



Alban
BERG

Wozzeck

Trekel • Schwanewilms

Molomot • Berg

Gietz • McPherson

Ciesinski • Griffin

Schultz • Ryan

Houston Symphony

Hans Graf



Alban
BERG
(1885-1935)

Wozzeck (1917-1922)

Opera in Three Acts

Text by Georg Büchner (1813-1837)

Wozzeck Roman Trekel, Baritone
Marie Anne Schwanewilms, Soprano
Captain (Hauptmann) Marc Molomot, Tenor
Doctor (Doktor) Nathan Berg, Bass-baritone
Drum-major (Tambourmajor) Gordon Gietz, Tenor
Andres Robert McPherson, Tenor
Margret Katherine Ciesinski, Mezzo-soprano
First Apprentice (Erster Handwerksbursche) ... Calvin Griffin, Bass-baritone
Second Apprentice (Zweiter Handwerksbursche) .. Samuel Schultz, Baritone
Madman (Der Narr) Brenton Ryan, Tenor

Members of Houston Grand Opera Children's Chorus
(Karen Reeves, Chorus-master)

Deutsche Samstagsschule Houston

Chorus of Students and Alumni, Shepherd School of Music,
Rice University

Houston Symphony

Hans Graf

CD 1

36:22

Act I

- | | | |
|---|--|------|
| 1 | Scene 1: Zimmer des Hauptmanns (The Captain's Room)
'Langsam, Wozzeck, langsam!' (<i>Captain, Wozzeck</i>) | 8:02 |
| 2 | Scene 2: Freies Feld, die Stadt in der Ferne (An open field outside the town)
'Du, der Platz ist verflucht!' (<i>Wozzeck, Andres</i>) | 8:00 |
| 3 | Scene 3: Mariens Stube (Marie's Room)
'Tschin Bum, Tschin, Bum! Hörst Bub?' (<i>Marie, Margret, Marie's Child (silent), Wozzeck</i>) | 8:42 |
| 4 | Scene 4: Studierstube des Doktors (The Doctor's study)
'Was erleb' ich Wozzeck?' (<i>Doctor, Wozzeck</i>) | 7:35 |
| 5 | Scene 5: Strasse vor Mariens Wohnung (Street before Marie's Door)
'Geh einmal vor Dich hin!' (<i>Marie, Drum-major</i>) | 4:04 |

CD 2

61:30

Act II

- | | | |
|---|--|-------|
| 1 | Scene 1: Mariens Stube (Marie's Room)
'Was die Steine glänzen?' (<i>Marie, Marie's Child (silent), Wozzeck</i>) | 5:59 |
| 2 | Scene 2: Strasse in der Stadt (Street in town)
'Wohin so eilig, gehertester, Herr Sargnagel?' (<i>Captain, Doctor, Wozzeck</i>) | 10:10 |
| 3 | Scene 3: Strasse vor Mariens Wohnung (Street before Marie's Door)
'Guten tag, Franz' (<i>Marie, Wozzeck</i>) | 4:54 |
| 4 | Scene 4: Wirtshausgarten (Tavern Garden)
'Ich hab' ein Hemdlein an'
(<i>Apprentices, Wozzeck, Marie, Drum-major, Soldiers, Andres, Madman</i>) | 11:04 |
| 5 | Scene 5: Wachstube in der Kaserne (Guardroom in the Barracks)
'Oh, oh, Andres! Ich kann nicht schlafen' (<i>Wozzeck, Andres, Drum-major, A Soldier</i>) | 4:52 |

Act III

- | | | |
|----|---|------|
| 6 | Scene 1: Mariens Stube (Marie's Room)
'Und ist kein Betrug in seinem Munde erfunden worden' (<i>Marie, Marie's Child (silent)</i>) | 5:26 |
| 7 | Scene 2: Waldweg am Teich (Forest Path by a Pool)
'Dort links geht's in die Stadt' (<i>Wozzeck, Marie</i>) | 5:09 |
| 8 | Scene 3: Schenke (A low tavern)
'Tanzt Alle!' (<i>Wozzeck, Margret, Apprentices</i>) | 3:30 |
| 9 | Scene 4: Waldweg am Teich (Forest Path by a Pool)
'Das Messer? Wo ist das Messer?' (<i>Wozzeck, Captain, Doctor</i>) | 4:46 |
| 10 | Scene 4: Interlude – Adagio | 3:47 |
| 11 | Scene 5: Strasse vor Mariens Wohnung (Street before Marie's Door)
'Ringel, Ringel, Rosenkranz, Ringelreih'n!' (<i>Children, Marie's Child</i>) | 1:51 |

Alban Berg (1885-1935)

Wozzeck

*"You have to love humanity
to get to the heart of each person's unique way of being;
no one can be too insignificant for you, no one too ugly –
only then is it possible to understand them ..."*

Georg Büchner

Alban Berg was born in a baroque palace in the centre of Vienna in 1885. Before becoming one of Arnold Schoenberg's composition pupils in 1904 and proving his creative genius by composing songs, a piano sonata and a string quartet, he showed inclinations towards architecture, creative writing and fine art. In 1912 he wrote five orchestral song settings based on postcards by Peter Altenberg. The scandal they caused when they were premièred on 31st March 1913 at a concert in the Großer Musikvereinssaal in Vienna was only surpassed by that surrounding the first performance of Igor Stravinsky's *Le Sacre du printemps* in Paris two months later. From then on, the cultured and aristocratic Berg was considered a dangerous rebel.

In May 1914, Albert Steinrück played the title rôle in the first performance of Georg Büchner's *Woyzeck* at the Residenztheater (which later became the Kammerspiele) in Vienna. Berg, who had already been on the lookout for a subject for an opera for some time, was thrilled by the play and immediately resolved to set it to music. Then the First World War broke out, Berg was called up and, as a clerk in the War Ministry, could not really think about serious creative work for the time being. But those years did help him to identify with *Woyzeck/Wozzeck* the soldier. "There is a part of me in that character, since I have been as dependent on people I hated, as tied, sickly, lacking in freedom, resigned and humiliated as he was in the course of these years of war", he wrote to his wife Helene, the illegitimate daughter of Emperor Franz Joseph.

But who is the main character, and where is he to be placed historically? There were three *Woyzeck/Wozzecks*. Johann Christian *Woyzeck* was a real person born in Leipzig in 1780. He epitomises the fate of someone

at the bottom of the heap socially, materially and psychologically. A modern parallel for his situation might be that of a foreign labourer with almost no rights and who is also alienated from himself. *Woyzeck* joined a Dutch regiment and returned from the war destitute. Tormented by jealousy, he murdered his lover, whom he suspected of amusing herself with other soldiers. The only historical sources to document his existence are two medical reports. Their condescending tone is unsettling. Both doctor and judge mercilessly demonstrate their social and academic superiority in the expert reports. By today's standards, *Woyzeck's* execution also looks like murder.

Georg Büchner (1813-1837) seized the story with his full vehemence. He changed the first name and created, in Franz *Woyzeck*, a literary character and (anti-)hero. *Woyzeck's* life passes swiftly before the audience or reader. Büchner's text remained a fragment, and unfortunately the source material is in poor condition. Nevertheless, his *Woyzeck* is read, studied and, as time goes on, venerated.

Finally, Alban Berg turned the material into a complete work of art. Taking over a printing error in the edition he used, he created, with Franz *Wozzeck*, a central character in the history of opera. By 1917 he had made a few compositional sketches and had finished adapting the text of Büchner's fragment. After he was demobilised in November 1918 the work progressed. He was more and more gripped by Büchner's text, which was almost unknown in Austria at that time, writing to his friend Anton von Webern: "I can't even tell you whether I'm happy with it. When I'm writing, I feel a constant warmth, and it's going more easily than I would have expected after such a long break ... It's not just the fate of this poor man whom everyone exploits and torments that touches me so, it's also the incredible atmosphere of the individual scenes."

The War had turned Berg the aesthete into a man with a social conscience. An opera with social outsiders like *Wozzeck* and his Marie, who has borne him a child

"without the blessing of the church", and a text whose criticism of the Captain, the Doctor and the handsome Drum-major as representatives of power is unmistakable, went a lot further than *La Dame aux camélias* or *Manon Lescaut*. Berg's music expresses a high degree of personal conviction.

Arnold Schoenberg expressed reservations: music should be about angels, not batmen. He was seldom so wrong. When Berg showed him the finished manuscript in 1921, he immediately changed his mind and became the opera's first champion, recognising that Berg had reflected the collapse of the nineteenth-century political order by consigning opera's high romantic ideals to the flames of musical history. "Now that's what I call an opera! That's true dramatic music!" Schoenberg wrote to Berg's publisher Emil Hertzka, who was still holding back. It was not possible to print a vocal score until Alma Mahler made a contribution towards the costs. Anyone who could read music realised that after *Wozzeck*, opera would never be the same again.

Everything about this music seemed new, but formally and emotionally justified. The vocal and orchestral writing was faithfully and naturalistically matched to the stage action. Recitative, *arioso* and *Sprechgesang* in the spirit of Schoenberg's *Pierrot lunaire* found their logical place in the dramatic structure. Berg had selected 15 of Büchner's scenes and divided them into three acts of five scenes each. Each act was through-composed and was made up of traditional forms. Berg's tonal language combines tonality, polytonality and atonality. His epoch-making innovations thus built on the solid ground of tradition.

In his *Wozzeck* essay of 1928, Berg himself described this as follows: "Apart from my desire to make good music, to do complete justice musically to the spiritual content of Büchner's immortal drama and to translate his literary language into a musical one, I had nothing in mind when I decided to write an opera – and that includes nothing with regard to compositional technique – except rendering to the theatre what was the theatre's. That meant shaping the music in such a way that it remained constantly mindful of its duty to serve the drama."

"What was the theatre's" was still very much a matter for debate when Erich Kleiber conducted the première at the Berlin State Opera Unter den Linden in 1925. A number of the press foamed with rage, noting the absence of melodies. But the work was quickly taken up by other theatres, with productions in Prague in 1926, Leningrad in 1927, Vienna in 1930 and another in Berlin in 1932. When, in 1934, London's Covent Garden was planning a performance and wanted to borrow sets from Berlin, the theatre had already subjected its stock to National Socialist "cleansing".

Berg did not live to see the second and definitive post-war triumph of his *Wozzeck*; he died in 1935. Today, almost 100 years after the première, we can state unequivocally that Berg's deeply humane opera speaks to people and shakes them to the core. The opera *Wozzeck*, which is, in a sense, also a Passion, has long since found its place in the repertoire as a 20th-century masterpiece.

Wolfgang Schauffler

Translation: Susan Baxter

Synopsis

CD 1

Act I

① *Wozzeck*, a soldier, shaves the Captain, who is espousing his righteous philosophy. He accuses *Wozzeck* of immoral ways by living with his mistress and child without the benefit of marriage. *Wozzeck* states that he could live virtuously if only he were rich.

② Later, as *Wozzeck* gathers wood with his friend Andres, he has frightening visions.

③ At their home, Marie, *Wozzeck's* mistress, quarrels with a neighbour, Margret, who chides Marie for dallying with the Drum-major. *Wozzeck* sticks his head in the window to tell Marie of his visions, but then runs off.

④ He visits the Doctor and agrees to participate in experiments in order to earn much-needed money. Wozzeck tells the Doctor of his hallucinations, much to the Doctor's delight.

⑤ Back at home, Marie succumbs to the Drum-major and sleeps with him.

CD 2

Act II

① Upon returning home, Wozzeck discovers a pair of earrings Marie was given by the Drum-major. Despite his suspicions, Wozzeck gives his pay cheque to Marie, then departs.

② Elsewhere, the Captain and Doctor engage in a meaningless chat while strolling. They cross paths with Wozzeck and taunt him with news of Marie's indiscretion.

③ Confronting Marie, Wozzeck grabs her and they struggle. Marie frees herself, telling Wozzeck she would rather have a knife in her heart than Wozzeck's hands on her.

④ At the local tavern, inebriated patrons dance, including Marie waltzing with the Drum-major. This sight torments Wozzeck and Andres tries to cheer him up with a song, but to no avail.

⑤ Later, at the barracks, Wozzeck cannot sleep, babbling to Andres about voices in his head and hallucinations about knives. The Drum-major enters the barracks, drunk, and mocks Wozzeck. They fight, but Wozzeck is beaten and lies bloodied on the floor.

Act III

⑥ Full of remorse for her actions, Marie reads to her child stories from the Bible about Mary Magdalene and adulterous women.

⑦ Later, as Wozzeck and Marie walk by a pond, he has kind words and kisses for her, but at moonrise, he is enraged. Accusing Marie of infidelity, he slits her throat.

⑧ At the tavern, Wozzeck gets drunk and attempts to dance with Margret. In horror, she discovers blood on his clothing.

⑨ Returning to the pond to find the knife, Wozzeck comes upon Marie's body. He hurls the knife into the pond, but then wades in to make sure it has truly sunk to the bottom. Completely delusional, Wozzeck imagines the water is blood and he drowns. Strolling by, the Doctor and the Captain hear unsettling noises and scurry away.

⑩ Following an orchestral interlude ⑪ Marie and Wozzeck's child plays ring a ring o' roses with other children. Another child rushes up to report to the boy that his mother is dead. The children run off to see for themselves. Alone and afraid, the boy rocks to and fro on his hobby-horse.

Alban Berg (1885-1935)

Wozzeck

*„Man muß die Menschheit lieben,
um in das eigentümliche Wesen jedes einzudringen;
es darf einem keiner zu gering, keiner zu häßlich sein,
erst dann kann man sie verstehen ...“*

Georg Büchner

Alban Berg kam 1885 in einem Barockpalais in der Wiener Innenstadt zur Welt. Er zeigte Neigung zu Architektur, Dichtung, bildender Kunst, bis er 1904 Kompositionsschüler von Arnold Schönberg wurde und sich mit Liedern, einer Klaviersonate und einem Streichquartett als schöpferischer Geist hohen Ranges erwies. 1912 vertonte er fünf Orchesterlieder nach Ansichtskarten von Peter Altenberg. Sie verursachten bei der ersten Aufführung am 31. März 1913 im Wiener Großen Musikvereinsaal einen Konzertsandal, der nur durch den um Igor Strawinskys „Le Sacre du Printemps“ zwei Monate später in Paris übertroffen wurde. Seither galt Berg, der aristokratische Kulturmensch, als gefährlicher Rebell.

Im Mai 1914 spielte Albert Steinhilber im Wiener Residenztheater (den späteren Kammerspielen) die Titelrolle bei der Erstaufführung von Georg Büchners „Woyzeck“. Berg, längst auf der Suche nach einem Opernstoff, war begeistert und sofort entschlossen, das Stück zu komponieren. Dann brach der Erste Weltkrieg aus, Berg wurde Soldat und konnte als Schreiber im Kriegsministerium an ernste künstlerische Arbeit zunächst nicht denken. Doch vollzog sich in diesen Jahren seine Identifikation mit dem Soldaten Wozzeck. „Steckt doch auch ein Stück von mir in dieser Figur, seit ich ebenso abhängig von verhaßten Menschen, gebunden, kränklich, unfrei, resigniert, ja gedemütigt diese Kriegsjahre verbringe“, schreibt er am 7. August 1918 an seine Frau Helene, der unehelichen Tochter von Kaiser Franz Joseph.

Doch wer ist diese Hauptfigur und wo kann man sie historisch verorten? Woyzeck/Wozzeck existiert dreifach. Johann Christian Woyzeck hat tatsächlich gelebt. 1780

wird er in Leipzig geboren. Er verkörpert das Schicksal eines Menschen, der ganz unten ist: sozial, materiell, seelisch. Will man seine Situation in unsere Welt übertragen, erscheint er als fast rechtloser Fremdarbeiter, auch sich selbst entfremdet. Er schließt sich einem holländischen Regiment an, kehrt verarmt vom Krieg zurück. Von Eifersucht gepeinigt begeht er einen Mord an seiner Geliebten, die sich vermeintlich mit anderen Soldaten vergnügt. Zwei ärztliche Gutachten sind die einzigen historischen Quellen seiner Existenz. Sie verstören im herablassenden Ton. Arzt und Richter stellen in Gutachten ihre soziale und bildungsmäßige Überlegenheit gnadenlos aus. Die Hinrichtung von Woyzeck erscheint nach heutigen Maßstäben ebenso als Mord.

Georg Büchner (1813-1837) erfasst die Geschichte mit voller Vehemenz. Er ändert den Vornamen und erschafft mit Franz Woyzeck einen (Anti-)Helden, einen Protagonisten der Literatur. Sein Leben zieht in kurzer Zeit vor den Augen der Zuschauer und Leser vorbei. Büchners Text bleibt ein Fragment und leider ist die Quellenlage schlecht. Trotzdem wird sein Woyzeck gelesen, rezipiert, mit zunehmender Zeit heftig verehrt.

Alban Berg macht den Stoff schließlich vollends zum Kunstwerk. Er übernimmt den Druckfehler einer Ausgabe und erfindet mit Franz Wozzeck eine zentrale Figur der Operngeschichte. 1917 hat er die Texteinrichtung des Büchnerschen Fragments nach einigen kompositorischen Vorbereitungen beendet. Nach der Entlassung aus dem Wehrdienst im November 1918 ging die Arbeit vorwärts. Büchners Text, damals in Österreich kaum bekannt, fesselte ihn mehr und mehr. Er schreibt an seinen Freund Anton von Webern: „Ob ich damit zufrieden bin, kann ich Dir nicht einmal sagen, ich fühle beim Niederschreiben immerfort Wärme, und es geht mir auch leichter von der Hand, als ich nach so einer langen Pause gedacht habe ... Es ist nicht nur das Schicksal dieses von aller Welt ausgenützten und gequälten armen Menschen, was mir so nahegeht, sondern auch der unerhörte Stimmungsgehalt der einzelnen Szenen.“

Der Krieg hatte aus dem Ästheten Berg einen sozial Empfindenden gemacht. Ein Opernstoff mit Außenseitern der Gesellschaft wie Wozzeck und seiner Marie, die ihm ein Kind geboren hat, „ohne den Segen der Kirche“, ein Text, der an dem Hauptmann, dem Arzt und dem schönen Tambourmajor als Vertretern der Macht unverkennbar Kritik übt: das ging weit über die „Kameliendame“ oder „Manon Lescaut“ hinaus. Berg schreibt in hohem Maß Bekenntnismusik.

Arnold Schönberg äußert sich bedenklich. Musik solle Engel, nicht Offiziersdiener behandeln. Selten lag er so falsch. Als ihm Berg 1921 das fertige Manuskript vorlegt, ändert er sofort seine Meinung und wird zum ersten Vorkämpfer für die Oper. Er erkennt, dass Berg parallel zum politischen Zusammenbruch des 19. Jahrhunderts die romantisch verkärten Ideale der Oper auf den Scheiterhaufen der Musikgeschichte befördert hat. „Das ist eine Oper! Eine echte Theatermusik!“, schreibt Schönberg an Bergs Verleger Emil Hertzka, der sich noch ziert. Erst ein finanzieller Zuschuss von Alma Mahler ermöglicht den Druck eines Klavierauszugs. Wer Noten zu lesen verstand, erkannte: nach dem „Wozzeck“ wird die Opernwelt eine andere sein.

Alles an dieser Musik schien neu und dabei formal wie emotionell begründet. Die Behandlung von Singstimmen und Orchester war den szenischen Handlungen mit naturalistischer Treue angeglichen. Rezitativ, Arioso und Sprechgesang im Geist des Schönbergschen „Pierrot lunaire“ fanden ihren logischen Platz in der Dramaturgie. Berg hatte von Büchners Szenen fünfzehn ausgesucht und in drei Akte zu je fünf Szenen eingeteilt. Jeder Akt hatte eine durchkomponierte Form, die sich ihrerseits aus traditionellen Formen zusammensetzte. In der Tonsprache verbindet Berg tonale, polytonale und atonale Mittel. Seine epochalen Neuerungen standen also auf dem festen Boden der Tradition.

Berg selbst hat dies in seinem „Wozzeck“-Aufsatz aus dem Jahr 1928 so dargestellt: „Abgesehen von dem Wunsch, gute Musik zu machen, den geistigen Inhalt von Büchners unsterblichem Drama auch musikalisch zu erfüllen, seine dichterische Sprache in eine musikalische umzusetzen, schwebt mir in dem Moment, wo ich mich

entschloss, eine Oper zu schreiben, nichts anderes, auch kompositionstechnisch nichts anderes vor, als dem Theater zu geben, was des Theaters ist. Das heißt also: die Musik so zu gestalten, dass sie sich ihrer Verpflichtung, dem Drama zu dienen, in jedem Augenblick bewusst ist.“

„Was des Theaters ist“ war bei der Uraufführung 1925 an der Berliner Lindenoper unter Erich Kleiber noch sehr umstritten. Ein Teil der Presse schäumte vor Wut, man vermisste Melodien. Doch das Werk wurde bald nachgespielt: 1926 in Prag, 1927 in Leningrad, 1930 in Wien und 1932 erneut in Berlin unter Kleiber. Als Londons Covent Garden 1934 eine Aufführung plante und sich Dekorationen in Berlin ausleihen wollte, hatte das Theater den Fundus schon im nationalsozialistischen Sinn „gesäubert“.

Berg sollte den zweiten, endgültigen Triumph seines „Wozzeck“ nicht mehr erleben. Er starb 1935. Heute, fast hundert Jahre nach der Uraufführung, kann man festhalten, dass Bergs zutiefst humane Oper die Menschen erreicht und erschüttert. Die Oper „Wozzeck“, die in gewisser Weise auch eine Passionsmusik ist, ist als Meisterwerk des 20. Jahrhunderts längst im Repertoire angekommen.

Wolfgang Schauffler

Die Handlung

CD 1

Erster Akt

¶ Der Soldat Wozzeck rasiert den Hauptmann, der seine selbstgerechte Philosophie von sich gibt. Er wirft Wozzeck seinen unmoralischen Lebenswandel vor, da er mit seiner Geliebten Marie und dem gemeinsamen Kind »ohne den Segen der Kirche« zusammenlebt. Wozzeck erwidert, dass er schon tugendhaft leben wollte, wenn er reich wäre.

¶ Beim Holzsammeln mit seinem Freund und Kameraden Andres wird Wozzeck von furchterregenden Visionen heimgesucht.

¶ Daheim zankt sich Wozzecks Geliebte mit der Nachbarin Margret: Diese behauptet, Marie mache dem Tambourmajor schöne Augen. Wozzeck steckt seinen Kopf durchs Fenster und erzählt Marie von seinen Visionen. Dann eilt er davon.

¶ Er besucht den Doktor und ist bereit, dessen Experimente über sich ergehen zu lassen, um sich so das dringend benötigte Geld zu verdienen. Wozzeck berichtet dem Doktor von seinen Halluzinationen. Dieser ist begeistert.

¶ Daheim erliegt Marie inzwischen den Avancen des Tambourmajors und gibt sich ihm hin.

CD 2

Zweiter Akt

¶ Bei seiner Heimkehr entdeckt Wozzeck die Ohringe, die Marie von dem Tambourmajor erhalten hat. Trotz seines Argwohns händigt er Marie seinen Sold aus. Dann geht er ab.

¶ Hauptmann und Doktor führen beim gemeinsamen Spaziergang ein belangloses Gespräch. Sie begegnen Wozzeck und provozieren ihn mit der Nachricht von Maries Fehltritt.

¶ Wozzeck stellt Marie zur Rede und packt sie. Sie ringen miteinander. Marie kann sich befreien und meint, sie wolle lieber ein Messer in ihrem Herzen haben als Wozzecks Hände auf sich fühlen.

¶ In der Dorfkneipe tanzen die betrunkenen Gäste. Marie dreht sich im Walzer mit dem Tambourmajor. Dieser Anblick peinigt Wozzeck; Andres versucht, ihn mit einem Lied aufzumuntern, doch umsonst.

¶ Später, in der Kaserne, findet Wozzeck keinen Schlaf. Stammelnd erzählt er Andres von den Stimmen in seinem Kopf und von den Messern, die er in seinem Wahn vor sich sieht. Der betrunkene Tambourmajor kommt in die Kaserne und verhöhnt Wozzeck. Die beiden kämpfen. Wozzeck verliert und bleibt blutend am Boden liegen.

Dritter Akt

¶ Marie bereut ihre Taten und liest dem Kind aus der Bibel die Geschichte von Maria Magdalena und den Ehebrecherinnen vor.

¶ Später spazieren Wozzeck und Marie an einem Teich entlang. Er spricht freundlich mit ihr und küsst sie, doch als der Mond aufgeht (»wie ein blutig' Eisen«), gerät er in Wut: Er bezichtigt die Geliebte der Untreue und schneidet ihr die Kehle durch.

¶ In der Kneipe betrinkt sich Wozzeck. Dann will er mit Margret tanzen. Diese entdeckt voller Entsetzen das Blut auf seiner Kleidung.

¶ Wozzeck kommt zu dem Teich zurück und sucht nach seinem Messer. Er stößt auf Maries Leichnam. Er schleudert das Messer ins Wasser, watet dann aber hinterdrein, um sich zu überzeugen, dass es wirklich auf den Boden gesunken ist. In seinen Wahnvorstellungen hält er das Wasser für Blut, und er ertrinkt. Doktor und Hauptmann schlendern vorüber; sie hören beunruhigende Geräusche und machen sich eilends davon.

¶ Nach dem Orchesterzwischenspiel ¶¶ sieht man das Kind von Marie und Wozzeck im Ringelreihen mit seinen Spielkameraden. Ein weiteres Kind eilt herbei und ruft dem Knaben zu, dass seine Mutter tot sei. Die Kinder stürzen davon, um sich selbst zu überzeugen. Allein und verängstigt reitet ihnen der Kleine auf seinem Steckenpferd nach.

Deutsche Fassung: Cris Posslac

Roman Trekel



Roman Trekel received his musical education in Berlin, starting his career at the Berlin State Opera, and has been a principal singer of that company ever since. His repertoire includes rôles such as Wolfram (*Tannhäuser*), Posa (*Don Carlos*), Count (*Le nozze di Figaro*), Don Alfonso (*Così fan tutte*), Beckmesser (*Die Meistersinger von Nürnberg*), Kurwenal (*Tristan und Isolde*), Amfortas (*Parsifal*), Faust (*Doktor Faust*) and Wozzeck (*Wozzeck*). He has performed with the leading opera houses throughout Europe and Japan, *inter alia* with La Scala, Milan, Covent Garden, the Dresden, Hamburg and Munich State Operas, De Nederlandse Opera Amsterdam, the Zurich Opera House, the New National Theatre, Tokyo, the Vienna State Opera, and the Bayreuth and Salzburg Festivals.

Anne Schwanewilms



German soprano Anne Schwanewilms performs to great acclaim at the world's major opera houses and concert venues. Hailed as one of the foremost interpreters of Richard Strauss, she has won wide critical acclaim. Her repertoire of operatic heroines extends beyond those of Strauss to include, among others, Elsa (*Lohengrin*), Elisabeth (*Tannhäuser*), Madame Lidoine (*Dialogues des Carmélites*), Marie (*Wozzeck*) and Desdemona (*Otello*). She is also considered one of today's finest *Lieder* recitalists, appearing regularly with Malcolm Martineau, Charles Spencer and Roger Vignoles, both in Europe and abroad. Anne Schwanewilms' extensive discography includes DVD recordings of *Die Frau ohne Schatten* (Salzburger Festspiele, 2011), *Der Rosenkavalier* (Sächsische Staatskapelle Dresden, 2007), *Dialogues des Carmélites* (Hamburgische Staatsoper, 2008), an album of Strauss's *Four Last Songs* and opera excerpts with Markus Stenz and the Gürzenich-Orchestra and numerous *Lieder* recordings, including the albums *Das himmlische Leben* featuring the music of Liszt and Mahler, and *Mondnacht* which focuses on the music of Schumann and Wolf. In 2002 Anne Schwanewilms was named *Opernwelt's* Singer of the Year.

Marc Molomot



Marc Molomot enjoys an international career in opera and on the concert stage. Originally known for appearances with the world's leading early music ensembles and conductors, he is now praised for performances in repertoire of all eras. In addition to Schubert and Monteverdi releases, his recordings include the GRAMMY® Award-nominated Lully's *Thésée* with the Boston Early Music Festival, Charpentier's *Judicium Salomonis* with Les Arts Florissants, conducted by William Christie, Handel's *Acis and Galatea* with Les Boréades conducted by Eric Milnes, and Monteverdi's *L'Orfeo* with Apollo's Fire led by Jeannette Sorrel. More contemporary fare includes Hauptmann in Berg's *Wozzeck*, and the title rôle in Benjamin Britten's *Albert Herring*.

Nathan Berg



Born in Saskatchewan, Nathan Berg studied in his native Canada, the United States, Paris, and at the Guildhall School of Music in London where he won the Gold Medal for Singers. Early in his career he established his name as an outstanding interpreter of baroque and pre-classical music, both in concert and opera. To this he soon added multiple Mozart operatic rôles with performances around the globe. He has continued with dramatic repertoire including the title rôle in *Der fliegende Holländer* in his Bolshoi Theatre début, Alberich (*Das Rheingold*) with the Seoul Philharmonic Orchestra and Doktor (*Wozzeck*) with the BBC Scottish Symphony Orchestra and the Houston Symphony.

Gordon Gietz



Gordon Gietz made his début at the Opéra National de Paris as Don Ottavio in *Don Giovanni* and returned in subsequent seasons as Cassio in *Otello* under the baton of Valery Gergiev and Tamino in *Die Zauberflöte*. Gietz created the character of Yonas in the Bastille's world première of Kaija Saariaho's *Adriana Mater*. He made his début at the Metropolitan Opera in the title rôle of Shostakovich's *The Nose*, under the musical direction of Valery Gergiev. He has sung major rôles in leading opera houses in Europe, America and the Far East, collaborating with conductors and directors of distinction.

Robert McPherson

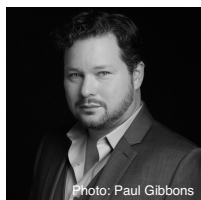


Photo: Paul Gibbons

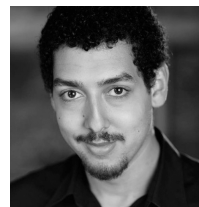
Robert McPherson enjoys a busy career, with engagements with the Metropolitan Opera, English National Opera, Chicago Lyric Opera, New Israeli Opera, Vlaamse Opera, Stadttheater Bern, and other houses and companies in America and throughout the world. His extensive repertoire ranges from Mozart to Stravinsky and Britten, with notable appearances in *bel canto*. He made his national television début on PBS as the angel Gabriel in Andrew T. Miller's sacred cantata *The Birth Of Christ*, recorded in Dublin, and reprised that rôle in Rome at the invitation of the Vatican.

Katherine Ciesinski



Katherine Ciesinski's major operatic credits include three Metropolitan Opera productions, Covent Garden, the Paris Opera, San Francisco, and Chicago Lyric among many others. Her world premières include Berg's *Lyric Suite*, Mark Adamo's *Little Women*, Dominick Argento's *The Aspern Papers*, Jake Heggie's *The End of the Affair*, and the title rôle in Maurice Ohana's *La Celestine*. She has been seen on PBS *Great Performances* and appears in the Werner Schroeter film *Love's Debris*. She has also performed with many of the world's leading orchestras and has been heard in recital and contemporary chamber music performances across the United States and Europe.

Calvin Griffin



Calvin Griffin, a native of Columbus, Ohio, began his first season with the Florida Grand Opera studio in 2016. With the Arizona Opera Studio he performed the rôles of Captain in *Florencia en el Amazonas*, Zuniga in *Carmen*, Pistola in *Falstaff*, Count Ceprano in *Rigoletto*, Zaretsky in *Eugene Onegin*, Speaker/2nd Armoured Man in *Die Zauberflöte*, Hortensius in *La fille du régiment*, Colline in *La bohème*, and Dr Grenville in *La traviata*. He made his Opera Columbus début as Colline in *La bohème*, and has appeared at the Glimmerglass Festival singing Fabrizio and covering Gottardo in *La gazza ladra*, and covering the title rôle in *Sweeney Todd*. He sang the title rôle in *Gianni Schicchi* at the Aspen Music Festival, and covered the rôle of Leporello in *Don Giovanni* as an Apprentice Artist at Des Moines Metro Opera. He was a Studio Artist at The Wolf Trap Opera Company, as well as a participant at the Brevard Music Festival.

Samuel Schultz



The American baritone Samuel Schultz maintains a diverse career of operatic and concert performances. He has appeared with Houston Grand Opera as Dr Falke in *Die Fledermaus*, Mr Lindquist in *A Little Night Music*, Morales in *Carmen*, The Business Man in *The Little Prince*, Counsel for the Plaintiff in *Trial By Jury*, and Perückenmacher in *Ariadne auf Naxos*. He performed the world première of *UnShakeable* with Santa Fe Opera to commemorate Shakespeare 400. He made his Houston Symphony début singing Ramiro in Ravel's *L'Heure espagnole* and the orchestrated *Don Quichotte*. He returned to sing in a concert version of *Wozzeck*. In addition, he sang the rôle of Dandini in Rossini's *La Cenerentola* for Baltimore Concert Opera. He also performed Junius in *The Rape of Lucretia* in performances at the Aspen Music Festival conducted by Jane Glover. As a Gerdine Young Artist with Opera Theatre of St. Louis he covered the rôle of Howie in the world première of *Champion*.

Brenton Ryan



Winner of the Birgit Nilsson Prize at the 2016 Operalia competition, tenor Brenton Ryan is quickly establishing himself as a singer of great vocal diversity and dramatic depth. A graduate of Rice University's Shepherd School of Music, he also holds a Bachelor of Music degree from DePaul University. His career has brought engagements throughout the United States, with his house and rôle début at the Metropolitan Opera in 2015 as Pedrillo in Mozart's *Die Entführung aus dem Serail*, conducted by James Levine in his final appearance as Music Director. His concert appearances have included semi-staged performances of *Wozzeck* and Ravel's *L'Heure espagnole*, both with the Houston Symphony under Hans Graf, his Los Angeles Philharmonic début in Beethoven's *Choral Fantasy*, conducted by Gustavo Dudamel, Beethoven's *Symphony No. 9* with both the Lexington Philharmonic and Rice University, and *Elijah* at DePaul University. Recital work includes his début at the Kennedy Center in Washington D.C. and concerts with the New York Festival of Song.

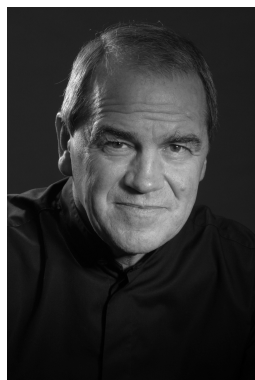
Houston Symphony



Led by Music Director Andrés Orozco-Estrada, the Houston Symphony continues its second century as one of America's leading orchestras. Founded in 1913, the Houston Symphony is one of the oldest performing arts organisations in Texas, and it offers a full complement of concert, community, education, touring and recording activities. Serving the entire Greater Houston region, the Symphony's home base is Jones Hall for the Performing Arts, and the orchestra also performs regularly in Sugar Land, at Miller Outdoor Theatre, Cynthia Woods Mitchell Pavilion and other locations around the community. As a cultural ambassador for the city and region, the Houston

Symphony has toured extensively, from road tours to military bases in Texas and Louisiana during World War II, to 16 performances at Carnegie Hall. International appearances include concerts in Singapore, Moscow and Japan, in addition to European tours with stops in England, France, Holland, Germany and Austria.

Hans Graf



Appointed Music Director of the Houston Symphony in 2001, Hans Graf concluded his tenure in May 2013 and is the longest serving Music Director in the orchestra's history. Prior to his appointment in Houston, he was the Music Director of the Calgary Philharmonic for eight seasons and held the same post with the Orchestre National Bordeaux Aquitaine for six years. He also led the Salzburg Mozarteum Orchestra from 1984 to 1994. He first conducted the Vienna State Opera in 1981 and has since led productions in the opera houses of Berlin, Munich, Paris and Rome, among others. He has recorded for the EMI, Orfeo, CBC, Erato, Capriccio and JVC labels, and his extensive discography includes the complete symphonies of Mozart and Schubert, the première recording of Zemlinsky's opera *Es war einmal*, and the complete orchestral works of Dutilleux. He has been awarded the Chevalier de l'Ordre de la Légion d'Honneur by the French government for championing French music around the world, as well as the Grand Decoration of Honour in Gold for Services to the Republic of Austria.

Deutsche Samstagsschule Houston

Conrad Binmore
Leah Meyer
Christine Ruchlicke
Nicholas Janz
Jack Yanko, Marie's Child

Houston Grand Opera Children's Chorus

Karen Reeves, Director
Maria Dunn Gelves
Esme Bianca Grimshaw
Jacqueline Hickman
David Hulten
Philip Hulten
Sophie-Rei Qano

Tobbe Rytting
Calista Jo-Rei Smith

Students from the Shepherd School at Rice University

Grant Loehning, Director
Rafael Moras, Tenor
Frederick Ballentine,
Baritone/Ein Soldat

Joseph Eletto, Bass
Julia Dawson, Soprano/
Marie's Child vocal soloist
Rachel Sigman, Soprano
Allegra De Vita, Mezzo-soprano
Teresa Procter, Mezzo-soprano

First Violin

Frank Huang**, Concertmaster
Eric Halen,
Associate Concertmaster
Qi Ming,
Assistant Concertmaster
Marina Brubaker
Sergei Galperin
MiHee Chung
Ferenc Illenyi
Si-Yang Lao
Kurt Johnson***
Rodica Gonzalez
Christopher Neal***
Oleg Chelpanov
Emily Kelly
Cecilia Belcher

Second Violin

Jennifer Owen**, Principal
Sophia Silvos,
Acting Associate Principal
Hitai Lee
Kiju Joh
Mihaela Frusina
Ruth Zeger
Margaret Bragg
Martha Chapman
Yan Tong
Christine Pastorek
Amy Teare
David Brubaker

Viola

Wayne Brooks**, Principal
Joan DerHovsepian,
Associate Principal
George Pascal,
Assistant Principal
Wei Jang
Linda Goldstein
Sheldon Person
Fay Shapiro

Daniel Strba

Thomas Malloy
Phyllis Herdiska

Cello

Brinton Smith**, Principal
Christopher French,
Associate Principal
Anthony Kitai
Jeffrey Butler
Kevin Dvorak
Xiao Wong
Myung Soon Lee
Hellen Weberpal
Shino Hayashi

Double Bass

David Malone**,
Acting Principal
Mark Shapiro,
Acting Associate Principal
Robert Pastorek
Eric Larsen
Burke Shaw
Donald Howey
Michael McMurray

Flute and Piccolo

Aralee Dorough**, Principal
Judith Dines*,
Acting Associate Principal
Gina Hughes*
Rebecca Powell Garfield*

Oboe

Jonathan Fischer**, Principal
Anne Leek*, Associate Principal
Colin Gatwood*
Adam Dinitz

Cor anglais

Adam Dinitz**

Clarinet

David Peck**, Principal
Thomas LeGrand,
Associate Principal
Christian Schubert
Alexander Potiokin
James Johnson

C Clarinet

Thomas LeGrand***

E flat Clarinet

Christian Schubert***
James Johnson*

Bass Clarinet

Alexander Potiokin**

Bassoon

Rian Craypo**, Principal
Eric Arbiter*,
Associate Principal
Elise Wagner*

Contrabassoon

Benjamin Atherholt**

French Horn

William VerMeulen**, Principal
Brian Thomas**
Nancy Goodearl*
Wade Butin*
Katharine Caliendo

Trumpet

Mark Hughes, Principal
John DeWitt*,
Associate Principal
Robert Walp*,
Assistant Principal
Anthony Prisk

Trombone

Allen Barnhill, Principal
Bradley White*,
Associate Principal
Phillip Freeman*
Mark Fry*

Tuba

Dave Kirk* ***, Principal

Timpani

Ronald Holdman, Principal
Brian Del Signore,
Associate Principal

Percussion

Brian Del Signore, Principal
Mark Griffith
Matthew Strauss*
Meredith Nelson Huffman*
Matthew Beaumont*

Harp

Paula Page, Principal

Keyboard

Scott Holshouser, Principal
Neal Kurz

Accordian

Vadim Angerov***

Guitar

Thomas Echols***

* Military Band, Act I, Scene 3
** Chamber Orchestra,
Act II, Scene 3
*** Tavern Music,
Act III, Scene 4

This recording has been made possible through the generosity of:
Stephen and Mariglyn Glenn • Jackson D. Hicks • Mike Stude • Dr Gary L. Hollingsworth and Dr Kenneth J. Hyde
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The Houston Symphony gratefully acknowledges the generous support from the following donors
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The Houston Symphony's Classical Season is endowed by The Wortham Foundation, Inc. in memory of Gus S.
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also supported by The Cullen Trust for the Performing Arts Endowed Fund for Creative Initiatives.
Video enhancements for Houston Symphony concerts are made possible
by the Albert and Ethel Herzstein Foundation.

The Houston Symphony's recording and electronic media initiatives are supported by The Wortham Foundation, Inc.
and Bobby and Phoebe Tudor. Additional support is provided by Stephen and Mariglyn Glenn
and Mr Jay Steinfeld and Mrs Barbara Winthrop.

Based on real events and playwright Georg Büchner's starkly vehement text, Alban Berg's tragic opera *Wozzeck* is an epoch-making work, in stark contrast to the previous high romantic ideals of the genre, that led Schoenberg to exclaim "now that's what I call an opera!" Immensely powerful and heartbreakingly moving as a drama, *Wozzeck* explores the victimisation, despair and madness of a central character who has no place in society, its deeply humane message and sublimely innovative score firmly establishing it as a 20th-century masterpiece.

Alban BERG

(1885-1935)

Wozzeck (1917-1922) Opera in Three Acts Text by Georg Büchner (1813-1837)

Wozzeck Roman Trekel, Baritone
Marie Anne Schwanewilms, Soprano
Captain (Hauptmann) Marc Molomot, Tenor
Doctor (Doktor) Nathan Berg, Bass-baritone
Drum-major (Tambourmajor) Gordon Gietz, Tenor
Andres Robert McPherson, Tenor
Margret Katherine Ciesinski, Mezzo-soprano
First Apprentice (Erster Handwerksbursche) Calvin Griffin, Bass-baritone
Second Apprentice (Zweiter Handwerksbursche) Samuel Schultz, Baritone
Madman (Der Narr) Brenton Ryan, Tenor

Members of Houston Grand Opera Children's Chorus (Karen Reeves, Chorus-master)
Chorus of Students and Alumni, Shepherd School of Music, Rice University

Houston Symphony • Hans Graf

CD 1	36:22	CD 2	61:30
1-5 Act I	36:22	1-5 Act II	37:00
		6-11 Act III	24:30

A full track listing can be found on page 3 of the booklet • The German libretto
and an English translation can be found at www.naxos.com/libretti/660390.htm

Recorded live in Jesse H. Jones Hall for the Performing Arts, Houston, Texas, USA, on 1st and 2nd March, 2013
Producer: Hans Graf • Engineer and editor: Bradley W. Sayles • Booklet notes: Wolfgang Schaufler
Publisher: Universal Edition A.G., Wien • Cover image used under licence from Shutterstock.com