEL (Bass)
Recording 1.8.13 – 0.1.13 – pmc (mp3) – an – 0.0.1.1.1 – her music store

"It was clear from the start that the high-tech ambience of the science-fiction world was not the essential aspect here. The action was set in a space station, however, since this was necessary for the plausibility of the events. One of the worlds might underlie the story is the combination of people with their past, their daily existence and the repeated thoughts that all leads to. Since the scientist involves these psychological conditions in a personalized form and are thus attracted to an emotional, they react in a way which they are neither prepared nor trained for."

The music tells various fantasies in my opera. Like electronics occupy a special position: the spatial sound simulation developed at ITCAM helps give rise to its children, but underlines the sensory character of several scenes. The audience is thus drawn into the sound world of Solaris whenever something happens that is caused by the planets. The audience can distinguish the emotional contact between the impossible and the disorienting of the space station, whose inhabitants can only think and act in a very narrowly defined framework."

(Michael Obst)

Obst, Michael
of Breitkopf & Härtel
Music & Entertainment

FOR THE SMALL STAGE | CHAMBER OPERAS AND WORKS FOR SMALL ENSEMBLES

GRAMMA (2004–06)
Jardines de la escritura | Günther der Scheffel
Chamber Opera

Read article on page 107
Chamber Opera, Programmatic, Short Theatrical Works

Schedl, Gerhard (1937–2000)

Kontrabass (1982)
Chamber Opera in One Act

Libretto Schedl
Music and lyrics Schedl
Set Hans-Joachim Schickel
Choreography Hans-Joachim Schickel
Cast ANNE (Soprano) – GISELE (Mezzosoprano) – KRISTIN (Baritone) – DANIEL (Tenor) – JÜRGEN (Bass/Soprano) – ABBE (Bass) – GABRIEL (Bass)
Recording 1.8.13 – 0.1.13 – pmc (mp3) – an – 0.0.1.1.1 – her music store

Although part of a tetralogy, "Kontrabass" can be performed individually. The other two works, "Pierrot et Lucie" and "L.C.H.A.S.", are published by Odradek in Vienna. The works reflect different perspectives on hypocrisy in its combination with oppression, stupidity and, in this case, with wit.

Schenker, Friedrich (1942–2013)

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

Read article on page 108
Chamber Opera, Programmatic, Short Theatrical Works

music and stage. But how exactly are these works best listed? Alphabetically? Chronologically? Thematically? Since all three options make perfect sense, all three can be found to some extent in our new catalog.

The reader goes on a journey in seven chapters through the various stages of the Breikopf & Härtel rental library. The "traditional, full-length works" present both the first and at the same time most extensive category. Bustling around here are all the roles that matter, - from czars to carpenters, from countesses to maids, barbers, bird catchers, hunters in love and unhappy daughters -, the classics and the great dramas, but also a few illustrious rarities, all created for the big stage. The chamber operas have a separate chapter, summarizing especially the works for smaller vocal and instrumental settings.

We devote an independent category to our contemporary composers and their works,

presenting compositions by Isabel Mundry, Adriana Hölszky, José M. Sánchez-Verdú, Hans Zender, and many other well-known composers of our time.

Are you searching for a work for the younger audience? In the section "Music Theater for Children and Families," we have compiled our most popular works for younger and older (and grown-up) children. And what happens to lolanta, Oberon/Puck, and the Nutcracker? One-act stage works, dramas, and ballets are also represented, of course. This new layout allows you to find ideas for specific groups faster. And so we hope to better help our clients, the designers and creative professionals, in their work at the theaters.

By the way: In some categories, one or the other novelty is also awaiting you. What exactly? We will not reveal that here!

Bühnenwerke

Auswahlkatalog 2019

Dramatic Works

Selection 2019

DIN A4
144 Seiten | 144 pages



Zimmermann, Udo (1915)

Weiße Rose (1966-68/69)
Second Version (1995)
Scenes for Two Singers and 15 Instrumentalists

Duration 60'
Libretto Wolfgang Willrich
Production English: G. Wehner (1986) / Russian: Nikolai (1985), French: Lorenz (1987) / Czech: J. Štěpánek (1988) / German: Udo Zimmermann (1995)
Place and Date of Premiere 1966, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019

The piece is characterized by the varying structure of its scenes: dramatic, lyrical, humorous, e.g. the memorable scene with the two women, which is based on the original of the film and the wish to see her parents live last time, contrasted with the dramatic elements that are intended to provide insight into the individual's particular situation. The composer interweaves into the structure of the piece dramatic sequences with sudden bursts of energy that are not triggered by the music but that should take place but for the composition of the scene itself. The result is a combination of the various parts into one another.

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

INVITATION TO THE DANCE | BALLETT AND BALLET MUSIC, DANCE THEATRE

Sibelius, Jean (1865-1957)

The work group "Ballet" is completely missing in Jean Sibelius' oeuvre. In contrast to the composition of symphonies, the range of his ballet pieces and symphonies is powerful, and the emotional spectrum of his musical ideas is extensive. Through occasional sketches for several choreographers, Sibelius generally produced detailed programs particularly to his needs. He was well aware of the demands of ballet choreographers, and thus gave choreographers the freedom to treat many different tasks with his music. Sibelius' music thereby helps for choreographical treatment, whether in abstract form or in large ballets with fully developed scenarios.

Sibelius's Orchestral Works at Breikopf & Härtel
(Selection)

Kullervo op. 7/2
En saga op. 9/18
Kevila Suite op. 11/17
Sagorätt | The Wood Nymph op. 15/22
Lemminkäinen Suite op. 22
No. 1: **Lemminkäinen and the Maidens on the Island** 17'
No. 2: **The Swan of Tuonela** 15'
No. 3: **Lemminkäinen in Tuonela** 15'
No. 4: **Lemminkäinen Returns** 7'
Finlandia op. 25/9
Symphony No. 1 in E minor op. 29/40
Symphony No. 2 in D major op. 43/45
Valds titide op. 44/1/6
The Tempest op. 45/2/3
Symphony No. 4 in A minor op. 53/40
The Bard op. 64/6
Loomator op. 70/10
The Oceanides op. 73/11
Tapiola op. 112/20



Zender, Hans (1936)

Schubert's "Winterreise" (1993)
A Composed Interpretation

Duration 60'
Libretto Franz Schubert
OP D. 911
Date 1827
Source Schubert (1827) / English: Hans Zender (1993) / French: Hans Zender (1993) / German: Hans Zender (1993) / Italian: Hans Zender (1993) / Japanese: Hans Zender (1993) / Korean: Hans Zender (1993) / Spanish: Hans Zender (1993) / Swedish: Hans Zender (1993) / Turkish: Hans Zender (1993) / Vietnamese: Hans Zender (1993) / Chinese: Hans Zender (1993) / Russian: Hans Zender (1993) / Polish: Hans Zender (1993) / Czech: Hans Zender (1993) / Slovak: Hans Zender (1993) / Hungarian: Hans Zender (1993) / Romanian: Hans Zender (1993) / Bulgarian: Hans Zender (1993) / Greek: Hans Zender (1993) / Portuguese: Hans Zender (1993) / Spanish: Hans Zender (1993) / Catalan: Hans Zender (1993) / Galician: Hans Zender (1993) / Basque: Hans Zender (1993) / Occitan: Hans Zender (1993) / Provençal: Hans Zender (1993) / Breton: Hans Zender (1993) / Occitan: Hans Zender (1993) / Provençal: Hans Zender (1993) / Breton: Hans Zender (1993)

"My 'text' of the 'Winterreise' does not demand a new expansion, but instead systematically expresses the freedom which all interpreters have themselves. It is not a traditional translation, i.e. a translation of the poem, but a composition which offers keys and elaborations of the dramatic color lyrics. In addition, there are further aspects of 'reading' the music, bringing forward in the text, repeating certain lines, interpreting the..."

continually, comparing different expressions of the same phrase interpretations, but instead systematically expresses the freedom which all interpreters have themselves. It is not a traditional translation, i.e. a translation of the poem, but a composition which offers keys and elaborations of the dramatic color lyrics. In addition, there are further aspects of 'reading' the music, bringing forward in the text, repeating certain lines, interpreting the..."

All these new possibilities are subjected to my compositional discipline and from autonomous formal processes which are inspired on Schubert's original. The transformation of the poem takes into a multidimensional orchestra full of resonance in every corner of every aspect."
(Hans Zender)

33 Veränderungen über 33 Veränderungen (2011)
[33 Variations on 33 Variations]
A Composed Interpretation of Beethoven's Diabelli Variations

Duration 60'
Source Diabelli (1819) / English: Hans Zender (2011) / French: Hans Zender (2011) / German: Hans Zender (2011) / Italian: Hans Zender (2011) / Japanese: Hans Zender (2011) / Korean: Hans Zender (2011) / Spanish: Hans Zender (2011) / Swedish: Hans Zender (2011) / Turkish: Hans Zender (2011) / Vietnamese: Hans Zender (2011) / Chinese: Hans Zender (2011) / Russian: Hans Zender (2011) / Polish: Hans Zender (2011) / Czech: Hans Zender (2011) / Slovak: Hans Zender (2011) / Hungarian: Hans Zender (2011) / Romanian: Hans Zender (2011) / Bulgarian: Hans Zender (2011) / Greek: Hans Zender (2011) / Portuguese: Hans Zender (2011) / Spanish: Hans Zender (2011) / Catalan: Hans Zender (2011) / Galician: Hans Zender (2011) / Basque: Hans Zender (2011) / Occitan: Hans Zender (2011) / Provençal: Hans Zender (2011) / Breton: Hans Zender (2011)

Zender's interpretation of Schubert's "Winterreise" is not the composer's only work offering choreography. The "33 Veränderungen über 33 Veränderungen" also have a choreographic aspect. As the composer himself said: "I looked to Beethoven's music for a very vibrant, work, composed of other great..."

...which that move between comedy and tragedy. Since the 1970s, the composer's only work offering choreography. The "33 Veränderungen über 33 Veränderungen" also have a choreographic aspect. As the composer himself said: "I looked to Beethoven's music for a very vibrant, work, composed of other great..."