

WIGMORE HALL

Sunday 16 February 2025
7.30pm

Vimbayi Kaziboni conductor
Barbara Kozelj mezzo-soprano
Klangforum Wien

Vera Fischer flute
Markus Deuter oboe
Bernhard Zachhuber clarinet
Edurne Santos bassoon
Christoph Walder horn

Lukas Schiske percussion
Florian Müller harmonium
Johannes Piirto piano
Annette Bik violin
Sophie Schafleitner violin

Paul Beckett viola
Andreas Lindenbaum violoncello
Evan Hulbert double bass

Arnold Schoenberg (1874-1951)

3 Stücke Op. 11 (1909) *arranged by Richard Dünser for chamber orchestra*

I. Mässig Viertel • II. Mässige Achtel • III. Bewegt Achtel

Gustav Mahler (1860-1911)

Lieder eines fahrenden Gesellen (1883-5) *arranged by Arnold Schoenberg*

Wenn mein Schatz Hochzeit macht • Ging heut' morgen über's Feld • Ich hab' ein glühend Messer • Die zwei blauen Augen

Interval

Alexander Zemlinsky (1871-1942)

6 Gesänge Op. 13 (1910-3) *arranged by Erwin Stein & Andreas N Tarkmann*

*1. Die drei Schwestern • 2. Die Mädchen mit den verbundenen Augen • 3. Lied der Jungfrau
4. Als ihr Geliebter schied • 5. Und kehrt er einst heim
6. Sie kam zum Schloss gegangen*

Arnold Schoenberg

5 Orchesterstücke Op. 16 *arranged by Felix Greissle*



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In autumn 1918, **Arnold Schoenberg** founded the 'Verein für musikalische Privataufführungen' ('Society for Private Musical Performances'), which aimed to introduce Viennese audiences to new music in carefully prepared renditions. The Society's rules were strict (only members could attend concerts, programmes were not announced in advance, newspaper critics were barred from attending, no applause – or indeed 'boo-ing' – was permitted after performances), but its repertoire was varied and eclectic (as well as Schoenberg's best-known pupils in Vienna, Berg and Webern, it included works by contemporaries from elsewhere working in very different styles, such as Debussy, Reger, Satie and Stravinsky). Over the three years of the Society's existence, before hyperinflation in Vienna forced it to cease operations, it gave well over a 100 concerts.

Due to the Society's limited funds and the small size of the venues it used, it invariably presented orchestral works in specially produced arrangements for smaller ensemble. The line-up of players in tonight's concert – just one player on each string part, but with each woodwind section represented and with harmonium deployed to fill out the harmony and add body to the sound – is very similar to the groupings that the Society's members would have heard in Vienna just over a century ago.

Schoenberg was anxious to avoid accusations of self-promotion and to provide ample opportunities for his colleagues, so for the first year and a half of the Society's existence he refused to present any of his own music. The arrangement of Schoenberg's Three Pieces for Piano, Op. 11 heard tonight was made in 2008 by the Austrian composer Richard Dünser for the Arnold Schoenberg Centre in Vienna, though its approach and instrumentation recall the arrangements that Schoenberg himself commissioned for the Society. Schoenberg composed the Three Pieces in the spring and summer of 1909, around the same time as the 'monodrama' *Erwartung* and the Five Orchestral Pieces that conclude tonight's programme.

This was a period of extraordinarily rapid musical development for Schoenberg, as he moved from the lush late-Romantic style of works such as *Verklärte Nacht* and *Gurrelieder* and began to compose music that dispensed with an overall sense of a key or central pitch. The disconcerting effect of this is evident in the second piece, when the D minor implied by the alternating notes heard in the piano in Dünser's arrangement is contradicted by the wandering melody of the bassoon and lower strings; and in the third piece's avoidance of repetition, evidence of Schoenberg's search for a new method of organisation to accompany his bold new conception of harmony. He later wrote that although the Three Pieces 'were not my first step towards a new form of musical expression . . . they were the first published music of their kind and as such generated quite a sensation.'

Gustav Mahler died seven years before the Society's formation, with much of his music still little known; Schoenberg, who revered Mahler, took every opportunity

to programme chamber arrangements of his symphonies and song cycles at the Society, and made the arrangement of *Lieder eines fahrenden Gesellen* heard tonight. Mahler's songs set texts that he himself wrote in response to an unhappy love affair with Johanna Richter, a singer in the opera house in Kassel where he was musical director between 1883 and 1885. Like Schubert's *Die schöne Mullerin* and *Winterreise*, the songs chart the protagonist's unhappy emotional journey: in Mahler's words, they 'are conceived as though a wayfarer, who has undergone a certain experience, is now going out into the world and aimlessly wandering along.' The songs were first composed with piano accompaniment during Mahler's Kassel years, though there was no public performance until 1896, when the baritone Anton Sistemans performed the orchestrated version with Mahler and the Berlin Philharmonic.

The composer-conductor **Alexander Zemlinsky**, who had nurtured hopes of marrying the beautiful Alma Schindler before her betrothal to Mahler, composed his *Sechs Gesänge*, Op. 13 between 1910 and 1913; the songs set texts by the Belgian poet and playwright Maurice Maeterlinck, now perhaps best known as the author of *Pelléas et Mélisande*, the play that inspired Debussy's evocative opera and Schoenberg's huge tone-poem. The characters in the poems chosen by Zemlinsky for these exquisite settings – three sisters obsessed with death; girls with blindfolded eyes; a weeping maiden; a mysterious visitor to a castle – seem to come from the world of *Pelléas*. The second and fifth songs in the sequence were arranged by Schoenberg's composition pupil, Erwin Stein, in 1921; the remaining arrangements were made by the German composer, Andreas Tarkmann, in 2010.

Like Stein, Felix Greissle, whose 1920 arrangement of the *Five Orchestral Pieces* concludes tonight's programme, was a Schoenberg pupil; he also became his teacher's son-in-law in 1921 when he married Schoenberg's eldest daughter, Gertrud. The complex polyphony, violent dissonance and bewildering organisation of Op. 16 caused a sensation at the 1912 première, which took place not in Vienna but at one of Henry Wood's Promenade Concerts in London's Queen's Hall. Schoenberg was persuaded to add titles to the pieces by his publishers, Universal Edition, who hoped that this would provide clues about the composer's intentions for audiences mystified by the novelty of the musical language. While Schoenberg's titles are somewhat elliptical, they hint at his priorities: 'Premonitions' (no. 1) suggests his determination to set a course with these new pieces for the music of the future; 'Colours' (no. 3) indicates his interest in exploring how tone-colour, just as much as harmony or pulse, could provide the organising principle for a piece of music; 'The obbligato recitative' (no. 5) identifies possible historical parallels for a movement whose governing precept, like that of the final Op. 11 piece, seems to be the absolute avoidance of repetition.

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Arnold Schoenberg (1874-1951)

3 Stücke Op. 11 (1909)

arranged by Richard Dünser for chamber orchestra

I. Mässig Viertel

II. Mässige Achtel

III. Bewegt Achtel

Gustav Mahler (1860-1911)

Lieder eines fahrenden Gesellen (1883-5)

arranged by Arnold Schoenberg

Gustav Mahler

Wenn mein Schatz Hochzeit macht

When my love has her wedding-day

Wenn mein Schatz
Hochzeit macht,
Fröhliche Hochzeit macht,
Hab' ich meinen traurigen
Tag!
Geh' ich in mein
Kämmerlein,
Dunkles Kämmerlein!
Weine! wein'! Um meinen
Schatz,
Um meinen lieben Schatz!

When my love has her
wedding-day,
her joyous wedding-day,
I have my day of
mourning!
I go into my
little room,
My dark little room!
I weep, weep! For my
love,
my dearest love!

Blümlein blau!
Blümlein blau!
Verdorre nicht! Verdorre
nicht!
Vöglein süß! Vöglein
süß!
Du singst auf grüner
Heide!
„Ach, wie ist die Welt so
schön!
Ziküth! Ziküth!“

Blue little flower! Blue
little flower!
Do not wither, do not
wither!
Sweet little bird! Sweet
little bird!
Singing on the green
heath!
'Ah, how fair the
world is!
Jug-jug! Jug-jug!

Singet nicht! Blühet
nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich
schlafen geh',
Denk' ich an mein Leid!
An mein Leide!

Do not sing! Do not
bloom!
For spring is over!
All singing now is done!
At night, when I go
to rest,
I think of my sorrow!
My sorrow!

Ging heut' morgen über's Feld

I walked across the fields this morning

Ging heut' morgen
über's Feld,
Tau noch auf den Gräsern
hing;
Sprach zu mir der lust'ge
Fink:
„Ei, du! Gelt?
Guten Morgen! Ei, Gelt?
Du!
Wird's nicht eine schöne
Welt?
Zink! Zink! Schön und
flink!
Wie mir doch die Welt
gefällt!“

I walked across the fields
this morning,
dew still hung on the
grass,
the merry finch said to
me:
'You there, hey –
Good morning! Hey, you
there!
Isn't it a lovely
world?
Tweet! Tweet! Bright and
sweet!
O how I love the
world!

Auch die Glockenblum'
am Feld
Hat mir lustig, guter
Ding',
Mit den Glöckchen, klinge,
kling,
Ihren Morgengruss
geschellt:
„Wird's nicht eine schöne
Welt?
Kling! Kling! Schönes
Ding!
Wie mir doch die Welt
gefällt!“

And the harebell at the
field's edge,
merrily and in good
spirits,
ding-ding with its tiny
bell
rang out its morning
greeting:
'Isn't it a lovely
world?
Ding-ding! Beautiful
thing!
O how I love the
world!

Und da fing im
Sonnenschein
Gleich die Welt zu
funkeln an;
Alles, Alles, Ton und
Farbe gewann!
Im Sonnenschein!
Blum' und Vogel, gross
und klein!
„Guten Tag! Guten Tag!
Ist's nicht eine schöne Welt?
Ei, du! Gelt? Schöne
Welt!“

And then in the
gleaming sun
the world at once began
to sparkle;
all things gained in tone
and colour!
In the sunshine!
Flower and bird, great
and small.
'Good day! Good day!
Isn't it a lovely world?
Hey, you there! A lovely
world!

Nun fängt auch mein Glück
wohl an?
Nein! Nein! Das ich
mein',
Mir nimmer, nimmer blühen
kann!

Will my happiness now
begin?
No! No! The happiness I
mean
can never bloom for
me!

Please do not turn the page until the song and its accompaniment have ended.

Ich hab' ein glühend Messer

Ich hab' ein glühend Messer,
Ein Messer in meiner Brust,
O weh! O weh!
Das schneid't so tief
In jede Freud' und jede
Lust,
So tief! so tief!
Es schneid't so weh und tief!

Ach, was ist das für ein
böser Gast!
Nimmer hält er Ruh',
Nimmer hält er Rast!
Nicht bei Tag,
Nicht bei Nacht, wenn ich
schliefe!
O weh! O weh! O weh!

Wenn ich in den Himmel
seh',
Seh' ich zwei blaue Augen
steh'n!
O weh! O weh!
Wenn ich im gelben Felde
geh',
Seh' ich von fern das blonde
Haar
Im Winde weh'n! O weh! O
weh!
Wenn ich aus dem Traum
auffahr'
Und höre klingen ihr silbern
Lachen,
O weh! O weh!
Ich wollt', ich läg' auf der
schwarzen Bahr',
Könnst' nimmer die Augen
aufmachen!

Die zwei blauen Augen

Die zwei blauen Augen von
meinem Schatz,
Die haben mich in die weite
Welt geschickt.
Da musst' ich Abschied
nehmen
Vom allerliebsten Platz!
O Augen blau, warum habt
ihr mich angeblickt?
Nun hab' ich ewig Leid und
Grämen!

Ich bin ausgegangen in
stiller Nacht,
Wohl über die dunkle Heide.

I've a gleaming knife

I've a gleaming knife,
a knife in my breast,
alas! Alas!
It cuts so deep
into every joy and every
bliss,
so deep, so deep!
It cuts so sharp and deep!

Ah, what a cruel
guest it is!
Never at peace,
never at rest!
Neither by day
nor by night, when I'd
sleep!
Alas! Alas! Alas!

When I look into the
sky,
I see two blue
eyes!
Alas! Alas!
When I walk in the yellow
field,
I see from afar her golden
hair
blowing in the wind! Alas!
Alas!
When I wake with a jolt
from my dream
and hear her silvery
laugh,
alas! Alas!
I wish I were lying on the
black bier,
and might never open my
eyes again!

The two blue eyes

The two blue eyes of my
love
have sent me into the
wide world.
I had to bid
farewell
to the place I loved most!
O blue eyes, why did you
look on me?
Grief and sorrow shall
now be mine forever!

I set out in the
still night,
across the dark heath.

Hat mir niemand Ade
gesagt, Ade!
Mein Gesell' war Lieb' und
Leide!

Auf der Strasse stand ein
Lindenbaum,
Da hab' ich zum ersten Mal
im Schlaf geruht!
Unter dem Lindenbaum,
Der hat seine Blüten über
mich geschneit,
Da wusst' ich nicht, wie das
Leben tut,
War alles, alles wieder
gut!
Alles! Alles!
Lieb' und Leid, und Welt und
Traum!

No one bade me farewell,
farewell!
My companions were
love and sorrow!

A lime tree stood by the
roadside,
where I first found peace
in sleep!
Under the lime tree
which snowed its
blossom on me,
I was not aware of how life
hurts,
and all, all was well once
more!
All! All!
Love and sorrow, and
world and dream!

Interval

Alexander Zemlinsky (1871-1942)

6 Gesänge Op. 13 (1910-3)

*arranged by Erwin Stein & Andreas N Tarkmann
Maurice Maeterlinck*

1. Die drei Schwestern

Die drei Schwestern wollten
sterben,
Setzten auf die güldnen
Kronen,
Gingen sich den Tod zu
holen.
Wähten ihn im Walde
wohnen:
„Wald, so gib uns, dass wir
sterben,
Sollst drei güldne Kronen
erben.“
Da begann der Wald zu
lachen
Und mit einem Dutzend
Küssen
Liess er sie die Zukunft
wissen.

Die drei Schwestern wollten
sterben,
Wähten Tod im Meer zu
finden,

1. The three sisters

The three sisters wished
to die,
put on their golden
crowns,
went out to discover
death.
Imagined he dwelt in the
forest:
'Forest, if you permit us to
die,
you shall inherit three
golden crowns.'
At which the forest began
to laugh,
and with a dozen
kisses
revealed to them the
future.

The three sisters wished
to die,
imagined they'd find
death in the sea,

Pilgerten drei Jahre
lang.
„Meer, so gib uns, dass wir
sterben,
Sollst drei güldne Kronen
erben.“
Da begann das Meer zu
weinen,
Liess mir dreimal hundert
Küssen
Die Vergangenheit sie
wissen.

Die drei Schwestern wollten
sterben,
Lenkten nach der Stadt die
Schritte;
Lag auf einer Insel Mitte.
„Stadt, so gib uns, dass wir
sterben,
Sollst drei güldne Kronen
erben.“
Und die Stadt tat auf die
Tore
Und mit heissen
Liebesküssen
Liess die Gegenwart sie
wissen.

2. Die Mädchen mit den verbundenen Augen

Die Mädchen mit den
verbundenen Augen
(Tut ab die goldenen
Binden!)
Die Mädchen mit den
verbundenen Augen
Wollten ihr Schicksal
finden.

Haben zur Mittagsstunde
(Lasst an die goldenen
Binden!)
Haben zur Mittagsstunde
das Schloss
Geöffnet im Wiesengrunde.

Haben das Leben gegrüsst,
(Zieht fester die goldenen
Binden!)
Haben das Leben gegrüsst,
Ohne hinaus zu
finden.

pilgrimagged for three
years.
'Sea, if you permit us to
die,
you shall inherit three
golden crowns.'
At which the sea began to
weep,
and with three hundred
kisses
revealed to them the
past.

The three sisters wished
to die,
made their way towards a
town
in the middle of an island.
'Town, if you permit us to
die,
you shall inherit three
golden crowns.'
And the town opened its
gates,
and with passionate,
loving kisses
revealed to them the
present.

2. The girls with blindfolded eyes

The girls with blindfolded
eyes
(put away those golden
bandages!)
the girls with blindfolded
eyes
wished to discover their
destiny...

And at noon they opened
(leave on those golden
bandages!)
and at noon they opened
the castle
gates in the meadow...

They greeted life
(tighten those golden
bandages!)
they greeted life
without finding their way
out.

3. Lied der Jungfrau

Allen weinenden Seelen,
Aller nahenden Schuld
Offn' ich im Sternenkranze
Meine Hände voll
Huld.

Alle Schuld wird zunichte
Vor der Liebe Gebet,
Keine Seele kann sterben,
Die weinend
gefleht.

Verirrt sich die Liebe
Auf irdischer
Flur,
So weisen die Tränen
Zu mir ihre Spur.

4. Als ihr Geliebter schied

Als ihr Geliebter schied,
(Ich hörte die Türe gehn),
Als ihr Geliebter schied,
Da hab ich sie weinen
gesehn.

Doch als er wieder kam,
(Ich hörte des Lichtes
Schein),
Doch als er wieder kam,
War ein anderer daheim.

Und ich sah den Tod,
(Mich streifte sein Hauch),
Und ich sah den Tod
Der erwartet ihn auch.

5. Und kehrt er einst heim

Und kehrt er einst heim,
Was sag ich ihm dann?
Sag, ich hätte geharrt,
Bis das Leben verrann.

3. Song of the virgin

To every weeping soul,
to all beset by guilt,
I, surrounded by stars,
open my hands full of
grace.

All guilt dissolves
before the prayers of love
no soul can die
that has entreated in
tears.

If love goes astray
on the meadows of the
earth,
its tears will find
they way to me.

4. When her lover departed

When her lover departed,
(I heard the door close),
when her lover departed,
I saw her
weeping...

But when he returned,
(I heard the lamp
flare),
but when he returned,
another man was there...

And I saw death,
(breathing on me gently),
and I saw death,
waiting for him too.

5. And if he returns one day

And if he returns one day
what shall I tell him?
Tell him: I waited,
till my life was spent.

Wenn er weiter
fragt,
Und erkennt mich nicht
gleich?
Sprich als Schwester zu ihm;
Er leidet
vielleicht.

If he asks more
questions,
and fails at first to
recognize me?
Talk to him as a sister;
perhaps he'll be
suffering...

Wenn er fragt, wo du seist,
Was geb ich ihm an?
Mein' Goldring gib,
Und sieh ihn
stumm an...

If he asks where you are,
what answer shall I give?
Give him my golden ring,
and look at him in
silence...

Will er wissen,
Warum so verlassen das
Haus?
Zeig die offene Tür,
Sag, das Licht ging aus.

If he wants to know why
the house is so
deserted?
Show him the open door,
say the light went out.

Wenn er weiter
fragt,
Nach der letzten Stund' ...
Sag, aus Furcht, dass er
weint,
Lächelte mein Mund.

If he asks more
questions,
about the final hour?
Say, lest he
weep,
that I smiled.

6. Sie kam zum Schloss gegangen

Sie kam zum Schloss
gegangen
– Die Sonne erhob sich
kaum –
Sie kam zum Schloss
gegangen,
Die Ritter blickten mit
Bangen
Und es schwiegen die
Frauen.

She came to the
castle,
– the sun had hardly
risen –
she came to the
castle,
the knights looked on in
fear,
and the ladies fell
silent.

Sie blieb vor der Pforte
stehen,
– Die Sonne erhob sich
kaum –
Sie blieb vor der Pforte
stehen,
Man hörte die Königin
gehen
Und der König fragte sie:

She halted in front of the
gate,
– the sun had hardly
risen –
she halted in front of the
gate,
the queen could be heard
pacing,
and the king asked her:

Wohin gehst du? Wohin
gehst du?
– Gib acht in dem
Dämmerchein! –
Wohin gehst du? Wohin
gehst du?
Harrt drunten jemand
dein?

Where are you bound?
Where are you bound?
– Be wary in this
twilight –
Where are you bound?
Where are you bound?
Does someone wait for
you below?

Sie sagte nicht ja
noch nein.

She answered neither yes
nor no.

Sie stieg zur Fremden
hernieder,
– Gib acht in dem
Dämmerchein! –
Sie stieg zur Fremden
hernieder,
Sie schloss sie in ihre Arme
ein.
Die beiden sagten nicht ein
Wort
Und gingen eilends
fort.

She descended to the
unknown woman,
– be wary in this
twilight –
she descended to the
unknown woman,
who clasped her in her
arms.
Neither of them said a
word
and swiftly they hurried
away.

Arnold Schoenberg (1874-1951)

5 Orchesterstücke Op. 16

arranged by Felix Greissle

Translation by Richard Stokes of 6 Gesänge.

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