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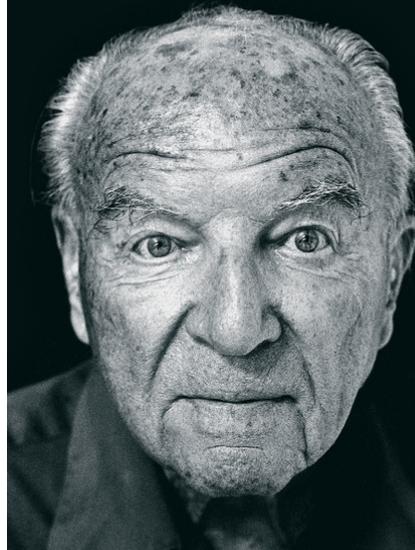
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Ernst KRENEK



Music for Chamber Orchestra

Die Nachtigall, Op. 68a
Static and Ecstatic, Op. 214
Von Vorn Herein, Op. 219
The Dissembler, Op. 229
Im Tal der Zeit, Op. 232

Agata Zubel, soprano
Mathias Hausmann, baritone
Leopoldinum Orchestra
Ernst Kovacic, conductor

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ERNEST KRENEK: MUSIC FOR CHAMBER ORCHESTRA

by Peter Tregear

The Austrian-born composer Ernst Krenek (1900–91) has been described, with good reason, as a compositional ‘companion of the twentieth century’.¹ Stretching over seventy years of productive life, his musical legacy encompasses most of the common forms of modern western art music, from string quartets and symphonies to opera and electronic music. Moreover, it engages with many of the key artistic movements of the day – from late Romanticism and Neo-classicism to abstract Expressionism and Post-modernism. The sheer scope of his music seems to reflect something profound about the condition of his turbulent times.

The origins of Krenek’s extraordinary artistic disposition are to be found in the equally extraordinary circumstances into which he was born. He came to maturity in Vienna in the dying days of the First World War and the Austro-Hungarian Empire and, with its collapse in 1919, the cultural norms that had nurtured Vienna’s enviable musical reputation all but disappeared. In addition, by this time, new forms of transmission of mass culture, such as the wireless, gramophone and cinema, were transforming the ways and means by which cultural life could be both propagated and received.

As an artist trying to come to terms with these changes, Krenek was doubly fortunate. Not only was he generally recognised as one of the most gifted composers of his generation; he was also an insightful thinker about music and its role in society. Right from the moment in 1921 when, in the face of growing tension between himself and his composition teacher Franz Schreker, he set out on a full-time career as a composer, he determined that he would be more than just as a passive reflector of the world around him; he would be both its witness and conscience.

¹ Cf. Matthias Schmidt, *Ernst Krenek: Zeitgenosse des 20. Jahrhunderts/Companion of the 20th Century*, Wiener Stadt- und Landesbibliothek, Vienna, 2000.

I turn to the absurd.

‘Why not try these cards?’

What is the game? I’m tired of chance.

‘It is the wisdom of ages past.’

We were betrayed before.

‘They tell the truth.’

The triangle – the square –

‘They reflect the Universe ...’

The emperor – the wheel of fortune – the chariot two horses pulling hither and yon – where is the truth? Justice... – the Tower: broken – la Maison dieu –

‘Go on.’

The fool – and here: the Hanging Man, upside down, between heaven and earth –

‘It is you.’

The juggler – the joker – bagatto, bagatto, bagatto ultimo – and the truth?

‘The end of it all.’

‘Factus sum sicut nycticorax in domicilio. Dies mei sicut umbra declinaverunt et ego sicut faenum arui.’

‘I am like an owl in the desert. My days are like a shadow that declineth; and I am withered like grass.’

Ps. 101: 7, 12; 102: 6, 11.

‘Nemo est qui semper vivat. Melior est canis vivus leone mortuo. Viventes enim sciunt se esse mortuos. Mortui vero nihil noverunt amplius nec habent ultra mercedem, quia oblivioni tradita est memoria eorum.’

‘No one lives forever. A living dog is better than a dead lion. For the living know that they shall die: but the dead know not any thing, neither have they any more a reward; for the memory of them is forgotten.’

Ecc. 9: 4, 5.

And now I shall pretend to be myself.

While I was a child, I believed what they put before me to believe, not asking why I should nor what it was. My tower was whole, I stood on solid ground. When I grew in years, I lived by the light of knowledge. I let reason crack my tower of faith. I espoused doubt – a fickle bride. With me she did abide. With her I merrily sailed on stormy seas. As I now approach the dire vortex where we shall be sucked out of this chaos to hide in the folds of nothingness, I wonder, I wonder – oh blissful source of thinking – and I believe as the spirit moves me, the Spirit of Intelligence, the Holy – and what I believe I call truth.

All this was just pretense. This is my exit cue. The dissembler goes. I am the juggler, the joker, bagatto, bagatto, bagatto ultimo – and I remove myself from the stage. Good night.





I have created devices to inspect the infinitesimal hiding in the folds of nothingness. Under my gaze it changes. What is change? It is not what it was. But, then: what was? I measure how fast it moves, but I can't tell where it is. Is there no truth any longer? Only probability? No cause to verify? No effect to measure? Chance supreme?

'Zufall – le hasard –

τύχην δὲ πάντα τὰν βροτοῖς ἐπισκοπεῖν;

'Does chance among mortals govern everything?

Euripides, *Hecuba*, 491

– un coup de dés

Alea iacta esto – Ἀνεῖρήφθω ὁ κύβος

'The die is cast, the number was just chance.'

Krenek, *Sestina*

'Der Würfel fällt, die Zahl war nur ein Zufall'

I must turn to human affairs, analyze predictable motivations.

I shall be a judge, I administer the law. I dispense justice. I find truth.

'What – is – Truth?'

Who are you?

'The Devil's advocate, at your service, your Honor.'

Truth is what can be proven by two witnesses.

'Here, your Honor, are your witnesses. They swear they saw him do it.'

Now I know without the shadow of a doubt that the accused is guilty. The truth is that he did it.

'But was it right or wrong?'

I consult the law.

'Who made the law?'

The wise men of ages past; they knew good and evil.

'Because I made them eat of the forbidden fruit.'

We paid for it with misery and death.

'Eripe me de luto, ut no infigar.'

'Deliver me out of the mire that I may not be impaled.'

Ps. 68: 15; 69: 14

'Libera me de lacu profundo, de ore leonis, ne absorbeat me tartarus, ne cadam in obscurum.'

'Deliver me from the depths of the lake, from the lion's jaws, that hell may not swallow me, that I may not fall into darkness.'

Missale Rom.

Krenek found an early model in the large-scale works of Gustav Mahler, and indeed his first major compositions were to be three symphonies, composed in 1921 and 1922. But he came to international prominence when he followed the example of Schreker and composed for the operatic stage: the premiere of *Jonny spielt auf*, a jazz-inflected *Zeitoper* (that is, an opera which reflected contemporary concerns), in 1927, caused an immediate sensation and was soon performed in opera-houses from Leningrad to New York. It also became the emblematic example of 'degenerate' music for the Nazis, and their rise to power, combined with the hostile reception of Krenek's decisive turn towards the twelve-tone technique in his later opera *Karl V* (1933), forced him into exile in America in 1938.²

His experience of exile arguably colours almost everything he wrote for his next fifty years of productive life. It was not simply a kind of existential homesickness, for although he never relinquished his profound identification with his place of birth, Krenek also grew quickly to love the landscape of North America. Rather, it was more of a deep recognition by the composer that a state of exile, understood in its abstract and poetic as much as its physical sense, is perhaps an unavoidable condition of modern life. Certainly it seemed an unavoidable condition of the modern composer, who now seemed irrevocably separated from mass culture and broad public recognition.

After 1945, Krenek was able to connect with developments in the emerging European musical avant-garde, especially that centred around the Darmstadt International Summer Courses for New Music, which helped encourage him to explore the strict serial organisation of musical material in the manner already being achieved by a new generation of composers like Pierre Boulez. His first fully serial work was *Sestina* (1957) for small ensemble and soprano (to his own text) – although, reflecting in 1970, Krenek ruminated that, as far as this ultra-modernist technique was concerned, he was 'blamed (a) for doing it at all, (b) for doing it too late, and (c) for still being at it'.³

He was not merely following an emerging high-modernist fashion, as his own experiments with serialism were also entirely consistent with the course of his own musical development. The decision to explore the method was as much a reflection of what he felt as an ethical imperative as an aesthetic one. In the face of the horrors which had engulfed his place of birth over the course of two world wars, the search for new order in modern art had become for him inexorably entwined

² He dropped the hacc in his family name, Křenek, after his arrival in the USA.

³ Krenek, *Horizons Cirled: Reflections on my Music*, University of California Press, Berkeley, 1974, p. 75.



with notions of personal responsibility; both were struggles to maintain a viable form in a world in which all that was solid had indeed, it seemed, melted into air. And there were no easy answers. His serial experiments were never mere exercises in radical iconoclasm; rather they ran alongside, and occasionally intermingled with, his lingering concern with tradition – his own, and that of western European culture more generally. Already in *Sestina* the problematic idea of total order in music is surreptitiously undermined through the addition of a soprano line composed in free atonality and the overall juxtaposition of elements of chance and pre-determination.

So, too, *Von Vorn Herein*, Op. 219 [1], composed for the ensemble ‘die reihe’ in 1974, is a mixture of freely invented sections and those based on a symmetrical twelve-tone row. According to a programme note by the composer, the result ‘can perhaps be described as old-fashioned expressionistic’. Indeed, the title itself is, he continues:

also deliberately imprecise: I have made use of the privilege which according to my observation many painters enjoy when they adorn their paintings with titles that bear no visible reference to them. The piece was not written from beginning to end but started at various points, and these isolated elements were later brought into the present context – a manner of composing that I have developed while working in the electronic medium.

Krenek’s chamber orchestral works and his experiments with electronic music also reveal a shared interest in tone colour as a fundamental compositional property, an aptitude he may well have inherited from his composition teacher, Franz Schreker. Notwithstanding their early falling-out, works like *Die Nachtigall*, Op. 68a [2], composed in 1931, show that he could certainly emulate Schreker’s ability to derive the most exquisitely delicate instrumental colours out of an otherwise unremarkable instrumental ensemble. That he does so in this particular work is all the more noteworthy given it was originally scored for piano and voice alone.

The author of the text was Karl Kraus, a formidable literary personality who loomed as large in Krenek’s creative and intellectual life as he did for Arnold Schoenberg and many other figures in contemporary Vienna. The poem originates from Kraus’ play *Wolkenkuckucksheim* (1923), ‘Cloud-Cuckoo-Land’, where the figure of the Nightingale, sung here by a coloratura soprano, represents a state of total freedom. She addresses earthbound humanity, which is subjugated both by the force of gravity and by the social weight of law. Passages of ravishing tonality punctuate a texture of the most delicate atonal expressiveness, as Krenek provides a sympathetic sonic backdrop to the poet’s

[14] *The Dissembler*

I am an actor –
Pretending to be what I am not, acting out what I imagine I would do were I another self.

Do I suppress my own, hiding behind borrowed masks? Do I frantically search for credible counterfeits? Afraid of truth?
But – what is truth?

I do it to exhibit myself, to arouse amazement, to become famous for how voraciously I devour the essence of those I observe, how glibly I slip into their empty hulls.

To tell you the truth: I am not even an actor – I am a dissembler. I behave as if I were an actor, reflecting through the mirrors of my *persona* what emanates from my victims, to make their beings radiate more faithfully, more truthfully than they have known themselves.

Truthfully: this is my cue. Seeking truth through deceit, verity through dissembling.

Here I impersonate the scientist who has relegated metaphysics to the attic of the palace of enlightenment. I’ll accept nothing but incontrovertible truth. Truth is what can be proven by experiment. Now I scrutinize the Universe. I probe space and time. I explore the dire vortices where gigantic stars, reduced to points of power, vanish from their appointed orbits. I want to know, I must see where they go, for I know only what I see.

*‘Zum Sehen geboren,
zum Schauen bestellt,
dem Turme geschworen,
gefällt mir die Welt.
...
Und wie mir’s gefallen,
So gefall’ ich auch mir.’*

‘Keen vision my dower,
placed here for my sight,
and sworn to the tower,
in the world I delight
...
And as they astound me,
myself I commend.’

Goethe, *Faust II*

*‘O grenzenlose Fülle, Mass für Mass,
O Gleichgewicht, Zirkelspiel, Gestalt.’*

‘Oh fullness without bounds, measure by measure,
oh equipoise, circle game, shape.’

Krenek, *Sestina*



2 Die Nachtigall

Karl Kraus

Ihr Menschskinder
Ihr Menschenkinder, seid ihr nicht Laub,
verweht im Wald,
ihr Gebilde aus Staub,
und vergeht so bald!
Und wir sind immer.

Wir verkünden euch den Wechsel im Jahr,
ihr fragt uns um Rat
und wir sagen euch wahr
und wir führen die Tat.
Wir weben und wissen.

Ihr habt das Gesetz, wir haben die Welt
und uns ist erlaubt,
was uns gefällt.
O kommt und glaubt!
Wir lieben Verliebte.

Zuerst war Eros im goldenen Licht
und wir wurden im Hag
als sein Hochgedicht
am strahlenden Tag
von ihm erschaffen.

Wir Vögel, vor den Göttern erwacht,
der Tiefe entstammt,
wir Enkel der Nacht,
vom Tag überflammt,
wir sind die Liebe!

2 The Nightingale

Translation by Ernst Krenek

You human beings
You human beings, are you not leaves
Swept away in the woods,
You forms of dust,
And vanish so soon!
And we are always.

We announce to you the change of the year,
You consult us
And we make prophecies,
Ad we conduct the deed.
We weave and we know.

You have the law, we have the world,
And to us is permitted
What pleases us!
O come and believe!
We love lovers.

First Eros dwelled in golden Light
And in the grove
As his master poem
On a glorious day
We were created by him.

We birds, awake before the gods,
Born from the depth,
We offspring of the night,
Bathed with fire of the day,
We are love!

longing for a escape from earthly concerns.

Krenek described *Im Tal der Zeit*, Op. 232 (1979) [3], as a 'Symphonic Sketch', but it too seems to be concerned with a similar underlying poetic idea. Amidst the high modernist character and textures of his post-1945 works, there are nevertheless references to an old tonal order, presented in a manner such that suggests to the listener the sonic trace of a world now irrevocably lost. *Im Tal der Zeit* was written to a commission from the Styrian Autumn Festival of 1980, for a concert to be held at Admont Abbey, which presented Krenek with an opportunity to refer to his own past as well. The opening motif is based on the initial phrase of the third song of his *Reisebuch des Österreichischen Alpen* (1929), which in Krenek's own words describes this same monastery: 'Mighty stands the Abbey down in the valley, firmly set and untouched by the passing of time'. Later in the same song Krenek notes that the monks who live there 'are not slaves to technology like us, and that, having a drink in the monastery tavern, you might well ponder 'what kind of senseless life you lead'.

This tendency for self-doubt to be composed into the very structure of a work can also be heard in Krenek's *Static and Ecstatic*, Op. 214 [4]–[13], a work which he regarded as one of his most important for orchestra (the score gives the title also in German, as *Statisch und Ekstatisch*). It consists of ten short pieces, some involving serial organisation and others not, a juxtaposition which is foreshadowed in the title. It had its origins in a commission from Paul Sacher and his Basel Chamber Orchestra, and was composed in Albuquerque and Palm Springs between October 1971 and June 1972. It presents a mix of static (serial) sections with freely composed interludes. As Krenek explained in a programme note, movements 1 [4], 4 [7], 5 [8], 7 [10] and 8 [11] belong to the 'static' category, because 'the rigid control of the musical materials gives them the property of solid objects, as opposed to movement from point to point, which is associated with the traditional perception of musical events'. The other movements are freely conceived and recall the characteristic of early expressionism. The coda of the last movement even hints at a 'jazz-like' character.

If self-doubt (as a creative principle) is an undercurrent in these earlier pieces, it becomes a defining principle in *The Dissembler*, Op. 229 (1978) [14]. The work arose out of a commission from the American Camerata for New Music, based in Baltimore. At the time Krenek had become acquainted with, and was deeply impressed by, the baritone Michael Ingham, and saw in the commission an opportunity to provide a vehicle for him as well. The text is a melange derived from works by Krenek himself alongside fragments from Goethe's *Faust*, Euripides' *Hecuba*,



biblical quotations from the Psalms, the Roman Catholic missal and Ecclesiastes, producing a text that seems to comment upon, if not deconstruct, itself. Certainly it is paramount in shaping the musical structure, but then of course Krenek had over half-a-century of experience as a composer for the stage on which to draw in coming up with an appropriate orchestral accompaniment. His biographer John Stewart has also drawn attention to the obvious personal resonances in the work for Krenek, who himself had worn a number of compositional ‘masks’ over the course of his life.⁴ A dissembler is also someone who plays against convention and authority, a jester who resides inside the cloak of a sober classicist.

Taken as a whole, Krenek’s late works have been described as something akin to an artistic stock-take, both in terms of the frequent references to his own creative legacy and to the turbulent age through which he had lived. This assessment is particularly true of *The Dissembler* which, like Krenek’s life-journey itself, is characterised throughout by ceaseless self-examination and -exploration.

All the works on this CD demonstrate Krenek’s acute awareness of music as an open aesthetic realm; that is, unavoidably implicated in a broader history of ideas, no matter how much a composer might wish to impose a closed order upon it. It is testament to his artistic courage that he did not try to avoid the full implications of this truth, but it also meant that he found no ultimate repose, no easy self-satisfaction through the mere application of one particular musical technique or another. The artist had no alternative, he realised, but to question, and question again, the premises underlying a particular artistic choice. For this reason above all, perhaps, Krenek’s music speaks to the character of our age.

Peter Tregear is Executive Director of the Academy of Performing Arts, Monash University, Melbourne, and was formerly Lecturer and Director of Music, Fitzwilliam College, University of Cambridge. 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 member of the Advisory Board of the Ernst Krenek Institut in Krems and a committee member of the International Centre for Suppressed Music, London.

⁴ John L. Stewart, *Ernst Krenek: The Man and His Music*, University of California Press, Berkeley, 1991, pp. 364–65.



First Violins

Christian Danowicz, leader
Agata Jeleńska
Lilianna Koman-Blicharska
Anna Szufłat
Anna Pozdziejewa
Jowita Kłopocka

Second Violins

Tymoteusz Rapak
Dorota Pindur
Arkadiusz Pawluś
Miroslaw Dzięcielski
Aleksandra Pawłowska

Violas

Michał Micker
Kamil Walasek
Tomasz Pstrokoński-
Nawratil
Konstanty Poźniak
Szymon Kruk

Cellos

Marcin Misiak
Jakub Kruk
Monika Łapka
Jacek Francuz

Double-Basses

Miroslaw Mały
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Flutes

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Jan Krzeszowiec (*Im Tal der Zeit*)

Oboes

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Artur Adamski
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Trumpet

Seweryn Wróbel

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Percussion

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Guitar

Dominik Tomasiak



Tage, St Gallen and Brücken festivals in Austria, Flanders Festival and Europalia in Belgium, Muziekfestival West-Brabant in Holland, Bodensee-Festival and Weilburger Schlosskonzerte in Germany, Echternach Festival in Luxembourg, Du Périgord Noir in France, Estoril in Portugal and, in Poland, Warsaw Autumn, Ludvig van Beethoven Easter Festival, Wratislavia Cantans and Musica Polonica and Electronica Nova. Since 2007 the Artistic Director has been Ernst Kovacic.

The orchestra has recorded several albums, including a *Rossini Gala* with Ewa Podleś (contralto), which received the Polish Phonographic Academy Fryderyk Award in 1999. This Krenek CD is the sixth that the Leopoldinum Orchestra has recorded under Ernst Kovacic's direction.



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Vienna, with its fruitful tension between tradition and innovation, informs the musical language of the Austrian violinist Ernst Kovacic. His interpretations of Bach's solo works and Mozart's violin concertos, as well as his dedication to contemporary music, secured him a place as one of the leading soloists of his generation early in his career. Over the years many composers have written works for him, including Krenek, Holloway, Osborne, Gruber, Schwertsik, Eröd, Bischof, Haas and Essl. He performed the world premieres of violin concertos by Beat Furrer and Django Bates with the Vienna Philharmonic and London Sinfonietta, and Friedrich Cerha's Violin Concerto with the Vienna Radio Symphony Orchestra.

He performs often as a soloist with prominent orchestras under conductors such as Franz Wesler-Möst, Roger Norrington, Simon Rattle, Esa-Pekka Salonen and Michael Gielen, in Europe, Asia, Australia, Africa and the Americas. As both a violinist and chamber musician, he has been invited to play at festivals in Vienna, Berlin, Salzburg, Edinburgh and the Proms in London.

He also regularly conducts chamber orchestras, both with and without his violin. From 1996 until 1998 he was the artistic director of the Vienna Chamber Orchestra. Ensembles with which he regularly works include the Scottish, Irish, English, Norwegian, St Paul's and Stuttgarter Chamber Orchestras, the Northern and Britten Sinfonias and the Cameratas Roman and Salzburg as well as Klangforum Wien, Ensemble Modern, BIT20 Ensemble and the Deutsche Kammerphilharmonie. He is currently the artistic director of the Chamber Orchestra Leopoldinum in Wrocław, Poland. He plays a Guaragnini violin from 1754.

Agata Zubel is a composer as well as a signer and vocalist. She was born in Wrocław and studied composition with Jan Wichrowski and voice with Danuta Paziuk-Zipser at the Karol Lipiński Academy of Music where in 2004 she received a doctorate in musical arts. She also studied in the Netherlands. She currently teaches at the Academy of Music in Wrocław. She is also a member of the Polish Composers' Union.

As a vocalist she has participated in many prestigious musical events. Modern music occupies a special place in her repertoire, and she established the ElettroVoce Duo together with composer and pianist Cezary Duchnowski in 2001. She has premiered and recorded numerous works by other contemporary composers. In the past few years she has performed



Łutosławski's *Chantefleurs et Chantefables*, Bernhard Lang's *DW9*, Salvatore Sciarrino's *Luci mie traditrici* and Zygmunt Krauze's *The Star* and appeared in the title role in *Phaedra*, an opera by Dobromila Jaskot, and as Madeline in Glass' *The Fall of the House of Usher*. She has performed many concerts abroad, in Europe, North America and the Far East. In 2009 two new CDs were published by CD Accord: *Cascando* with her own chamber music and *Poems* with songs by Copland, Berg and Szymanowski.

She has won many awards and competitions for both voice and composition. In 2005 she received the prestigious 'Passport' of *Polityka* award for classical music. In the same year her Second Symphony, commissioned by Deutsche Welle, was premiered during the Beethoven Festival in Bonn. Subsequent commissions have included her String Quartet No. 1 for the Ultraschall Festival in Berlin (2007), *of the Songs* for the Wratislavia Cantans Festival (2007), *Cascando* for the Central European Music Festival in Seattle (2007), the Third Symphony for the Rockefeller Foundation (2008), *Oresteia* for Teatr Wielki/Polish National Opera (2011), *Aphorisms on Miłosz* for the Sacrum Profanum Festival in Krakow (2011) and *Shades of Ice* for the London Sinfonietta (2011). Her website can be found at www.zubel.pl.

The young Austrian baritone **Mathias Hausmann** has become widely recognised for a series of international TV, DVD and CD productions from the Salzburg Festival, the Teatro alla Scala, and the Mörbisch Festival. From 2004 to 2009 he was been a member of the Volksoper in Vienna, where he soon became a popular favourite. He also considers the Teatro alla Scala a second artistic home. He studied with Karl Ernst Hoffmann in Graz, Walter Berry in Vienna, and Ryland Davies at the Royal College of Music in London. He also worked with singers such as Sir Thomas Allen, Cecilia Bartoli, Christa Ludwig, Thomas Quasthoff, Grace Bumbry and Ileana Cotrubas. He is grateful also to Thomas Hampson, from whom he gained many important artistic instincts.

His roles include Mozart's Papageno, Guglielmo and Almaviva, Rossini's *Barbiere* and Dandini, Marcello in *La Bohème*, Eisenstein and Dr Falke in *Die Fledermaus* and Danilo in *Die lustige Witwe*. He was also heard in the Austrian debut performance of Nicholas Maw's *Sophie's Choice* with Angelika Kirschschrager.

Mathias Hausmann frequently performs at festivals such as Salzburg and Edinburgh, the London Handel Festival, the Ravinia Festival in Chicago, Klangbogen and Osterklang Vienna,

Styriarte, the Haydn Festival Eisenstadt, and the Festival Latour de France. He has performed at such venues as the Teatro San Carlo in Naples, the Théâtre des Champs-Élysées, the Hollywood Bowl, the Bunka Kaikan Hall in Tokyo, the Danish Royal Opera House, the Teatro Teresa Carreño in Caracas, the New Israeli Opera in Tel Aviv, the opera houses of Antwerp, Ghent and Berne; the Wigmore Hall in London; the Gewandhaus in Leipzig; Herkulessaal and Prinzregententheater in Munich; at the Philharmonies in Luxembourg, Munich, Düsseldorf, Essen and Cologne; and the Staatsoper, Konzerthaus and Musikverein in Vienna. He has performed with the Los Angeles Philharmonic Orchestra, the Royal Philharmonic Orchestra, the London Mozart Players, the Scottish Chamber Orchestra, the Simón Bolívar Youth Orchestra, the Bach Academy in Stuttgart, the Gewandhaus Orchester, the Concerto Köln and the Mozarteumorchester, Salzburg. Conductors with whom he has worked include Daniel Barenboim, Riccardo Chailly, Sir Colin Davis, Gustavo Dudamel, Adam Fischer, Ton Koopman, Yannick Nézet-Séguin and Hellmuth Rilling.

Mathias' recent engagements include a concert at the Hollywood Bowl with Gustavo Dudamel and the Los Angeles Philharmonic Orchestra; the title role in a new production of *Dantons Tod* by Gottfried von Einem at the Museumsquartier, Vienna, and Haydn's *Die Jahreszeiten* with Adam Fischer. His website can be found at <http://mathiashausmann.com>.

The NFM Wrocław **Chamber Orchestra Leopoldinum** (www.leopoldinum.art.pl) was founded over thirty years ago. Its name refers to the name of one of the most precious monuments of central European Baroque architecture: the Aula Leopoldina at the Wrocław University. Its new venue, the National Forum of Music – one of the most prestigious concert complexes, with a concert hall of around 1800 seats, three chamber halls, rehearsal rooms and more – is home not only for the Leopoldinum Orchestra but also other ensembles like the Wrocław Philharmonic Orchestra, Philharmonic Choir and many festivals, such as Wratislavia Cantans, the Leo Festival and Musica Polonica/Electronica Nova (www.nfm.wroclaw.pl).

The Leopoldinum Orchestra, which brings together some outstanding musicians, has earned substantial critical and public acclaim with appearances at such venues as the Philharmonie and Schauspielhaus in Berlin, the Tivoli Koncertsal in Copenhagen, the Teatro Victoria Eugenia in San Sebastian and at festivals including Arcana, the Gottfried von Einem